

# SCALE MODEL TUTORIALS AND GUIDES MAGAZINE



Issue 12 Armistice Special





The First World War of 1914 -18, otherwise known as the Great War, saw the end of the old-world order, millions of young men and animals would perish; proclaimed as the war to end all wars. New technologies clashed with old fashioned military tactics and doctrine, new ways of waging war and the evolution of machines would change our world forever; Men on horseback fighting with lances, not out of place from the Napoleonic wars would dominate the 1914 conflict; by 1918 Airplanes, Tanks, Submarines and weapons of mass destruction (poison gas) would become the norm.


Following the stalemate of the western front old European empires struggled to hold onto their territories, battles raged around the world. Film and camera recorded the war for history, cementing the conflict in human memory, fascinating future generations with amazing stories of valour and bravery.

The Armistice of 11th November 1918 ended the Great War, bringing joy to the living and at the same time casting a long shadow of sorrow and remembrance that continues today.

The breadth and depth of subjects to study and model from this period of history are almost endless, supported by kit manufacturers responding to the 100th anniversary commemorations and a growing interest within the modelling community.

This Special Scale Model Tutorial and Guides magazine is dedicated to modellers sharing their passion and interest in WW1 with the wider model making community.





*Thanks to the following  
contributors*

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# Men Wanted for the Army

Articles wanted for  
your magazine





# War Horse Rescue by Marcus White





The horse has been the beast of burden in many wars and conflicts throughout human history. The Great War of 1914-18 took the lives of seven million horse's and mule's, these animals would never see their home or green pastures again.

Having watched the film War Horse, I was inspired to recreate the scene where Joey (the horse) was caught in the Barb Wire in no-man's land; the message of the scene being compassion in war, where opposing enemies came together to rescue the distressed animal, a small moment of hope and for me a memorial of all the horses who never returned.

The 1/35 scale vignette has three main elements, the horse with a British and German soldier. I used ICM WW1 kits (35684) and (35679) for the soldiers, taking the horse from the very versatile Masterbox 8th Cavalry set (3550). I needed the horse to be laying on the ground in a prone position, tangled in the wire; so some work was needed to reconfigure the kit to recreate that look.

### The Horse Reconfiguration

1/ First I glued the horse body together, I then sliced the plastic horse kit into sections, taking time to cut around large muscle areas.

2/ The horse kit body is hollow, so I added some styrene spacers in-between all the sections.

3/ The spacers and neck section we're drilled, then a single wire inserted from the horse's head to foot, acting as a spine to hold the animal in the prone position I was looking for but keeping the shape aligned.

4/ To fix the horse position offcuts of styrene were inserted as wedges in the slice gaps, these are easily trimmed when the liquid poly glue is dry.

5/ The neck area was quite problematic and not so easy to sand into a smooth curve. To create a nice smooth surface for the neck I sanded then coated it with liquid plastic slurry; the slurry is made from liquid poly melted sprue; this fills small gaps that can be brushed smooth with Tamiya thin, drying faster and being less aggressive as welding agent than the liquid poly.

6/ The Horse was carefully sanded with wire wool, I then added the gear for a horse as if it had escaped or been released from pulling a heavy load. The horse gear was made from kit parts and an epoxy putty mix of Greenstuff / magic sculpt 70/30%, The harnesses were made from thin plastic card.





## The Soldiers

The ICM figures are excellently detailed plastic WW1 kits. ICM provide lots of additional extras in the box for dioramas, including multiple tools, weapons and personal kit. To control the look I used some (bald) Hornet figure Heads, the faces give excellent expression but lack any facial hair.

## The Figure Reconfiguration

1/ First I choose the facial expressions, in a small scene the look and interaction of people can dictate, and make or break the whole story. I wanted the German soldier to have a war weary sad face, the one who would be comforting the horse, the British soldier a determined face whilst cutting the wire.

2/ The German and British soldier bodies had little alteration from the kit, cutting away straps for backpacks, for the German adding the missing Y webbing on this back, re-sculpting some detail with an #11 scalpel blade.

3/ The legs for both soldier kits were cut at the knees, the feet and knees were drilled then pinned to give them a look of both kneeling in the dirt.

4/ The webbing, rifles and personal gear were cut from the sprue and tidied up removing sprue tabs and injection points prior to painting.

5/ Head and facial hair details for the soldiers were added with my putty mix, then sculpted into WW1 hairstyles and moustache seen at that time, using some simple tools and a scalpel blade.

Before setting the lower leg sections of the figures into their permanent and convincing kneeling position I first created the base from shaped Styrofoam.









## The Barb Wire

Rather than buy photo etch barb wire I prefer making my own, it's time consuming but for me the result is more realistic.

The wire is simply created from fuse wire, made into a large loop then spun with a drill into a single wire strand, then attached to two fixed points. A second single strand wire is looped (3x) along the centre wire at barb intervals. The barbs are held on the centre wire (stops them sliding) by dabbing some CA glue, tapping the wire occasionally to remove excess. When the CA glue is dry the loops are cut leaving two realist barbs along the whole length of the wire. It's a bit like knitting, not something for all modellers, but my kind of model hobby madness.

The barb Wire Picket (poles) were made from stretched paperclips, the loops are made twisting around a drill bit, with the visible end sanded flat.



## Detailing The Base

The no-mans-land look was created by mixing wall filler powder / PVA glue mix then applying it to the Styrofoam, it's a bit like icing a cake as a process. When the plaster is dry it can be sculpted and sanded, I then paint it matt black (rattle can). To get a realistic texture effect I use real dried Earth from the garden heated in the oven to kill any bugs and fungus spores. The earth is attached to the base using matt varnish, brushing the varnish on the base first, then sprinkling the earth; I find this works really well for this kind of scene. The small tree stump (dry twig from garden) and pickets were added and painted in place. To alter the ground colour various earth shades of brown oil paint washes were added to the surface, using a pipette to drip onto the surface.

## The Painting Process

The horse and figures were painted using Lifecolour acrylic paint range, using their primary and secondary colours and their skin tone and WW2 British soldier range. Other details were painted in Tamiya acrylics and Liquitex inks. All colours painted with a #3 and #4 round-tip, pure kolinsky sable, brushes.

### Painting The Horse

- 1/ Matt white painted areas around the horse's head and legs.
- 2/ The rest of the horse was painted matt black.
- 3/ Various shades of brown were added from dark to light brushing in the direction horse hair grows, giving muscle definition.
- 4/ Highlights to muscles were added using a yellow brown mix.
- 5/ The hoofs detail painted using a series of thinned washes.

The eyes and cuts were painting with Liquitex inks, these are satin and gloss in finish.









## Painting The Figures

The Tommy was painted in Lifecolour acrylic using their WW2 British soldier set, varying the khaki colour of the uniform to make it look WW1, by adding more red brown and yellow to the mix.

The German soldier was also painted in Lifecolour Acrylics giving him green/grey tunic and grey trousers and black worn boots.

Details were painted in Tamiya, acrylics, oils and inks.





## Finishing The Scene

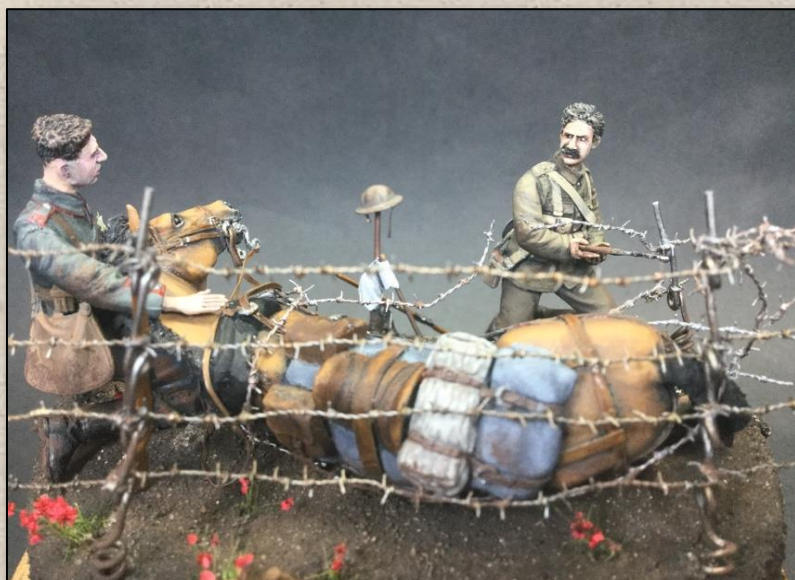
I first attached the barb wire to the pickets, giving a backdrop to the story and vignette scene, I added some red poppies, symbolic of the fallen in the Great War.

The horse had the painted barbed wire attached to it before pinning it to the base, other barb wire sections were then added. More earth was mixed with matt varnish and added to hoofs, to show that the horse had been struggling in the dirt.

The figures were added to the scene and additional pastels and earth mix were added to boots, knees and trousers to tie them all into the scene.

Other details like the white flag, spade and helmet were added. Gun straps were made from wire, and thin acrylic painted aluminium strips cut from wine bottle tops.

A name plate "War Horse Rescue" was added to the base to finish off the vignette.







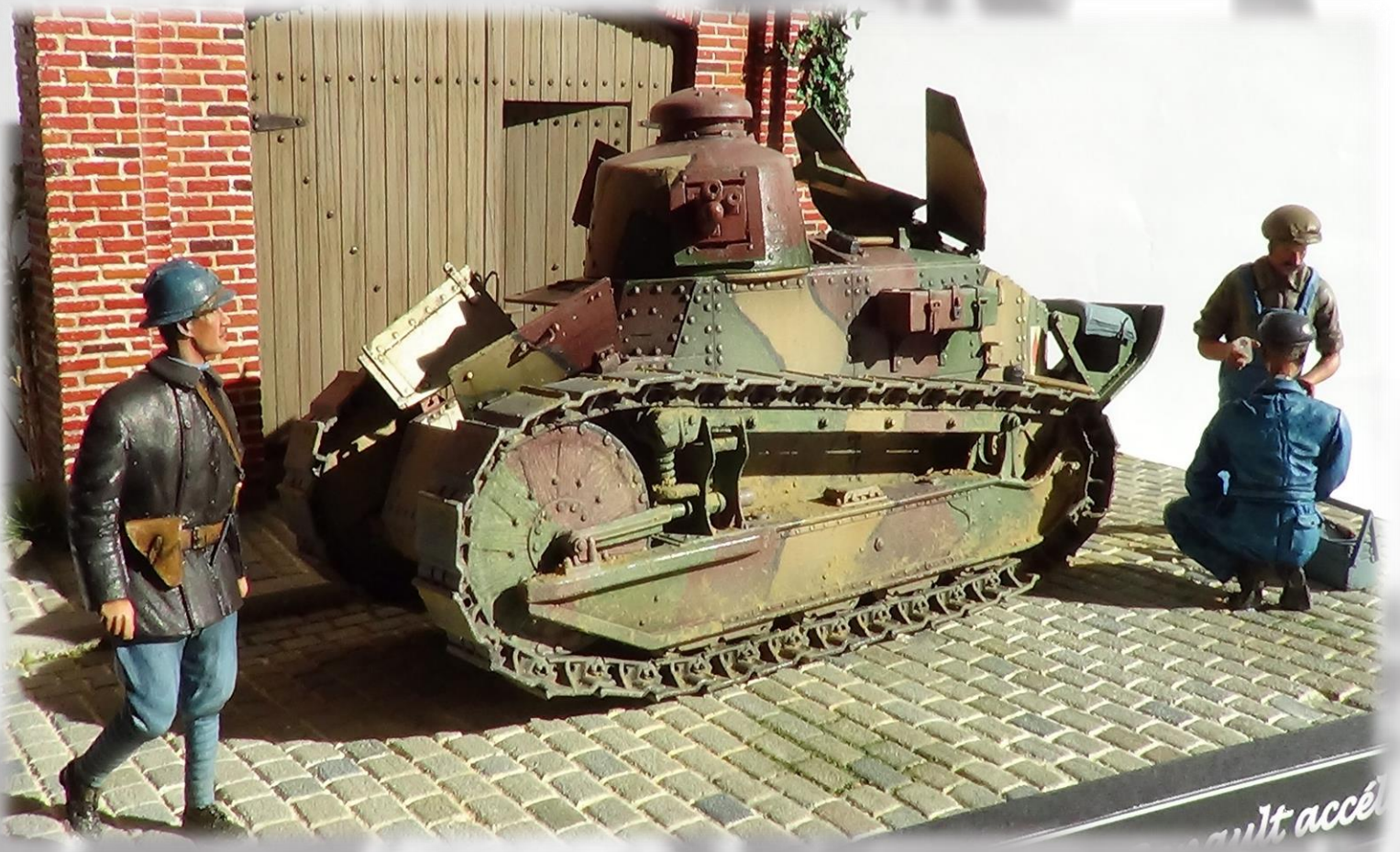


# We need YOUR articles





## La France avance, Renault accélère by Thierry Troosters



The Renault FT tank is often erroneously called Renault FT 17 (as written on Meng's box for example) but it has never, during WW1, been officially called FT17 (nor FT18). The letters "FT" is a chronological code that indicates only the model of the vehicle assembled on the Renault production lines, the previous model being FS and the next one being FU.

Another detail needs mentioning: on the running gears, a constructor's plate can be seen and these are nicely reproduced on Meng's kit but, in reality, they only appeared on very few vehicles built during WWI since the order had been given not to fix them anymore on the tanks in the factory or to remove them on the ones that had been already built and delivered. These plates are thus more a feature of the tanks that have been built after WWI.

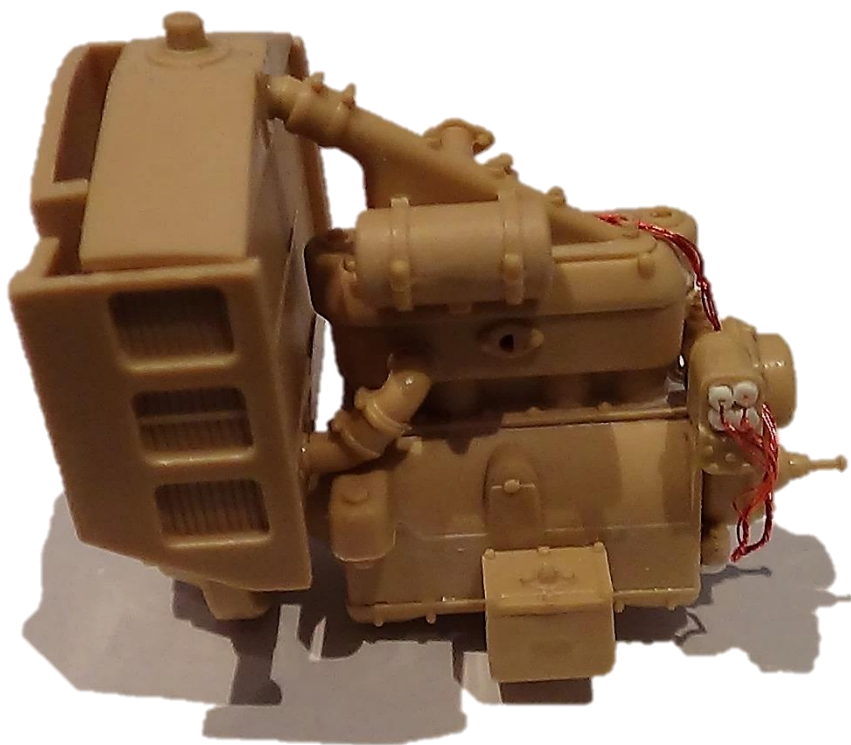
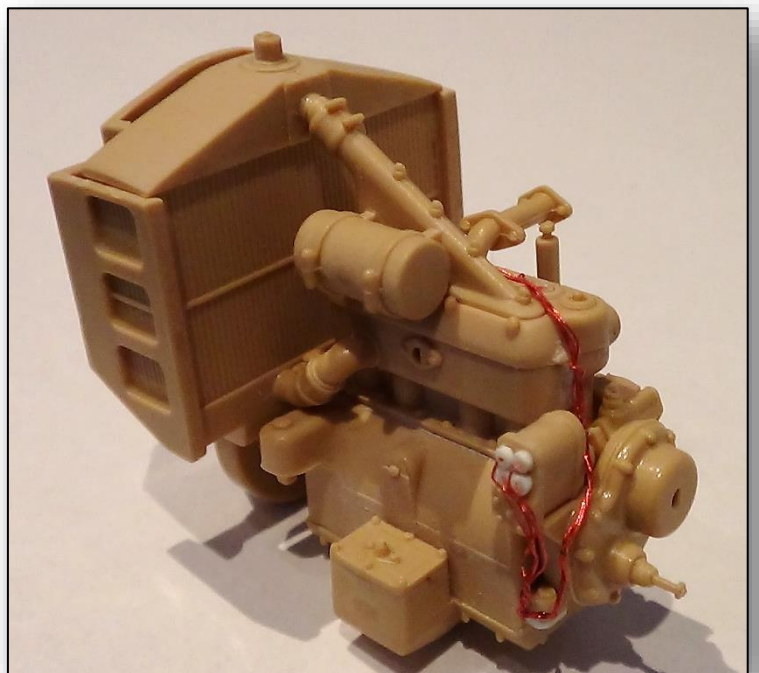


Meng's Renault FT, cast turret version (TS-008) kit is just awesome and the option of proposing different versions in the box (37mm gun, Hotchkiss machine gun or Reibel machine gun) is a really good idea. The details are beautiful, not much cleaning is required; the instructions are clear and the fit, although not as good as Tamiya's, is still remarkable. Watch out though, some parts are quite thin and need attention when you are cutting them off their sprue.

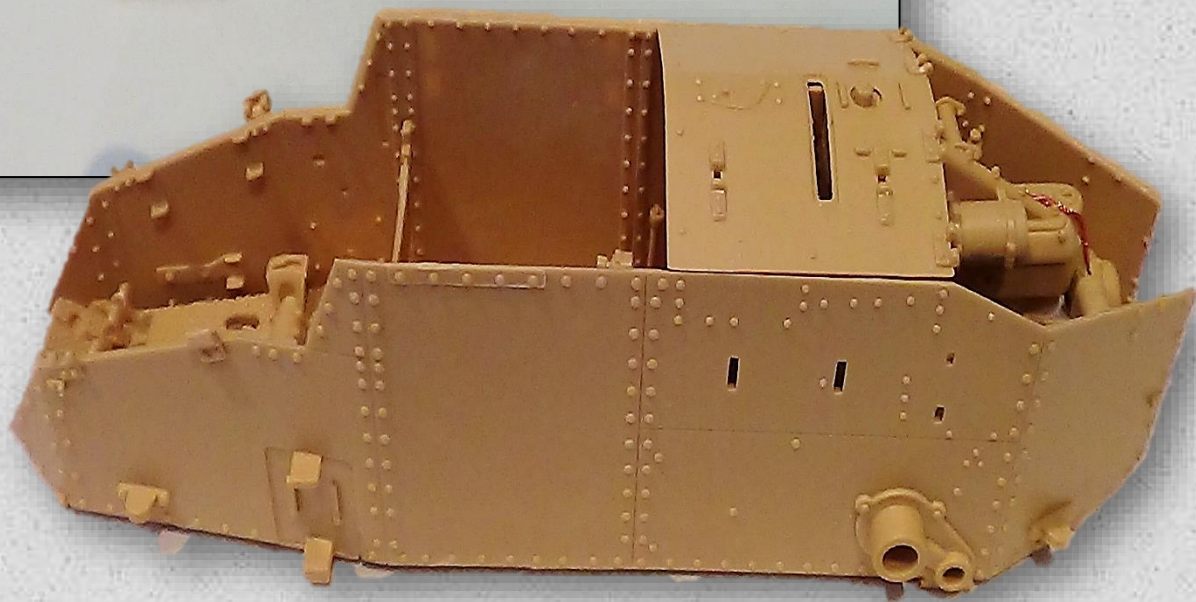
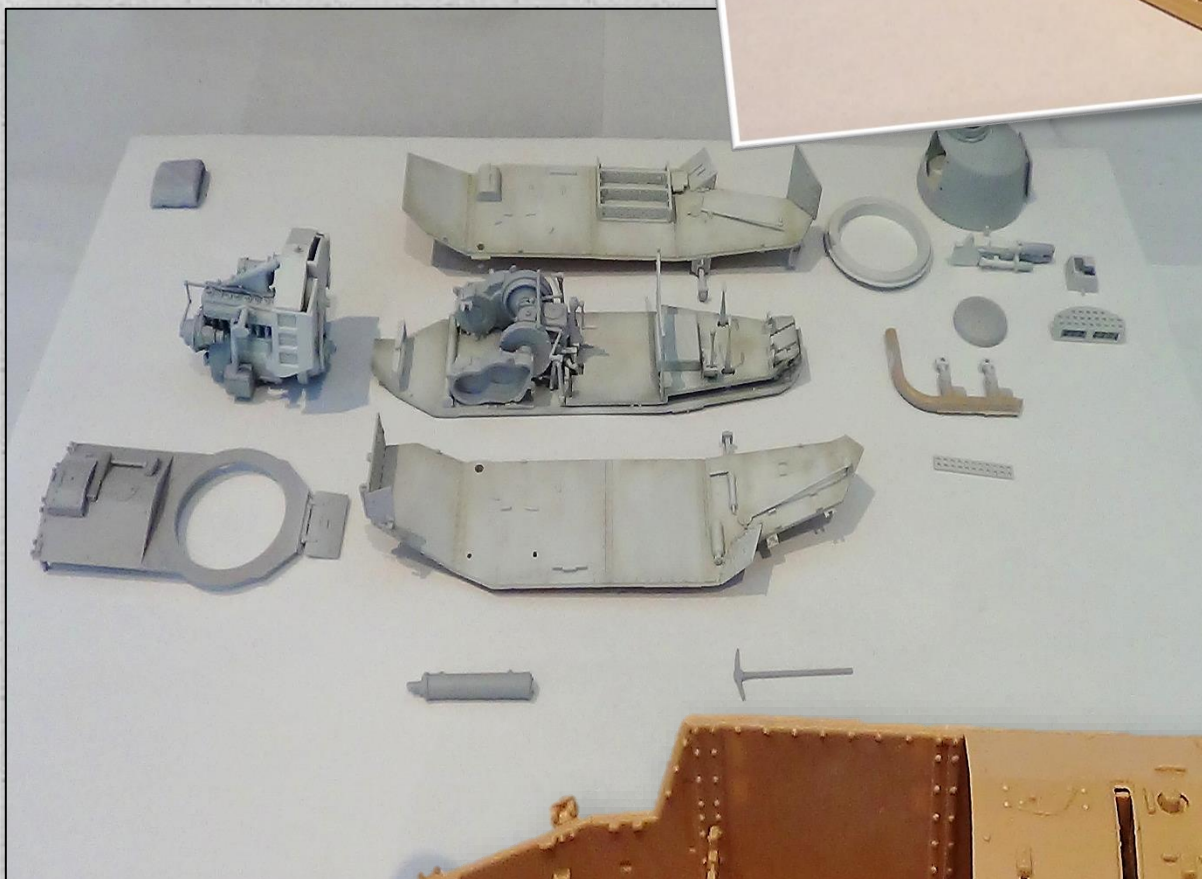
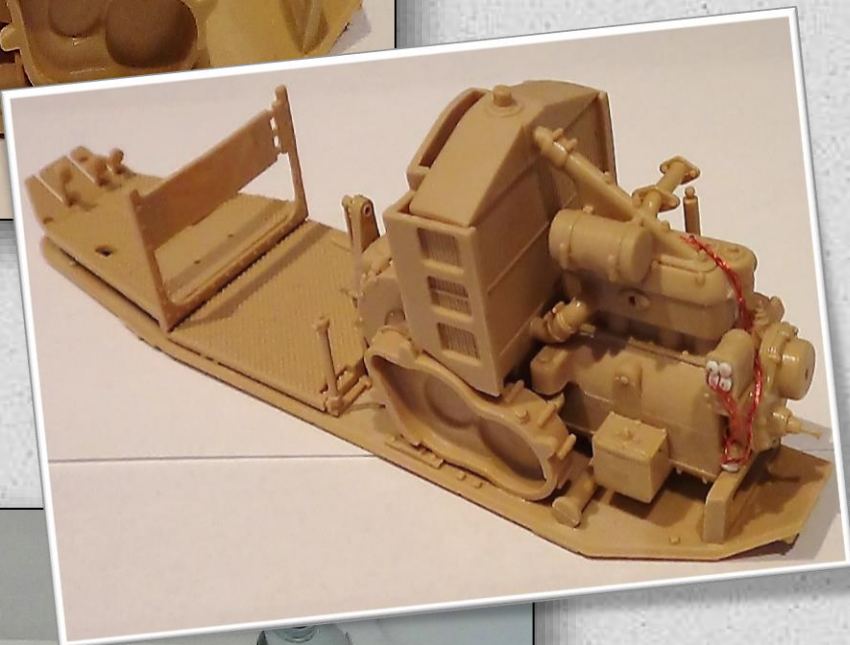
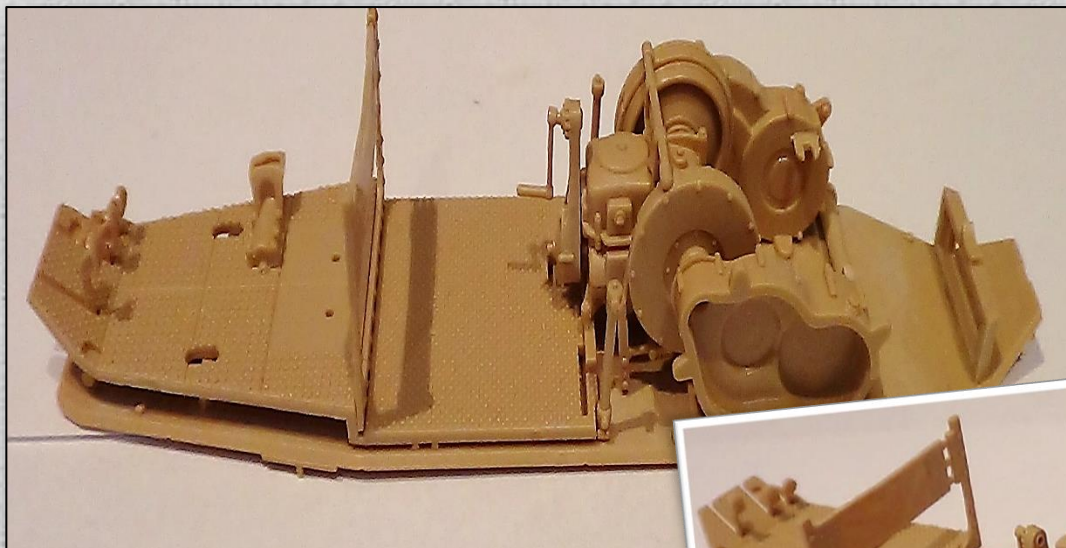
The only real issue I have with this kit is that the decorations included in the box only allow for one WWI vehicle. Since I wanted to represent a WWI vehicle I had no choice other than opting for the one that is proposed. Since I opted for this version with the 37mm Puteaux gun, the nicely reproduced Hotchkiss machine gun has found its way to my spare box and will certainly be used later in another project since Meng has thought of providing ammo and a tripod in case you would like to use it separately (well done Meng!).

You will need to pay attention when you close the upper hull above the radiator; a little sanding of the radiator and of the inside of the upper hull needs to be done to achieve a good positioning of the upper hull on the flanks of the tank. The gas tank maybe also need to be sanded but I didn't use it since there's no way it can be seen, even with all hatches open. I encountered no other issue while building the tank. I advise strongly that you to build the running gears separately and to leave them unglued from the hull to facilitate the painting. I also recommend gluing the tracks to the running gears before painting because the fit of the tracks on the rollers is tight. I didn't do that and when I tried to attach the tracks once everything was painted, I really had a hard time fitting them on the running gears. I had to remove paint from the rollers to be able to set them in place.

I read articles from other modelers and this is not something that they mentioned so maybe the coat of paint was too thick on my model. Regarding the detailing, the only improvement I made to this kit was adding a bit of cabling and spark plugs to the engine and replacing the metal springs of the suspension that were provided in the box by thicker ones that I made with copper wire.

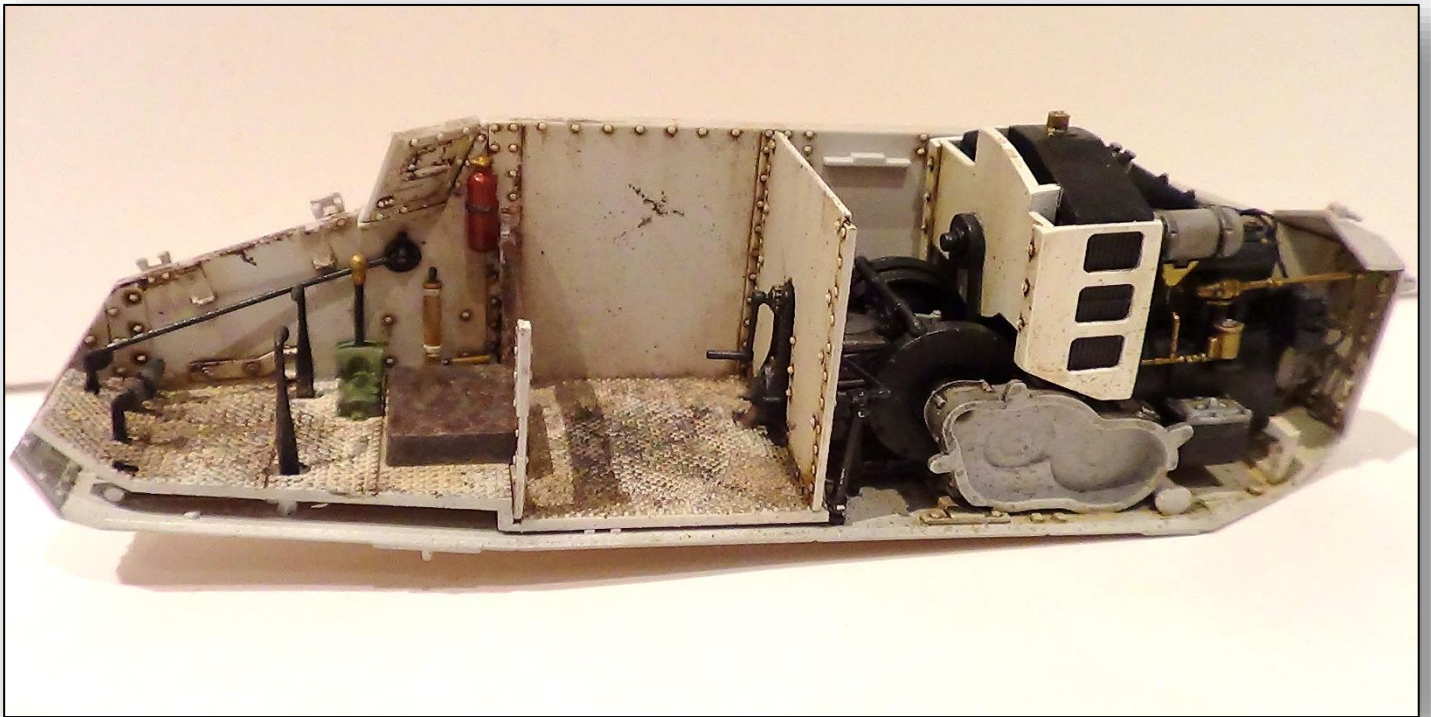




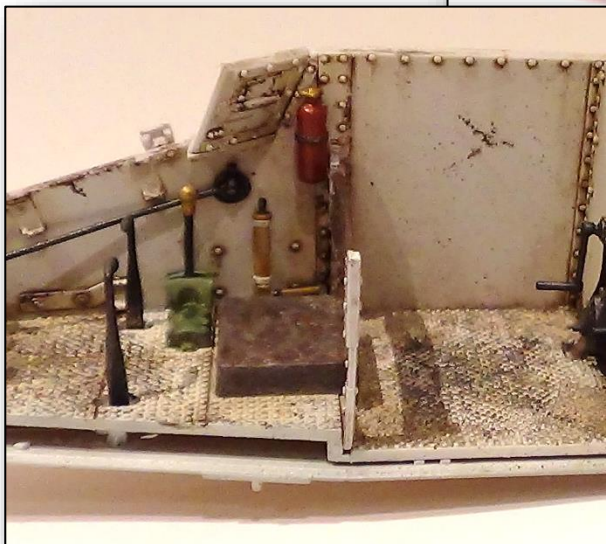
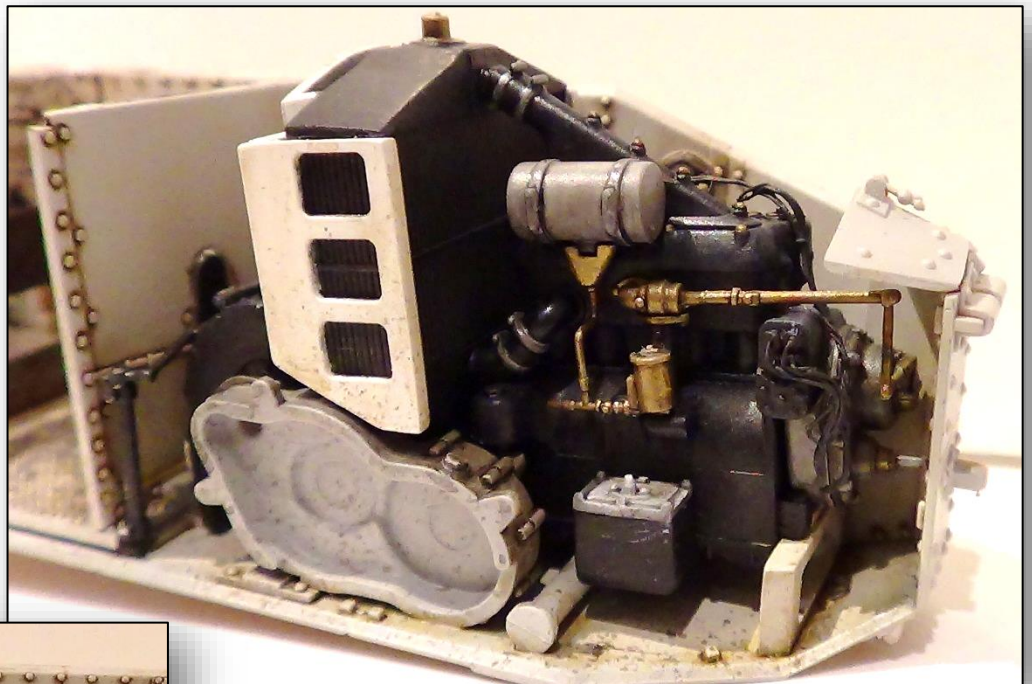




I started the paint job while building the tank since I wanted to represent it all hatches open to let the nicely detailed engine and interior visible. I used Tamiya acrylics (Flat White XF2 and Buff XF57) diluted with lacquer thinner for the base painting and the first shadow effects (highly diluted German Grey XF63).



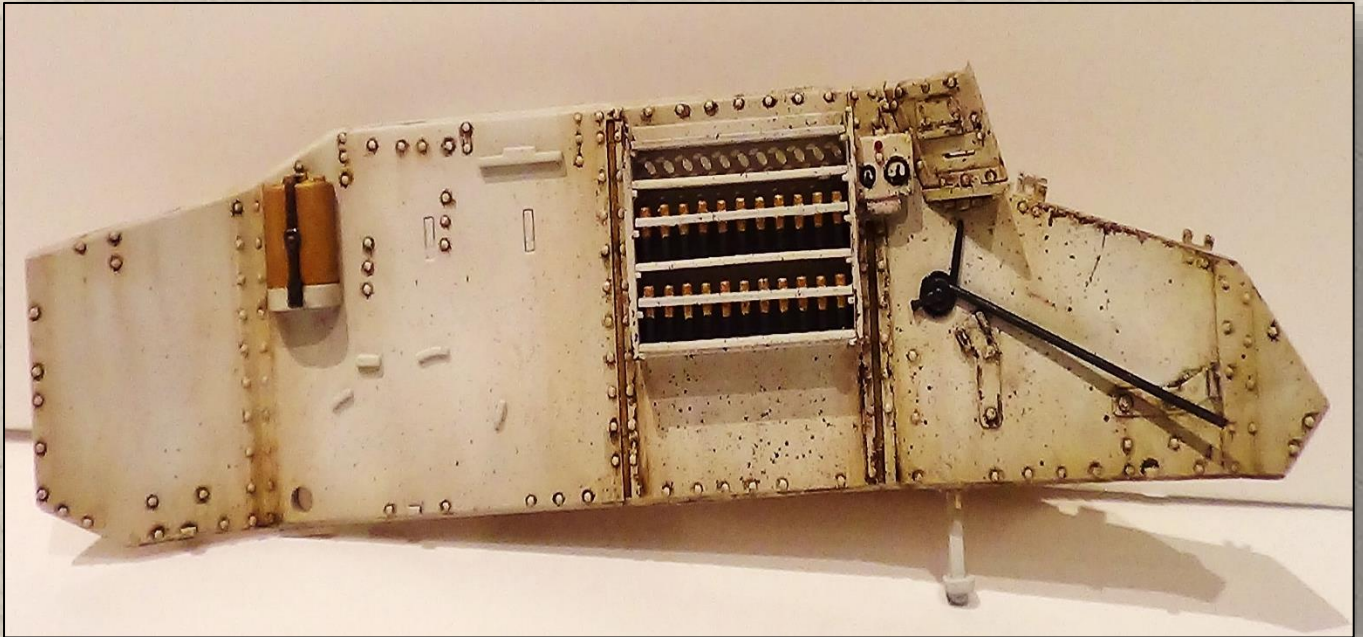
I then used Vallejo paints to paint the engine and the details, the brass parts in the interior were painted with Old Gold from Vallejo (70.878), I think it is a good choice because it gives a golden color without being too shiny.



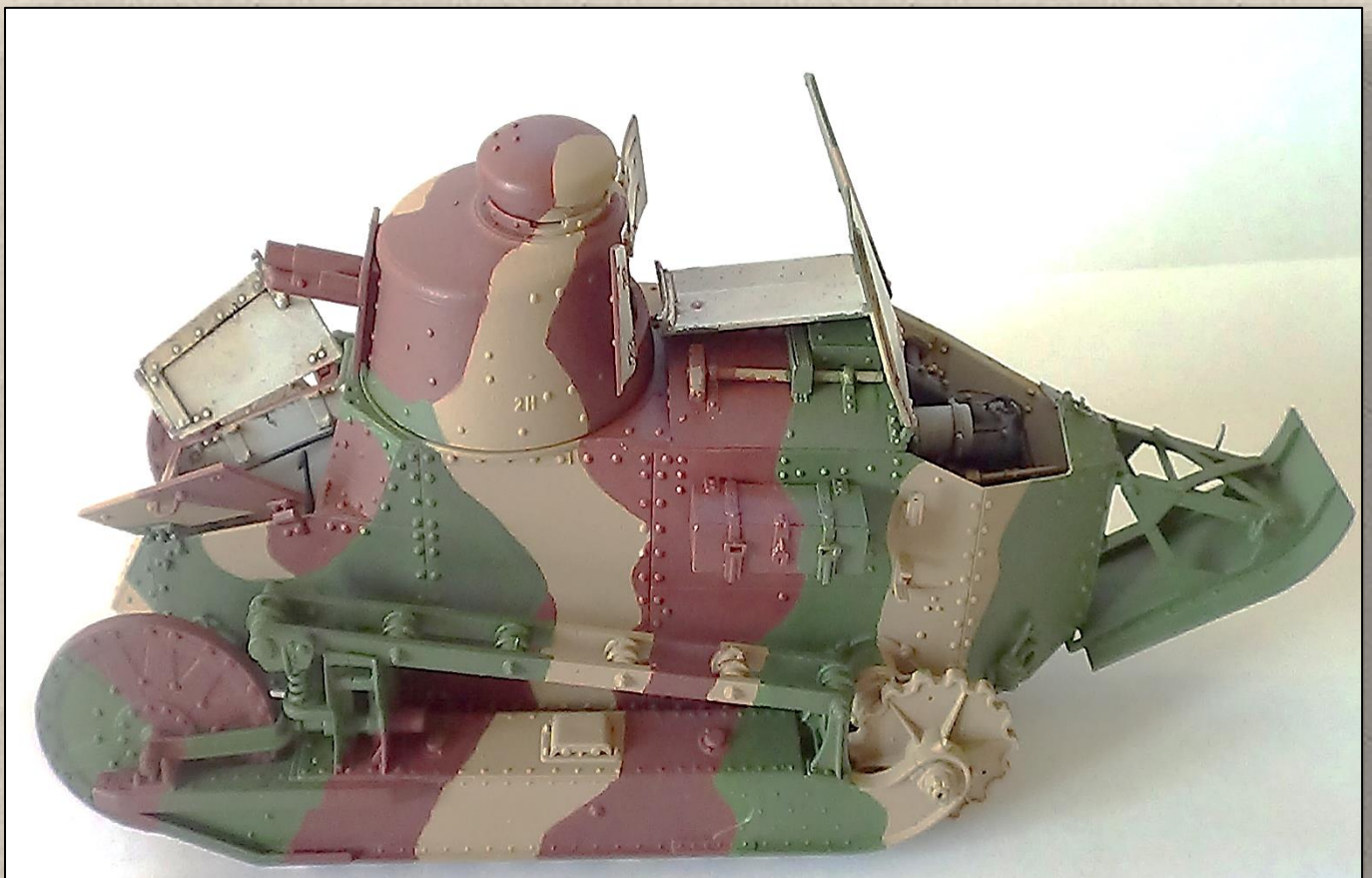
The scratches in the interior were made with Vallejo's German Camo Black Brown (70.822) and Dark Grey (70.994).



For the weathering I used Vallejo's Sepia ink (72.091) from the "Ink Game" range, Winsor and Newton's Raw Umber oil paint and pigments. The acrylic inks can be used like oil paint for washes and streaks, but they dry a lot faster and the excess should be removed fast once applied on the model.

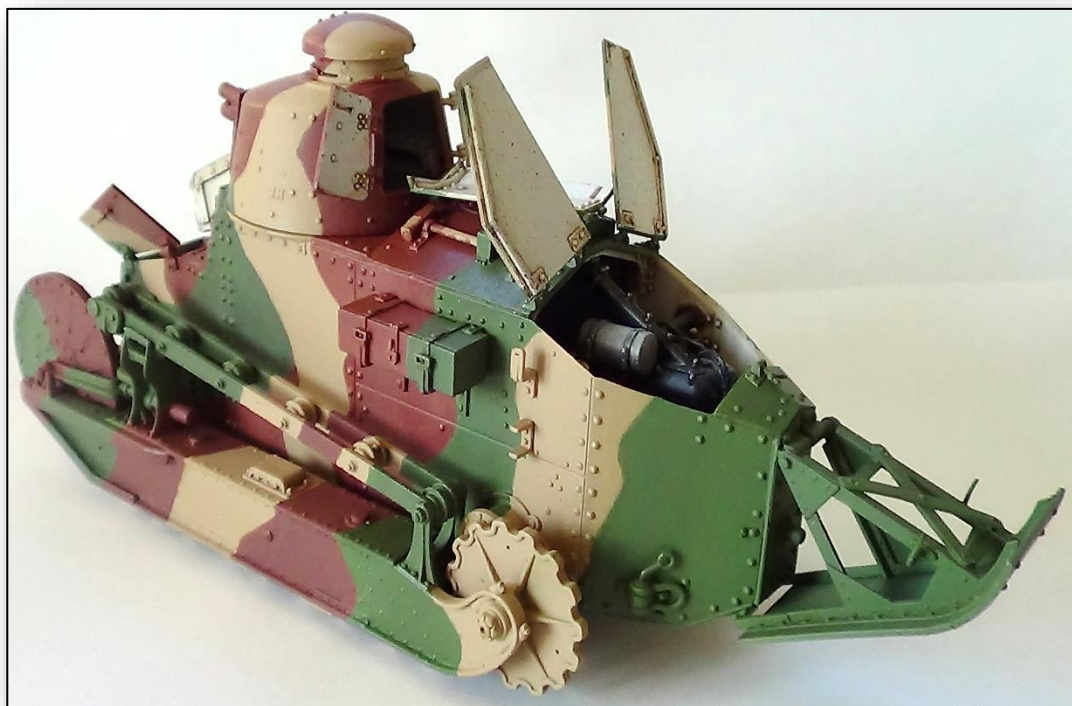


Once the interior was painted, I closed the hull and started to paint the exterior. I airbrushed on a coat of grey primer from Vallejo after masking off all open hatches. I started the camo by airbrushing a coat of Tamiya's Wooden Deck Tan (XF78) diluted with lacquer thinner and I decided to paint the green and brown camo with a brush and diluted Vallejo paint (Panzer Aces' Splinter Stripes 70.348 and a mix of Saddle Brown 70.940 and Hull Red 70.985).





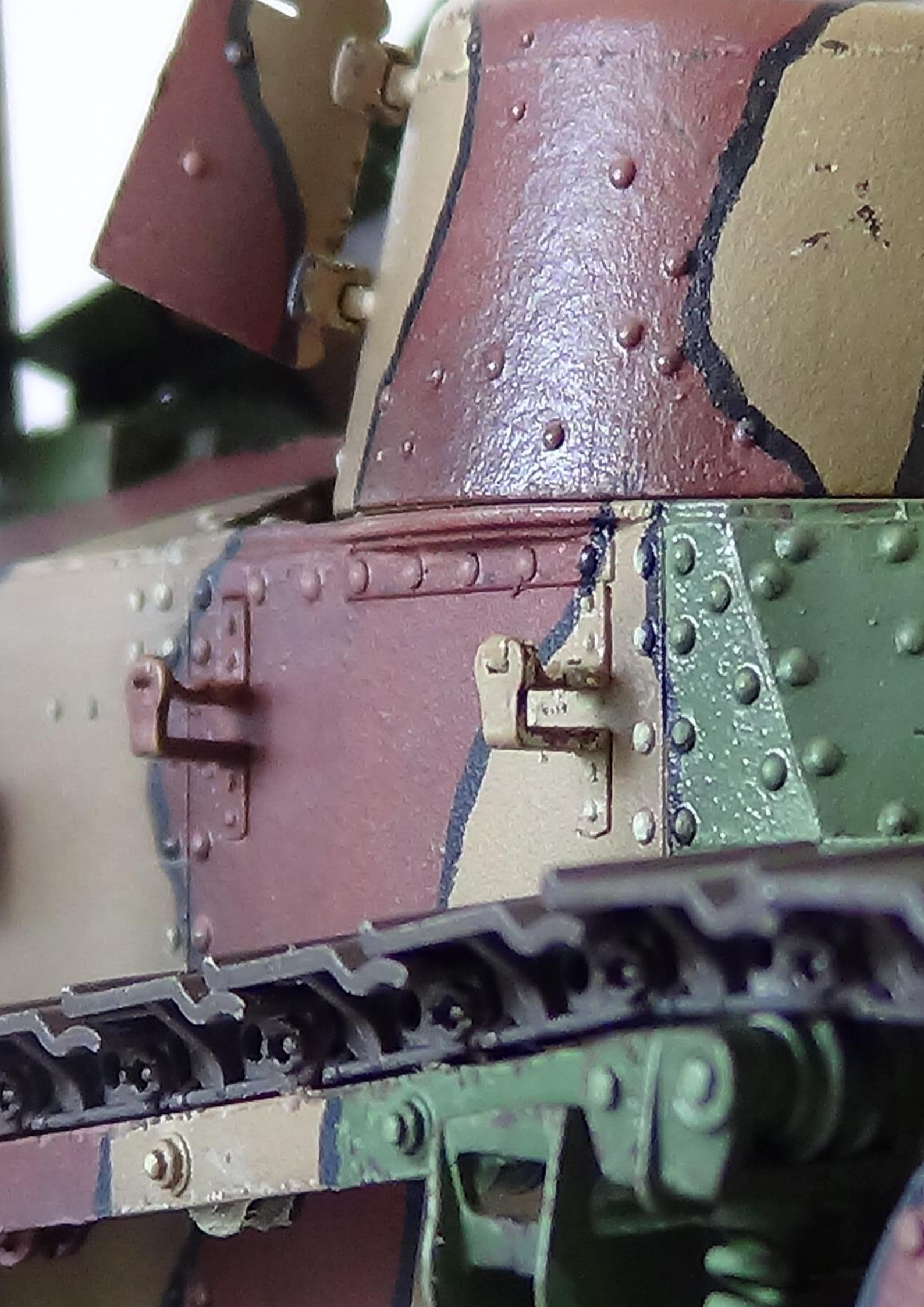
The two or three first coats are just ugly, and I really had the impression I ruined all my previous work, but I kept faith and after four to five thin coats of paints I reached a result I was happy with, especially since the camo is going to be weathered afterwards. This step is going to mask some of the imperfections that are still visible at this point.



I finished the camo with the black disruptive lines separating the yellow and the brown colors. I added some contrast to the camo by airbrushing highly diluted Tamiya "Smoke" paint (X19) that I applied as a post-shading (this technique is usually used by airplanes modelers). The tracks were painted with Track Primer (Vallejo Panzer Aces 304) and the muffler was first painted in German Camo Black Brown and then speckled with many different rusty and red tones. An old flat brush and the tip of the finger are the best tools to achieve this. I then applied the decals with Micro Set and Sol solutions, varnished the model and added some scratches with a fine tipped brush and Vallejo colors. Lighter colors than the ones that were used for the three-tone camo were made by adding a bit of Basic Skintone (Vallejo 70.815) to each color for the superficial scratches and at the center of some of these scratches, German black brown camo (Vallejo 70.822) or dark rust (Vallejo Panzer Aces 302) simulate deeper scratches. At this stage all the rivets were also painted with the lighter colors of the camo.









The three-tone camo was faded with oils (cadmium red, deep yellow ocher, light grass green and titanium white). After this step, raw umber was used as a wash around the details and in the recesses and used to emphasize the shading as well. I then left the tank to dry for one or two days and used raw umber and buff oils to create rain marks. The buff oil paint was also used to simulate the accumulation of dust around the details.





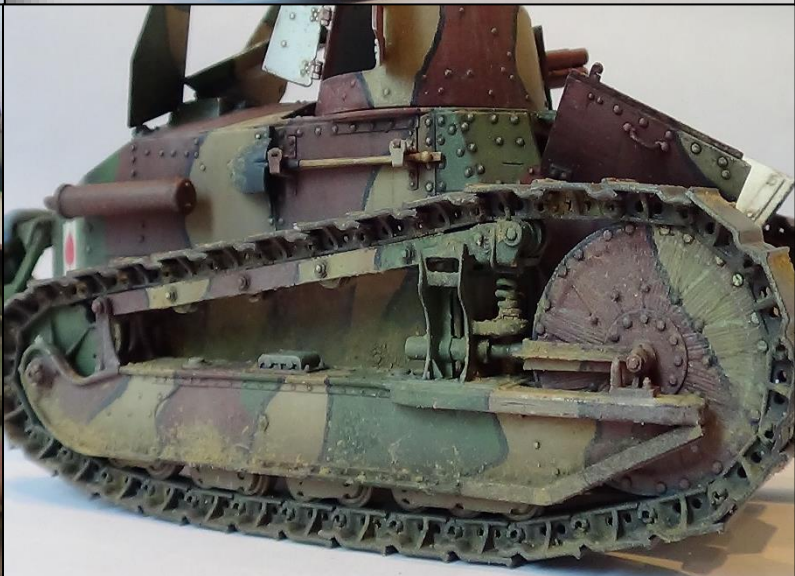
To prepare the tank for the final step I sprayed the lowest parts of the tank with highly diluted Tamiya Buff (XF57). Finally, I wanted was to represent a mix of dried mud and sand on the running gears and on the tracks.



To achieve this, I mixed some Vallejo German camo beige (70.821), Mig Productions Gulf War Sand pigments, a bit of plaster, water and Distress crackle paint medium from Clear Rock Candy. The hardest part here is to find the good quantity of each components, the mix shouldn't be too dry nor too wet. The aim of the crackle paint medium is to make the paint crackle so that it gives the impression that the mud has been on the vehicle for some time and has dried so much that it has started to crackle. To reach this purpose we must bear in mind that we are working on a 1/35th scale model and several tests are advised because a thick coat of the mixture will give more crackles, but these will be also bigger than when using a thinner coat of mixture. Nevertheless, enough crackle medium should be used because otherwise no crackle appears after drying. This product is also quite glossy even when it dries therefore I used plaster and pigments to "mattify" the mixture.





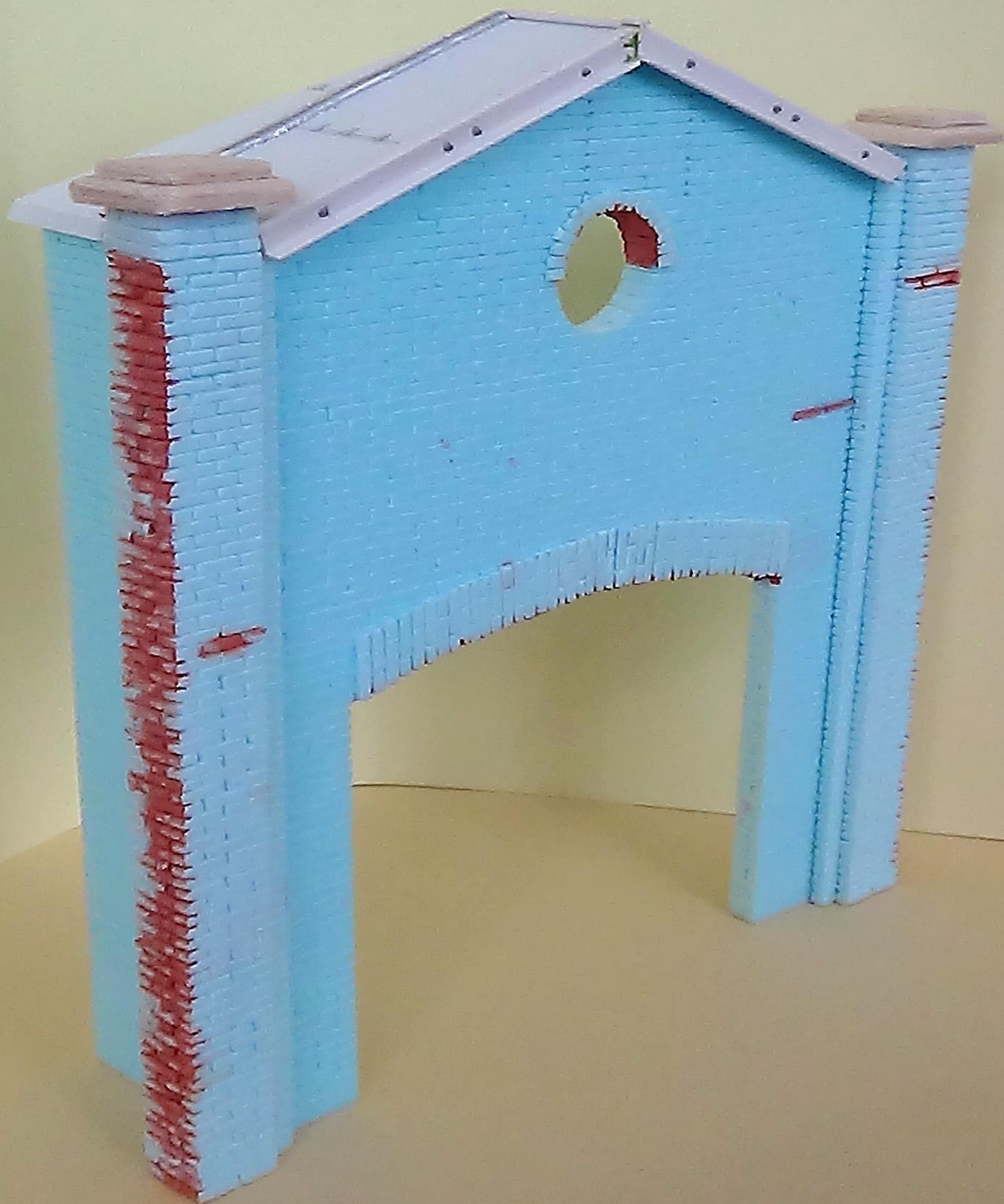






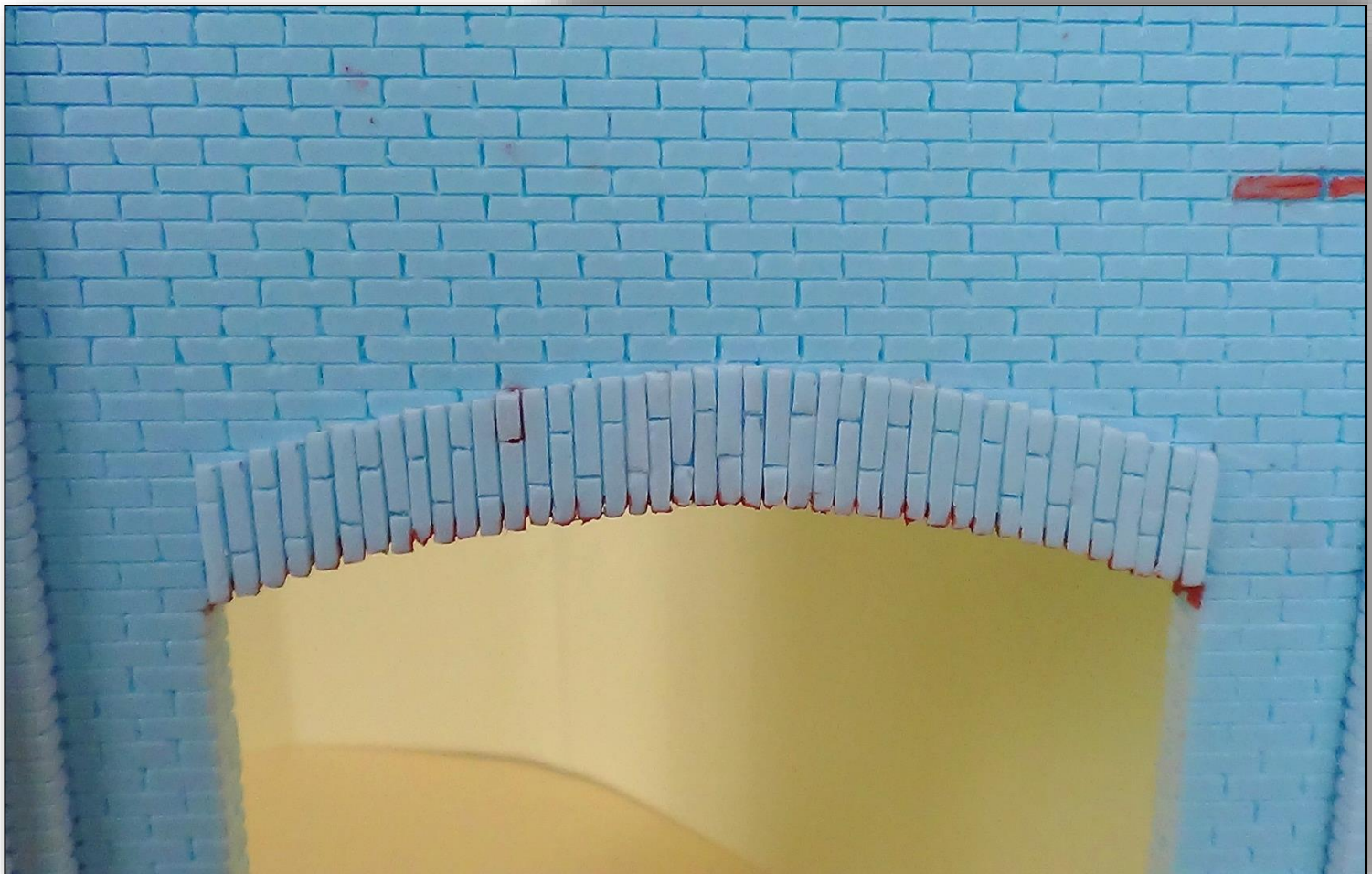
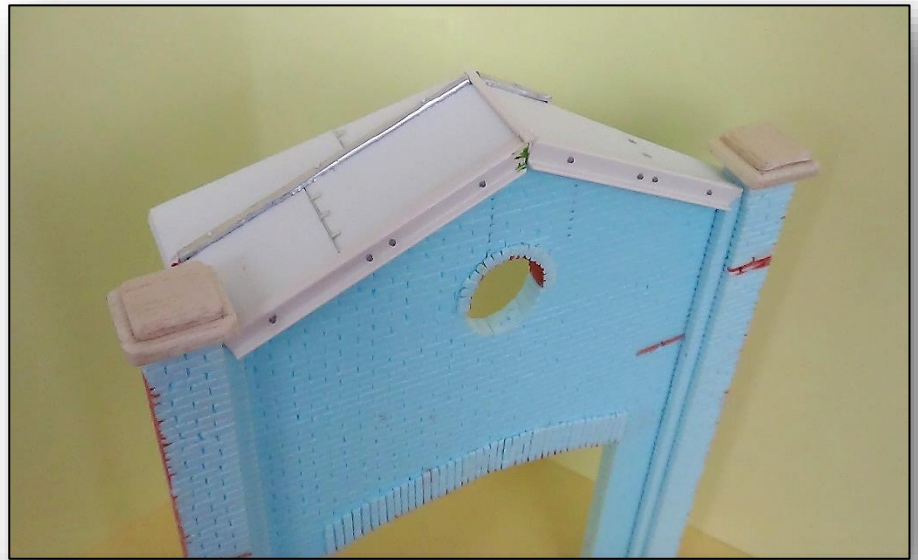


WWI was one of the most horrible and dramatic conflicts ever and this should never be forgotten; but I really did not feel like representing trenches, mud and fear. I nevertheless like to tell stories in my diorama's. I wanted to show the engine and the interior of the tank, so it needed to be in maintenance or repaired. I already had the French tank officer and I found the two civilian mechanics at a modelling show. I added a bit of humor replacing the tools of the standing mechanic by a bottle of cognac and a glass indicating that "happy hour" has started just before the officer comes by having a look at the progress on the mechanical issues...





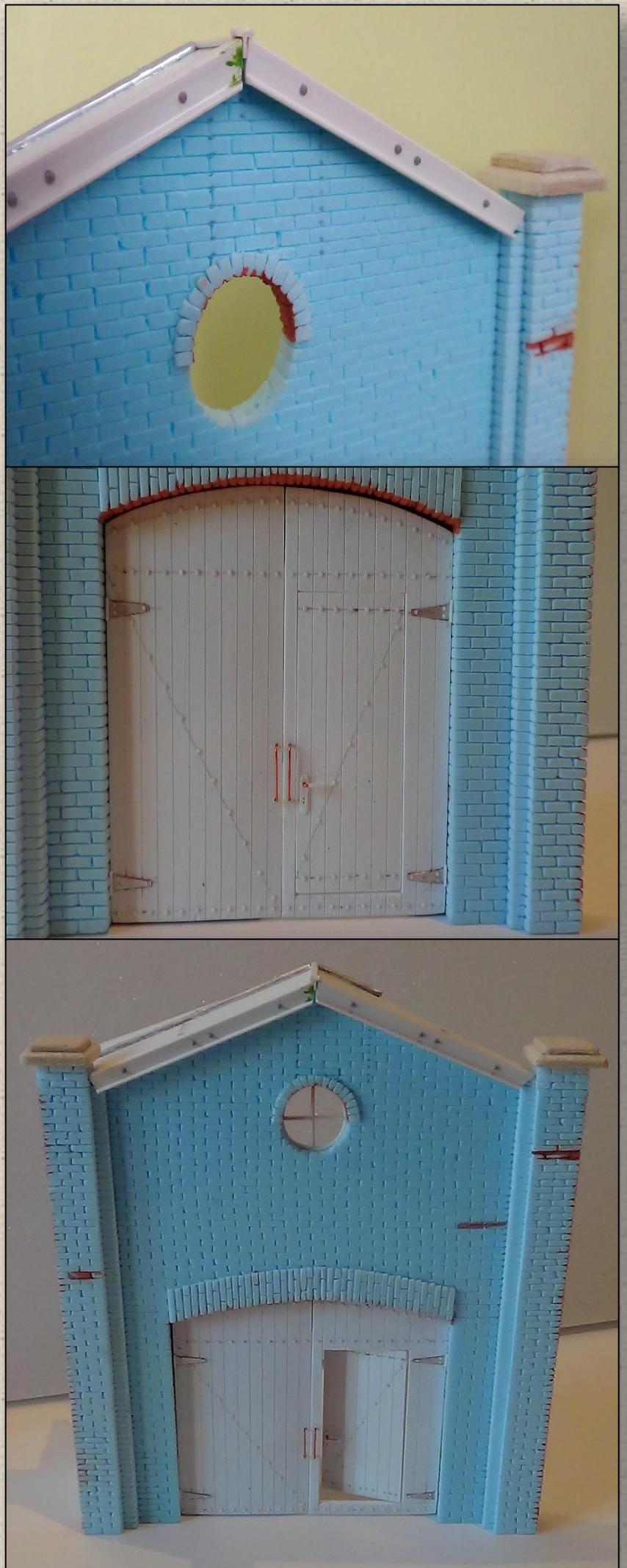
I needed a setting for the two mechanics and I decided to build a garage with a semi industrial look typical for the beginning of the 20<sup>th</sup> century in Belgium and in the North of France. I got inspired by Miniarts garage and I first drew the plan in scale to have an idea of the actual size of it compared to the model.



I noticed that the first version of the building that I drew was ridiculously too high for such a small vehicle and I adapted the height of it so that the diorama could be more balanced. Some may think this is a unnecessary step but I really advise not to skip it because it gives an idea of the size of the building, it will help to make sure all dimensions fit well and it will also determine the way how the next features of the building will be built (for example: the roof, the ornaments, the windows, the door, the gutter...). Inspiration will come while building it, but the general lines should be already in mind and the different steps planned. I built the garage from scratch with blue styrodur (a kind of insulation foam), plastic card, a bit of balsa wood and a bit of aluminum sheet (that was wrapped around the cork of a wine). I made the facade based on the following dimensions for one brick in 1/35<sup>th</sup> scale: length 7 mm, width 3 mm, height 2 mm. These are not the official measurements for a brick in 1/35 because there are several different measures for bricks, but I think these look good in that scale and aren't too complex to work with.



I reproduced my drawing of the facade on a sheet of blue styrodur of 6 mm. I added two levels of bricks (blue styrodur of 3 mm) on the sides of the facade to give more relief to the building. I also added a little decorative design in the bricks above the round window and above the large front door by using blue styrodur of 1 mm and gluing brick by brick on the facade. The bricks were carved in the blue styrodur with a steel ruler and a modelling knife and sometimes a pointy tool helped too. I started by making the horizontal lines first with a metal ruler and a hobby knife and then the vertical ones just using the hobby knife. I filled in some unwanted joints and corrected some mistakes with Das Pronto clay. It's the first time I use this material for filling in holes and joints and I'm quite happy with the way it turned out because it was easily diluted with water in case the clay was too thick to fill in small gaps and it remained soft long enough to be able to model the bricks that needed to be repaired. I made two stones from balsa wood that I sanded to put on both corners of the building since I thought it would add something to the building and it could also stand logically there against the rain. I wanted the garage to be made from different materials and I opted for a metal (zinc) roof that is made from plastic card and strips, from aluminum sheet, some homemade rivets (plastic card and punch and die) and bolts from Meng. The door as well as the frame of the round window have been made from plastic card and the gutter from aluminum sheet.



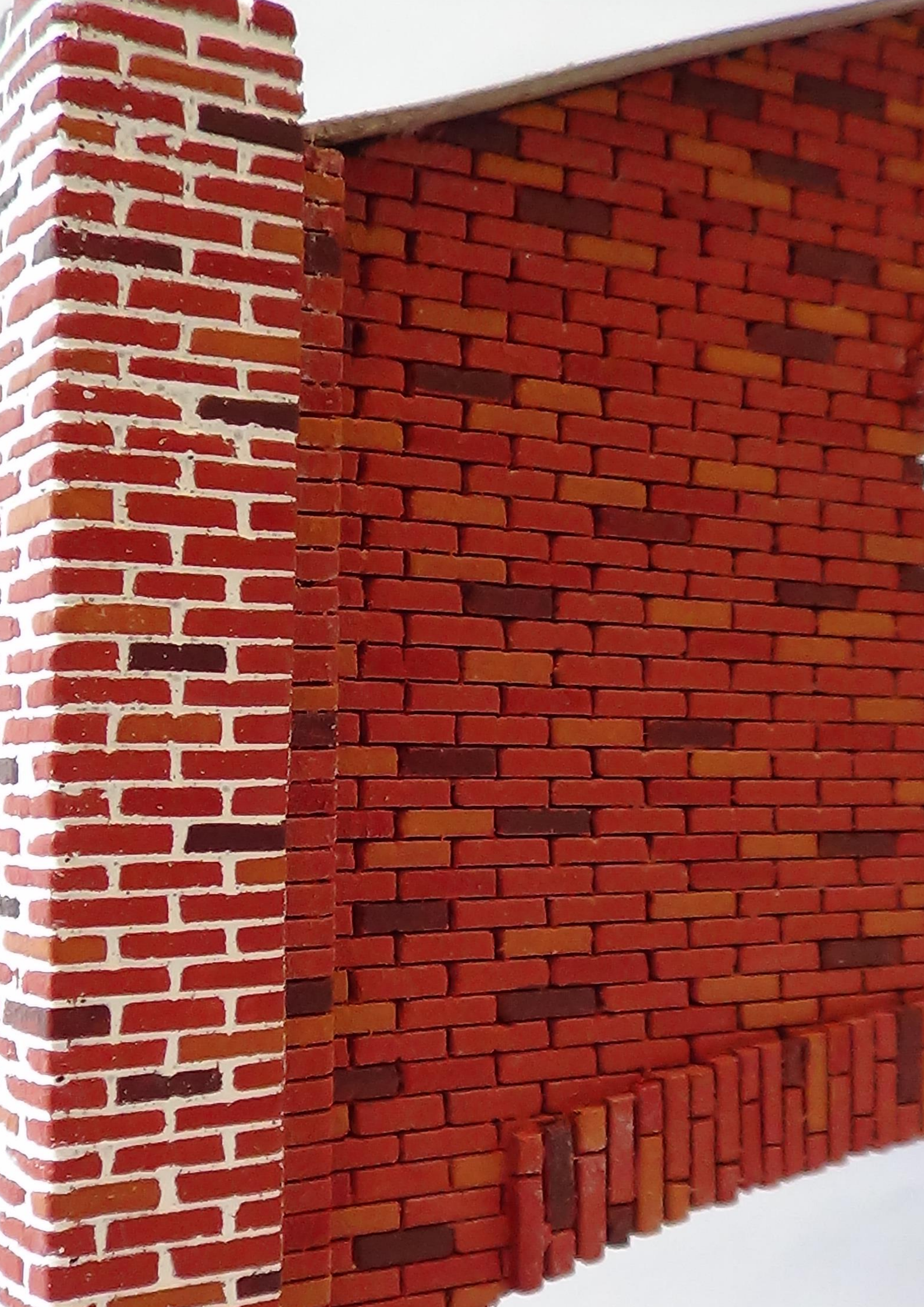




The base painting of the bricks was done with cheap Prismo 2 acrylic paint from Dalbe and a large flat brush, different Vallejo colours (Orange Brown 70.981, Cavalry Brown 70.982 and Hull Red 70.985) were then used to bring some variation to the bricks. Once the façade was dry the joints were made with plaster and the excess was wiped away with a sponge until no plaster was left on the bricks themselves. When the joints were completely dry I found these too white and I applied randomly several washes of dark grey, black and sandy colors on the whole façade to tone down that shiny look. Vallejo Game inks (Sepia 72.091 and Black green 72.090) were also used at the bottom of the façade and in some corners to simulate the accumulation of dirt and humidity.











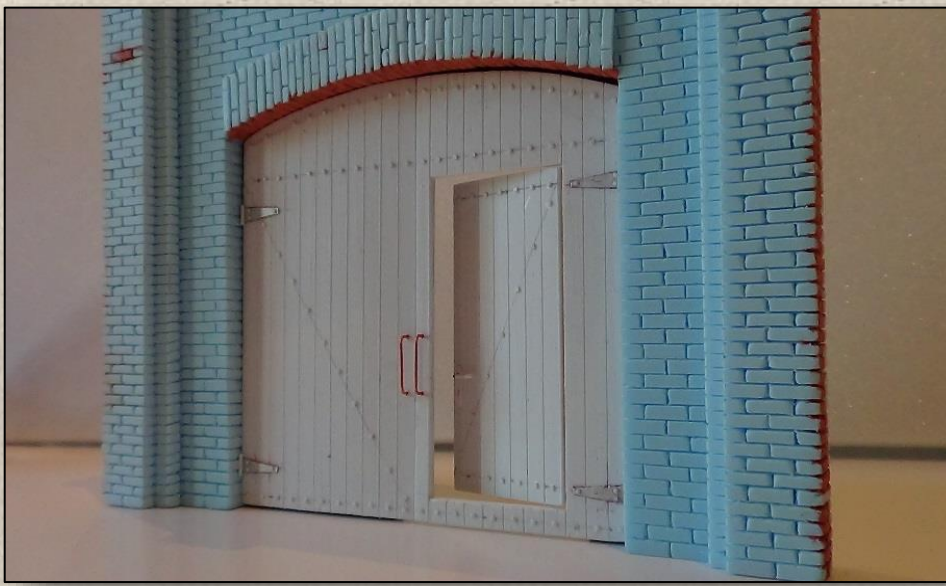
The roof was airbrushed with a mix of different Tamiya paints (Field Blue XF50, Medium Blue XF18, Light Grey XF66 and White X2). The darkest hues were used on the sides of the panels and on the structure lines. Vallejo Foundation White (70.919) was then speckled with an old flat brush to simulate light spots on the zinc roof. The weathering of the roof was achieved with Raw Umber oil paint and odorless thinner. This kind of thinner is, as its name says, almost odorless and much less aggressive than normal thinner.











The third component of this garage is the wooden door. This one is also largely inspired by Miniarts garage door, but I detailed it a bit more. It was made from plastic card that I carved with a pointy tool.

The wooden structure was also made by scratching the plastic surface with the same pointy tool but randomly and always in the same direction (a metal brush can also be used to do this). The hinges were cut from aluminum sheet and pieces of fine round plastic tube, the rivets are made from thin plastic sheet and a punch and die set, the lock from plastic card and the door handles from copper wire.



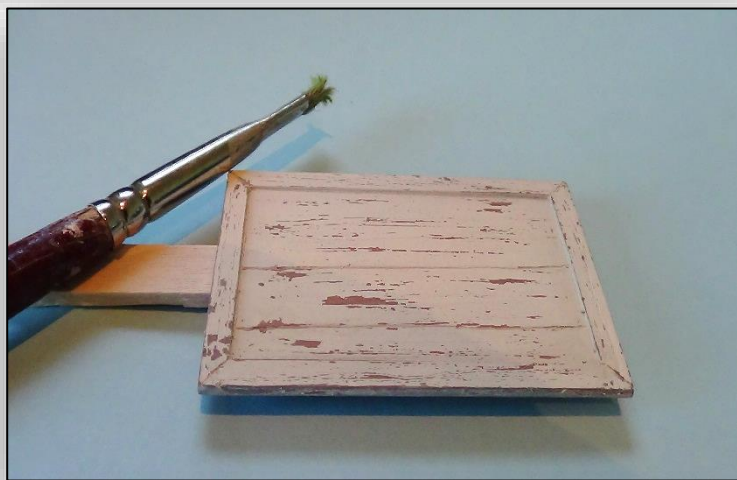
It was not primed, I immediately painted it randomly on the plastic sheet with different colors not mixed evenly. I used here a flat brush and the following references from the Vallejo range: Foundation White (70.919), Deck Tan (70.986), Light Grey (70.990), Khaki (70.988), Chocolate Brown (70.872) and Wood Grain (70.828). The color of wood is not easy to reproduce, and I think this method is quite efficient and fast. Many separate wooden colors exists on the market nowadays but in my opinion, none is convincing if used alone. It's really the uneven mix of different hues that makes the wood appear more realistic. The hinges, the handles and the rivets were painted in German Camo Black Brown with spots of Hull Red and then rubbed with a pencil to give them a light metallic shine. For the weathering of the door I used a wash of Raw Umber oil paint and odorless thinner to enhance the wooden structure. Once dry I used Vallejo Game Sepia and Black Green inks.





The “garage moderne” board is from a Tamiya road signs kit. I completely restructured it and base painted it as the door but with different colors. The colors may vary according to the kind of wood or the age of the wood that we want to represent. For example, old wood will always have a more greyish tone whereas new fresh wood will have a warmer yellowish, brownish tone. Once this base color was dry, I applied a coat of chipping fluid from AK Interactive with a brush and, once dry,

I sprayed a mix of Tamiya White and Buff diluted with water. After 20 minutes I took an old flat brush and started to rub the white paint off the board to make the chips appear. The next step was applying generic dry transfers on the board to write the name of the garage. I used a toothpick to make some more scratches and to integrate the letters better to the board. As finishing touch, I used Raw Umber oil paint as a wash to weather the board.







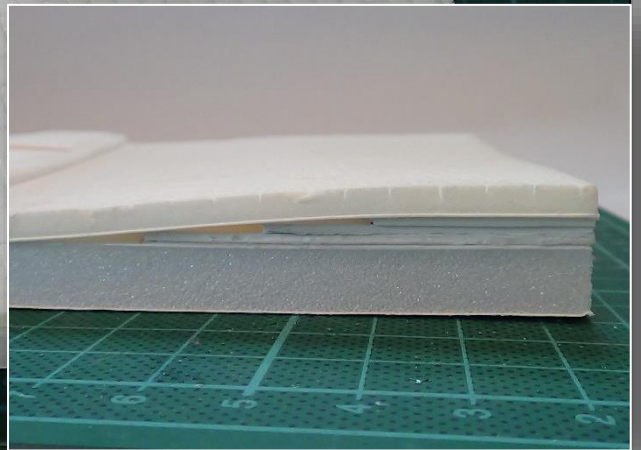
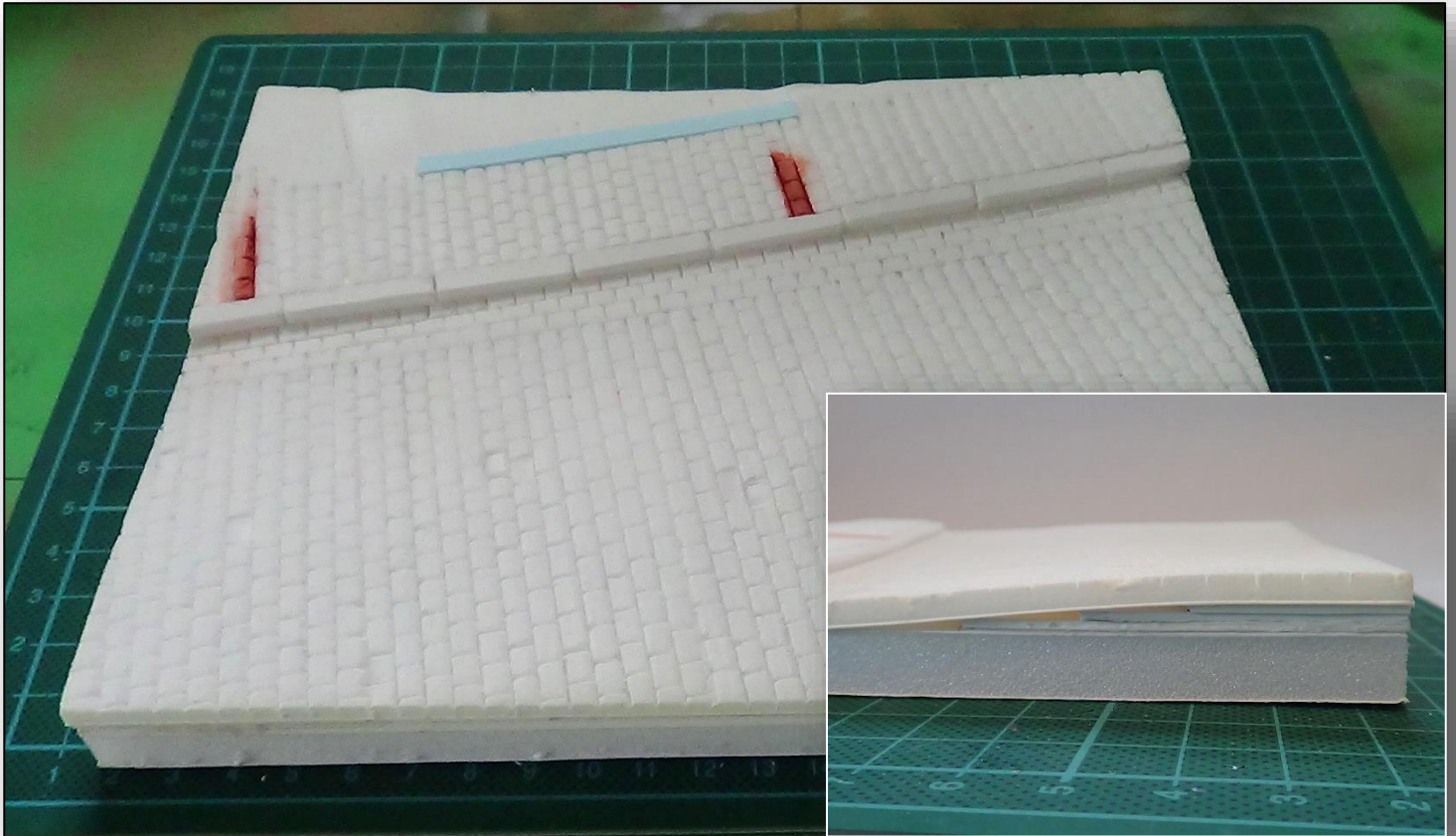
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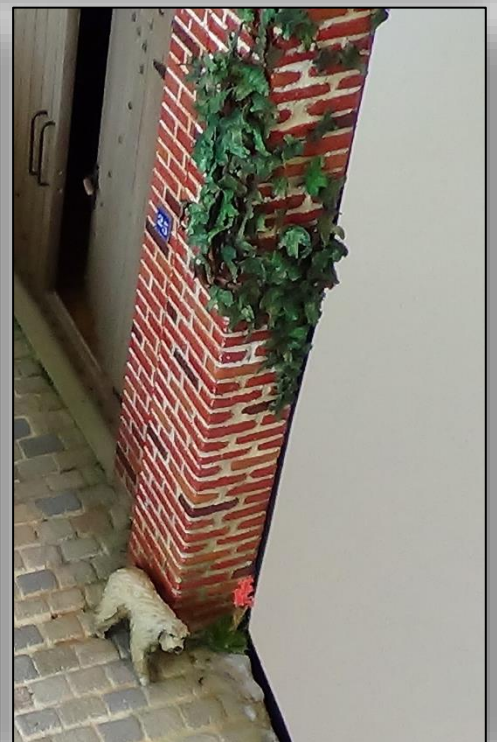
The paved road and the pavement were made with foam board with the same technique that has been used for the bricks. I glued several layers of thin cardboard under the street to give the impression that the center of the street is higher than the part that is near the gutter.

The cobblestones were painted first with cheap Prismo 2 acrylic paint from Dalbe and a large flat brush. Again, different Vallejo colours (London Grey 70.836, Green Grey 70.886, Wood Grain 70.828, Deck Tan 40.986 and Light Grey 70.990) were then used to bring some variation to the cobblestones. A light wash of Black was also done on the whole street and pavement. The joints were made in the same way as for the façade of the garage, but I added more German Camo Beige to the mixture of plaster. The joints were still to shiny and more washes were applied.





Moss was also simulated here and there by using thin colored sawdust glued with diluted PVA glue and pushed into the joints with a finger. I left the small door of the garage open to break the quite stiff look of the façade and I cut a small piece of an old Verlinden reference to imitate the tiles in the inside of the garage. At both side of the building, small pieces of ground were left empty and I made a mixture of plaster, pebbles, pigments and paint to imitate earth to fill in those “empty spaces”. A bit of vegetation was added, I used foliage and reeds from Joefix Studio and grass tufts that I cut from Mininatur’s grass stripes. The red flowers were scratched with pieces of reed white glue and red blossoms flock from Mininatur. The ivy was made with thin dried roots and painted birch catkin.





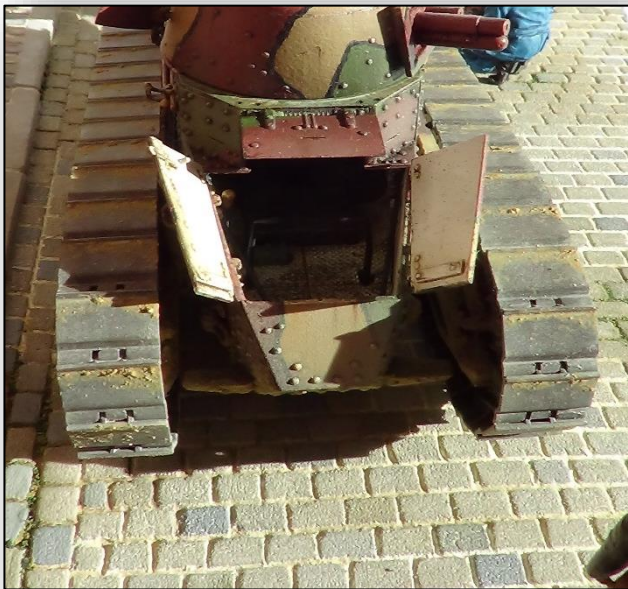
The three figures are in resin, the French tank officer is a gift for subscribing to Steelmasters (a French modelling magazine) and the two mechanics are from MK35. They were painted as I always do, by airbrushing Vallejo black primer followed by the grey primer sprayed from above to keep the shaded areas darker. I always work like this with figures because I feel that it really helps me detecting where I should paint lights and shadows on the figure. They were all painted with acrylics from Vallejo and with Lifecolors Flesh paint set. Once the primer is airbrushed, I always start by painting the eyes and flesh parts of the figures first and then the garments. The satin rendering of the leather jacket worn by the tank officer is a mix of Vallejo Glossy Black (70.861) and German Camo Black Brown (70.822), the shadows are obtained by adding more and more Glossy Black and the lights by adding more German Camo Black brown to the mix. The figures were painted according to the so called technique of “zenithal illumination” meaning the lights and shadows were painted as if the light comes from above. The dog is from Mantis Miniatures and the accessories come from different brands: MK35, Italeri and Miniart. They were primed and painted with Vallejo paints, Raw Umber oil paint for the woodgrain and a pencil was used to give the tools a metallic shine.













Meng did a really good job on this kit, I think it's the best kit ever of this iconic little tank. It doesn't need aftermarket updates nor scratch-building but does need a bit of effort with regards the painting process especially if the hatches and the engine compartment are left open because you will need to plan the painting of the interior during the building. The model is small, and it is preferable to paint it with the running gears loose from the hull otherwise some parts will be very hard to reach with your airbrush or with your brush. These last four years, many WWI figures were released, and I think this is a good enough reason to build a little vignette to display this kit once finished.



*La France avance, Renault accélère.*



# THERE'S ROOM FOR YOU



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# Finding my mojo by Richard Clark





My modelling mojo had taken a sabbatical somewhere around a year ago. Events beyond my control had conspired to drive my desire to build models into virtual oblivion. Whatever I tried, wherever I looked, I just couldn't find any inspiration. And then two of the Facebook modelling groups of which I am a member simultaneously started a Great War Group Build.

Now here's the thing. Apart from Airfix's lovely 1/72 Fairey Swordfish, which is so well engineered it is virtually impossible to mess up, I haven't attempted a biplane – and certainly not a WWI biplane – since I was about 14, and that was getting on for 50 years ago! All those struts and wires; there was just too much to go wrong if you took your eye off the ball for just a second. But I decided that what I needed was a new challenge, and this seemed like the perfect choice. I just needed to select my first subject carefully.

What I ideally wanted was something where the top wing fixed directly to the fuselage, and where the rigging was minimal. After some research, I modified that outline slightly, selecting a model where the interplane struts were moulded in pairs...



I chose Eduard's 1/48 scale Pfalz D.IIIa Weekend Edition. This kit has only four pairs of struts, with each pair being moulded as a roughly U-shaped part, making correct alignment a lot easier. Added to that, and as is usual with Eduard's biplane kits, the lower wing is moulded in one piece which includes a short section of the lower fuselage, so it is nice and easy to set the bottom wing correctly.



Obviously with open cockpit biplanes, the interior is more visible than on pretty much any other type of aircraft. The level of detail provided by Eduard reflects this visibility, but a good paint job in this area pays dividends. Having said that, I didn't want to go to town too far. So I started work on the interior by applying a wood finish to the fuselage sides (although I was advised later – after the fuselage was all closed up, of course – that Pfalz aircraft had a grey-green primer applied to their interiors), using techniques transferred from railway modelling.



After a light tan base coat, successively darker colours are built up by brush, leaving a streaked finish to simulate grain. This method has several advantages. If you don't like the effect you've got you can easily add another layer; you can build the layers up more for darker effects, or simply use different colours to simulate different types of wood; you can use wash techniques to add more depth. When you're happy with the look, apply a few coats of clear varnish before polishing if you want a really smooth finish, although I didn't bother with that in this case; I felt the finish was perfectly adequate for the degree to which it would be visible on the finished model. It does look pretty rough in the photos but, as I say, it is adequate for my needs.

The internal wooden framework was then picked out in a different, darker colour and the rest of the interior assembled, following Eduard's detailed painting instructions as I progressed. The engine was assembled and painted, given an all-over wash using Mig Jimenez A.MIG-1408 'Fresh Engine Oil' and fitted before the fuselage was closed up. Another aspect of this kit which makes it an ideal 'starter biplane' is the rounded shape of the fuselage, which I feel makes it relatively easy to smooth out the join seams, although a small amount of filler helped this process.



I turned the model over to assemble the undercarriage (minus the wheels), taping the struts in place on the fuselage, then gluing the other joints together, allowing it to set thoroughly before removing it to be painted off the model. I also drilled holes for the rigging; the locations for these holes are marked on the mouldings, which is a great idea from the kit designers. At this point I considered the model ready for painting.



Most of my model paint comes from spray cans. I usually start with a grey auto primer, in this case following that with Tamiya TS-17 Gloss Aluminium on the undersides of the wings. These were masked off and the white upper wing-tips and nose band sprayed using white auto primer. More masking, and the rest of the model was sprayed with another auto colour, matt black. Finally I masked off everything but the tail and re-primed this to give a lighter base coat for more of the white. This may seem a strange way around to do this, but it made the masking a whole lot easier. The whole paint job was finished off with a few coats of Tamiya TS-13 Gloss Clear.



Eduard's decals are extremely thin, which is great for settling into and over details, but it does mean they're difficult to move if you don't get them in just the right place first time. So great care is needed in getting them right first time. This all went well enough, right up to the white fuselage bands. I did try cutting the decal in half to apply one side at a time, but even that proved impractical. So I ended up doing what I should have done in the first place, masking them up to spray them, counting myself lucky that I was able to do so avoiding decals that were already applied. I finished the with some Tamiya TS-80 Matt Clear overall, and TS-79 Semi-Gloss Clear on the silver doped wing undersides.





I was right about the struts being fairly painless; this did indeed prove to be a good beginners' choice. I have realised that, provided the model is accurately moulded, most biplane wings can only fit correctly in one position; the strut geometry should ensure that accuracy. The trick is getting everything in the right place before any of the joints set and without it all falling apart in the process! I have seen people using all manner of jigs to help them through this stage, and I may have to investigate such options further down the line, but for a first attempt, this was a good choice. Final assembly of the upper wing, guns and undercarriage proceeded quite painlessly.



Now I came to the rigging. I used the same basic method for all three models in this feature, using EZ Line elastic thread for the rigging wires, tying it around the end of a strut, setting the knot with a touch of liquid CA glue. Next, a couple of small lengths of Albion Alloys' aluminium tube (about 2mm long, using the smallest diameter tube I can thread the EZ Line through); these represent the turnbuckles. Whilst these may not be 100% accurate, they're the best I've come up with – and I recently saw the exact same technique used on an award-winning 1/32 biplane, so I must be doing something right! The thread is then either tied around the next strut, or passed through the pre-drilled holes, and fixed in place with another drop of CA. The turnbuckles are fixed the same way.



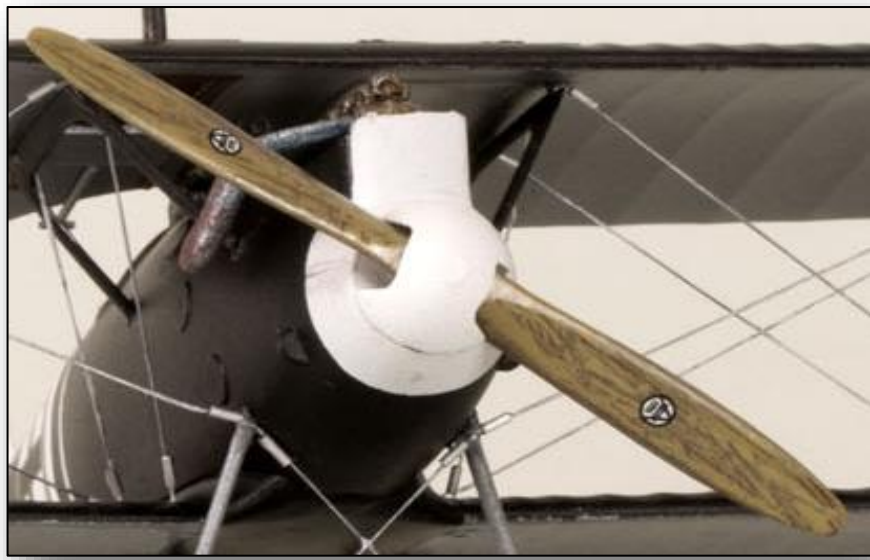


The final touches are the wheels – and it is important to remember that tyres were grey or off-white at this time; it wasn't until sometime in the 1920's that anyone discovered that adding carbon to the rubber compound tyres are made from greatly increases the durability of the tyres – and the propeller and spinner.





My method for painting the propeller is another common factor in these builds. I start with a spray of a dark brown colour, and follow that with a coat of gloss clear, leaving it to dry thoroughly overnight. I then spray each prop blade, one side at a time, with a generous coat of a light tan/yellow shade, flicking the wet paint with a stiff brush lengthways along the blade to expose the darker colour beneath, to create a grain-like pattern. When I'm satisfied with the effect I move on to the next section. This is also allowed to dry before several coats of gloss clear are sprayed. After leaving to dry thoroughly, the finish is polished to a high shine using fine Micromesh polishing cloths. If you want a really shiny finish, buff with toothpaste on a soft cloth or cotton bud (Q-tip)!







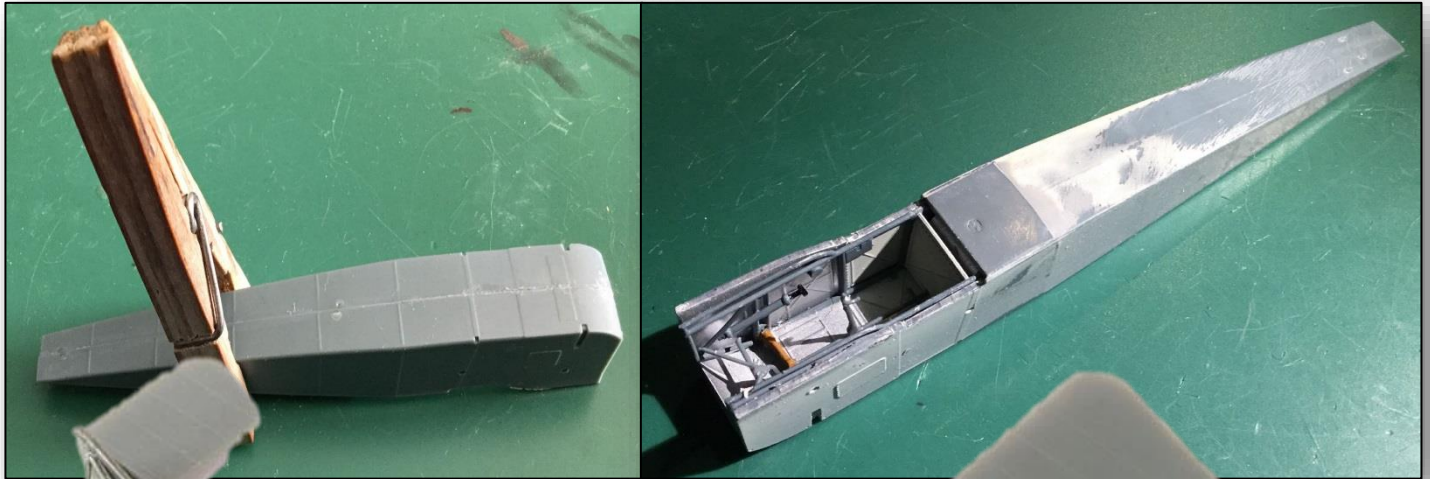






For my next choice, I wanted something with more challenging rigging. I chose Eduard's 1/48 Fokker E.II because, while its rigging is undoubtedly more complex, it is at the same time easily accessible by virtue of being a monoplane. The rate of development of aviation technology in WWI was truly astonishing; a new design might be quite revolutionary, yet could be obsolete in a matter of months, if not weeks. In an era of biplanes, a monoplane was one such technological leap, and so successful was the E.II for its few months of glory that it became known as the Fokker Scourge.

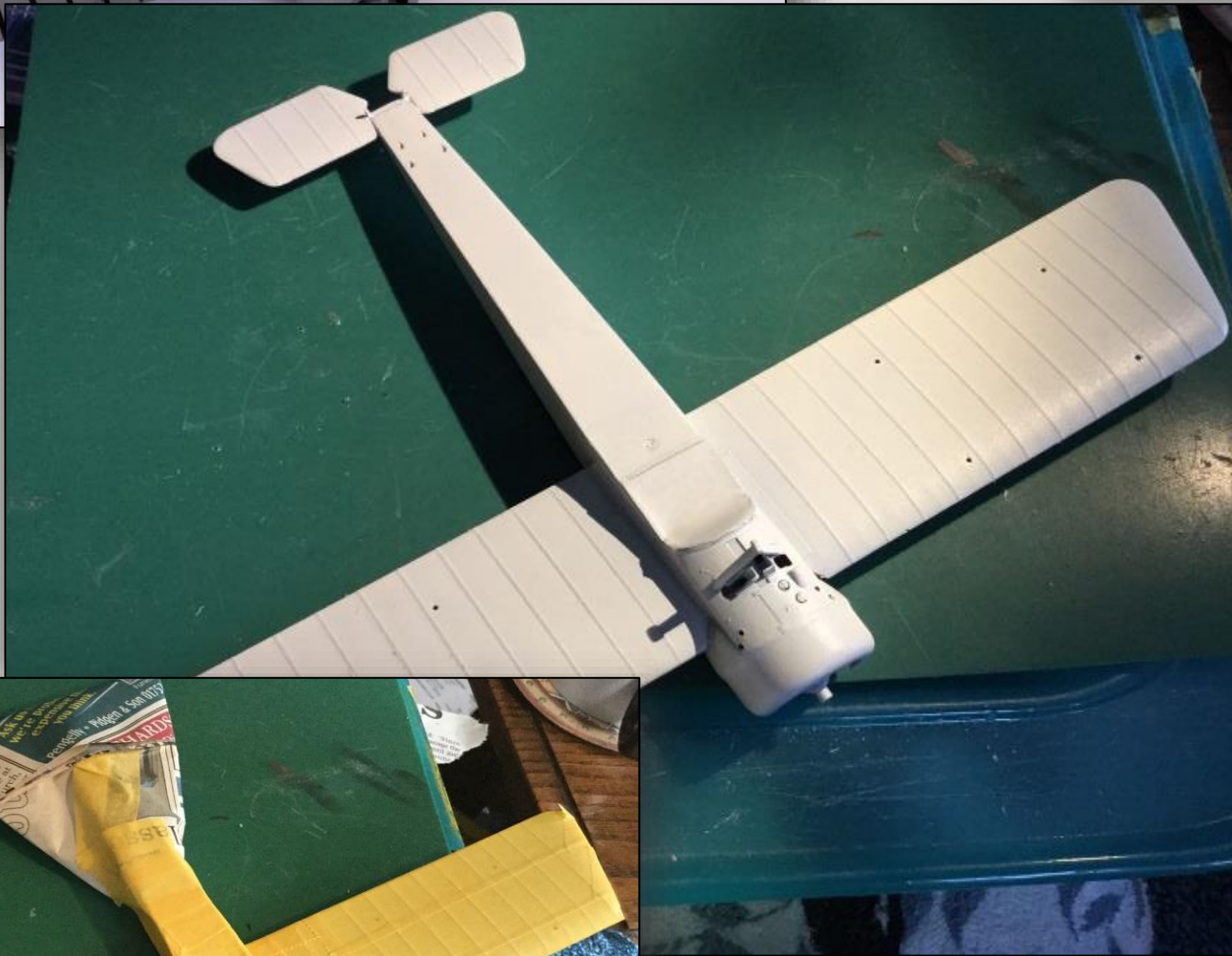
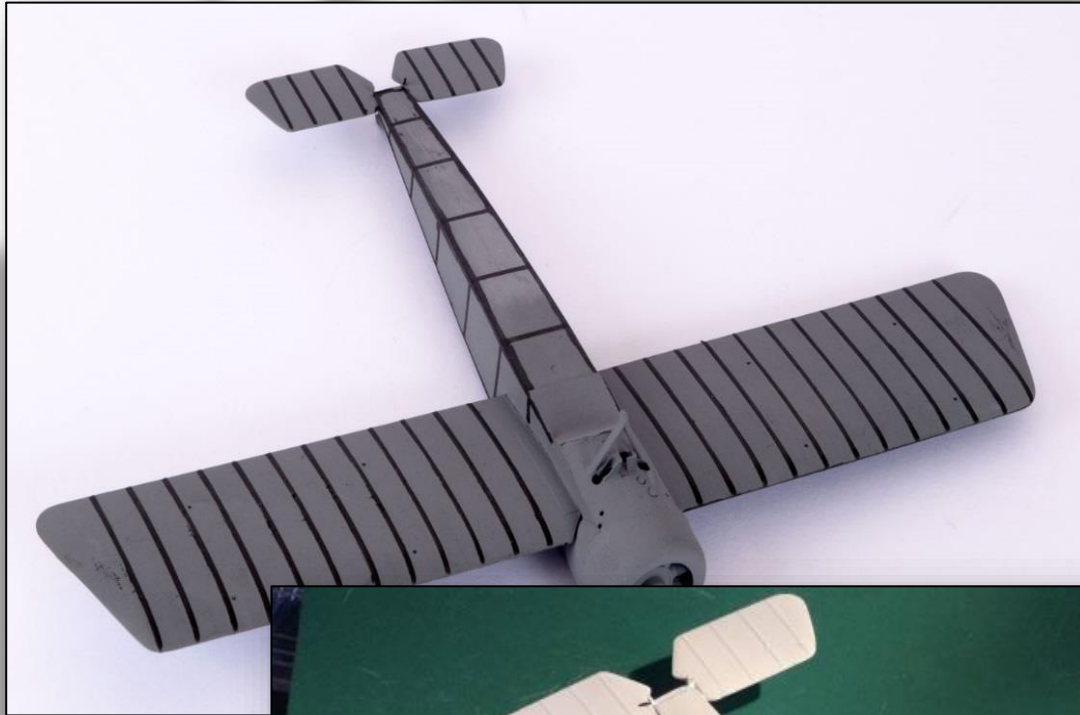
In addition to more complex rigging, I tried a couple of new techniques on this model, starting inside the cockpit where I applied plywood-effect decal from Print Scale. This material required a bit of practice and I really should have tried on a test piece first. But there you go, I always learn better the hard way!



I found the fuselage rather problematical in closing it up around the cockpit interior, having to glue it section by section. It also took a fair bit of filling and sanding, and I wish Eduard had made the joins run along the corners rather than down the middle of the upper and lower flat panels. But on the plus side, being a monoplane it can largely be built up before painting. I left off the rudder to make painting it easier, having chosen the scheme in which it was to be white. Again, holes for the rigging wires were pre-drilled.



I tried a version of pre-shading to emphasise the rib effects, by simply picking out the ribs after priming with a black marker pen. I had sanded away most of the raised rib detail around the fuselage before priming, as reference photos indicated this was nowhere near as pronounced as Eduard's rendering of it. I used Tamiya TS-7 Racing White to represent the 'Sail White' quoted in the instructions; I think it works well, and the pre-shading experiment also gave a satisfactory result.





The TS-7 needs no gloss coat, so once it was dry it was masked off and the forward fuselage and engine sprayed TS-17 Gloss Aluminium; this did then receive a couple of coats of Gloss Clear. Once the decals were applied the masking was reversed (fortunately there are no decals on the bare metal areas) and the wings, fuselage and tailplanes given a coat of Matt Clear.



As with the Pfalz, I assembled the undercarriage such that it could be removed for painting, then fixed to the model before commencing the rigging. I was able to use longer lengths of thread on this model, which made the job a little easier. I used some Albion Alloys 0.2mm nickel-silver rod for the wires leading to the forward fuselage, simply because it was easier to use wire rather than elastic thread for these sections. Finally I used 0.1mm n-s rod for the rudder and elevator control wires as I feel the finer gauge wire looks better here.











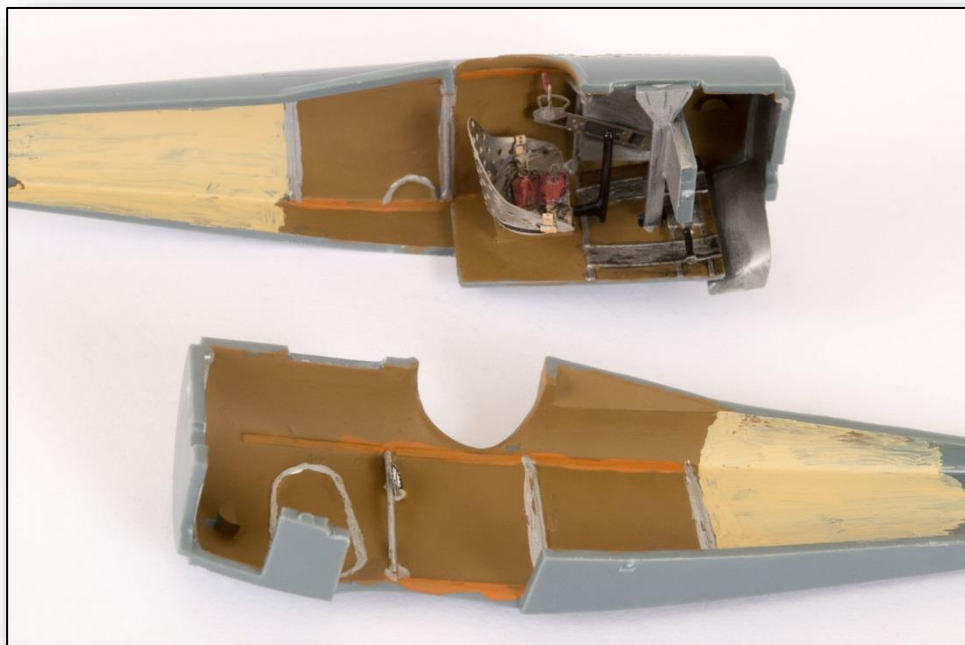




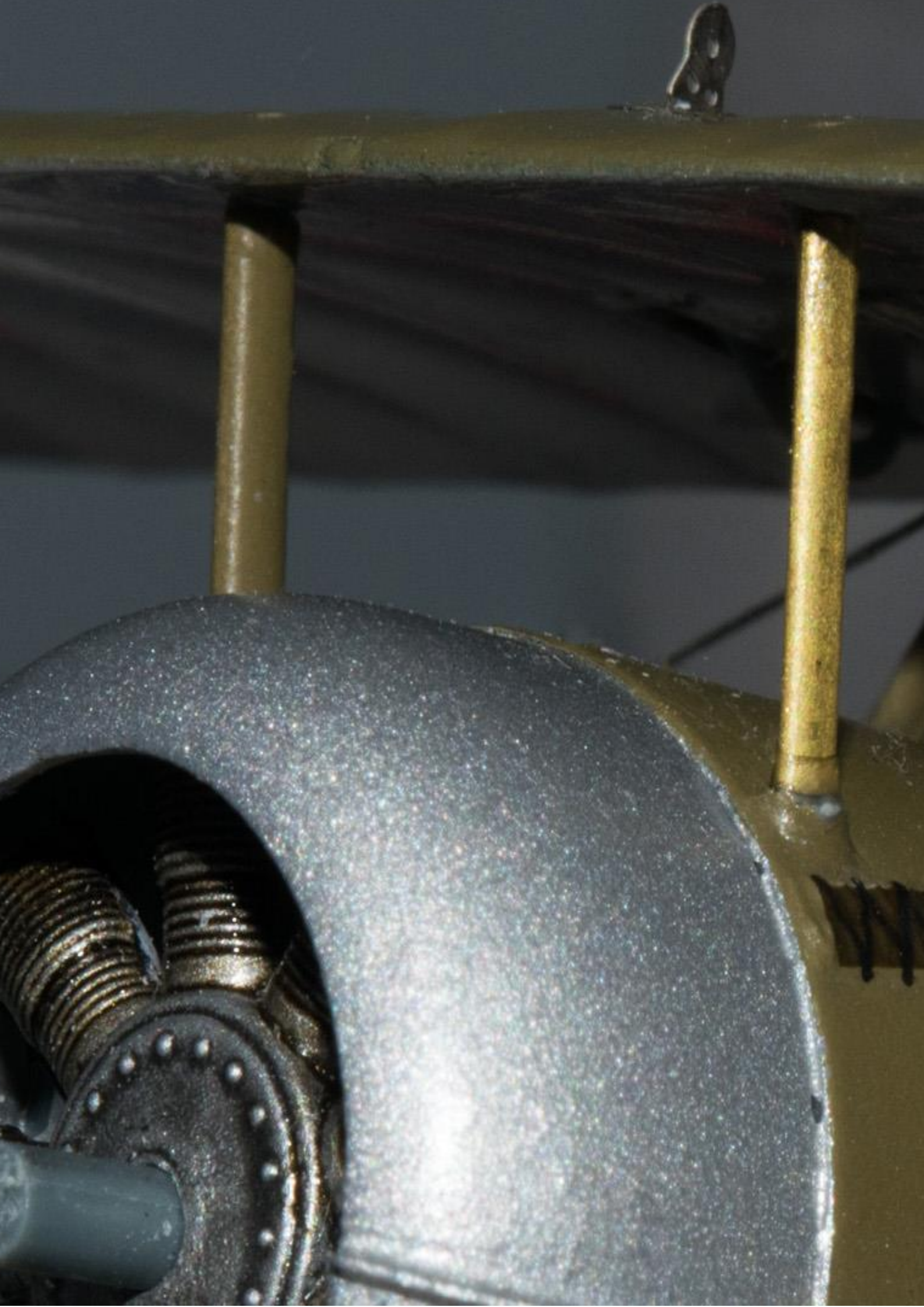


With growing confidence, I moved on to the third model in this trio of First World War models; another Eduard 1/48 scale, the Profipack Edition of their Nieuport Ni.17. Being a Profipack Edition, the kit includes etch, masks and a greater choice of marking options. This aircraft features an upper wing entirely supported by struts, although the rear cabane (fuselage-to-wing) pair form an inverted 'V', giving a set datum point which helps in aligning everything else.

I decided that not so much of the interior was likely to be visible, so I freely admit to taking less care in this department. I did do my best with the most visible parts; the area around and in front of the seat and the seat itself, which is very nicely rendered in photo-etch. I found this fuselage closed up much more easily, although it still needed some filler and sanding work, particularly along the underside. With the fuselage was finished and lower wing attached, the engine was painted and fitted, and its cowling added. There were a couple of etch strakes to add either side of the cowling, which were a bit fiddly; I fixed them with a drop of liquid CA glue. With this model I decided I could add the undercarriage, apart from the wheels, before painting.









I also decided I could fit the forward cabane struts as long as I was careful how I handled the model. This was a mistake, as will become clear. But there we are; I stopped up the various openings and orifices with bits of foam, and got the primer on. The undersides were sprayed Tamiya TS-17 Gloss Aluminium and masked off, working carefully around the undercarriage struts. I worked my way through a collection of shades of green for the upper surfaces (on test pieces, you understand!), eventually settling for AK Interactive AK1025 Olive Drab, as the closest match I could find to the shade on Eduard's instruction leaflet. How accurate that is, I have no idea, but general opinion online seems to agree it looks pretty good. Again, this was finished with a couple of coats of TS-13 Gloss Clear before applying the decals.

And at some stage in all that, I dropped it. Twice. And lost one of the front cabane struts. So I had to replace the lost strut, which I did using a length of Albion Alloys brass tube, with a piece of brass rod inside it to prevent it flattening completely, squeezed into shape with some smooth-tipped pliers, cut and carefully filed to length. Both the front cabane struts were refitted once the upper wing was on and set, which is what I should have done in the first place.

This was another one with fairly simple rigging; I feel I'm getting the hang of it now. I'm working my way up, through steadily more complex models. I have a few ambitions in mind, starting with the S.E.5a flown by Billy Bishop V.C., after discovering he died peacefully in his sleep the exact same day in 1956 when I was born – and that has some rather more complex rigging. Then there's Roden's 1/72 Curtiss H.16 for a real challenge, and I've got my heart set on an Airco D.H.2 Gun Bus. But those are for another day and, who knows, maybe another article?









# Letter's to the Editor

## Northgomery School Budget Is Depleted

It was when today I read a complete account of public school in the town, which was a great relief to me, that I was struck by the fact that the budget of the school was depleted.

The school was depleted of funds, and the school was in a state of financial distress. The school was in a state of financial distress, and the school was in a state of financial distress.

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## Today

Today is a day of great joy and happiness. The school was in a state of financial distress, and the school was in a state of financial distress.

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Letters to the Editor, to be considered for publication, must bear the writer's name, address and phone number. Names will be withheld if the writer so requests. Please keep letters brief. The Editor reserves the right to cut them.

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## It's Scary, but They Do It Anyway

My substituted copy of today's paper completely failed to show the editorial cartoon on the subject of "an American bank closing after the collapse of the U. S. Air Force plane in Spain."

The subject is not humorous. It reveals in a single way -- with the use of several questions that -- the effect to the U.S.A. is significant and great. It leaves a deep, every day of the year. But it also reveals dramatically the conditions prevailing under the editor.

Remembered of learning about possibilities of financial, and other conditions such as the which recently happened, even if a possibly worse one.

The editorial shows a complete disregard for the fact that the school was in a state of financial distress, and the school was in a state of financial distress.

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## There Are More Than One Liners

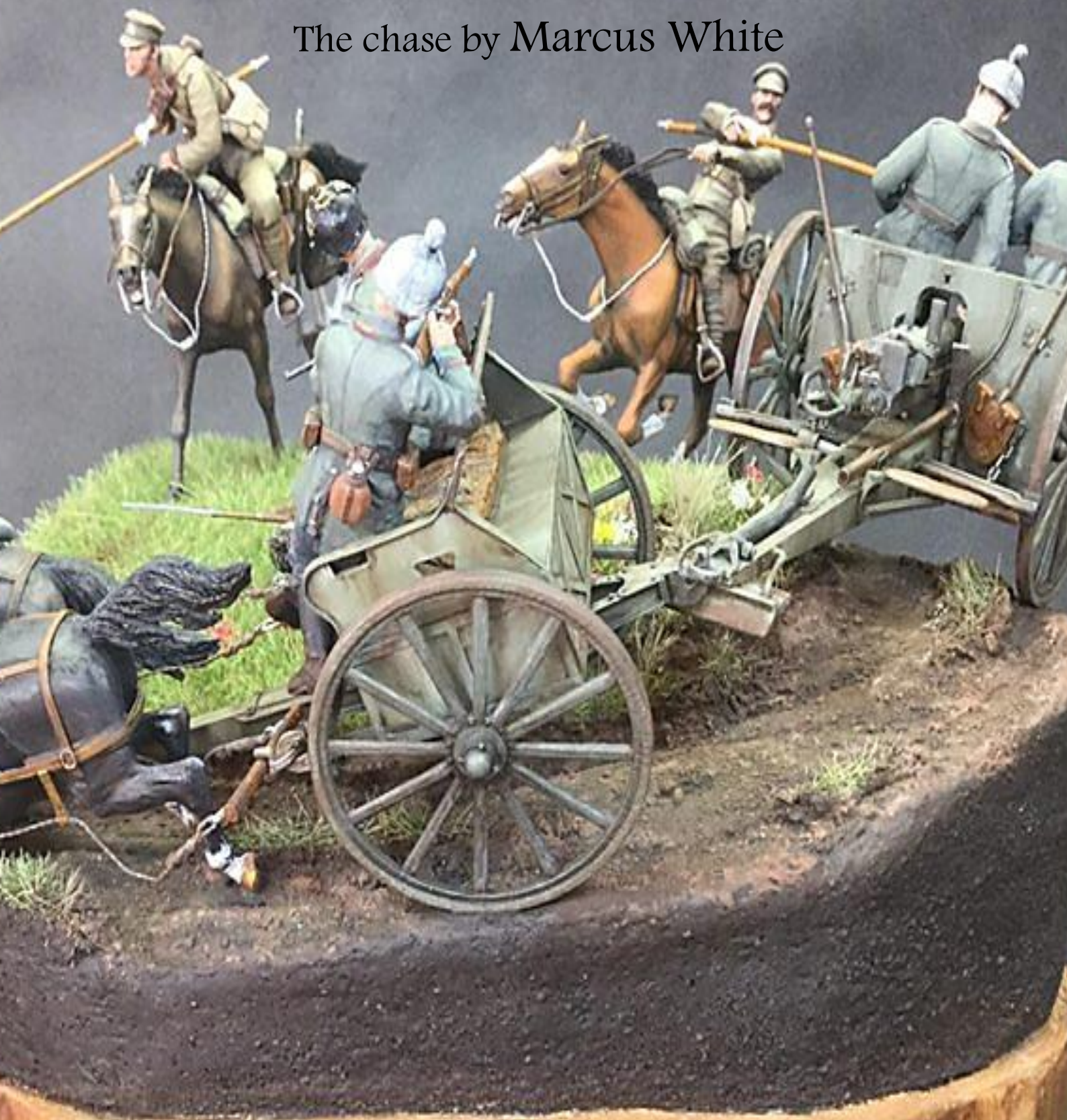
May I request that the school be in a state of financial distress, and the school was in a state of financial distress.

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**It's not the old days, you can email your article in**  
**magteam123@gmail.com**



The chase by Marcus White



## **“The Chase”**

9th Lancers at Elouges  
Battle of Mons - 1914



## 9th Lancers at Elouges Battle of Mons – 1914

1/35 conversion and scratch build to recreate a scene from 24th August 1914 from the battle of Mons only weeks before the stalemate and hellish nightmare of trench warfare began. The 9th Lancers of the British BEF take on elements of Von Kluck's 1st German Army. The First Victoria crosses were awarded to the 9th that day, it would be the last time Lance on Lance engagement took place a relic of previous wars to be replaced with mechanized war.

### The Inspiration

I wanted to create a compact action scene depicting the battle, taking inspiration from the oil painting "The First VC of the European War", 1914 by Richard Caton.

For my scene I wanted to show the Lancers chasing down a German Field gun attempting to escape the battlefield.

The display wooden base is supplied by my uncle who is a talented wood worker, choosing an oddly shaped tree cross cut seemed a logical choice for a compact diorama, giving an irregular organic shape but big enough for a 360-degree viewpoint.

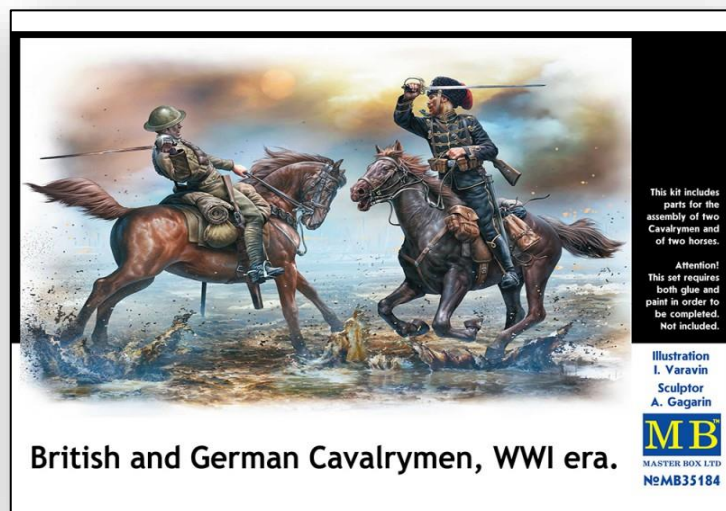




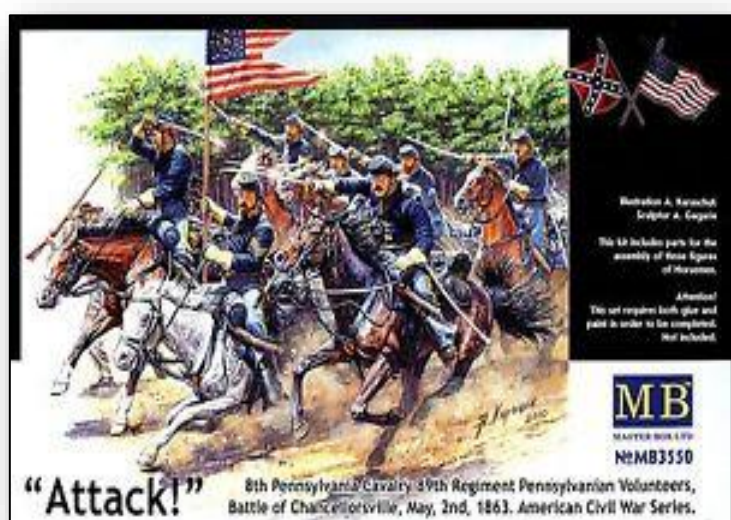
## Kits for the build



Emhar German WW1 Artillery with 96 n/a 76mm Gun EM33504



Masterbox 1/35 35184 British & German cavalrymen WWI



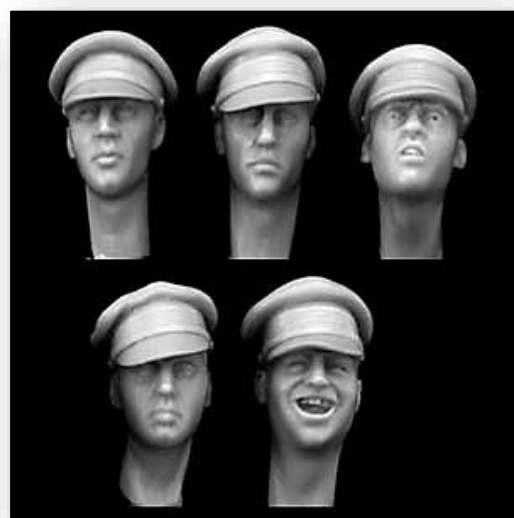
Masterbox 8th Pennsylvania Cavalry 3550



ICM 1/35 German Infantry 1914 35679



ICM 1/35 British Infantry 1914 35684



Hornet Head set HBH13 / HH38 / HH30





## Tools

Main tools, Scalpel, tweezers, super Glue (Thick and thin), Metal rulers, Micro drill, sanding sticks/sheet, cocktail sticks.

## Material

Styrofoam (blue) , Styrene sheet (white), Styrene rod and bar. PVA (White Glue) Grass Mat (late summer field), Tamiya thin, liquid poly, Metal rod and wire. Green stuff (Blue/Yellow) Kneadatite. Magic sculpt epoxy putty, Lifecolour acrylics, Liquitex inks, Tamiya Acrylics / x20a thinners, Winsor & Newton oil paints. Isopropanol (ISO 99%) for washing brushes and cleaning. Polyfilla (spackle) powder.

## The Build

### *The Initial Scene.*

When starting a new diorama I like to work fast and get the initial design layout created in one session, the idea gets refined over time but gives me a really good idea of composition and opportunities to develop or enhance the scene, it's an important process as it puts me in the position of the viewer.

I wanted the field gun team trying to escape the British Lancers, presented on a slight incline, it promotes the tension in the scene showing the predicament of the chase.



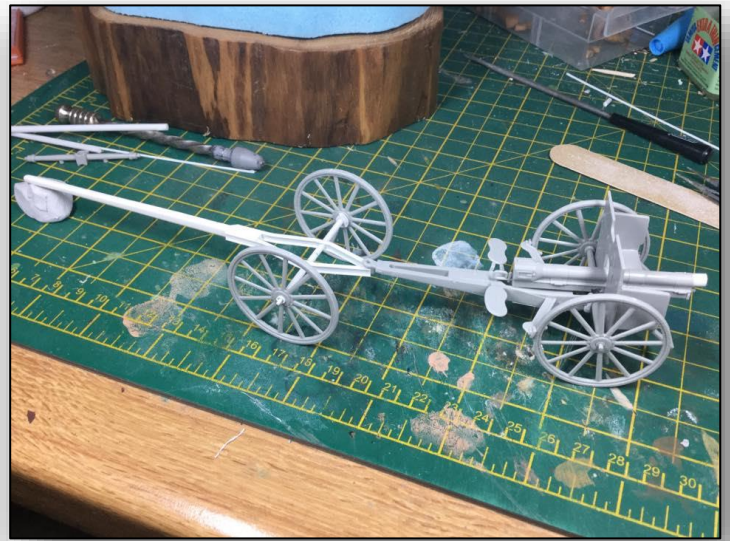
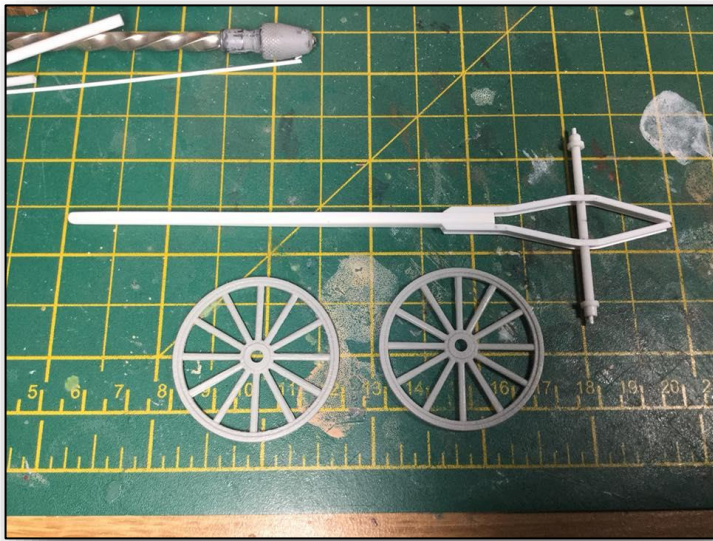


A field Gun would be pulled by six horses, the compact scene created some challenges for the action I wanted to show, so to add a level of accuracy I showed the limber coupling broken, the first four horses had previously run away making the escape for the remaining gun crew a harder challenge.

Styrofoam blue sheet was cut around the base then sanded into shape, I used a large kitchen knife to shape the surface, then sanded to remove cut marks and rough edges.

The Gun (Emhar) was built up, the kit is very simple in construction, knowing I needed to detail it for the initial scene it was held together with White Tack for the initial composition.

The Limber (apart from wheels) is a scratch build, when it comes to scratch building I do most by eye. For the initial build I needed to make the axel so I could see the size and position of the gun in relation to the horses in the scene.



The Horses were taken from both of the Masterbox sets, swapping the heads and tails for personal preference rather than following kit instructions. Most of the horse gear has to be scratch built so I don't tend to worry about the saddle and other detail at this point in the build, the overall look is what I'm going for.



The figures for the scene are from the Masterbox and ICM kits, using Hornet heads to give personality and reflect the tension and drama in the scene, so for the rear crew of the gun a frightened and shocked look is appropriate, defiance from the German officer seated on the limber and determination of the Lancers who are coming in for the kill.

The figures are reconfigured from the torso, changing their overall position; then legs and arms are cut and repositioned by micro drill/pinning into a new look. Depending on what the figure is doing they can look quite odd out of context when painting.

Using Cocktail sticks to hold the horses and gun in place it's a quick way of visualising the final scene at a very early stage, altering the figure position to suit the scene is very important before freezing them into their final position, so at this point I use the repining as an opportunity to slightly move arms and legs on figures.

It's important to spend a lot of time looking at the scene at this point, I can sit for hours viewing the diorama from multiple angles working out next steps.

At this point the Lances are cut lengths of Styrene rod, using scaled length dimension from the real thing, again detail likes this helps with positioning.

Technically the biggest challenge was making the Gun Limber sit in the scene comfortably without looking exaggerated in the turn, then positioning the connecting Lancer with the German Gun crew figure, the angle and feet position of the lancer's hoofs are critical as all the elements are connected with little margin for error.

To make sure the Gun, Limber and horse would work in the final scene the touching surfaces were marked and a length of wire inserted into the base to mark the spot.













## Detailing the base

The Blue Styrofoam is fixed to the wooden base by first drilling a series of holes into the wood, inserting and gluing a number of half cocktail sticks. Then applying white Glue to the connecting surface of the foam and carefully pushing onto the base. The combination of glue and wooden stakes hold the foam firmly in place.

Before doing any further work on the base it's a good idea to protect the presentation part of the base with masking tape, don't be tempted to remove this till nearing the completion of the build.

When the base was dried to the wood I mixed up Polyfilla and PVA glue into a thick paste, this is then liberally applied and smoothed by dipping a pallet knife in warm water as its drying, a bit like icing a cake. After drying the sides of the diorama filler covered base are sanded smooth, helping with final look and finish.

Halfords Grey Primer is applied with several coats before

Halfords Matt Black is sprayed as coating, all from rattle can.

Before making the mud roadway I added the grass area using Grass Matt cut to shape and stuck to the base with permanent spray mount, this job can be quite messy. As the Grass mat comes attached to a thin foam layer the edged of this are exposed so with more Polyfilla/PVA and Thick superglue I built up the road section, adding wheel grooves into the road way.

Dried earth and debris was glued to the roadway and flowers and poppies added to the base.

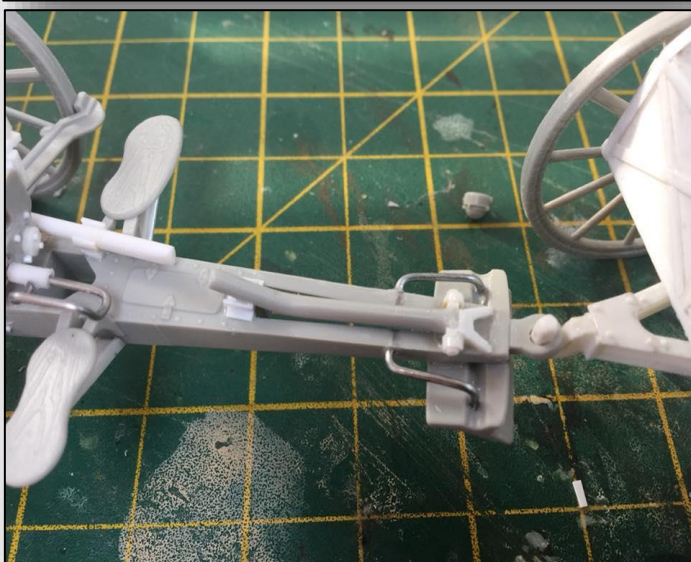
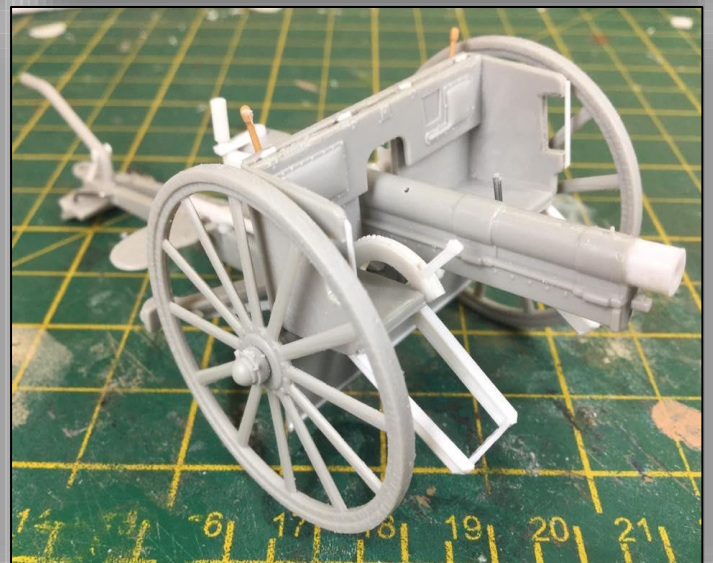
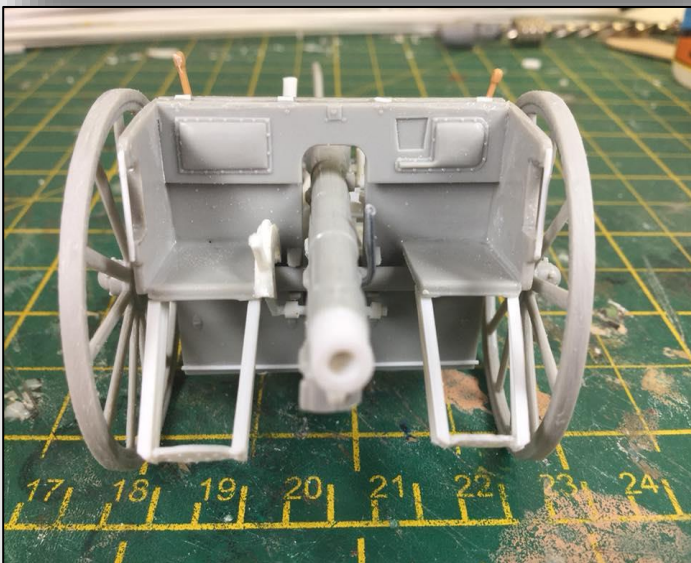
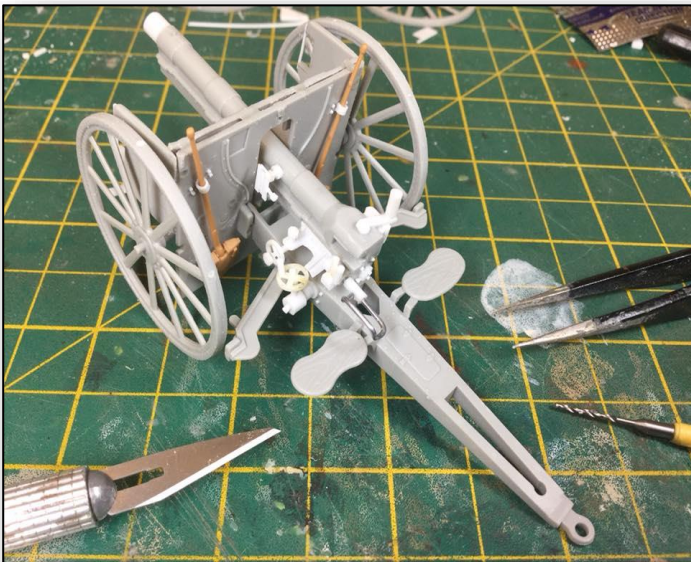




## Detailing the Field Gun

The German Field Gun by Emhar is very basic in construction but nicely moulded and good foundation for scratch detailing. When scratch building it's a good idea to speak to the experts and get some good reference images, contacting a fellow modeller Edwin Tanios who runs the Artillery Facebook group was a good move, he sent me a load of really good images of the German gun and tips on building that particular Artillery piece.

All the white parts and metal were scratch build from photographs of the real gun supplied, with shovels being added from the ICM German figure kit.



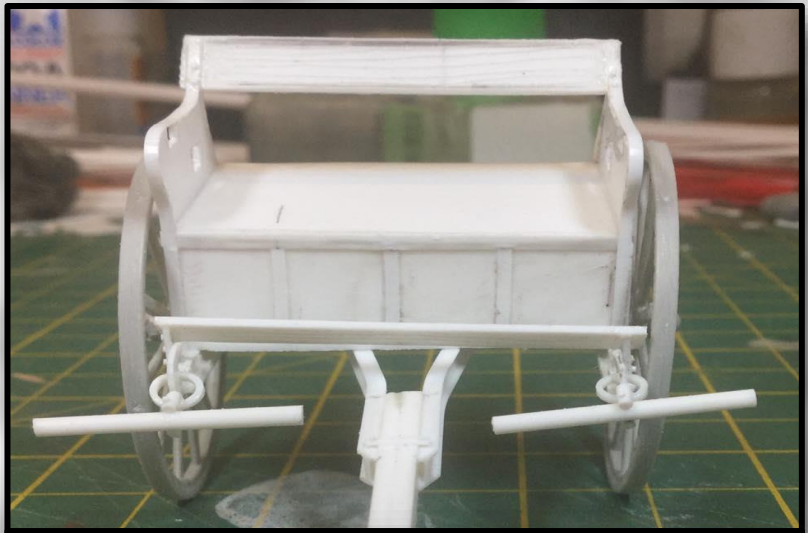


## Making the Limber

The Limber for the Field gun is not available to buy commercially, I wanted to show the gun in transit being pulled by horses, so leaving out of the build was not possible.

Using a second set of Field Gun wheels I scaled off these with some plans found on the internet, The profile of the wheels were included on the plan so I scaled the image on my iPad, placing the wheel on the screen then screen shot the image to have a working scale reference, by eye and rough measurements I made the Limber from Styrene card, rod and bar.

The hardest part in building the limber was the hand rail that runs around the frame edge, this was fiddly as very thin card was needed to complete.





## Painting the Gun

The Field Gun was first primed then airbrushed (AB) Matt Black in Tamiya then AB in various Tamiya Greens from dark to light, thinking how light would affect the aging process.

Weathering was applied in Winsor & Newton Oils using the Dot Filter approach, where dots of random colours are applied then pulled vertically using a broad soft brush soaked in artist's turps to simulate how rain and grime would run.





## Building the Horses

The running horses come from the Masterbox sets, they are lovely base kits but do need some work to make them come to life, horses used for pulling have lots of straps and fixings, like bridle, halters, reins, bits and harnesses all designed to spread the load across their back using the heck of the horse and breastplate as the anchor and load point, the horse tack for the model was all scratch build from thin Styrene sheet, wire and Green-stuff.

Being a plastic kit some of the detail in the horse hair get lost in the mould process, so I use a hot knife to re-sculpt the hair, for me this is a necessary process that really improve the finished look.

The Blankets and collar and baggage (Green) were scratch made from Green-stuff / Magic sculpt.









## Painting the Horses

The Horses are painted 100% Acrylics using a Matt Black base from Tamiya then various browns and yellows from Lifecolour range to building up the colour to distinguish between a Chestnut, Black and Bay with the appropriate coloured socks and hoofs for the coat. Some modellers paint horses in oils however I find this media a little thick to work with at 1/35 scale, using very thin filters of acrylic allow the subtle build-up of colour tone.

Using images of real horses it is possible to colour the horses paying particular attention to muscle structure and direction the fir sits naturally.

Liquitex inks being gloss were used for the eyes and muzzle.





## The 9<sup>th</sup> Lancer build and painting

The Lancers were made from Masterbox and ICM 1/35 scale figures with heads replaced with Hornet having better detail and expression and variety, the soft cap (with chin strap added) create a classic look and head wear of the early WW1 British cavalry rider. Some hands were replaced with Hornet.

Cutting arms and legs and using small pieces of plastic card give stability to the re positioned figure before filling and sculpting with Green Putty.

The Lancers were painted with Lifecolour skin tones and WW2 British Soldier sets, changing the colour tones toward the brown the only difference from WW2 uniform colour.

One thing that has improved my painting is making sure the paints are super thin, use a good quality Sable brush larger than you think you need, keep a good point to the brush and clean between application and dry before using a new colour.

When the High and low lights are added for 1/35 scale it's a good idea to dark line the details on the figure uniform, this makes detail stand out, over the top for larger figures but for the viewer of smaller scale models seems to work well.

The Lances were sculpted from Styrene bar and foil from a wine bottle then painted in Tamiya acrylics, the wood effect of the bamboo was simulated using a top coat of Tamiya clear orange.







## The German Gun Crew

The German Field Gun crew of 1914 all wear the classic Pickelhaube helmet of the time, the rounded point distinguished them from other military units. To make him stand out sitting on the Limber I added facing details to the officer Haube.

The figures were cut and repositioned according to the drama in the scene, again replacing most of the kit heads with Hornet to get the expressions and reactions to the people being chased, definitely fighting back against an attacking force.

Details and guns were added from the ICM figure set. The Crew were painted in Lifecolour and Tamiya acrylics, the hardest part doing the red piping stripes on the tunics.





## Final Composition

The final scene can be viewed from multiple angles hopefully capturing the drama of a chase and dynamism of the battlefield at Elouges.

















# THE CHASE





# Passchendaele



Per Olav Lund



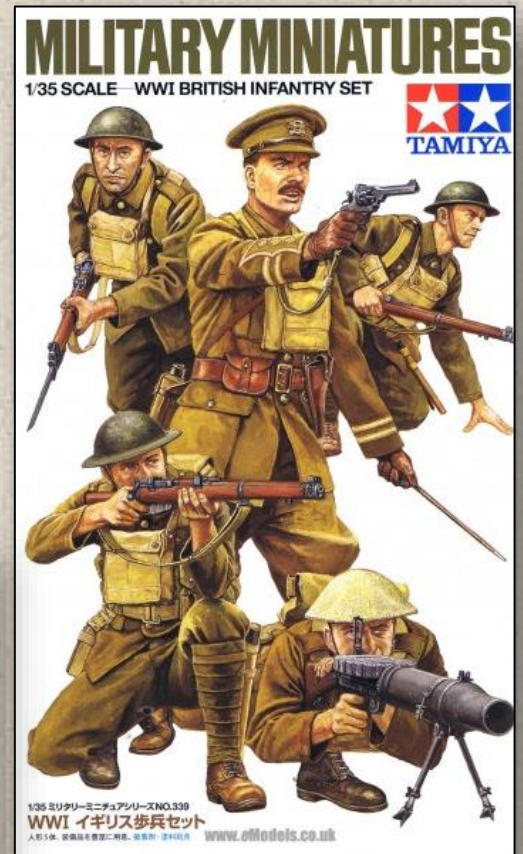
The Battle of Passchendaele, fought July 1917, is sometimes called the Third Battle of Ypres. For the soldiers who fought, it was known as the 'Battle of Mud'. Few battles encapsulate World War One better than the Battle of Passchendaele. Passchendaele was a very costly battle both in men and material, for the sake of a few kilometres, the British had lost 310,000 men and the Germans 260,000.

The Passchendaele diorama scene itself came from imagination so does not depict an actual event or connection to a specific incident or photo from the battle, I wanted to capture the essence of the battle in the work.

## Tools and Kit

I use general model making tools the same as most modellers except that I am fortunate to have access to a laser engraver at work, a fantastic tool for making your own parts like i.e. crates, boxes etc all useful for creating original and unique parts for the diorama groundwork.

Painting is completed with brushes and airbrush (I use airbrush mainly on the vehicles, never on the groundwork or base).





## The Tank

The Male Tank in the scene is the MkIV in 1/35 by Tamiya, I added some brass Lewis MG guns from Aber and some track grousers from Panzershop. I was lucky to get this kit from a dealer long before it hit the shops; it was a sample from Tamiya, no regular box, light grey plastic, and no electrical engine.

The Tank was painted with Tamiya paints and weathered with different washes, chipping and pigments. No special tricks or secrets. John Tolchers Emhar Male Tank was a big inspiration.





## Equipment and Figures

Most of the personal equipment and weapons are from Tamiya's British Infantry WW1 set and some other parts are from the ICM weapons set. The brass helmets are from SKP models. All wooden ammo boxes are made by me with the laser cutter. Some of the equipment on the Male Tank roof are resin items from Resicast.

The figures are mostly scratch build, using some parts from different kit sets like naked legs, arms with heads from Hornet to give individual expression and personality.

Some of the figures are reconfigures and sculpts using Greenstuff and Magic-sculp. The pale/beige putty is a cheap fast curing putty bought in an auto repair shop. The fast curing makes it perfect for some type of work.













The putties added to the soldier's lower leg as seen in the work in progress images are Tamiya tape.

Painted using the Vallejo Acrylic colour range.

### The Ground work

The base for the groundwork is made from Styrofoam insulation plates cut to shape to depict the topography of the Passchendaele battle field. The groundwork is a mix of Sculpamold, white glue, acrylic paint, flower soil and sand/rocks all mixed together, this is mixed into a thick mix and spread onto the base in small areas at the time.

When dry the base got various washes made of pigments and oils. I always add small areas of groundwork to the base at the time. Working like this gives me more control and time to pay attention to all the small details. The railway parts in the scene are all scratch build. A sleeper from balsa and the rail is a piece of brass from a model railway shop. The small trolley is made of scratch build wheels and different wood strips.









The tree stumps are from my garden, made the bark with putty and painted parts of the tree with crackle paint to simulate burned wood. The base is wrapped with picture canvas. The stained and dirty look is made with coffee, with different pictures/text laser engraved on using a laser machine at work. (I work as an engraver and have access to a laser engraver) The canvas was attached to the base using double sided tape.

The Diorama has been shown at SMC in the Holland, and at the Shizuoka Hobby Show in Japan.















*A lie in hell.*











# Eduard 1/48 Airco DH-2 – 1/2 By Tim Hedworth

To say I was a little worried would've have been an understatement. This Airco DH-2 would be only the second biplane I've attempted. Another Eduard kit, a Sopwith Camel had to be rescued from the bin after a disaster with (that's right) the rigging. If I blow this then I'd probably never build another.



Slightly unusually, I started with priming various parts including wheels, tail-plane, propeller and fuselage, for this I used Ultimate Modelling Products white primer. With these parts drying I started on constructing the basic cockpit. The only issue was the relatively small size of the styrene parts, let alone the photo etch (PE). Talking of which, the pilots seat is mainly constructed from the kit supplied PE. In fact the only plastic part is the base of the seat, the wicker sides were shaped using a paint brush to roll the PE into shape. When happy with this the seat belts were shaped and glued into place. Setting this aside, I moved onto the instrument panel.





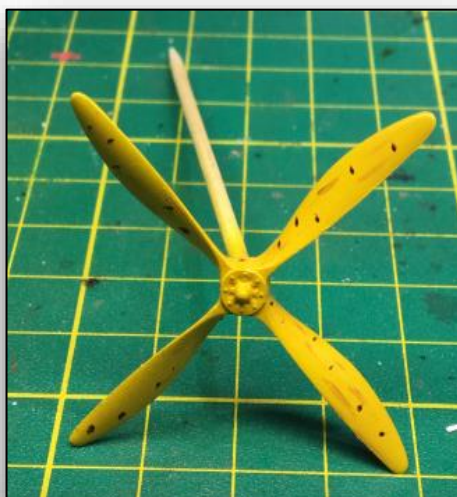
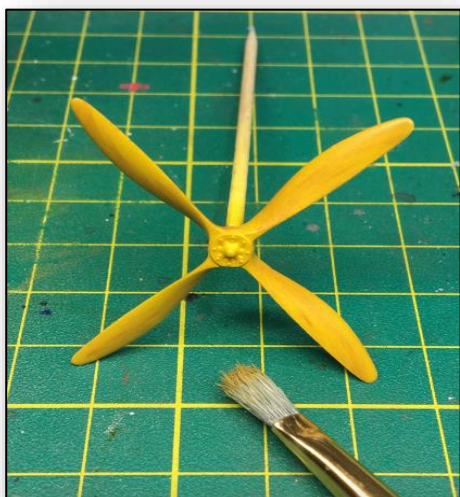




First is to mount the Instrument Panel (IP) on a cocktail stick, then prime the plastic in white. The wood effect is yellow (Mr Hobby Aqueous H4) paint, when dry a hint of burnt umber oil paint to give a grain. Then the magic, clear orange (Aqueous H92) paint is sprayed until I get the right wood effect. Eduard provide decals for the dials, there's only four for the variant I'm building, after settling these down with the usual Micro Set/Sol combo it's on with the PE bezels. No I didn't paint these as they are brass and far too small.



Next for the wood treatment is the propeller. As before white primer is used and Aqueous H4 yellow is then sprayed onto the prop. When dry, small dots of burnt umber are blended over the paint, no clear was used. When happy with the grain achieved, clear orange H92 is sprayed to bring out the wood effect. Clear colours really make any wood effect "pop", it's almost magical.





Now I'm ready to get the fuselage together. A quick masking and painting of the internal framework first, then we're ready. Assembly is a little tricky as the main fuselage floor is also part of the lower wing. After careful alinement, the main body of the DH-2 is nicely together.



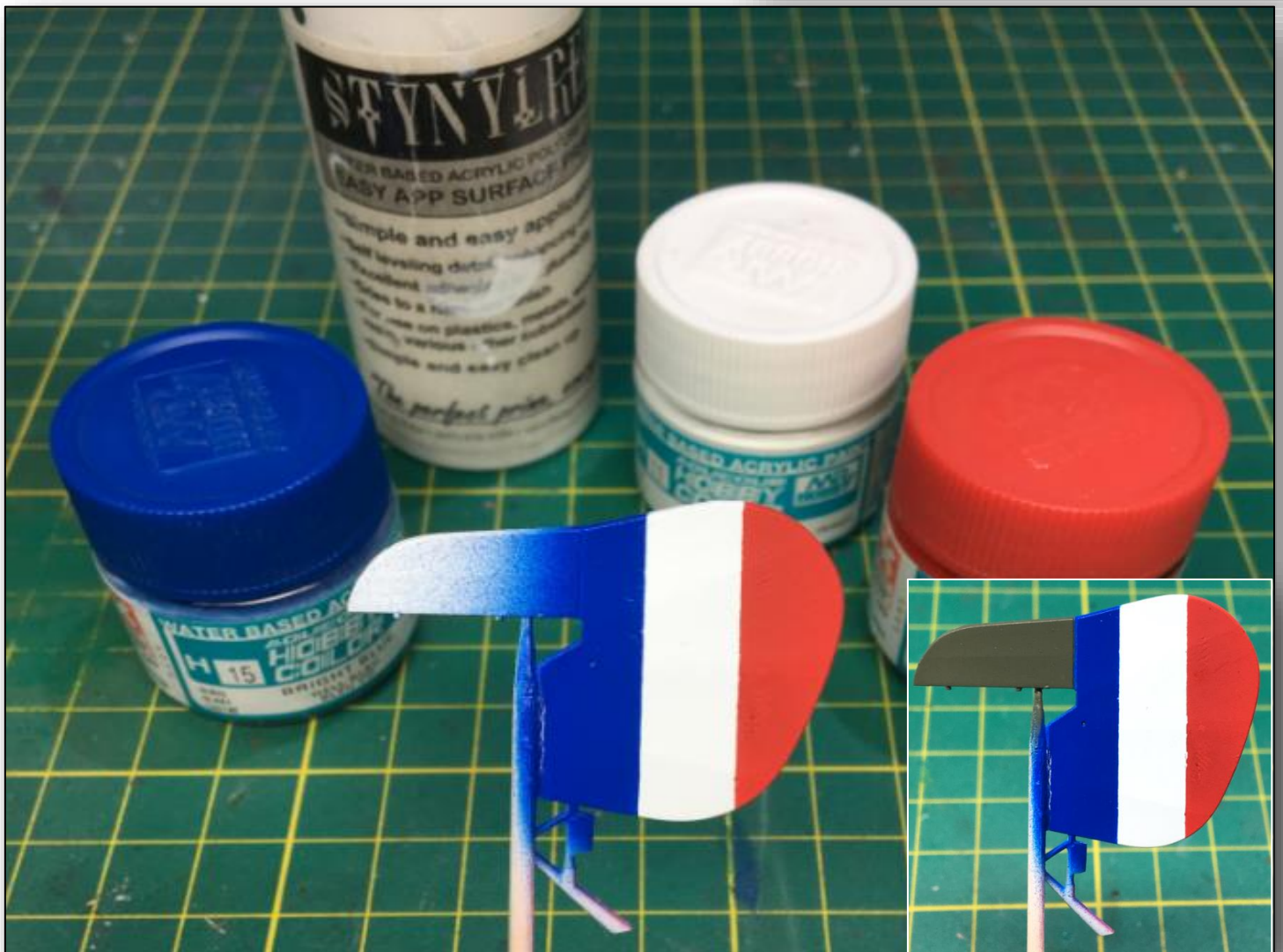
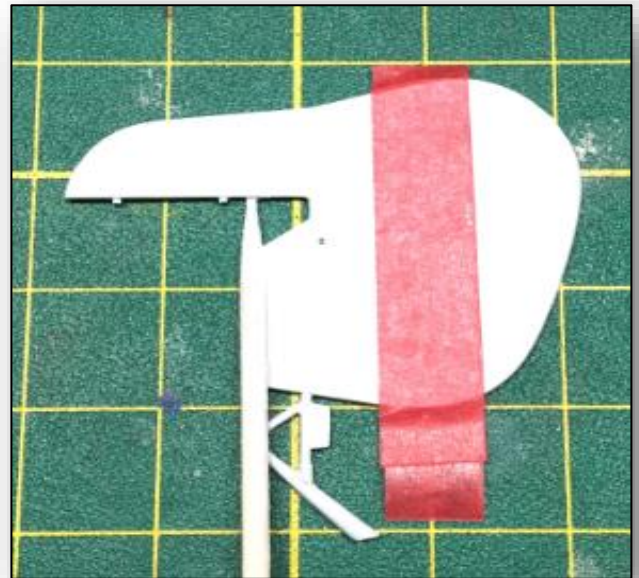
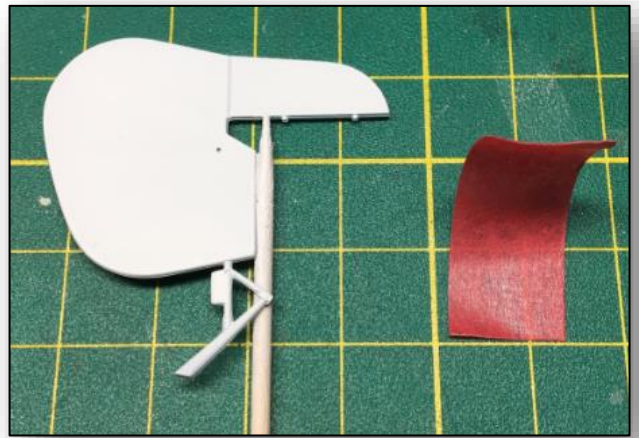
Eduard would have you use a decal for the rudder. So I chose to paint it instead. Mr Hobby Aqueous paint was again used for the RFC insignia, H11 H13 and H15. A much nicer outcome than using the decal.

Finally, I was ready for the painting the wings and fuselage. Out with the UMP white primer and started on the wings. This primer can be tricky to lay down, so thin coat was needed to get a nice finish for the base colours. Before I could get some down, I masked off the ribs on the underside of the wings, I cut thin strips of masking tape for this purpose. The undersides were sprayed using Mr Hobby H58 Sail, masks removed then sprayed again, leaving the impression of the internal structure of the wings showing through the linen covering. I then masks off most of the undersides but just leaving a thin band around the perimeter of the wings (there's a lot of masking going on here!). After that I could get on with getting the PC10 colour on. Mr Hobby 309 was thinned with Mr Leveller Thinner and sprayed onto wings and the small perimeter on the undersides of the wings. After this, I could mask the fuselage for painting the linen area, nose and behind of the cockpit in H53 Neutral Grey.

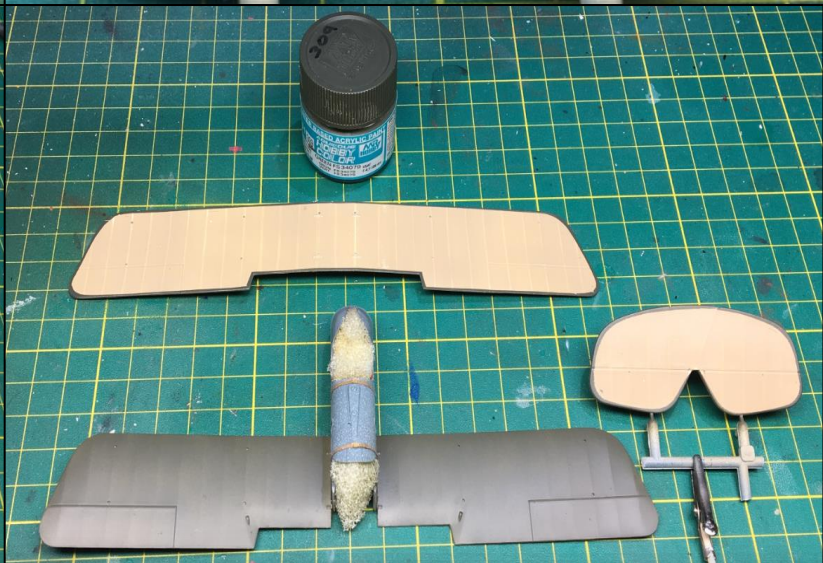
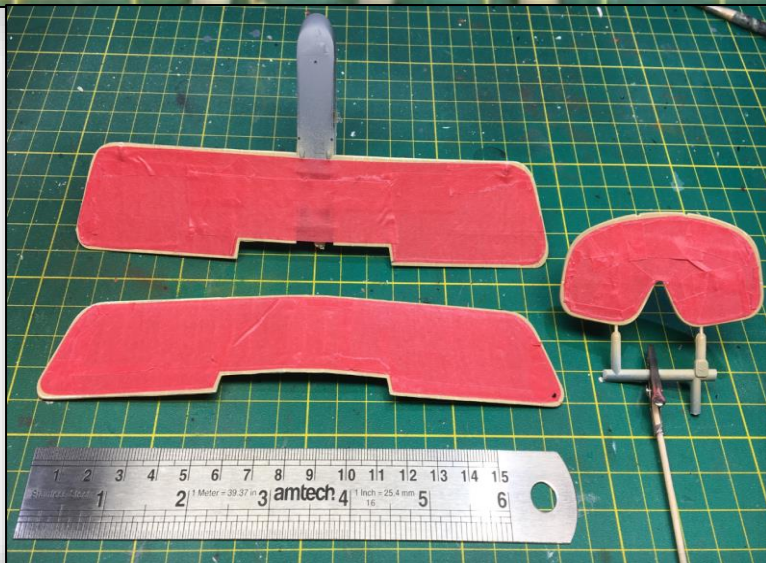
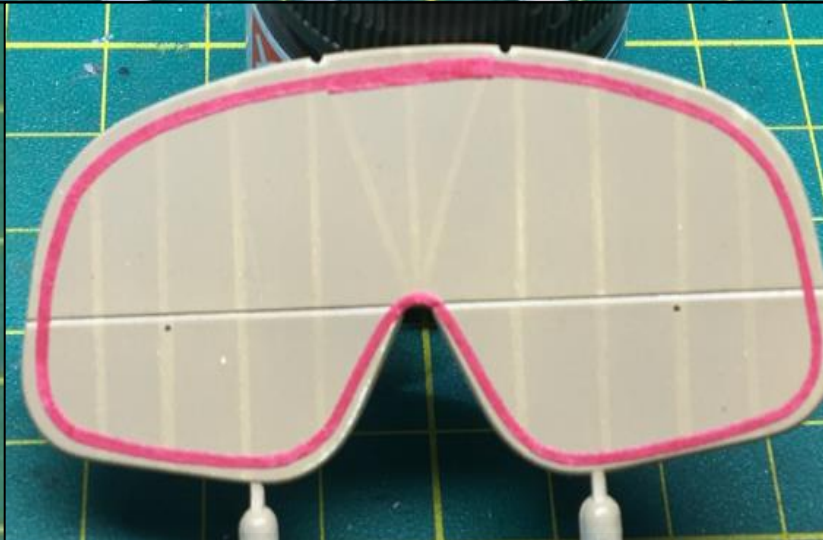
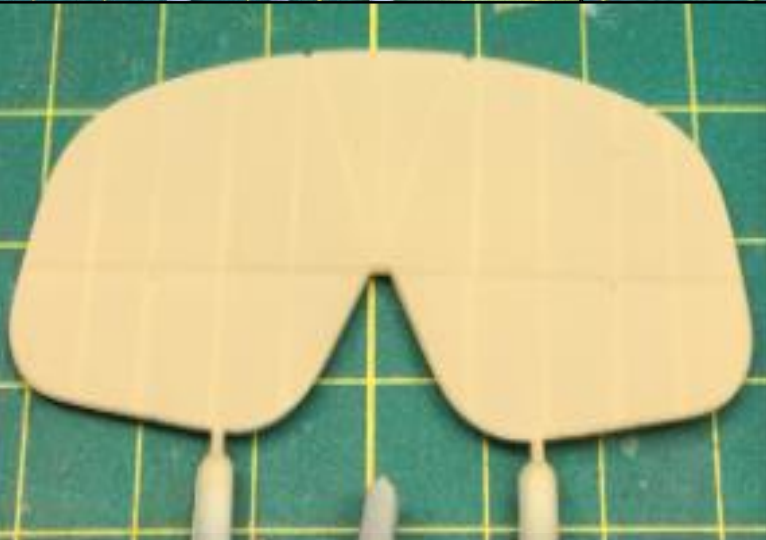


I'm getting into the habit of not using a clear gloss for the decals, if your paint is smooth enough, you won't need it. If not then gently sand down any irregularities to get a smooth finish. The kit decals behaved well and in no time, I was finished.

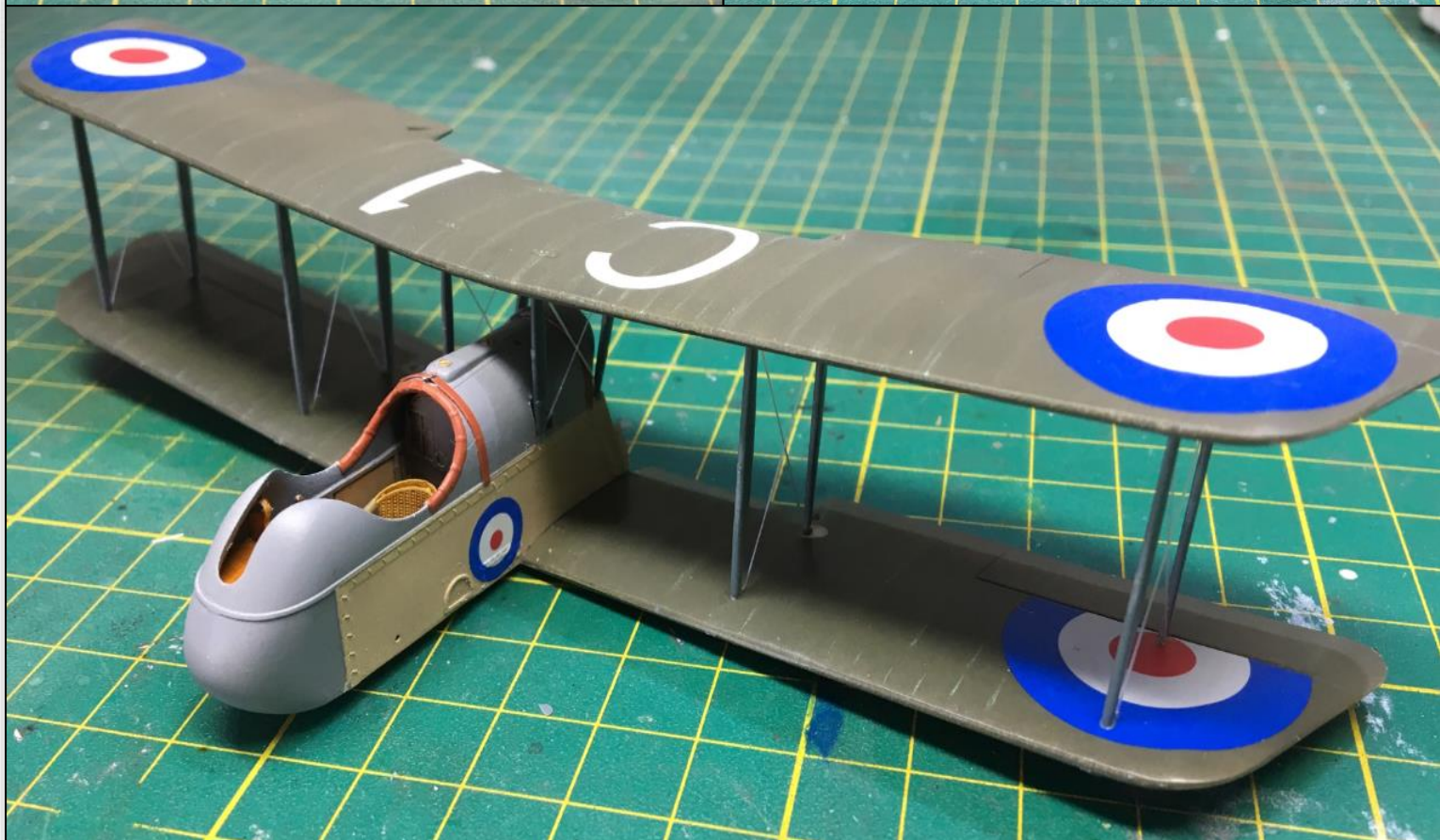
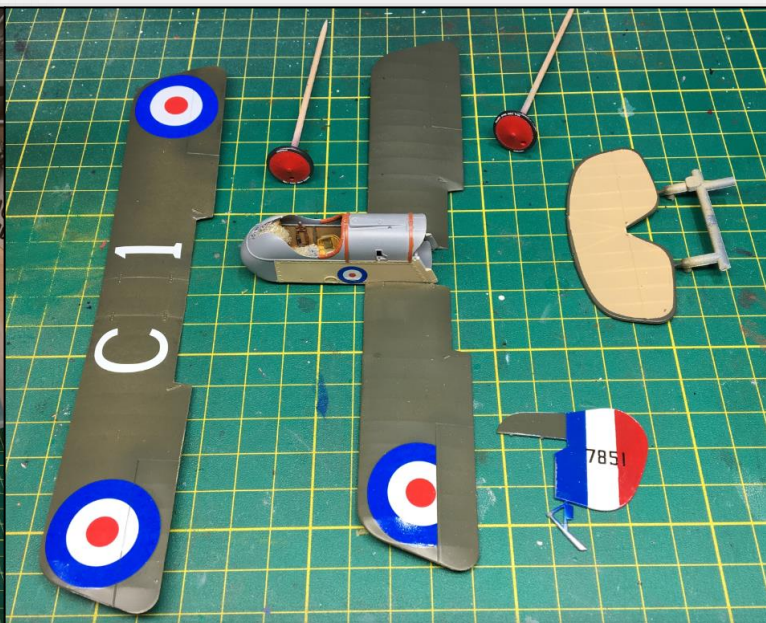
A little detail painting on the fuselage and then I was ready for installing the struts. I did need to enlarge the holes on the wing and dry fit to make sure all was good. The struts on the fuselage however were a different matter. The fit was very poor, in fact I had to file away material from the fuselage to get them to line up with the corresponding holes on the upper wing. After a frustrating amount of sanding, filing and manhandling, I took the plunge and glued all of the struts in place. Cyanoacrylate and I don't usually get on but for this build everything went ok. I used the upper wing as a kind jig to line up the struts, masking tape held the top the lower wing.















When I was definitely sure the CA glue had dried, I started on the rigging. So with the top wing removed I used Prym knicker elastic for the bracing wires. This is a little over scale for 1/48 but it is a silver colour and I find it a bit easier to use than Uschi's thread. All I did was to dip the end of the elastic/wire and touch it where I want it to go. It's very stressful at first but after a while you do get into the swing of it. Before long I was ready to get the upper wing into position and glue it to the struts. This was fine, to my relief.



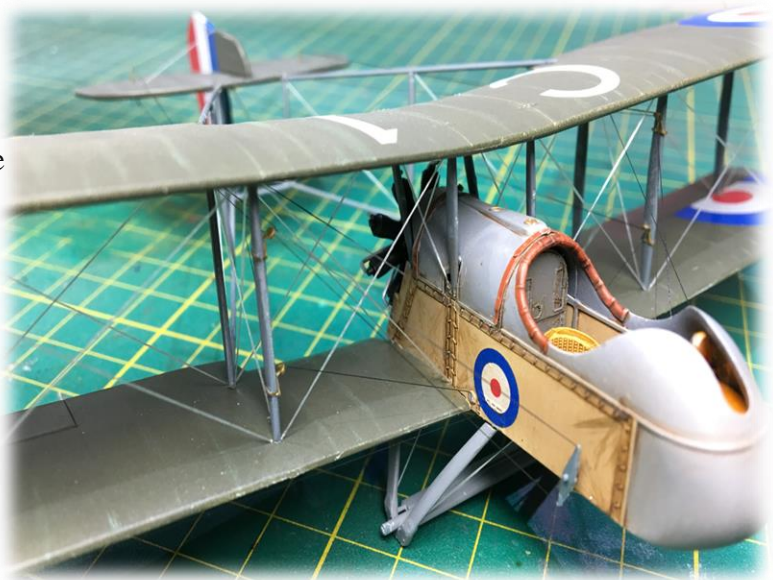


The rear booms on the other hand not so. I'd painted them earlier and rigged them as well so it was a simple task of gluing them in the pockets on the wings. Not so easy, the join is a really weak butt join, not so good. While wrestling with the wing join I also had to get the rear tail plane glued to the booms as well. This too is a weak butt join and probably the worst part of the kit. In the end I managed to get it all together. After knocking off said tail plane I had the drop some CA onto all of the joints but it was still quite rickety.

Pressing on with more rigging, this time using Uschi "rig that thing" thread. This was for control wires and experimentation. I think it actually makes a difference and looks ok.

Finally the under-cart was installed. This was feather like the boom fiasco, only using butt joins. Again I had to use CA for strength but even this didn't stop the cart just slightly being out of square. With patience rapidly running out, I decided enough is enough and fitting the wheels.

I only used a small amount of weathering, mainly to the fuselage, wheels and rudder. I used oil for this purpose, I didn't want a very dirty aeroplane that and I needed her done before something broke off!!



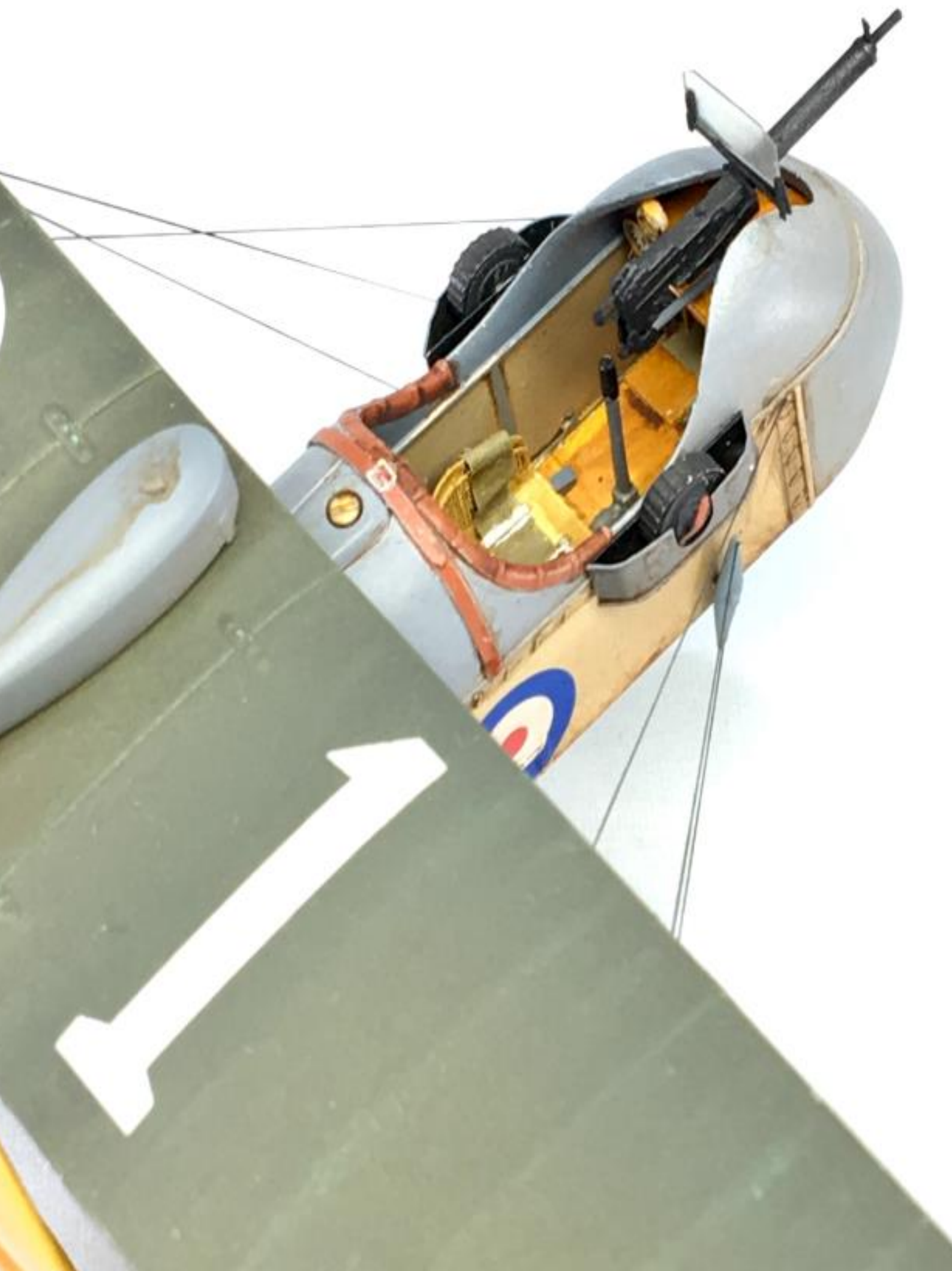


*In conclusion.*

This is a lovely little kit of a beautiful early warbird. Construction is actually fine, just a couple of issues with struts lining up and the rear boom problem. Being a ProfiPack edition, a comprehensive photo etch fret is included and the decals are quite lovely. It's obviously all about the rigging. There is a lot of it and I think I didn't get it all on. This kit has fired my imagination and I now want to build more WW1 aircraft. You really get a sense of the bravery of these pilots.













## Great War SIG IPMS (UK) - Advert



Recommended by Marcus White – ***“An excellent online IPMS group, dedicated to WW1 modelling. They attend a number of UK model shows and have an excellent admin team, producing an excellent and free magazine / newsletter dedicated to the Great War modellers every need.”***

The Great War SIG is an IPMS special interest group that specialises in building models from the World War One era. The group was formed at Scale Model World 2011 mainly because at that time there was no IPMS special interest groups dedicated to the early years of the 20<sup>th</sup> Century.

The aim of the group is a simple one, to promote and encourage modellers to build subjects from the Great War period and to provide support to those that do build such models. This is mainly achieved in two ways:

Firstly we try to organise as many displays at shows as we are able to provide members with a platform to show off their models and meet others with a similar interest.

Secondly, we produce a quarterly newsletter; “Cher Ami” which compiles News, Reviews and Articles submitted by members.

The Newsletter mainly came about because one of the conditions of becoming an IPMS SIG is that you should provide at least four newsletters to members each year. When it came to compiling the very first letter in January 2012 we had no clear idea of what this should be like or what was expected and so everything we could gather was just thrown in to a mixing pot to create a magazine style Newsletter. The format and style has evolved over the years, and the page count has increased but in essence the Cher Ami of today is not too dissimilar from the first issue.

Membership of the Great War SIG is free. In return for the services we provide we encourage members to support the SIG in any way they are able whether that is by providing models for displays, helping out at displays, providing items for inclusion in the Newsletter or by supporting any other project that the SIG promotes.

You can find out more about the Great War SIG at our Web site;  
<https://sites.google.com/site/greatwarsig/home>, where you can also contact us from. You can also download all previous Newsletters from this site.

Alternatively you can contact us at [great.war.sig@gmail.com](mailto:great.war.sig@gmail.com)

We also run a Great War SIG Facebook page for those who use social media;  
<https://www.facebook.com/Great-War-SIG-43555560656564/>

The GWSIG will be present at the following up and coming shows:

- Scale ModelWorld, Telford, 10th/11th November.
- Bugle Call, Nailsea, 25th November.





# Cher Ami

GREAT WAR SIG NEWSLETTER



LED BY IWM

## Senegalese Machete Charge

### Charge



### Balloon Buster

Weathering WW1 Aircraft  
Montrose BE2A Replica  
Trench Mining  
And Much More



### The Razors Edge

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# Cher Ami

GREAT WAR SIG NEWSLETTER



LED BY IWM



Dreadnought  
Joke of the Meeting  
Charles Gass  
And Much More



The Best Free Magazine based source of WW1 Modelling News, Builds, and Reviews !





# “Watching the Second Hand” By Mark Chestnut

*A tribute to:*

*2nd Lt Philip Edgerton Wedgwood,*

*14th Battalion,*

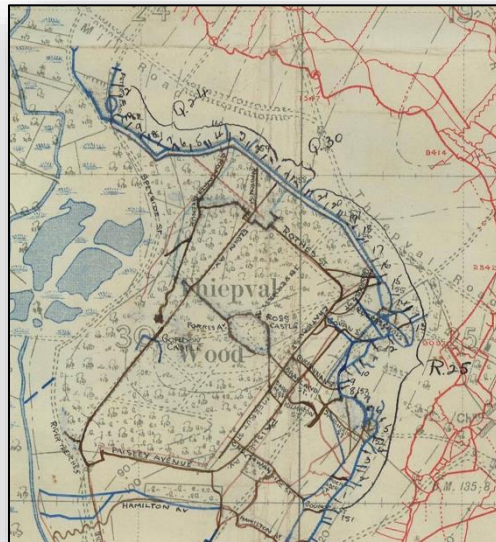
*Royal Irish Rifles*

*Died 1st July 1916 aged 19yrs*

Young Philip Wedgwood didn't win a VC, MM or any other medal to put in his grave stone. He was an intelligent lad having studied at Belfast University the youngest son of a Minister.

At the outbreak of WWI Philip signed up for a commission in the Royal Irish Rifles and his brother gained a commission in the Machine Gun Corps. Following training Philip headed off for France with his Regiment and eventually found himself in the Somme Sector. During the build up to the battle the RIR made their way to Thiepval and the lower area behind the wood known by the troops as Speyside. Here they had their final meals, 'bombed up' and prepared for the battle. As the bombardment commenced the RIR along with the other regiments made their way to their start lines in the front-line trenches and saps along the front. The RIRs trench was, and can still be seen along the front of Thiepval Wood and facing the German positions and their objective Schwaben Redoubt.

As the bombardment stopped Philip blew his brass whistle and the troops went over the top keeping low and fast towards the lines. Luckily the RIR were in a slight 'dead ground' from the gun positions.



Located in Thiepval village which was occupied with the advance of the Inniskillins on the RIR right flank. Progress was good and the Regiment took their objective. At 0930hrs Philip came across a German bombing patrol. It is said that as Philip took one prisoner the German took out his bayonet and fatally stabbed Philip.

News was sent back by telegram to his parents at the same time as they received news of the death of his brother. A tragic day for the Wedgwood family. Philip's whistle and the bayonet can be found in the Regimental museum in Northern Ireland. The reason why I have an affiliation with the 14th RIR is because my Great Grandfather was there and made it to Schwaben Redoubt.



The figure I have used to portray young Philip is a converted Model Cellar 1/9 scale "Over the top". From SK Miniatures

### Conversations.

Change snake belt to buckle with white metal and brass wire

Cuff titles removed from arms and put on epaulets

Hands filed down and seams added to make brown gloves

New head and more youthful face from Jon Smith Modellbau

New watch face from resin

Chin strap added to head

### Paints used

AK WWI British Uniform

Lifecolor Acrylics

AK various shades for face

I nearly always use Halfords Grey Primer due to its fine grain and smooth finish when dry. I've never had an issue with it whether with figures or AFVs. It's also reasonably priced compared to Tamiya etc. I then move onto the face and usually do a basecoat of Lifecolor flesh. I then apply thin coats of AK flesh shades blending them as I go along. I tend to leave it a while between coats so as not to 'wipe away' the previous shade. For the eyes I now use Vallejo Ivory and for this particular figure I used a pale blue for the iris as Philip had fair hair. The eyes were given a slightly red appearance as I don't think he would've had much sleep in the days leading up to the 1st July. I always find younger face more challenging than older 'characterful' faces with plenty of wrinkles etc!

For all my painting I now use Rosemary's brushes of various sizes. They are a lovely brush and once ordered on line arrive in super quick time.





I picked up a set of AK WWI British Uniform colours and I have to say I was very pleased with the outcome. Various tones and shades were added as well as darker lines for the seams. The leather work was done with various shades of AK brown and highlighted with orange and Beige tones to give it a worn appearance. This method was used for the gloves also.



There is a photograph of Philip carrying a cane rather than a hardwood or similar walking stick. I submitted my method for creating wood grain a couple of months ago. For this I use a basecoat of light sand. Once dry I paint on thin lines of red/brown to simulate the grain. I then added rings around the walking stick to look like bamboo/cane. Allow to dry then add a wash of oil burnt umber. Depending on how dark you want it increase or decrease the wash. It's very effective and never fails to come out looking good.







As Philips last day was spent on the Somme a light dusting of white chalk was applied to his helmet and elbows to simulate the chalking trenches and ground.

The plinth was supplied by Richard and Oakwood Studios and made from Walnut and the name plate is from Nameitplates of Denham.

I've tried to keep it as original and as accurate as possible using original photos of the young man.

The figure is being donated to the Royal Irish Rifles Museum and will sit alongside Philips Whistle. There are various books available but I can highly recommend "the man who shot the Great War" by Mark Scott and available from the museum.





SECOND LIEUTENANT  
P.E. WEDGWOOD  
14TH BATTALION  
ROYAL IRISH RIFLES  
1ST JULY 1916



# WW1 Trench after the battle By Tony Patrick Southgate

The idea came to me as I was working on three other models, the scene depicts an empty Trench after soldiers had gone over the top into battle, a quick and simple build.

I picked up at a craft shop a small box and cut it about to form the base.

1/ Balsa strips cut to form back retaining wall diluted white wood work glue brushed onto base and ground work mix sprinkled over.

2/ Corrugated sheets came from my stores box, acting as roof to the corner trench section.

3/ Sandbags are formed from Das modelling clay, textured with a stiff brush

4/ Deck boards are made from balsa wood cut to fit the wall section also made from Balsa.

Now some thought as to some details to go on the table and ammo box's once again bits from my stash box held together and shaped with Greenstuff putty (Kneadatite Yellow/Blue) which is marvellous for adding details like uniforms, belts, scarf's in fact anything your mind comes up with.







I started the painting process blocking in basic colours then using artist oil washes to bring it to life to depict the weather and grime of the western front in WW1.

After sprinkling some more vegetation onto the scene held in place with white glue, after drying I did some more dry brushing work with diluted artist oils, for wood grain I use cadmium yellow then white for the high lights.

An enjoyable quick build of a classic WW1 trench section.





*"They shall grow not old, as we that are left grow old;  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them."*

