

Product guide

Step by Step



Tutorial

Model Wash basic use guide

Rust effects on a destroyed T-62 tank

Due to its versatility and wide applications to the hobby, the Model Wash range of products is very useful for the modeler.

We can apply them as glazes or filters, and even mixed together, to recreate a dirty and worn patina, or to replicate shades and textures. In this case, different references are selected to represent a rusty appearance on a destroyed and abandoned tank.

We can work the Model Wash range with Airbrush Thinner as a medium, to correct paint rings, remove any excess or create subtle blending effects. A drying time of 24 hours between coats must be respected.

Chema Cabrero



1 Select the three rust color references from the Model Wash range (Light Rust 76.505, Rust 76.506 and Dark Rust 76.507), as well as Dark Brown 76.514, Oiled Earth 76.521 and Desert Earth 76.522. All of these can be used to work in a fast and effective way on the model.



2 It is important to work in sections, studying each component separately. In this case we are going to separate the rust shades from the burnt deposits, using the washes as a filter. Unlike a wash, a filter should be applied evenly and avoid any build-up in crevices or around details.



3 Only a couple of coats are applied to some areas, such as the upper part of the hull. There is a wide variety of rust shades occasionally found on a burned and abandoned vehicle, including orange, reds, browns, salmon shades, blues, ochers, etc.



4 In some areas the wash is applied directly, letting it flow by capillarity between crevices and details, both in relief and recessed. Any excess wash is removed with a clean brush moistened with Airbrush Thinner, also removing any marks or rings.



5 Applied in dry-brush form, a soft patina is obtained on the selected area, which will show a difference in shade in comparison to other elements.



6 Again, used as a filter, washes allow differentiating some details in an easy way, working within the same tonal scale and taking care each element presents a different shade. This is the case of the work done on the front headlight.

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7 Dry-brushing with the wash can produce interesting blend effects, such as the more orange-toned rust on the side of the turret.



8 When dry, an appearance of layered transparency is achieved, this allows new effects of lighter orange shades to be added on top of the previous darker layers.



9 The effects of accumulated dust on the horizontal surfaces are reproduced using the reference Desert Dust 76.522. We allow it to act as a wash, building up naturally around the details.



10 The process is repeated several times until the final appearance is convincing. Model Wash dries very quickly, thus making it easier to work on the model.



11 To represent the old dirt that covers the inside of the mudguard, a general filter is applied with Oiled Earth 76.521 over the dried mud texture created with Grey Sand 26.215, with a very realistic final appearance.



12 The tracks on the vehicle are treated with several layers of rust-colored washes.



13 The raised details, suffering the most friction against the ground, receive a soft dry brush with the lighter shade of orange, Light Oxide 76.505.



14 A soft orange dry brush is applied with Brown 76.513 around the most burnt areas and on the remnants of the engine grille.



15 The final appearance obtained with Model Wash is very realistic due to its transparent characteristics.

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16 The effect of accumulated dust is emphasized on certain sections of the mudguards with Desert Dust 76.522, first as a filter over the entire surface and then as a wash on some areas.



17 The reference Oiled Earth 76.521 is used on the wheels, obtaining a very interesting effect of depth and shading. Any excess is removed with a brush moistened with water or with Airbrush Thinner. It is combined with filters using rust tones, and a final dust layer is applied with Desert Dust 76.522.



18 Small parts are highlighted from the rest using Dark Oxide 76.507 as a filter.



19 The interior of the headlamp, lacking its optical group, receives a wash in light orange tones.



20 By dealing with each element separately, the result is more interesting, rather than offering the same color shade on all the elements making up the model.



21 Evaluate the appearance of the model at this stage of the process. You can correct or add new effects as needed. The use of reference photographs is highly recommended.

