



The kit used is the Tamiya JS II Model 1944 ChKZ, #35289. As you can see quite a bit of aftermarket details were also used including a number of Aber and Voyager photo etched detail sets along with a set of Fruilmodel tracks.



The first step in creating a nice paint job is to begin with a even primer coat, this is especially true when dealing with a model using different types of materials (plastic, photo etch, resin) to unify the surface. Mr Surfacer 1200 by Gunze is ideal for this task as it provides a smooth, durable finish.

The base color for the model is airbrushed using a mix of Tamiya acrylic paints thinned with a few drops Tamiya Lacquer Thinner. This lacquer thinner is specially designed for the Tamiya paints and help to insure a smooth finish.

At this stage I want the colors to be a little on the bright side, Later weathering will darken the color significantly.





Increased visual interest of the base coat is created by highlighting certain features of the model. A mask using a scrap of card makes this step quick and easy.

Adding just a few drops of white into your paint mix helps to create highlight colors. White is also a useful color to help achieve a worn, faded appearance to the finished color.

It is important that the base colors are light and vibrant. As you can see here the highlights are extremely exaggerated creating an unreal appearance. Don't worry, these effects will be toned down significantly in the weathering steps that come next.



The air recognition stripes and vehicle markings are added prior to weathering. The stripes are created by first airbrushing a light coating of white, and then adding drips and irregularities using a fine brush.



A light misting of Johnson's Future floor polish is airbrushed over the model to seal the base colors and to also provide a smooth surface to apply any decals.





Finish painting begins by first adding deep shadows using MIG Productions 502 Abteilung Shadow Brown around surface details and panel lines. The oil color is first dabbed onto the surfaces and then worked into the surfaces using a brush for a natural appearance.

Once completed allow this step to dry completely.



“Chromatic Richness” is created by working small dabs of oil color into the models surfaces. First moisten the surfaces using thinner in order to prevent “hot spots”, and then work the colors into the surface until they almost disappear. The result, once dried, are subtle shifts in color that result in increased visual interest of the model.

This step can be repeated once the layer has dried.

Fading effects of the sun can also be achieved by using this same method by incorporating lighter colored dots such as Flesh, Light Yellow or White. It is advised that White is used sparingly as this color can create an undesirable chalky appearance. This technique is termed “dot fading” and can be used in conjunction with adding Chromatic Richness.



Oil paints are applied as a foundation colors for areas of accumulated mud and dirt. On this model I have used MIG Productions 502 Abteilung Dark Mud and Light Mud colors. The colors that you choose to apply can vary and should match the context of your scene.

The effects of splattered mud are created by flicking thinned oil colors from a brush onto the model's surface. This method is most effective using repeated applications with slightly varied color mixes.



The application of pigments is generally the final step in the weathering process. Building upon the color foundation created by the artist's oils, pigments are applied to those areas of natural occurrence. Heavier accumulations of mud and dirt can be created by mixing the pigments with fine sand and MIG Productions Acrylic Resin together into a paste and then applying it to the model.

While there are many different methods for applying pigments, I prefer to apply mine wet—having first dissolved them with Turpentine. This method affords me greater control over placement as I am able to “paint” the pigments exactly where I want them. As an added benefit the Turpentine works as a pigment fixing agent. This process is best repeated numerous time, each time varying the color mix slightly.

The wet pigment also allows me to create splattered effects using the same brush flicking technique shown above.



