

# realistic wood effects

with Mike Rinaldi, Roberto Ramirez  
Daniel Zamarbide, Guillermo Vidal  
and many more...

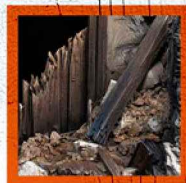
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quality tutorials & how-tos



The modelers  
final guide for weathering wood



Full of  
techniques on how to make your diorama look best



# OLD & Vol.1 WEATHERED WOOD



AK 562 Old & Weathered Wood Vol. 1

*Old & Weathered Wood is a set of 6 acrylic paints essential for painting all kind of wood effects. From ship decks, weapons and all kind of objects as boxes, fences, carts. Our new colors have been carefully researched for accuracy and are presented in our familiar easy to use bottles.*

## AK 260 Wood Weathering Set

# WOOD WEATHERING SET

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**realistic  
wood  
effects**



All the AK Interactive staff and myself are proud to introduce this new series of instructional books. Several of the most skilled modelers from around the world will show us how to achieve different effects when painting “wood” on our models. In this first issue they will show you the secrets of wood painting and weathering. This book is meant for all of us who enjoy and love this great hobby.

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# index

<b>Wooden Barrels</b> .....	<b>pag. 6</b>
<b>Wood Tools</b> .....	<b>pag. 12</b>
<b>What's in the box</b> .....	<b>pag. 16</b>
<b>Wooden Cart</b> .....	<b>pag. 24</b>
<b>Timber Door Chipping</b> .....	<b>pag. 28</b>
<b>Wood Fence Weathering</b> .....	<b>pag. 32</b>
<b>Weathered Planks</b> .....	<b>pag. 38</b>
<b>Cracked Fence</b> .....	<b>pag. 42</b>
<b>Boat in a River</b> .....	<b>pag. 44</b>
<b>Over The Deck</b> .....	<b>pag. 52</b>
<b>Wooden Hull Painting</b> .....	<b>pag. 60</b>
<b>Wooden Tiles</b> .....	<b>pag. 64</b>
<b>Realistic Wood Texture</b> .....	<b>pag. 69</b>
<b>Wood Propeller</b> .....	<b>pag. 76</b>
<b>Using Real Wood for Details</b> .....	<b>pag. 82</b>



# Imitate in

Realistic representation of wood in our models has always been a challenge.

The modeler has not always had clear steps to follow in order to create these effects, which are essential to achieve realistic finishes in our models. Wood is one of the most often utilized raw materials mankind has ever used in its natural form.

Wood has been present throughout history in almost any form of construction to this very day. Wood is also burned to give off heat. It is a highly valued truly universal material used for so many different things. It is so common that we see it all the time in our models. From ammo boxes to handles of shovels. It is everywhere, especially in dioramas.

Used for poles, fences, tools, buildings, etc. Wood is no stranger to aircraft modelers either with propellers completely built from wood like in the First World War and planes like the Mosquito from the RAF.

Even the civilian vehicle modelers are forced to reproduce wood on things like truck beds or in car dashboards from the 50's.

# wood

## scale modeling

The maximum degree of difficulty goes to the naval modelers who have to replicate large surfaces such as decks of a ship made entirely from wood. There are numerous types of wood with various different tones of the color. Even as time goes on the wood will change colors taking on a more grayish appearance for old weathered wood.

We have to bear in mind that a plain brownish color is not enough. We have to recreate a texture as we work any other areas of the vehicle, starting from a base color, followed by surface shading with highlights and shadows.

There are many ways of painting wood and there is no single magical paint that can be used for all cases. It is convenient to know the natural origin of the tree from which the wood is from.

Teak wood is probably the most widely used for military purposes throughout history, thanks to its mineralization that conferred antifungal properties and avoided the erosion caused by the elements, even without coats of varnish, when used in mounted artillery pieces, vessel decks, carriages, and even combined in F1 cars chassis

more recently. Teak wood is dark and as time passes, it begins to wear out and take on a more grayish color.

With this example I want to make you understand that the shade we are looking for is not the typical brown-beige we have in our minds. The painting of surfaces meant to replicate wood is not easy and requires practice, but the satisfaction of controlling its results is pleasurable and also very enjoyable.

We hope that this guide serves you to clarify all your doubts, compliment your knowledge and make you grow further in this passionate hobby, follow us and let's paint some Wood.

AK-Interactive Staff



# BARRELS WOOD

In this section we are going to see how to detail two wooden barrels starting from the same base color. We can use different techniques and products to replicate weathered wood to varying degrees.



First, we airbrush the barrels with the same base color. After the basecoat has dried, we follow up with various highlights and shadows.





2 After these foundational steps, we apply a general wash on both barrels using AK Wood Wash to unify all the different tones. We can apply numerous successive coats with each one making the treated areas appear darker in preparation for the next step.

While we allow these coats to dry, we set up a palette with a variety of acrylics from AK Interactives two different wood paint sets.



3

## 1. First Example, Vertical Barrel



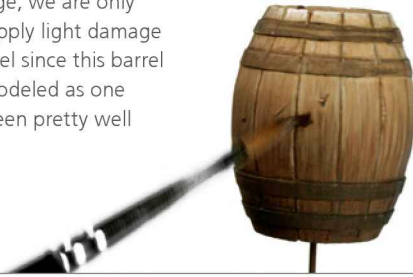
4 We start by applying the first strokes with different acrylic colours on the vertical barrel, in this case we are emulating a barrel in warmer tones and with less wear, trying to stick to the original layout, that is, apply lighter tones in more lightened areas, and darker ones in shaded areas. In this example, the chosen barrel does not have very defined wood streaks. We must be careful when emulating this with paint as we must brush on thin broken lines when applying different colors on the surface.



5 Once this process is finished, we can see how with this technique, apart from achieving chromatic richness, the fake streaks are highlighted and stand out.

6

At this stage, we are only going to apply light damage to the barrel since this barrel is being modeled as one that has been pretty well preserved.



7

In this picture we can see the first part of this step, obtaining a stain with uneven and sloped edges while keeping the size and shapes appropriate to scale.



8

Once this base color for the rings is dry, we emulate rust on the rings using pigments. We apply a mix of rust colored pigments. Then, to highlight the metallic effect, we will apply a subtle dusting of AK Dark Steel pigment.



9

Once this step has concluded, we go back and apply more AK263 Dark Wood Wash.



10

For the barrels metal rings, we apply a 50/50 mix of AK721 and AK722 which results in a dark brownish-grey color which is very adequate to emulate the metal rings.



11

Once this base color for the rings is dry, we emulate rust on therings using pigments. We apply a mix of rust colored pigments. Then, to highlight the metallic effect, we will apply a subtle dusting of AK Dark Steel pigment.

12

We use make up pads to apply pigments on these surfaces, which are very suitable for this purpose thanks to its size.



13

We apply metallic pigment AK-086 only on the top part of the rings, and with the same pad and technique to achieve an accurate result.



14

At this stage, we can see in the picture how realistic we were able to make this barrel look.



15

Another illusion we have created on this barrel is to emulate a greenish water filling the barrel. For this example, we stick a white plastic circle on top of the barrel where we apply different shades of green and yellowish acrylics to the circle.



16

Using AK products designed to emulate greenish and mossy dirt, we will soften the tones by blending AK Slimy Grime Light and Slimy Grime Dark together over the base of acrylic greens with a brush dampened with white spirit. Try to keep the darkest green tones on those areas nearer to the outside edges of the barrel, and the lightest greens towards the central areas.



17 We use Ceramic Varnish (Quilosa) to emulate a wet and glossy surface. This product, once dry, shines while remaining completely transparent.



18 This ceramic varnish is alcohol based so it will not effect the previous layers of Slimy Grime Light and Dark.



19

After about an hour, the varnish should be dry to the touch but it is advisable not to manipulate it for another 12 hours. This is why we have left the application of this product for last. In the given case where we wanted a thicker coat of transparent varnish we would apply multiple coats with each one making it thicker.



## 2. Second example, Horizontal Barrel

With this barrel, we start off the same way we did in the previous example using the same techniques. The difference with this barrel is that we will emulate an older, more damaged, and worn out barrel with slightly different tones with those found on older weathered wood.

For this barrel we will only use acrylics, which reduces working time considerably. The same techniques previously described are used here as well. The only difference is that we will change up the mix of colors to include some grayish tones characteristic of older weathered wood.

On the base of the other barrel we had prepared at the beginning of this article, we apply colors much the same way. In the first step, we will only apply highlights with more grayish tones only on the top surfaces of the wooden planks with almost whitish tones on those areas with greater wear.



The next step is to create shading with darker colors. One thing to bear in mind is that we must apply the paint starting at the bottom and move upwards.



Through the process of highlight and shadow layout, and combined with the streaks on the original barrel, in a short time we can achieve realistic results without a lot of work.





7



8



9

To finish off the wood detailing work, we will use Matt Black by Lifecolor to highlight volumes and outline grooves between planks and rings.

Here we can see the result of the application of the Matt Black gives the barrel more depth.



10 11



12

In this example, and bearing in mind that this is older and weathered wood, it would be ideal to vary its appearance, we can opt for rust tones on the rings. For this task we will use three colors, which due to their formulation, are more than suitable for this. The three colors to use are AK707, AK708 and AK709.

13, 14

With the paint work for the cork taps dry, the representation of spilled liquid all around them was achieved with Streaking Grime AK069. The finished product is a very realistic representation of an older weathered barrel.



# Wood Tools



External tools are resources that are usually supplied with most AFV's. These tools are usually present on our models too. Often times these tools have wooden handles. A lot of times, the modeler will neglect making these tools on their models look realistic by just painting anything wood with a brown color. If you want your model to look as realistic as possible then you need to pay special attention to these wooden handles. You must.



|| For better results, and to make things easier, we can paint the tools separately instead of painting them when already attached to your model. 2

First off, spray the tools with a primer such as AK175 Grey Primer.



- 3) 4) Paint all areas that are meant to represent wood with a light base color.



We apply several thin coats instead of a single thick one.

- 5) 6) Next we paint on a darker color focusing on areas where the wood meets something else like a tool clamp.



We apply several coats of orange brown and start painting in the grain.



- 7) 8)
- 9) 10)

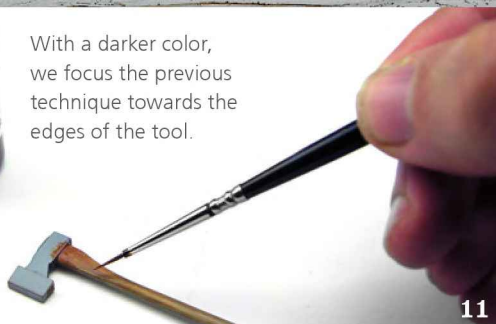


With a brush, we gently unify the look with thin strokes of the brush.





With a darker color, we focus the previous technique towards the edges of the tool.



11



12



13



14

Matt brown adds depth and starts to reveal wood grain.



15



16



We paint metallic parts with matt black. 17



18

Apply metallic pigment to areas painted black. 19



20

Apply a filter to unify tones and blend color transitions.





21



22

We must not forget to paint those parts belonging to the vehicle.



23



With a very dark, almost black color, we finish outlining the volumes.



25



26



27

We end up with a tool which is very true to reality just using these simple techniques.



# what's in the box

In this part of the book we will deal with using various weathering products over our acrylic base coats allowing us to attain numerous types of finishes and various tones in wooden boxes used for ammunition, transport, etc.



Different finishing products may be used to achieve our goal.





1



1

Ammunition boxes allow us to create a wealth of different effects. Here we will work on a box by Verlinden.

After painting the box with acrylics, we will concentrate on the weathering effects.





2

We paint the box with various acrylic wood tones and highlight the areas where we want to simulate the most weathering and chipping of the wood.



3

We set up a palette with dark oil paints which will be blended in order to provide the box with a dirty look.

On the bottom surfaces we apply little patches of oil colors such as brown and black. Pay close attention when dealing with the inner corners of the box, with a brush moistened in white spirit, we blend these areas achieving a dark staining effect.

We can also apply some Engine Grime effects as if these were little puddles formed by the position of the ammunition inside.



4



5

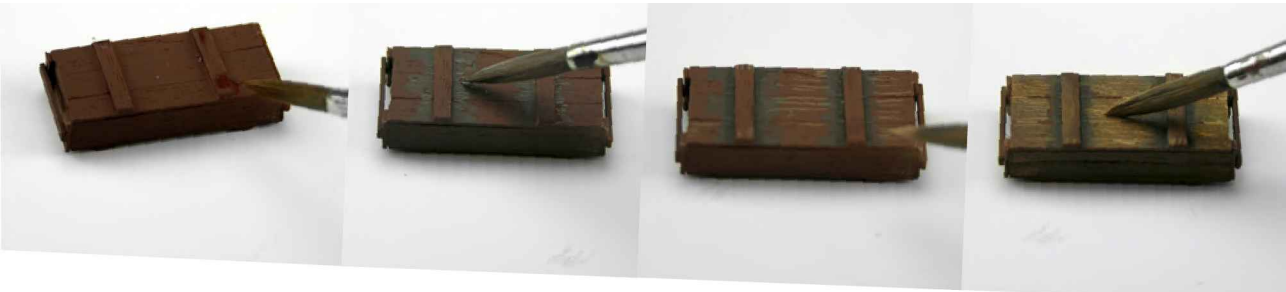
Finally, we have painted every hinge and lock in rusted tones in order to highlight the effect of a heavily weathered box in places of high traffic.

# 2

In this series of examples, we can appreciate the different finishes on several types of boxes by mixing colors in order to end up with different newer wood effects contrasting with the dirt and weathering effects. To begin with, we choose the types of boxes to use for these purposes and we apply a brown coat over the primer used as a base to start painting.



1 2 3 4



In this sequence of pictures we can appreciate how by using different procedures and products, a more natural finish is achieved on another box which is not so weathered, and therefore with a strong contrast between light and dark areas. A filter for wood has been used to unify the acrylic colors and a wash to highlight volumes.



Here is another example of working a particular effect over a box we've painted to look like wood. Here we have painted this box in brownish colors with some lighter tones as well. The most evident difference in this case is that once the wood painting process is finished we then apply a greenish tone as to achieve a vegetation effect of a box left out in a wet and humid environment for a long period of time where some moss sediment has started to form on the surface. To achieve this we use AK Interactive Slimy Grime Light, a weathering enamel, applying several very thin coats.



3

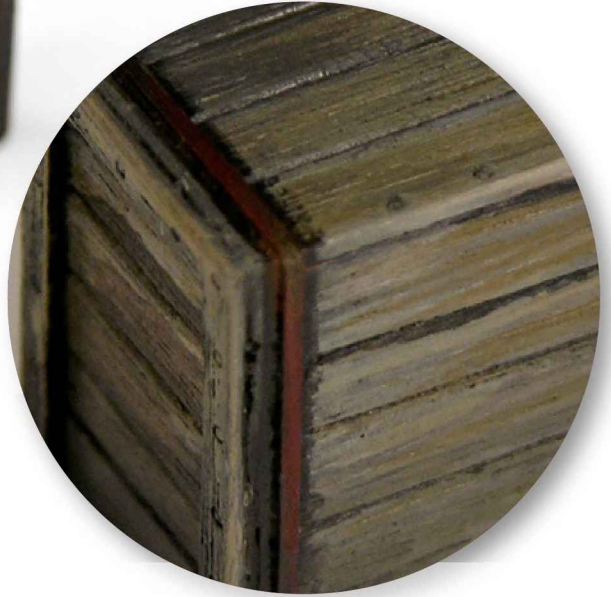


To finish up these examples of different finishes on wood boxes we will paint two more where the initial tone is that of a more grayish color. Just as we did before, we choose what type of boxes we want to use. In this case we have chosen a big transport box and a tub or bucket.



On the big box, we will use colors included in both wood paint sets by AK Interactive.

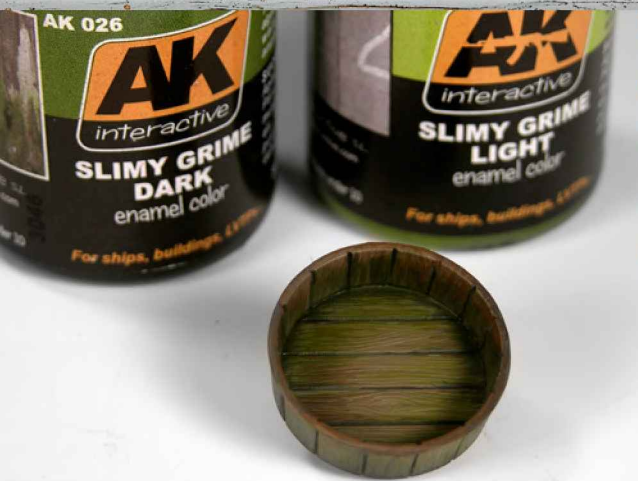
We darken the box with dark colors, keeping in mind the position of the box and the light projected on to it.



Finally, with a lighter color, we highlight the edges and apply a filter over the entire box. We also paint any metallic parts with rust tones.



In conclusion to all of these wood weathering techniques for wood boxes, at the end of this chapter, we have set up a series of real world pictures where we can appreciate original wood areas, dark patches, and other effects we created in this chapter.



To finish up the weathering of the tub, we just have to carry out different washes using dark colors, and by doing so, also highlight the streaks and joints of the wood.

Once these coats have dried, we move on to simulate moss on the bottom and vertical sides of the tub. For this purpose we use two products from the AK catalog. They are Slimy Grime Dark and Slimy Grime Light. We proceed the same way as we did in previous cases, taking advantage of the lighter tones for an overall coat on those areas normally exposed to this effect and using the darker tone for those hidden corners and the outer bottom parts of the vertical sides.

## 4 Reference photos





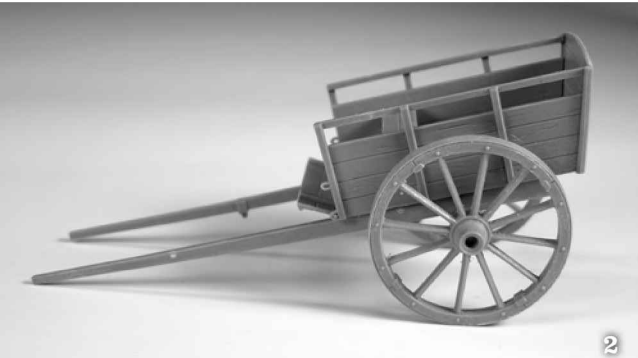
# WOODEN CART

This article will focus on the handling, use, and the application of Old & Weathered Wood vol.2 paint set by AK Interactive. It has been formulated for the painting of old and weathered wood surfaces.

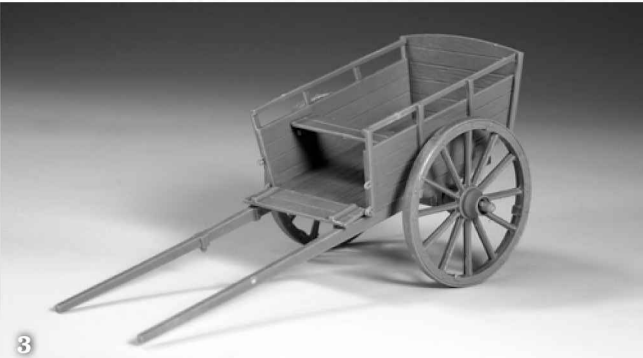


On this occasion we have chosen another reference from the Russian manufacturer Miniart, The Farm Cart ref: 35542.





2



3

Once the cart is ready and assembled, we start by applying a grey primer as a protection coat and as an initial working base for the colors in the set.

Once this initial task is done, the idea is to keep on making streaks and different forms of wear and tear including cuts in the wood.

Use the various colors of vol.2, being sure to mix them up in different orders to achieve a variety of different tones which provide the cart finish with a natural feel.

With the colors Medium Brown and Burnt Umber diluted, we start applying washes in order to strengthen the brownish colors within the wood, this way, the color pattern will gain many more tones and shades which will give the cart a more realistic and natural look.



Once this fun and artistic task is done, we finish up by choosing the lightest color in the set, Light Grey Brown, in order to mark edges and outline planks and joints between different parts of the cart.

The same way we did in other examples, we use the AK washes to create the most natural effect possible, applying the different colors all over the cart.





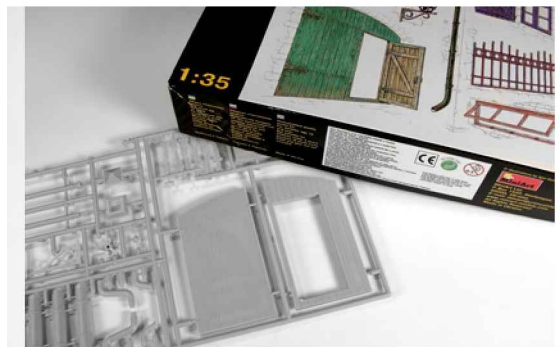
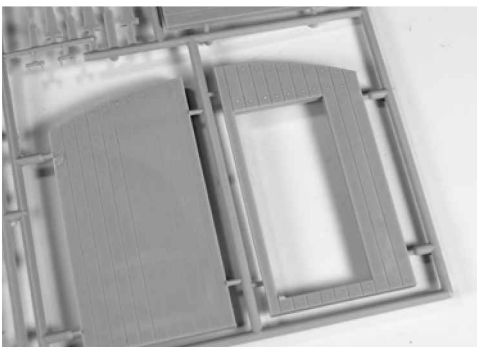
The only task remaining is to paint the wheels in the same manner as the rest, but paying more attention when it comes to using deeper brown mixes, due to the direct contact of these wheels with the ground. With the washes we also achieve a more soil like finish.

To finish off, we paint the metallic bits of the wheels with a satin black base before rubbing these parts with a sponge brush dipped in the Dark Steel pigment by AK to highlight those parts.

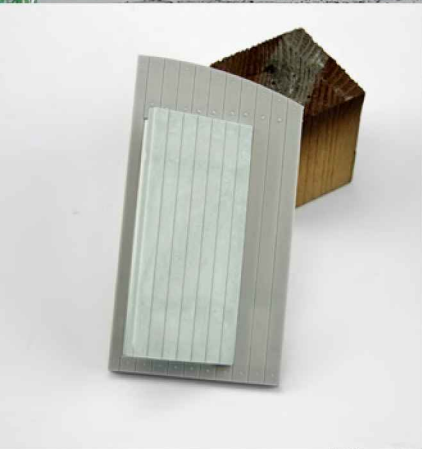


# Timber Door Chipping

A paint chipped and weathered door using AK Interactive Old & Weathered Wood paint set and AK Heavy Chipping Fluid.



We start with the Miniart "House Accessories" kit to provide us with our door.



We prime the door in a dark color and is firm enough to work with more aggressive products. With a mix of colors, Wood Grain and Varnished Wood, we airbrush the door. Once dry we apply the Worn Effects chipping fluid which we water down 50% to reduce the amount of chipping that will be taking place. Once this layer is dry to the touch, we apply our finishing color (we chose green) and using a wet brush we chip until the desired effect is achieved.



Once this step is over, we get a palette ready with different colors included in both AK wood paint sets in order to mix them up and create different tones which will strengthen the different effects of damage, wear, and tear. We start the process by highlighting the edges of the door, mixing the initial base color with a bit of AK Wood Base added in. Stroke the brush on those parts that are more exposed in order to show a lighter colored and weathered wood. Lastly, and using only the Freshly Cut Timber color, we make the greatest effects on those edges that are more suitable for this purpose, such as the edges of the door frame and of the door itself. Focus on the bottom part of the frame to indicate more wear and due to how often this part was stepped on.



Once this task has been completed, we use a wash designed for wood in order to highlight volumes.





We will look to work in this wash in on the lower areas which are more likely to accumulate dirt. We will also take advantage of this product and its ability to highlight the nails that hold the inner structure together and the vertical junctions between planks. We must insist on random strokes to create a realistic effect until we achieve the darkness sought.



Once this task is finished, we get back the colours in the set so that we can continue making effects and varying the tone of the wood revealed after the green coat has been removed.



# WOOD FENCE WEATHERING

In the following example, we will work in taking advantage of the nature of real wood in order to get more realistic effects. We will start using naval modeling planks for making a door which then can be used in a diorama.





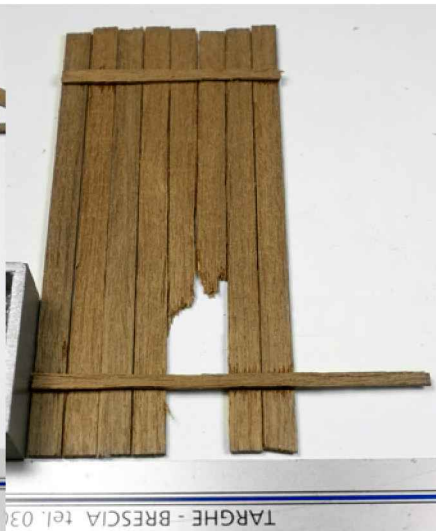
2



To build the fence, I cut the wood to size and then brushed it with the steel and brass brushes.



3



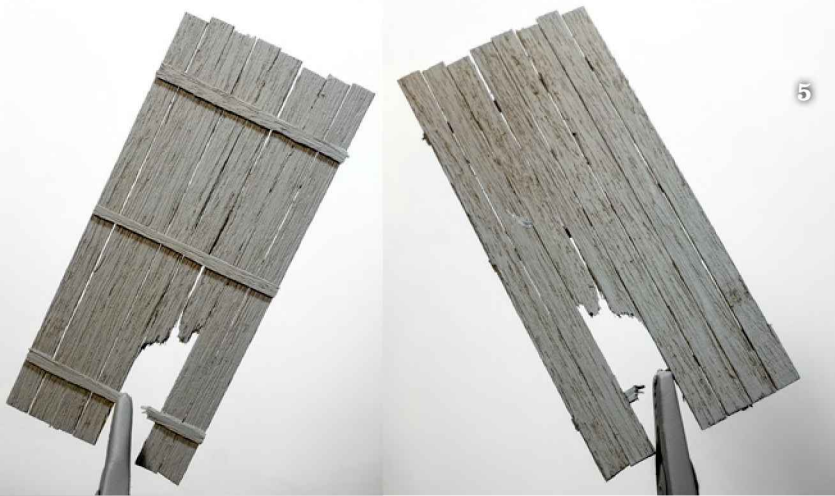
With the ruler as a guide, I glued all the pieces together with super glue.



4

Here is your fence! Usually I give it another little brushing with the brass and steel brushes.





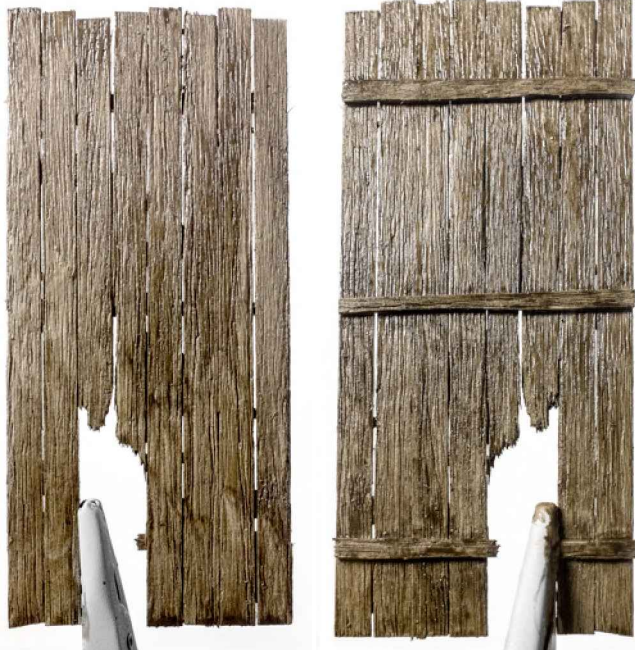
5

Now you can start to paint the wood. What color shall you use? As everyone can see, the weathered wood is grey, so we have to paint it in a light grey tone. A very good solution is to use the Tamiya grey primer. It has a nice shade of grey and it's very strong.



6

Now it's time to weather the wood. I painted the fence with AK Naval series Dark Wash.

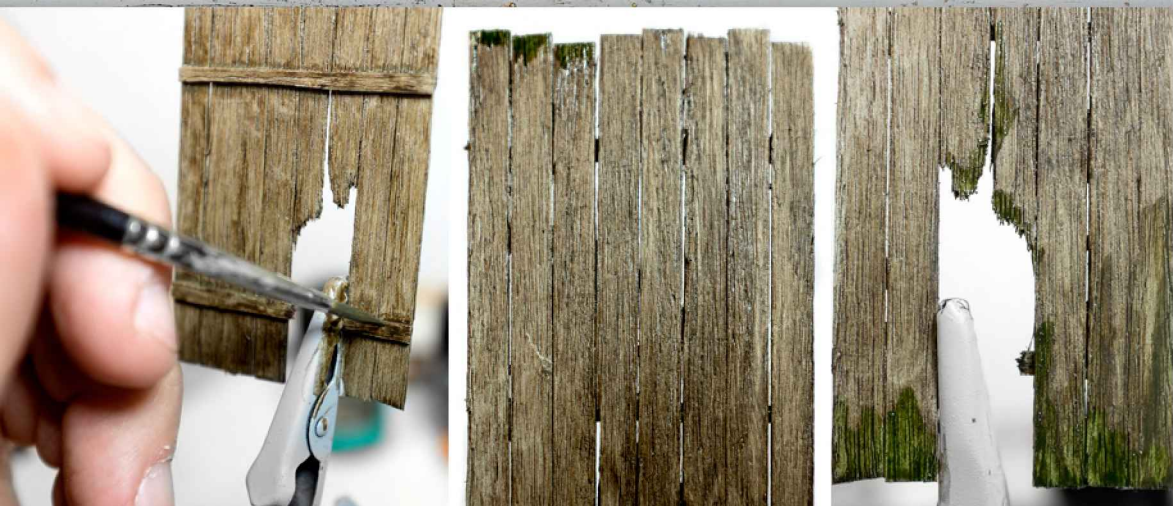


Apply the washes <sup>7</sup> until you obtain a nice grainy wood appearance.



8

Once the wash is dry, you then need to add more shading, dirt, and grime. For this job, use AK no. 14, 26, and 27.



Start with the darkest shade and fade down to the lighter shades. Use White Spirit to blend and transition the colors. Use darker colors in the most recessed areas and the lower parts of the fence.

9



Now it's time to start with the crackle paint. Thanks to Per Olav Lund, who suggested that I should try Tim Holtz's Distress Crackle paint.



11

It's an acrylic paint, that thanks to a special formulation, dries with a crackled effect. It is ideal to paint medium to thick applications. A medium application will result in smaller cracks. A thicker coat will create larger cracks.



12

As I said before, when the paint dries, the crackle magically appears.

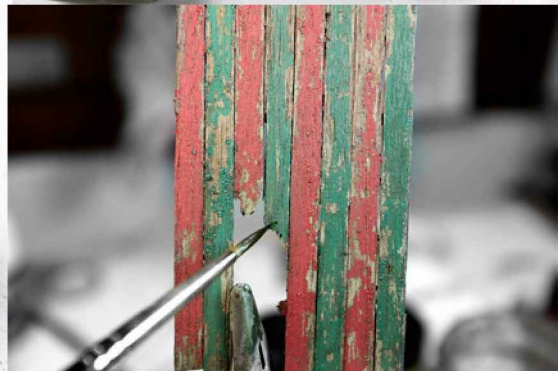


13

It's time to chip the paint with a tool with a pointed tip or something like it.



13



14

Use the AK Naval Dark Wash to create more depth and dirt.



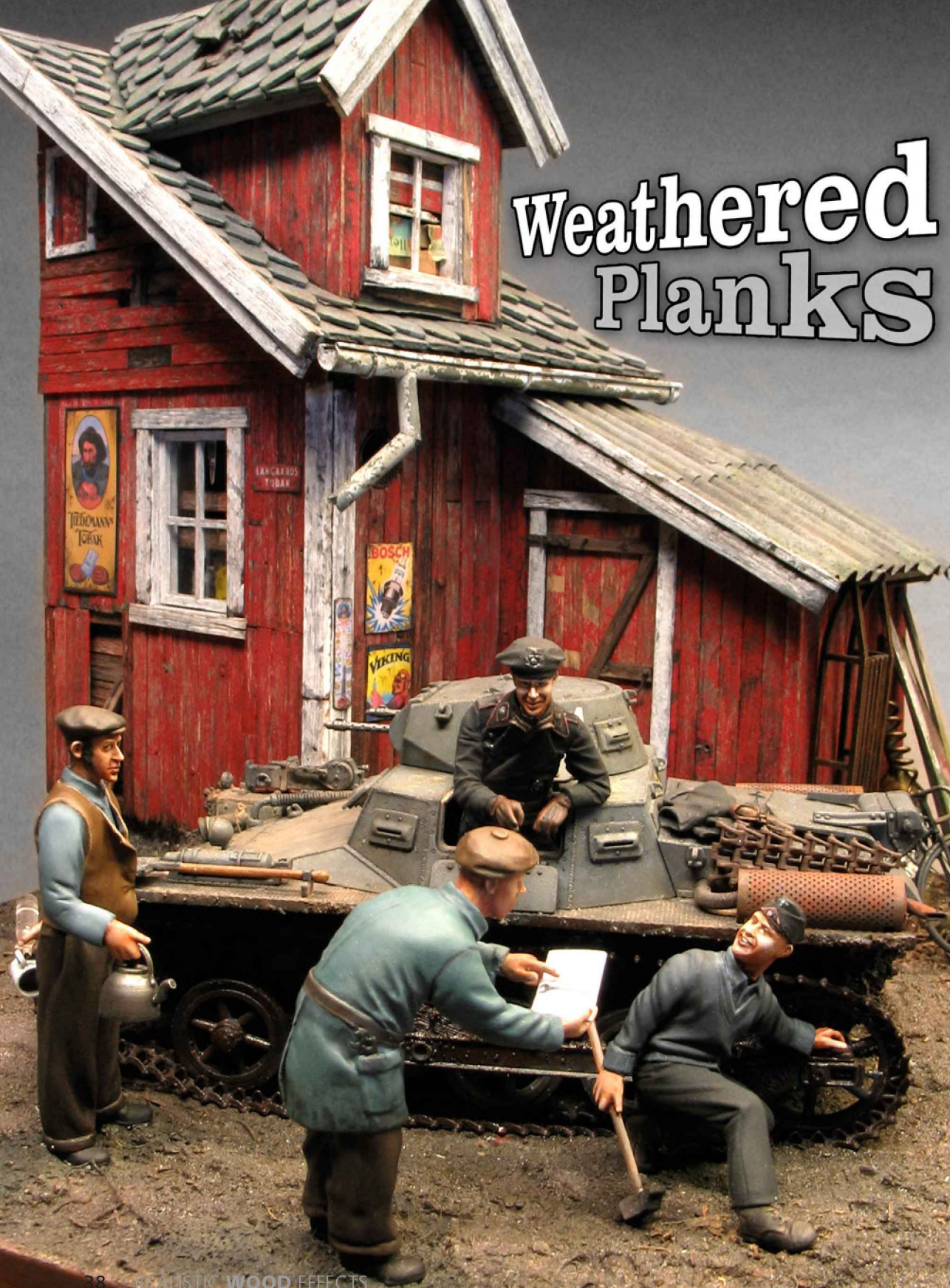
15

At last you have your finished weathered fence.



16

# Weathered Planks



Here, we will present some methods for simulating worn out wooden surfaces, painted or varnished. In the following example we will show you techniques for wearing down painted wooden surfaces.



1 Materials needed for the project.



2 With a thick brush we impart streaks like those found on the original wood.



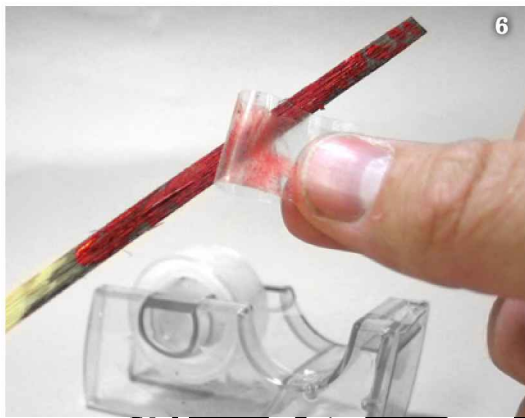
3 Using a cotton swab, we apply a dark patina all over the surface with thinned black wood stain.



4 Before the stain has had time to dry, we apply an acrylic red color in an irregular fashion.

5

Taking advantage of the incompatibility between acrylic based paints and solvent based paints, and with the help of some tape, we remove the red coat in particular areas so that we can emulate chipped paint naturally.

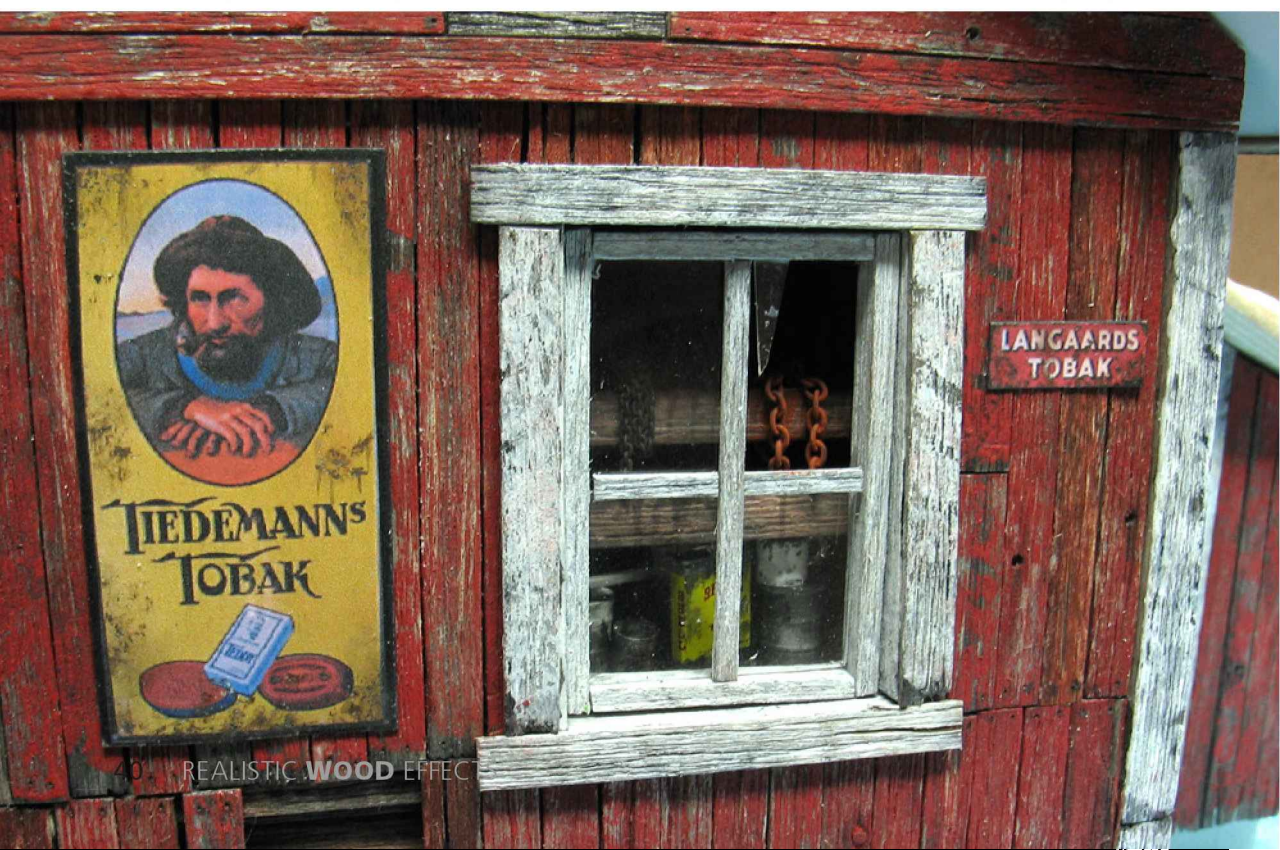


6



7

Once everything has dried, we neatly remove some paint with an old razor.

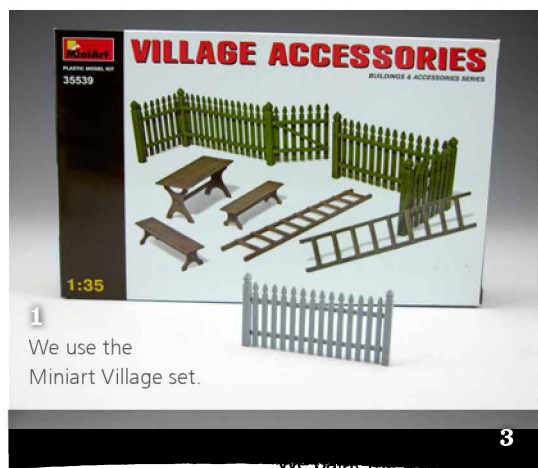






# Cracked Fence

When painting a fence, we have to bear in mind that being an outdoor object exposed to the elements, it might have been painted on several occasions. Therefore, the paint may be present in several different layers.



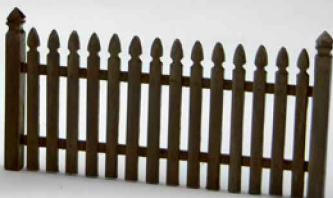


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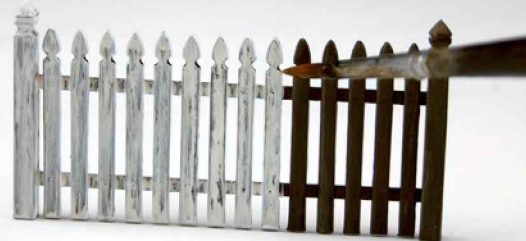
We apply Worn Effects chipping liquid in an uneven manner.



We airbrush the fence white. 7



8 With a brush dampened with water we begin the chipping process.



10 On the lower parts of the fence, where moss tends to grow, we achieve the look of moss with AK Interactives Light and Dark Slimy Grime.



9 We can also use tweezers or another pointed object to achieve different chipping effects not possible by just using a brush.

11 Using enamel thinner, we soften the effect.



12 With a filter we unify all tones giving a more weathered effect to the fence.



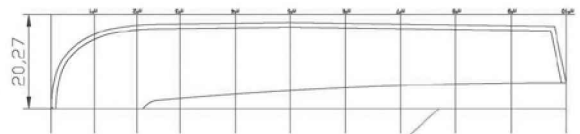
We add dirt and other weathering effects using AK Winter Streaking Grime. 13



# boat in a river

When making this boat I have used some typical naval modeling techniques like using a mold on which the structure is to be built. The steps are as follows:

## Section



## Reference plan

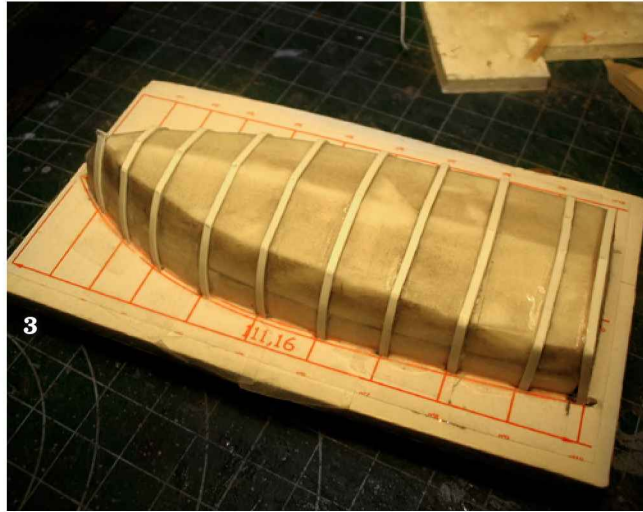
- 1 Starting from a plan, we draw (in this instance using AutoCAD, which is a technical drawing program) the different sections (frames) of the boat. They must be turned 180° and set up a reference map which must also be drawn on each of the frames. We have to draw the floor of the boat and each of the frames.



2

We print the base and we glue it over wood or foam board. We print the frames, glue it on the cardboard with 1 or 2 mm width and trim them down.

Every "frame" is stuck to its corresponding location and, once the glue is dry, we fill in the gaps between "frames" with polystyrene (overlapping the edges) which then will be adapted to the adjacent frames using a cutter and sand paper. Once the basic shape is made we place cello tape on it as to make the removal of the hull easier.



3



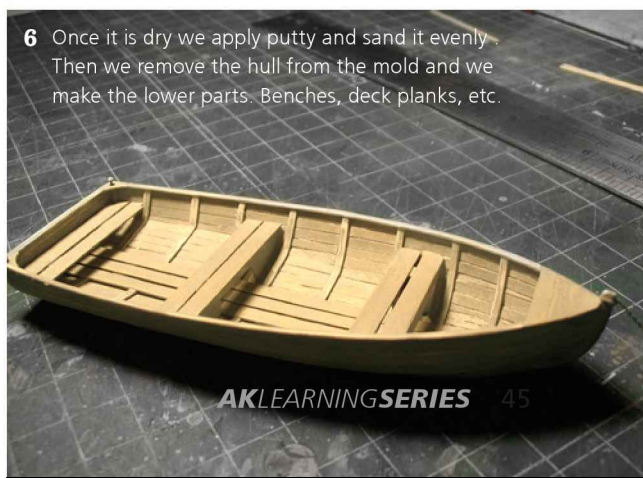
4

Now we cut out Evergreen plastic strips with a width of 2mm and 1mm thick. Every plastic strip is then placed on the cardboard frames, adapting to its length and curves. Previously, we drilled some holes in the base, on each side of the frame. The plastic strips will be made longer than needed so they can be placed in these holes and be fixed tightly. If you keep on sticking plastic stripes (frames to be) on the mould with white glue you will be able to remove it from the mold more easily, although this involves a long wait time and temporary fixing with needles.

5 We place the keel (it is a slightly thicker piece of plastic), and once this step is completed, we start wrapping the hull with wood strips.



6 Once it is dry we apply putty and sand it evenly. Then we remove the hull from the mold and we make the lower parts. Benches, deck planks, etc.



For the painting, I have tried to create several contrasting effects between the wood and the different coats of paint on the boat. For this purpose, I have used the solvent on acrylic technique twice. The painting process is as follows:.



Base Paint TS-68 "Wooden Deck Tan" by Tamiya is sprayed, this will give us a wood color.



Salt technique, coating in XF-18 "Medium Blue" +XF-59+XF-54 using an airbrush.



I remove the salt and repeat the process with XF-18, White, and US Light Grey. Once the salt technique is carried out twice with dark blue and then a lighter tone, the contrast in the paint starts to become evident.

I apply an overall coat in Uniform Green and watered down mahogany.



11 I apply a protective coat of varnish.





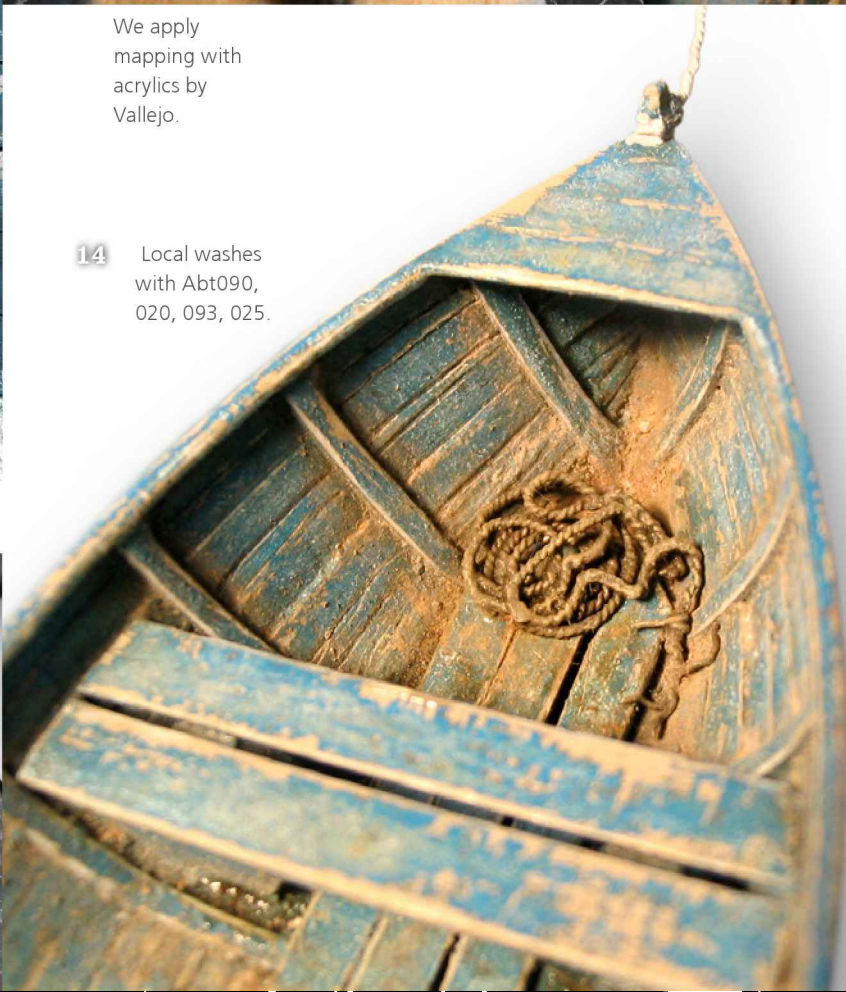
12

We apply mapping with acrylics by Vallejo.



13

General Wash with oil colour Abt. 090 Industrial Earth.



14 Local washes with Abt090, 020, 093, 025.

Slightly dry brush with a tiny amount of XF-18 + White. Extreme weathering on some planks with oils and acrylics by Vallejo.

Since, nearly the whole boat is made of Wood, I kept on removing coats with the cutter until I revealed the different blue tones and the base coat.

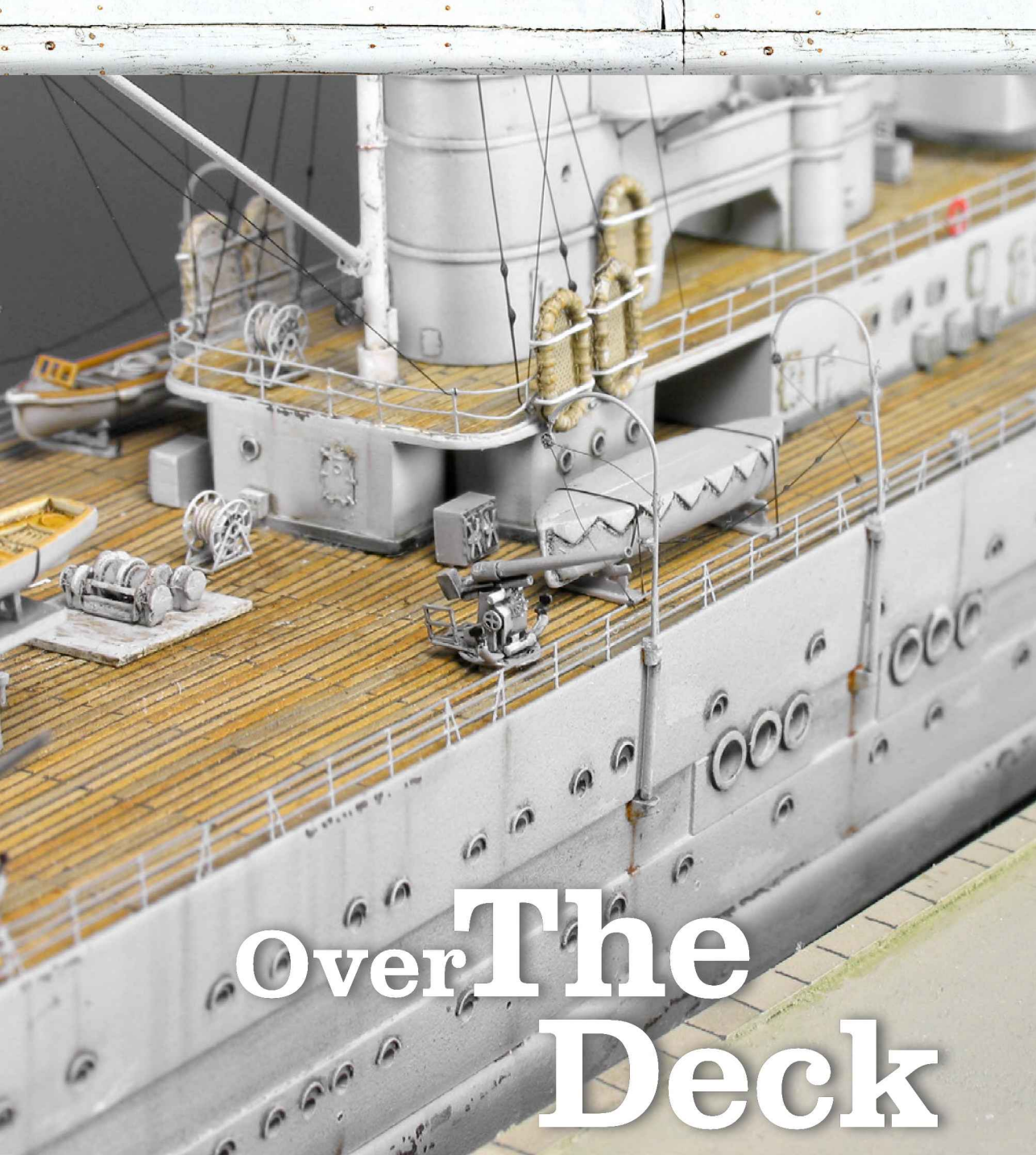
Last, I apply pigments and create water on the bottom of the boat with varnish by Humbrol.











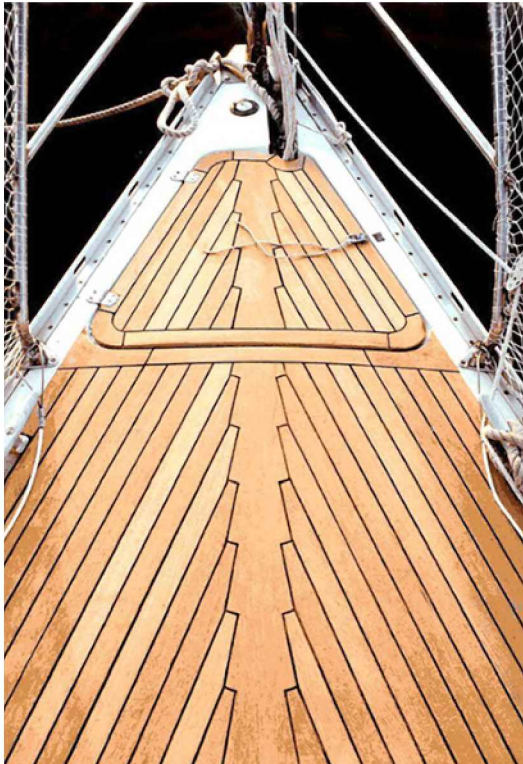
# Over The Deck

The same way as with other model painting techniques, and dealing with naval models in particular, the paint and the effects that help us to achieve greater realism will be vital. In this tutorial we will try to solve problems, doubts, and fears that we face when emulating the

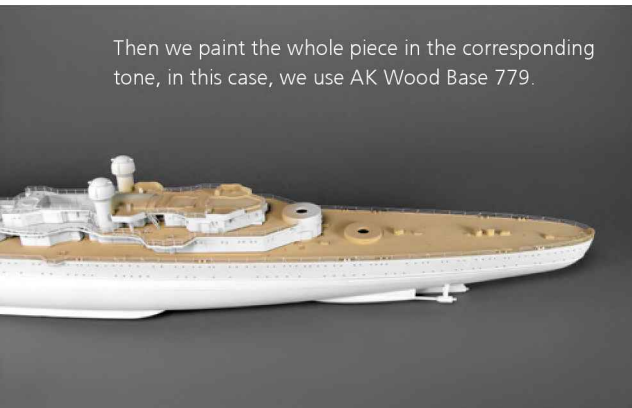
different wood tones both on the deck and on the hull itself. We will solve, for instance, the case of deck painting by using more than just one tone so we can achieve exceptional realism instead of just applying a simple brown coat with no depth or volume.

## First off, we will show you two of the main ways to emulate a wooden deck.

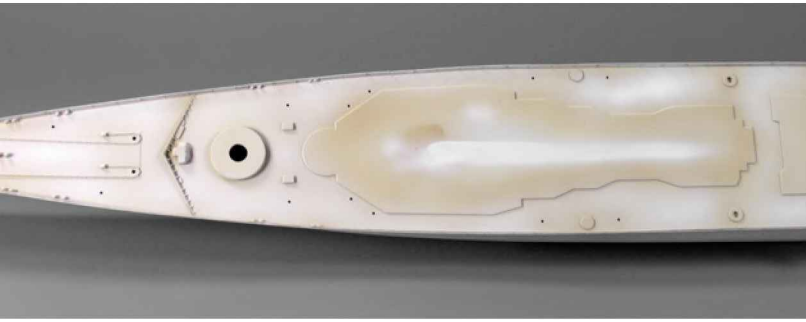
The first and most simple technique is mostly used for models in the 1/350 to 1/700 scale range. As usual, we will start by priming the object in order to reveal imperfections such as excess glue, sanding defects, etc. Secondly, the color we choose should be as close in color to the real type of wood we are trying to emulate such as oak, beech, pine, etc.



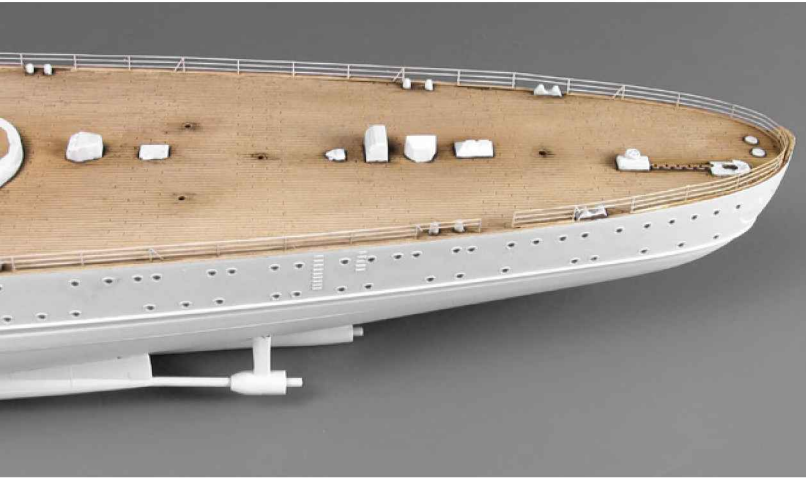
Then we paint the whole piece in the corresponding tone, in this case, we use AK Wood Base 779.



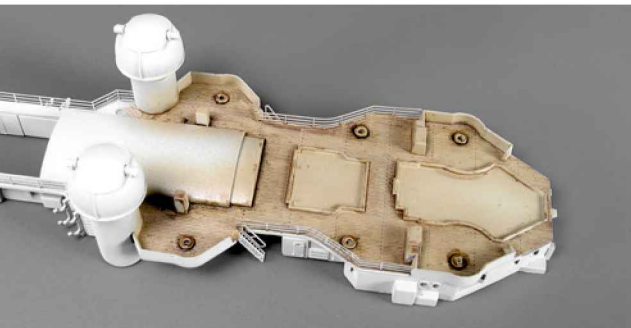
We now apply highlights and shadows. In this case, and just as most modellers do, we will apply the shadows first. For this purpose we will darken specific areas where on the real boat would be less exposed to sun light, surrounding structures such as cannons and doors leading to the inner areas, on every corner and edge on the deck where more darkness and dirt settle. This way we will create a depth effect with AK Medium Brown 788. It is not advisable to overuse shadows so that we cannot appreciate the different tones that we have acquired so far.



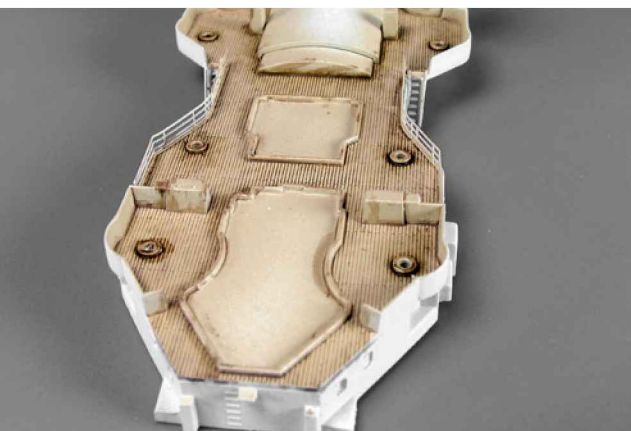
Once this step is done, we start to apply highlights. With a lighter tone than the one used on the base, in this case AK778, we apply it neatly on the central areas of the deck. At this stage, the paint already has a more 3D effect and remains true to scale.



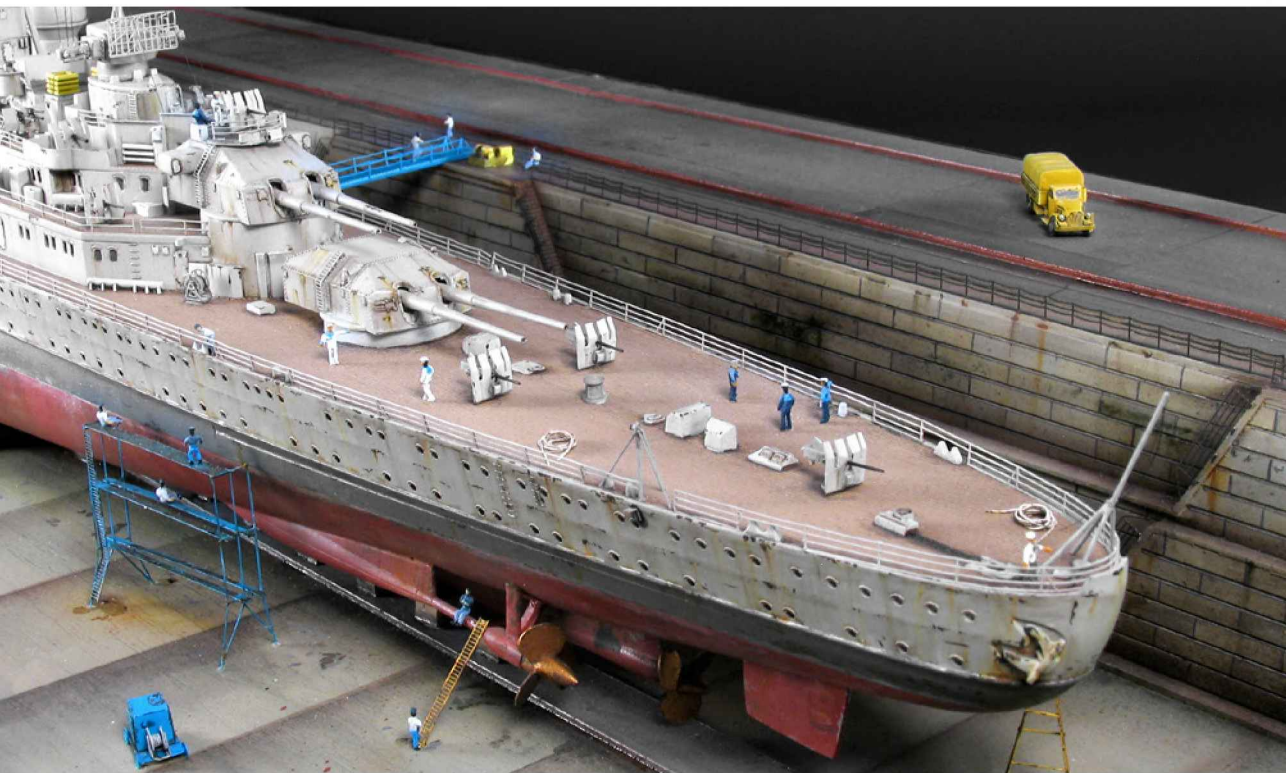
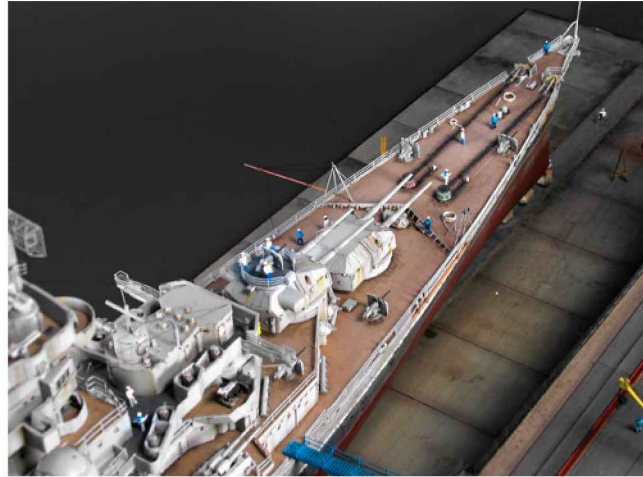
The third and final step of this technique, and the one that will give credibility to our deck, are the washes. With them we will achieve a greater highlight of the planks as well as to unify the different tones used in previous steps. For this purpose and according to the chosen tone we can choose between two specific washes for this effect, AK301 Dark Wash for Wood Deck and AK263 Wash for Wood.



We will first apply the wash with a brush as part of a two step process. Apply the wash generously on the edges and corners until it spreads evenly and outlines the planks. Do not be afraid of darkening too much in this first coat since any excess can be removed with a brush dampened in white spirit.

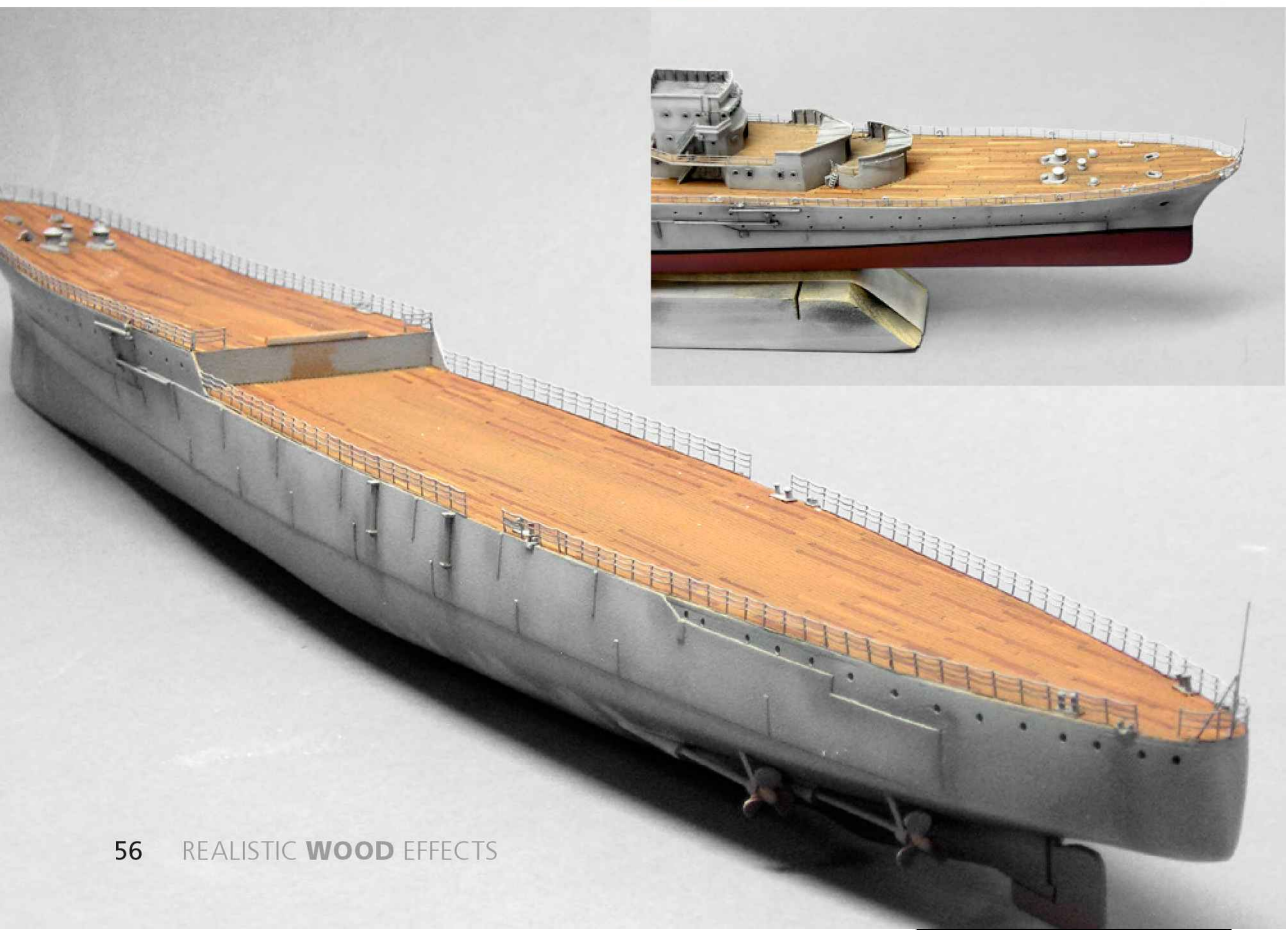
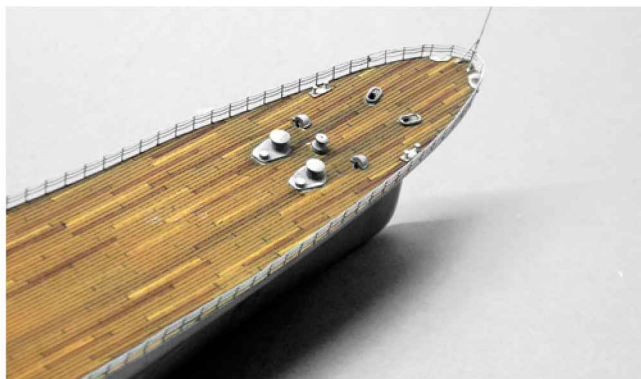
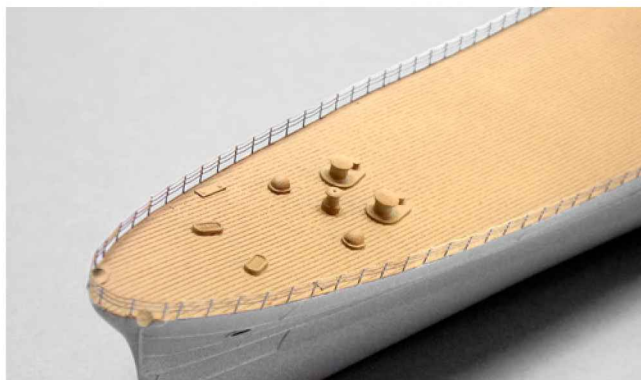


Once any excess has been removed and the piece has had sufficient time to dry, we apply an overall coat on the whole surface area of the deck. It does not matter if we do not achieve the desired tone with the first wash, since once dry, we can keep applying the wash until we have achieved the "perfect" brown.

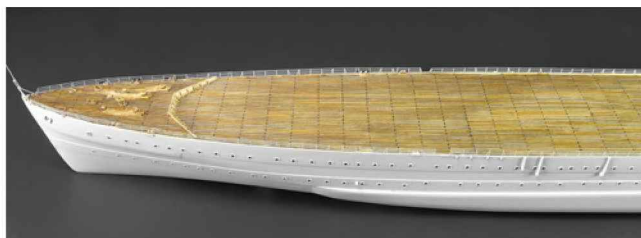
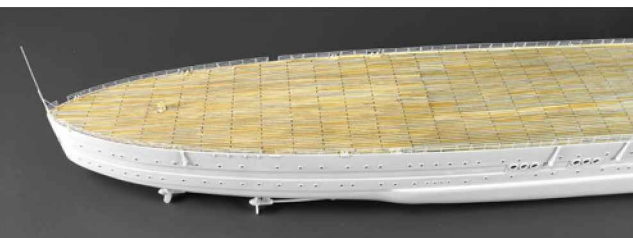


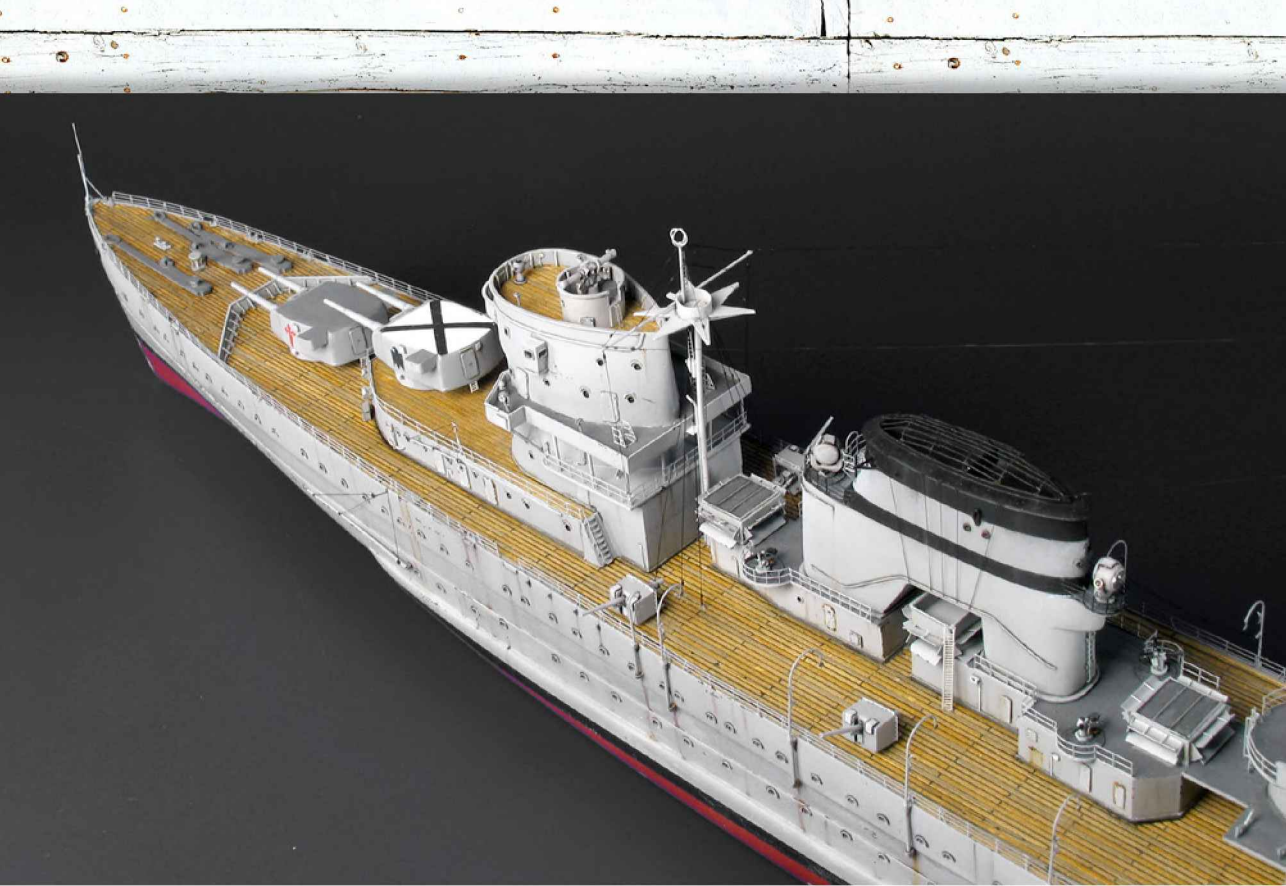
The second technique we will show is slightly more laborious than the previous one but with it a more realistic finish is achieved, especially on models at 1/350 scale onwards.

Starting from a primed deck and with the same base color that we used in the previous example, we start painting the planks randomly using the different wood tones included in both sets of AK Old & Weathered Wood. This can be done either with a thin brush or using masking tape. It is a very common mistake to use darker colors in a specific area of the deck leaving lighter patches in others. We must try to achieve a more uniform look all over the deck.

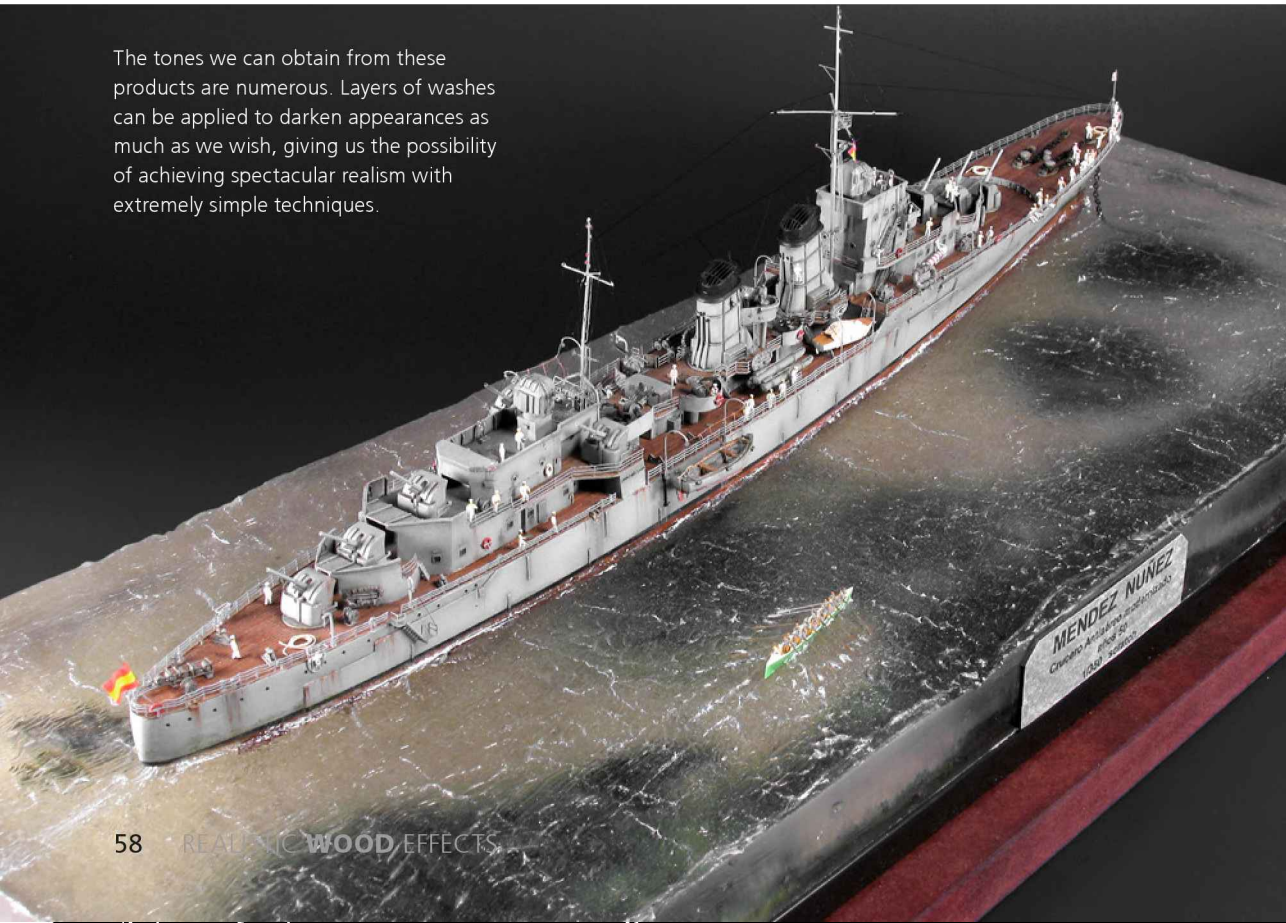


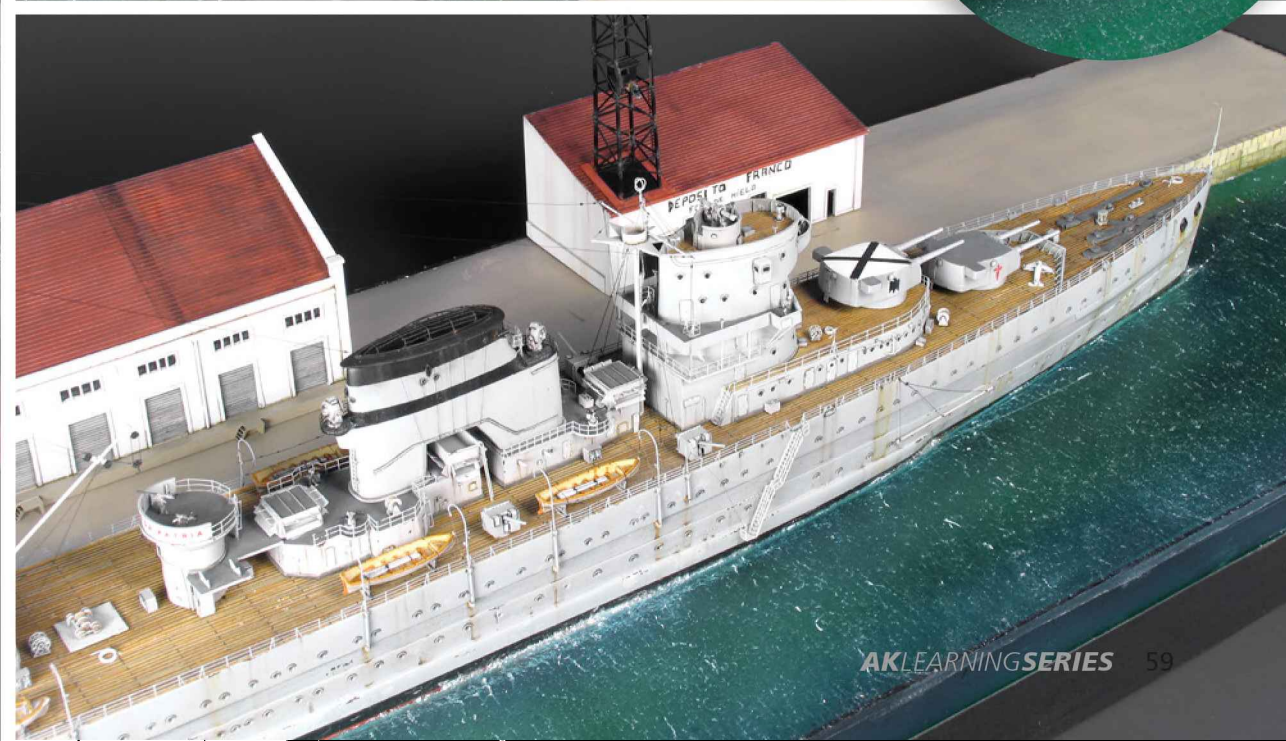
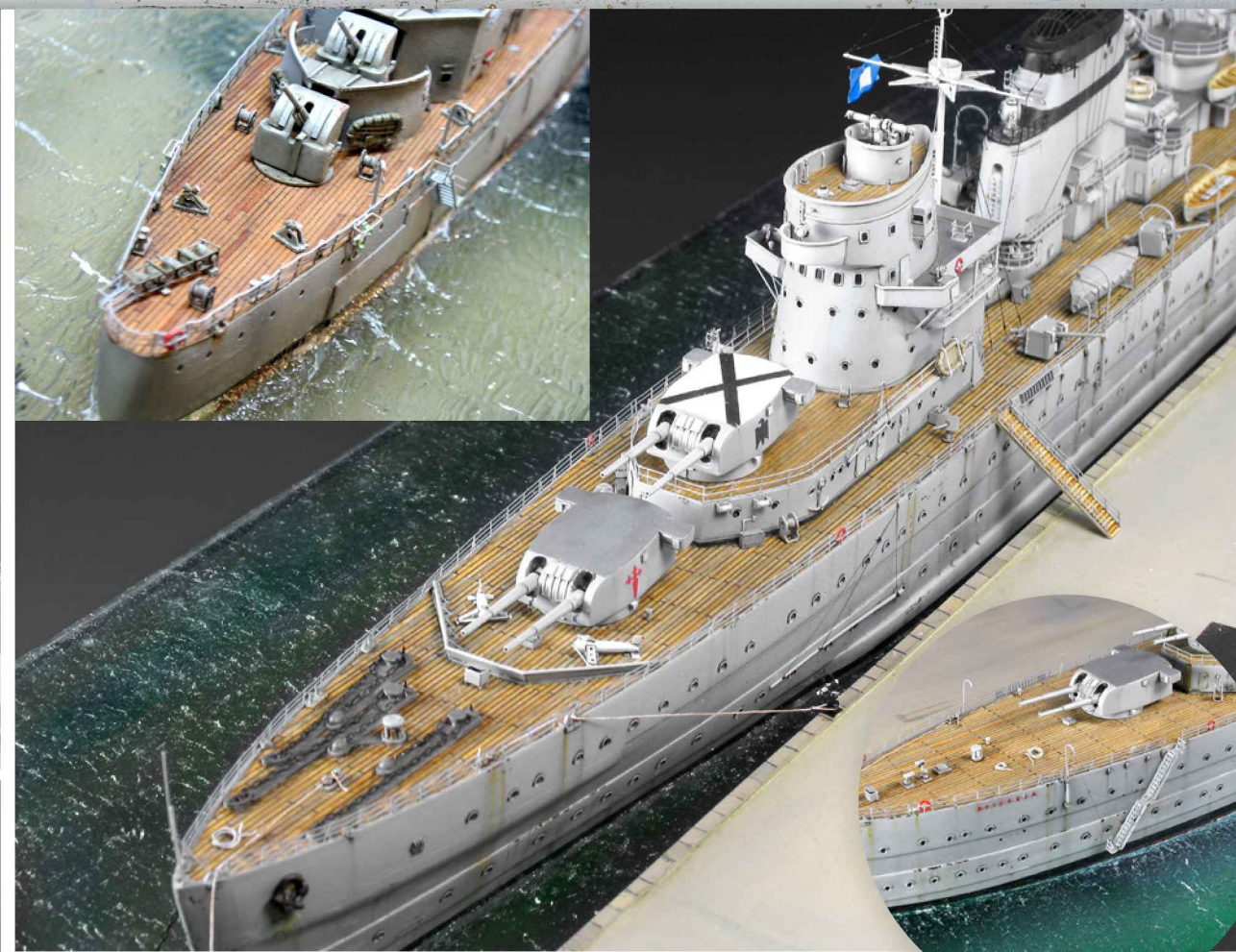
Once this step is over we will varnish the whole deck. Once dry, we can either outline the planks with a 0.1 mm marker following the typical grooves of the mold or just apply the wash as we explained earlier. In this case we manage to unify the different colors as well as highlight the profile of the planks outlined with the marker. Just as with the previous method, we can apply as many coats as needed to achieve the desired tone.





The tones we can obtain from these products are numerous. Layers of washes can be applied to darken appearances as much as we wish, giving us the possibility of achieving spectacular realism with extremely simple techniques.





# WOODEN HULL PAINTING

The steps to achieve a realistic finish on a wooden hull are very similar to those used when painting decks.



We will start, as usual, with a piece already primed and coated in the base color we have chosen. In this case, we will be using two different tones, one on each side, so that you can appreciate the final result starting from two different colors.

1

3

2



The next step is to apply shadows. Being a flat surface, we will insist on these areas that are less exposed to our sight and further away from it. These areas are usually the same in every type of boat, especially on a sail boat. Depending on the contrast sought we will use a darker or lighter tone.



Then we continue with the highlights while we outline those areas closer to our sight, such as the sides, which will be lighter the closer we get to the outer part.



We move on to the washes. In the case of the detail on the hull, this aspect is more vital since in order to achieve a more realistic effect we must outline and profile the different planks more accurately, especially if the base coat is dark.



In the particular case of the hull we may darken areas randomly using several coats of wash in order to achieve that irregular, uneven look so typical of damp wood.

# Chipping effect

This technique is all about flaking the outer coat of paint in order to expose the inner area (the wood itself). It is almost impossible to come across a wooden boat on which one cannot appreciate this kind of detail.



For this example, starting from the hull like we did in the previous step, we apply a matt or satin varnish coat to first protect our previous work. We mask off areas that we don't want to be painted with masking tape. Use a tooth pick or similar burnishing type of tool to press down on the masking tape to be sure it is snug and has no gaps for paint to bleed under.

Then, either with a brush or airbrush, we apply AK Interactive Worn Effects. After a few minutes we apply the color for the outer part of the boat. A few minutes later, we start massaging the paint surface with a brush dampened with water on those areas where we would like to remove the paint and expose the wood underneath. To intensify the effect, use tips of tweezers or other pointed tool to lightly scratch the exterior layer of paint which is covering the wood.





14



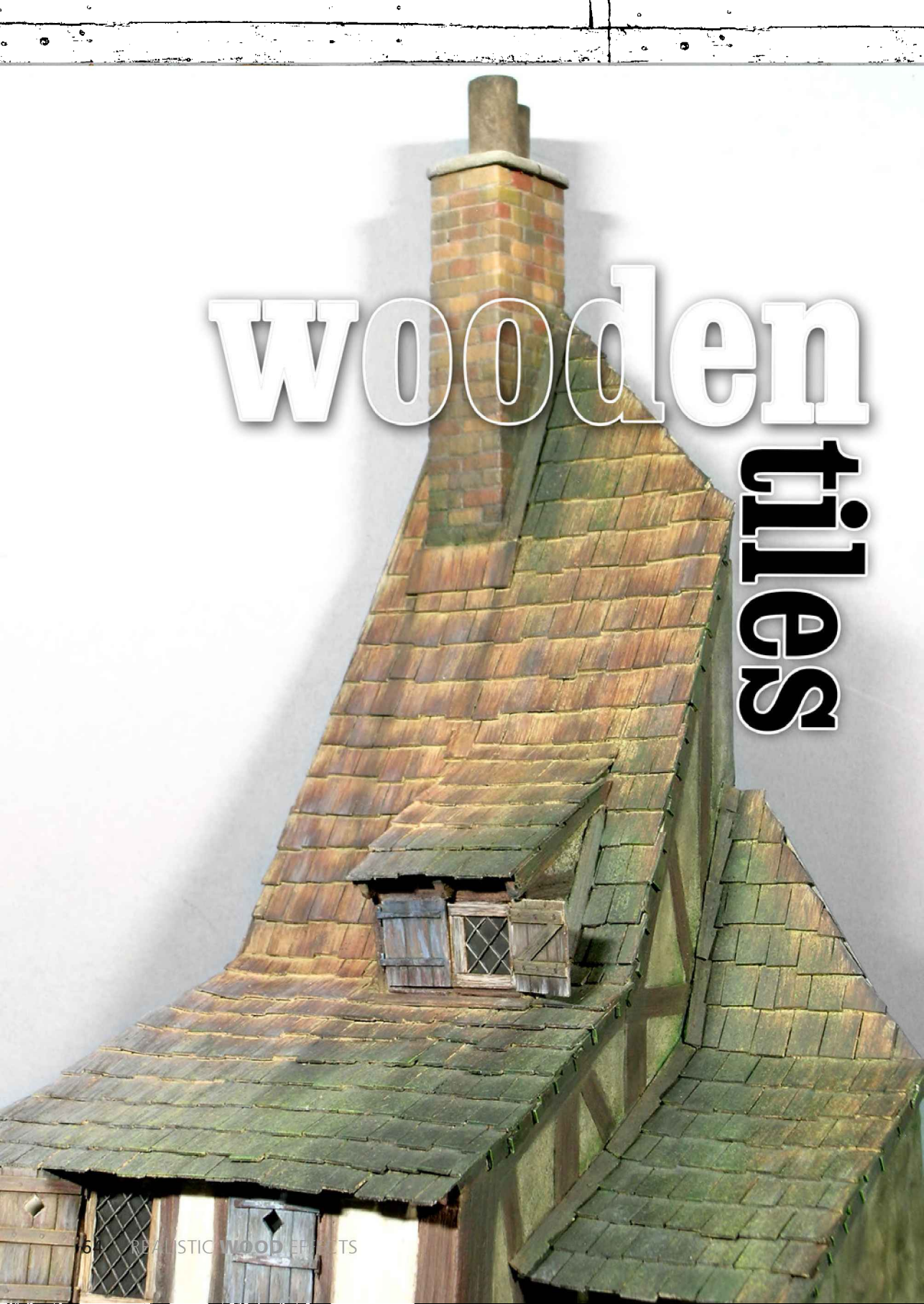
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16

As you have seen, achieving a good finish on wood is not a question of time or odd experimentation with complicated techniques. It's all about simple techniques and using the right products for the job.





# wooden tiles

## ROOFING WITH WOODEN TILES

These wooden tiles are made of texturized plastic having used a rough grit sand paper in a longitudinal pattern. They are placed one by one in order to stay away from uniformity.



Then, with a partially dry brush, and vertical brush strokes, we darken the tiles randomly, first with "New Wood" and then with "Red Brown" and I finish up with "Dark Rust". It is important to leave some space for next color and this way achieve a greater variety of tones.

This technique is like dry brushing but removing less paint from the bristles. I dip the brush in the paint as it is in the bottle and I apply a couple of strokes on an old cloth. Due to the lack of paint on the brush we are able to apply the paint looking more like scratches instead of an even coat on the tiles. We must use a flat brush with long and stiff bristles.

Every time we apply a new color I gradually come down with the brush, trying to emulate streaking moisture.

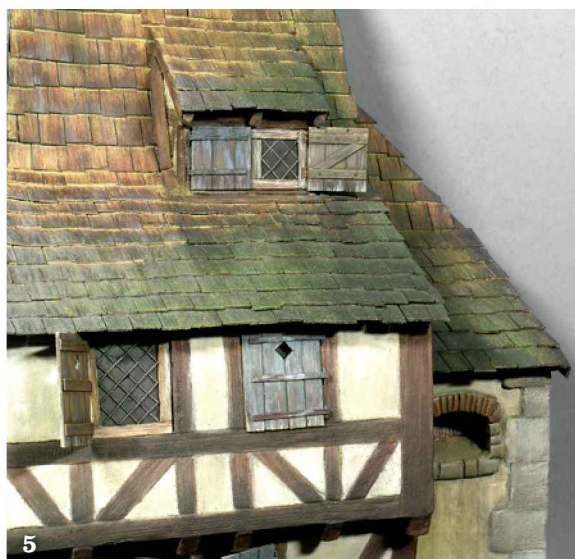
1



### Paint

Our aim is to emulate old wooden tiles with different levels of dampness on different areas. For this I start by applying a base color of XF-15 Flesh from Tamiya. We mix it at 50% paint and 50% isopropyl alcohol at a pressure of 1.5 bar (about 20psi). Next we apply XF-64 Red Brown from Tamiya, diluted this time with about 80% isopropyl alcohol and sprayed at the same bar/psi pressure of the previous step in order to achieve some variety on new wood.





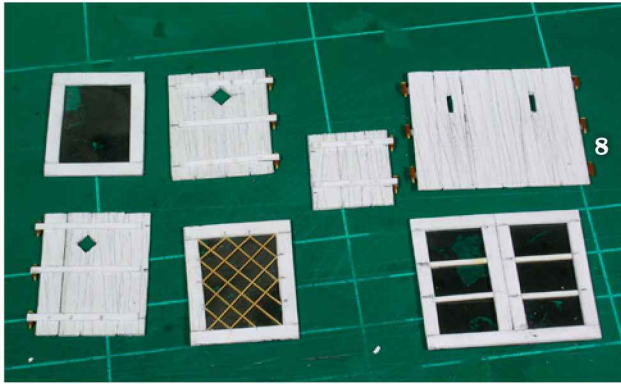
To achieve a damp look along with the presence of moss, I apply several washes with "Refractory Green" and "Army Green" diluted to 60% paint and applied with a number 4 flat brush. I have also made some splashes with "Golden Olive", and with the same color, I outline the edges of some random tiles using the dry brush technique.

Last, I outline some vertical lines in these areas (right hand side) where I intend to indicate a high level of moisture.

The drier looking tiles on the left are made by using the same dry brush technique with the color "Sky Grey".



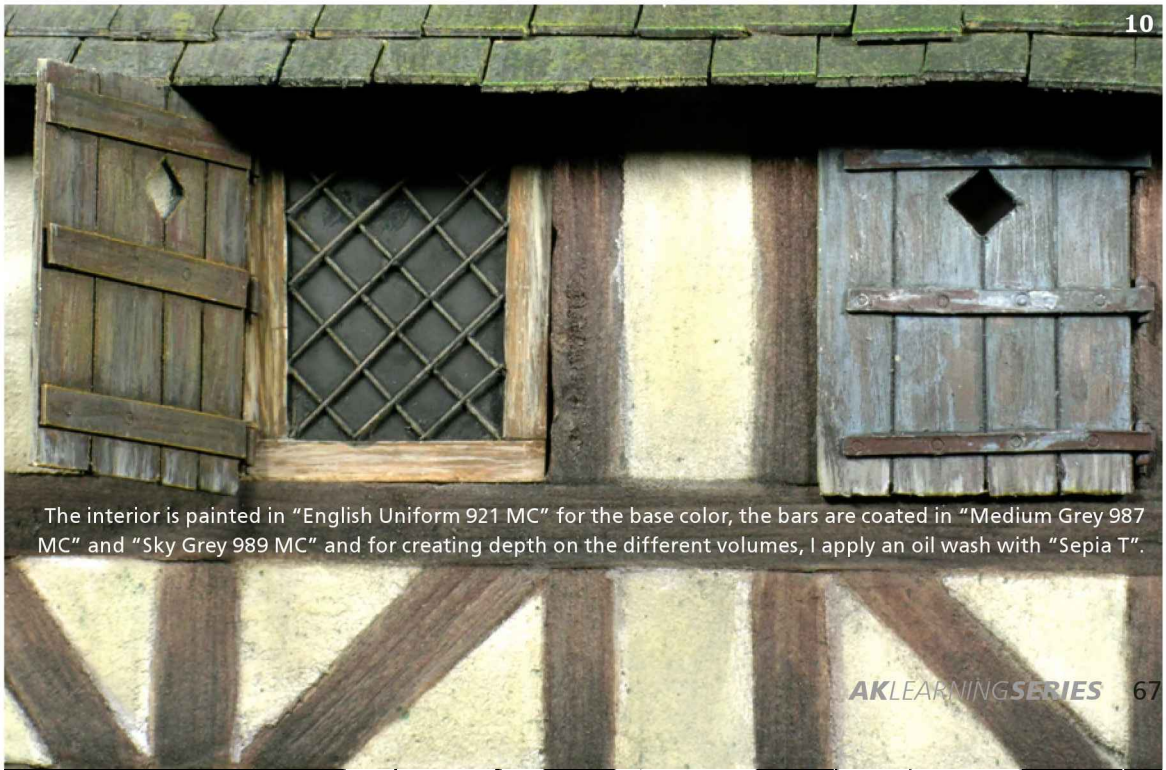
# WINDOWS AND SHUTTERS



These items are made of plastic, however, their texture is not very deep. This is achieved by applying less pressure when sanding.

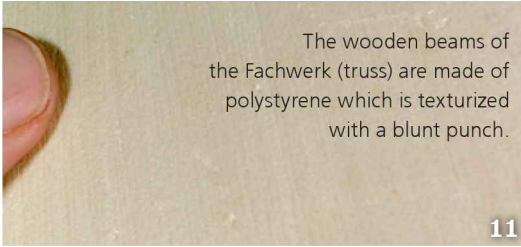


The outer part of the shutters is painted in acrylics "Medium Grey 987 MC" and "Sky Grey 989 MC". On top of this, I paint with color "XF-18 Medium Blue T" over a previous coat of lacquer, which will allow me to get natural looking chipping. Then a few washes and final touches with "Tan Shade Earth T" and will give it the ultimate finish. The iron work is painted with acrylic "Black Red 859 MC".

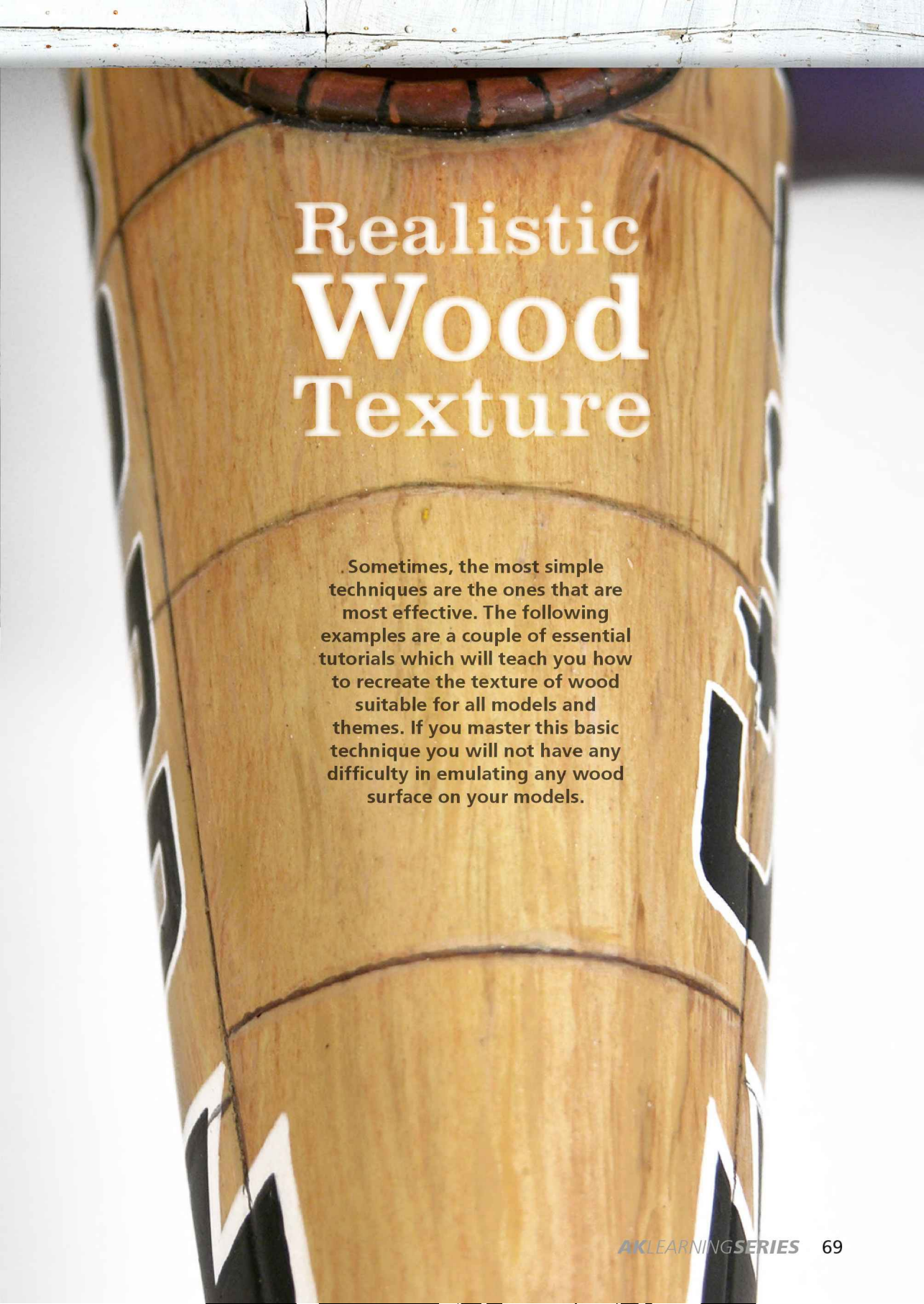


The interior is painted in "English Uniform 921 MC" for the base color, the bars are coated in "Medium Grey 987 MC" and "Sky Grey 989 MC" and for creating depth on the different volumes, I apply an oil wash with "Sepia T".

## WOODEN BEAMS

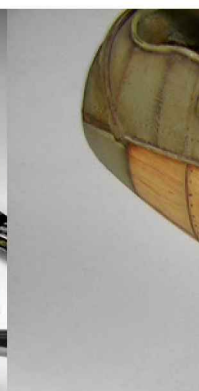
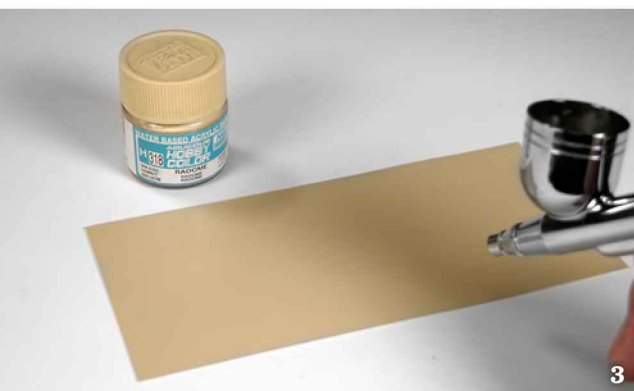


In order to obtain the base color, I paint them in "Tan Cadmium Red 84 MC" and then I apply washes with "Smoke Black T1" which gives them depth and texture as well as darkening the color. Last, with the dry brush technique, I highlight textures using "Cork Brown 843 MC".

A close-up photograph of a wooden barrel, showing its natural wood grain and several dark metal hoops. The barrel is decorated with black and white geometric patterns, possibly painted or stenciled. The text is overlaid on the wood.

# Realistic Wood Texture

Sometimes, the most simple techniques are the ones that are most effective. The following examples are a couple of essential tutorials which will teach you how to recreate the texture of wood suitable for all models and themes. If you master this basic technique you will not have any difficulty in emulating any wood surface on your models.



- 1 We use a Deck Tan colored Lacquer as a base.
- 2 We airbrush on an even coat which has been diluted with the paints brand specific thinner.
- 3 We apply some strokes slightly lightened with white.
- 4 With a flat hard brush, we apply the oil paint.
- 5 We apply the color unevenly but well spread.
- 6,7 As the oil paint dries off, we remove some of the paint with a clean brush.

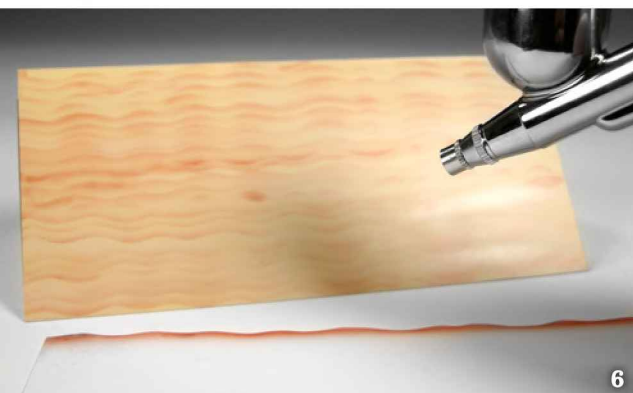
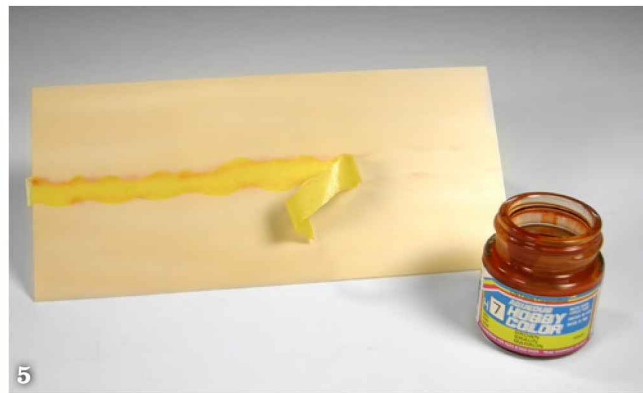
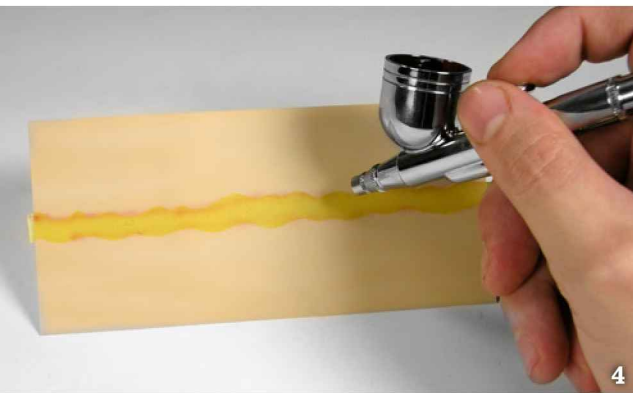
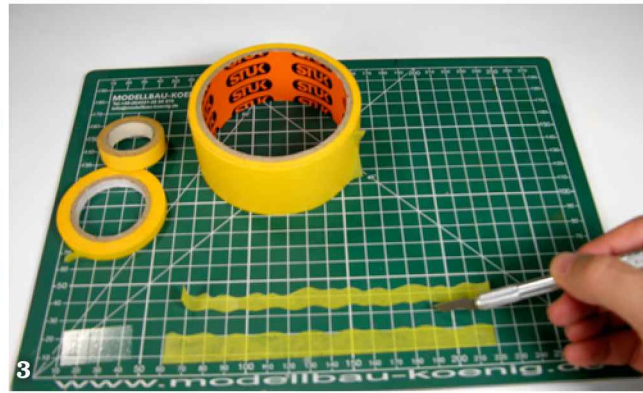


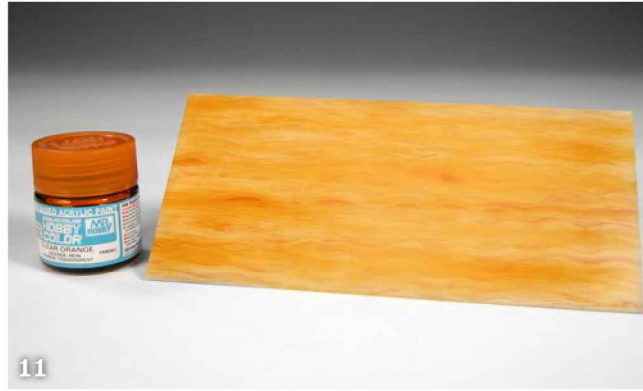


8, 9 Once nearly dry, we apply thinner strokes emulating knots by taking advantage of the random shapes formed previously.

This finish allows us to create a texture quickly and it can be used as in this example to emulate plywood effectively on a WWI plane.

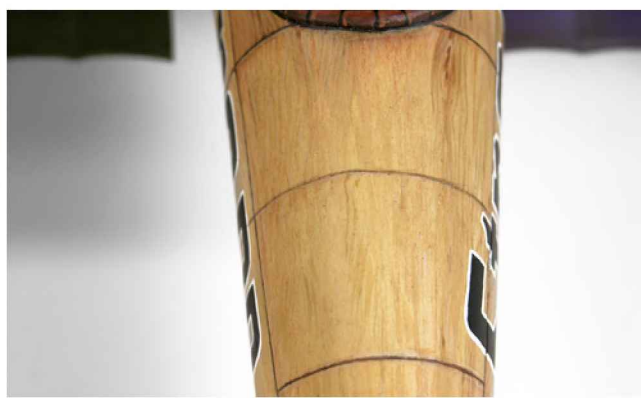
The following example only differs from the previous in one aspect, we use an airbrush instead of a brush. We use a little adhesive template and we apply a warm transparent color. We have to bear in mind that the base color must be very light because this process will cause the color to darken very easily.

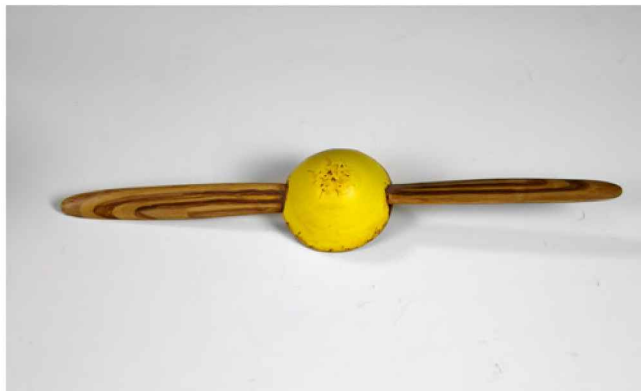
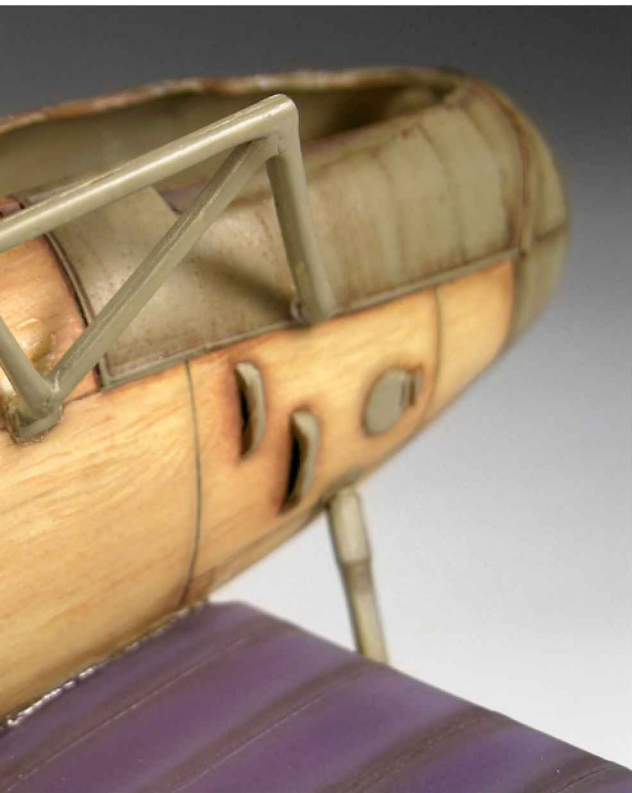


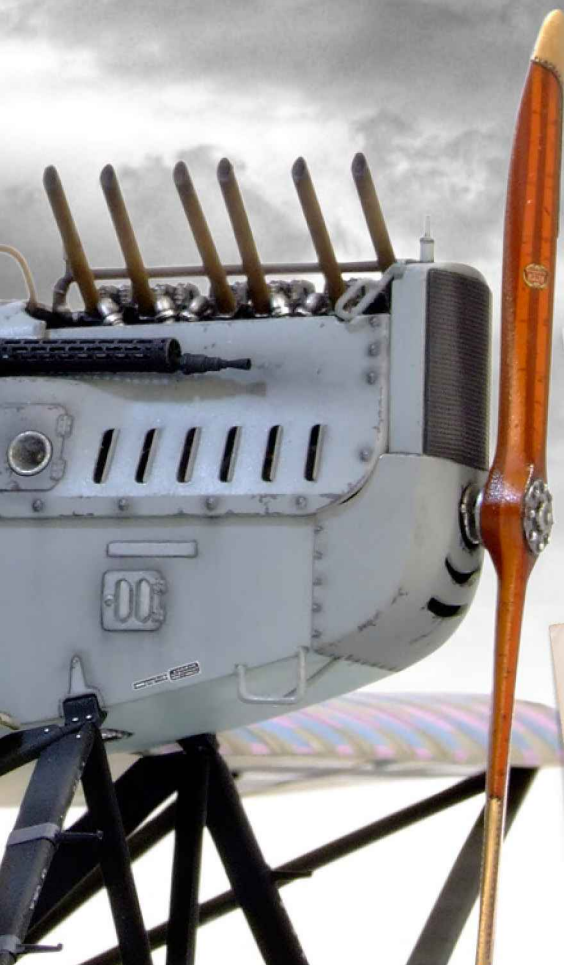


The same way we draw lines with a brush in order to unify textures, the airbrush itself is not enough, the use of transparent orange gives a little shimmer and warmth.

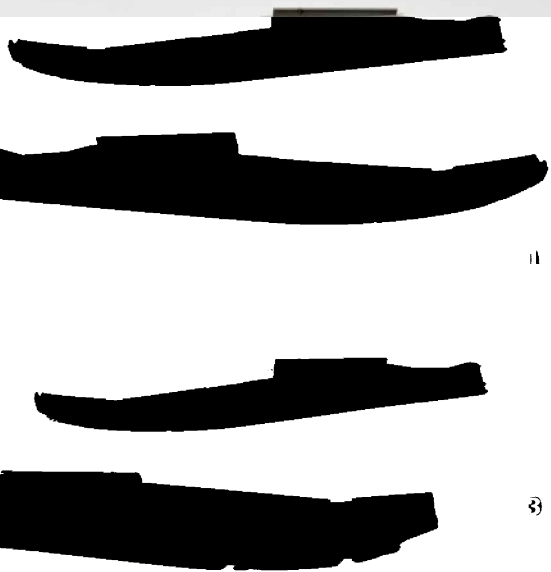
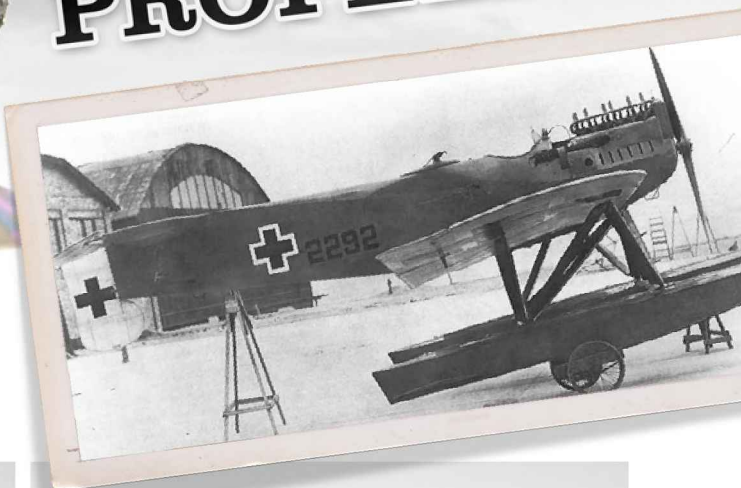




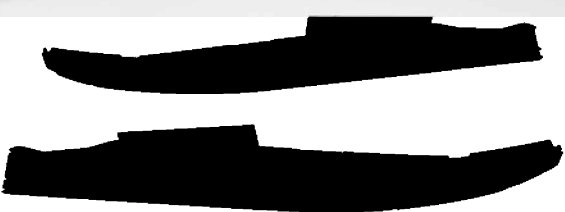




# WOOD PROPELLER



1



2

Original pieces in the kit with the injection marks hidden with filler and sanded down.

I apply a coat of reddish brown, although any other Brown may be used as long as is dark enough to create a shady effect.

3

With a beige or sand color, always starting from the center and working outwards, we apply the paint creating highlight areas on the surface to give depth and volume.



4

With the dark brown color we used previously, or another one slightly lighter, but never darker. With a thin brush we start painting the streaks on the wood.

Use a transparent yellow and orange mixed 50/50.

50% + 50%



5



6

...applied with an airbrush, I emulated the varnish on the wood. The less amount of orange used, the lighter the color but with the more orange used, the darker the color.



Completely finished task.





1 Model propeller.



2 We apply a light Brown base, in this case a sand tone would be perfect, although khaki and beige could also be applied.



3 With masking tape, I mask the propeller with thin strips to produce the streaking effect by painting a light color and removing the masks to reveal the effect of having two different types of wood which was typical of these propellers. Where the lighter tone was given off by a soft wood for lightness, and the darker by a strong and firm type of wood.



4 I apply now the darker Brown, which, as I said, corresponds to the harder wood.



5 The propeller with the masking tape removed.



6 I carefully remove paint from the tips of the propeller using a cutter and last, with a very fine grit sand paper (1000-1200 grit). The tips are made of metal and therefore the paint used on wood will give them a grainy look, this is why we sand them down.

With a dark brown colored pencil, I draw tiny strokes emulating wood texture.



This is how the piece looks once the whole process has finished.

8



By mixing transparent orange and yellow I emulate the varnish on the propeller. The more coats applied, the darker, and it is up to each modeler to decide when the finish is perfect.

9



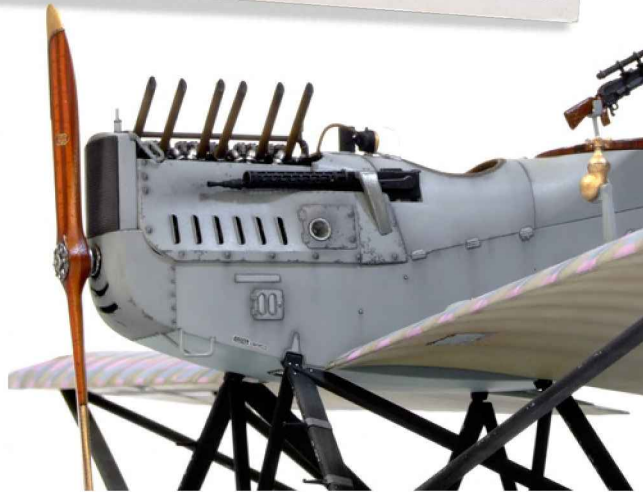
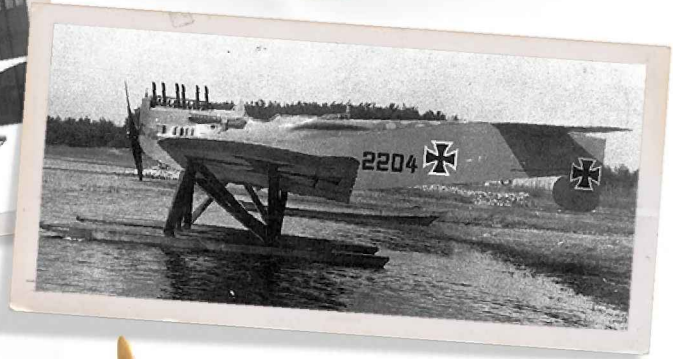
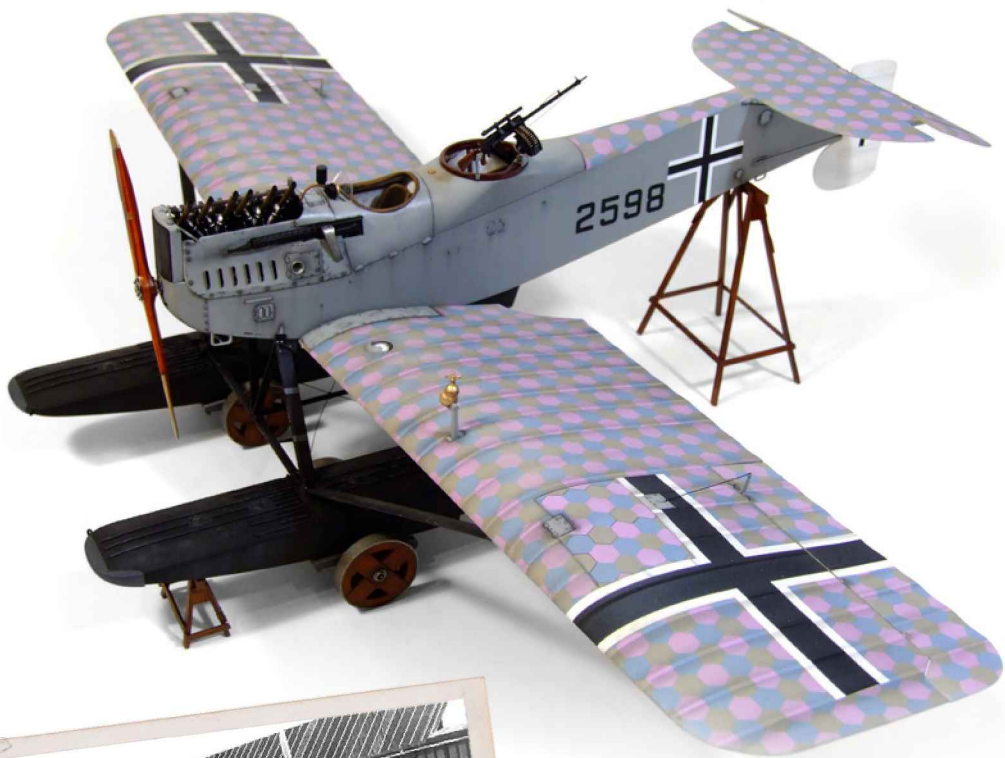
Once all the coats are dry to touch, the only remaining task is to finish little details, such as the tips, which being made of brass, are a goldish color and the ring and nuts silver.

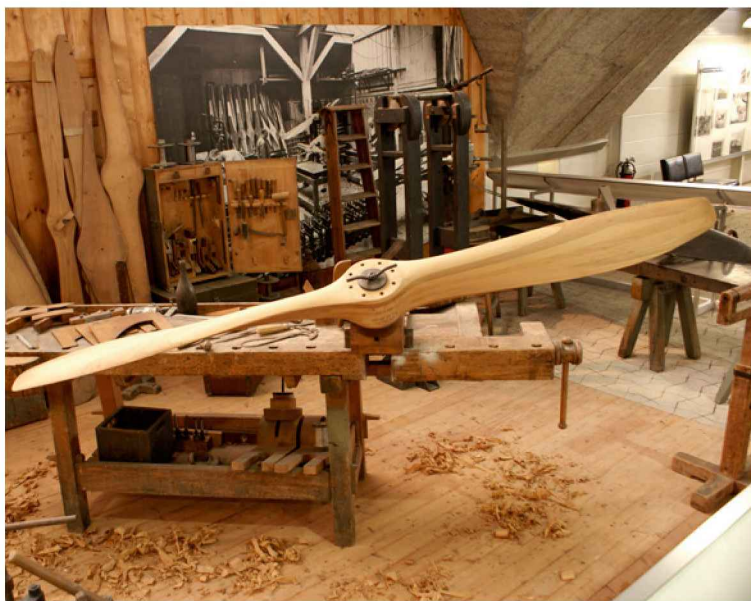
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11 Finally, we outline every detail black. Place the transfers and the work is done.









# Using Real Wood for Details

**Sometimes there is nothing better than using the real thing for a certain detail or part. In our modeling world, the use of real wood strips or planks, typically purchased at hobby or R/C shops in the form of Bass or Balsa wood, can go a long way towards giving us a very realistic presentation. But we also must know how best to get the most from real wood and there are some subtle**

**differences in techniques due to the use of what is actually a porous material that will absorb liquids. Remember, we typically paint these effects onto a plastic or resin part and here the wood provides the base colors for us to work with, but the liquid will absorb into it and this means it will react different than we are used to. Nothing dramatic, just different.**

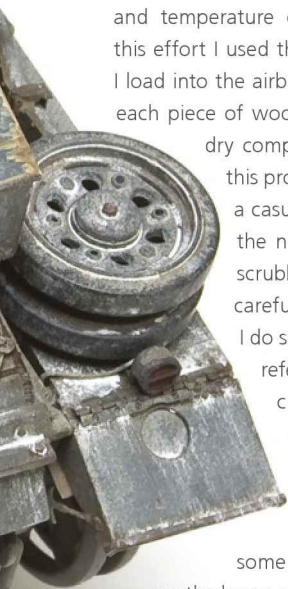
First we must age the wood. In most cases we would not be illustrating brand new cut lumber, so creating a toned and weathered wood base is likely the best course of action. And because we have the wood color already in the product, and it can absorb some liquid, I felt using a grey wash would give just the right starting point for these aged wood fence or barn side planks. I also took

a few minutes and drilled holes where nails would likely be found too, which I'll utilize later to further enhance the worn look. Applying the wash is simple, I brush it on and let the liquid flow into the grain and it works exactly as I had imagined. With the wood appropriately toned, I then wanted to show heavily worn off and chipped paint that had been outside and exposed for

a while. Usually, this is a hand painted store bought paint that has not been properly primed in real life, so it would come off very very easily over time on its own. Especially in a harsh climate that sees lots of moisture and temperature changes throughout the year. For this effort I used the AK Worn Effects product, which I load into the airbrush and spray two even coats over each piece of wood and on both sides, which I then dry completely. After this, I chose white for this project, I sprayed Tamiya XF-2 White in a casual pattern on each piece, and using the now well know technique I take my scrubbing brushes and some water and carefully chip off the white paint. Any time I do something like this, I find appropriate references just to keep me in check and create a more realistic result. In general, this is a very simple and highly effective process with everything working properly. To finish the wood strips, I wanted to add some accumulated moss that often occurs on the lower edges of the wood along the ground. And for this I used the AK Slime Grime Light enamel color and brushed it along the fringes and around the nail holes, with the final weathering element coming from using a dark brown wash to pick out the old nail holes to show the bleeding rusted nail head that happens all the time. These simple processes are perfect for taking some real wood and bringing them into your projects, whether for a diorama, simple stowed items, or a more involved wood truck bed. Painting chipped worn wood.

The more regular process of painting something built out of wood on a plastic model and then having to show it effectively chipped and scratched is admittedly a rather simple process that must be done with care to make it look real and in-scale. Anytime I do a task like this, I treat it the same as figure painting and wear an Optivisor so I can see the best that I possibly can and be able to control my brush strokes in all areas. Refined painting techniques and the proper prepping of the paint, including a high-quality brush (I prefer a new #2 Round tip brush for painting chips of any kind) are essential tools to getting this process right. Believe me this task can look overdone in a heartbeat and it is not one you can easily recover from, if you mess up this process (because it is on top of the already painted camo part), you will need to start all over. So please practice

first to refine your skills if you are not experienced with hand painting refined chips. To start, choose some basic wood tone colors. Three colors is always a good level to use with 1/35 and 1/48 projects since it will illustrate an effective level of realism for our needs. For the paints, I use the better brands for brush painting like Lifecolor and Vallejo, but use what you are most comfortable with. So with that said, I pick my three tones — a light wood, medium and darker tone. I thin them down and create a nice palette to work with. Like with painting



figures with acrylics, the paint should be near airbrush thinned ratios, like thin milk. And anytime you start to paint, the first few strokes and outlines are the most critical, because these define the areas you will be filling in. Start with the lightest tone and carefully create the worn patches of exposed wood. Use reference whenever possible! I always work from light to dark, and from out to in. As such, these will be the largest marks you make, and from here it gets very very easy to complete. After the lightest tones are painted, clear the brush good, and then switch to the medium tone and paint inside the lighter tones, keeping an outline portion of the lighter color showing along the perimeter of each mark, and then repeat this with the darkest color, again leaving some of the two lighter edges showing to create the illusion of the paint and eventually the raw wood being worn away in layers. Try to be random and natural without looking forced, and like most special effects less is usually more. My goal is always to achieve each effect in-scale, and that is how the model will reach the next level. Mike Rinaldi.

**realistic  
wood  
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# realistic wood effects



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