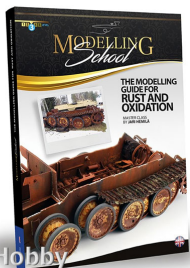
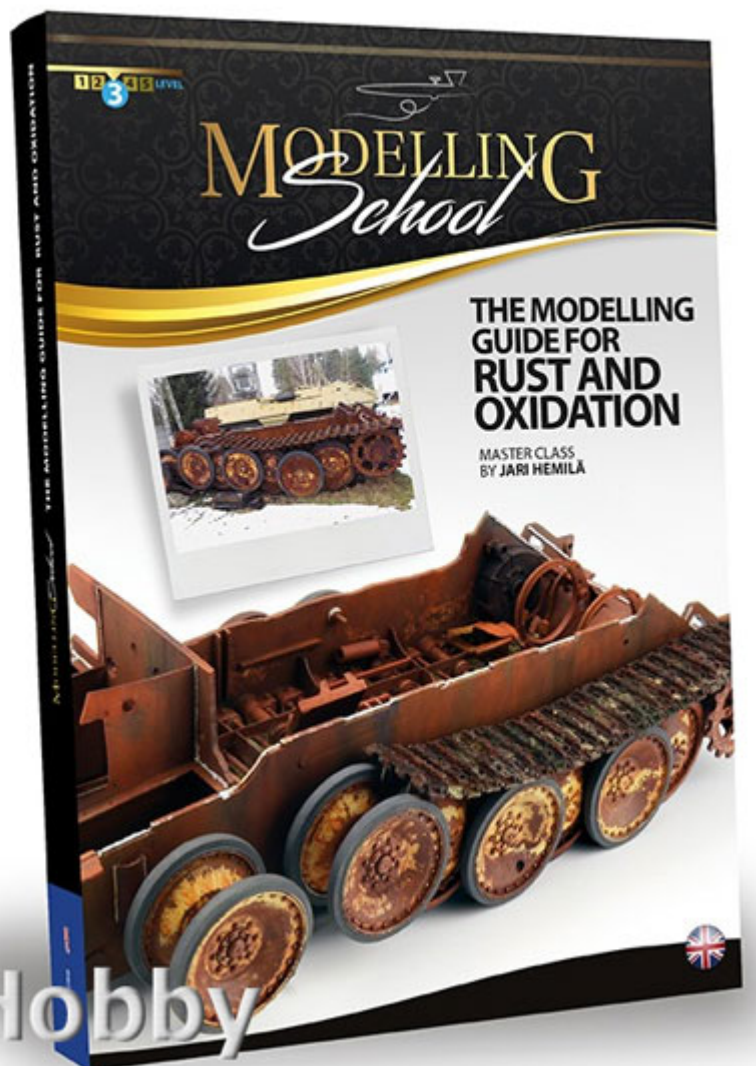


A.MIG-6098 The Modelling Guide for Rust and Oxidation (wersja angielska)

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Cena :**79,00 PLN**Producent : **AMMO by Mig Jimenez**Dostępność : **Jest**Stan magazynowy : **niski**Średnia ocena : **brak recenzji****A.MIG-6098 The Modelling Guide for Rust and Oxidation (wersja angielska)**

Poradnik modelarski - Wszystko (prawie) o efektach rdzy przy pracach wykończeniowych modelu.

170 stron, setki zdjęć, tekst angielski, pełny kolorWydawca: **AMMO of Mig Jimenez** (Hiszpania)**Polecamy!**

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Welded JOINTS

The high-quality factory-made welded seams usually have a shiny silver appearance, even when the rest of the surfaces are totally rusted. This is caused by the high chromium content of the materials used. When modelling tanks, the hulls and turrets are normally welded with high-quality materials. Many AFVs are made of armoured sheet steel which requires high chromium solder. A unique exception is the AFV and Soviet G-1, 2 and 3 series tank hulls which were welded with low quality solder, causing catastrophic failure when hit by enemy fire. References commonly show rusty welds and bright welds on the same vehicle. These rusty welded seams show on secondary welded attachment points for tools, clamps, and fender supports. Components of mild steel such as fenders often exhibit rusty weld seams. Most field repairs and modifications will show signs of rust and torch cut marks. Repairs and field modifications are typically quite coarse, a nice detail to add to your model.

YES!



Here, we will torch cut a suitable steel plate. Torch cutting is a method where steel is cut to shape by burning through it, the extreme heat used leaves distinctive and highly visible effects. The heat affected areas normally appear in very dark brown. This effect can easily be replicated by airbrushing a thin layer of Chipping Colour a MIG-Mat onto the outer edges of the plate.



Flipping recently welded seams will require heat affected areas as well. This area has two components, a light outer area and darker area just around weld. The lighter area is wider and can easily be applied with an airbrush. Add some masking tape to the centre of the weld bead and paint the heat affected area at the edge of the tape to avoid overpainting. Paint lighter areas first on both sides of the welded seam followed by a narrow band of darker areas on both sides of the masked seam.



The next step is to paint the contrasting shiny silver welds. The Humbrol colour HU 11 is perfect for this purpose. For older field applied welding, you do not need the outer light tone, while the usual steel is a light rust colour.

As a final step, we will add some metal pigment on torch-cut surfaces. For older steel plates, the edges are usually rusted. The colours used will depend on the age of the weld seams, in this case Gun Metal a MIG-Mat was used with excellent results.



The torch-cut and welded steel plate.

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WASHES



Once the stock has dried for several minutes and appears much drier than liquid and shape the effects. This is done with soft fat paintbrush moistened with clean absolute thinner. Be sure to wipe away the excess thinner on a paper towel. The paintbrush should be nearly dry. You must move your paintbrush vertically otherwise you will clean the surface and remove the effect completely.



The process can be repeated several times, until you achieve the level of effects that you desire. The final look always depends on each specific surface, amount of streaking effects and thinner used, as well as how and what paintbrushes you are using. Using these steps, realistic streaking effects are applied easily. As a final step, some pin washes can be added to the details.



Pigments

Pigments offer us a range of realistic rust effects by providing the subtle roughness often seen on rusty surfaces. By using different colours, we can create very interesting contrasts and authentic textures on our models. The pigments give us a realistic depth of layered effects on our models while highlighting colours we have applied in earlier steps.



The pigments can be applied both on their own or mixed in place using thin. When using without thin, results can be seen right away. If too much pigment is applied, you can easily remove the excess. Use soft paintbrush to apply pigment directly from jar.



When applying pigments with thin, there are several ways to create effects. On acrylic painted or varnished surfaces, you can use both enamel thinner and pigment thin. Pigments applied with thinner can be faded and blended into, but with thin results are permanent. After applying pigments, fix them in place with small drops of thinner while avoiding touching pigments directly.



Over the pigments on the areas that can be used using a paintbrush with a ceramic sponge.



Use thinner to wash away to apply pigments. With this technique, the pigments are applied and then fixed in place by applying both wash and thinner separately over the surface.

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RUSTY LOCOMOTIVE BR-42



More rust pigments will be added next. Different colour pigments are applied randomly over rusty surfaces and then fixed with Light Rust Wash and carefully applied drops of enamel thinner to change the wash density.



Some wet water wash were applied around joint lines to add more interest and a realistic general appearance. The blue effects (A 909-2015) were just brushed randomly over the desired areas. The blue effect can be diluted slightly with enamel thinner but be careful because if too much thinner is used, the paint will dry and the process needs to be repeated.



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