



THE

WEATHERING

MAGAZINE

by **MIG Jimenez**



Accessories





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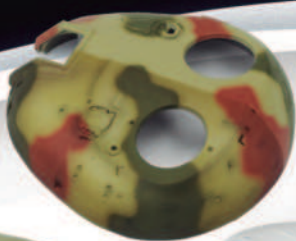
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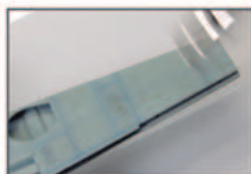
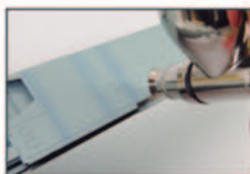
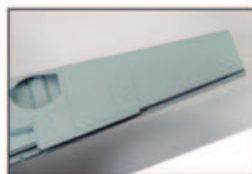


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Accessories! Accessories! - We all love all kinds of accessories for our models and diorama construction and the aftermarket serves as an endless supply of options. Have you ever wondered where it started? Early on we began to see a few details for the construction of dioramas released by companies such as Italeri and Tamiya, until one man appeared who revolutionized the market of modelling accessories, that man was Francois Verlinden, a Belgian modeler who created a world of accurate accessories in 1978 founding Verlinden Productions. Initially the company was wildly popular with modellers and was the only company producing quality accessories in resin. Verlinden's products, unlike traditional plastic injection mouldings, were made of epoxy resin in silicone moulds, providing accessories with unmatched sharpness and a lack of seams lines common to classic polystyrene kits. The offerings from the Belgian master included photo-etched elements, plaster buildings, printed accessories, fine figures and busts, and accessories from practically all nations to be used in the construction of dioramas and model detailing. The company ceased production after 37 years, stepping aside to the breath of young manufacturers. However the Verlinden name will forever remain a cornerstone of scale modelling history. I recall 30 year old childhood memories of my introduction to the product line, I chose a Panther ammunition set, which at the time cost as much as the Tamiya kit. I was very surprised to find that this strange hard plastic could not be assembled using polystyrene glue. It was only later that I found out that it was resin which requires CA glue for assembly. It sure looked cool but it was completely incorrect, ahh the good old days! Today's modeler can easily source any accessory imaginable, the quality of which has reached a previously inconceivable levels. In this issue of TWM we will show you how to maximize the potential of the modern accessories market guided by the excellent global team of AMMO modellers. The Weathering Magazine will show you the best tricks and techniques used to bring lifelike detail to the accessories for your models and dioramas!

Sergiusz Pęczek



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TIGER I
1:35 SCALE
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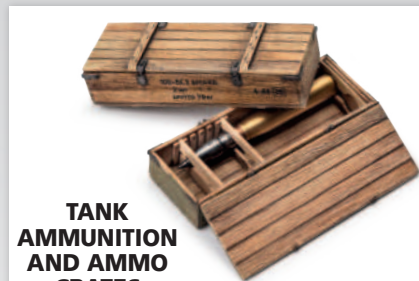
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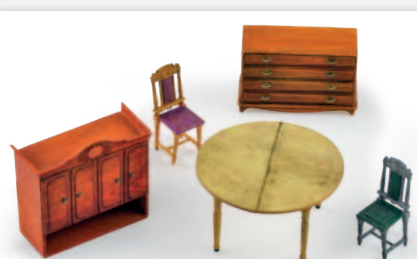


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A MANTLET
COVER**

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GERMAN JERRY CANS

SET WW2

The accessories for AFV subjects seem like a small consideration but effective painting and weathering of tools can make the model.

With this subject I was able to use German Jerry cans which are an important feature common to all Panzer tanks, these examples are from a Miniart kit. I focused on this feature to create 4 different types of weathering effects including heavily worn with rusty chipping, standard chipping and weathering effects, bare metal scratches effect, and winter white wash jerry cans. All 4 authentically realistic effects are highly useful for every subject type imaginable including dioramas and vignettes.



Kreangkrai
Paojinda



THE HEAVY WORN USED WITH RUSTY CHIPPING



1

The model kit from Miniart 35588 German Jerry Cans Set WW2 contains 24 jerry cans in 4 different types, fine details with Photo-Etched parts and decals for markings allow them to be built straight from the box.

2

I began by priming the heavily worn jerry cans and allowing them to dry. The base colours were applied using A.MIG-0034 Rust Tracks and A.MIG-0040 Medium Rust to create the different base rust tones.





3

The textures of rust were then recreated on the surface by splashing the same rust colours base mix with Dark Brown and Dark Yellow added to create new tones.



4

The salt technique was used to add the heavily worn appearance, the surface was dampened with water and then salt sprinkled onto the Jerry Can.



5



6



7



8

With the heavily worn jerry cans, I began painting the chipping effect on the decals using the sponge chipping technique, a fine brush was also used to paint chips at this stage.

5

Once the water was fully dry, the jerry can was airbrushed with various acrylic colours from AMMO of Mig Jimenez.

6

Once the pants had dried, I removed the excess salt using a stiff brush moistened in water. Here you can see the rust exposed by the heavily chipped effect on the surface created by this easy to use salt technique.

7

The standard decal markings were applied to all the jerry cans after a layer of A.MIG-2052 Satin Lucky Varnish. The decals were then positioned and fixed with A.MIG-2030 ULTRA DECAL FIX which allows the decal to conform perfectly and adapt to the surface.



9

At this stage the weathering turned to working with enamels. First a Dark Brown pin washes was applied, then the rust shade A.MIG-1004 Light Rust Wash worked perfectly when combined with enamel texture A.MIG-1751 Dry Steppe to create textured rust, the mixture was applied with a small paint brush using the splashes technique.



10

The heavily worn German jerry can examples can be used for AFV models or diorama accessories including those with wrecked vehicles, Abandoned subjects, or burned AFVs.

STANDARD LOOK OF CHIPPING AND WEATHERING EFFECTS



- 11 For the second method used to paint the jerry cans, I began with Mr.Surface 1000 Mahogany and Oxide Red primers. I occasionally prime a model with lacquer paint because they dry very quickly and are easy to use.
- 12 The lacquer base was followed by a top layer of A.MIG-2011 Heavy Chipping Effects.
- 13 Once fully dry I painting the various German base colours and camouflage using AMMO by Mig Jimenez acrylic colours.



- 14 I then moisten the surface area with water using a paintbrush.
- 15 The surface was then gently scrubbed to create some chipping and scratches effects with a piece of scotch brite, the effect is highly realistic and easy to apply.



- 16 Typically for weathering my German base coloured vehicles, I use a yellow brown tone found in Neutral Wash A.MIG-1010 and Brown Wash A.MIG-1000 for German Dark Yellow. These colours are universal and in fact used for all my model weathering, they serve as a perfect dark brown shade that can be used direct from the jar or can be mixed into shades specific to the requirements of each project.

17

Once the enamel wash was dry, the model was coated with A.MIG-0089 Matt Varnish.



THE BARE METAL SCRATCHES EFFECT



18 The third method demonstrated involves bare metal revealed by scratch-effects. I first primed the jerry cans with Mr.surface 1000, then painted the surface with A.MIG-0194 Aluminum and A.MIG-0192 Polished Metal for the colour base.

19 Again a top layer of A.MIG-2011 Heavy Chipping Effects was applied and once dry, the standard German camouflage colours were airbrushed in place.

20 The surface was wetted with water followed by the same gentle scratching and scrubbing used previously to create realistic chipping and scratching that reveals the authentic and striking bare metal finish below.

21 Once the decal markings had been applied and thoroughly dried, an application of sponge chipping and brush painted scratches were applied using A.MIG-0192 Polished Metal acrylic colour.



22 Here you can see the final result of the bare metal scratches and chipping once the surface details have been emphasized with both Neutral Brown Wash & Dark Brown Wash enamel effects.



WINTER WHITE WASH JERRY CANS EFFECTS



- 23** In this example the much loved effect of a well-worn Winter white wash effect on the German jerry cans is shown. With the pieces painted in their base colours, I applied A.MIG-024 Washable White Camo which is an acrylic paint that is easy to apply with airbrush or paintbrush.
- 24** Once the acrylic paint was dry, I simply wet the surface to create scratches effects with a moisten old paintbrush and toothpick.
- 25** Enamel washes were applied by brush and used to apply consistently coloured and authentically random staining with the splashes technique. The result is highly realistic and created using a simply method.





GERMAN JERRY CANS SET WW2



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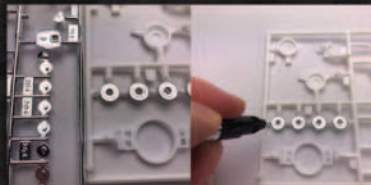


Diorama Project was born with the idea of learning how to make all the elements of a diorama, vehicles, figures and set design in a simple way.

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SANDBAGS & STOWAGE



Łukasz
Kapelski

One of my favourite subjects to model are the Allied vehicles from World War II and the epic fighting that took place in Europe. Looking at the photos from this era, you can see that the crew of each different vehicle carried a unique array of stowage. Military logistics did not always keep up with the dynamically changing front, so the crews of tanks, self-propelled guns, and other various equipment were forced to carry everything they needed during the fight and beyond. It was also a common practice for the crews to make additional armour from sandbags and scrap material with many different resin and plastic kits available for specific vehicles. The leading producers of these accessories are Legend, Panzer Art, and Black Dog among many others. While working on an allied vehicle as usual, I put one of these stowage sets to use. In my opinion these realistic details radically increase the attractiveness of the model, it is critically important to carefully paint this type of added detail.



SANDBAGS



1 After applying the base colours of winter camouflage, painting the sandbags could begin.

2 The first step was to apply the base colour A.MIG-0132 Real IDF Sand Gray using a brush. You can use other sand tones, beige, or olive green. You can also apply the colours using an airbrush.



3 The sand bags were painted in random order with various shades of brown and green. In this case, I used A.MIG-0113 Kahki Green, A.MIG-0056 Green Khaki, and A.MIG-0068 IDF Green.



4 It is important to vary the tones and add slight colour variation.



5 The next step was to add highlights on all raised surfaces of the folds, this step requires patience. In practice, the technique is the same used for painting figures. I lightened the base colours slightly with A.MIG-0036 Light Wood and applied several transparent layers. The paint must be well diluted but should not flow. Each brush stroke ends in the place that is to remain the brightest most convex area.

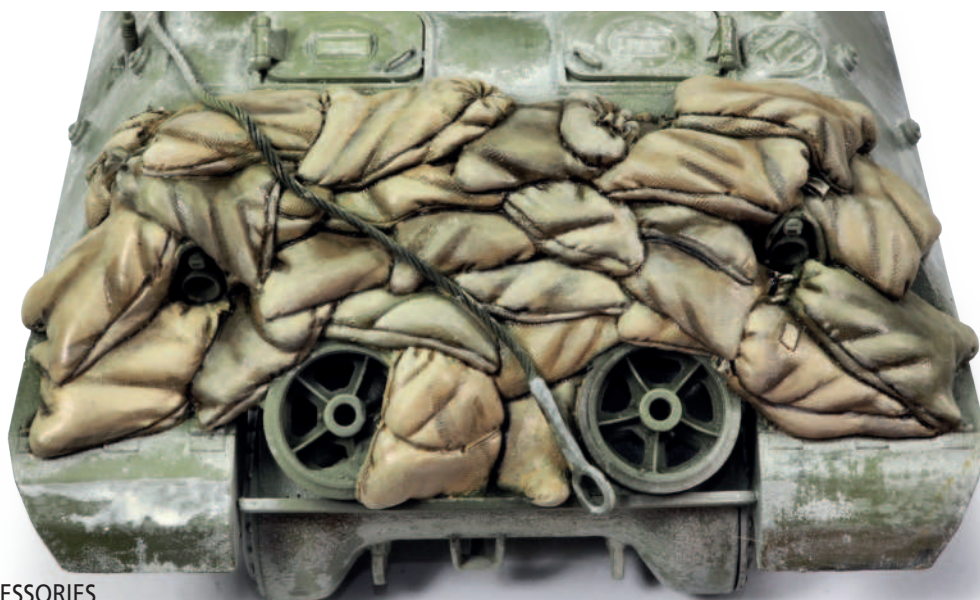
6 The next step was to apply the initial highlights, emphasizing the contours of the bags, seams, and darkening the depressions. For this purpose, I brushed AMMO's new Shader range of translucent shades with the following colours A.MIG-0852 Earth, A.MIG-0854 Grime and A.MIG-0865 Military Green. A good brush is of great importance, in this case I used the AMMO Premium series Marta Kolinsky # 1 - A.MIG-8602.



7 In the next stage, highlights were again applied to the most convex surfaces of the bags. This time however, I used the A.MIG-0036 Light Wood colour brightened with white applied in a few transparent layers. Be careful not to obliterate the previously applied effects, to do so the paint must be properly diluted but not too thin. Small amounts were applied at first to observe the effects and make adjustments if needed. Remember to end each brush stroke at the point that is to be the brightest.

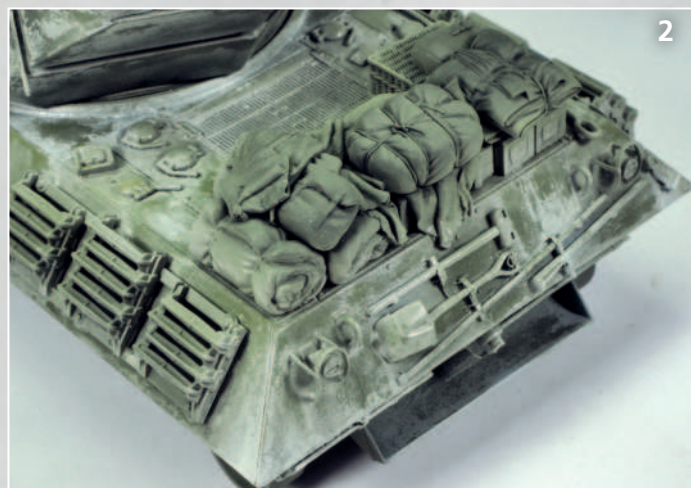
8 The Shader range was once again used to emphasize the shadows where it is necessary, if needed the paint can be slightly thinned with water. Small amounts were applied to the desired places with a thin brush. A subtle filter was placed on random bags to emphasize contrasts and differentiate colours.

9 You may find it necessary to repeat any of the steps shown above to improve the overall appearance including emphasizing highlights or adding depth to shadows while always keeping in mind that sometimes "less is more".



STOWAGE

1



2



3



4



5



1 The appropriate composition of the stowage on the model is of great importance for the overall appearance. The manufacturers suggest the layout of individual parts on the box-art, but you can arrange them in a completely different way if you want.

2 For this example, I began painting the stowage after applying the camouflage to the model but before the weathering stage.

3 The base colours were applied with a brush using various shades of beige, brown and green. In this case I used IDF Sand Gray A.MIG-0132, Khaki Green A.MIG-0113, Green Khaki A.MIG-0056 and Earth A.MIG-0073.

4 The details on the rear of the vehicle were painted using mostly the same tones.

5 After applying the base colours, the process of applying highlights began. This stage emphasizes any raised folds and recesses on tarpaulins, bedrolls and backpacks. First, a few transparent layers were applied with a brush. Base colours were lightened with light grey tones including Stone Gray A.MIG-0075 or Old Wood A.MIG-0036. For the best results, use different highlighting tones for different sandbags which will emphasize the contrast between each.



6 During highlighting the paint must have the correct consistency, it cannot spread on the surface but must leave only a slight trace. The brush stroke should always end at the point of the brightest highlight. This is quite a difficult and laborious stage that requires patience, only after a few layers will the effects be visible.

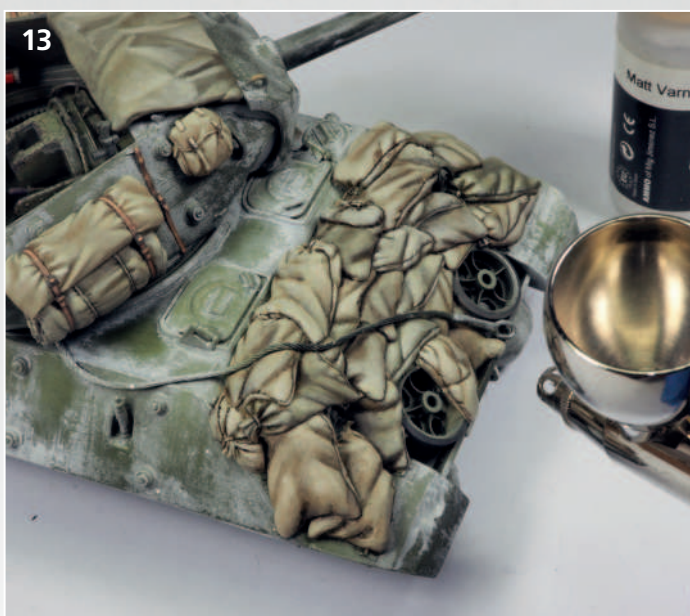
7 To emphasize the shadows, the following transparent AMMO Shader colours were used: Earth A.MIG-0852, Military Green A.MIG-0865, Starship Filth A.MIG-0855, and Grime A.MIG-0854.

8 The paint was applied in several transparent layers into all recessed details, seams, and corners. Using the correct brush is essential, a Marta Kolinsky series in size 1 from AMMO was used.

9 At this stage, all straps and tie downs used to secure the stowage was painted using the colours Burnt Brown Red A.MIG-0134 which was then lighten with A.MIG-0040 Medium Rust.

10 With the help of a fine brush, once again all the highlights on the most protruding elements of the load were emphasized.





11 The shadow areas were reemphasized using colours from the Shader range. Filters were used to alter the finish of random elements for a more realistic appearance.

12 The edges of the straps and tie downs were outlined with the dark Starship Filth Shader at the point of contact with the material.

13 As the acrylics and shaders leave a satin finish, it is necessary to seal with a matt varnish once painting was complete, here a few layers of A.MIG-0089 Matt Varnish were applied using an air-brush.



Tank ammunition



Sergiusz
Pęczek



SOVIET AMMO
BOXES WITH SHELLS
MINI ART 35261

1/35

AMMUNITION



1



2



3

- 1 After cutting the cartridge from the sprue, the seams from the mould must be removed which begins by scraping them off with a Games Workshop scraper, a scalpel blade can also be used while taking care not to cut the plastic.
- 2 Then the element must be sanded with a narrow file, taking care not to damage the rings on the projectile and the shell flanges.
- 3 After rough removal of the injection mould joint with a 600/800 file, use a 1000-1500 abrasive sponge and smooth away the traces of the file with circular movements.

and ammo crates

Tank ammunition and ammo boxes of various types are one of the most popular and more effective accessories to be used on models or dioramas. Cartridges, shell casings, boxes, and all kinds of containers for transporting ammunition serve as an indispensable element of the battlefield, giving the modeller a wide range of accessories to enrich any subject. There are many options and products on the market, the best of which are turned brass shells and bullets made of aluminium and precisely cast resin ammunition boxes. The disadvantage of these kits can be price and often the lack of a specific type of ammunition. The MiniArt company offers a very wide range of this type of accessories made by injection moulded plastic just like kits. For a relatively reasonable price, one can become the owner of an arsenal worth of ammunition along with a high-quality decal containing the appropriate markings for cartridges and ammunition boxes. The disadvantage typical of cast polystyrene models is slight sacrifice of crisp detail when compared to turned metal examples. They also require removal of mould seams from shells and bullets which can be laborious but also critical to a realistic result. In this article, I will show you how to get the most out of such a set!

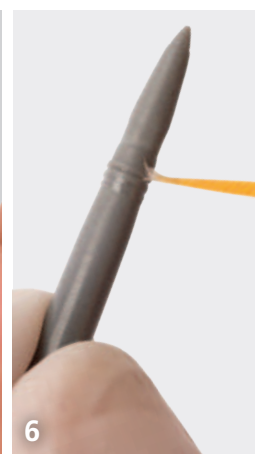


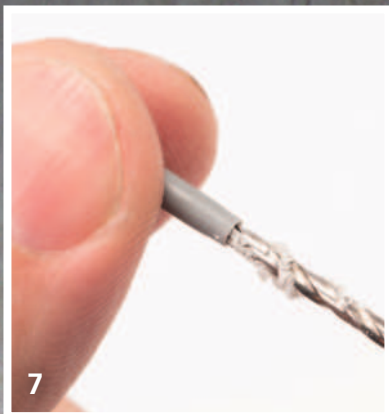
For construction, you will need good quality plastic nippers, sharp tweezers, a scraper or a scalpel to remove the seams from the mould, a file of various grades, thin glue, a modelling saw for re-scribing the seams, and a drill bit of the appropriate diameter to deepen the holes in the shells.



This article demonstrates the necessary steps using the example of the Soviet 100 and 85mm ammunition along with both painted and unpainted wooden crates.

- 4 The painting technique used requires a very smooth surface, for this purpose a 4-step A.MIG-8563 file was used which allows you to buff the plastic to its original flawless high gloss state.
- 5 The places where the joining of the mould runs through small details of the guide rings should be treated with a fine saw scriber for marking the dividing lines. I used an excellent tool from Hasegawa - Modelling Saw Scriber TP-4.
- 6 Finally, the surface was made smooth using AMMO thin glue.





7 Don't forget to drill the shells using a bit of the appropriate diameter, the holes moulded into the surface are definitely too shallow.

8 For painting, Alclad II Metal paints were used which require a very smooth surface as prepared for in step 4 and A.MIG-8210 Gloss Black Base Primer applied with an airbrush.

9 As you can see, the effect is perfect - it was worth taking the time to properly prepare the surface before painting.

10 The next step was to apply the basic colour of the brass shells using A.MIG-8206 Polished Brass applied in thin layers at a pressure of about 15psi.

11 Finished effect - note that the bullets have been masked to preserve the black base for the next colours to be applied.

12 After masking the shell to the edge of the 100mm projectile, the colour A.MIG-8217 Stainless Steel was applied.

13 The copper rings are visually striking and are highly realistic. For the best results, I used masking tape and Alclad II paints, in this case Copper A.MIG-8207.

14 The effect after applying the appropriate colours to the 100mm ammunition, which we will return to later in the article.



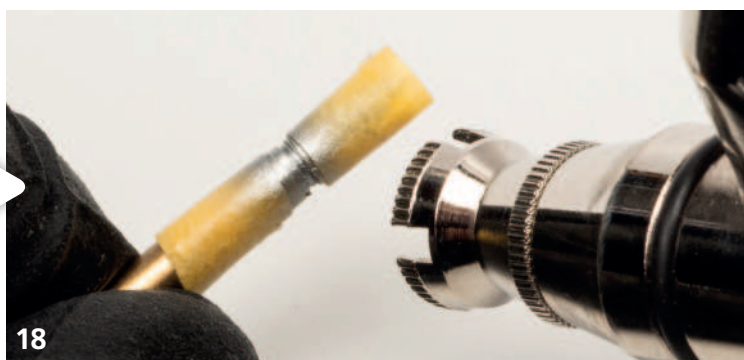
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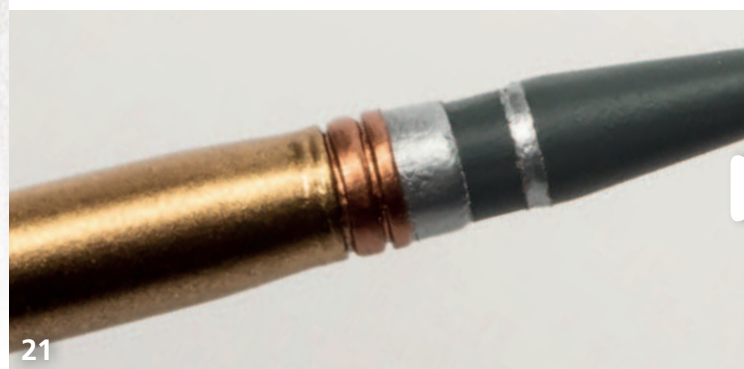
18



19



20



21



22

15 In the next example, the very visually interesting 85mm ammunition for the T-34 tank was used and it requires much more work, but the final effect was well worth the enjoyable additional time spent. I began by masking the shells to the edges and applying the colour C36 Gray Green Mr. Color.

16 Using a thin 1mm masking tape, the shell of the projectile and the edge of the shell were masked, then protect the top of the shell and the rest of the shell protected from over spraying by using elastic Tamiya tape on the shell and ordinary AMMO tape on the shell before applying the A.MIG-8201 Aluminium colour.

17 The tape was then removed and the effect is perfect, but a little more effort until the end!

18 Using the same set of tapes as before, the narrow metallic ring on the projectile shell was masked and the aluminium colour reapplied.

19 The masking tape was gently removed, if the paint is slightly frayed at the masking point which can be seen under high magnification, do not panic - just press it down gently with a cotton swab to smooth the edge of the masking.

20 Another masking task- this time to paint the copper guide rings.

21 Here you can see the final effect achieved by following the proper steps and painting with Alclad II paints and masking tape. There were still fuses to be painted, this detail was painted by brush because this area would be quite difficult to mask, and easy to paint with a brush using the acrylic colour A.MIG-194 Aluminium.

22 Finally, it was time to finish the projectiles by adding the correct colour and a wash that will emphasize the details and correct minor imperfections in masking on these small elements.

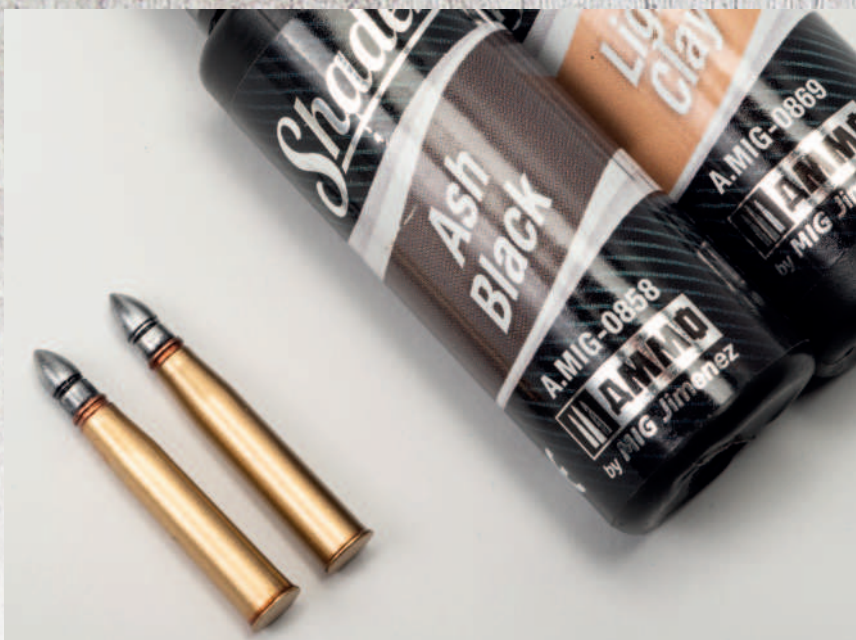
23 On the 100mm steel shell, I used the acrylic Shader colour Ash Black A.MIG-0858 with excellent results. It is an excellent product that can also be applied with a brush, by using it as a filter and a wash.



24 I used Shader colour Light Clay A.MIG-0869 on the copper ring and casing flange.



25 The photo shows two 100mm cartridges with filters and washes applied using the Shader.



26 At this stage, the 100mm ammunition was ready to receive a round of authentic effects.



27 There was still the application of the appropriate decal to address, but on the smooth surface there was no need to use any decal fluids and the decal film itself is so thin that it becomes undetectable once dry



RAW WOOD EFFECT



- 1 Work began by applying a light grey foundation from the TTH102 rattle can which speeds up the process and allows you to obtain a durable primer layer.
- 2 Using an airbrush, the wood base colour was applied to the outer and inner faces of the crates.
- 3 To diversify the final effect, several shades of light wood tones were used from the AMMO range.
- 4 The wood grain and shading the surface of the boxes was next, for this purpose a mix of acrylic Shaders colours were mixed with a bit of acrylic paint A.MIG-036 Old Wood. Thanks to this addition, the transparency of the Shader tones was subtly changed.
- 5 Using the sable brush A.MIG-8602 successive shades of beige and brown were applied while differentiating individual boards while working in thin layers to control the effect. The internet proved to be a valuable resource for excellent reference photos.
- 6 Then using the pure Shader colours, various-coloured filters were applied to change the shade of the wood and for pre-shading the gaps between the boards.



- 7 The boards needed more contrast and the grain of the wood required to be further enhanced. MiniArt boxes have a very interesting texture that facilitates this task, black and dark brown colours from the Figures rage of acrylic colours was first diluted with water to the consistency of a wash.
- 8 Small details such as nails hammered into the boards were painted with black paint and the authentic discoloration around each nail head was made using Shader colour Grime A. MIG-0854.
- 9 The visible inner surfaces of the boxes are quite troublesome as they do not have any texture that would facilitate painting wood grain. Therefore, the effect was hand-painted with the previously used acrylic paints and shaded again using the Shader range.
- 10 The soft shadow around the protruding strips was applied with the enamel Afrika Korps Wash A.MIG-1001 and the effect blended using a brush moistened with a thinner.
- 11 Finally, the texture of the wood was emphasized using the dry brush technique, the Oilbrusher colour Buff was used and the satin surface slightly muted with a thin layer of matt varnish applied by airbrush.
- 12 All wooden surfaces have been painted at this stage. I focused the most on the box, which will remain in the colour of natural wood. The others only have painted interiors.



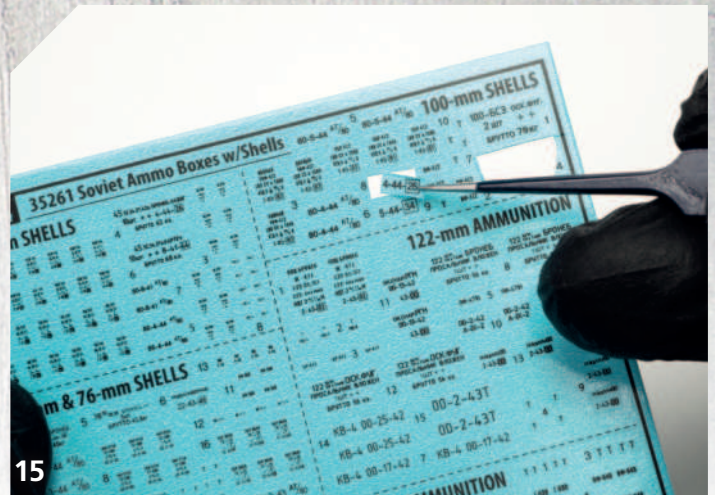
13

A photo of all the colours and products used to achieve this highly realistic wood effect.



14

First the metal fittings were painted with F-502 black acrylic paint and then rubbed with a soft pencil to give it a metallic effect.



15

Following the decal application manual found on the box from the set, the appropriate markings were cut and placed on the boxes.



16

Using the AMMO of Mig Jimenez Decal Set and Decal Fix solutions, the markings were simply placed in the appropriate locations. First, A.MIG-2029 Set was used to slightly wet the area where the decal would be placed.



17

Then A.MIG-2030 Decal Fix was placed over the decal and a cotton bud used to gently press the marking so that it conforms perfectly to the uneven surface of the imitation wood grain.



18

Finally, a quick layer of matte varnish was applied to seal the decal and eliminate any trace of the carrier film.

PAINTED CRATES



1 In the case of ammunition crates with painted exterior surfaces - with the Soviet colour 4BO in this case, it is not necessary to dedicate as much focus to perfecting the wood effects. A quick acrylic wash will build the ideal wood grain effect to sit below the effects to follow.



2 Internal safety strips are like interiors of the crates casted without any texture. Using a thin A.MIG-8602 sable brush and a few shades of highly diluted acrylics, simply paint thin lines imitating the wood grain.



3 Then the outer sides of the boxes were covered with a few thin layers of A.MIG-2010 Scratches Effects, followed by the base colour A.MIG-019 4BO Green.



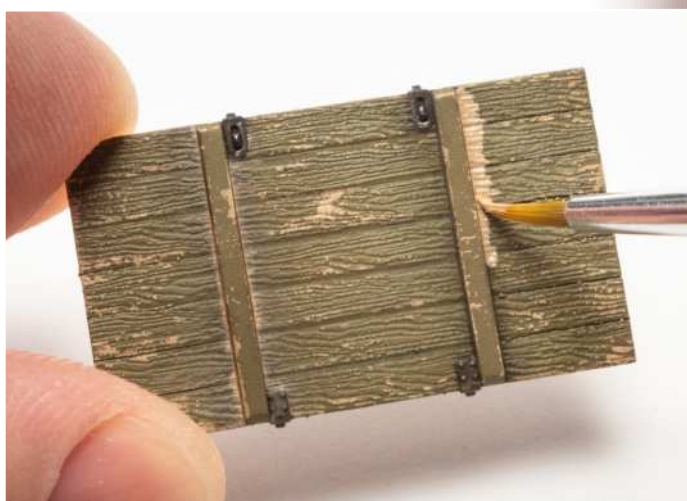
4 After allowing the base green to set for 20 minutes, the surface was wetted with water which activates the chipping fluid and allowing me to apply chipping and scratches using various brushes, and sharp tweezers to chip the green paint, revealing the colour of the wood below.



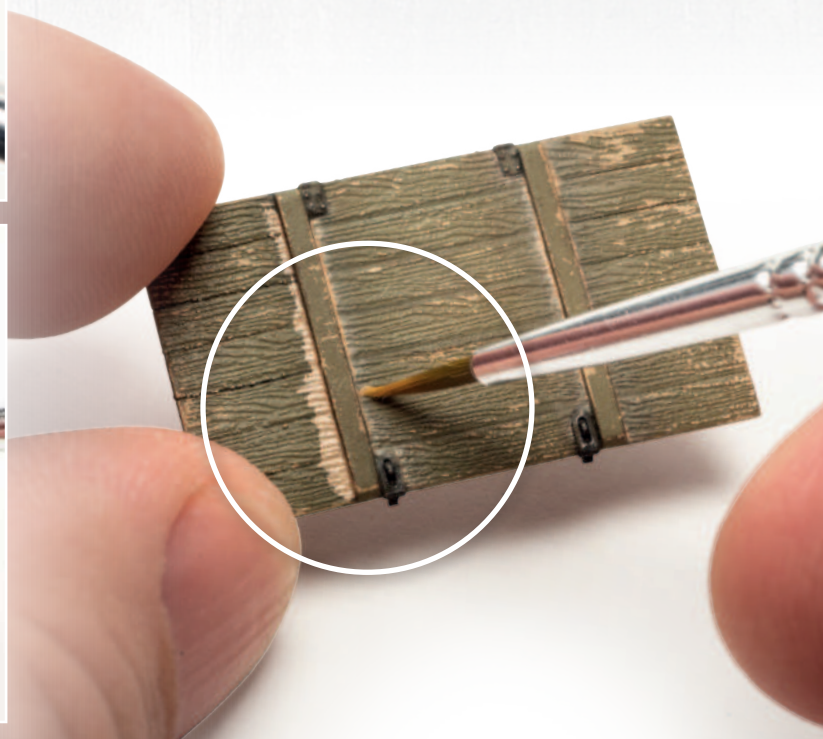
5 When applying the smallest scratches, the metal A.MIG-8026 Brass Toothpick shown mounted in the scalpel handle offers the precision required for fine detail.



6 Here you can see the effect after chipping and scratches have been applied to the green paint.



- 7 To differentiate and green surfaces, I used 3 different tones of green Shaders. Working with the wet in wet technique, I made shadows and various areas of discolouration on the surface of the green elements.
- 8 As with the previous natural wood crates, the decals used to accurately represent stencilling were applied using Decal Set to apply the marking.
- 9 Then Decal Fix was applied to soften the decal, making it conform to the wood grained surface texture.
- 10 In order to blend the stencilling into the finish, the new Dry Brush product colour Olive Green A.MIG-0608. Once dry, the surfaces were sealed with matt varnish.
- 11 To simulate the dust that naturally accumulated around the slats on the box, the Oilbrusher colour Dust A.MIG-3516 was applied.
- 12 The effect was then blended with a clean brush dampened with Odourless Enamel Thinner.





The edges of the crates were rubbed with Oilbrusher A.MIG -3517 Buff using a dry brush to accurately imitate worn edges.



Here you can see the accurate result accomplished with a fun and enjoyable painting process used to consistently produce authentic painted wooden boxes in combination with examples made of natural wood and visible wooden strips securing the ammunition.



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The Devil is in



**Artur
Miniszewski**

Dioramas of every type and subject are my passion, as a result I have been looking at what MiniArt has to offer with more and more curiosity. Their line of accessories is constantly expanding with new products, but for this article my attention was turned on a surprising subject matter. Out of curiosity, I reached for two sets containing universal items to be used on dioramas or in conjunction with vehicles or single figures. Both sets contain decals, which greatly increases their attractiveness. It should also be mentioned that there are simply a lot of accessories in the box, so one set will be enough to be used for many projects. And how did they work in practice? Let's see!

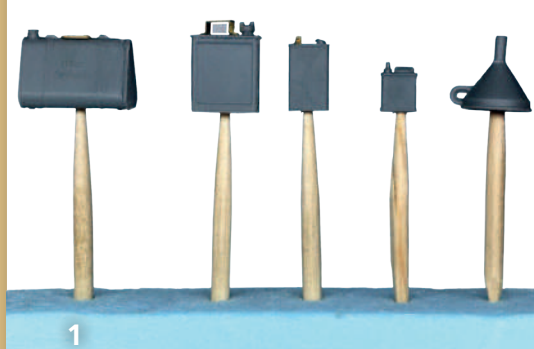


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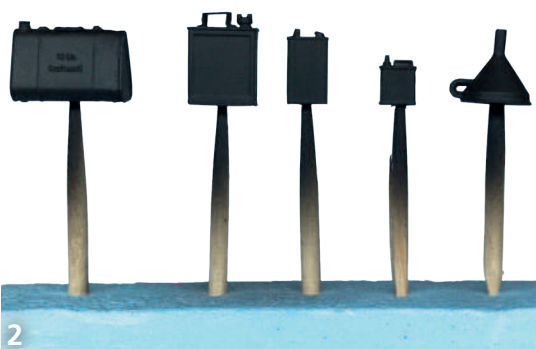
MINIART - 35595 1/35 OIL & PETROL CANS 1930-40S

MINIART - 35574 1/35 BEER BOTTLES & WOODEN CRATES

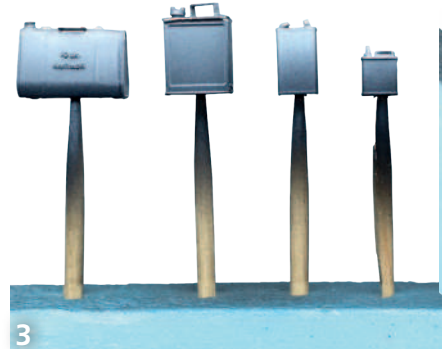
OIL & PETROL CANS



After assembly, the containers were placed on toothpicks before adding the black and white pre-shading using an airbrush.



First One Shot Primer Black A. MIG-2023 was applied.



Then using Matt White A.MIG-0050 paint, simple highlights were added to the containers.

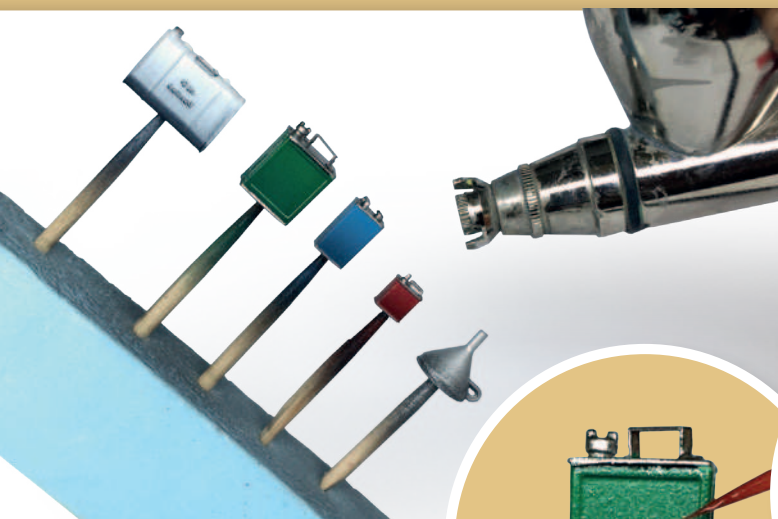


Each container was painted in the appropriate colour using acrylic paints diluted with the A.MIG-2042 Transparator, which facilitates the application of transparent layers so that the translucent black and white colours give the effect of highlights and shading.

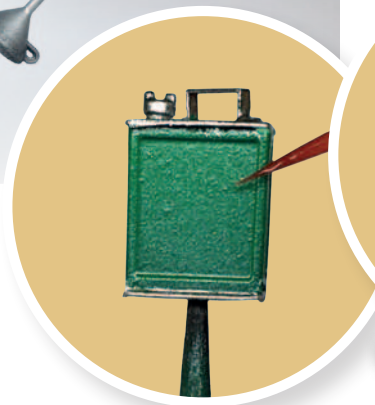


The top and bottom of the containers were then painted with Steel A. MIG-0191.

n the details



8 The surface was moistened in preparation of the decal application with Ultra Decal-Set A.MIG-2029 liquid.



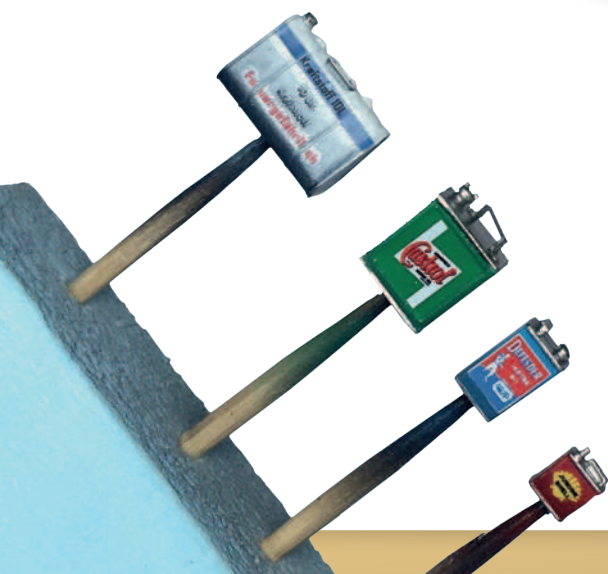
7 All containers were then varnished with Glossy Lucky Varnish A.MIG-2053, which will facilitate the application of decals.



9 Each marking was carefully placed and aligned.



10 The decal was then moistened with Ultra Decal Fix A.MIG-2030 which enables the marking to adapt to the surface details of all containers.



11 Once dry, the decals were sealed with a thin layer of Glossy Lucky Varnish.



12 / 13 / 14

To keep items looking dirty and worn, I applied a wash using Panel Line Wash A. MIG-1614 Neutral Brown and repeated the step until the desired effect was achieved.

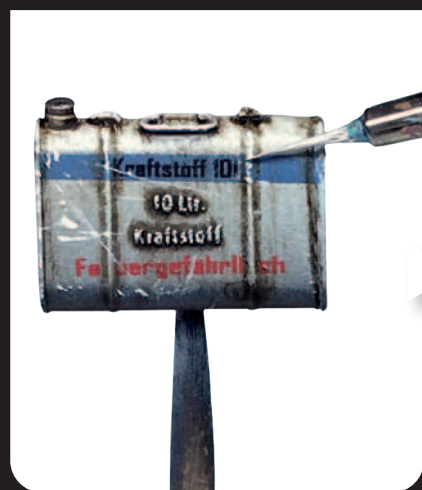


15 / 16

A thin brush was used to apply Dark Brown Wash A.MIG-1005 to the recesses to emphasize the curves and edges.

17

To protect the effects and slightly speed up the drying process, the containers were sealed with a coat of Satin Lucky Varnish A.MIG-2052 using an airbrush.



18

A thin brush was used to paint scratches and paint chips using the base colours with a drop of white added so that the subtly lighter scratches contrast the camouflage.

19

With a black fineliner, I drew precise dots and lines in the place of previously painted scratches.

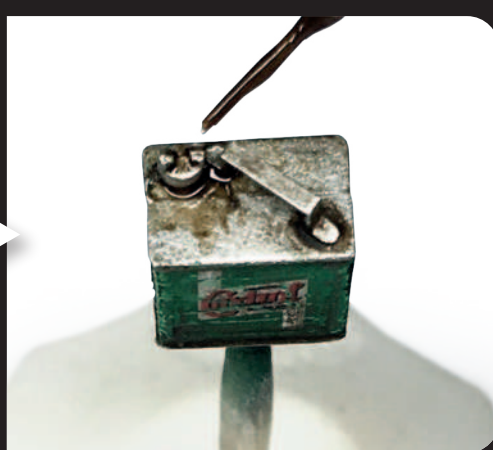
20

This method produces chipping that looks much more realistic and varied.



21 / 22 / 23 / 24

The procedure was repeated for each container, changing only the colours, and then varnishing again with a thin layer of Satin Lucky Varnish.



25 / 26

As these are containers for oil, there should be traces of staining on the surface. The A.MIG-1409 Fuel Stains enamel turns out to be the perfect product, various layers were applied and allowed to dry in between each.

27 / 28

Here you can see the final result of these simple steps used to produce realistic containers.



BEER CRATES



1

The glued boxes were mounted on toothpicks which allowed them to be held comfortably and safely while painting.



2

The primer base was applied using One Shot Primer Black A. MIG-2023.



3

Using an airbrush and white acrylic paint, the initial highlighting was created by spraying the paint from above imitating the light source.



4

The Dark Brown Oilbrusher A.MIG-3512 oil paint was applied to the surface of the crate.



5 / 6

With a dry and wide brush, the excess paint was removed and the process repeated until the appropriate colour of the wood is obtained.



7

The horizontal lines were painted with a thin brush using Oilbrusher Dark Mud A.MIG-3508.



8 / 9

The procedure was repeated with Oilbrusher in the colour Dust A.MIG-3516. When the paints are wet the lines blend together for a realistic wood grain effect. By using both dark and light colours, I can also control the distribution of light and shade.





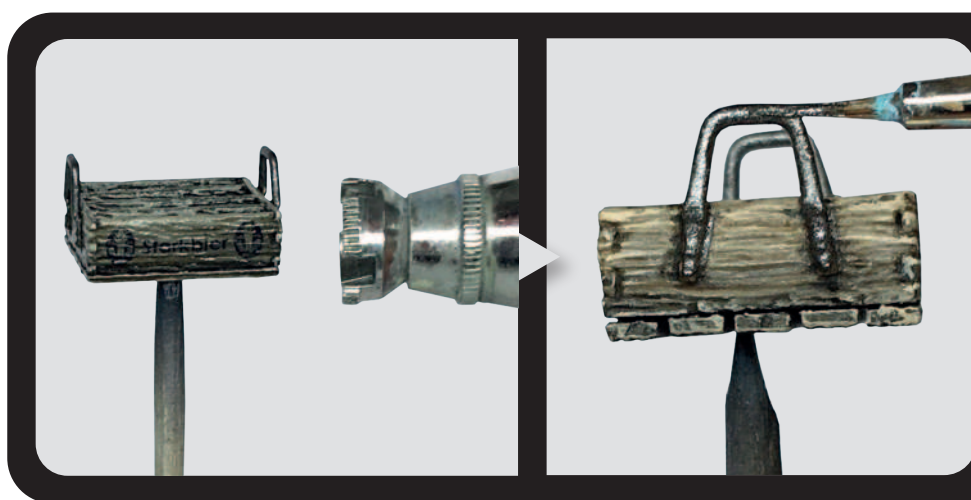
The crate was sealed with Glossy Lucky Varnish; the smooth surface is ideal for decal adhesion.



The Ultra Decal Set fluid was applied to the area where the decal will be applied, the marking was placed, and then the surface of the decal softened with the Ultra Decal Fix fluid causing it to conform perfectly to the surface.



To weather the decal, chips and scratches were painted with Oilbrusher colour Dust.



13 Once finished the whole model was sealed in Matt Lucky Varnish.

14 The metal handles were painted with Gun Metal A.MIG-045 acrylic paint.



15 The second box after the black-and-white pre-shading was painted with a thin layer of the base colour obtained by mixing acrylic paints Blue A.MIG-086 and Signal Green A.MIG-054 in a ratio of 4 – 1.

16 A small piece of the sponge was dipped into the base paint slightly lightened with white so that the shade differs subtly from the base colour.

17 I then "stamped" the edges of the box with a sponge to obtain the effect of paint chips.

18 The scratches were painted using the same colour and a thin brush.



19

The Oilbrusher colour Dark Mud was used to spot scratches and chipping with the light blue paint fringing them which adds a more 3D appearance to the effect.



20

The same operation was repeated with Oilbrusher Dust, trying to precisely place lines in places painted with brown to obtain a realistic effect of wood from which coloured paint has chipped away.



21

A sealing layer of Lucky Varnish Gloss was airbrushed to protect and prepare the surface for the decal. Similar to the previous example, I moisten the surface with the Ultra Decal Set liquid, apply the decal and soften it with the Ultra Decal Fix liquid. Once complete, Satin Varnish was used to seal the effect.



22



23

22 / 23

In order for the inscription on the crate to look worn, the decal must be weathered to match the finish. The surface was covered with Panel Line Neutral Brown enamel. Because the Decal Set forced the marking into the wood grain texture, the enamel settles into the depressions.



24

I used acrylic paint Dust A.MIG-0072 to place pinpoint scratches on the text so that it does not differ from the rest of the surface.



25



26

26 Scratches and chipping were applied to the handles with a black 0.03mm fine liner.



27

25

A Dark Brown Wash A. MIG-1005 wash was used to place shadow into all recesses and the whole model sealed with Matt Lucky Varnish.

27 / 28

The crates are now ready to be placed on a diorama or vehicle.



28



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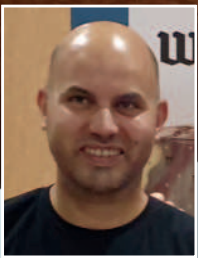
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Painting Weapons



Paulo Carrelo

The following article will illustrate different ways to simulate wood furniture and metal components of various types including rifles, assault rifles and submachine guns.

This article features weapons in both 1/35 and 1/16, with differing technique used for each to represent metal and wood – so you can choose the colour finish you like most or the technique or medium you feel more comfortable working with.

For simplicity, each weapon is broken down into 2 parts: metal and wood. The process always begins with the gun metal parts because of metallic particles in metallic paints can spoil the effect of the wood. I use types of Kolinsky Brushes n°2 and 00 for acrylics, and synthetic brushes for oils.



WOODEN BUTTSTOCK

In this example the focus was on the wood, the metal parts can be painted like all the others, although I used F-502 Outlining Black with a touch of F-525 Medium Blue acrylics as base for rubbing A.MIG-3021 Polished Metal pigment.



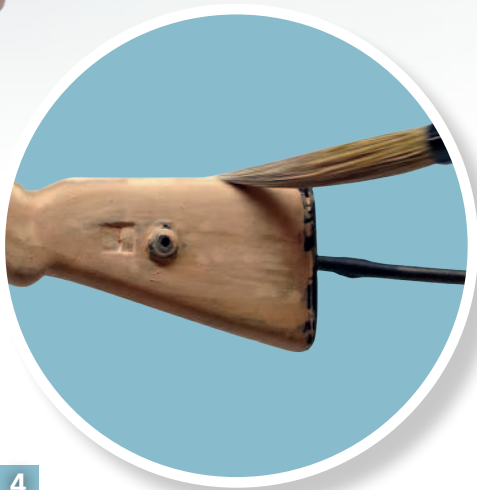
1

Kar 98K 1/16 from VERLINDEN primed in black using One Shot Primer

2

3

The wood began with Light Brown F-531 using brush strokes moving in the same direction as the wood grain. The colour was applied in 3 thin layers to create an opaque finish.



4

The colour F-510 Uniform Sand Yellow was then mixed with the base colour F-531 for highlighting the upper part of the buttstock. The paint should be well diluted and applied in thin layers.



5

Using a 00 Kolinsky brush and F-510 paint, the light-coloured wood grain was painted following a reference picture of the original rifle.



6

The dark wood grain has been painted with F-508 Brown Base heavily diluted with water to glaze consistency, and applied with less dilution where the wood grain was to be darker and more defined.



7

A filter was applied with F-538 diluted with 60% water to give depth and unify the work.



8 A second layer was applied to the lower part of the butt to darken it more - the more layers added, the darker the wood becomes.

9 A mixture of F-502 Outlining Black + F508 Brown Base diluted with at least 50% water was used on the lower parts only, under the rifle stock and around the metal components.

10 Using the same colours thinned to be more so opaque, final outlining was added and the metal parts retouched to give more definition to each component.

11 The final step was an acrylic filter applied A.MIG-0097 Crystal Orange to provide a touch of tinted satin varnish on the butt-stock. Only one layer is all that is needed, additional layers will create an unrealistic plastic appearance.



PPSH41 1/16

Part I – METAL



2

The base colour was applied using a blueish dark metal colour mixed of 70% A.MIG-032 Satin Black, 25% A.MIG-045 Gun Metal and 5% of A.MIG-103 Medium Blue – and applied only 1 layer without painting the inside of the barrel.



1 The process began with PPSH 41 from Verlinden Productions in 1/16 scale, primed with ONE SHOT A.MIG-2023 black primer.



3

The enamel Filter Blue For Dark Grey A.MIG-1509 was applied to create some contrast with a tone differing from the rest of the metal.



4

The "Dry Brush" technique was used to finish representing the polished metal using an old brush cut down to be shorter in order to provide more control, the new Dry Brush Paint A.MIG-0621 Light Metal is the ideal product for this technique.



5

Here you can see the metal components after just 4 easy steps, simple and effective.

Part II – WOOD



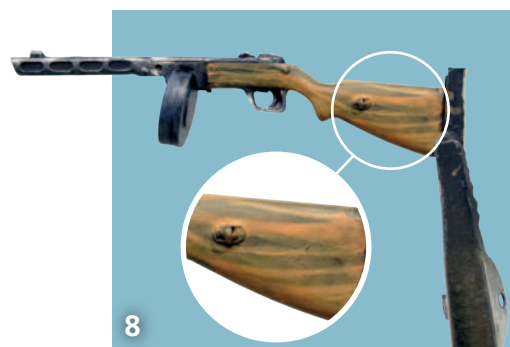
6



7

6 For the wooden buttstock, the base colours were applied with acrylics and finished with oils. Using the colour Medium Rust A.MIG-040 straight from the bottle to draw sinuous lines on the buttstock to imitate wood grain. All effects are deliberately not uniform and have natural variation.

7 With some patience several washes of A.MIG-040 Medium Rust diluted with 60% water were applied and allowed to dry between each application resulting in a very irregular brownish tone.



8



9

8 Here you can see the result after 5 applications, the surface is already beginning to look like authentic wood grain.

9 The effect was reinforced by drawing lighter wood grain with a mix of A.MIG-040 + A.MIG-050 White in 1:1 ratio only on the upper surfaces to create the required strong contrast, don't be shy here.

10 This marks the end of working with acrylics – from this stage forward oils will be used to blend the colours and decrease the contrast.



10



11

I began with an orange wash resulting from the mix of Yellow A.MIG-3502 and Red A.MIG-3503 Oilbrushers thinned with odourless thinner A.MIG-2018 and allowed it to dry for 10-15 minutes.



12

For mixing oil paints, a palette was made of a piece of baking paper, where I can mix and dilute paints wet. A dark reddish-brown colour was mixed using A.MIG-3510 Rust and A.MIG-3500 Black for dark wood grain.



13

Then used this mixture to draw fine lines resembling the wood grain.



14

Using a separate brush that is dry and clean, the lines were gently blended, some more and some less – the grip zone is usually darker because of the constant handling.



15

The piece could be finished at this point, however I felt that the magazine was lacking and required improvement.



16

The effect looked too “plastic” for me, so I decided to add a touch of Black A.MIG-3500 directly from the bottle with the Oilbrusher applicator and the colour placed directly onto the magazine. Just a touch was added to add depth and a more realistically solid look.



17

The effect was blended with a dry and clean brush. Blending can be done using very little thinner at all.

18

Here you can see the final realistic metal and authentic wood furniture created with these easy to use methods and colours.



STG44 1/35

Part I – METAL

In this example the metal parts have been simulated without using metallic colours, the AMMO paints used for “non-metallic metal” technique work very well in small scales, particularly the new range specially formulated for figure painting, identifiable by the reference beginning with F for Figure.



- 1
STG44 in 1/35 scale from the 2nd Generation Dragon kits, primed with A.MIG-2023 ONE SHOT Black primer.



2
First a dark cold colour base composed of F-522 Slate Grey + F518 Marine Blue in 1:1 ratio is applied.



3
Then, general highlights were applied with a slightly thinned F-516 Light Grey.



4
Using a pointed brush, small shiny dots and patches were painted to represent points of reflecting light, or to simulate polished metal using less diluted F-516 acrylic. This stage should build strong contrast to create the effect.



- 5
Plastic gun parts were painted using F-521 Grey Light Brown.



- 6
To finish metal parts, a black wash made of F-502 Outlining Black colour diluted with 80% water was applied into recesses. The final touch was a blue filter made of highly diluted A.MIG-095 Crystal Smoke.

Part II – BUTTSTOCK



- 7
For the wooden buttstock, two layers of F-517 have been applied while always moving with the same brush stroke direction, this helps to simulate the wood grain which doesn't have to be very precise at this stage.



- 8
Then the first dark wood grain patterns were painted using F-508 Brown Base.



- 9
A Darker tone consisting of F-502 + F-508 was used to apply the darkest wood grain.



- 10
The last step was to add a heavy wash of orange A.MIG-0129 to blend all and integrate the colours – this step can be repeated as many times as you like once each layer has dried, in this case 3 layers were applied. The more layers added, the darker the overall appearance will become.





**HOW TO
PAINT A**

MANTLET COVER



Mig Jiménez

Painting a tank's gun barrel mantlet is not always easy. We modelers already know very well how to make a wash and how to paint chipping in the vehicle's metal surfaces. But when faced with components of materials different from the metal of the tank, many do not know how to paint and weather these critical details accurately. There are very small mantelets that are hardly worth worrying about, but in some cases the mantlet takes up almost the entire front of the turret as a primary feature and can become a big problem. For me it is one of the most fun parts to paint if done using a brush and a few little tricks that will help you to paint highly realistic fabric mantlets attractive as this one. Each step must be done with a brush, this adds realism by imparting a texture that is different from the rest of the vehicle.



3 / 4 / 5 / 6

Only the base color is airbrushed to save time. An ochre colour and the dark olive green base colour of the tank were used to create highlights and shadows. The lower area was painted darker and the upper surfaces lighter. This step establishes volume with the first steps that will guide highlights and shadows throughout the process.



3



4



5

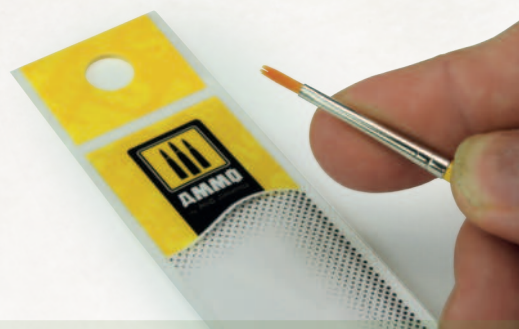


6



7 / 8

There are many AMMO sets with specific brushes chosen for each specific type of project. I'm going to use this number 1 flat brush A.MIG-8619 to get started.



9



9 / 10

Both base colours and a lighter sand colour were mixed in a pallet and used to add highlights of the correct tone.

11 / 12

The small flat brush is useful for applying high-lights on the raised folds and parts of the mantlet cover directly exposed to light.



13 / 14

It is not necessary to apply strong contrast but it is necessary to distinguish the brightest areas of all the folds of the fabric while leaving the darker tones in shadow areas.



15 / 16

A 2/0 round fine brush was then used to draw the critical detail that is the seams in the fabric.



17 / 18 / 19

This is the easiest and most enjoyable moment of the whole process, the stage where I can begin using the Oilbrusher colours. These oil paints feature a built-in brush that allows you to paint directly onto your model. This brush can also be cleaned with Enamel Odourless Thinner as needed. A major convenience of using the Oilbrusher range is that they allow you to change colours quickly while avoiding cleaning and using new brushes each time.



20 / 21

Highlighting continued by applying a light colour to the brightest areas quickly and easily using the comfortable and accurate brush handle.



22

A dark brown was then used to paint the shadow areas.



23

To blend the edges of the colours, use the round brush that you used at the beginning lightly dampened with Enamel Odourless Thinner. You don't need to be precise, soft edges look natural where appropriate.



24

Sometimes you can use the same style of brush but a much older and worn example to dry blend dry oil stains without using thinner for a slightly different appearance. This method will save brushes while giving others a second life.

25 / 26

Gently rub the dry brush on the surface using circular movements and you will see how the colours slowly blend in a controlled manner.



27 / 28

By adding some white to the previous colour, a fine brush was used to add some highlights to the finest folds of the mantlet cover. These highlights were then blended into the surrounding tones as with previous steps.

29

The details can now be painted, shown here is the scope visors in the base colour of the tank authentically contrasting with the fabric mantlet cover.



30 / 31 / 32

Using the same 2/0 brush, the seam lines of the fabric were painted in a dark colour before repeating the process with a very light colour, using this accurate detail to give the dark line contrasting brightness and volume.

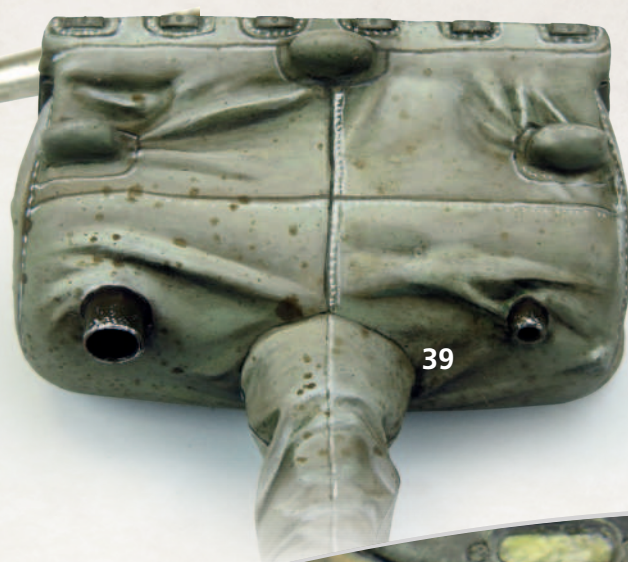
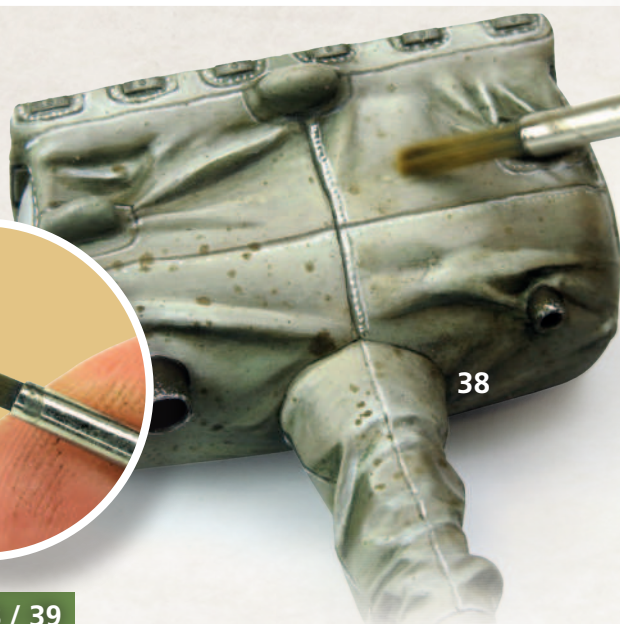
33 / 34

Dirt effects have been added onto the fabric using a filbert brush, which is a flat brush with a rounded top. This helps to create droplets of small irregular shapes due to the curvature. Several dark Oilbrusher colours were mixed together for this effect.



35 / 36

With the brush slightly loaded with paint, press the tip with the toothpick and project small drops on the surface of the fabric and allow them dry for a few minutes.



37 / 38 / 39

Once again use an old round brush number 1 or 2, blend, smudge and soften the small droplets by gently rubbing the surface. It is important to allow the entire previous process to dry for at least a full day before proceeding with the next steps.





40 / 41 / 42 / 43 / 44 / 45 / 46 / 47

Once this process is completed, you have only but to paint the rest of the tank. But you will have obtained a mantlet cover full of authentic textures and nuances that will be the model's dynamic and interesting focal point.



49 / 50 / 51

Observe the contrast between the areas of light and shadow. In the shadow areas, not many details or high contrasts were applied, this gives a greater sense of volume while also attracting the viewer's attention to the upper areas most exposed to direct light.





**Artur
Miniszewski**

G.I. GIENIEC

For both acrylic and oil painting, the base colour being affected is critically important. I always take my time when choosing the correct shades for uniforms or equipment. That is why I reached for a set of AMMO paints dedicated to American uniforms from the Second World War. This set includes four accurate colours for pants, jackets, and helmets. These tones can also be mixed with one another to create the full range of green tones seen on American uniforms of WWII.

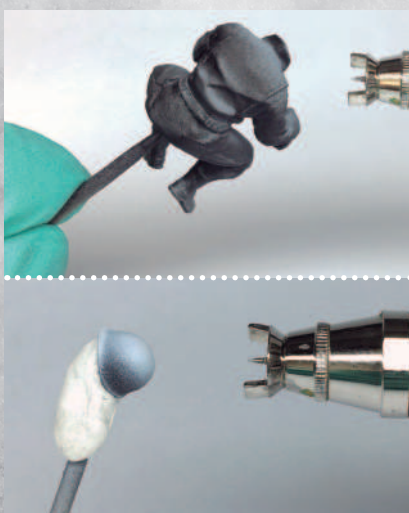


1. B&W PRESHADING

The painting technique was demonstrated on a figure of an American driver from the Mantis Miniatures range in 1/35 scale.



After assembly, the figure was primed with a black primer using an airbrush. The primer was sprayed from below to ensure coverage in the deepest shadows and folds.



The white matte paint was diluted and sprayed from above to highlight the peaks of folds and upper surfaces where the light falls.



In this way a chiaroscuro effect was created with a strong contrast of black and white.

2. PRESHADING UNIFORM COLORS



The jacket was painted first, after masking of the pants using Masking Putty.



For the base colour of the jacket the colours F-509 and F-511 were mixed in a 1: 1 ratio. The mixture was diluted and applied in subtle layers to the jacket. The previous layer should influence the paint by gently suggesting highlights and shadows.



With the jacket complete and masked, the pants were airbrushed in the same way using a base colour mixed from F-508 and F-510 in a 1: 1 ratio and diluted with Thinner.



At this stage the base colours of the figure are complete and the foundation of highlights and shadows is in place. This is where the fun begins with Oilbrusher used to enhance the highlights and shadows.

3) JACKET SHADING AND HIGHLIGHTING



I choose the colours Starship Bay Sludge A.MIG-3532 (A), Field Green A.MIG-3506 (B), Buff A.MIG-3517 (C), and A.MIG-3521 Yellow Bone (D). by mixing them to create a palette ranging from dark to light green.



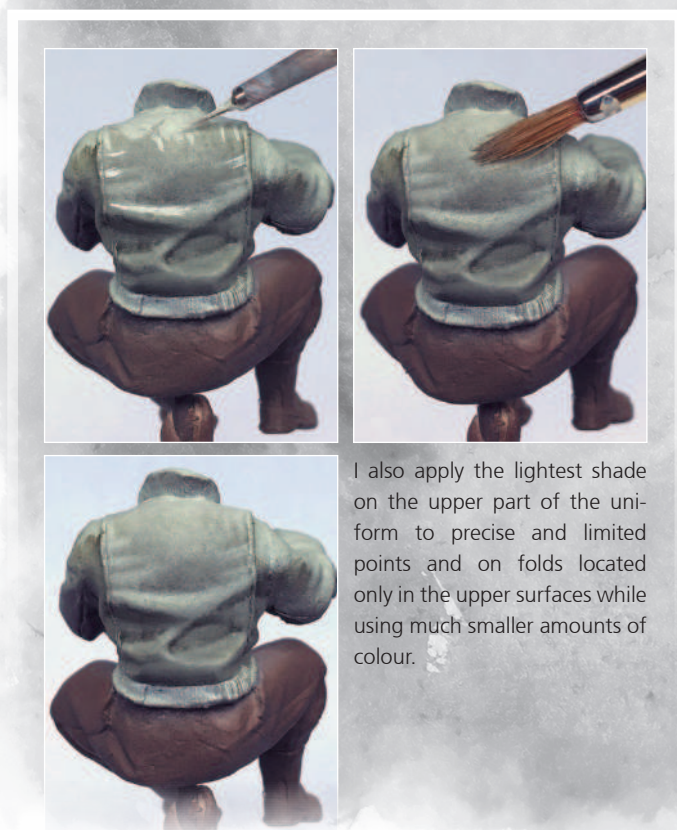
The darkest shadow was applied to the areas of deepest shade and blended upwards to recede towards the highlights.



Then on the surfaces where the light falls, the intermediate colour was applied and blended with the edge of the shadow.



The next lightest colour was blended into the top of the folds and on the upper part of the uniform by blending with an intermediate colour.



I also apply the lightest shade on the upper part of the uniform to precise and limited points and on folds located only in the upper surfaces while using much smaller amounts of colour.



Using Medium Soil A.MIG-3532, the seams and contours were defined with a very thin brush.

The colour Yellow Bone A.MIG-3522 was applied to the convex edges and contours and left to dry.

4) PANTS SHADING AND HIGHLIGHTING



For shading the trousers I used the colour Dark Brown A.MIG-3512, as an intermediate brightening colour, I used a 1: 1 mix of colours Dark Mud A.MIG-3508 and Sunny Flesh A.MIG-3518 and the final highlight was applied with the colour Sunny Flesh alone.



The darker tones were blended into the dark places under the folds.



From above as light falls, subtle indirect lighting was applied and blended.



The lightest colours were applied only to the upper most places where the light falls, this is typically the smallest high point of light and the smallest amount of colour used.



The important detail of seams was picked out with Dark Brown, then the convex edge was emphasized with Sunny Flesh.



The effects applied with Oilbrusher colours were allowed to dry thoroughly.



5) HELMET



The shade of F-509 green paint worked well as the base colour for the helmet. The colour was thinned and sprayed in light layers so that the shadows applied previously can be seen from under the paint to influence the base colour.



Oilbrusher oil paints were again used for precise shading. For the helmet I chose the colour Field Green for emphasising shadow areas and a mix of Field Green and Yellow Bone in a 1: 1 ratio for the highlights.



The shadow tone was blended into the lower parts of the helmet and blended with a dry and thick brush.



The upper surfaces and the helmet edge received the highlight tone which was gently blended.

6) VARNISH



Once the remaining details were painted and allowed to dry, the entire figure was varnished. Lucky Varnish Matt works best with oil paints, I applied it in several light layers with an airbrush. Once dry the figure was ready to be placed in the vehicle.



7) SUMMARY

The uniform set worked very well; the base shades came out the way I wanted which matched the reference materials. I was able to easily mix any tone required using only the colours from the set. It is worth mentioning that by mixing paints in different proportions, you can create an endless range of shades and paint many figures without duplicating one colour pattern. Using this set was much easier and saved time otherwise spent looking for base colours and corresponding highlight and shadow tones. Figure painters who prefer to work using only acrylic paints will appreciate the complete versatility of this set.



Painting furniture



Chema
Martínez

The ever present and genre defining wooden elements of WW1 planes have always been one of my favourite details to paint. Having a lot of experience in painting wooden surfaces and elements of airplanes, I was asked to show some techniques and tricks used by aviation modellers to paint a furniture set in a simple and realistic way. To finish the job, I used the products included in the A.MIG-7801 Wood Effects set which includes all you need to achieve the results shown in this tutorial. This set also includes 2 wood grain decals from Uschi Van Der Rosten so you know have everything you will need!



FURNITURE SET
MINI ART 35548

1/35



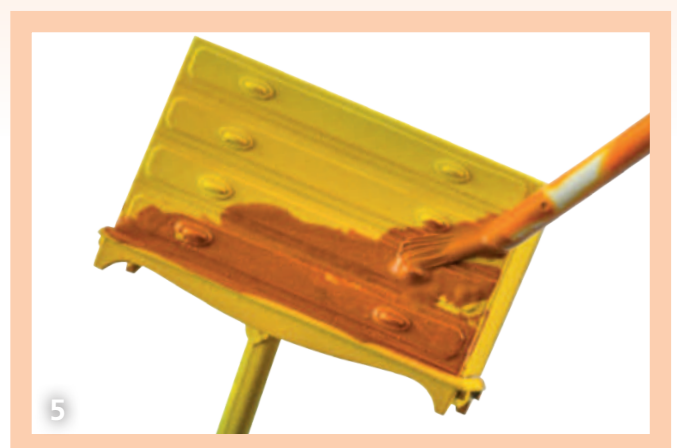
1

After gluing and filling the small gaps with putty, the miniature furniture was ready for painting.



2 The process began by priming all surfaces of the furniture in white using A.MIG-2022 One Shot Primer.

3 In the first painting step, a Yellow A.MIG-048 base colour was applied to the drawer unit.



4 For this example, Oilbrushers were used, along with a piece of sponge and acrylic crystal paint.

5 First, a lighter Ochre A.MIG-3515 Oilbrusher was applied straight from the container using the built in applicator brush.

6 The colour Dark Brown A.MIG-3512 was immediately applied.

7 The excess paint was removed with a sponge until the wood grain effect remained.

8 Here you can see the effect achieved once the excess oil has been removed with the sponge.



9

After drying, a layer of varnish was used to cover and stain the furniture's base colours, this case transparent orange paint A.MIG-0097 Acrylic Crystal Orange was used to excellent effect. You need to insist with a brush at certain points to accentuate the wood grain.



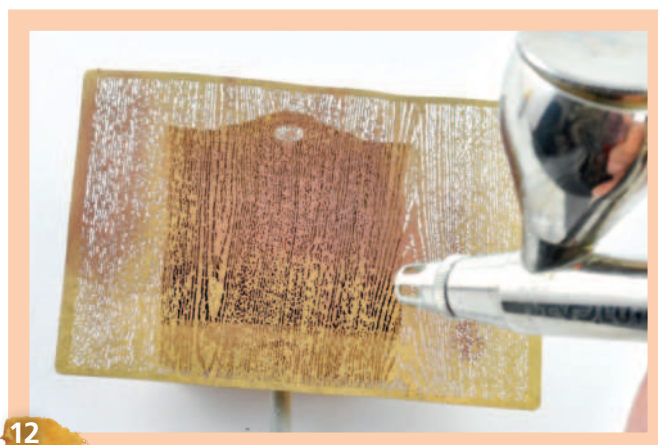
10

Finally, the handles were painted using A.MIG-0190 Old Brass and the details emphasized with a brown Afrika Corps Wash A.MIG-1001



11

Progress on the upper surfaces proceeded by applying a Light Brown base of A.MIG-0088 with an airbrush.



12

For this technique, a photo etched wood grain template from RB Productions was put to use. The template was placed over the furniture and the acrylic colour Brown Soil A.MIG-0076 was applied.



13



14

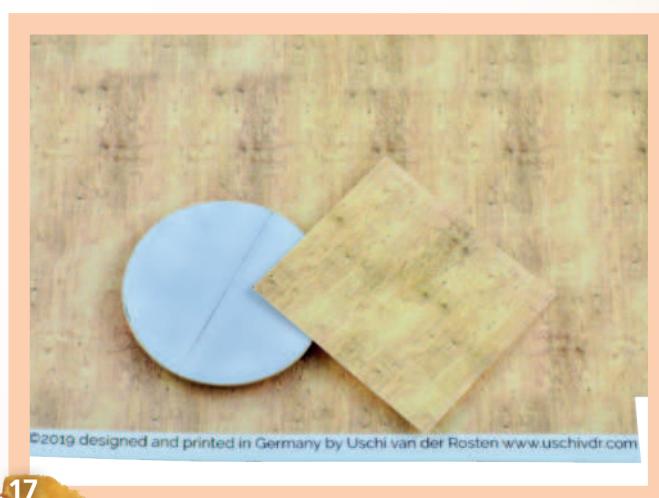
13 Here you can see the excellent results produced using the template.

14 In this case, a red varnish A.MIG-0093 Crystal Red was applied to leave the furniture with a cherry colour.

15 Again, the handles were painted in a bronze colour and a Deep Brown Panel Line Wash A.MIG-1618 applied into the details and recesses.



15



17

For the table, decals from Uschi van der Rosten were placed directly onto the white primed piece.



18

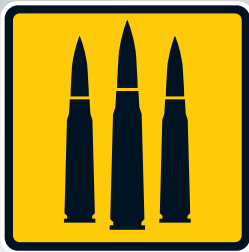
Once the decals were placed on the tabletop and on the table legs, a yellow varnish was applied using (Tamiya X-24) with an airbrush to the entire set to protect the decal and give it an authentic pine wood look.



19

To finish the piece accurately, an application of Deep Brown Panel Line Wash was applied into the recesses.





AMMO by Mig Jiménez

Company commitment to Obra Social San Juan de Dios

Without doubt 2020 has been a year that has changed the history of the world. In the midst of this unprecedented situation, the most vulnerable groups have been especially affected.

Today we are pleased to announce that AMMO by Mig Jimenez, through its Project AMMO for life, has joined forces with the Obra Social San Juan de Dios to guarantee the stability of its humanitarian programmes. Through the campaign "The Faces of Vulnerability", AMMO has been awarded the distinction of: "Empresa Comprometida 2020" in recognition of direct assistance to those effected most by this global humanitarian crisis.



organización
comprometida

2020

SJD San Juan de Dios
Solidaridad



San Juan de Dios is a prestigious institution founded more than 500 years ago, and currently operates 400 healthcare and support centres in 55 countries to assist people in vulnerable situations. Under the name of San Juan de Dios, the non-profit actions are based on three pillars: Social Work, Volunteering, and International Cooperation.

From AMMO for life, our solidarity project created by one of the founders of AMMO: Elizabeth Wiese, a friend of Obra Social San Juan de Dios who passed on December 30th of 2019 after her courageous fight against cancer. Her wish is that the funds from this project be used to support Obra Social San Juan de Dios's mission, which includes health care to persons with terminal cancer by providing dignified end-of-life care.

We are especially grateful for the trust that you have placed in AMMO since our inception, and want to share this recognition with you. Without your support, the assistance afforded those most effected by the current humanitarian crisis would not be possible.



IN THE NEXT ISSUE...

By Sergiusz Pęczek



BURNED OUT

In the next issue of TWM magazine, our global staff of modelers will focus on the effects of incineration, burnt out vehicles of every type and material and charred to ash presented on a range of topics. Destroyed vehicles of all kinds including tanks, airplanes, civilian vehicles, and buildings on the battlefield all bear the scars of war including overheated metals, burned paint, smoke, ash, and melted plastics and rubber will all be in the sights of our modellers world class step by step tutorials!

We know that many of you are terrified of painting and weathering burned subjects and the thought of doing so has squandered many excellent projects. Enough compromises, shortcuts, or denying yourself the pleasure of adding burned out effects to your miniatures for fear of spoiling the final results. The AMMO modelling team will show you the most fun and effective techniques used to create the most authentic burned and realistic ash details possible as applied to a wide variety of your favourite subjects!





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DORAW48029 1/48
 Republic P-43 Lancer



DW35001 1/35
 Faun L900 Hardtop



DW35016 1/35
 GEPANZERTER MUNITIONSSCHLEPPER
 VK3.02



KTOFG076 15 cm
 Frame Arms Girl Plastic Model Kit
 Hresvelgr = Rufus (Agito)



KTOHG043 1/24
 Hexa Gear Plastic Model Kit 1/24
 Bulkarm (Beta) Lumberjack 17 cm



QD72006 1/72
 Mi-24V 3D-Printed & coloured interior
 on decal paper (for Zvezda kit)



QD48024 1/48
 MiG-29 SMT (9-19) 3D-Printed & coloured
 interior on decal paper (for GWH kits)



TAK05007 1/72
 KRUPP RAUMER + Vs. Kfz. 617 (1+1)



TAM24354 1/24
 Ford Mustang GT4



RFM5040 1/35
 T-34/85 Model 1944 No.174 Factory



RFM5046 1/35
 Pz.kpfw.IV Ausf.H early production
 w/workable track links



AH35A001 1/35
 Russian Object 279



TF1001 1/1
 German Pz.kpfw. III/IV 40cm
 Track (Mid Type)



VK35001 1/32
 5.5cm Flak (VG2) Gerät 58 Autom.
 Flugabwehrkanone



RFM5062 1/35
 British main battle tank Challenger
 2 w/workable track links



DM720008 1/72
 AS-565A "Panther" for France Navy



SK001
 Fokker Dr.I and Red Baron



KIN48072 1/48
 Harrier USMC AV-8A



GWH04827 1/48
 Su-27UB "Flanker C" Heavy Fighter

DIO

DRYBRUSH PAINT

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NEW



✓ **Drybrushing** is an old school technique that has been used by modellers for decades. With it, the three-dimensional appearance of textures and details are emphasized.

✓ Drybrushing is still widely used in dioramas and groundwork, buildings, science fiction and wargames, fantasy, figures and military vehicles. **It is a versatile and easy to use technique** that can produce convincing effects of volume, authentic textures, and highlight details on any model.

✓ **AMMO** has designed a new paint formula specifically for drybrushing with the ideal density and specific characteristics that make it the best type of paint for this technique. The new **DIO DRY BRUSH** is the perfect solution for all those modellers who love this iconic technique.

✓ **DIO DRY BRUSH** jars have a very wide mouth to facilitate the introduction of all brush types and contains colour for many projects.

✓ In addition, **the paint is water-based and easy to clean, non-toxic and odourless.** These colours dry very quickly to the touch in a few minutes and are not affected by enamel and oil washes.



40 mL



1.- Dab the brush directly into the jar and load with a moderate amount of paint.



2.- Remove the excess paint onto an absorbent surface.



3.- Gently rub the brush over the surface details of the model to highlight them and enhance the volume.



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