

## **Weathering Pigments and Pastels**

### **Effects:**

- Exhausts / muzzle powder stains (blacks, grays, browns or mixes)
- Dry Dust (light or heavy)
- Damp earth (with or without added depth and dimension)
- Wet earth (with gloss or semi-gloss sheens)
- Mud spatters (single colors, multiple colors, built-up to create depth and dimension)
- Washes
- Rust (with or without added depth and dimension)
- Dirt, dust and rust streaks (alone or over washes or dry dust effects)
- Change the tone of base colors much like “filters” (by using washes, dry pigments, or combinations)

### **Materials:**

- Chalk Pastels aka: Artists Pastels (Rembrandt, Grumbacher, etc) Must be scraped off stick or ground onto sand paper.
- Artists Dry Pigments (Gamblin, Jacquard, Sennelier, etc)
- Special “Weathering” Pigments (MIG, Vallejo, Doc O’Brian’s, etc)
- Fixers: Woodland Scenics Scenic Cement, MIG Fixer, Vallejo Fixer, Model Master Clear Acrylics, Testor’s Dull Coat
- Water – “The Universal Solvent”
- Mineral spirits – Household paint thinner
- Brushes – liners for streaks, rounds for general use, coarse flats (acid brush, stencil brush, etc) for spatters
- Airbrush for spatters and to apply over coats / final flat finishes for fixing. Pigments can also be airbrushed!

### **Terms:**

- Pigments: Finely ground minerals and elements used to create paints. Used dry, they can replicate in scale the effects dust and dirt. These are available in either “generic” form (used by artists for mixing their own paints, etc) or as proprietary “weathering” powders (Doc O’Brian’s) or pigments (MIG, Vallejo, etc). All pigments can be mixed dry or wet to create unique colors.
- Chalk Pastels aka Artists’ Pastels or Soft Pastels: Pigments that have been formed into sticks. The binder that is used to hold the pigments in the stick shape is gum Arabic. Don’t confuse with oil pastels which use linseed and sunflower oils to form and hold the pastels or colored chalk (died chalk). Only Artists’ Soft Pastels are generally suitable for modeling.
- Fixing: Essentially gluing the pigments down to the model’s surface. Fixers can be either proprietary (ex. MIG fixer) or generic (clear acrylic paints or PVA mixtures). Fixers can be applied to the model with the pigments over them, mixed with the pigments before application, or sprayed or brushed on after applying the pigments.

## Weathering Pigments and Pastels

### Sources:

- Blick Studio - dickblick.com – Artists soft pastels and dry pigments
- Hobby Lobby / Michael's Crafts – Artist soft pastels
- Woodland Scenics Scenic Cement – HobbyTown USA / New Brooklyn Model Trains
- Testor's Dull Coat and Model Master Clear Acrylics – HobbyTown USA / New Brooklyn Model Trains
- MIG and Vallejo Pigments and Fixers – on line

### Colors Used:

#### •Rembrandt Soft Pastels:

- Golden Ochre
- Yellow Ochre
- Caput Mortum Red
- Black
- White

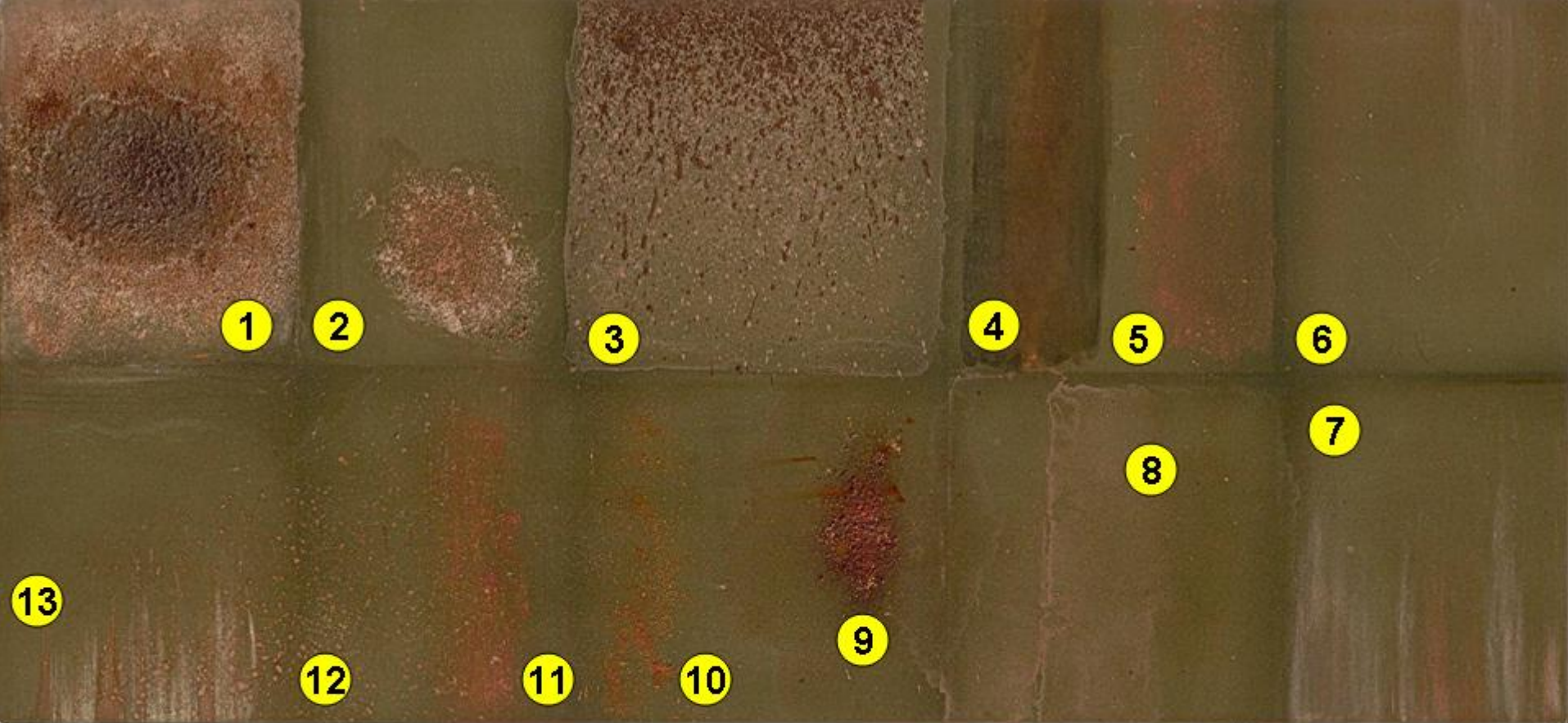
#### •Gamblin Dry Pigments:

- Yellow Ochre
- Raw Sienna
- Burnt Sienna
- Raw Umber
- Burnt Umber
- Transparent Earth Red
- Transparent Earth Yellow
- Indian Red
- Ivory Black
- Titanium Dioxide (White)

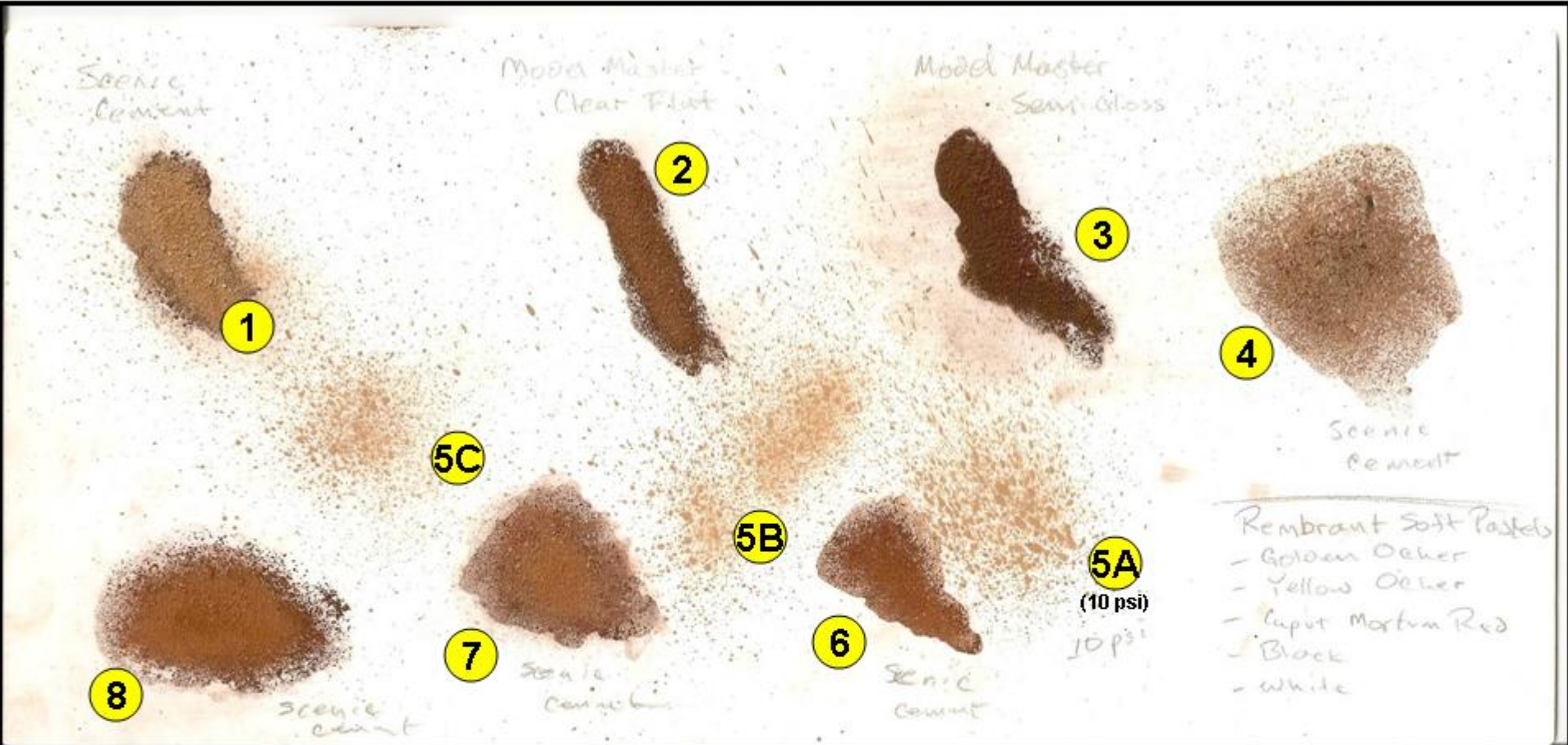
#### •Grumbacher Artists' Soft Pastels Introductory Set (00/C) – 30, half length sticks (various colors: blues, reds, greens, etc.)

#### •MIG Pigments:

- Europe Mud, P028
- Dry Mud, P232



1. Pigment wash (water) allowed to dry. Fixer applied with dry pigments sprinkled on. Gloss fixer (Model Master Clear Gloss Acrylic) in center with more pigments.
1. Light pigment wash. Flat fixer with dry pigments sprinkled on top.
2. Medium pigment wash allowed to dry. Same color pigments used for mud spatters (water). Darker pigment spatters on top.
3. Multiple colors pigment washes using mineral sprits.
4. Rust colored pigment washes (water) with dry pigments sprinkled on before drying.
5. Light pigment wash (water) allowed to dry. Dry pigments brushed on from edge. Fixed with Testor's Dull Coat (which de-intensifies the colors).
6. Multiple applications of dry pigments brushed on from edge. After each color, a damp liner brush was used to create streaks (brush back to edge)
7. Medium pigment wash (water) applied. Plain water was then blended in from edge.
8. Dry rust colored pigments sprinkled on mineral sprits. Fixed after drying with Dull Coat. Streaks formed by rubbing across dried, fixed pigments.
9. Dry rust colored pigments sprinkled lightly on wet flat fixer (Woodland Scenics Scenic Cement).
10. Same as 10 but with streaks from rubbing down dried, fixed pigments.
11. Mud spatters from pigments mixed with water.
12. Light pigment wash (water) allowed to dry. Dry pigments picked up with damp (water) brush and streaked from edge.



1. Dry pigments sprinkled onto flat fixer (Woodland Scenics Scenic Cement). Dark color applied first with lighter color over more fixer in center.
2. Dry pigments sprinkled onto flat fixer (Model Master Clear Flat Acrylic).
3. Dry pigments sprinkled onto semi-gloss fixer (Model Master Clear Semi-Gloss Acrylic).
4. Dry pigments sprinkled lightly onto flat fixer (Woodland Scenics Scenic Cement).
5. Pigments mixed with water into thin paste, picked up with water color brush, and spattered using airbrush. Different spots made by changes in the angle of the airbrush to the surface. Shallow angle (5A) makes "elongated" spatters, straight on (5C) creates more "rounded" spatters.
- 6, 7, and 8. Different colors of dry pigments sprinkled on flat fixer (Woodland Scenics Scenic Cement) as test of colors and effects.