AMPS Atlanta 2018 Club Project

M2/M3 Halftrack Family
Part 9 – Weathering

M3A1 – Weathering

The Final Stages for the M3A1 will be Weathering

I will cover the steps I take in weathering a model.

A combination of older, proven methods and some newer ones.

M3A1 – Weathering

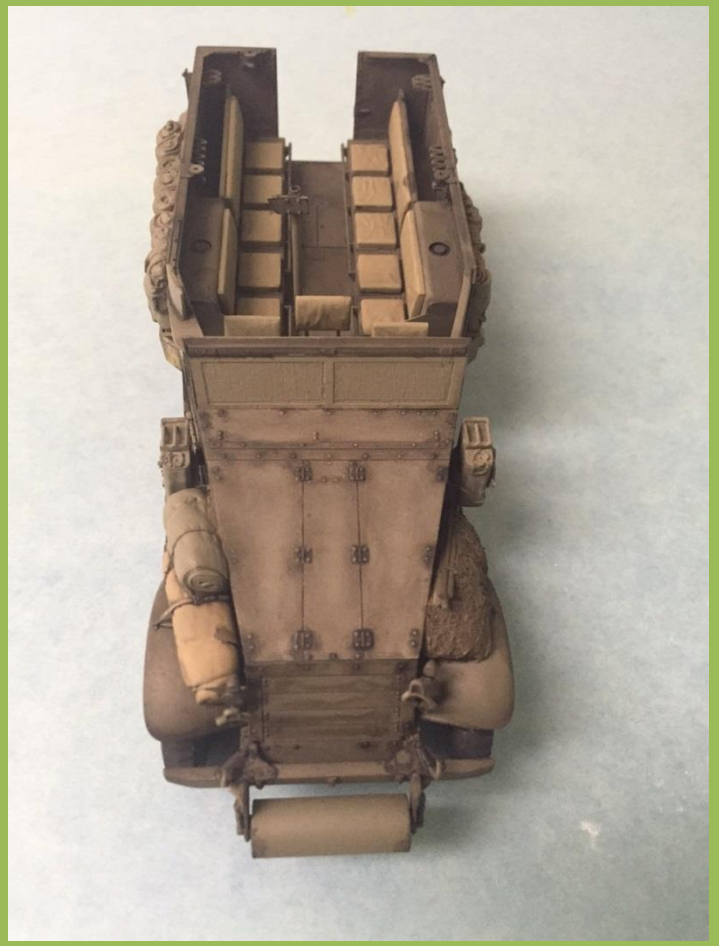
Here are the steps:

1) **A dark wash applied over the entire model.**
2) **Drybrushing to bring out details and lighten panels.**
3) **Gloss coating and decaling.**
4) **Addition of mud/dirt.**
5) **Dot filtering and streaking with oil paints.**
6) **Weathering tires with pastels.**
7) **Flat coating and addition of dust coating.**
8) **Final detail painting.**

M3A1 – Weathering

Here are some photos of the model with dark wash applied.

I used Humbrol enamel Flat Black with W/N Oil Burnt Umber to make a wash thinned with mineral spirits.

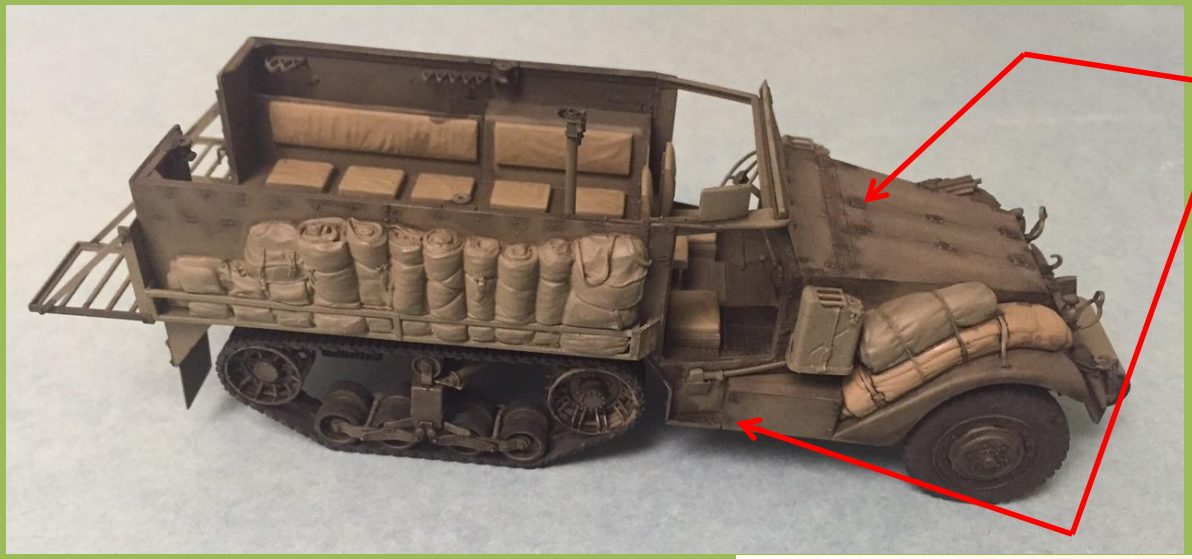


Some folks gloss coat the Model prior to washes.

It makes the paint flow easier, But I seldom bother.

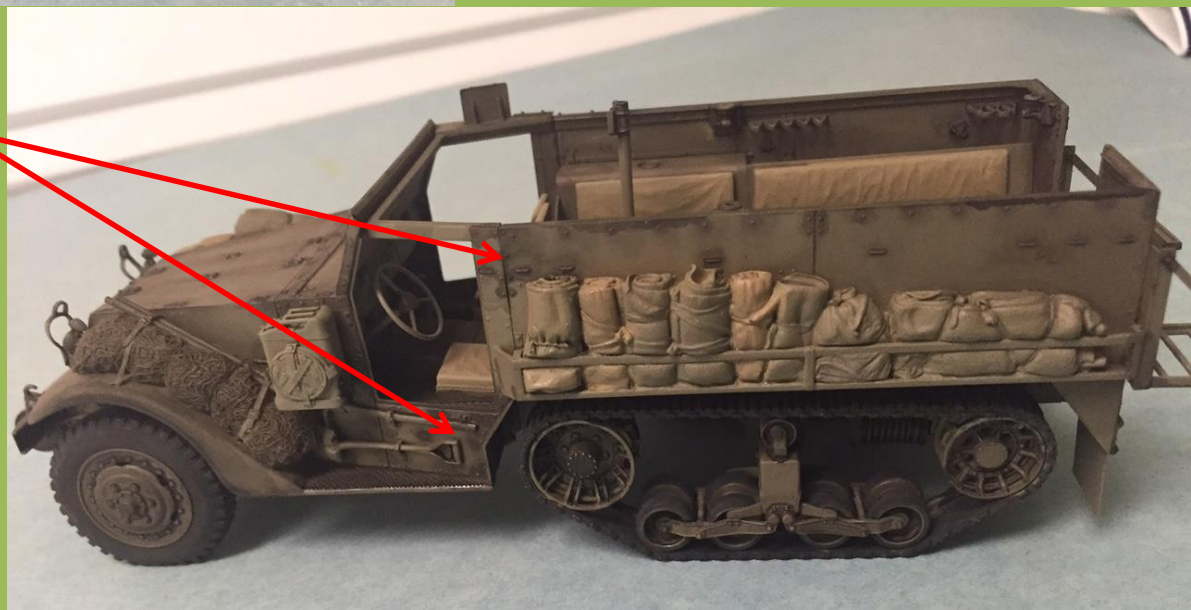
M3A1 – Weathering

More photos of vehicle after dark wash



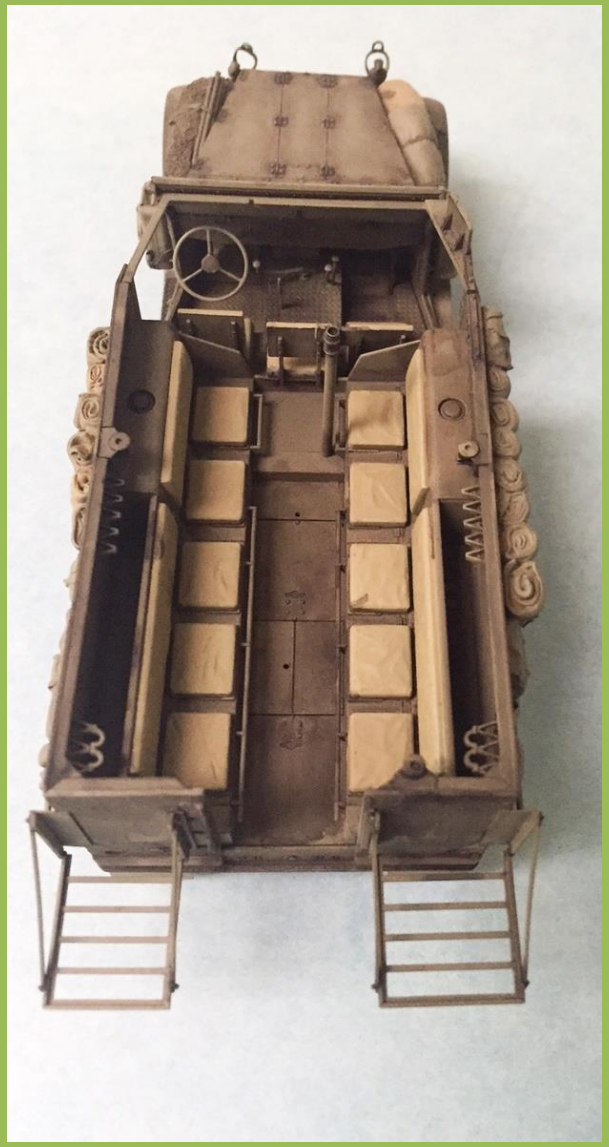
Note how wash collects around details (sometimes takes a couple of localized applications, known as pin washes)

Looks kinda cruddy and over done. We will fix that in the next step.



M3A1 – Weathering

More photos of vehicle after dark wash



M3A1 – Weathering

Drybrushing the Model.

For this Olive Drab scheme, I used Humbrol 155 Olive Drab and Humbrol 148 Radome Tan, mixed in varying proportions.

The first time over the model was with about 80% Olive Drab and 20% Radome Tan to replicate the original color.

This step helped obviate those dark spots and tide marks left by the dark wash.

M3A1 – Weathering

Drybrushing the Model.

Successive steps have more Radome Tan, with the final step having a ratio of 50% Radome Tan to 50% Olive Drab. I went over the model a total of three times.

You can come back with straight Radome Tan to just lightly drybrush the high spots.

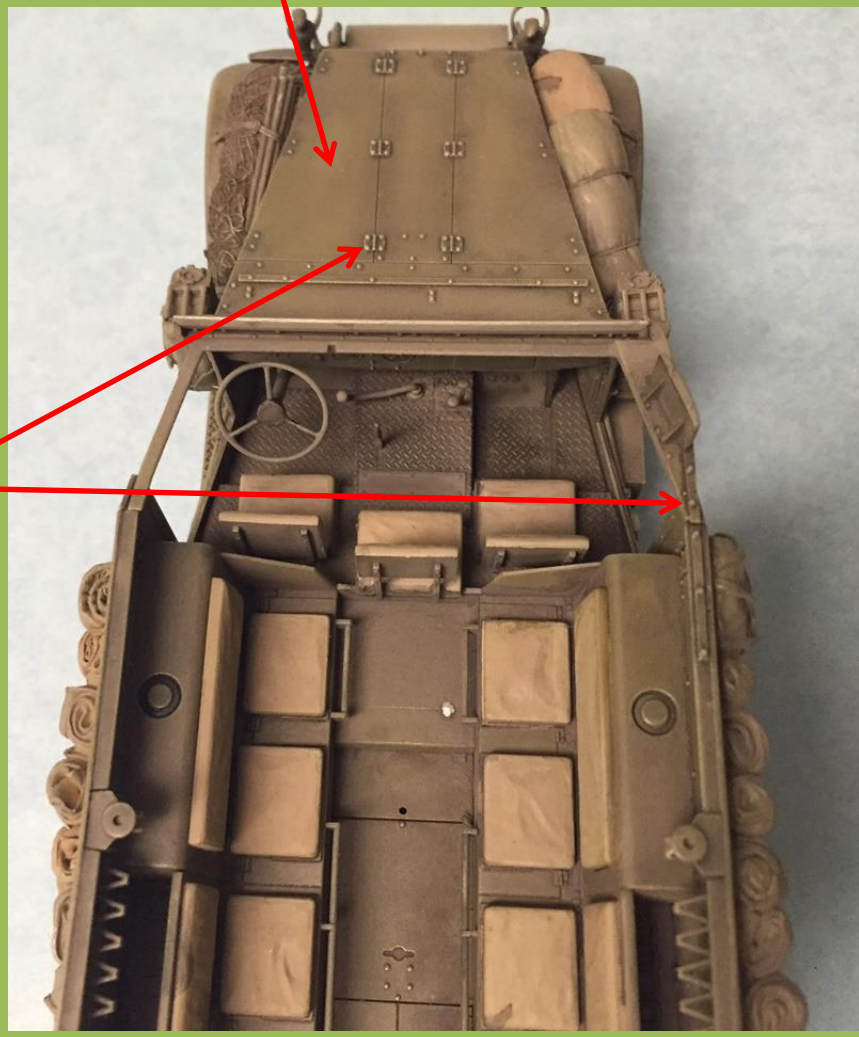
Using Radome Tan to lighten the mixture imparts a more realistic yellow cast, instead of the much-derided “frosted look” imparted by adding white.

M3A1 – Weathering

Drybrushing the Model.

Modern techniques using acrylics employ numerous steps to get similar results as those rendered from drybrushing.

Note high points picked out as well



M3A1 – Weathering

Drybrushing the Model.

I use 1/4” Mop brushed for general drybrushing and 3/16” Mop brushed for tight spots. These brushes are superior for drybrushing and allow you to achieve subtle effects without leaving brush marks.

M3A1 – Weathering

Drybrushing the Model.

I use two different drybrushing methods:

1) **After removing most of the paint from the brush, I use a gentle back and forth motion over the high points.**

2) **As less paint is left in the brush, I can move to drybrushing flat panels with a progressive circular scrubbing motion.**

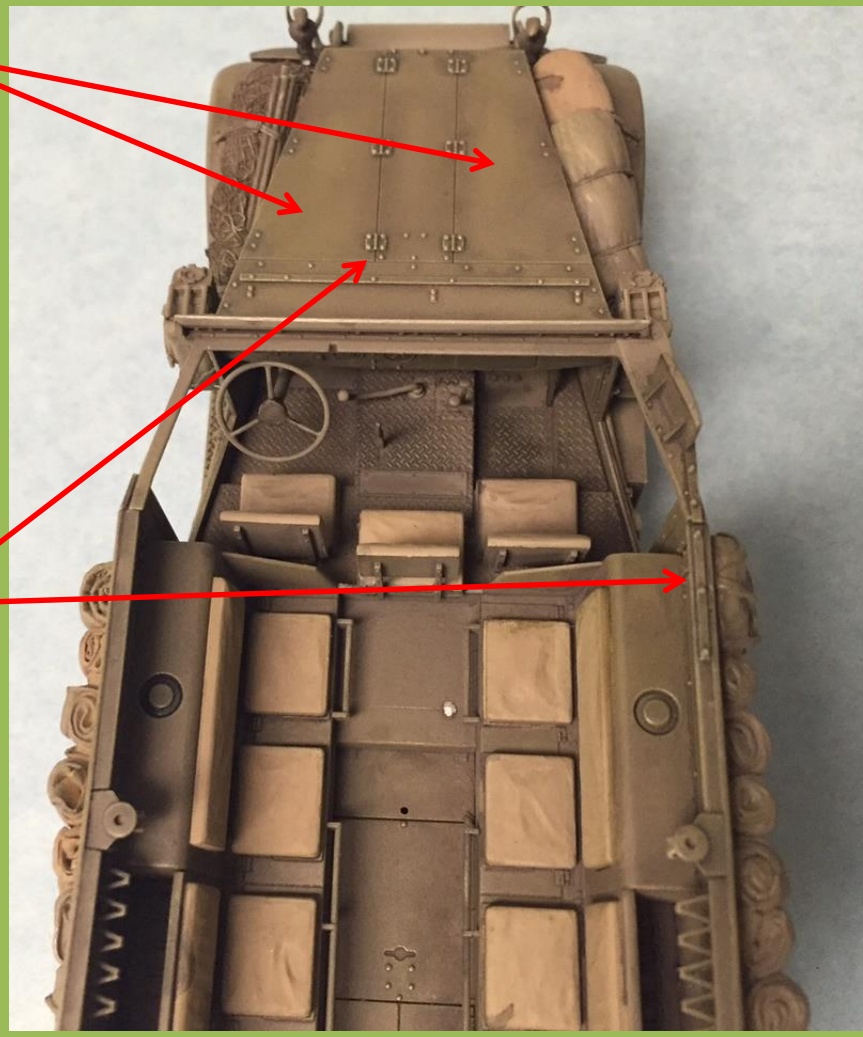
3) **This process results in highlighted/faded panels with an infinite amount of flexibility because you control the amount of paint, the brush pressure and the number of times you go over one area.**

M3A1 – Weathering

Drybrushing the Model.

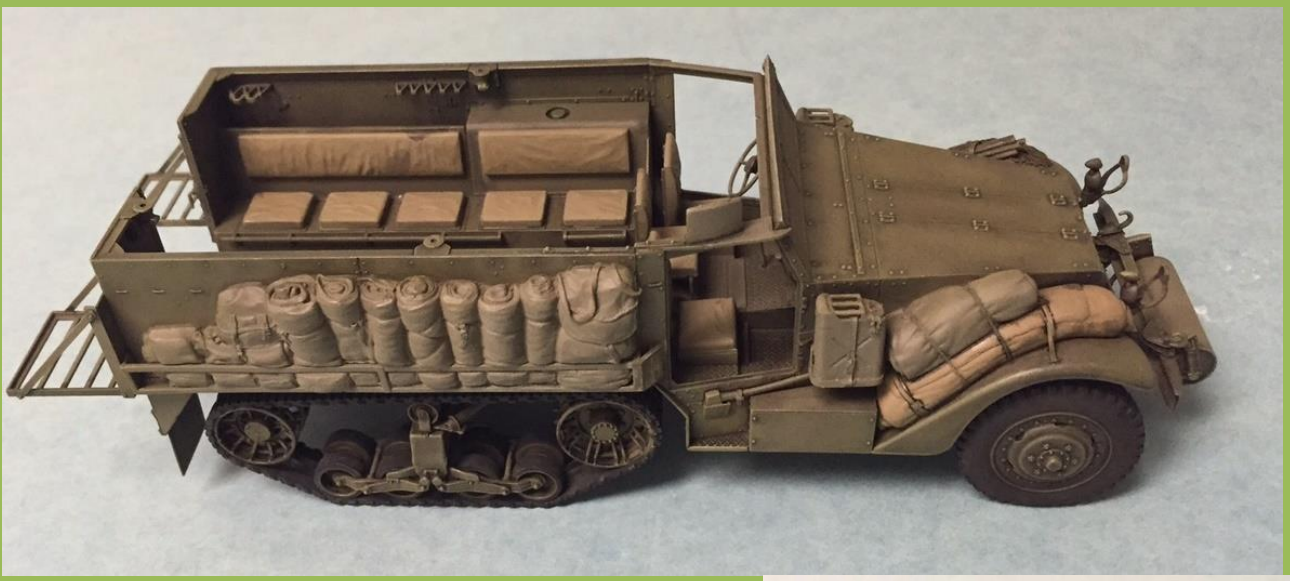
Faded areas achieved by progrssive scrubbing motion of the brush with minute amounts of paint
(also note “fractal” appearance that helps make monotone paint schemes more interesting)

Note high points picked out as well



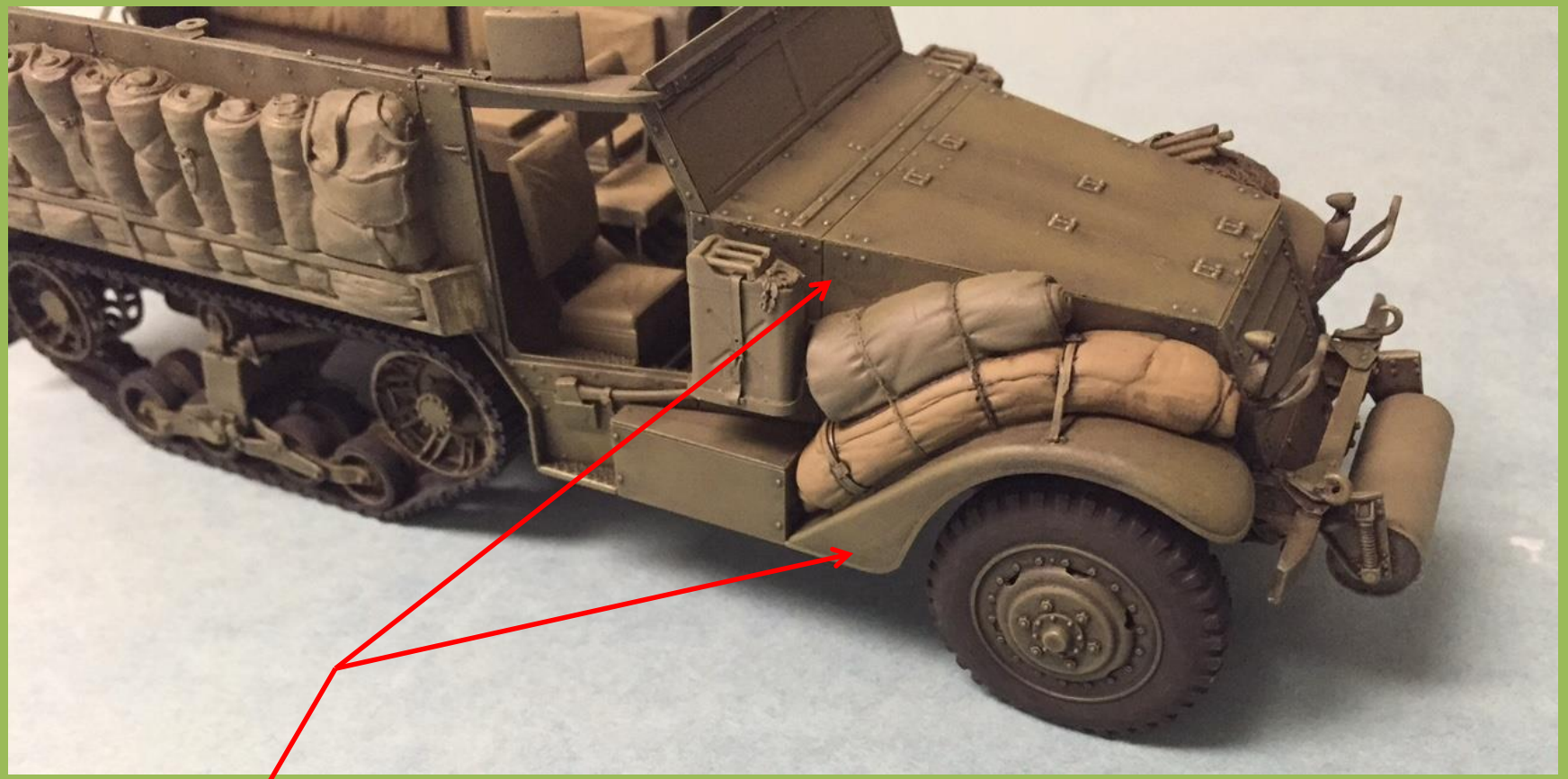
M3A1 – Weathering

Drybrushing the Model.



M3A1 – Weathering

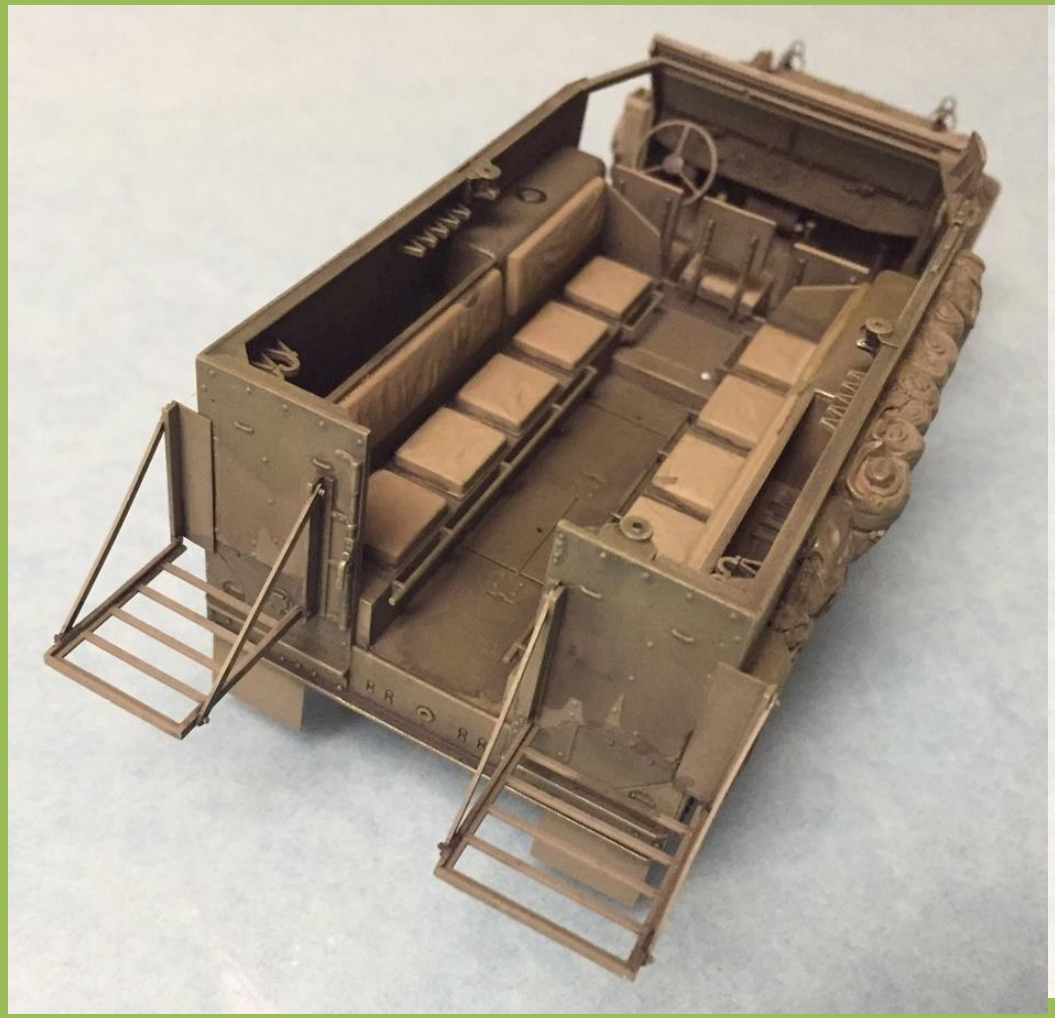
Drybrushing the Model.



A couple of areas that will be blended by a little more drybrushing or upcoming dot filtering.

M3A1 – Weathering

Drybrushing the Model.



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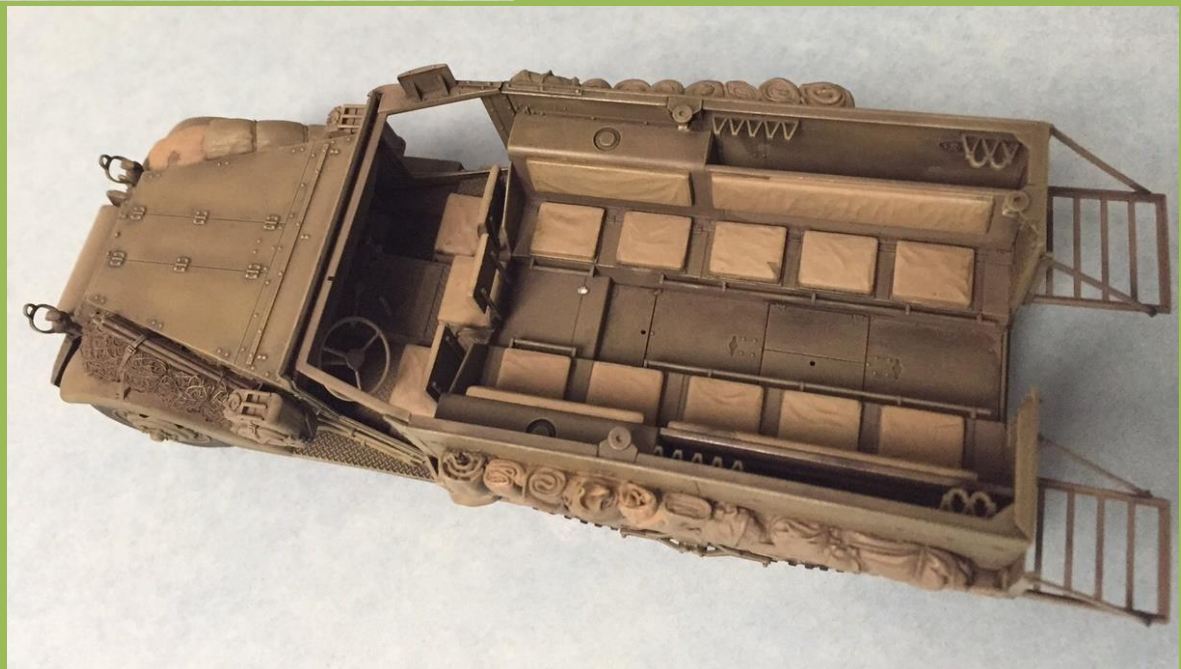

M3A1

Next time:

1) **Finish up Weathering steps.**

2) **Check back on the M2A1**