

## A.MIG-6152 - ENCYCLOPEDIA OF ARMOUR MODELLING TECHNIQUES VOL. 3 Camouflages (język angielski)



**Cena :**

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Producent : **AMMO of Mig Jimenez**

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### A.MIG-6152 ENCYCLOPEDIA OF ARMOUR MODELLING TECHNIQUES VOL. 3 Camouflages (język angielski)

Przełomowa encyklopedia technik modelarskich wykorzystywanych w modelarstwie pancernym, autorstwa Miga Jimeneza, twórcy FAQ 1 i 2, bestsellerowych książek w historii modelarstwa, a także dobór najlepszych modelarzy pancernych z całego świata, pracujących pod jego kierunkiem.

Na 152 stronach ilustrowanych ponad 800 wysokiej jakości kolorowymi zdjęciami, modelarze mogą nauczyć się wszystkiego, co jest potrzebne podczas budowy pojazdów wojskowych. Począwszy od najprostszyc procesów dla początkujących, skończywszy na zaawansowanych technikach dla bardziej doświadczonych modelarzy.

Procesy przedstawione w tej encyklopedii składają się z treściwych opisów i zdjęć pokazujących bardzo precyzyjnie każdy krok. Ta encyklopedia jest zatem niezbędnym przewodnikiem, istotnym narzędziem na biurku czy stole warsztatowym wszystkich fanów modeli pojazdów opancerzonych. Całe wydanie będzie poszerzone o 4 kolejne tomy, które zostaną wkrótce wydane. Każdy z nich będzie szczegółowo ukazywał wszelkie zagadnienia związane z modelarstwem pancernym.

**152 stron, tekst angielski, pełny kolor**

**Wydawca: AMMO of Mig Jimenez (Hiszpania)**

**Polecamy!**



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**CAMOUFLAGE PAINTING AND ADVANCED PAINTING TECHNIQUES**

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**CAMOUFLAGE PAINTING**

- 7.1 MATERIALS AND REFERENCES FOR CAMOUFLAGE PAINTING
- 7.2 MULTICOLOR CAMOUFLAGE SCHEMES
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- 7.6 DESERT CAMOUFLAGE
- 7.7 PRIMER COLOR AND BARE METAL FINISHES

In volume 2, the previous volume of the Encyclopedia, how to apply single color scheme and the basic airbrush effects, pre-shading, highlights and shadows, as well as other lighting and fading effects is shown. In this chapter, we are going to explain how to paint multicolored camouflage patterns, chipped paint, and the unique ones that are whitewashes and desert schemes, and their particular weathering effects. We will also touch on some techniques such as filters and masks, using enamel and oils which will allow us to blend the various camouflage colors together while adding tonal variety and visual interest to the finish. These techniques can be used to isolate certain zones of the model from others, or achieve lighting or modulation effects.



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**7.1 / 7.2 / CAMOUFLAGE PAINTING AND ADVANCED PAINTING TECHNIQUES**



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**CAMOUFLAGE PAINTING AND ADVANCED PAINTING TECHNIQUES**

**15.** The painting order for each camouflage color will depend on what is used in each case. When we are painting complex schemes, it is a good idea to take a few moments to carefully study the patterns and decide the best course of action to paint it.

**16.** With a little patience, it is possible to apply even the most difficult and intricate schemes and get impressive results.

**17/18.** We don't have to worry too much about getting perfect paint coverage if we intend to apply fairly intense weathering effects. As a matter of fact, it is even better if the covering is a little patchy and irregular.

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**2. HACKED HARD-EDGED CAMOUFLAGE PATCHES**

Masking allows us to paint hard-edge camouflages with the airbrush. The problem is that masking tape does not adapt well to the usual raised details dotted on AFV's surfaces, so in these cases we will have to resort to liquid mask. Let's see it in detail.

**19.** To correctly mask the camouflage we should first cut the shape with scissors or a sharp knife and then we can place it directly onto the model.

**20.** To see the edges of the mask are perfectly adhered to the surface so no paint seeps under it, which would have an irregular outline. Then we can apply the remaining colors with the airbrush.

**21.** If we have been careful cutting and attaching the masks, the result will be a perfectly sharp and defined edge. Masking tape is useful for flat areas or those where the camouflage doesn't pass over raised details. As mentioned earlier, in these cases it is better to use liquid mask together with Masking Putty, as we are going to see in the next step.

**22.** Let's see how to paint a thin-line camouflage with hard edges over a surface with many raised details like the one of the German Jagd Tiger with a Gunblitz-Aus. We'll use 48 DS 1 dark yellow and 48 DS 2 brown pattern on top of the Panzergrün green base. For the first step, we apply the main camouflage color and the desired painting effects as explained in Volume 2 of the Encyclopedia. Now we have applied a couple of highlights to enhance some areas of the model.

**23.** To make the hard-edge we brush liquid mask onto the surface, following the edges of the camouflage. Once it has dried, the interior of the area to be masked is filled in with Masking Putty.

**24/25.** And now we are ready to attach the second color. The

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**CAMOUFLAGE PAINTING AND ADVANCED PAINTING TECHNIQUES**

**48/49.** The vehicles were also painted in run lines before the application of the camouflage colors. The complexity and color variety of the chipping will be extremely realistic when the vehicle is fitted to an abandoned vehicle.

**50/51.** The chipping made with hangers or chipping bath can be combined with other chipping techniques as explained in the following sections 3.3.3 and 3.3.4.

**52/53.** The remaining fading and weathering steps will round out the abandoned appearance we were looking for. Abandoned vehicles offer different and very interesting weathering possibilities.

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**7.3.3. OTHER CHIPPING TECHNIQUES**

Other than the chipping fluids explained in the previous section, there are more very good methods to create chipping effects. These can be used on their own or combined with the aforementioned technique. The most useful is to paint them with a brush or by using the sponge technique.

**1. BRUSH-PAINTED CHIPPING**

A brush is a very precise tool with which to paint chips in the exact size and shape we want. The downside is that it also quite time-consuming, so it is better suited to specific details or to touch up or complement the chipping done with other techniques.

**1.** We can use any paint type that is easily applied by brush. Enamels and acrylics work well, while lacquers and acrylic lacquers do not, as they tend to run flow off that will from a brush. Acrylics are the most convenient due to their excellent covering power and fast drying properties. You should use good brushes with a fine point to paint chips with precision and control. Another useful tool is a small deep container, a plastic bottle cap can be used for this. It keeps the paint from drying too much during our painting sessions. Chipping painted with acrylics can be touched up by gently scraping the contour with a toothpick right away as soon as the paint is dry to the touch and before it has completely hardened.



**2.** We can use any color we need. In this example, we are going to apply black in a solid color to the Russian T-62 Abrams, representing the deepest damage that has gone through all the paint layers. The camouflage is a diluted brown color of yellow. One can also use black Green, with the Russian engine for the M48 Patton. They provide a nice bit under the camouflage.

**3.** To get nice random and realistic chipped chips, we need to start painting closely spaced small lines and dots with the tip of the brush using a hatching motion and we have achieved a nice irregular edge if you use the side or belly of the brush to bring strokes, the resulting chips will be more real and convincing looking.



**4.** Use logic and common sense when deciding when to apply the chipping. Choose the most exposed zones, the edges and round details that tend to suffer the most from wear and tear. There are many other things we must consider when we can perform chipping.



## 7.6

### DESERT CAMOUFLAGE

As in the case of the winter camouflages of the previous section 7.5, desert camouflages are subjected to extraordinary weathering and fading conditions due to extreme heat and changes of temperature that make the ordinary wear and tear much worse. In this chapter, we will show how to represent these weathering effects. From the discoloration of the paint in less damaged vehicles to more extreme fading in heavily chipped and washed off improved camouflage schemes. We are going to see how to apply the techniques we have used in the previous chapters but now adapted to desert camouflages: chipped paint, chips made with a brush, fibers, washes and ash.



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#### 7.6.1. LIGHTLY WEATHERED DESERT CAMOUFLAGES

Even these desert vehicles with the camouflage in better condition show some amount of paint damage, like small chips or paint fading. Simply by applying a few effects, we will be able to add interest and realism even to the more boring and dull sand camouflages.

1. To simulate faded paint on the desert scheme, we should start right from the unweathered base coat. By applying highlights and shadows with the airbrush, we will get a nice appearance of sun-faded paint: the sun acts as a blue track and white with the base color to create the highlights and shadows. The Duneblush Modulation Set includes a gamut of colors that can be used to great effect for many desert camouflages.



2. We begin painting the entire model with a slightly darker tone than the original color, which will work as shadow. Next, we proceed to adding highlights to the panels in increasingly lighter tones until reaching the lightest color. A very simple and intuitive way to apply the highlights is doing it in the center of the panels on horizontal areas and the top of the vertical planes. We can use a combination of both effects on the sloping surfaces. We have used the base lightest tones of the Duneblush set on the lightest M100 seen here, in addition to the reference Duneblush 3000.



3. After applying the sand camouflage base, the base coat is protected with an acrylic varnish coat in advance of the rest of weathering techniques to be applied next. A brown wash, like US Modern Vehicle Wash for example, is perfect for covering details, recesses, and corners.

4. Oil paints are another excellent way to add contrast and color to paint surfaces. One shade lighter than the base color, they can be used to create a weathered effect.

