

THE WEATHERING MAGAZINE

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Issue 3: CHIPPING



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SCI-FI SCRATCHES
A new shocking method

CHIPPING FLUID
Metallic chipping

SPONGE
The classic ways
SALT AND BRUSHES
Wood, camouflages, and more...

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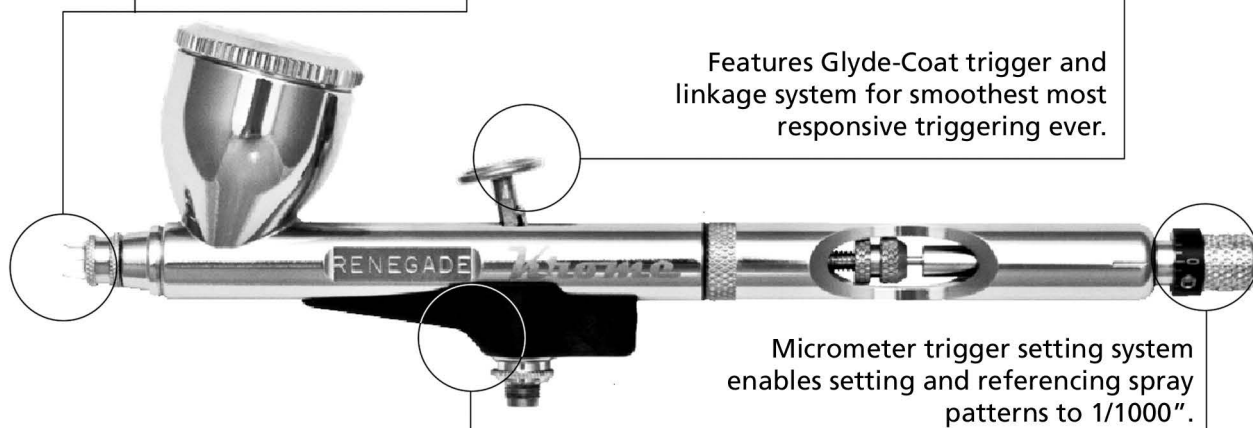
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Quarterly magazine



by Rick Lawler

I began building models at an early age; as a matter of fact I can remember my very first model, a racing car, given to me by my Grandfather when I was 6 years old. That one model was all it took for me, I was hooked on this wonderful hobby. I continued to build models throughout the years, weaving sports, school, work and family around my bench time. Like many of you I built models in a variety of styles; cars, planes, boats and spacecraft, but the day that I found armour models my world changed forever. For me armour modeling was the perfect partner to my interest in history; more so than the planes and ships, armour opened my imagination and allowed me to express my creative side. Adding a little dirt collected from the backyard onto the surfaces of the model helped convey a sense of use and purpose. Now it told a story. Little did I realise, or even care at the time, that I was doing this thing that we now call weathering? Building models continues to be enjoyable, but it is at the final stages of painting – the weathering – that the true magic happens for me. Much like how the director of a movie can set a tone or mood by his use of lighting and props, we can do the same with our models through weathering. We are the director – the storyteller – we set the scene.

The theme for this issue of The Weathering Magazine is chipping. Perhaps one of the more common weathering techniques it is easy to find examples of its use – or overuse – on models seen everywhere. There is no doubt that adding chips to a model is a fairly easy technique, and it is certainly a lot of fun to do. Perhaps that is why we see so many models with lots of chips! So, you might ask, how many chips are enough? Well, the answer is actually very simple and can be found in the real life world around us. The next time that you go for a walk or a drive in your car pay extra attention to the world around you. Look for the chips and peels to see where they occur, what might have caused them and the affect they might have on the surfaces around them. Sometimes we might get lazy with our observations and do not realize that different types of surfaces and different materials will produce their own unique style of chip. For instance, a paint chip or peel on a cement wall will look very different from chipped paint on a wooden wall, or notice that not all paint chips on vehicles result in a rusty stain. Weathering techniques, including chipping, are only effective if they are based upon our real world experience and observations.

Just as there are many types of chips there are also many types of techniques to produce these chips on our models. In this issue of The Weathering Magazine we will explore some of the many techniques used to create chips and peels in order to help you find those that work best for you. In the following pages you will see how the use of a fine tipped brush can simulate a very realistic looking scratch, how a sponge can be used to replicate very small chips or how new ideas such as the use of hairspray and products such as Chipping Fluid have added new and exciting techniques to our bag of tricks.

So now, turn the page to discover all that this issue of The Weathering Magazine has to offer. You are the director – set the scene, tell your story.

Thanks –



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DIAMOND REO TRACTOR

We think Rick Lawler is one of the best modeller's in the USA and when you see worn out the truck, we are sure you will agree.

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TYPE 69 II C

The master of chipping, Mr. Mig Jimenez will let us into his secrets as he explains in detail on his latest masterpiece, an Iranian T-69.

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USING WORN EFFECTS

WWII Japanese fighter planes are well known for their heavily worn paint finishes that can be hard to replicate, thankfully Jamie Haggo is here to help.

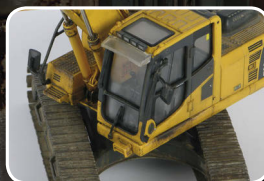
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EXCAVATOR EXTREME WEATHERING

Our Chief Editor puts his talents to use in bring a die-cast metal toy Komatsu excavator to life.

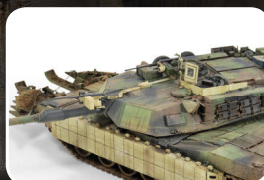
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CHIPPING MODERN ARMOUR

If you think extreme weathering doesn't take place on modern armour, well Chris Jarrett is here to show that's not the case with his incredible M1 Abrams. Who said modern AFVs never get chipped and scraped?

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SCI-FI SCRATCHING

Sci-fi subjects are perfect for letting our creativity run wild and Lincoln Wright puts his imagination to work on the amazing 1/20th Falke.

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WOODEN CART

It isn't only paint on metal surfaces that chips and scratches and David Marti will demonstrate how to create some great effects on an old wooden horse cart.

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AK
interactive

AKATSUYA

DIAMOND R

TRACTOR



Rick Lawler





Many newer vehicles have bodies made from composite materials that do not rust, yet the paint may still fade, wear and chip. In this article we will apply our chipping techniques to a modern Big-Rig tractor in order to achieve a worn, well weathered appearance. For our demonstration we can imagine a long-haul truck that has driven many thousands of highway miles. Over time the effects of road grime, sun, road salts and harsh weather have all taken their toll on the finish of our truck. Eventually a mechanical problem has caused our truck to be retired from use and now it sits forgotten behind the mechanic's shop.



1 In the case of the truck chassis we are looking for a basic dark coloured finish that is visually interesting. Our base colour will be black.



2 We next add a layer of Worn Effects before applying some random mottled patterns with various rust colours.



3 We follow the rust colours with a layer of Heavy Chipping fluid. As you can see by now we are building the effects in multiple layers.



4 We finish the paint preparation by applying two slightly different shades of black to our chassis, a dirty black and grey/black.



5 Each colour is also separated, but this time by a layer of Worn Effects.



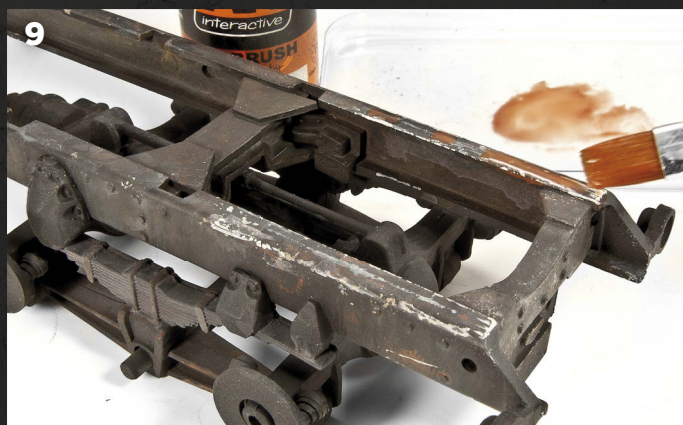
6 Using a little water and an old stiff brush the scrubbing process begins. Notice the nice variation of colours and the realistic effects that are achieved as small flakes of paint are removed.



7 Random small chips and scratches can be easily applied using a scouring pad. For best results it is important to remember that only a very small amount of paint should be loaded onto the pad.



8 Scuffs and chips are added along the top edge of the chassis using a fine tipped brush. Reference photos show these tend to be revealed as a lighter colour on real vehicles.



9 A light wash using highly diluted AK Interactive acrylic rust colours serve to unify the light coloured chips with the overall appearance of the chassis.



10 As this photograph of the rear chassis clearly demonstrates, using a variety of chipping methods can produce a very realistic and interesting finish.



CHIPPING ALUMINIUM

Aluminium is an interesting material to weather as it does not rust, but instead it simply oxidizes. Take a look at the fuel tanks or fenders of any older truck and you will see that over time aluminum produces a dusty, chalky appearance. At first, this may seem to be a difficult effect to achieve, but the good news is that we can employ our usual chipping methods in order to achieve the impression of oxidized aluminium.



11 To begin with, we airbrush a base colour of acrylic grey paint, followed by an application of Worn Effects and then a layer of Metalizer Aluminium.



12 Apply an additional layer of Worn Effects over the Metalizer Aluminium colour and then spray a light dusting of a light blue acrylic colour.



13 Using a little water and a stiff brush, we scrub away chips and flakes from the surface. Remember, in this example we have 3 layers of colour, so our scrubbing should not be too aggressive.



14 Finally we add a colourwash in this case the 'Wash for Interior'. One interesting side effect of using chipping fluids is that it produces a variety of surface textures and a realistic patina.

WEATHERING COMPOSITES AND FIBREGLASS

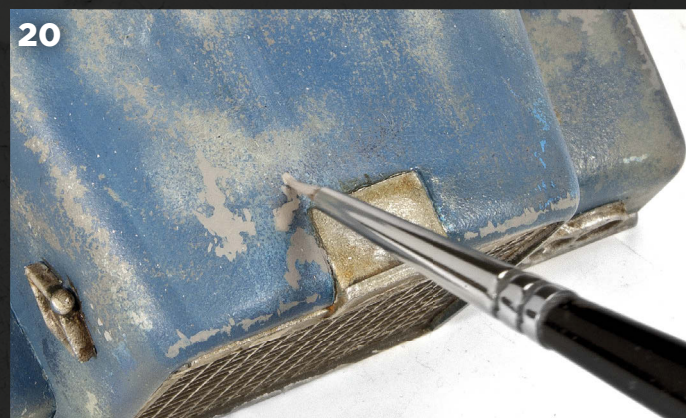
The tractor cab and hood presents another opportunity to show wear and weathering of a non-metal finish. Most modern trucks have bodies made from plastic, fibreglass or other composite materials. These materials do not rust, but will still flake, chip or the paint colour will fade completely exposing the underlying primer colour or the actual composite material.



16 A second layer of paint representing a white paint primer colour is applied to the surfaces. A layer of Worn Effects chipping fluid once again follows this.



18 The traditional chipping method of using a stiff brush and water is an effective method for producing chips and flakes over larger surfaces.



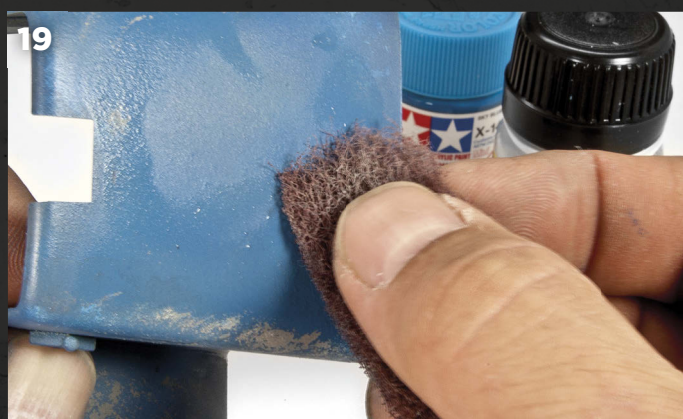
20 Peeling paint and deep sharp edged chips can be easily expanded using the original primer colours and a fine tip brush.



15 To begin the work on this area we first apply a grey colour to represent the composite material followed by a layer of Worn Effects.



17 The blue body colour is sprayed in a random cloud pattern using alternating shades of light and dark blue. After some initial scrubbing a toothpick is used on certain areas to promote the chipping process.



19 For the overall wear and fading the surfaces are gently rubbed with an abrasive pad, such as Scotchbrite.



21 Once all the chips have been created, the next steps involve unifying and adding richness to the surfaces. For this we apply various complimentary colours using artist's oil paints that are worked into the surfaces.





Mig Jimenez

TYPE 69 II C

When looking for inspiration we can easily find many examples of vehicles that have had a long and interesting operational life. Their extended service is documented by broken, missing and replaced parts, repainted paint schemes, severe surface wear – and in some case a complete change of ownership. This is certainly the story that we are presenting here with this Type 69 II C.

Originally painted in a green base color, this model represents a vehicle that was captured by the Iraqi Army during the Iran-Iraq War of the 1980's. The original green color has been repainted in a sand and light green camouflage scheme; new tactical numbers and the symbols of the Hezbollah proclaim the change of ownership. New, factory replacement parts still in their original primer colors indicate the desperate conditions and add to a sense of hard use. This is a vehicle with a long, interesting history.

In this article we will focus our attention on the techniques required to simulate the appearance of a vehicle with a long service record – most importantly, those techniques used to create chipping effects on successive layers of paint and camouflage.





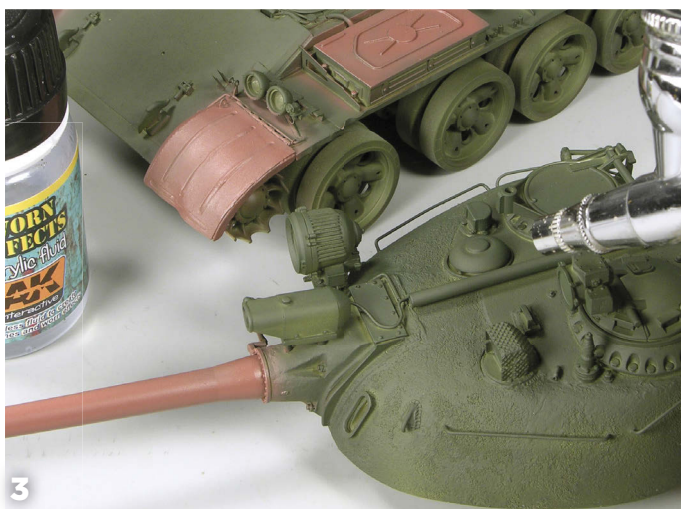
1

Here we can see the upgrade process of our T-69 before the paint. For this project will be using Tamiya T-55 reference along with the Verlinden Productions T-69 conversion.



2

We begin by painting the vehicle in its original green base color. Certain pieces are painted in a primer red color to represent factory replacement parts.



3

With the base color completely dry, we apply a light coat of AK-088 Worn Effects with the airbrush over the entire vehicle.



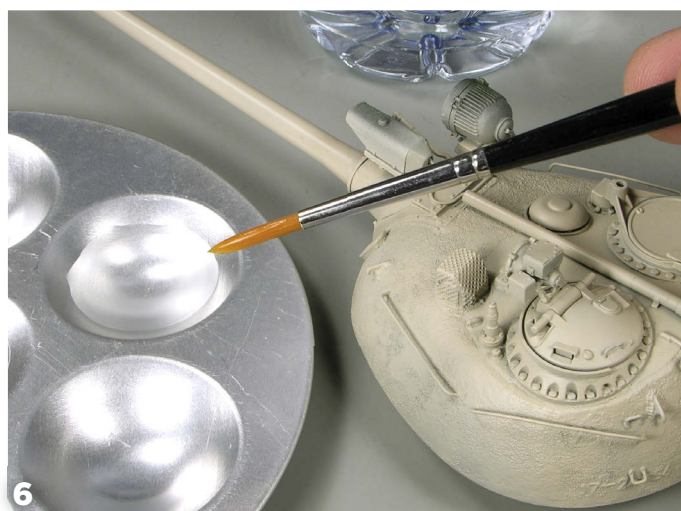
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The AK-071 is very similar color as the sand color seen on our vehicle. We can add a couple of drops of satin varnish into the paint cup along with the paint to create a similar satin sheen as the green color.



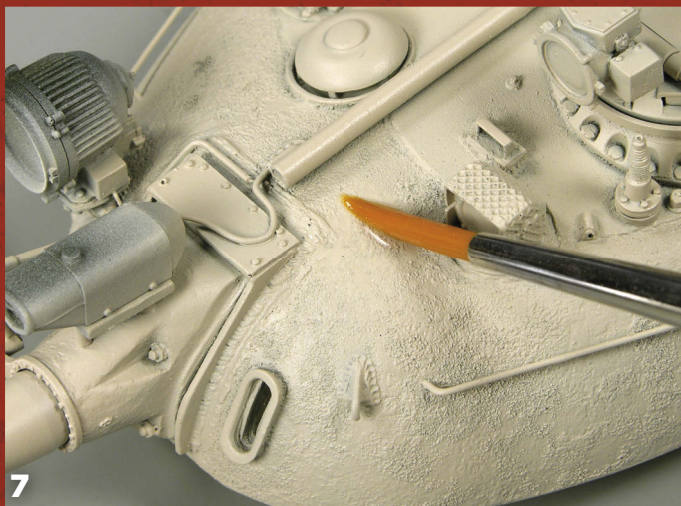
5

Once the AK-088 Worn Effects have become dry to the touch we can apply the sand color in a light, irregular coating. For best results, perform the chipping process before the Worn Effects is allowed to set for too long. If the product dries too much it will make the chipping process more difficult.



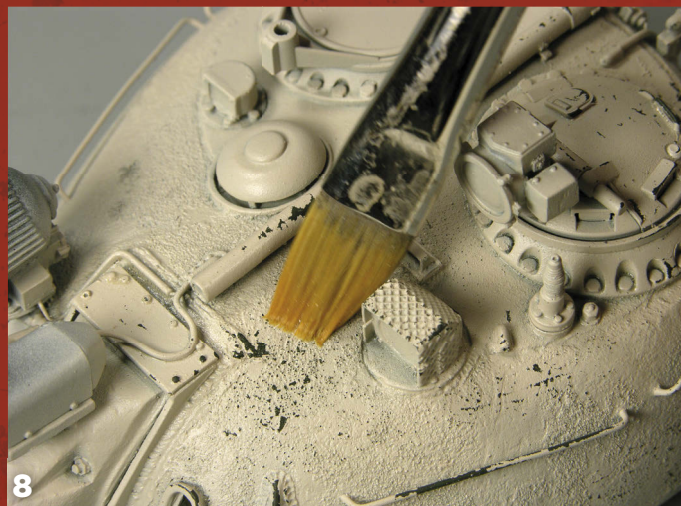
6

The Sand color is dry to the touch allowing us to begin the chipping process by applying water to the painted surface using a brush.



7

▲ Working in one small area at a time we moisten the surface using a brush loaded with clean water.



8

▲ Using a stiff brush we begin to rub the areas where we wish to create the chipping effects. We can take advantage of the surface textures and reliefs, which will all help to obtain a realistic appearance.



9

▲ Fine chips and scratches can be produced by using the tips of the tweezers.



10

▲ Moving to another section of the model, we repeat the process by moistening the surface of the petrol tank with water.



11

▲ Repeating the methods we have used earlier. We can use tweezers to make fine chips and scratches in desired places. It is important to focus our attention on the edges and relief areas; places of naturally occurring wear.



12

▲ Finally, we remove the extra flakes and residue of the chipping process using a wide, soft brush. The final result is very realistic.



13

▲ To add visual interest it is important that we vary the pattern and appearance of our chipping. Here we see larger chips being created on areas where the crew might walk.



14

▲ After allowing our work to dry completely for at least 48 hours we apply another coat of AK-088 Worn Effects.



15

▲ A mix of AK-Interactive's acrylic paints provides the perfect tone for the green camouflage color to be used over the sand color. As always, it is best to apply thin layers of paint in order to make the later chipping easier.



16

▲ Again, the surface is moistened with brush and water.



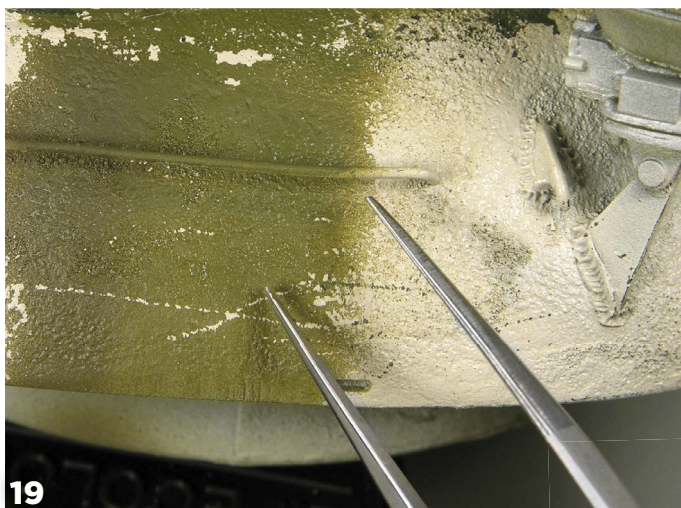
17

▲ Wear and chips to the top layer of camouflage is created by using a brush, these chips expose the base colors underneath.



18

▲ A brief review of our work thus far. It is important that we strive to create continuity of appearance between our different work sessions.



19

▲ To make fine, precise and long scratches we can use again the tip of our tweezers.



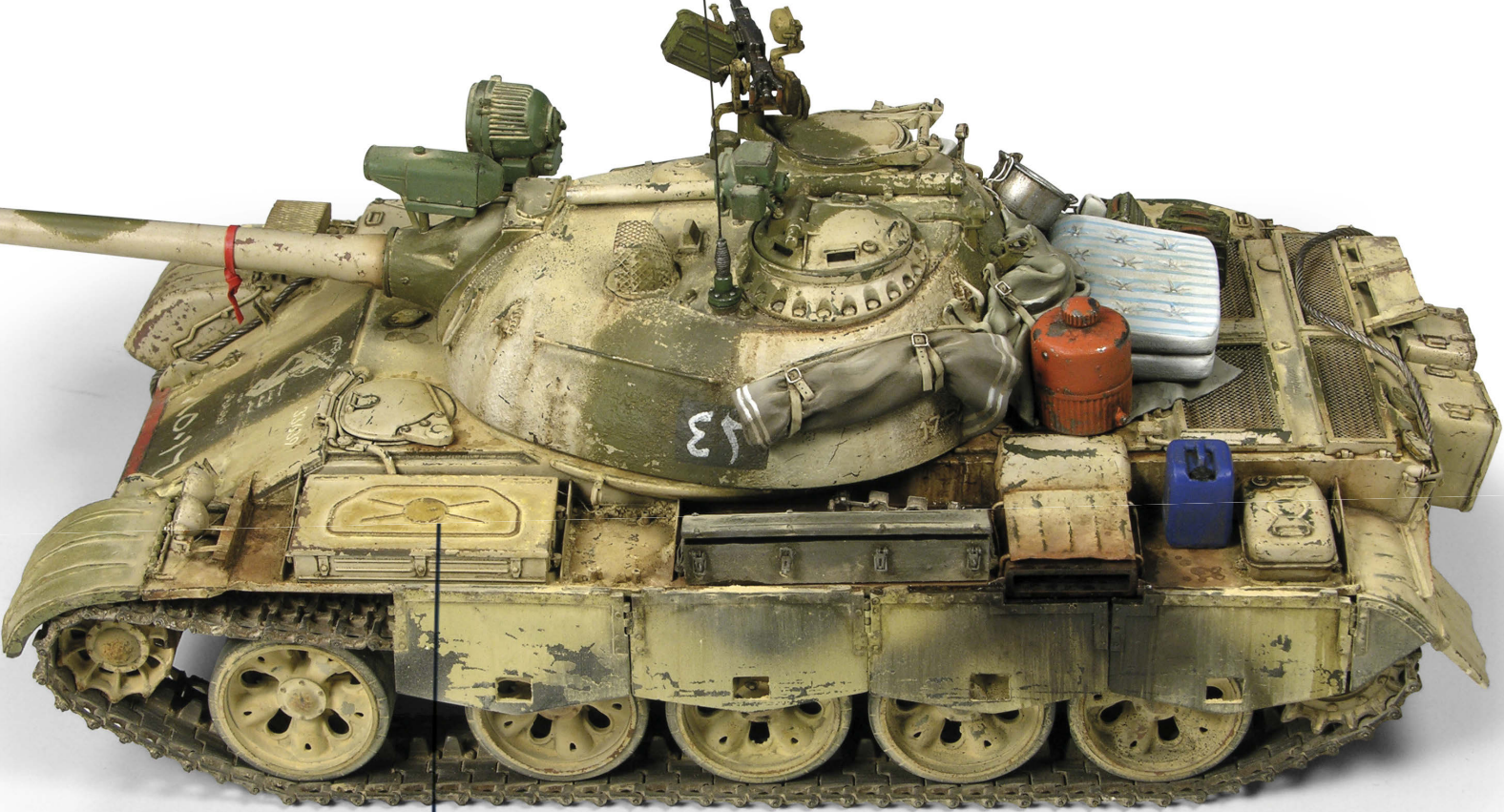
20

▲ Finally, we seal the work with a coat of satin varnish. This will prevent damaging the finish from the following weathering processes that could damage the unprotected paints and weathering fluids.



◀ Chipping references of real tanks.





popular chipping effects



John Murphy

As Rick mentioned in his introduction, there are many methods for creating chipping and scratched paintwork effects on a model, so we thought it would be a good idea to show some of the most common ones and introduce a whole new method.

We will be using hairspray, salt, masking fluid and both the Heavy Chipping and Worn Effects from AK-Interactive.

For our demonstration will be spraying an undercoat of Vallejo's Acrylic-Polyurethane German Red Brown Surface Primer on to a small section of plastic card. For the top colour we will be using LifeColor's acrylic German Dunkelgelb (dark yellow) to offer a nice contrast to the red brown base layer.

Just remember that not all acrylics are the same, some have additives such as Polyurethane, which can cause inconsistent results when the combined with the hairspray and the specialist chipping fluids. For this reason we have chosen LifeColor as this paint has been tried and tested and it works well with all methods we will be using.

MASKING FLUID

Masking fluids such as those produced by popular paint manufacturers Humbrol, Winsor & Newton and Daler-Rowney for example have been around for a longtime and are basically liquid latex that dries in contact with air. Some dry to a transparent finish, while others, such as the Humbrol Maskol dry with a purple tint, which makes them easier to see when it is being used for masking clear glazing on aircraft canopies for example. For our use this is irrelevant other than the fact it does stand out in the photo a little better.

Applying the masking fluid with the help of a piece of sponge or Scotch-Brite is a great way of creating controlled chipping effects on specific areas of a model and works very well when combined with hand painting tiny chips and scratches with a fine-tipped artist's paintbrush.

To remove the masking fluid once the top layer of paint has dried is best done using a cotton bud that has been dipped in masking fluid and allowed to dry. It is then simply a case of rubbing the cotton bud over the paint's surface and it will quickly peel the off masking fluid to reveal a nice random chipping effect.

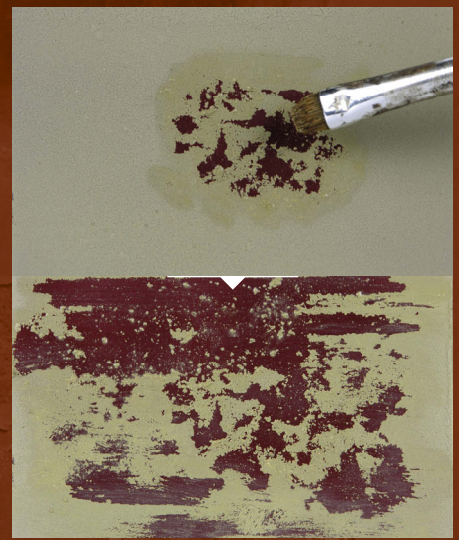




HAIRSPRAY

Discovered a few years ago as a weathering effect for scale modelling, the hairspray technique revolutionized the way we could weather models especially for replicating heavily worn paint finishes that required a realistic, yet totally random effect. It is perfect for replicating worn-out winter whitewash schemes for example.

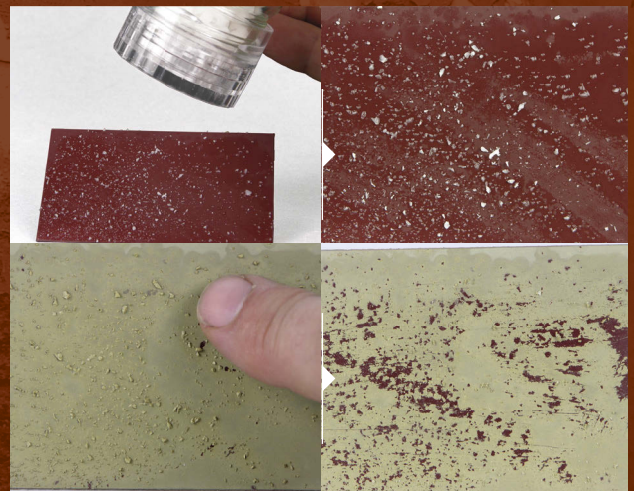
This technique is simple to apply but does necessitate the need to spray sections or the entire model in hairspray! The more layers of hairspray that are applied, the heavier the chipping effect that will be produced. Once the second layer of paint has been airbrushed on and allowed to dry, we can then create the chipping effect by using a brush dampened in water and scrubbed and dabbed over the surface. This will produce a subtle effect, but if we want to produce a much heavier effect, we can wet the entire surface of the model with water and then start scrubbing, this will remove large areas of the top colour very quickly!



SALT

As with the hairspray technique, the salt technique is a random area effect as the application of the salt is pretty much impossible control. For our demonstration we have used Sea Salt from a supermarket that comes in its own grinder. First the surface that requires chipping is wetted using some water. This is what will stick the salt in place prior to applying the second colour. To remove the salt once the second coat has dried is simply a case of wiping the salt away with a finger or stiff bristled brush.

One point to keep in mind with this method is that once the salt is in place, it is vital that the areas where the salt has been applied are not handled, because the salt is very easily dislodged, which would obviously spoil the overall effect.

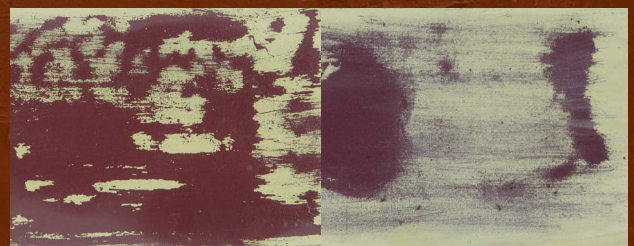


CHIPPING FLUID

AK-Interactive produce two versions of 'chipping Fluids', the first is Heavy Chipping and the second is the more subtle Worn Effects. Both these products can be airbrushed or brush-painted onto the surface before adding the successive paint layer. These products are basically a refined and easier to control and use way of producing exact same effects as the hairspray technique. As with the hairspray, the more coats

or thicker the application is the heavier the final result effect will be.

On our Worn Effects test piece it is easy to see the patch that we applied more fluid too, as it has revealed the largest patches of the underlying primer colour. As with the hairspray, the more water we add to activate the fluid, the quicker the topcoat will be removed and the larger the patches will be.



DECALS

The German manufacturer, Uschi van der Rosten have been pioneering the way in producing really creative waterslide decals, including modern graffiti and ultra-realistic wood grain effects. They now produce a set of rust chipping and rust streak effects. We saw these decals demonstrated at a recent model show and the overall effect is very realistic and these deals are really easy to use. More information can be found at www.uschivdr.com

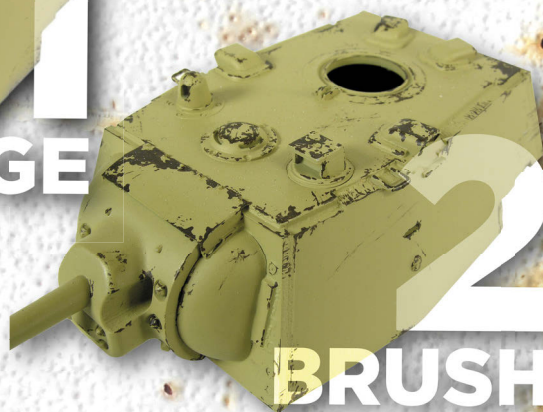


Carlos Cuesta

Today's modeller has a wide range of options available for producing chippings effects. In fact, we have so many options that sometimes it can become confusing. In this article we will show some simplified examples using a selection of the most popular techniques in an easy to follow set of step-by-step photos.



SPONGE



BRUSH



MASKOL



FLUID

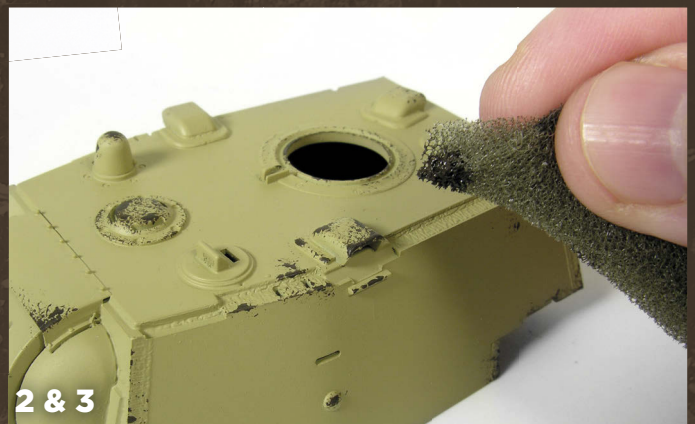


SALT

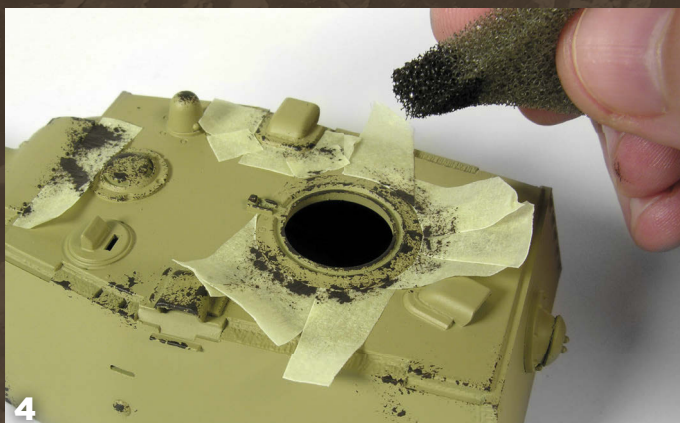
SPONGE



1 We start with a turret painted in a base colour of our choice. In this case we are using Dunkelgelb, which will offer a nice contrast to the colour used for the chipping.



2 We dip a piece of sponge in the colour chosen for our chipping. We then dap the sponge onto some absorbent paper until we obtain the desired amount of paint on the sponge.



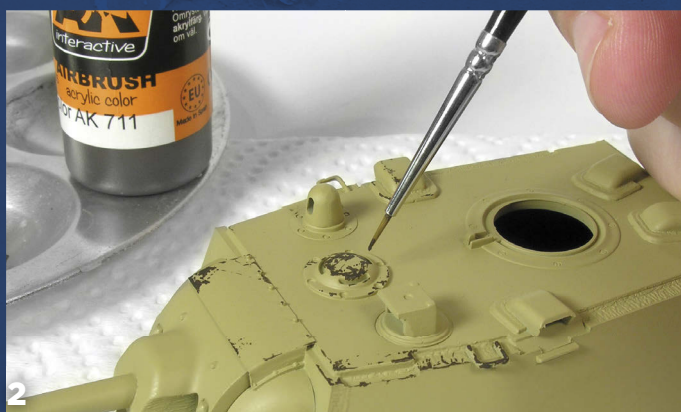
4 If we want to paint a specific piece or area we can use masking tape to prevent the chipping being applied to any surrounding areas.

3 We gently touch the sponge on to the areas we want to chip. The more pressure we apply, the larger the chips that will be produced.



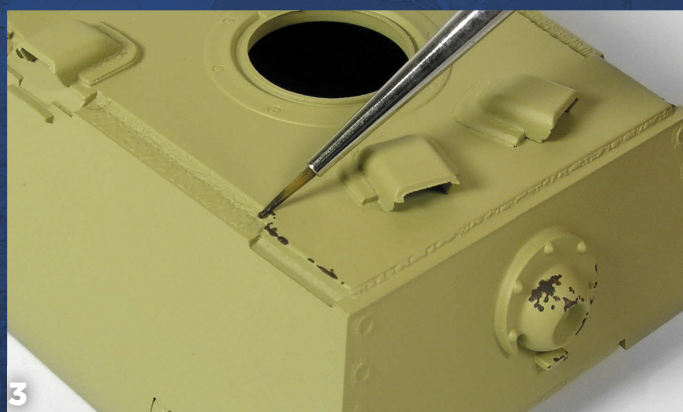
1

The first step is to paint the turret in a base colour.



2

2 With a fine-tipped good quality brush we begin to paint scratches and chips. As with the sponge technique, it is important to remove excess paint from the brush before applying the paint to the model.



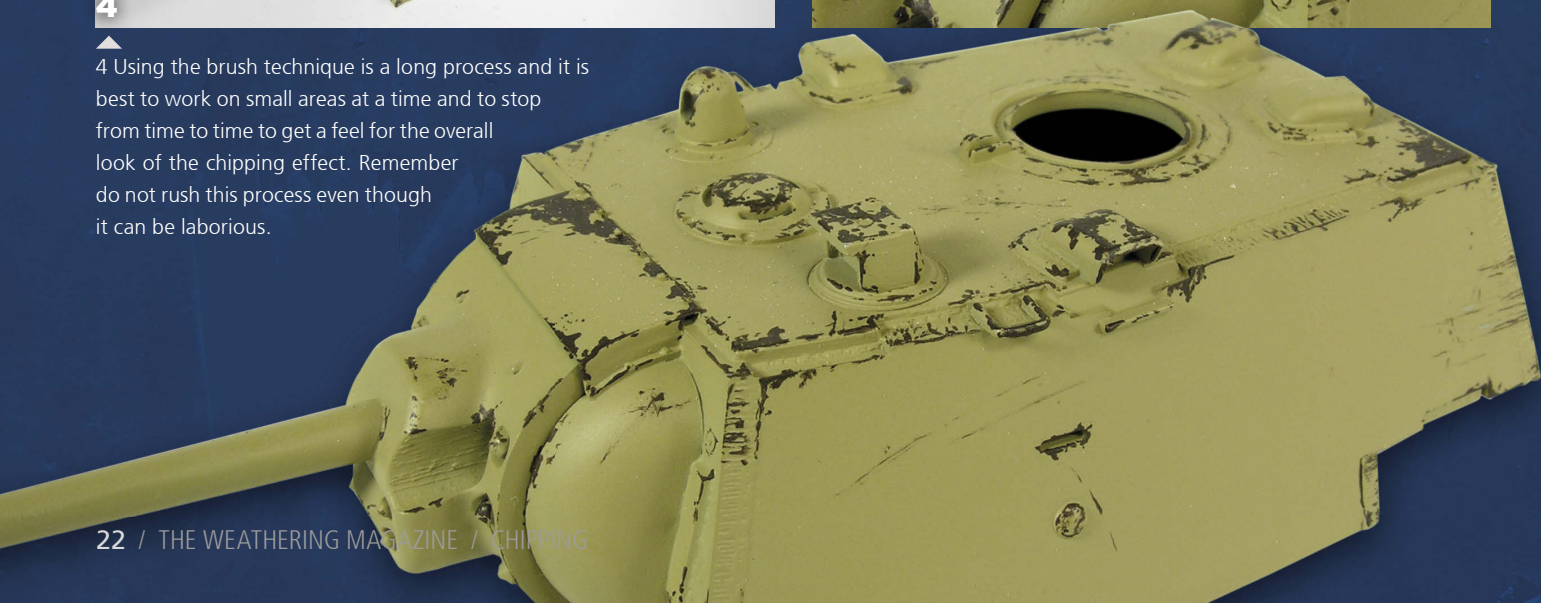
3

3 On corners and along edges it is easier apply the paint using the side of the brush, which is kept perpendicular to the surface.



4

4 Using the brush technique is a long process and it is best to work on small areas at a time and to stop from time to time to get a feel for the overall look of the chipping effect. Remember do not rush this process even though it can be laborious.



CHIPPING FLUID



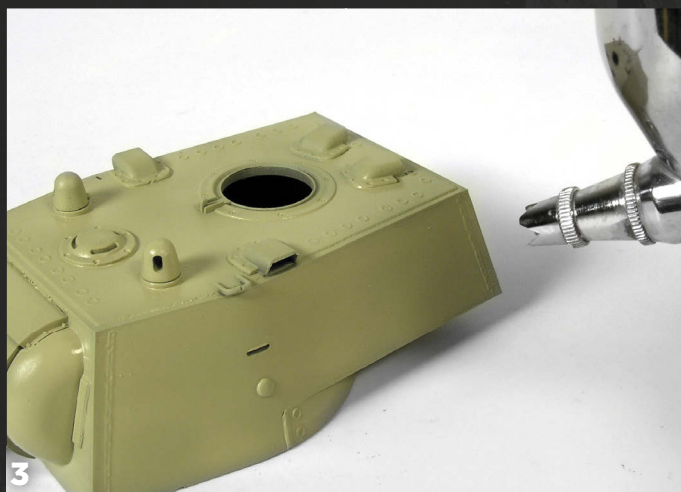
1

1 With chipping fluid we must first paint the model in the colour our chips will appear in. Here we are using a dark satin brown to represent a rusted bare metal surface.



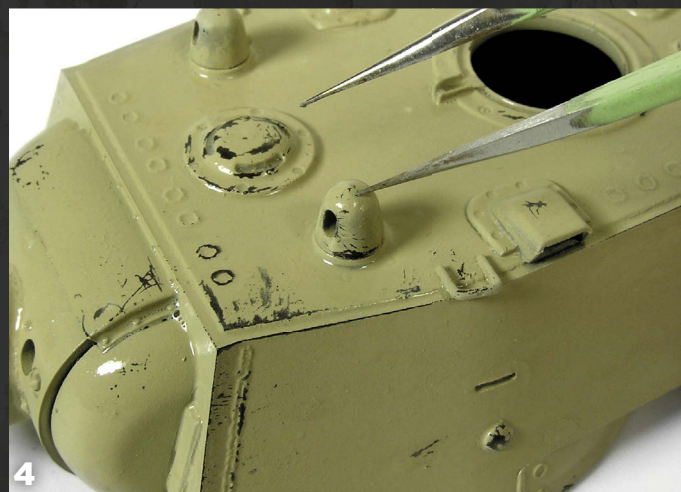
2

2 After letting the base colour dry fully, we apply a light coat of Chipping Fluid AK-088 or AK-089 with an airbrush. In this case we are using AK-088.



3

3 Once the chipping fluid is dry to the touch, we can then apply our base colour. It can be any type of paint but in this case we are using acrylic. We don't want to allow the paint to dry for too long, as it will be harder to chip.



4

4 After the paint is dry to the touch we begin to chip it with a pin, toothpick or the tip of a pair of tweezers. We can make very precise chips and scratches using this method.



5

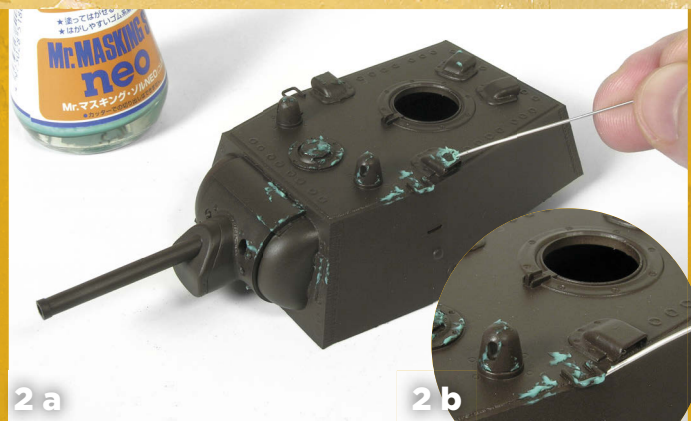
5 With a brush moistened with water we can also add damage to the paint. The more water we use and the more we scrub with the brush, the more the paint will chip.





1

1 As with the chipping fluid process, we begin by painting the turret in the colour that we need for our chips and scratches.



2 a

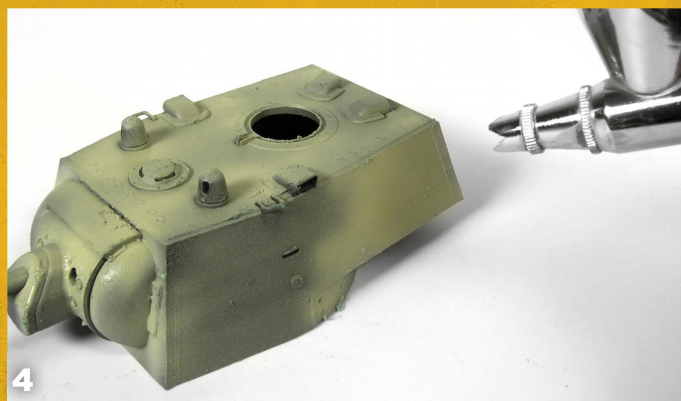
2 b

2 With a pin we apply liquid mask in the areas we want the dark brown base to show through. There are many liquid mask products on the market. In this case we are using Mr. Color.



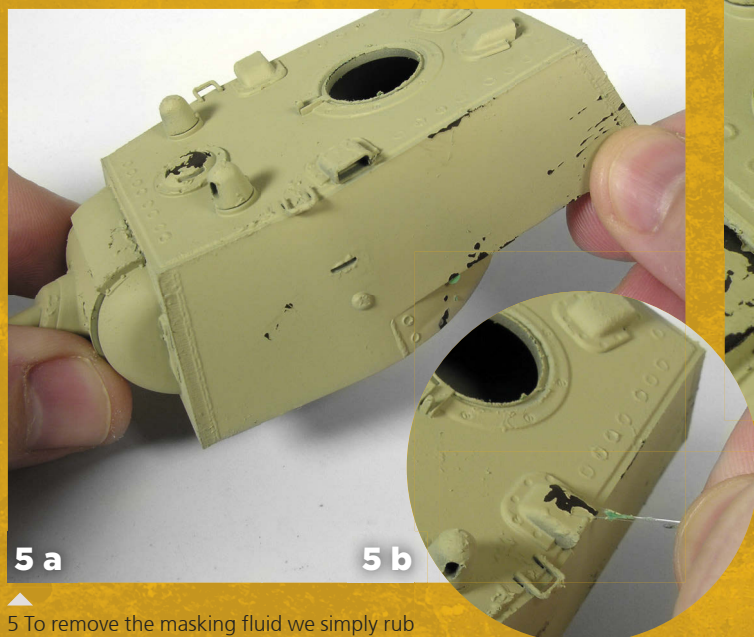
3

3 We can also use a sponge to apply the masking fluid and create small random chips.



4

4 Once the masking fluid is dry, we paint the turret in the appropriate camouflage colour.



5 a

5 b

5 To remove the masking fluid we simply rub and pull it away from the model to reveal the chipping effect.





1

As with the masking fluid and chipping fluid, we must first paint the model in the dark Brown colour of our chips and scratches.



2 a

2 b

Once the paint is dry we airbrush the surface of the turret in a coat of water.



3

We sprinkle salt flakes and different size grains of cooking salt over the areas we want our chips to appear.



4

With tweezers we can manipulate, remove and replace some of the salt until we are happy with the final application.



5

Once the surface of the kit is dry, we can fix the salt securely in place by adding some more water.



6

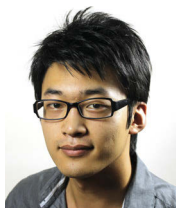
Now it is time to paint the turret in the camouflage colour, again we will be using Dunkelgelb.



7

Finally we wet the turret, and with an old toothbrush gently scrub all the salt away to reveal our chipped and scratched paint effect.





Wu Bayin

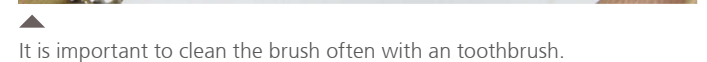
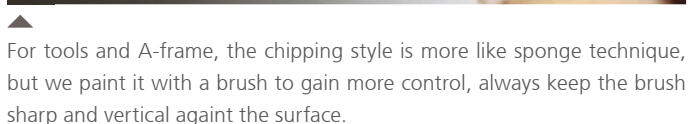
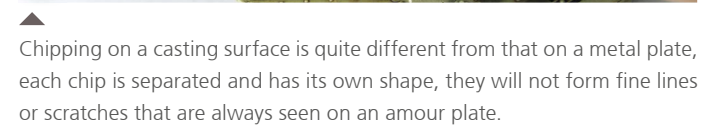
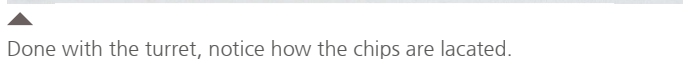
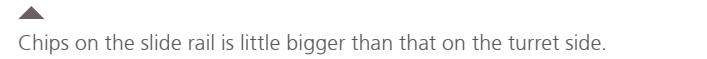
Chipping on a unique vehicle such as this U.S. Army M32 Armoured Recovery Vehicle can be challenging and interesting project, because this type of vehicle often has a cluttered appearance and contains many complex shapes and structures. For this reason we will add all the chipping effects with a brush using 'micro-painting', for greater control than the sponge technique for example, which offers a more random effect that cannot be controlled so precisely.

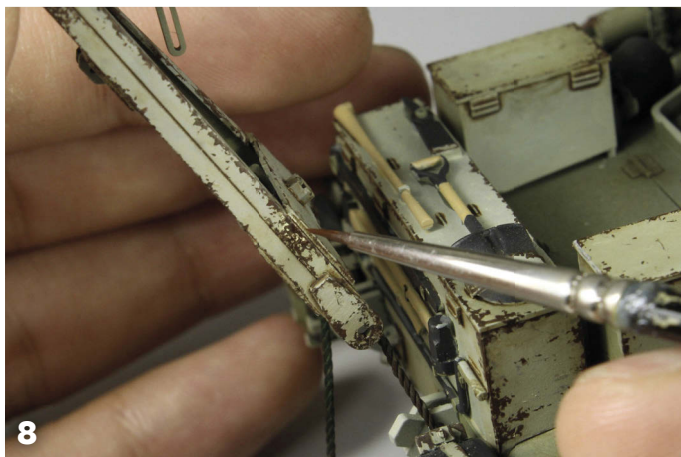


Firstly, I prepare the surface with several coat of filters and a brown wash, that will be an perfect base for further chipping.

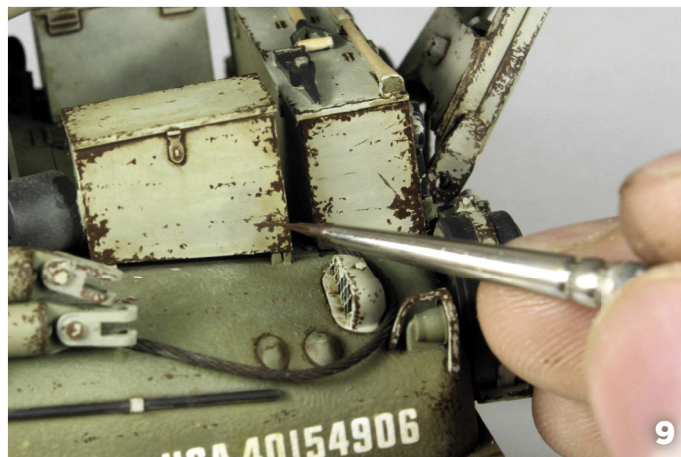


I started with the turret, using Vallejo Flat brown and black to paint the chips, I strongly recommend the Winsor&Newton 7 series brush for this job.

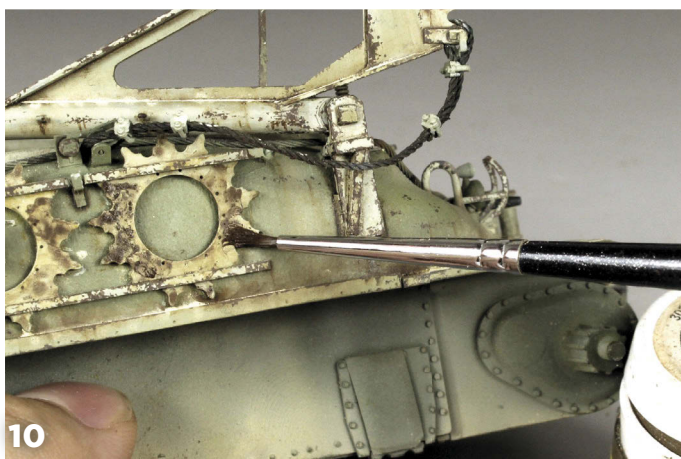




▲ I try to keep the chips random and in scale.



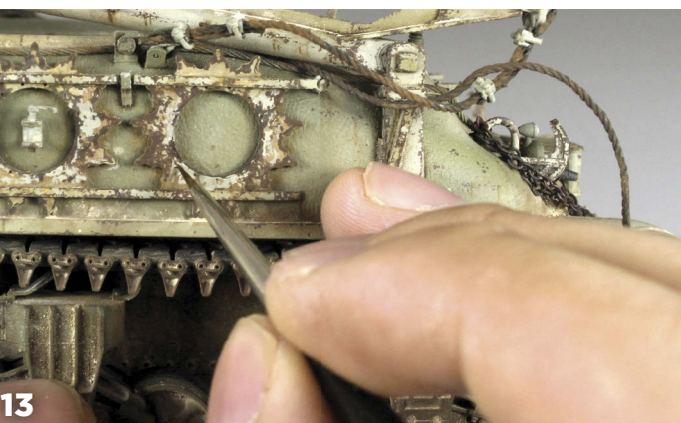
▲ For tool boxes, as you can see, larger chips are more preferable, because they are to be made of thin metal sheet.



▲ The spear sprocket wheel plate was first treated with a coat of Dark mud pigment.

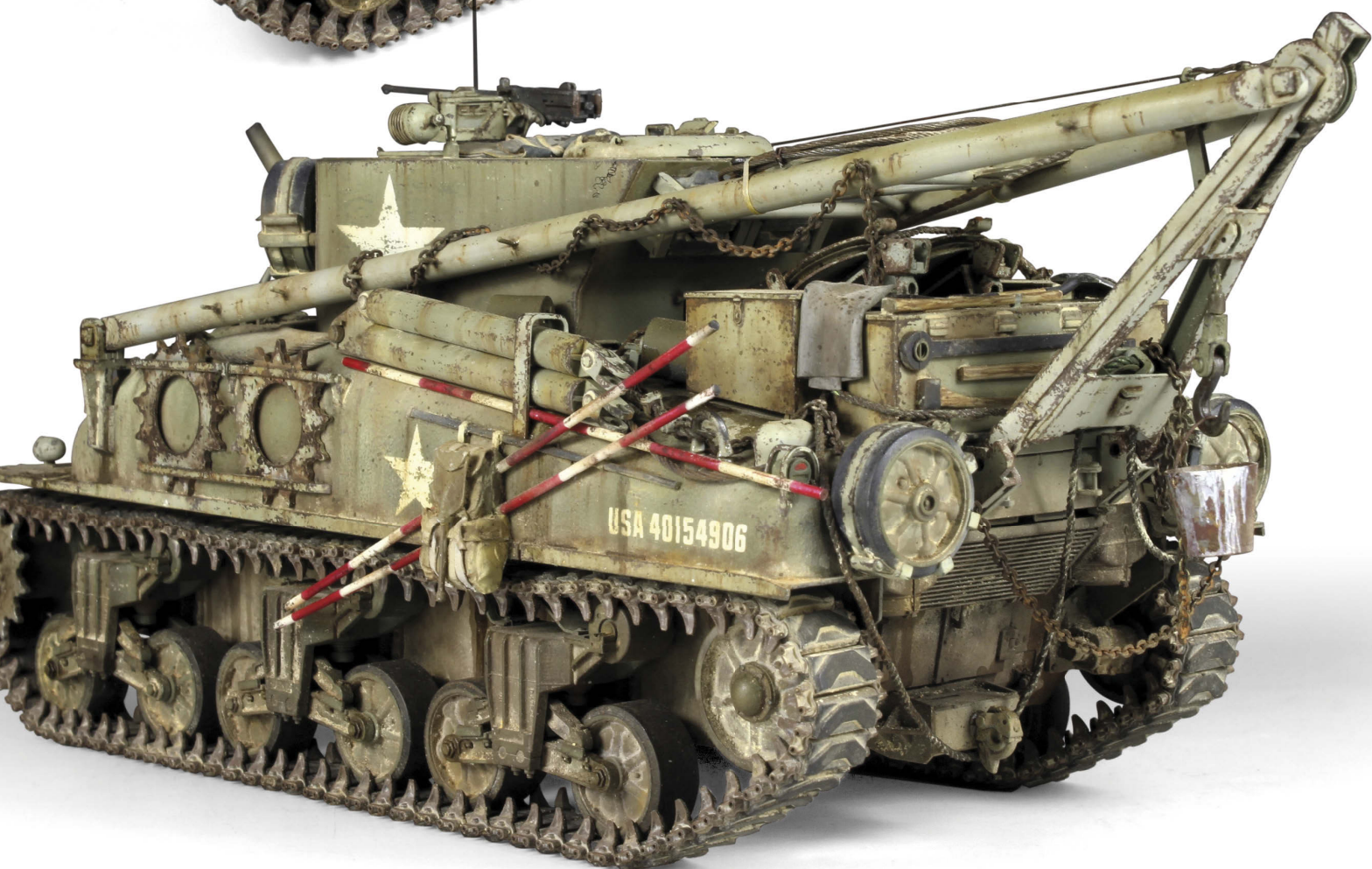
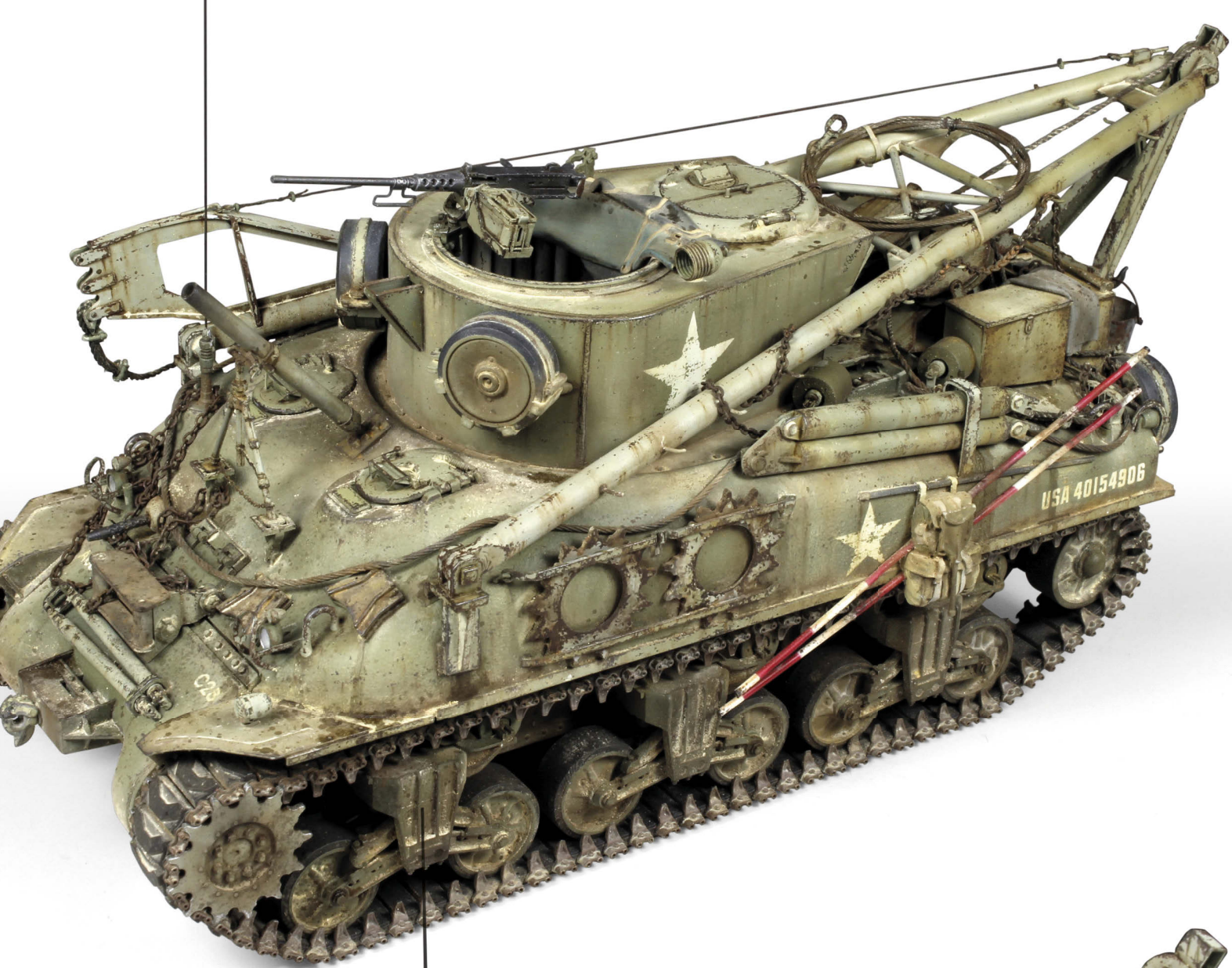


▲ Then clean the unwanted pigment with a short flat brush.



▲ 12 & 13 Followed by two layers of chipping, light and dark.





USING WORN EFFECTS

Certain WWII Japanese aircraft really suffered with excessive paint wear. This was due to many factors, paint quality, application and of course climatic conditions. This has resulted in some fantastic modelling subjects such as this Hasegawa 1/48th scale Imperial Japanese Navy B5N2 Kate. These aircraft provide a wonderful weathering opportunity for modellers as many techniques can be used for an authentic finish. In this article however we will look at using AK Interactive Worn Effects acrylic fluid for authentic paint chips.



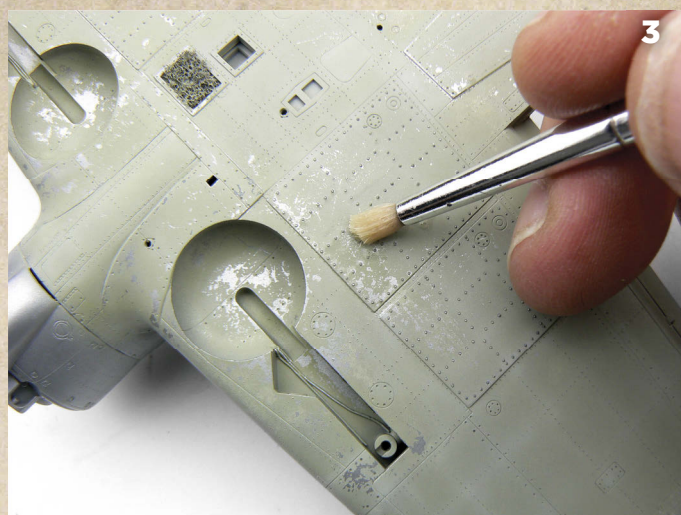
Jamie Haggie

1 We start by case coating the model in Alclad's Duralumin, which is not too bright but will contrast nicely with the green and grey of the camouflage. This paint is too smooth for the Worn Effects fluid to work effectively, therefore it is essential to add a matt varnish layer or the camouflage may wipe off!

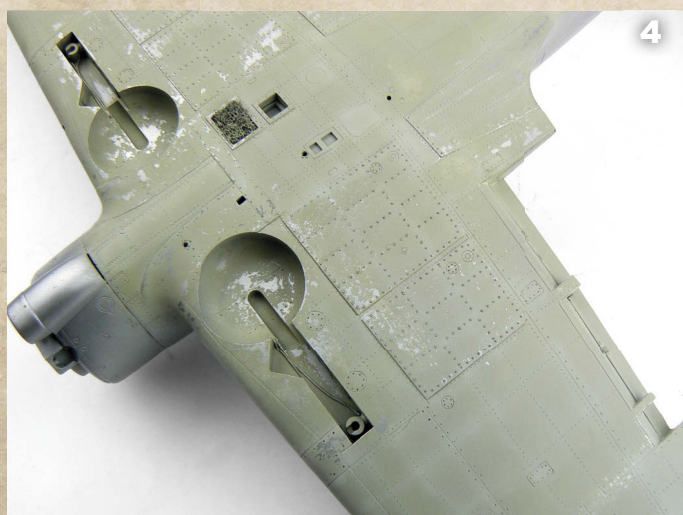
1



2 The AK Interactive Worn Effects is sprayed on with the airbrush. It is thinned a little with distilled water before airbrushing on. Just one even coat is applied and left to dry.



3 The underside is then sprayed using Tamiya XF-76 IJN Grey. A large soft brush is used to wet the area and keep it damp. To create the chips, an old cut down brush is used in a light scrubbing motion to create the paint chips.



4 You can see we have concentrated in the wheel wells and on the raised detail behind the wheel wells where most damage is likely to occur.



5 The airframe we used as a point of reference had a distinctive boundary at the rear fuselage therefore this was masked using tape and the Worn Effects applied.



6 The base colour was Tamiya XF-70 IJN Green. As this area was most heavily chipped, a thin layer of the colour was applied, which makes the Worn Effects more effective.



7 As you can see, little of the camouflage paint remains and is exactly the final effect we are after.



8 With the heavily chipped area done, more masking tape is used and the boundary is sprayed with the top colour. Note this is very much more opaque and no Worn Effects has been applied beforehand. This will provide a nice contrast and be interesting for the viewer.



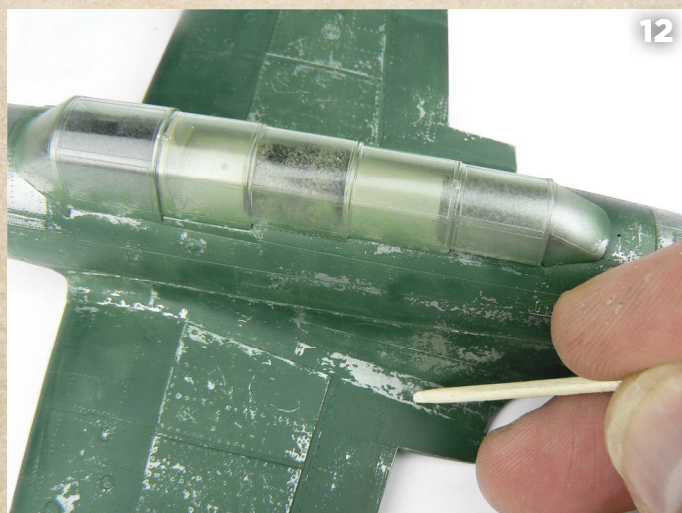
9 Now we spray another coat of Worn Effects, this time on the rest of the airframe. When dry, we continue spraying the upper surface camouflage colour and use masking tape where necessary to achieve contrast.



10 Here is the fuselage ready for the chipping stage. The nose area was blue/black on the real aircraft so this is left alone for now.



11 The rest of the fuselage is chipped using water and a cut down brush the same as on the underside. Tweezers are also a good way of creating fine scratches. There shouldn't be any need to wet the area although this can enhance the effect in some cases.



12 A homemade tool made from a cocktail stick can be used for controlled chipping. Using a tool such as this is an effective way of creating contrast between panels such as the wing root in this example.



13 Here is the finished camouflage, note how the chips are not evenly distributed but are concentrated in logical areas closely following the patterns seen in the references.



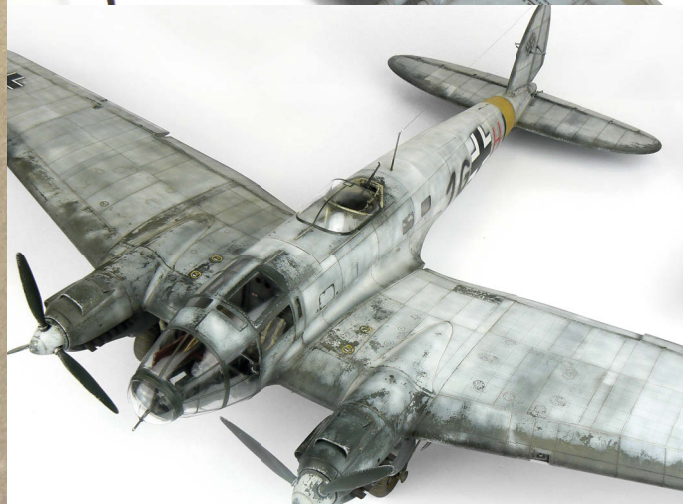
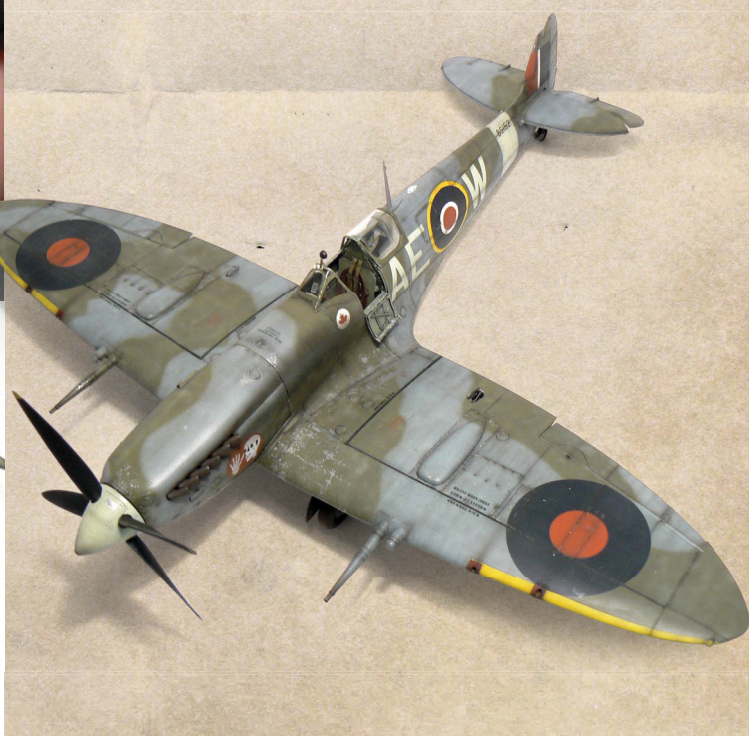
14 Using paint masks is an effective way of creating interesting paint effects with the markings. However a note of caution, the adhesive can be strong and may pull up the paint under the mask. This will be more likely if a matt varnish coat hasn't been used to seal in the smooth metallic paint finish.



15 On Japanese aircraft there was often a contrast between the paint finish and the national markings. The red paint tended to be more stable than the camouflage and therefore tended to stay more intact.



16 Here we can see further examples of this chipping effect and how it can be used on aircraft sporting multi-coloured camouflage finishes. This effect works especially well for worn winter whitewash schemes, such as this He.111 bomber.







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NAKAJIMA KI-84

Here we can see another example of a chipped plane. In this case a Nakajima Ki-44 extremely worn by our friend Jose Luis Echaide with AK-089 Heavy Chipping fluid.



José L. Echaide







John Murphy

EXCAVATOR EXTREME WEATHERING



Modern construction equipment, such as bulldozers, bucket loaders, excavators (shovels), tipper trucks and graders, are not only cool looking machines but they are weathering magnets thanks to the tough work and often extreme terrain they operate in. Often these civilian machines replicate the very same effects military modellers strive to add to armoured vehicle models and also offer a fantastic reference source for so many forms of extreme weathering. For this article we have chosen to turn a nice gloss finished 1/50th die-cast metal display model of a Komatsu PC 210 excavator into one that looks like it has been working hard on a major construction project.

- 1 We can see here that this 1/50th Excavator is really nicely detailed and makes a great display model. However, it's missing something....
Weathering!



2

We start our weathering with the excavator bucket, which is moulded in a gloss black plastic.



- 3 ◀ To create a metallic basecoat, we airbrush on a mix of Alclad 2 Gunmetal and Chrome.

Following the Alclad layer, we can apply a coat of Heavy Chipping fluid. We have to apply this in a couple of light coats to get an even coat over the high gloss Alclad.



- 5 ◀ Next we apply a dark dirty-brown colour. For our model we have chosen an acrylic from Citadel Foundation called Charadon Granite! We don't know what a Charadon is, but the colour is perfect.

A small piece of Scotchbrite pad is used to 'dab-on' a combination of Dark Brown and Brake Dust to simulate some surface rust effects.



- 7 ◀ After gentle scrubbing with a stiff brush and water to activate the Heavy Chipping fluid to remove some of the previous paint layers, we can now add a wash of enamel Earth Effects.

The final effects we add to the bucket are dried earth and for this we use a combination of pigment, white spirit and enamel based Matt Varnish.



- 9 ◀ First we brush paint the bucket in the Matt varnish thinned with white spirit. We follow this by sprinkling on the pigment with a large brush by tapping the bristles with our finger.

Before the varnish has dried fully, we wipe off the excess pigment with a finger.



- 11 ◀ The raised areas and teeth on the bucket are buffed with AK-Interactive's Dark Steel pigment to impart a realistic metallic sheen.



4



6



8



10



12



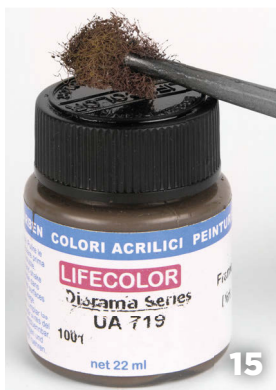
13

The die-cast model comes with a high gloss finish, which gives it a toy-like appearance. We must first take some of this shine away using some fine grade (grey colour) Scotchbrite.



14

For hard to reach areas we hold a small piece of Scotch-Brite in a set of forceps



15

We start the chipping effect using a piece of regular (red-brown) Scotch-Brite. For our chip colour we have chosen Life Color's Frame Dirt from their railway Weathering set.



16

Using our photo references we add chipping to the most common areas of wear, such as the rear corners of the counterweight.



17

We do the same for the bucket end of the excavator arm. As can be seen here the paint is quite thin, so a couple of coats will be needed to create the final effect.



18

The frame under the driver's door also receives heavy wear from driver's muddy boots as they climb in and out all day. Masking tape prevents paint getting on the door.



19

With the basic sponge chipping in place, the next step is to add scratches and chipping highlights using German Elfenbein.



20



21

To replicate the random thin scratches we use more of the brown colour on a small piece of Scotch-Brite and drag it across the surface. Be sure to remove as much excess paint as possible.

Frame Dirt is now painted into the centre of these highlights.



22

Here we can see the result of these effects before adding any washes, rust stains or streaking effects.



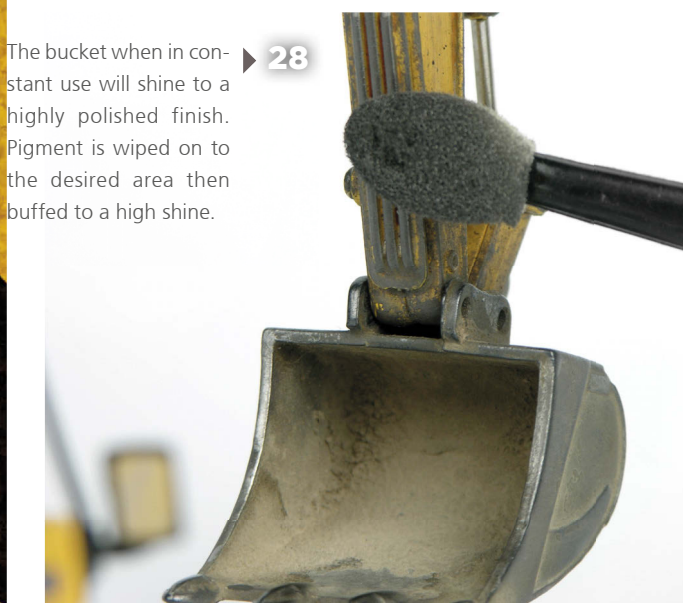
24

On the arm, the wash is applied in vertical strokes to simulate dirt and rain streaking.



26

The streaks are now left to dry fully, before any further weathering effects are added.



28

The bucket when in constant use will shine to a highly polished finish. Pigment is wiped on to the desired area then buffed to a high shine.



23

The excavator is now given a colour wash using Wash for DAK vehicles



25

White spirit and a soft flat-bristled brush are used to blend the streaks.



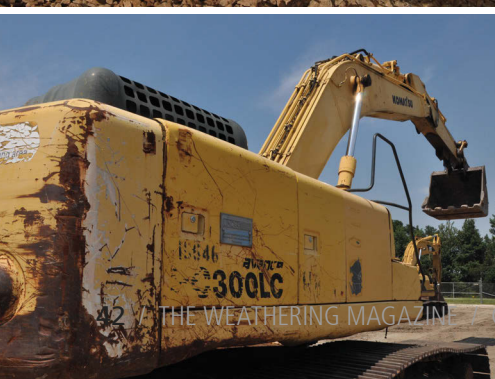
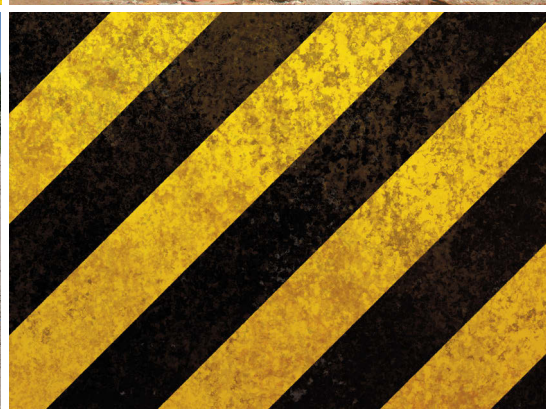
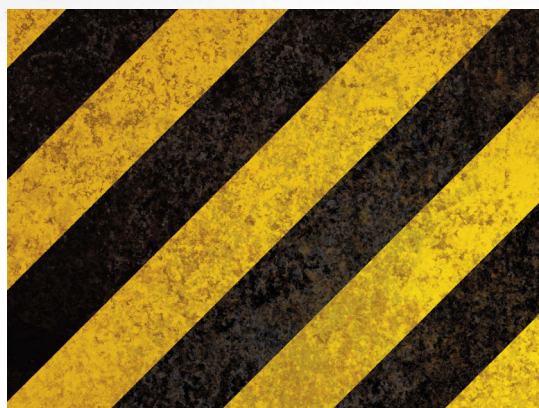
27

To add some areas of polished metal, a dark steel pigment and make-up applicator are used.



29

The counterweight edges also received some localized graphite pigment.



CHIPPING MODERN ARMOUR



Chris Jerrett

Chips and scratches on armor are commonplace and if you want your model to have the appearance of being used, you will want to learn how to do it well. First, a steady hand and good brush skills are essential, as are good quality artists' paintbrushes. In this article we will show how to apply realistic chips and scratches to a pair of M1 Abrams battle tanks using acrylic paints. One is painted in the NATO three-colour scheme and the other in desert tan as used by vehicles deployed to Iraq and Afghanistan.

With the basic painting complete, we can see **1** ▶ varying tones within the individual colours. This will play a part in complementing the following chipping and weathering effects.



◀ **2** For the desert tan example, we have this model has had an extensive highlight and shadow effect applied. This will give greater contrast to the dark browns for the deepest chips and scratches.

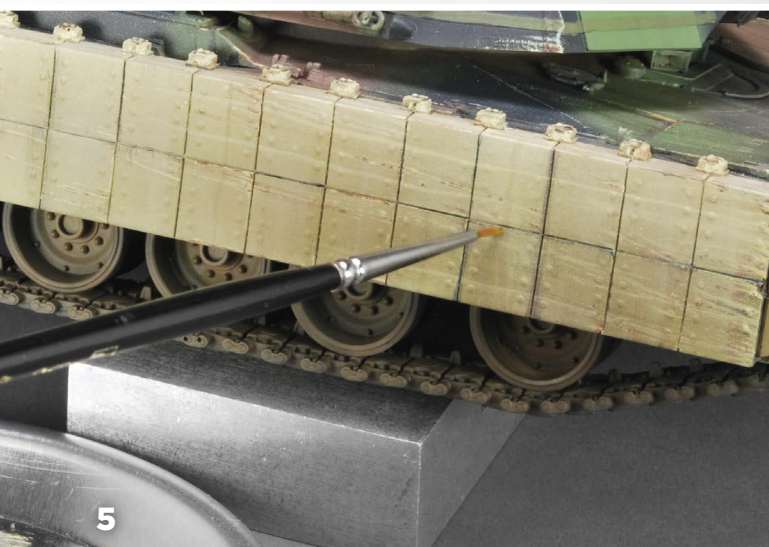




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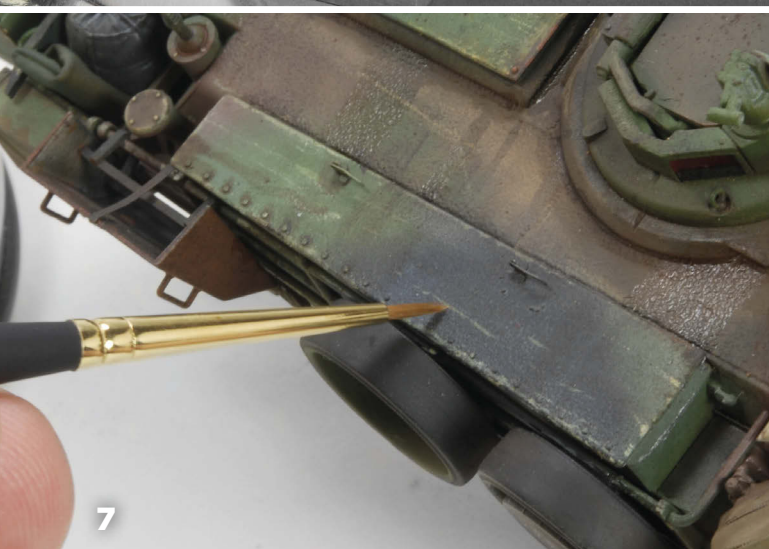
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5



6



7



8

3 We start by using very light tones from the Vallejo acrylic range. These light tones will represent scratches that have not penetrated completely through the paint.

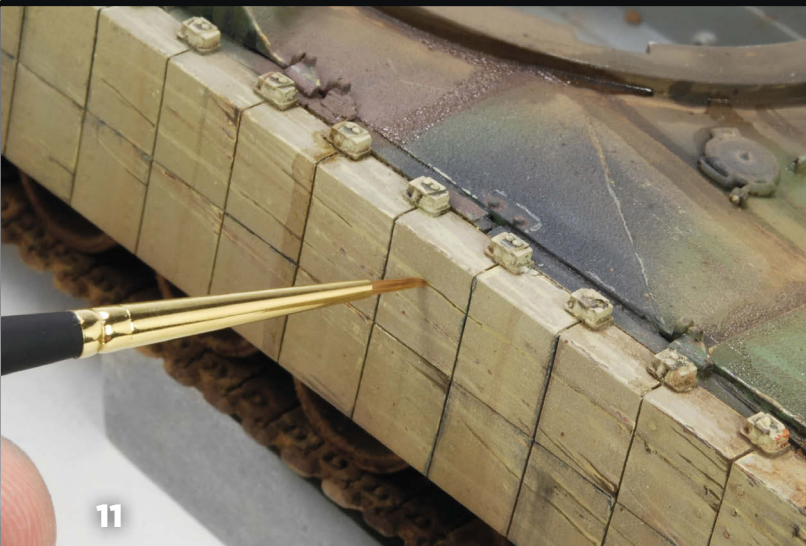
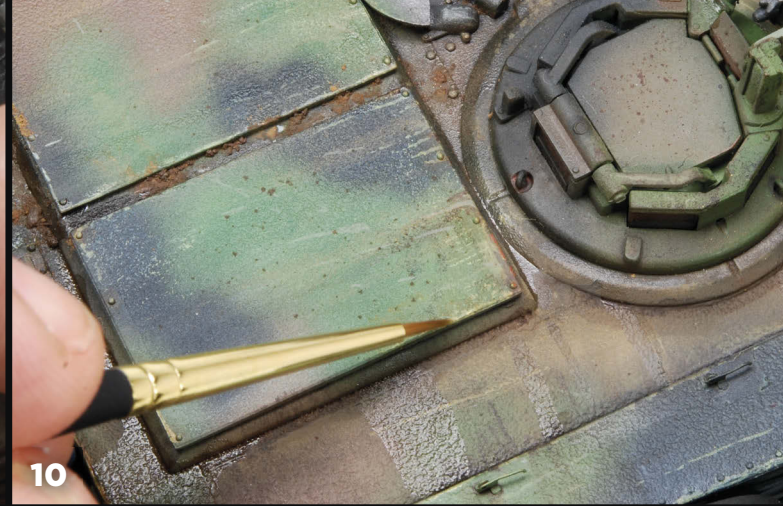
5 For the long scrapes and scratches we use a 3/0 brush. It is important that we have just the right consistency and amount of paint on the brush before starting. These long scrapes do take some practice to perfect.

7 Proper research is important for chipping. In this picture we are applying green strokes over the black. Spare parts for Abrams are finished in either green or tan, so if this part gets damaged, green in this instance would be the first colour to show through.

4 These light tones are also used for the first stage in creating the deeper chips and scratches.

6 For the scratched and chipped areas of the NATO scheme, the idea is to mix lighter tones of each of the base colours.

8 Even with the plan to cover the plow with mud it is important not to miss the chipping stage, as they still be visible after the mud is applied.



9 Research also shows that Abrams can be painted NATO camo over the tan, so the chips could also be tan due to the fact these tanks get rotated from depots in the United States or Germany where they would be in NATO camouflage.

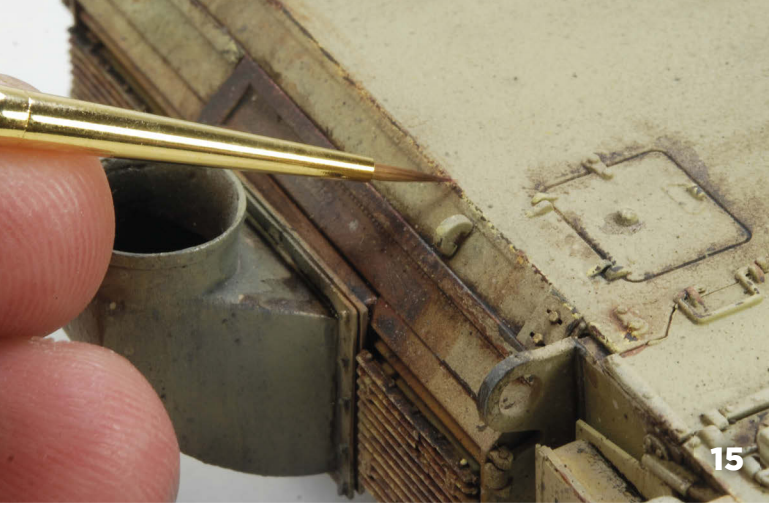
11 Next step is to fill in some of the light coloured scratches with dark metal colours. Again we use Vallejo paints and mix different tones depending on the depth and age of the scratch.

13 Rust tones are applied using acrylic paints, here we can see the two tones of rust being added to the desert tan M1. We use acrylics in this first stage, as they will not be affected by oil paints used in the following stages.

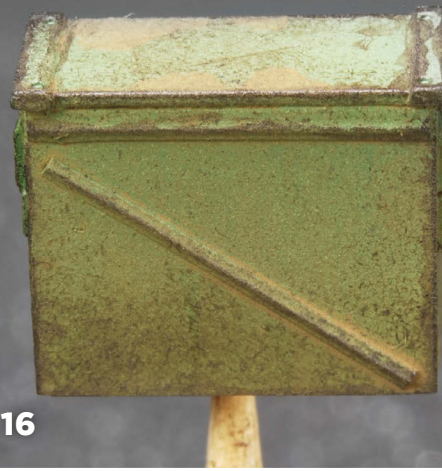
10 The edges where the crews walk over and stowage is placed are important areas to add chipping. Even though the way individual chips and scratches are formed is random, it is vital we use logic and think why these areas would be damaged.

12 One of the quickest methods for applying chips is to use the sponge technique as this gives a random chip effect and is very easy to do.

14 Final rust chips are completed with oil paints. The oils are better for the fine rust chips, as the transparency of the oil paint gives the appearance of depth as well as creating subtle rust staining.



15



16

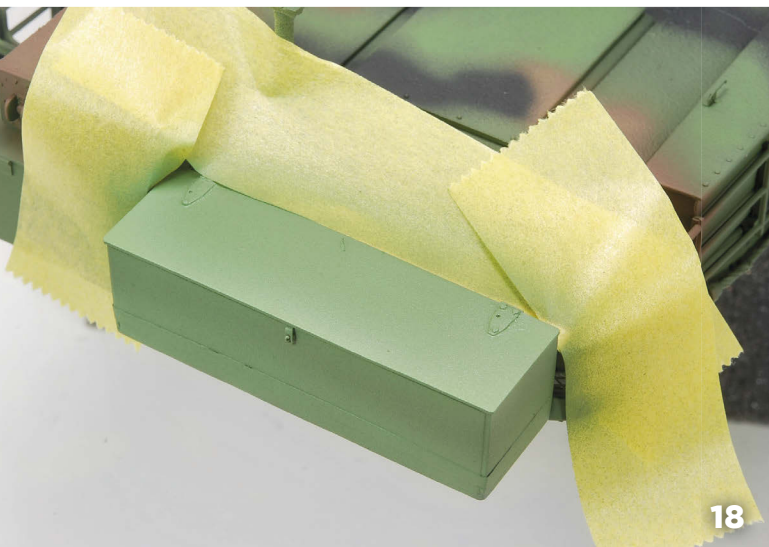
◀ The oil paints can also be applied using the sponge technique, as we can see on this ammunition container. Just remember they need much longer to dry fully!



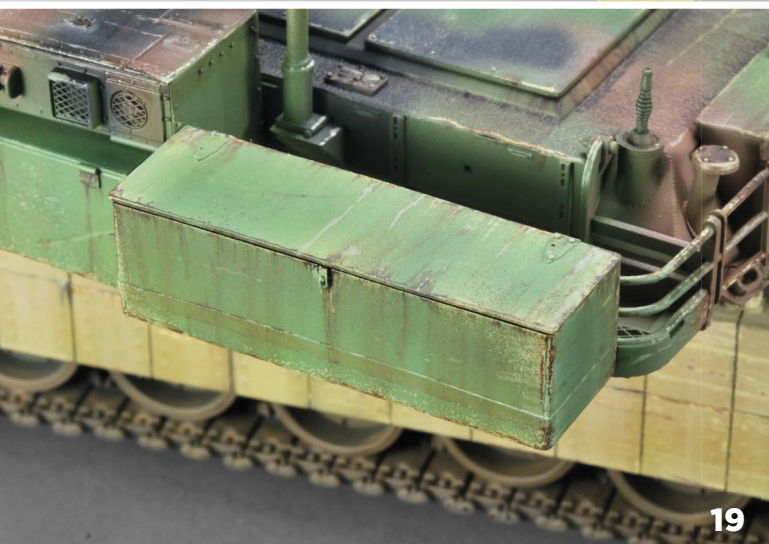
15 The oils are applied the same way as the acrylics with a fine brush.

17 The best part about using slow-drying oil paints is that they allow plenty of time to manipulate the final effect or tone before they dry fully.

18 y 19 Before and after. The various chipping and scratching effects really add life and interest to this stowage box.



18



19







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HAIRSPRAY

STEYR



John Tolcher

Adding weathering effects to your models gives them enormous character and realism. Worn or chipped paint are wonderful examples of these effects; and the Hairspray Technique is a great tool for achieving them.



1

1 This piece is from the Italeri 1/35th Steyr Tractor. We are using just the cab, which is to be painted up as an old wreck.

2 The Hairspray Technique requires some abrasion of the top paint coat, so we need to ensure the lower layers stay put. A good quality primer such as Mr Primer Surfacer should guarantee this.



2



- 3 3 Tamiya Red Brown XF-64 thinned with Tamiya Lacquer Thinner provides a good base coat, we follow this by spraying on two coats of Testors Flat Spray Lacquer.



- 5 Next we spray on the top coat. Here we are using Tamiya paints, as we know, these work well. Remember that a thicker top coat will be harder to remove, and will also result in larger chips.



4

We should say now that the results of the Hairspray Technique are notoriously variable; sometimes it works beautifully, other times it can fail for no apparent reason. It is subject to a number of variable factors, some we can control while others we cannot. We recommend trying various brands on a test piece first to gauge their effectiveness.

Special tip for using hairspray

Hold the test piece at a distance of 30cm or so from the hairspray can and give it a quick spray. Look at the piece to check for coverage, if there is not a smooth even coat, spray a little more. Then let it dry for a minute or two. You will soon see whether the top layer of paint is easy to remove or not. If not, use some more hairspray on the next test piece and try again, and if this fails try a different brand and try again. It is better to find out on a test piece rather than the actual model!

6

As soon as the topcoat dries, start the chipping. To do this we gently brush on some water, starting along an edge. If the topcoat comes off too easily, or falls away in large chips, STOP and leave it to dry a little while longer. If this keeps happening you may to accept the fact you have added too much hairspray!



8

This small, coarse artist's brush works well, we moisten the brush and continue to work over the scratches to develop chipping around them.

7

We start with a sharp wooden toothpick. Carefully scratch and chip the surface; don't use too much pressure or you might cut through to the primer.

9

At this point the chipping process is now finished, just remember, it is all too easy to get carried away. The danger is not knowing when to stop; be careful, it's very easy to go too far!



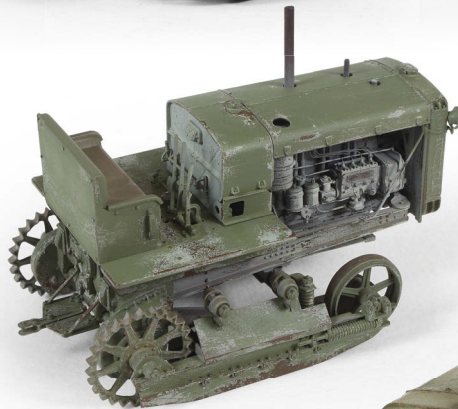
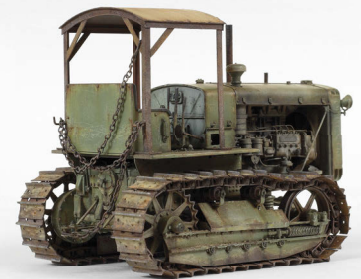


10

After the water has dried fully, we can begin adding rust stains, streaks and further weathering. It's worth knowing enamels and oils will have no affect on the hairspray, if you are concerned, you can always add a protective layer of varnish over the topcoat first.

Stalinets s-65 Tractor photos

In these photos of John's Stalinets s-65 Tractor we can see how this Hair-spray Technique can produce some ultra-realistic effects especially when expertly combined with other straightforward weathering processes.

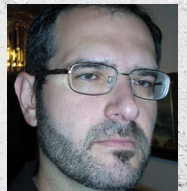


SCRATCHING AND CHIPPING ACCESSORIES

Chipping isn't generally a weathering technique associated with figure painting as it say for armour modellers. Obtaining smooth highlights and shadows is deemed more important to perfect as a figure painter. It is however a valuable technique to practice, especially from WWI onwards, as soldiers began to wear equipment that has been

painted to help with their camouflage.

Remember to not over do the chipping and keep the chipping effect random in both shape and distribution as our brain has a natural tendency to organize them in regular patterns, so be well aware of this while adding all those chips and scratches.



César Oliva

GAS MASK CANISTER



1

We start applying a satin base coat to better convey a metallic surface and to add a nice contrast with the flat chips.



2

We now add the first chips by using a lighter shade of the base colour. It would be a good idea to use various shades if we have painted strong highlights and shadows.



3

We can now add some darker spots to depict the damage that has gone through to the metal. For this steel gasmask canister we are using a very dark reddish brown shade. Don't forget to take into account the materials used in the construction of the part (e.g. aluminum, brass etc).

STEEL HEMET IN WINTER CAMOUFLAGE



1 a

▲ To model a distressed snow camouflage we begin with a solid coat of light grey. Do not use pure white.



1 b

▲ In this step, some highlighting has been added using pure white, which has been airbrushed on as a translucent glaze.



2

▲ Now we can add some mapping effects with more pure White, this is why we did not use pure white earlier. If we paint too light a base coat our highlights wouldn't have enough contrast.



3

▲ The next step involves the actual chipping. We can start by either painting small chips and later join some to make larger ones, or then start with the big chips and then add the smaller ones.



4



5

▲ Another useful technique is to use an old synthetic brush with cut down bristles. Use the paint directly from the bottle, or at least almost undiluted. Apply it in a stippling motion trying to spin the brush a bit after every stroke to avoid a repetitive pattern.



6

▲ This technique and others such as the a sponge, dry-brushing, hair spray etc., work better when combined. So it's a good idea to paint some more chips the traditional way after that.



7

▲ To help replicate the rubbing of a surface, we can apply glazes with the highly diluted colour we used for the chipping. Some very dark brown can also be used on the inside of the chipped areas to represent an almost rubbed off first coat of paint.

The key is to use very thin paint –almost tinted water. This way a subtle effect can be built up without leaving watermark rings.



8

▲ To finish off, we outline the lower portion of some of the chips and scratches with pure white paint. It adds a nice three-dimensional effect.

WATERBOTTLE

Start with a mix of gloss black, dark reddish brown and gunmetal to achieve a deep metal look.



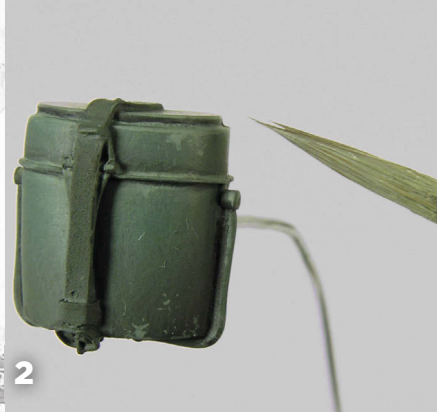
Then paint some scratches and other wear and tear with a lightened shade of the base colour, adding a little light grey to it as these cups were fabricated from Aluminium.



LUNCHBOX



We start again with a satin base coat to get a nice metallic sheen.



Apply chips and scratches with a lightened version of the base. Start with the edges and then go to the middle sections.



We'll now paint some dark brown metal chips inside some the lighter-coloured chips and to the top part of some of the scratches to, again, represent the damages that has reached the base metal.



An important piece of advice is not to try painting the chipping on the edges directly with the tip of the brush. It's actually much easier to use the side of the brush close to the tip set perpendicular to the edge we're painting in.



Another optional step is to rub some graphite on some of the edges with a common pencil. Here, as always, it's important not to overdo it.

SCI-FI SCRATCHING



Sci-fi models have to offer the best subject choice when it comes to extreme weathering. We are not held back by real life references or rivet counters telling us that, it's the wrong camouflage, wrong version etc. We are free to have fun and experiment. In this article we will show how to create realistic looking chipped paint on a 1/20th scale, Hasegawa Falke - Antigravity Armoured Raider, by using a brush-on silicone mould release agent, that if painted on between each layer of paint will reduce the bond between these layers and allow them to be scratched off easily with a selection of tools, such as wooden cocktail and chop sticks as well as some metal sculpting tools.



Lincoln Wright



1 A custom Yellow Zinc Chromate Primer shade is mixed up and airbrushed on.





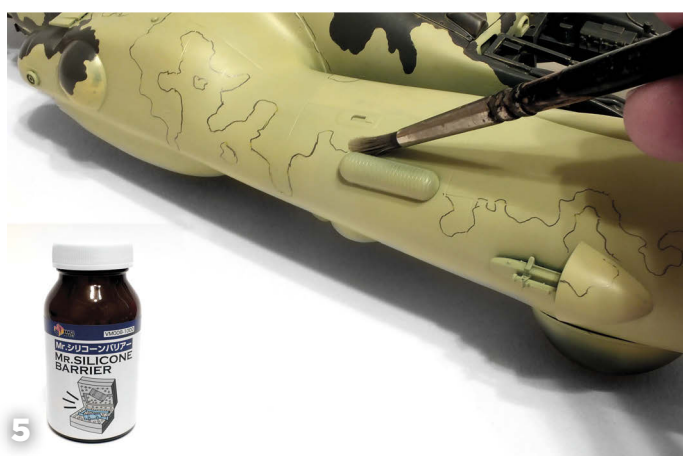
Except for the engine exhaust area, Mr. Silicone Barrier is brushed over the entire model straight from the bottle.



Mr. Color's paints will be used for the main camouflage colours. Dark Sea Grey and Duck Egg Green are our colours of choice.



Once the Mr. Silicone has dried, Duck Egg Green is airbrushed on as the base colour. We then sketch on the camouflage pattern using a soft pencil. No masking of any kind is used, as it will pull up the base coats when removed!



Mr. Silicone Barrier is painted on prior to adding the Dark Sea Grey.



The Dark Sea Grey colour is carefully hand painted on over the Silicone barrier.



Any brush strokes in the Dark Sea Grey are smoothed over and hidden by misting on more of this colour with an airbrush.

Because we cannot use masking tape, as it will pull up the paint, we have to paint these ID bands freehand!

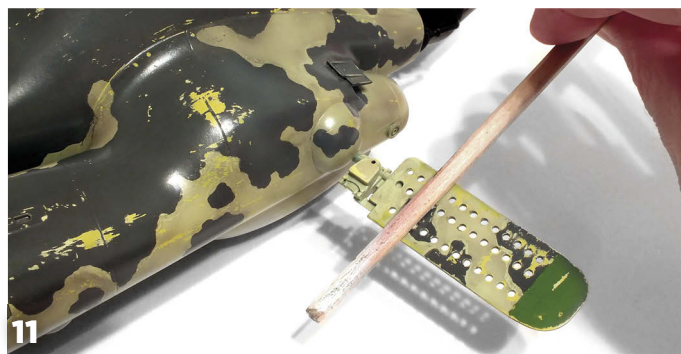


A custom mix of greens is used for the Identification bands on the engine intake pods.





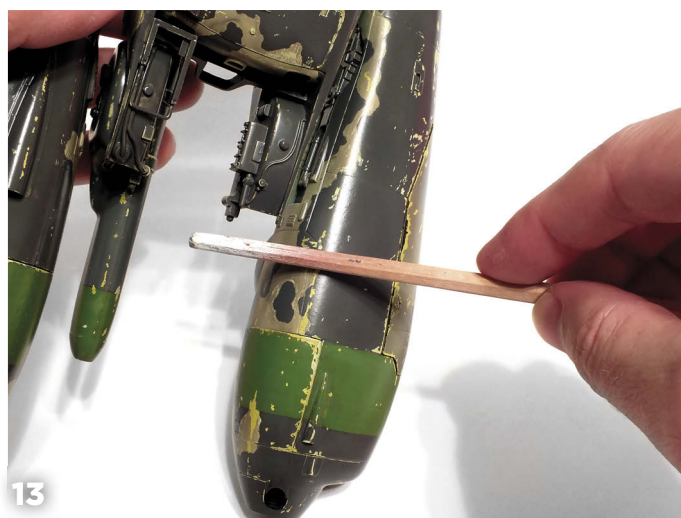
Now for the fun bit, adding the chips and scratches. We start by adding general damage and for this we use a variety of cocktail sticks with different shaped tips.



Wooden tools have the perfect abrasion qualities and are soft enough that they won't cut through the paint layers too quickly. Wooden chopsticks for example are perfect for these flat areas.



Sharp tools, such as this piece of brass rod are excellent for producing these really fine scratches. Just make sure you don't press too hard though.



Using the square edge of a wooden chopstick is a great way of adding broader scratches to curved surfaces.



The rounded edge of a cocktail stick is also great for adding these scratches. Notice how most of the damage has been added to the edges of panels etc.



Artist's steel sculpting tools can be used but great care needs to be taken, if too much pressure is applied during the scratching process it is all too easy to end up scratching down to the bare plastic!



16 Weathering Steps - Using a variety of weathering products and oil paints. To be covered in depth in future articles!





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David Martí

Chipping on wood is the focus for this small feature. We have a typical cart that has only been painted on the exterior surfaces and maintains the original unpainted wood finish on the inside.

With this we create contrast between the two parts giving a realistic appearance. In this case we made it moderate chippings.

Our wooden cart is the 1/35 plastic kit from MiniArt.



1



2

We apply a grey primer base coat (AK-003).



3

Next we create a strong resistant base, mixed from Tamiya colours (XF- 60 and XF- 57) and Hobby Color's matt varnish (H-20).



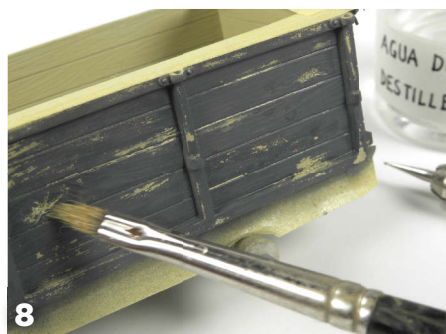
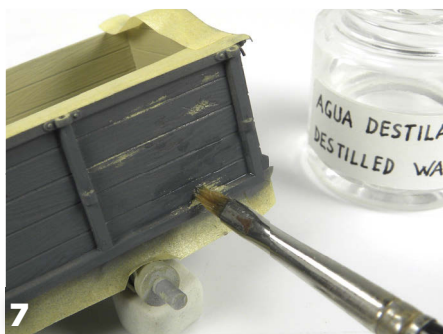
4
▲
Now we apply the Worn Effects fluid (AK-163).



5
▲
A dark grey is now airbrushed on over the fully dried Worn Effects fluid.



6
▲
To start the scratched and chipped effect we remove the dark grey colour by dampening the surface with water and working with brushes and needles.



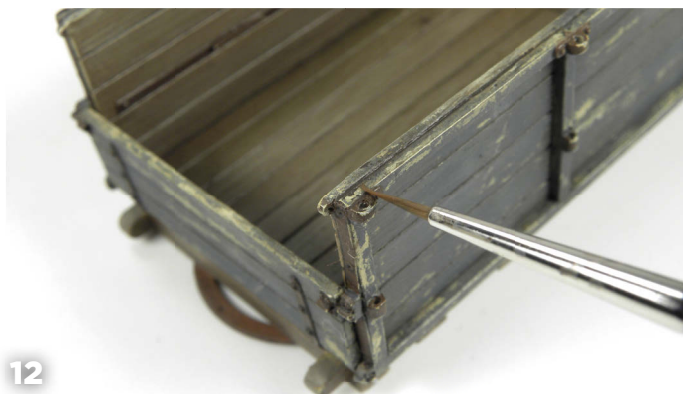
9
▲
This is the result after finishing this step. We can now do the same to the rest of the cart.



10
▲
We paint chipping with the a two-colour technique.



11
▲
First, we apply the clear colour (AK-165).



12
▲
And them, the dark colour (AK-711)
With this, the chipping work is completed. We have created a realistic base to start our weathering effects.



13

▲ We paint the hardware, i.e. the metal parts with old rust (AK-709)-



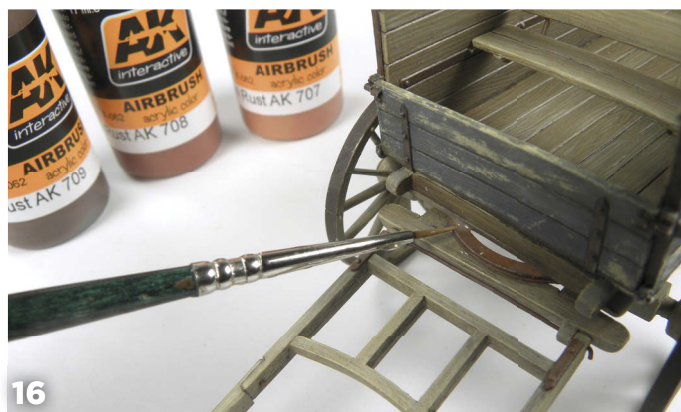
14

▲ Using oils we add some fading to the grey painted areas.



15

▲ A Dark Wash (AK-045) is flowed into the gaps between the wooden planks.



16

▲ With acrylic rust colours we work the metal parts for an old rusted metal finish.



17

▲ Streaking Grime (AK-069) is added to the sides and rear of the cart.



18

▲ With a mixture of earth effects and plaster we apply dry mud splatters to the sides of the cart.



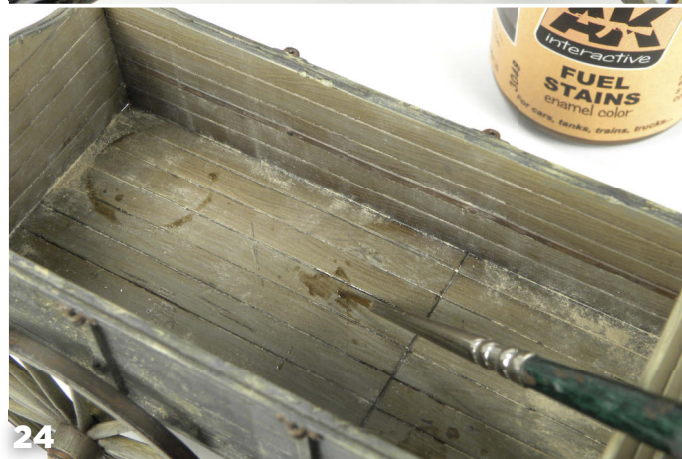
19

▲ European Dust pigment is applied dry to the inside of the cart. White spirit is then used to manipulate it and fix it in place.



20

▲ To create the wood grain effect on the wheels and some fresh wood chipping we use a selection of acrylic paints.



▲ We create a polished metal effect with pigments and pencil graphite.

▲ Some oil spots added to the inside of the cart complete the weathering process.





PEELING WOOD EFFECTS

Here is a basic “recipe” for peeling paint on wood. The method involves pre-staining strips of Basswood, and then adding some pigment powders and paint thinner (mineral spirits) to reduce adhesion of the paint. Once the paint is applied over these materials, it is easy to remove using adhesive tape. Since the paint is actually being peeled off the wood, very realistic results can be achieved.



Chuck Doan

Research. We highly recommend doing some book and internet research to observe the actual ways that paint can peel from wood. Careful attention to the real thing will aid in copying proper peeling patterns. The Flickr photo site has many photo groups (collections) that cover weathered paint and wood. Searching photo “tags” using terms like “peeling paint” and “weathered wood” can yield many excellent reference photos to use in your work.

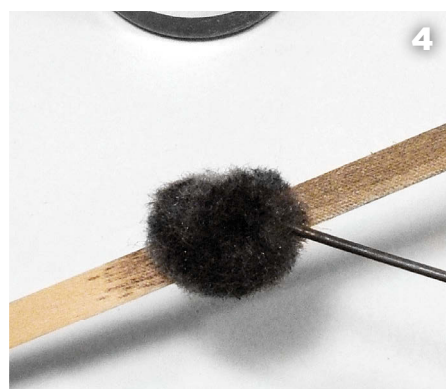
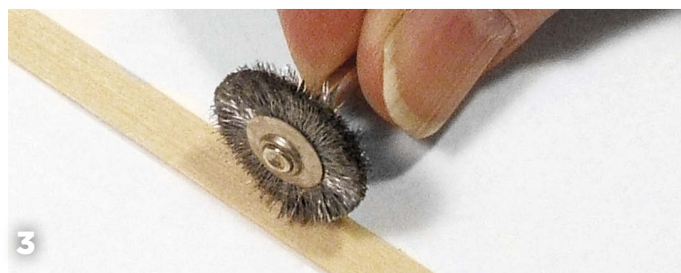


Here are the basic ingredients for the peeling paint on wood technique. These are the materials we have found to be successful.

A soft wire brush can be used to add some textured grain to the wood. Gently brush with the grain to achieve this effect.

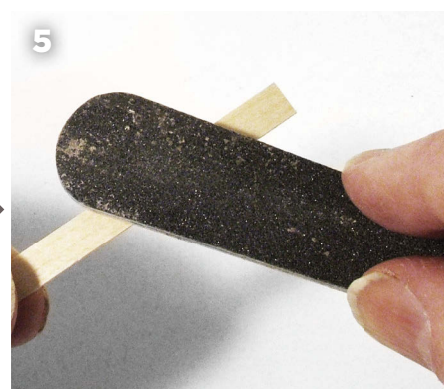


Basswood is usually a straight-grained wood, but sometimes there are end pieces that have an unrealistic “speckle” grain. Avoid these pieces; they will never look realistic.



A sanding stick can be used to both add some grain effects and also help remove the fuzz commonly found on Basswood.

We use Silverwood stain to add a grey tone to the wood. Several applications may be required to build up a nice grey colour. We are using the applicator that comes with the stain; a brush can work too. Oil paints and acrylics can be used for these stains. Feel free to experiment.





6

6 & 7 Adding some pigment powders over the wood will help the paint release more easily. The pigment is applied with a brush and the excess wiped off with a finger. The pigment will not affect the colouring of the final effect.



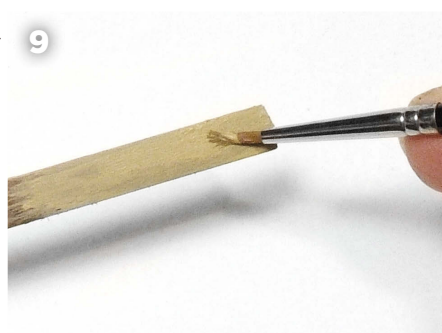
7



8

Using a fairly broad brush, apply the white spirit (mineral spirits) along the strip of wood. Wait until just a slight sheen is left before applying the paint.

We begin by painting the strip with the acrylic paint, brush out one coat at a time, letting the paint dry for approximately 15 to 30 seconds between coats. Usually three coats are enough to get a good peel. More coats equal more peeling, but if the paint is too thick it will not look right and the peeled edges will look too rubbery. Brush marks in the paint are fine and even desirable since we are trying to duplicate a hand applied finish.



9

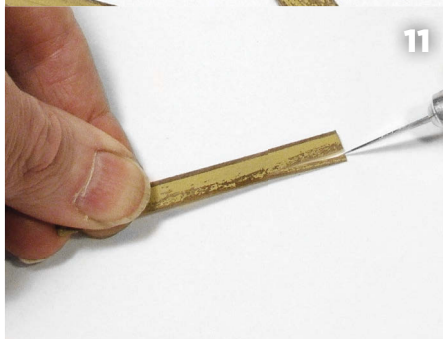


TECHNIQUE TIP The next three steps are to be done in close order. We first cut the strips to 'almost' the final length before these steps. Each board is peeled individually, so they can be peeled to suit a specific location or pattern.



10

After letting the final paint coat dry for about a minute or two, it is time to begin the peeling. Use a short strip of Scotch Magic tape, usually laid along the grain. Press lightly since we don't want to pull up slivers of wood. It may take a few tries before the paint starts to lift. Keep turning the tape to use full strength adhesive (thinner dulls it) and also use fresh tape strips as required (It is not unusual to use several strips of tape for each piece of wood). After some practice you will be able to control the amount of paint that is removed. You can also vary the tape, for example using a sharp folded edge to achieve small strips of peel, or even do some cross grain pulling for differing patterns. When each strip of wood is done, let it dry for an hour or so before beginning the final steps.



11

A sharp craft knife is used to add deeper grain cracks and splits. If any "fresh" wood is exposed you can touch it up with a small brush full of Silverwood stain.

Each board is coated with a matt-varnish, we are using Testors Dullcote to remove any wood sheen and to seal the peeled portions before the final colouring. Oil paints and acrylics can be used for these stains. Feel free to experiment.



12



13

The peeled portions of wood siding can be any shade of colour, from light grey to dark browns, blacks and even rust orange. Thinned Gouache is being used to add different coloured highlights to the exposed wood. Oil paints and acrylic oils can also be used.





CHIPPING THE FOCKE OUT OF IT!

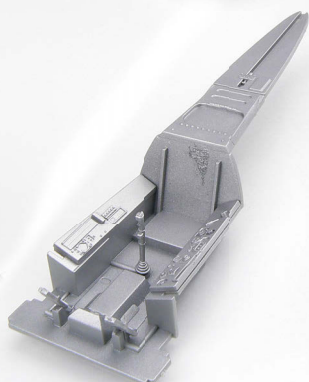


Jamie Haggo

In this small feature will describe some simple step by steps on how to add some realistic chipping effects to the aluminium cockpit of a Focke Wulf Fw 190D-9



1

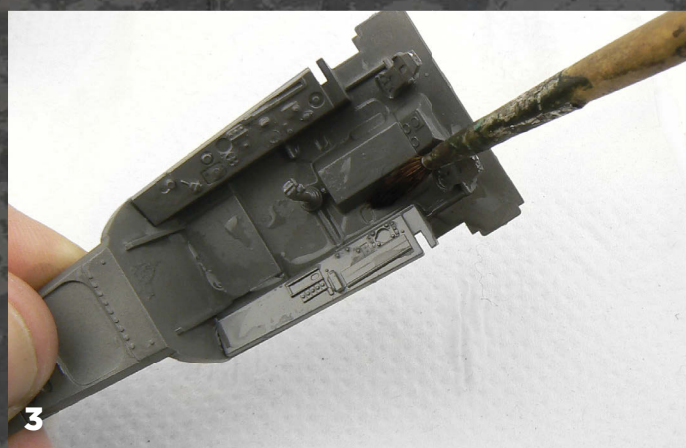


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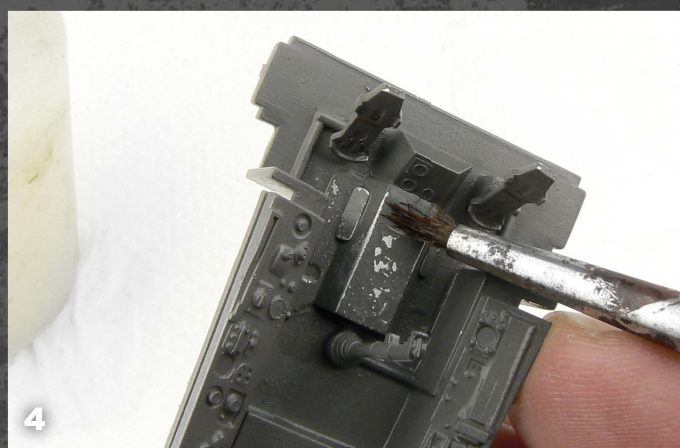
◀ The base coat is Gunze RLM 66, which gives a nice smooth finish ready for the other weathering effects. Water and brushes are gathered ready to begin the chipping.

▲ We first undercoat the cockpit with Alclad Aluminium followed by a mist of Vallejo Matt Varnish. This is important, otherwise the Alclad will be too shiny and the topcoat will wipe off instead of chipping.



3

▲ Using a round brush, water is flooded on and allowed to soak into the paint. A tiny amount of washing-up liquid will help to break the surface tension.



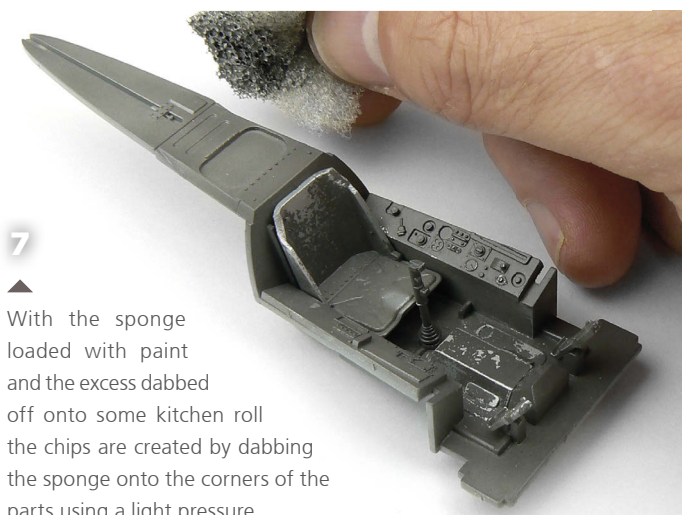
4

▲ Using an old stiff brush, the surface is scrubbed until the chips start appearing. Try to use logic for the positioning of the chips and stop regularly to assess progress.



◀ Here is the finished chipping, note how authentic the chips look. A random effect is important for realism and it's not too much.

◀ Other techniques can be used to enhance the Chipping Fluid, for example the sponge technique and for a dark coloured cockpit Citadel Chainmail acrylic gives a nice contrast to the Dark Grey.



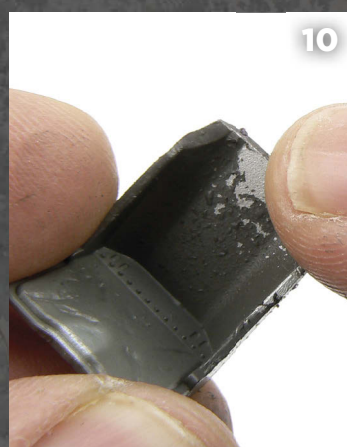
7
▲ With the sponge loaded with paint and the excess dabbed off onto some kitchen roll the chips are created by dabbing the sponge onto the corners of the parts using a light pressure.



8
◀ The finished cockpit, note the pigments added in the foot wells, these areas get filthy, especially when the aircraft are operated from rough airstrips.



▲ The sponge technique can also be used with a latex-masking product to produce chips. Here Humbrol Maskol is dabbed onto the seat, before applying the top layer of paint.

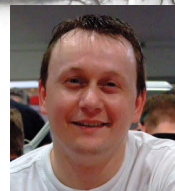


▲ When the top coat is dry the Maskol can be removed by rubbing with your finger. If there are stubborn bits, tweezers and tape can be used.

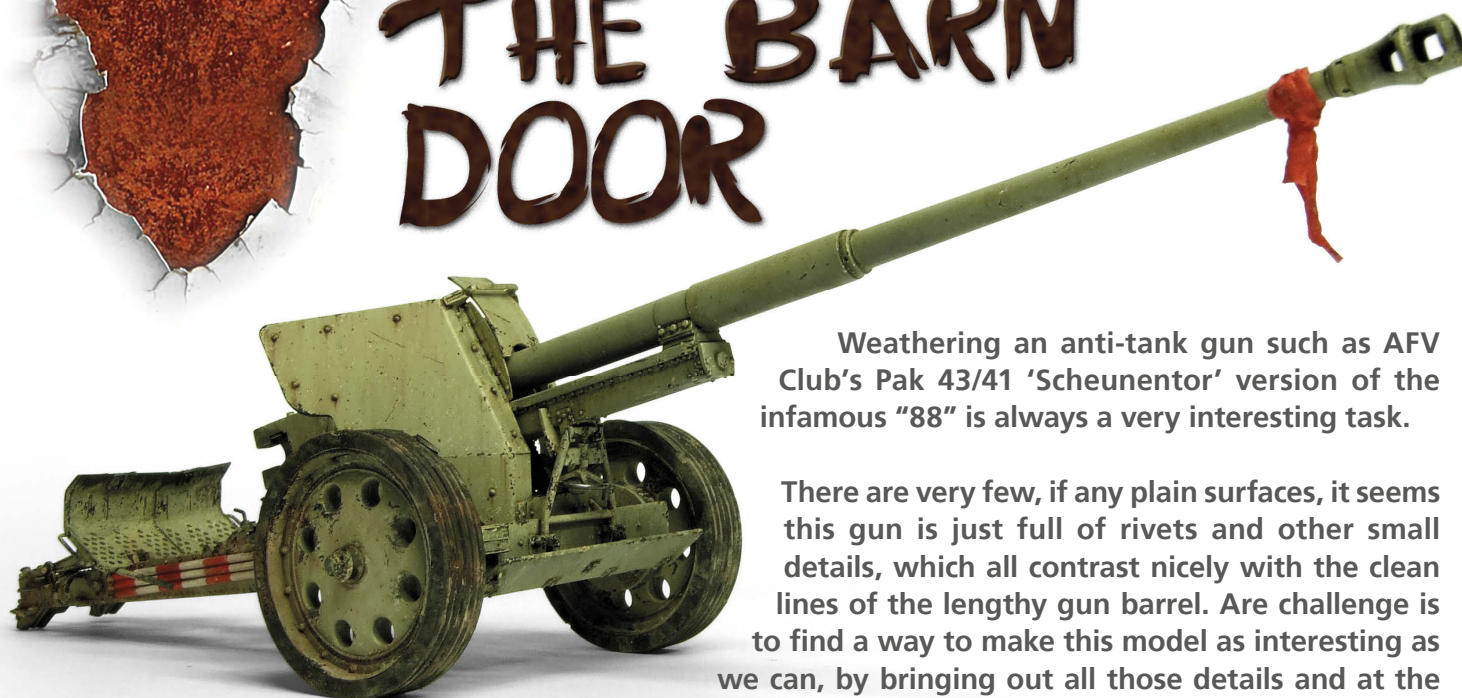


▲ Here we can see how good this simple and quick technique produces great looking random scratches and paint chips.

CHIPPING THE BARN DOOR



Gunnar Bäumer



Weathering an anti-tank gun such as AFV Club's Pak 43/41 'Scheunentor' version of the infamous "88" is always a very interesting task.

There are very few, if any plain surfaces, it seems this gun is just full of rivets and other small details, which all contrast nicely with the clean lines of the lengthy gun barrel. Are challenge is to find a way to make this model as interesting as we can, by bringing out all those details and at the same time adding realistic weathering effects, which will

bring it to life. Having an inspirational reference photo is always a great help and we were inspired by a high-resolution photo of one of these Pak 43 guns overlooking the "Fox Green" sector of Omaha beach after it had been captured intact on D-Day.



1 All parts are given a couple of light coats with Tamiya's Superfine Surface Primer. This gives us a tough durable surface to add all other paint and weathering effects on to.



2 A thin coat of Tamiya XF-69 NATO-Black mixed with Lacquer Thinner is used as a perfect pre-shade for the dark yellow camouflage colour.



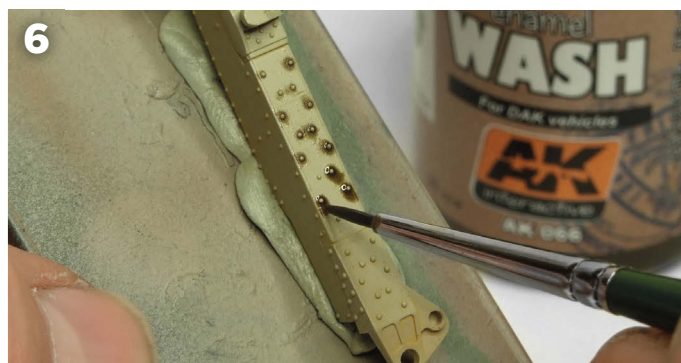
3 The parts are now painted in Tamiya's XF-55 Deck Tan to keep the overall tone very light. This colour will tone down and darken during the subsequent weathering stages.



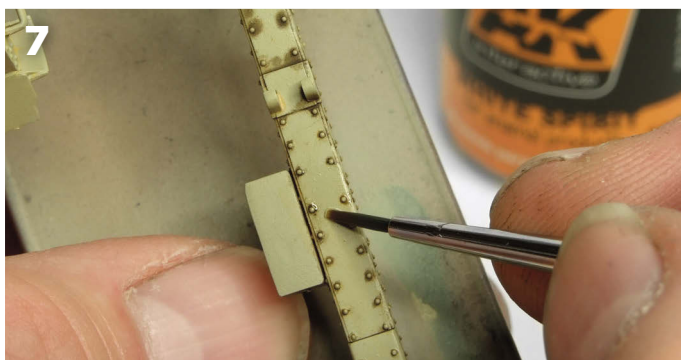
4 A couple of light coats with Tamiya's new X-35 Semi-Gloss seals everything in before adding washes etc.



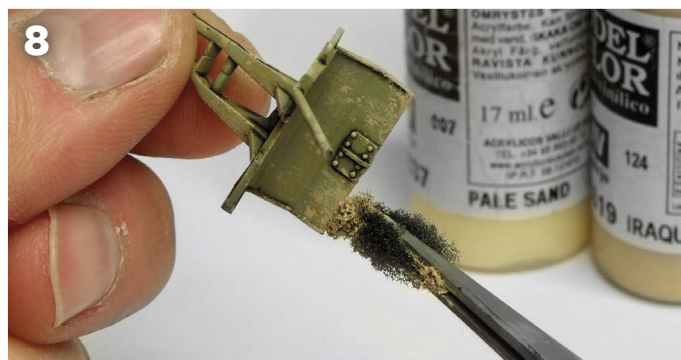
5 It's clear to see here how a filter both warms and darkens the Deck Tan.



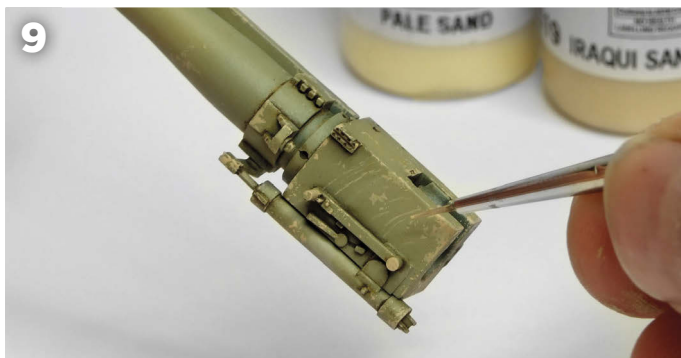
6 A pin-wash of AK's Wash for DAK vehicles follows the filter. The wash is stirred up and a few drops are poured into a separate dish. This way we only need to stir a small amount to keep the consistency of the Wash.



7 The wash needs to dry fully before we start to remove the excess. Again, the brush should only be lightly moistened with clean White Spirit.



8 First light paint chips are applied using a sponge and tweezers. We use a mix of Vallejo's acrylic Pale Sand and Iraqi Sand.



9 The Chipping is further enhanced using a brand new 0/2 paintbrush and the same colour mix, thinned with some tap water and a drop of dish washing liquid and applied as fine scratches.



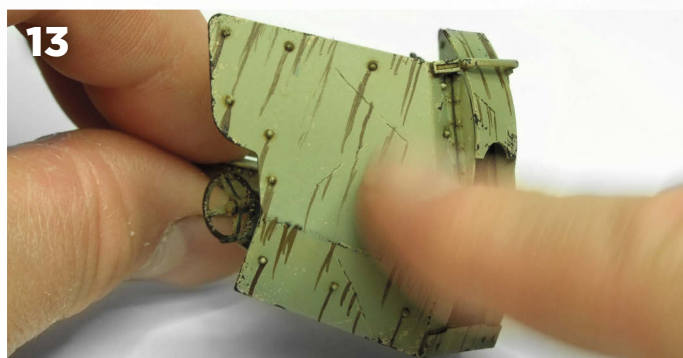
10 Here we can see what happens if we do not remove the excess paint from the sponge before applying to the model.



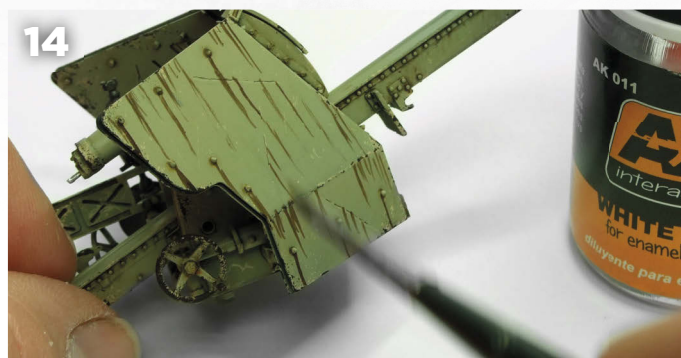
11 In this case we can simply remove these unwanted chips with the help of a clean brush and Perfect Cleaner. Thankfully the semi-gloss varnish prevents damage to the underlying paint finish.



12 Streaking Grime for Dark Yellow vehicles is used to paint on small thin vertical lines. Although they really look huge under the camera, they aren't!



13 The Streaking Grime has dried sufficiently, when you cannot wipe away any of the streaks with a finger.



14 A round No. 2 brush, damped with White Spirit, is now used to blend the streaks with the paint. Be sure to keep those streaks vertical. Otherwise they will look odd.



15 The results after just two streaking applications are very subtle and almost invisible streaks and stains.



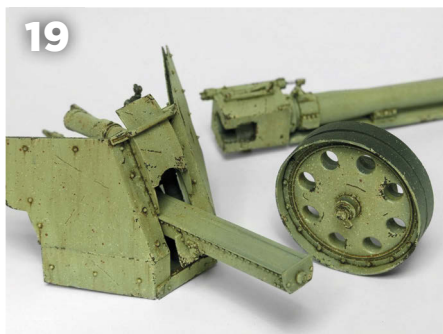
16 We will use a speckling technique to add more interest to the basic finish using a Buff coloured oil paint, White Spirit and an adapted Stencil-brush are used for this.



17 Take some paint, mixed to a creamy consistency then remove the excess over a paper towel before flicking the paint from the brush with a finger.



18 The next step is to repeat this process with some darker spots, and for this we use Humbrol 62 and 113, AK Interactive Medium Rust Pigments and some White Spirit to thin them.



19 The results of this speckling, is a surface that is much more interesting when it's combined with all the other affects we have used.



20 Dark Steel graphite powder is used to represent areas of high wear, such as the handles, breechblock and ground spades.



21 Engine Grime thinned with White Spirit is applied around the hubs and axles to give the effect of old grease.



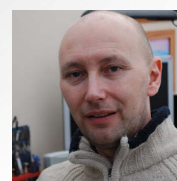
As we can see, these simple techniques have been combined to produce a realistic finish and add lots of character to the finished model.



BASIC CHIPPING ON A DRILLING

Using the 'sponge' technique we describes some simple methods for to creating realistic chipping and scratch effects.

Scratching and chipping paint effects can be one of the most pleasurable and rewarding aspects to modelling. To demonstrate these effects we have chosen to use an ammunition container from the 1/35th scale AFV club 251 Drilling kit. This weathering process can easily be adapted and used on other parts of the model as we will show in the accompanying photographs of the completed gun and interior.



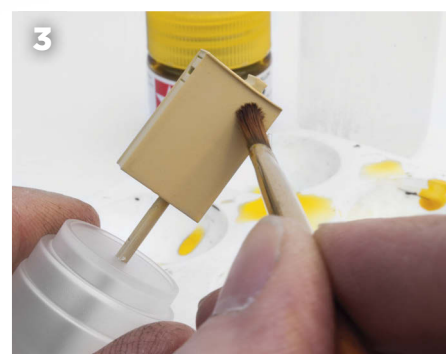
Lester Plaskitt



1 We start by choosing a lighter than usual shade of the base colour. This is because the filters and washes will darken the base colour considerably. The satin varnish will help the washes flow over the surface.



2 To add some subtle yellow tones to the subject we use Tamiya X-24 Clear Yellow heavily thinned with water.



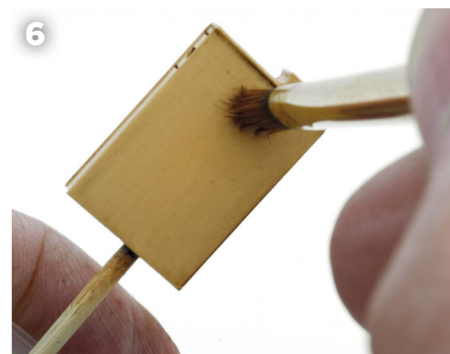
3 The thinned X-24 is applied using a flat brush in successive glazes working in downward strokes being careful not to let the yellow pool in any areas.



4 Burnt Umber and Sepia oil paints are used to add some depth and subtle streaking effects. Cardboard soaks the excess oil, which would prevent the paints drying to a gloss finish.



5 Here we have applied the oil wash using a wide brush in a downward motion, this is then left to settle for 10 - 15 minutes. Notice we are left with some streaking effects, which will be blended in the next step.

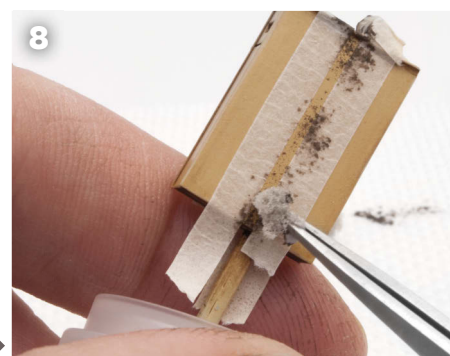


6 Now the oil paint can be carefully blended into the base coat using a good quality artist's flat brush using upwards and downward strokes to effectively blend in the oils to leave a subtle stain and very soft streaks.



7 The tools required in creating the worn and chipped paint effects. Vallejo Burnt Umber, German camouflage Black Brown, a fine pointed brush and some fine density sponge.

8 To begin the chipping effect a small piece of sponge is held in a pair of tweezers. The sponge is then dipped into a slightly thinned 50/50 mix of the Black Brown and Burnt Umber. It is very important we remove as much excess paint as possible on a piece of paper towel before applying to the model.



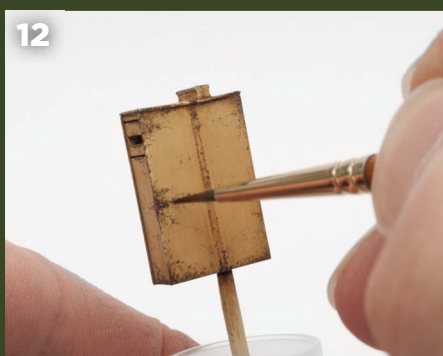
9 To further enhance the paint discolouration caused by the retaining clamp a thin wash of burnt umber oil paint is carefully applied to the gap in-between the tape.



10 This wash is then carefully blended away so it appears more as a rusty stain.



11 Using a larger piece of sponge we can add further chips and scratches to the rest of the container, concentrating these on areas that would receive the most abuse.



12 We apply fine scratches using Vallejo Burnt Umber and Black Brown with a fine brush to further enhance the damaged paint effect.



13 To give a 3-D effect to the deeper scratches, we use small dots of a Radome Tan and White mix, which we carefully apply onto the top of some of the more pronounced scratches.



14 Here we see the ammo can with the completed scratching and chipped paint effects.

15



15 The final step is to add some bare metal effects. This is easily reproduced using the graphite from a 6B pencil and a ladies' sponge make-up applicator.

16 The graphite powder can now be carefully rubbed onto the ammo container again concentrating on the areas of wear.

16



17



17 For a more intense metallic sheen around the areas of highest wear the pencil can be applied directly to the surface.

18 Now we have the completed ammo container waiting to be incorporated into the rest of the model.

18



19 A view of the interior of the Sd.Kfz 251 half-track showing how the chipping and scratching effects can be utilised on other areas of the model.

19





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David Martí



1

After priming the turret, we paint the turret with three different shades of rust to create highlights and shadows.



2

Following a coat of matt varnish the turret is brushed with water.



3

Using a selection of different sized grains of salt, we sprinkle on the smaller grains and place the larger ones on with tweezers.



4

We can also use a brush for move the salt around until we are happy that the chipping will look natural and be in logical places.



5

Using a pipette (dropper) carefully add more water to fix the salt in place.



6

Once the water has dried completely, we can now apply the topcoat of paint. Take care when airbrushing this coat on, as too much air pressure will blow away some of the salt.



7

As with the rust colours we are applying some highlights to add greater visual interest to the monotone Russian 480 Green camouflage colour



8

Once the airbrushing has been completed, it is simply a case of wetting the model's surface again and then removing the salt with a brush.



9

Here we can see the final result of this process, it's now ready for weathering.



10

Once the decals, colour-wash, fading and rust washes and pigments have been applied we can see just how good the results are, when combined with other weathering techniques and products.

CHIPPING & SCRATCHING REFERENCE PHOTOS

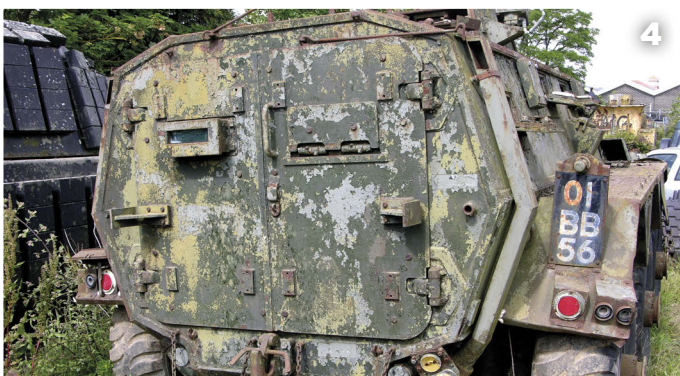
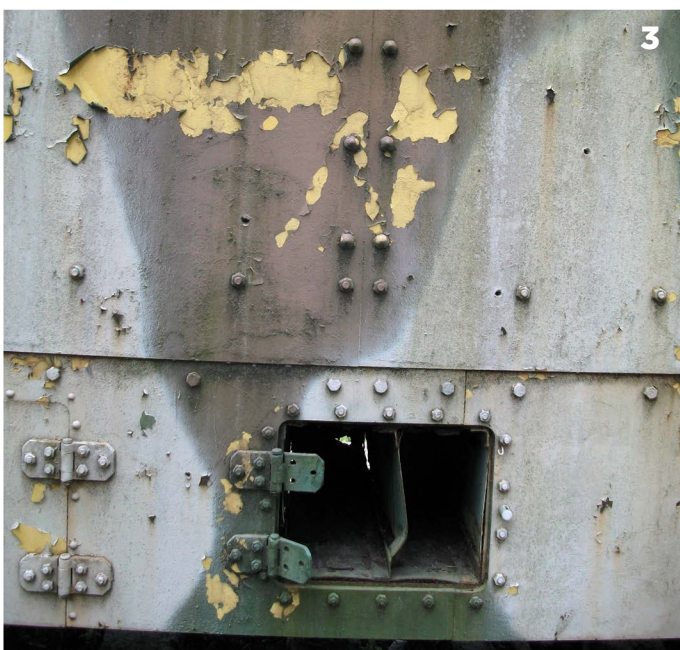
Regardless of the paints used and the surface it is applied to, it is inevitable that will get damaged and worn over time.



1 Chipping and peeling paint doesn't come more extreme than on the side of this wood paneled railway boxcar.

2 & 3 This armoured train displays some great weathering effects. The sand coloured basecoat contrasts nicely with the three-colour camouflage scheme on top. (Graeme Carruthers).

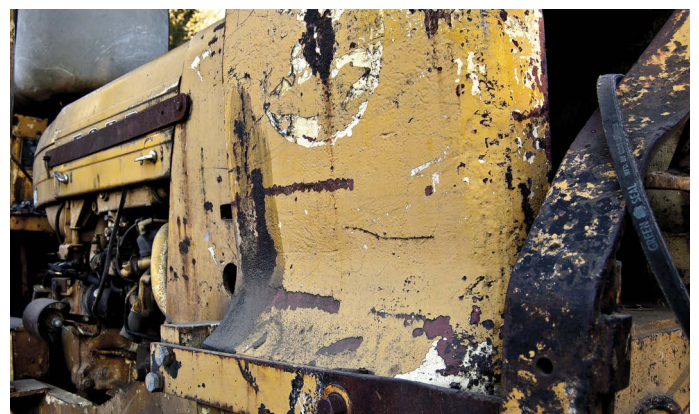
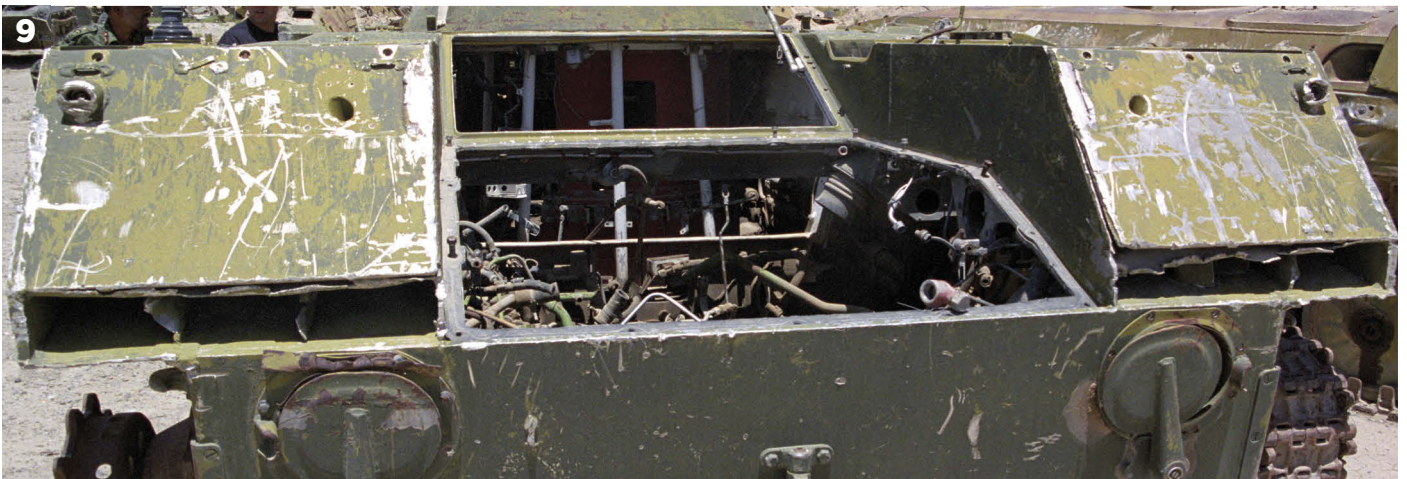
4 This Saracen armoured car rusting away in the storage yard of the Tank Museum, Bovington, England shows off at least three layers of chipping effects.





8 This excavator (shovel) exhibits the familiar scrapes often seen around the base of the counterweight on the body. Also checkout the wear on the company logo and the highly polished metal tracks. (Graeme Carruthers).

9 The bright magnesium alloy armour on this wrecked Soviet BMD-1 shows perfectly through all the chips and scratches as this vehicle rests in the Kabul Tank Graveyard.





14

14 This T-55 wheel offers some great chipping reference. Not only has the Iraqi Sand top colour chipped heavily, but also the Soviet Green below that, which has exposed the Red Oxide primer colour!

16 Even this modern Jerry can used to refuel dirt bikes has suffered from paint chipping and scratches.

17 This excavator bucket mounted on a Trojan Armoured Engineer Vehicle shows portions of the original CAT yellow under the camouflage green.

18 This excavator used in the logging industry shows heavy wear on the edges of the bodywork and the hydraulic cylinders.



16



17



18



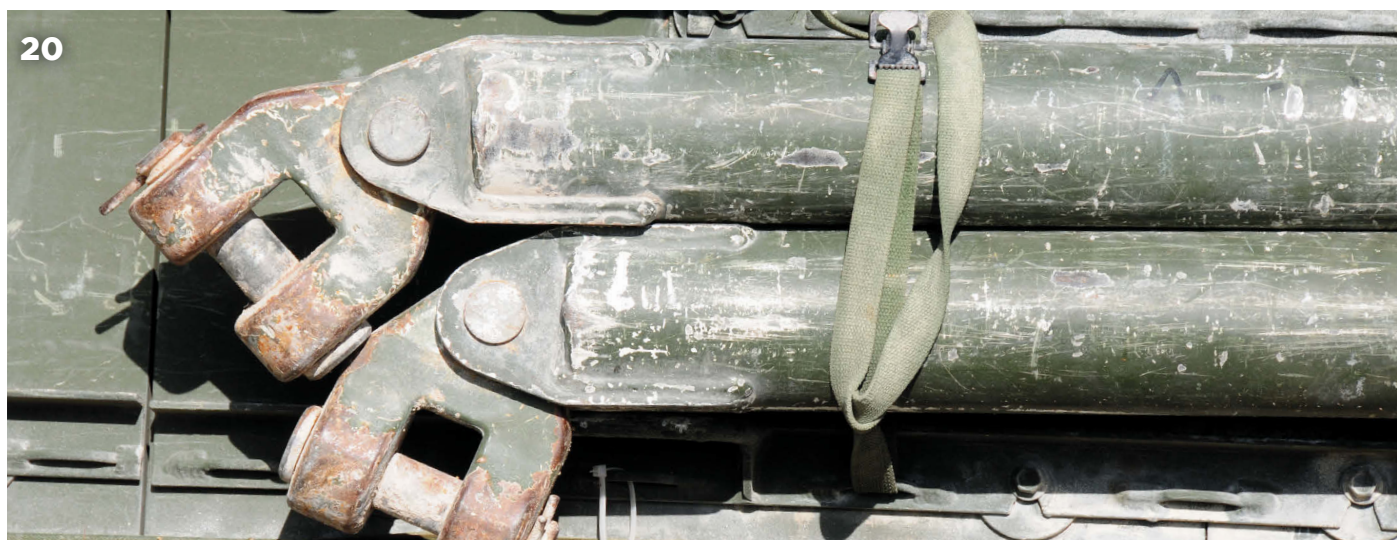
19



19 This superb photo of a bulldozer used to push fishing boats into the sea on the south coast of England is a great example of extreme weathering caused by years of exposure to the sea air. (Fraser Grey)

20 The tow bars on this US Army Stryker are covered in tiny scratches. Of interest are the larger chips on the ends, where they are frequently attached to the vehicle's towing points. (Ralph Zwilling).

21 & 22 The US Army Opposition Force (OPFOR) vehicle based on an M113 has numerous scratches and scrapes along the sides of the hull and the fake ERA blocks on the turret. (Ralph Zwilling).



20



21

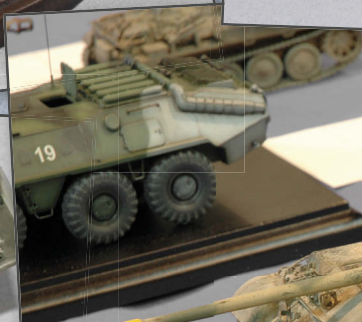


22

POSTCARDS FROM THE WORLD



GREECE HELLAS



NEXT ISSUE
I'LL SHOW YOU WHAT'S
UNDER
THE HOOD!!



IN THE NEXT ISSUE...



by the Devil of Modelling

Engines and Oils, this will be the focus of the next issue of The Weathering Magazine. If you are the type of modeller that never wants their models to look used and want it to look shiny and like a toy, then this next issue will be of no use and for your own safety, it's best if you hide away until they are all sold out and never let anyone show you what's inside.

But for those of you that are, then there maybe the chance of beautiful Akatsiya or the Editor semi-naked and covered in oil and if that isn't enough to excite you, we will also be covering many comprehensive step-by-step techniques that will help you transform those 'toy-like' models into realistic scale replicas of the real thing, complete with realistic bare metal finishes for a wide range of engine types and the best ways to create all those oil, fuel and grease stains and effects as well. We aim to make your latest model look so realistic that the engine will fire into life with the flick of a switch or turn of a key.

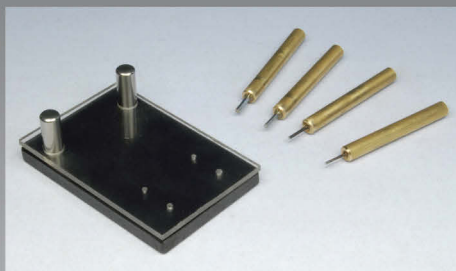
Don't forget, if it has an engine, it's bound to need oil and fuel to make it run, that means at some point it will leak, spill, splash and get dirty, and this is the way we love to finish our models.





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