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FADED

Why do I still take pictures of these old and faded rattletraps? Don't I have enough photos like this in my library? After all, it's boring, dull, and pale as a ghost! Unfortunately, I could never have enough, for each has its own unique beauty! The only limit is the amount of free disk space on my computer! Did you know that in times when your great-grandparents were young, tan was very unfashionable? Women powdered their faces with a brilliant ochre, because tan was associated with work in the field, while lighter-toned skin implied refined nobility. This may be a bit of an odd comparison, but there is something wonderful in the faded look. Try to imagine the beauty of a weathered tank, with all of its discolorations and colour variations. Or visit the railway siding where old wagons stand, you will find inspiration in the faded and wonderfully weathered examples, ideal for someone who loves to paint! Realistically applying these effects is much more interesting and difficult than simply airbrushing a base colour. But that's why our hobby is so great, our references and innovative techniques provide us with endless possibilities. Perhaps studying these examples and modelling them is crazy, but I love doing it anyway! All my fellow unorthodox and passionate modelers who see the beauty where others see discarded or poorly maintained ugliness should understand this passion. Faded vehicles, ships, and airplanes have always provided unlimited inspiration for modeller's projects. Along with contributing themes such as layers of rust, dust, and mud, the techniques used to make faded surfaces is one of the key aspects we represent on our models. In this issue, we will show you different ways to apply a faded appearance on some unlikely subjects. After reading our articles, your doubts about the techniques and possibilities will fade away like colours in the sun!

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ABANDONED TRACTOR

When Thunder Model released the Case tractor, I immediately knew I would build that kit. I found a perfect photo of an abandoned tractor for inspiration and the right time had arrived to enjoy this kit for this Faded issue of the magazine. Since this inspirational photo shows the tractor with very nice faded colours, it is ideal for this subject. Now let's enjoy some painting.

Thunder Model Case tractor: It was the first time that have I used the new AMMO Extra Thin Cement A.MIG-2025 which is an excellent glue, making the assembly of the model enjoyable. The photo etched parts were fixed with Slow Dry CA A.MIG-8013. The kit quality and the details are excellent, I only needed to add some wiring in order to build a perfect tractor. In the case of an abandoned tractor, naturally there is no need to add all wiring. I made some additional changes by placing the Pitman arm and Longitudinal tie of the steering system as shown in the reference photo.
2 Using the AMMO One Shot Primer makes the surface priming very easy. I created some simple lighting effects using Black and White primers A.MIG-2022, A.MIG-2023. First, I airbrushed a grey mix on the whole surface of the model, followed by the white from the top and the black from the bottom, always keeping the airbrush at a low angle. This base will contribute nicely to enhance the visual interest of the faded colour.

3 It’s time to add the colours according to the inspirational photo. The tractor base colour was mixed from Yellow A.MIG-048 and Red A.MIG-049 lightened with Satin White A.MIG-047 to get the faded tone. Transparant A.MIG-2016 helped to make a transparent layer for the base colour, maintaining the lights and shadows from the surface priming. In this way, we can create different shades of the base colour easily.
After the base colour was applied, the details were painted by brush including some metallic parts.

The wheels received the nice light turquoise colour mixed from Resedegrün A.MIG-003 and Medium Blue A.MIG-103 lightened with Cold Grey A.MIG-119. I applied transparent layer of the colour with the help of Transpar ator to keep the shades created by the surface primers.

After the chipping was created by brush & sponge and the dark brown Chipping colour A.MIG-044 and before the enamel and oil steps, the entire model was covered with Satin Lucky Varnish A.MIG-2052. This varnish gives outstanding protection for the previous layers and forms the appropriate base for the following steps.

Tyres were painted with A.MIG-033 Rubber & Tires acrylic colour. The turquoise rim was protected with Camouflagge Masking Putty A.MIG-8012 while airbrushing the tyre colour. We can adjust the masking putty easily to the edge of the rim for perfect protection.
For the pin wash, a dark brown enamel wash was used A.MIG-1005 which gives a strong contrast, enhancing the faded nature of the base colours. The excess of the wash was cleaned with a brush moistened with Enamel Odourless Thinner A.MIG-2019.

In this step, I used oils with the sponge technique. I prepared several different tones, each lighter than the base colour of the tractor, mixed from the White, Yellow, and Red Oilbrusher oils A.MIG-3501, A.MIG-3502, A.MIG-3503. Some enamel thinner was used to thin them to the correct consistency. The sponge was loaded with these mixtures, then the excess was removed on a paper towel before the sponge was used on the model to avoid flooding the surfaces. We must create very small separated dots according to the texture of the sponge. These small dots are left on the surface to dry without any process, no blending was applied. Naturally if we are not satisfied with any oil maris, we can remove them easily with a brush moistened with enamel thinner. In this way, we can create local tonal variations of the faded paint.

Now we apply more fading with oils. White and Yellow Oilbrusher was used on the tractor body, while only White oil was used on the rims in this process. The oil dots are placed onto the selected area of the model with the Oilbrusher applicator brush then.

...these dots were blended with a clean brush. The more brush strokes used, the less intense the fading effect - we can achieve the strength of the effect according to our taste.

I also added some tonal variations with some rusty locations. Rust Oilbrusher A.MIG3510 was used. Dots were placed on the desired location then.
...the oil is blended with a clean brush. The use of these Oilbrusher oils are very convenient not only because of the built-in applicator brush which makes their use easy and fast, they also dry very quickly which speeds up the process.

Now the faded colours are ready to receive some dirt and grime. First is the engine area and other parts where oil leakage presents itself in the real life. Here we apply dry Black pigment A.MIG-3001 then...

...Fresh Engine Oil A.MIG-1408 was used to fix the pigment and make the perfect looking engine grime. We can dilute the Fresh Engine Oil effect with enamel thinner to get less shine on the final effect. This dark grime results in a very attractive contrast on the faded surfaces.

Dust was created with two different pigment tones moistened with enamel thinner, once dry, the excess pigment was removed. These light pigment tones work nicely with the faded colours, the dark paint chips, the dark wash, and with the dark grime spots to create realistic effects and contrast.
In 1982, the South Lebanon Army (a pro-Israeli militia) received the T-54/55 to replace the aging M-50. These Soviet, Czech, and Polish built types first appeared in the middle east soon after the Suez crisis in 1956. During the six-day war and Yom Kippur, Israel captured large numbers of all variants of T-54/55, most were repaired and put back into service. Modifications were made such as the hammocks and stowage bins to accommodate the crew, these distinguishing features also aided in aerial recognition. All Tiran's were upgraded with the Israeli made 105mm Sharir gun, however the tanks supplied to the SLA were retrofitted with the original 100mm main gun, as depicted on this model. I should mention that when I received the reference book dedicated to Tiran wrecks from Michael Mass, I immediately knew I would represent one of the heavily worn and tired vehicles from the scrapyard. The multiple colors were certainly a test of various weathering effects used to achieve balance on the finished model.
The kit used here is the excellent Tamiya Tiran 4. As with all the T-54/55 kits from Tamiya, the road wheels and engine deck had to be reworked for the SLA version. These were an easy to correct, and although this is an excellent model straight from the box, I chose to add a few additional details shown here. 

There are numerous shades available to which allow modelers to paint IDF Sand, however I needed a faded appearance. I chose to create my own colour from the Tamiya range shown, just a tiny amount of red was also added. 

After allowing the base colour to dry for 10-15 minutes, you can apply 2 to 3 light coats of hairspray or chipping fluid. 

A very faded light blue is mixed from XF-2 Flat White and XF-8 Flat blue, a very small amount of blue is all that was required. This was applied with the airbrush, and left to dry for about 15 mins. The remnants of the old IDF unit markings were applied using etch stencils.
Once I was happy with the amount of blue paint, I scratched and scraped the surface with an old brush and toothpick, revealing the IDF sand beneath. A couple of shades of brown were mixed together or used individually to start building up the rust tones on various surfaces. A torn off piece of sponge is ideal for this task.

The roadwheels are treated to the same procedure as the rest of the model, for more vibrant rust tones, oils were used and allowed to dry completely before moving on to the next task.

This image shows the model well progressed through the process of adding rust tones with various oils. Brown tones were used on the wheels to add greater depth and vibrancy to this critical area, while a bright orange oil was used to add pin washes around specific details, as well as further staining and rust streaks. Throughout the rusting process some areas of the base colour were repainted onto areas where I felt the effect was too heavy, this also adds to the overall layering of colors, which is the key factor in weathering a model. The pigment AMMO Europe Earth was mixed in a small container with Tamiya X-20 thinner, and applied to the wheels and tires using a brush to create a dusty appearance. AMMO AMIG-1701 Thick Soil is an excellent enamel based product that is a great match for the Europe Earth pigments. The Thick Soil was brushed into all crevices and behind the wheels on the lower hull. This product is easily manipulated with clean white spirit to realistically blend the effects.
Kit: Trumpeter 1/144

During WWII, US submarines played a major role in achieving naval superiority in the Pacific Ocean. Sometimes these ships had to endure missions of 75 days or even more. This makes them the perfect subject for this issue of The Weathering Magazine, titled Faded.

These large 'Fleet submarines', 311 ft long, with 10 torpedo tubes and a crew of 70, were known as 'Gato class' after the sharks of the catsharks family. These boats were responsible for the destruction of the Japanese merchant navy and large quantities of military ships during WWII.

We have chosen Trumpeter's kit USS Gato SS 212 in 1/144 scale. With a considerable size of almost 26 inches, this model is the perfect canvas to replicate paint fading effects along with all rust, chips, dents, algae growth, salt residue, etc. So, all hands on deck! Let's have some fun building this faded underwater hunter!
These submarines were subjected to high water pressures while submerged more than 300 feet underwater, which created a distinctive stressed metal surface that we are going to reproduce. At first, the grid pattern is marked with a soft pencil.

Then with the help of a sharp rounded scalpel blade, we go about scraping between the lines, little by little and very gently until the desired effect is achieved.

Finally, any scratches are smoothed out using fine grit abrasives. Due to the small size of the zones to be worked, we can cut out small pieces better suited to the job. The result is both eye-catching and highly realistic.
The propeller guard isn’t included with the kit, but it is quite easy to make using copper wire, tweezers, and AMMO’s Slow Dry CA glue.

The slow curing cyanoacrylate is a great help for this style of scratch-building task.

We strongly recommend to thoroughly clean the surface of dust and grease from the assembly. This time, we have used Tamiya Polycarbonate Body Cleaner with excellent results.

All models require a good foundation to avoid nasty surprises later. Here we decide to use AMMO’s Black Primer diluted with 20% thinner applied in very thin coats. The primer layer is left to dry for at least 12 hours.

After the 12-hour drying time, we are confident that the masking tape won’t damage the primer base. Just in case, and to weaken the adhesive properties of the tape, we stick the tape repeatedly on a clean surface to make it less sticky nevertheless. This extra step gives more peace of mind.

We use Post-It notes as a cheap and convenient masking tool, as we’ll be using a very light gray Light Gray A.MIG-0209 that could leave some over spray on the lower hull. If this happens anyway, a good way to remove it is by using thinner and a cotton bud. Working quickly before the paint has dried completely.
After removing all masks, we can see how the model begins to take on a
nice appearance, but it still lacks the more interesting and fun part of the entire process:
weathering. So, let's not wait any longer, let the fun begin!

We start the weathering by altering the Light Grey color, separately adding black and white to the base paint.
This creates a more varied and faded look, and emphasizes the three-dimensional aspect of the model.

Once we have finished applying highlights and shadows, a generous
cloth of Satin Varnish A.MIG-0090 is airbrushed. This needs to dry for a few hours before we can continue with the next steps.

To simulate salt residue on the deck, we have used two different prod-
ucts in this step. The first is Matt White A.MIG-0050, used as an acrylic
wash, and Zinc White oil paint well-diluted with enamel thinner and
applied in thin layers for a very convincing and more blended effect.

A submarine can't hide its rust marks after a 7-day long patrol, so
here comes one of my favorite products: Light Rust Wash A.MIG-1004.
We add small rust stains and blend them with enamel thinner.

Now we apply small touches of pure Zinc white oil (a very transparent
white color) with a sponge. Then it is blended to get a faded paint
look, caused by the combination of the sun and salt water. This effect
should be irregular or it will look unnatural.
16. As we have said in step 14, more rust effects need to be added to key elements of the model. On a submarine, these are the timber holes.

17. With a fine point brush, and in our opinion, the best Chipping color available in A.MIG-0044 - we add small paint chips, scratches, and pitting to represent a hull beaten and worn by many missions.

18. When dry, we apply a new varnish coat to seal the work done so far. Next, we tackle the waterline effect. For this, small amounts of pure white oil paint are applied on a weld line.

19. Enamel thinner is used to dilute and blend the oil paint, dragging it downwards to simulate the sea water draining off the timber holes.

20. This is a difficult step, because we won’t fully appreciate the effect until after the paint has started to dry. A hand dryer comes in handy to speed up the process. The salt deposits on the waterline add a convincing and realistic faded effect.

21. A few touches of Slimy Grime Light A.MIG-1411 is applied with a fine brush, producing a very interesting aspect.
Then we create streak lines by blending the Slimy Grime with enamel thinner and a barely moist line brush.

One of the most sun-bleached areas on a submarine is the conning tower. To represent this effect, we airbrushed a neutral gray base followed by Scratches Effects A.MIG-210 and then a layer of Light Gray. A few minutes later, we proceeded to chip the paint using circular motions and a clean brush moistened with water. The result is amazingly realistic!

We have created a very convincing effect of rust deposits on the lower hull with highly diluted misted layers of Dark tracks and Dust. Remember that the effect must be very subtle.

Finally, we add algae growth effects along the waterline using Slimy Grime Dark and Slimy Grime Light, and let the model dry for at least 24 hours while we work on the small deck parts, guns, periscopes and antennas.
As part of the original Star Wars trilogy, Return of The Jedi was in preproduction by 1982 and George Lucas had requested a series of new vehicles and ships. Ralph McQuarrie designed the A-Wing fighter for the Battle of Endor, this is a concept model; the final A-Wing on the screen is very different. This one is bigger and aggressive looking, which I love. The color scheme is great and the cockpit is superb, far better than the final design in my opinion. Unfortunately, this version was never produced for the movie. This model is a rarity among the Star Wars studio model community, as very few are on hand, and I mean very few...

The model was based on the Ralph McQuarrie illustration and made by Richard Long in 2011 in 1/24 scale. I acquired the piece already built and lit up from my friend Jason Eaton of Baltimore, a fantastic model maker.

I basically took the model and re-built the cockpit, the seat, the pilot figure, the side panels, re-cast and vacuum formed a new cockpit glass cover.

I also added a lot of photo etched details and small model pieces to enhance the body. I also added some pieces to the back of the ship and re-built the main guns from scratch.

This is one of the models I wanted to paint the most; I wanted to apply an extensively detailed ship and paint job, honoring Ralph's design.

Once I really liked what I saw, I was ready to paint and get faded!
Once the ship was primed, I added a nice coat of Alclad Burnt Gun Metal. This paint color is superb and also provided a strong enamel coat for the chipping process. I let the Alclad dry for 3 weeks, preventing the acrylic base paint from sticking to it. Alclad must be very dry if you are to attempt any chipping fluid process. Once complete, I decided to start painting the cockpit area. Below the blue tones, I wanted to see the white. Once masked, AMIG-2010 chipping fluid was airbrushed softly onto the areas to be painted white and let it dry for an hour.

Life color Matt White LC01 was softly airbrushed, the thickness of the paint layer is very important. Depending on the effect you are looking for, as you rub it with water, the paint loses thickness so the color can be faded a little or a lot. White is tricky, so you must be careful with this layer.
Once the white layer was applied, I let it dry for about 3 hours, so it's basically still soft. I start the chipping process; this is something I really like the aesthetic of, and love to do. Very patiently, I rub the paint with a dry brushing brush #3. Then I use a piece of sharp plastic, the cut off edge of a blister is great for detail work.

Once the chipping is done on the white, we can see the gun metal below it. This is one of the things I wanted to see the most, the Electric blue on the A wing. After much thought, I decided to mix game color electric blue, and some Vallejo Medium Blue. I airbrushed again A.MIG-2010 Chipping fluid on top of the white and then airbrushed the blue.

With this step you must be careful, the chipping of the blue is delicate. Once wetted and rubbed, the blue will “bleed” and tend to tint the white, so this step should be done a little faster than usual.

Once we finish the blue chipping process, we let it dry for a couple of days. Now we are going to mask and cover all the blue and white areas, and the light grey areas, the medium grey areas are the only ones left unmasked. I airbrush ANMOs chipping fluid again, then I selected and airbrushed life color UA 023 Grey gently on top.

Now it is time to chip away the Life Color 023 Grey, a Dry brush #4 brush is used with water. MR Rubber Chipping tool was handy for creating tiny chips on the engine section and tails.
I added some extra depth on the chipping on the rear vents, Life color 028 Grey was applied with the use of a sponge and tweezers. This adds a new layer of weathering and visually interesting faded effects.

A mix of Life Color UA 703 and UA 734, which is a light rust color, was gently airbrushed on the burnt tails of the ship, giving a base for the layers to follow in these sections of the A-wing.

Final color to be applied, again “my life is masking tape”. Often you must put in the work, if you want to enjoy great results. Chipping fluid is layered on top and left to dry.

Life color UA 021 Light grey is airbrushed on top, and set aside to dry for 3 hours.

We have applied some decals to the ship, these decals were taken from my stash of 1/32 aircraft decals which I have collected. I selected them according to the ships colors and shape. Now it's time to chip off the UA 021 light grey using a plastic tool we made. The lower center compartment has been painted using the previous described technics with Life color 023 Grey as a base color.
13 Guns and cockpit are ready to receive base color after being airbrushed with Alclad ALC-120 Gunmetal.

14 Alclad Pale Burnt Metal was airbrushed on the cones of the guns. The guns were airbrushed with Alclad Chrome and the tips airbrushed with Alclad Exhaust.

15 Once the guns were airbrushed with Life color 021 Light grey, they were chipped using the same techniques listed.

16 We gently mask panel by panel now, adding depth to each one by airbrushing A.MIG-033 Rubber & Tires

17 The main body is airbrushed with more streaking effects with the same A.MIG-033 Rubber & Tires

18 Some engine parts are airbrushed with Alclad gold and pale bronze. And the final light red decorations are masked and airbrushed onto the guns and fuselage.
Weathering is under way, we have airbrush some deep grey strikes on the ship and soften them with water and a brush. AMMO Panel Line Wash A.MIG-1611 Black Night Wash is effective and used to add depth to the grey areas.

A gentle layer of A.MIG-1613 Blue Grey is hand brushed onto the model. Why hand brushed? You can create and control the effects very well this way, and it is a beautiful and fun creative process.

A hand applied layer of A.MIG-1509 Dark Grey filter on top of the blue will enhance details and bring out some light to the blue.

Some areas are washed with PLW A.MIG-1618 Deep Brown, adding separation and a weathered effect to some panels.

Grey for White filter A.MIG-1501 is ideal for adding shadows and depth to the white areas, creating a very subtle effect. I applied two or three coats for this process.

The model looks great and is enhanced by the filters and Panel Line Washes, the base acrylic paint looks more rich and deep after using them. We will now let them dry for a couple of days.
Grey for White Filter is heavily hand brushed on the back-exhaust vents. The effect consists of aging the acrylic work.

On the ship’s back pipes and lower section, I added some touches of A.MIG-1004 Light Rust Wash.

These kinds of effects are very subtle, but the eye catches them and adds a great deal of depth.

Final details on the hull. I added a layer of hand brushed PLW A.MIG-1613 Blue Grey to gain separation and distinction on these pieces.
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The leading subject of interest for many modelers is the rust and fading effects caused by the sun and environmental factors. I belong to this group, and old abandoned vehicles have always inspired me - although where I live in Korea, this is not a very popular topic. One day, I came across a very interesting photo of an old and heavily faded Renault 4L and decided that it was ideal for modeling. Focusing on the realistic reproduction of faded red paint, showing its gradual degradation over the course of time. For the replica, I used a 1/24 scale Heller kit that offered a simple engine and the option to display it with an open bonnet and doors.
A solid base is very important - especially when using the hair spray technique. For this reason, I airbrushed Mr. Surfacer 1200 primer base. After drying, I have sanded all revealed flaws with fine grit sandpaper.

I have started the paintwork by focusing on the seats and interior components. First I airbrushed Tamiya Light Grey as a base color (XF-66) and let it dry. Then I applied masking tape stripes to achieve a simple two-tone upholstery effect and airbrushed this detail with Medium Grey (XF-20).

Painted seats and weathered engine in place. Car rugs have been made from a piece of black painted microfiber and are a nice addition to the interior finish.

Now it's time to paint a faded car body. Glossy Tamiya acrylic Bright Red (X-7) mixed with White (XF-2) in 7:3 ratio serves as a base color.

Then two even layers of ACMIG-2010 Scratches Effects fluid are applied with an airbrush and allowed dry to the touch.
In the next step, I applied a thin layer of pure Bright Red (X-7), and left to dry again.

The main fading effect is achieved with the hairspray technique. Using water and a stiff brush, I partially removed the Bright Red, exposing the bottom layer of faded color.

The finished body showing faded red paint.

To paint the chrome side moldings, I masked them with Tamiya tape and painted with X-11 enamel paint.

The same procedure was applied on the doors. To apply a metallic enamel without visible brush marks, you need to work quickly by moving the brush in one direction.

Wheel rims were first painted Tamiya Gloss Black (X-1). Once dry, we can apply chipping fluid over. This will serve as the foundation for a coat of Alclad II A MIG-8201 Aluminum, applied in fine layers. After some chipping with a moist brush, AMMO washes are applied.
For a more weathered and dusty look, I decided to apply A.MIG-3004 Europe Earth pigment on the entire rim surface, and fixed it with enamel thinner.

The fading effects made with chipping fluid are complemented with some additional A.MIG-1401 Light Dust enamel streaks which helps to bring all the effects together for a realistic appearance.

Finally, the model details are highlighted with selective washes of A.MIG-1203 Streaking Grime and A.MIG-1007 US Modern Vehicles Wash.
In this issue of TWM, we continue the painting process of an M1A1 Abrams. We begin with the base coat and dark wash already applied, which was shown in the previous issue. We'll expand the weathering process of the model and focus on the fading effects. The climate and environment under which the vehicle operates, added to the treatment and maintenance (or lack thereof) from the crew, define the amount and nature of the weathering. Color fading is the very first step of this process. Sunlight and rain influence the base colors, reducing their tonal value over time and exposure, lightly discoloring them. The so-called Oil dot technique is easy to apply and just one additional weathering step that adds a more realistic touch to our model. The aim here is getting a richer and varied surface to break up color monotony on large flat surfaces, adding a natural-looking faded appearance with subtle tonal variations.
AVENGER

Gets dirty!

Kit: M1A1 ABRAMS
1/35

W.I.P.

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For the fading effects, we use the above-mentioned Oil dot technique. We advise that it is applied over a varnish coat; this ensures that a porous or flat painted surface doesn’t absorb too much oil paint, making it very difficult to blend the paint later. We start by applying oil dots on the horizontal surfaces with a round brush: the lighter colors on the areas that would be directly exposed to sunlight on the real vehicle, and the dark on more hidden spots.

Then using a round brush moistened in enamel thinners, we go about making circular motions to blend the oil dots onto the surface while removing the excess at the same time.

The vertical surfaces are worked in the same way, applying the light colors on the upper parts and the dark ones on the bottom.

The difference here resides in that now we are using a flat brush and downward strokes, cleaning it between passes.

The process can be repeated if necessary, but we shouldn’t overdo it!

Otherwise the contrast between the camouflage colors could end up being far too faint, producing a bleached effect that could work for abandoned vehicles, but not for modern operative vehicles.
The result should be subtle, and the oil dots well blended and not obvious. If any oil dot remains too visible, you need to insist more with the thinner moistened brush, until it becomes translucent.

Next, we continue with the weathering on the side skirts starting with the deepest chips painted with a fine brush and Desert Sand A.MIG-029 color. This will represent the yellow base color used on the Australian Abrams, showing from under the green and black camouflage patches.

To add some texture and a busier look to the base paint, we flick small specks of burnt sienna oil paint.

As before, we also apply and blend the oil dots also on the side skirts. In other subjects, we would apply the fading in typical downward passes with the brush...

...but in this case the reference pictures show that the effects appear in the direction of the advance of the tank. This creates a nice dynamic feel.
The strongest fading effect over the side skirts is achieved with a light grey oil paint. Once again, it is applied in the direction of the vehicle’s advance. It is extremely important to distribute these lines randomly.

Now we drag and blend the oils using a brush moistened with enamel thinner until a semi-transparent effect is achieved.

The last step consists of partially removing the effect with a silicoln-tipped brush while the oil is still fresh. This results in clean lines between the light grey streaks.

Rainmarks Effects A.MIG-1208 is now applied in thin lines using downward strokes.

Then the painted streak lines are blended into the finish using enamel thinner.
For the dust effects, we have used the Hairspray Dust method. Besides its simplicity, this technique reproduces the dust and dry earth look seen in the real vehicle. First, we apply the chipping product, followed with a fine misting of Tamiya XF-52 and XF-57 using an airbrush.

Using a stiff brush and water, we start dampening the surface and removing the paint according to the reference pictures. Tamiya acrylics are used because of their tendency to chip off in a specific way, which better suits the specific effect we’re trying to reproduce.

The hairspray dusting is done one area at a time to allow us greater control over the process; this ensures the chipping product doesn’t dry too much before we can reactiviate it. It’s also a great foundation for further weathering steps.

Dark Mud (A.MIG-1405) from the Nature Effects range is now applied using a fine brush to represent wet spots over the areas where we have previously added dust accumulations.

We used AMMO’s enamel thinner to feather the edges of the stains and drag them downwards, forming vertical streaks.

AMMO’s Splashes products are now used to represent the mud and earth kicked out by the tracks. We first use Dry Earth A.MIG-1750 for the drier mud, followed by Dry Steppe A.MIG-1751. It is my first time using these products and I can assure you they make the job much simpler and straightforward!
The Fresh Mud A.MIG-1402 diluted with thinner is then applied to the lowest parts of the splashes to create a damp earth look. Here it is especially important NOT to press down onto the splashes with the brush, rather let the product spread over the surface by capillary action instead. Otherwise the splatter effects would be completely ruined!

The finished dust and earth effects on the hull bottom.

The work on the road wheels begins with an application of dry mud to the inner rims using Thick Soil A.MIG-1701.

The excess product is removed using a brush moistened with enamel thinner, and the edges are blended in circular motions.

To represent wet mud on the wheels, we apply Wet Mud (A.MIG-1705) with an old, worn, and stiff brush. After letting it dry for a few minutes, we apply a tapping motion with the tip of the brush to achieve the desired texture.

Now it’s time to apply earth-toned pigments onto the horizontal surfaces of the model to achieve a more faded look.

To represent dirt stains and earth buildup, we first moisten the area using enamel thinner.
30 Now we use a round brush to apply Earth A.MIG-1403 from the Nature Effects range. Random round shapes are painted first, and then the edges are feathered after unloading the excess product onto a kitchen towel.

31 To represent accumulations of wet earth in the corners and within the panel lines, we use a diluted Dark Mud A.MIG-1405. The Wet Effects A.MIG-2015 is added to the Dark Mud enamel on the edges of the moist spots to increase and enhance the wet look.

32 The same enamel product and technique is used to add stains to the lower areas of the side skirts.
Tank Zagkk Agip

Railway stock that carries lubricants, fuels, and gases of all kinds have always been the favorite subjects of the model-makers who love trains. Each of tank cars is unique and very impressive, especially when observing a moving convoy as they undergo a progressive deterioration due to weather conditions.

Looking at reference photographs, you can see long rows of rail tank cars with different levels of aging. This allows weathering lovers to find many ideas to reproduce the multitude of effects in scale.

The subjects we are working with, some of which are very detailed, come out of the box new as if they have just left the factory. Of course, this look is unrealistic and obviously plastic in this state. The goal of this article is to help you with a few simple steps used to create realistic wear and a faded result.
1. The AGIP rail tank model before the weathering.

2. The first step is to achieve wear on the roof of the tank caused by weather conditions and continuous exposure to sunlight. With the airbrush, I apply the Streaking Rust Effect A.MIG-1204 randomly, trying to highlight the reinforcement lines.

3. Using a flat and dry brush, I bring the color from the bottom up. This operation is to be carried out with the utmost delicacy and patience, otherwise it is likely to look unnaturally sharp.

4. With the same brush, I try to blur the effect by pushing the bristles onto the color. By tapping with the brush, it is also possible to create a degraded and irregular effect.
When finished with the grime application on the tank top, it is now time to highlight the details with selective washers. With the same Streaking Rust Effect A.MIG-1204 and the help of capillary action, the enamel flows along the panel lines.

Thanks to the glossy finish of the model, eliminating the excess is simple. A round brush moistened with thinner is enough to finish the job.

To visually join the upper areas to the center, I apply a non-diluted Streaking Grime for US Modern Vehicles A.MIG 1207 at 0.8 bar pressure. I airbrushed the enamel randomly trying to blend it into yellow base paint.

Without drying, I began to press the brush bristles moistened with thinner onto the enamel color layer to partially remove it and impart an uneven look.

To desaturate the two yellow and orange bands, use the dot technique with the oil colors. On this occasion, I chose 3 colors of the Oilbrusher line, Dark Mud A.MIG-3508, Buff A.MIG-3517 and Light Flesh A.MIG-3519.

With a large brush and enamel thinner, I try to blend the oil colors so that the dark tones remain on the lower part, while the lighter tones remain on the upper surfaces.
I work with small sections at a time for better control and accuracy.

The overall look of a cistern before oil color application...

... and after the fading with Oilbrusher colors. The color saturation is noticeably lower.

While waiting for the oils to dry, I began to paint the trucks. First I applied the Streaking Rust Effect A.MIG-1204 enamel, to simulate the rust on the suspension assembly.

Then I applied a Light Dust A.MIG-1401 to represent the dust and dirt deposits.

Next a Light Rust Wash A.MIG-1004 is used to paint some fresh rust spots, and Fresh Engine Oil A.MIG-1408 to paint oil spills and grease marks.

Some additional pin washes are applied with the same Light Dust enamel, heavily diluted with enamel thinner. Light gray contrasts well on the black trucks.
A detail not to be underestimated is rust on the chassis. Using Light Rust Wash, I applied the product with a brush in an irregular manner.

Then I blended it with a flat brush moistened with thinner, simulating classic rust streaks.

The need to reproduce dust on some parts of the frame enticed me to use the products of the Splashes line. I tried Loose Ground A.MIG-1752 and the result is very convincing.

With Sponge Technique and Chipping Color A.MIG-044, I applied chips to some of the protruding elements.

To finish, apply a Gun Metal Pigment A.MIG-3009 on all exposed parts on the chassis and on the passing points using a rubber brush.
The Gustav has

To show fading and discoloration effects, we decided to model an aircraft in a setting where it would have been exposed to sunlight for many hours, with high temperatures and forced to carry out many combat missions. This allowed us to test various techniques used to add color variation. For all the above-mentioned reasons, we finally decided to model the mount of German ace Werner Schroer, based on Rhodes in November 1942. Let’s see how to do it!
Before the paint, we must do some sanding and breaking as with most kits. Overall, the Eduard’s kit is quite good. We start by airbrushing a primer coat in several very thin layers using the excellent One Shot Primer A.MIG-2024.

The lower surfaces were painted RLM 78, for this we have mixed 60% Silver Grey A.MIG-0212 + 30% Sky Line Blue A.MIG-0224 + 10% Green Base A.MIG-0916.

Now we proceed to fade the lower areas by highlighting the center of the panels with the base color lightened with the same amount of Cold Grey A.MIG-0119 and a few drops of Transparantor A.MIG-2016.

We wanted to further fade the paintjob on some random panels, so they were masked off and then a thin layer of the previous highlight mix with even more Cold Gray added is airbrushed on.
5. We add some subtle shading using Gray Blue A.MIG-0210, highly diluted with Truperator.

6. Before continuing with the upper camouflage, we paint the wing roots and the leading edges with Matt Aluminum color A.MIG-0194 as an undercoat that will be used to make some chipping damage. Next, we spray a couple thin coats of Scratches Effects A.MIG-2010 over the aluminum layer.

7. We continue applying the base color, in this case RLM 79 which was a mix of 60% RAL 7028 Dunkelgelb (M.W.) A.MIG-0010 + 30% Yellow A.MIG-0048 + 10% Red A.MIG-0049.

8. Before doing anything else, we remove part of the paint using a stiff brush and lukewarm water to create nice chipping effects.

9. As our intention was to create a very faded camouflage scheme, we exaggerate the highlights not only on the center of the panels, but we also lightened all the surfaces by adding RAL 9001 Crèmebeige A.MIG-017 to the base tone.

10. A new layer of chipping fluid is airbrushed before going on to the next camouflage color.
11 This scheme had RLM 71 spots sprayed over the standard desert camouflage color. We repeated the exact same process airbrushing RLM 71 Dunkelgrün A.MIG-233 diluted with Transparator. We didn’t apply a completely opaque finish, this semi-transparent layer is the first step to simulate the faded paint job.

12 We create more chipping with both the stiff brush used previously, and a wooden toothpick.

13 We repeat the same process on the fuselage, leaving some camouflage spots almost transparent and others thoroughly opaque and defined.

14 Here is the model with the finished camouflage scheme. You can see how we have done the first step in the fading process using the airbrush only.

15 We continue simulating faded paint by exposure to the sunlight and the harsh desert climate. First, we apply an enamel mapping over the horizontal surfaces with Earth enamel A.MIG-1406 using a sponge.

16 Next, we repeat the same process but now using North Africa Dust A.MIG-1404. We insist a bit more than in the previous step, as we wanted the lighter color to be dominant in order to replicate the discoloration caused by the sun.
17. To blend in and soften the enamel effects, we airbrushed thin coats of RLM 79, Cre-
meviss and RLM 71. Be sure to apply only a very fine mist to avoid covering the previ-
ous effects.

18. Now we seal and protect the previous work with a gloss coat. It serves the additional purpose of preparing the sur-
face for the decals and panel line washes.

19. We decided to paint all the markings, as we intend to apply heavy weathering effects that could damage wa-
terslide decals.

20. But we did have to use some of the decals included with the kit in the end. The Micro SET and SOL fluids were used for bet-
ter decals application.

21. The next step consists in accenting all the panel and rivet lines. We have used Africa Korps Wash A.MIG-1001 instead of the dedicated FLW products because we were looking for a higher contrast than is usually seen on the aircraft models.

22. After letting the wash dry for half an hour, we clean the excess with a cotton swab. But not in depth, because a bit of excess wash will be used to create some weathering effects.
We start adding the distinctive weathering seen on the belly of the Bf 109s with a coat of RAL 8031 F9 German Sand Beige A.MIG-0027, focusing primarily on the middle, around the radiators, and the undercarriage.

Without covering it completely, we highlight the details using well-thinned Earth A.MIG-0073. We also simulate some staining towards the wing tips but in a subtler manner to achieve some discoloration on the base color.

The last color applied with the airbrush is SCCTA (British Brown 1941-42) A.MIG-0110. We have painted very thin transparent lines over the two previous colors, without covering them completely.

We now start representing accumulated dirt in all the nooks and crannies, panel lines, and doors of the central fuselage area. We have used Oilbrusher Starship Filth A.MIG-3513 for this task.

To add the faded look to the black areas of the Balkenkreuz insignias, we have used Medium Gray A.MIG-1601 from the PLW.
28 We blend the oil dots with a little enamel thinner and a fine brush, moving the oil to the desired locations.

29 Oilbrusher Ochre A.MIG-3515 is used to get a smooth color transition between the darkest tone and the base color.

30 Then the oil color is blended in the same way as before.

31 On the upper surfaces, the oil paints are used more to represent fading effects than staining. For this reason, we have stippled the Oilbrusher reference Dust A.MIG-3516 in the center of the panels.

32 This time, the oils are blended dry, without using any thinner. In this way, we obtain a very pale and sun-bleached look.

33 The same process is repeated on the upper part of the fuselage. Here the oils are blended in circular motions with the brush. Now you can see the faded appearance acquired by the original colors.
34 We decided to add some more dirt and grime to the wing root areas with the same method and colors we used on the lower surfaces. Oilbrusher is applied directly with its convenient applicator brush.

35 And then blended using a clean brush moistened with enamel thinner.

36 The light dust coat present on any plane operating in dry environments is simulated with very fine misted layers of North Africa Dust.

37 We needed a completely flat texture for this desert-based Bf 109, so we have applied Marabu Matt varnish in several thin layers to avoid a chalky finish.

38 The last detail is replicating the exhaust staining with the airbrush. We used highly thinned Dark Tracks A.Mig-0035 first.
In the middle of the previous color, we now spray Matt Black A.MIG-046 to deepen the burnt effect.

Once we had installed the landing gear and the model can rest on the wheels, we finish up the last effects on the belly area using Fresh Engine Oil A.MIG-1408.
Every vehicle has two stages of beauty. One is naturally beautiful appearance of a vehicle straight from the construction plant with fresh shiny paint, clean hull and running gear, wearing bright markings. The second is a beauty owed to time and exposure, leaving a machine with muddy tracks, worn and streaked hull, signs of combat, and faded camouflage patterns and markings.

As the E-100 design was the last of the Hitler's tanks planned for production, it never received the official camouflage scheme and most were painted in primer red shades and stored on facility backyards exposed to variety of weather conditions. As the red color is more sensitive to sunlight than some other colors, it fades quickly and creates an endless range of tonal variation, streaking, and discoloration. We will show this beast in full red oxide primer and ready to fight!

To depict proper contrasts of light and shade to the base color, I began from primer stage. At first, I applied the darkest shadows using AMIG-2023 black One Shot Primer.
To add more visual interest, I used the sponge technique to make white chips on the black surfaces. This simple step gives irregularity to the soft gradients of the base color that follows the priming stage.

To apply soft gradients while painting and priming, try to keep wide angle between the airbrush nozzle and the surfaces to be painted. Attention to this aspect will help you to control the intensity of each color. Painting began with a dark shade of Red Primer Base A, MIG-920. I applied thin layers to build up this tone over the black areas, which now show the proper shadowed aspect of the base color.
Next color used was A.MIG-921 Red Primer Light Base. This tone was airbrushed onto the areas primed in white, creating a tone that naturally blends with the darker shade applied in the previous step to show fading, and define highlights and shadows.

The contrast is obviously too stark at this stage, but we are just getting started.

I proceeded to highlight both the horizontal surfaces, and the upper surfaces. A.MIG-923 Red Primer Highlights was used on the top of the turret and horizontal surfaces of hull as well. These areas tend to fade first because of their direct exposition to the sun.

To break monotone red color of this model, I decided to repaint the access plate in another shade of red to represent an in-combat field replacement. In order to make this detail appear both realistic and foreign to the surrounding panels, we need to mask the adjacent surfaces first.

The pre-shading of the hatch borders was applied using Dark Grey A.MIG-908. The area is not totally blacked out, but dark enough to represent a shadow tone for the red base color.

The front access plate was painted in a red brown color to give more brightness and a reddish tone to this part.
To give more visual interest to the one color scheme, I painted some parts in a Dunkelgelb color, this suggests that these elements were replacements from salvaged vehicles.

Again to give the model an operational look, I installed side screens on the tank and painted them in Dunkelgelb A.MIG-011 base, while A.MIG-905 was used for lightening the upper areas.

Improvised camouflage stripes were applied and realistically chipped and worn by using A.MIG-2011 Scratches Effects, which is applied under the base color. Common tweezers are an excellent tool for making long tight scratches along the sides of the E-100 exposed to wear when the vehicle is in motion.

The first stage of weathering is to employ the timeless oil dots technique. To give more variety to the base color, we use tones of oils similar to the red primer base.

The individual color dots are then blended using a flat brush moistened with enamel thinner. Using very gentle strokes in vertical motions, slowly diffuse the colors. To create a subtle filter effect, use several light passes.

Once dried, the oils create a realistically varied base color, while unifying tonal variations within the red primer base.
18. The same oil fading technique was used on the top of the turret, this time using more yellows to brighten the base color of the highest surface.

19. When blending the horizontal surfaces, use a round brush (43 or 4), and circular brush movements. The front half of the turret roof is angled, this distinguishing feature is perfect for streaking effects.

20. General look of the turret after oils contrasting the hull before oils. You can see how the base colors of the turret are much more nuanced and realistic when compared to the untreated hull.

21. Dark brown washes or Brown Red such as PLW 1605 work extremely well on the red primer base color. This wash is designed for aircraft but also works well with APUs.

22. Shown here is a visual map of where each wash tone was used on our subject. Note that I combined PLW and regular washes on this model to achieve a wide variety of shades.
The next step was to focus on the tracks and lower environments of the hull. I used A.MIG-1208, A.MIG-1401, and A.MIG-1201 enamels to apply an overall grayish shade again. Simply apply the effect randomly using a round brush. It’s very important to maintain the correct range of earth tones as you move from one environment of the vehicle.

In order to apply a realistic variance in the density of mud, I used the simple speckling method. Applying a realistic range of tones from dark wet mud, to lighter tones of dry earth, we can easily authentically recreate the accumulation of earth accumulated vehicles traversing primitive terrain.

Creating dusty appearance on the hull is quite simple when using AMMO’s full range of fine pigments. On this photo, we can see the dry pigments are applied in logical places. Reference materials of your subject or vehicles operating in a similar theatre provide an excellent perspective and reference when reproducing realistic effects. AMMO pigments are extremely fine, and should be applied in small quantities and in a manner coherent with our references.

Here you can see the final result: After blending and setting the pigment, it is allowed to dry. These simple steps realistically reproduce the tendency for such massive vehicles to accumulate dust and earth.

To blend and harmonize the effect throughout the various environments and areas which tend to collect dust, A.MIG-105 Washable Dust is used to recreate subtle accumulations of dust around details and smaller details. This unique AMMO acrylic line of Washable colors is extremely effective for recreating subtle effects, and dries much quicker than enamels, providing a more convenient option and a broader range of effects to be used in concert with enamels and oils.
IN THE NEXT ISSUE...

By Sergiusz Pęczek

BASICS

Often reviewing online modeling forums or specifically themed Facebook groups, we are faced with very surprising and strange questions from fellow modelers. Many times, their authors are not 10-12 years old, but adult men asking very basic questions: “Can I use a shoe polish for 1:35 engine weathering?”, “Can baby cosmetic powder mixed with office glue serves as a mask?”, “Hi! I’m new here - I bought a tank model and I don’t know how to paint it – can I use my daughter’s school brushes?”, “Can the bicycle tube be used as a source of compressed air for the airbrush?”, “Will oregano and basil be suitable as diorama static grass?”.

As the old proverb says: “There are no stupid questions, there are only silly answers” - so instead of ridiculing and mocking the questions or their authors, our magazine decided to come out to answer them all. In the next issue, we will touch upon very basic issues and give answers that may surprise even advanced hobbyists. There is no such thing as modelers who know everything, and you can always find many easier and better ways to reach your goals.

How often do you wonder about the importance of choosing the right color, or how to use a primer? Do you pause to consider interactions between paints and what is the correct order of application? Are you sure you know all the methods of fixing pigments, applying decals, varnishing your models, and the various ways we can use with cyanoacrylate glue? This common modeling requirements and much more soon – The Weathering Magazine is going to make things easier for you by getting rid of bad habits, showing you correct methods for various steps, and make navigating unknown waters fun and rewarding again. Sometimes it is worthwhile to return to BASICS!
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