

SCALE MODEL TUTORIALS AND GUIDES

MAGAZINE

SMTG

ISSUE 6 May 2017





Welcome to the sixth edition of the "*Scale Model Tutorials And Guides*" magazine.

This magazine was born out of the need to have a free magazine designed by modellers, for modellers.

The magazine will cover a wide range of topics related to our great hobby. We will also have quick guides and tips by group members, Master classes and a Q & A section, where you can ask our experts for advice.

This is a ground breaking moment for members and modellers alike, a free magazine designed to cover your modelling requirements; and I would like to take this opportunity to thank the editorial staff for all the hard work they have put into the magazine....and also to the contributors who allowed us to use their excellent guides.

We depend on you guys to submit your guides, tips, what's happening in your area, upcoming shows, and tutorials....*REMEMBER*...it's *YOUR* input that will determine the success of the magazine

You can contact me or any of the editorial team for future articles, or input, by pm on the face book group or by using the group email.

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Pixie Trickster by Stuart Jackson



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IJN Fighter Pilot by David Robertson

And much more !!!!

We need YOUR articles



Send your articles and submissions to:

magteam123@gmail.com

A SPECIAL THANK YOU TO:

Steve Marlow for allowing us the use of his server to get this and the previous issues out to you all.

John Fearnside for stepping up and offering his Dropbox business account so as not to crash personal accounts with large downloads from members, should we need it.

Antony Galenianos for offering space to help with downloads, should we need it.



Action at Ivanov's! An epic build by John F. Steinman



The star of this little project is Hauler's SG-122(A) conversion (kit HLX48217) for Tamiya's 1/48th scale StuG III Ausf. B. The B is a stellar kit in Tamiya's 1/48 line up, and the Hauler conversion is even better. There are no surprises and everything just fits like it is supposed to!

The SG-122(A) was not a success on the battlefield. (But sure is kewl in an ugly sorta way!) A total of eight were produced, most on captured StuG hulls. It suffered from being nose heavy and having poor crew ergonomics. The project was canceled at the end of 1942.

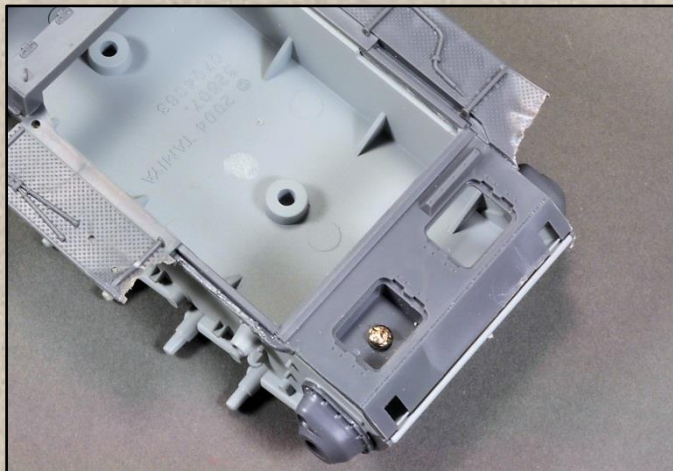
Vehicle Construction

1/48th scale lends itself to the diorama builder, you can cover more ground and take up less desk space – a win/win in my book, with only one down side – figures, but more on that front later.



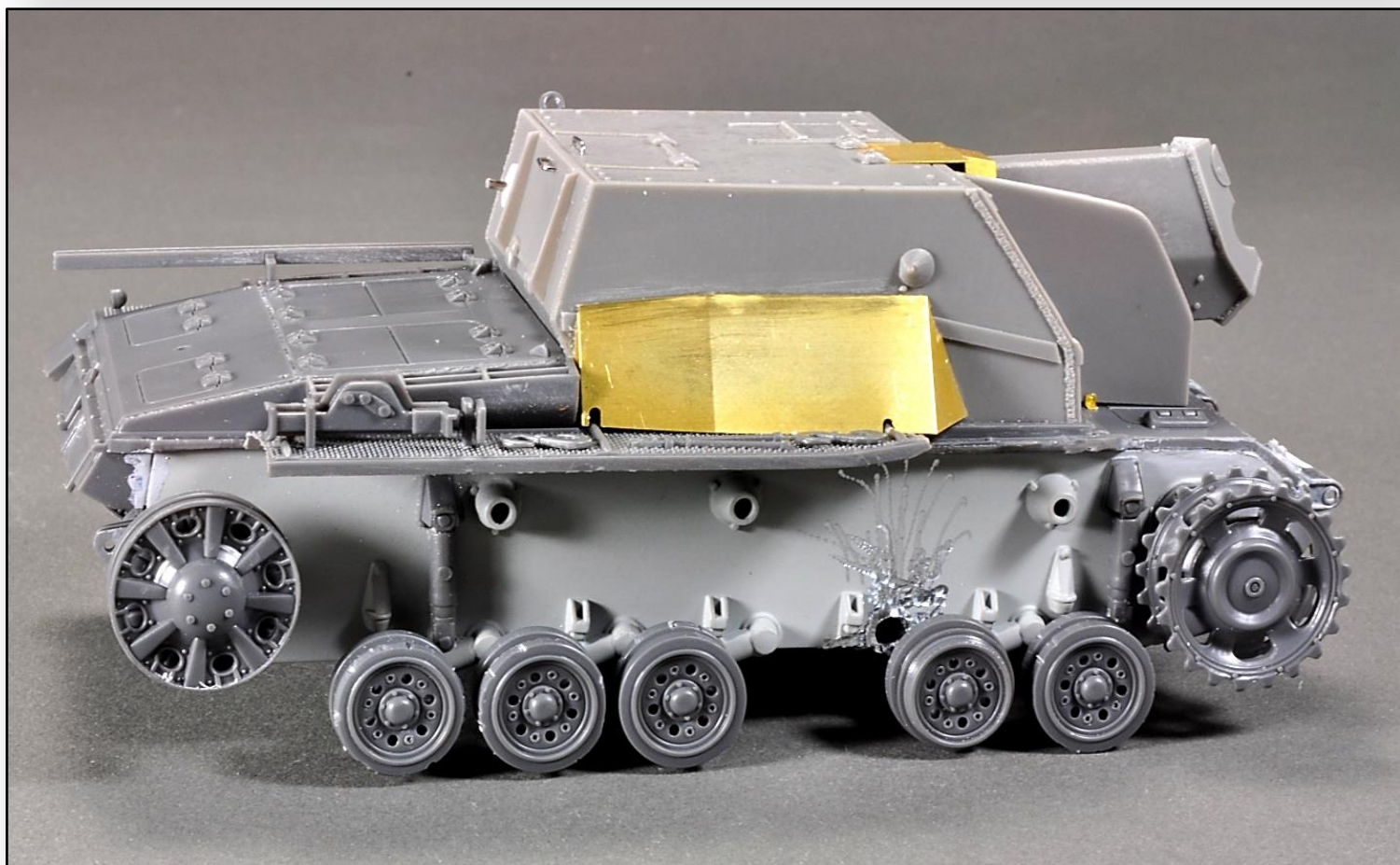
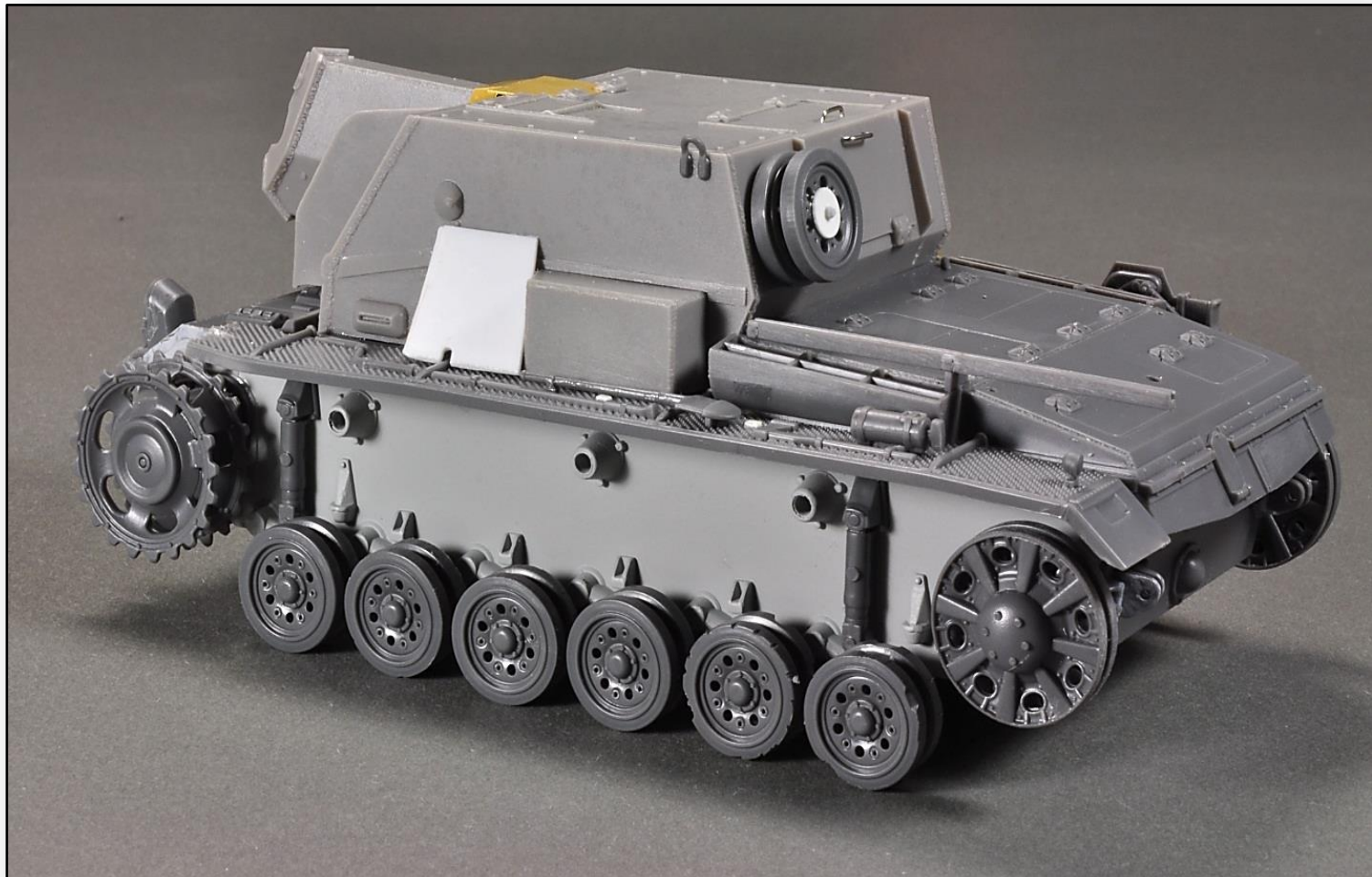
I started by doing all the mundane running gear tasks, except I turned down one of the outer road wheels with a moto-tool to show a lost tyre.

I also cut off and drilled out one of the torsion bar swing arms.

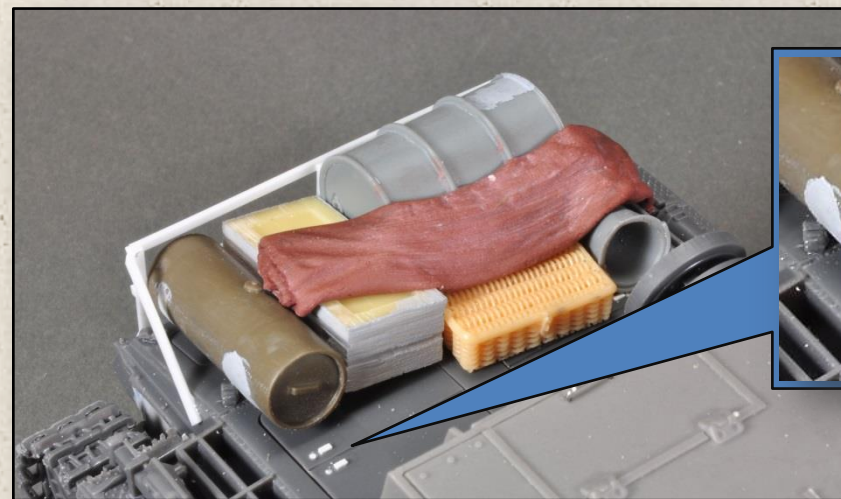


Box stock, even conversions are boring. Along those lines I also cut off both front fenders and detailed out the soon to be missing right headlight base.

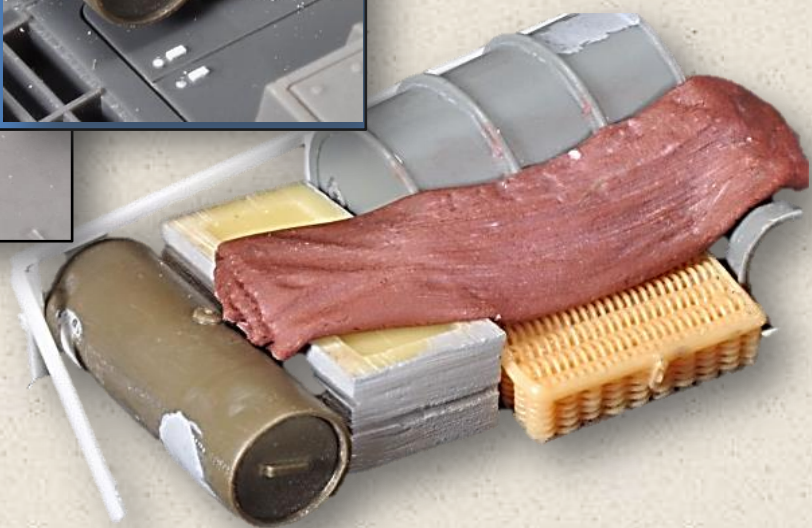




Next up is the fitting of the **Hauler** resin fighting compartment, or should I say just dropping into place as no fitting is required! The hauler set includes photo etch panier shields – I replaced the one on the left with sheet styrene as I accidentally drove over it with my office chair after the carpet monster grabbed it!



Weld beads were added where necessary and a stowage rack (with stowage) added to the rear end.

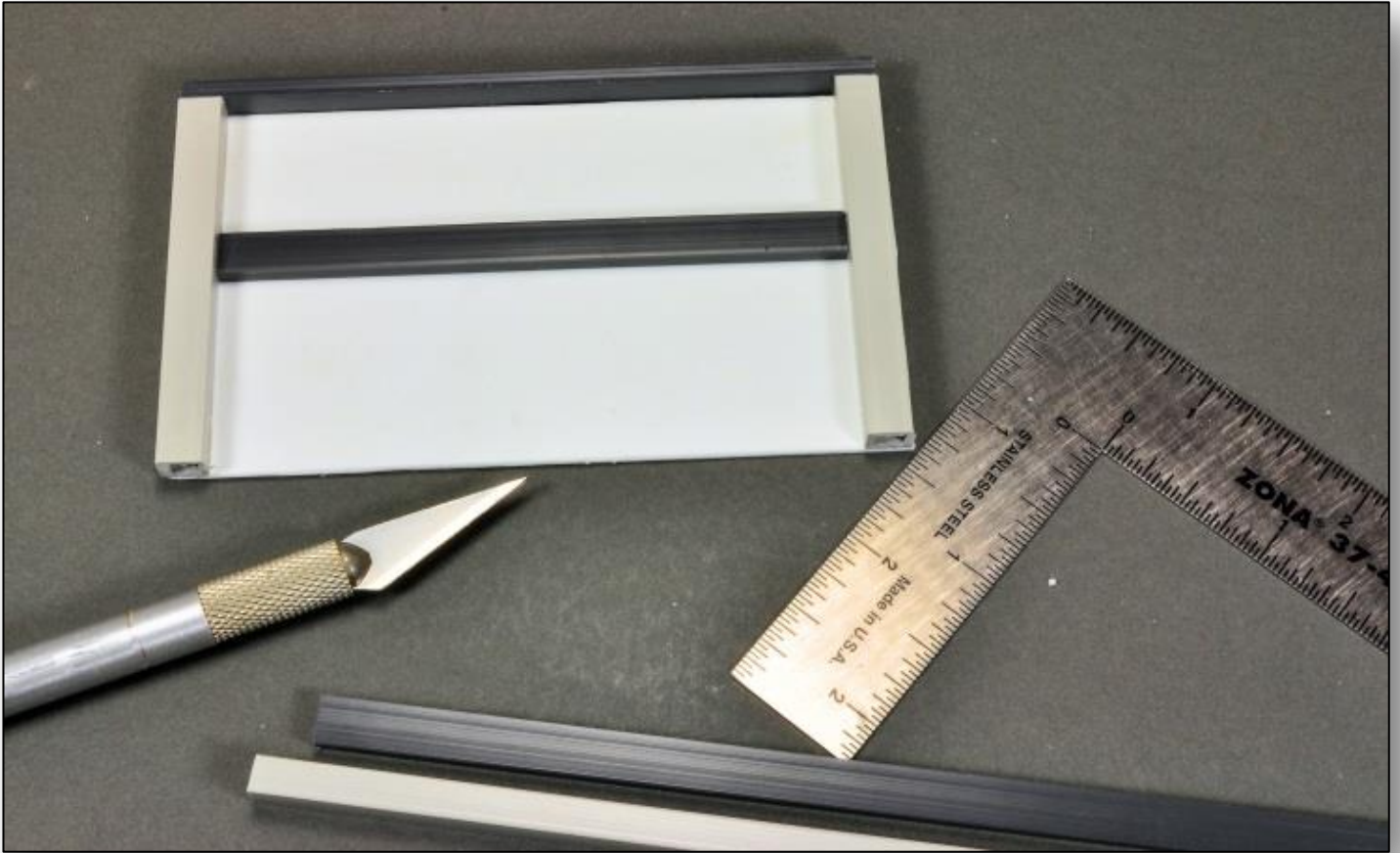


I replaced the resin barrel with a turned one with beautiful rifling, and added photo-etch grills; both from Hauler. Last up, I finished the build with the addition of the kits OVM, tracks and a copper wire tow cable.



Diorama Construction

With vehicle construction complete, I turned my attention to the diorama. I wanted an industrial scene, with lots of rusted left overs and a worn, almost beat up, building. After searching the internet for reference photos I decided on a concrete based building with corrugated metal cladding above and a huge sliding door. With the design set in my mind, I started construction using different sheet items from Plastruct.



The concrete wall was built from flat and tubular stock, and then textured with **Mr. Surfacer 500**.



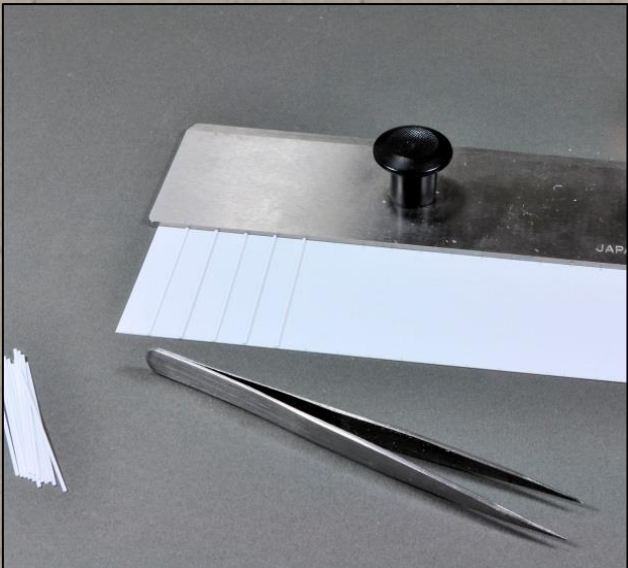


The corrugated sections were cut and overlapped as per my reference photos. The doorway arch, and large door supports were fabricated with different sizes of H and I beams and detailed with Grandt Line findings.

The large door is sheet and strip stock, detailed again with Grandt Line products and my Waldron punch and dies set.



The standing seam roof is just plain sheet stock, cut to size, with added 'seams' from strip stock.





The telephone pole is left over sprue from Bronco's Seehund kit with Tamiya resistors and lamp. The transformers were built from a plastic pen body with 1/48 VW hubcaps and **Grandt Line** findings.



One of the most central parts of the scene – besides the SG-122 – is the industrial trash. Model railroad aficionados will most likely know about Rusty Rails (<http://www.rustyrail.com/index.html>). If you don't already know, O scale is basically 1/48 and Rusty's resin junk piles are a quick way to build up your debris piles pretty darn fast. I used sets RRJP-O-04, RRJP-O-15 and RRJP-O-13. To dress the resin sets up I added a Tamiya 55 gallon drum filled with shavings, a scratch built belt powered water pump made from 1/35 Sherman parts and Grandt Line findings. I also added a Grandt Line caboose coal stove, a resin wagon wheel, a truck rim, as well as some copper pipe, chains, a ladder, an old oil tank from the parts box and 'steel' plate.



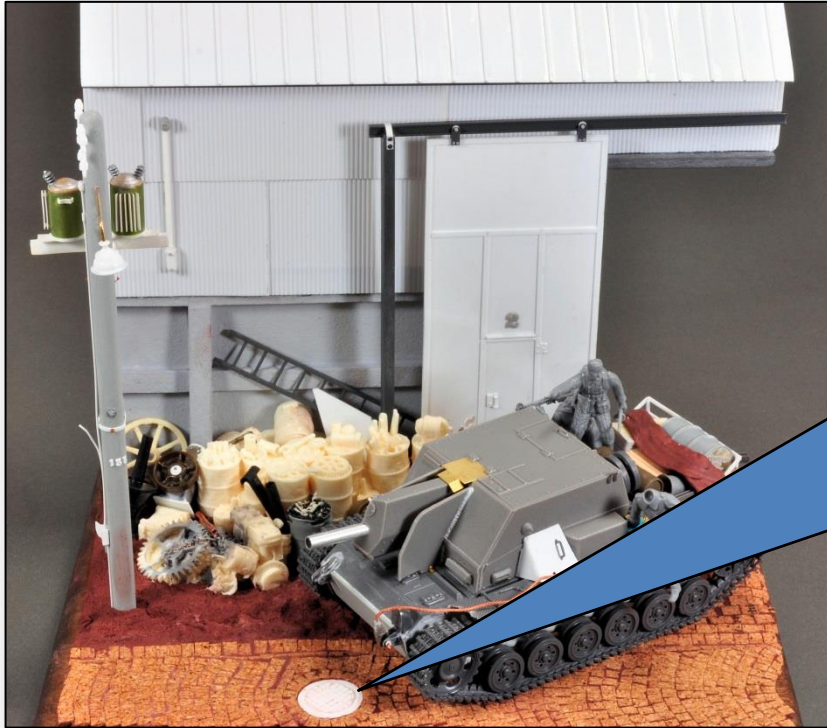
The final part of the building to be fabricated was part of the large roof sign, *'Ivanov's'*, in Cyrillic letters. For this I used styrene office memo board letters, and flipped the "N" to get a И.



With all the major components created next up was to combine them in to a scene! The building components were assembled with plastic cement, and then temporarily attached to the base.



Basic ground work is **Aves** epoxy putty, textured with an old brush. Into this the 'industrial junk' was pressed so as to seem to be sunken into the ground. The cobble stone roadway was tackled next. I precut stones from cork sheet, and then placed onto the base, using more **Aves** to fill the gaps and give an uneven surface. The base construction work was finished off with the addition of a manhole cover in the road.



Painting and Figures

First step in my model world when it is time to paint is primer. Everything gets a coat! This way I have a uniform base to begin the application of color!





I will be modulating the color on the SG-122, using the AK interactive 4BO set. First step is application of Dark Shadows. This was followed by Dark Base, then 4BO Base.



After the paint had 24 hours to fully cure, I began the masking process for application of highlights. This was followed by free hand application of 4BO Highlight.



To finish off the modulation *4BO*
Shine was applied with a brush.



Again, after letting the model sit for 24 hours for the paint to fully cure, the weathering begins with the application of a filter to begin to blend the colors of the stark modulation.



This was followed by multiple pin washes with two different color browns.





Weathering continues with application of chips and scratches. These are applied with both brush and sponge.



Pigments were applied, and when the fixer had set, a pin wash of the dark wash was added to areas where the mud would still be wet. Turpentine was used to add streaks to the lower hull. Rust streaks were also added sparingly at this stage.



The process for finishing the tracks is a straightforward layering technique. The tracks are first base coated in a *rust tone*. A wash of dark brown tones down the red and highlights detail. Dust and dirt effects are added next, followed by pigments and graphite buffing of areas that would receive wear.



The completed tracks and running gear were then permanently added to the vehicle. The stowage, laid out earlier, was painted and weathered in a similar fashion and installed, thus finishing the vehicle. Now on to painting the diorama.





I split the 'junkyard' junk into foreground and background items. Items at the front of the pile would be most visible, and more detailed. As your eye flows over the pile, it assumes the items in view have the same level of detail as items in the foreground. This is an old model railroad trick, but it applies just as well here.

They are then given a coat of hairspray, and color added. Activating the hairspray with water 'chips' the paint, and sometimes the primer too, if I am too rough! This can be fixed with a touch up of rust colors.

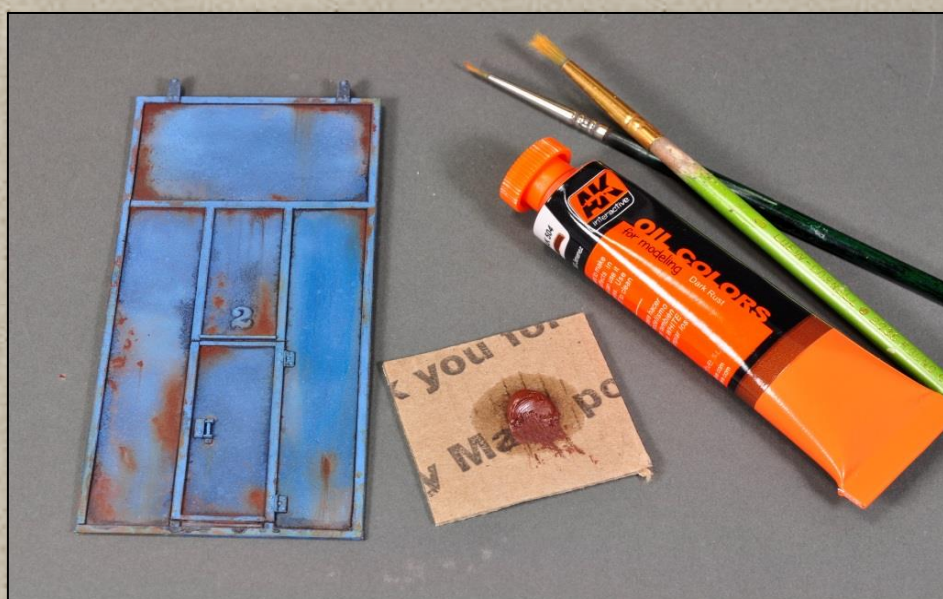
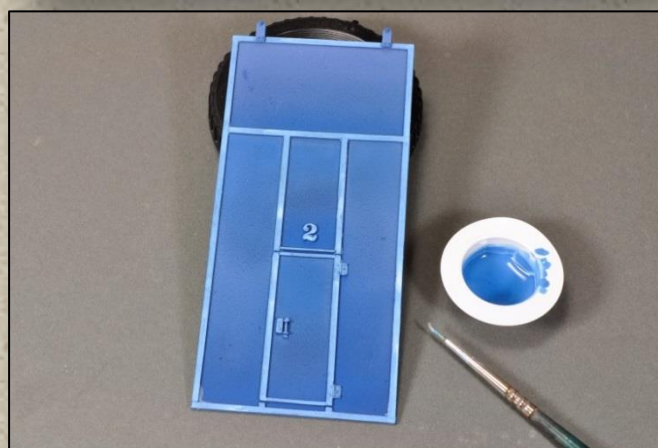
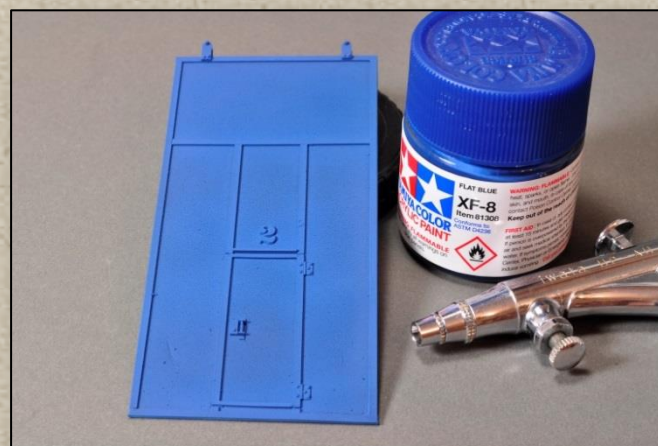


Some final detail painting and pin washes finish up this pile of junk.



Foreground junk gets much more added detail and more careful weathering treatment.

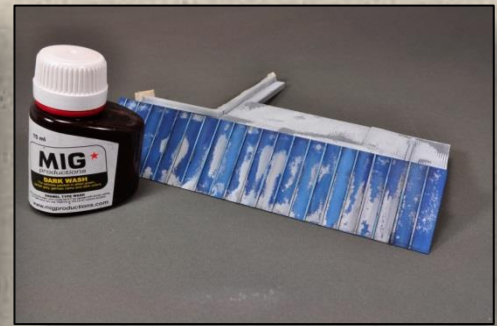
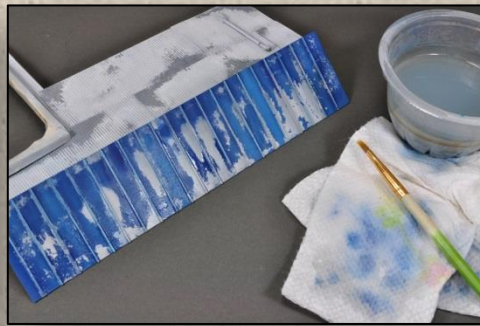
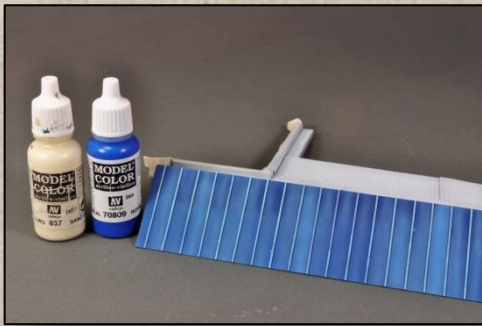
The large door received a similar treatment. Rust tones and hairspray. This is followed by an application of base color, and finally modulation. Activation of the hairspray with water and a stiff old brush, chips the paint. Color mapping of the blue was applied next to tighten up the rusted areas. Final weathering is achieved with the application of oil paints.





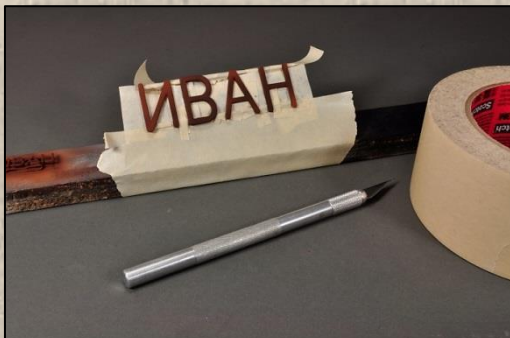
The corrugated wall and roof received similar treatment. After priming, a pre-shade of *flat black* was applied. This was then over sprayed with a light grey custom mix of *XF-19* and *XF-2*. This color approximates galvanized steel. After application of hairspray (I should have bought stock in the company!) the vertical wall was given a mottled coat of *XF-2*, while the roof received *XF-8*, *flat blue*. I post-shaded the roof by adding *XF-2* to the *XF-8*, and resprayed.

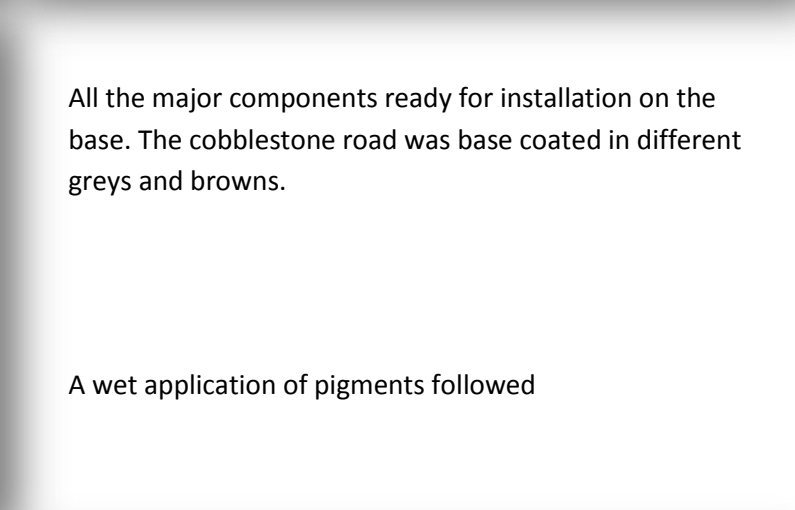




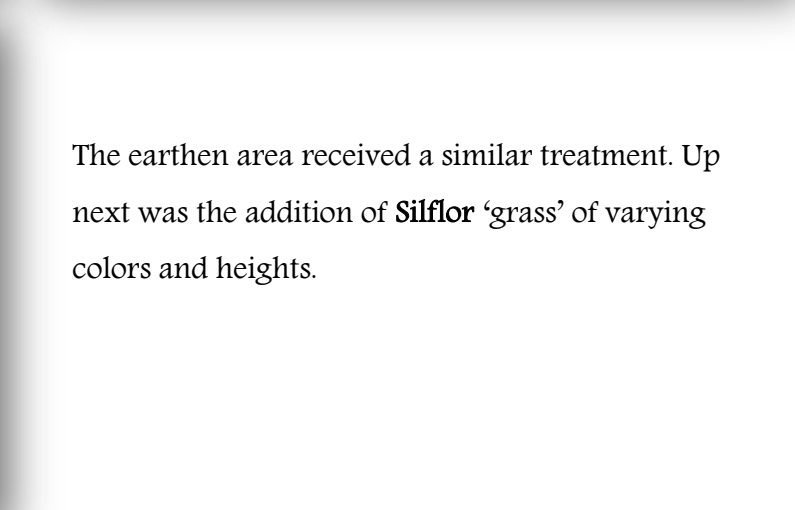
The raised sections of the standing seams were highlighted in an even lighter blue, mixed from Vallejo 837 and 70809. Activation of the hairspray with water was next. This was followed by application of pin washes and rusting effects with oil paints. Color mapping with *flat white* was applied to tighten things up and add more tonal variation.

The large sign on the roof, and a smaller sign that didn't make the final cut, were painted in a similar fashion. Base coated in rust tones, followed by hairspray, masking, and then final colours. Weathering was again with oil paints in rust tones. The aged wood tones on the power pole are easy to replicate. The pole is base coated in Vallejo 845, *Sunny flesh*. Over this is added *raw umber* oil paint straight from the tube. After sitting for 30 or so minutes the oil paint is 'streaked' with a flat brush dampened with turps. This gives us the dark graining pattern. This is left to fully set for a few days, then sealed with a flat varnish. The wood is weathered with an application of filters and then dry brushing with lighter and lighter tones of grey. The transformers were finished in exactly the same manner as the signs.





A wet application of pigments followed



The earthen area received a similar treatment. Up next was the addition of **Silflor** ‘grass’ of varying colors and heights.



The figures are all **Tamiya** offerings with heads replaced with those sculpted by Phillip Young. (The above photo shows ICM heads prior to receiving better heads from Phillip. Photo below shows comparison between styrene and resin heads, big difference!)

All figs were painted with Vallejo acrylics



This project took me four years working off and on. I am very happy with the overall result and look forward to more 1/48 scale projects. I am a 50's something orthodontist living with my family and four legged friends in Northern New England. I have been modeling since I was 6 years old, and I still have my first diorama, a Tamiya SAS jeep jumping a sand dune!



John F. Steinman



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 - * Third Reich Stamps

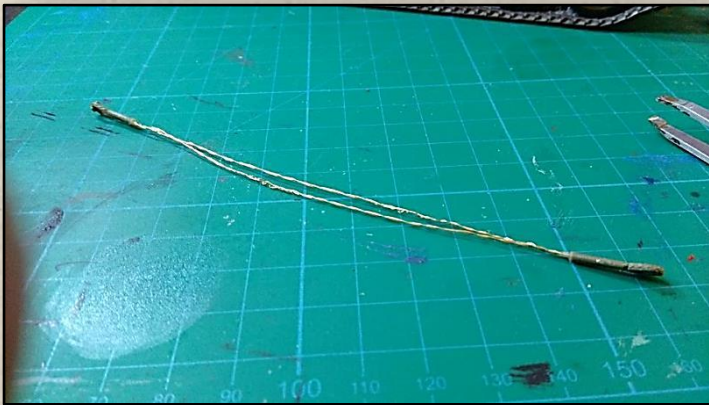


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Quick Guides

Homemade tow cables by Roger Mark Swinscoe

Making tow rope from the thin wire used to make some bottles of rouge wine is fairly straightforward. Cut 4 lengths of the wire to equal length, twist 2 together twice, super glue in wire/rope ends that come with the kit if separate, if not – cut off cast assembly. Once dry, simply twist the two together and paint



MASTERING OILS IS MOSTLY ABOUT CONTROLLING THE OILS by Aaron Joustra

Hopefully this will help remove some of the mystery for some of you and even better, encourage more of you to try Artist Oils.

Artist oils are the preferred medium for many figure painters. Having said that, I also use oils for detail painting in cockpits and as one of my key weathering mediums on all model types.

First off, don't waste your time and money on cheap non-artist quality paint. The results are likely to be so poor you will end up ignoring this beautiful medium.

Why use oils?

- 1) Richer, deeper, more vibrant hues. (Result of higher pigment density, better quality pigments that are more finely ground).
- 2) Blend better than just about any other media (result partially of longer dry times)
- 3) Once a few basic things are understood you can achieve more textures with oils than with just about any other paint type.

There are pretty much only three reasons people won't use or try oils.

- 1) Never been taught or taken the time to learn.
- 2) Takes too long to dry.
- 3) Don't understand colour mixing.

Hopefully, this will help remedy the first reason and by the time I am finished you will realise the second can be a total non-issue. As to the third, buy a cheap colour wheel and play around.

By playing around and experimenting with colour mixing you not only run the risk of learning something, you are also hugely at risk of flat-out enjoying yourself!

The key to mastering Artist Oils is learning how to control the oils.

Use plastic, disposable plates as your palettes. They are dirt cheap and just cover with cling film overnight and pop in the fridge to better preserve.

Mix with something like a toothpick. DON'T use a brush to mix colour, you will quickly destroy it and if mixing more than one colour in a session you are likely to contaminate the other mixes as the remains of your mixes will get trapped in the brush ferrule.

Once you have mixed your desired colour, use a palette knife or an old table knife to transfer a little to an index card. By placing it on an index card you will leach the oils out of it. Almost instantly you will see a stain appear and start spreading outwards from the paint; this is the oil content leaving the paint. The shine of the blob of paint will disappear as the oils are removed.

How long to let the oils bleed off is a matter of experimentation. I generally find an hour to two hours is adequate. I am looking for the paint to totally lose its shine and gloss and resemble a lump of dried boot polish.

To test, simply dip and dampen a clean brush in clean artist grade turpentine. Then lightly swipe the brush over the paint and test on some scrap. If it flows like ink and is super thin you have it right. Testing should be done on scrap styrene NOT on paper or card as they will give you a false result due to being absorbent. The test should dry super-fast and super flat with no shine or sheen whatsoever.

Once you're happy with the oil level in the paint, (or lack thereof), transfer it back to a plastic plate for use. Leaving it on the card will dry it out prematurely and render it unusable faster than putting it back on plastic.

Using this method you can reduce the drying time from a few days to a few minutes.

Two things to remember:

- 1) Don't soak your brush in turpentine. Only let it be dampened. Have kitchen paper towel on hand to soak up any excess.
- 2) Have far less paint on your brush than you normally would with acrylic or enamel. You don't want it to build up. Again, gently wipe your brush on kitchen paper towel to remove excess.

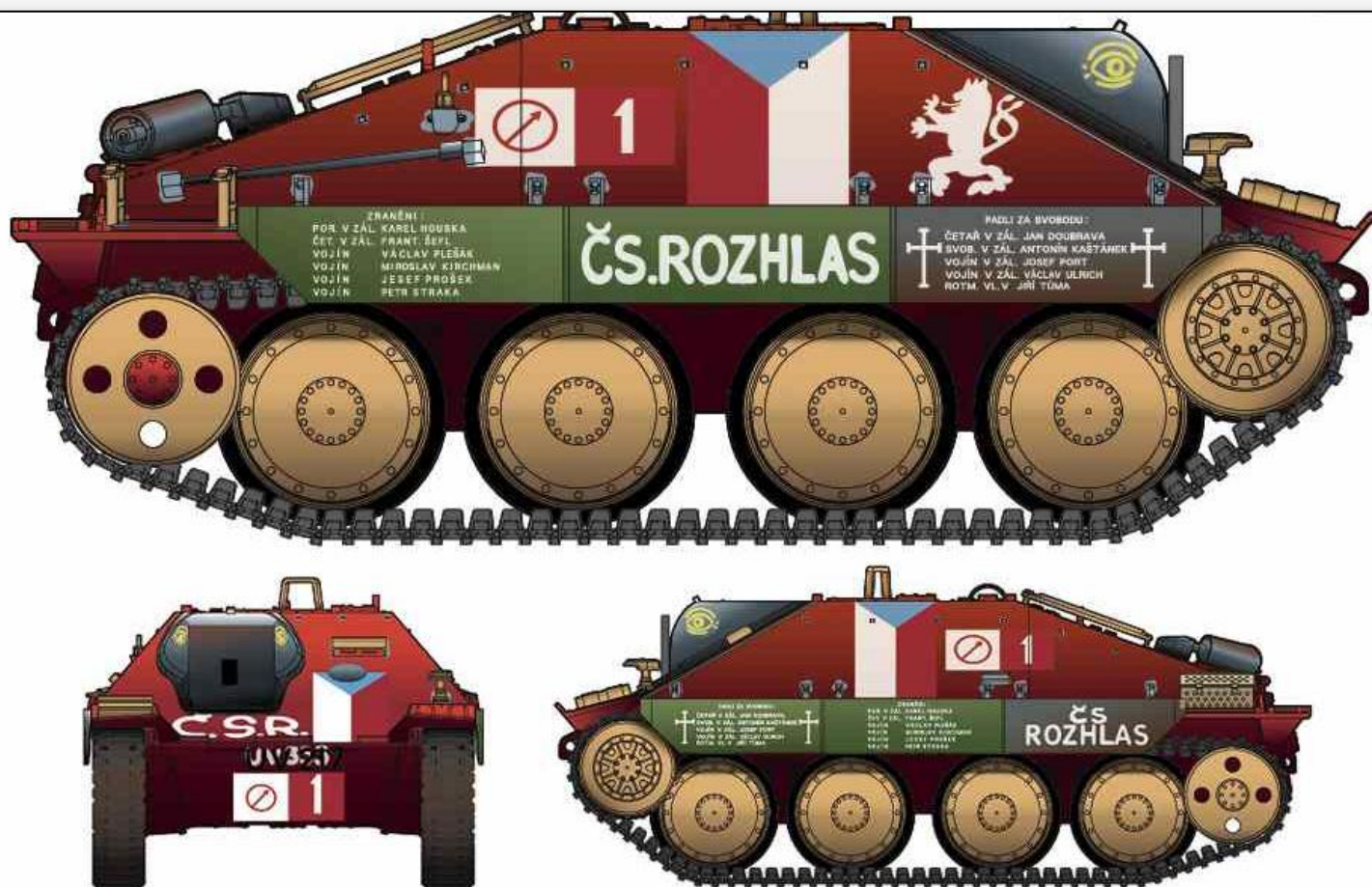
Control the oils and you control the medium!



Jagdpanzer 38(t) Hetzer "Prague 1945"

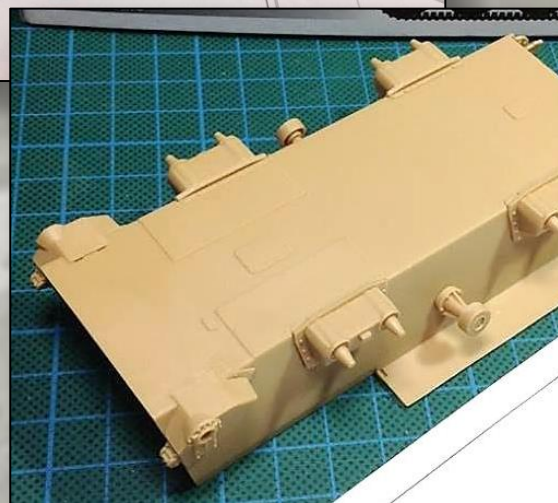
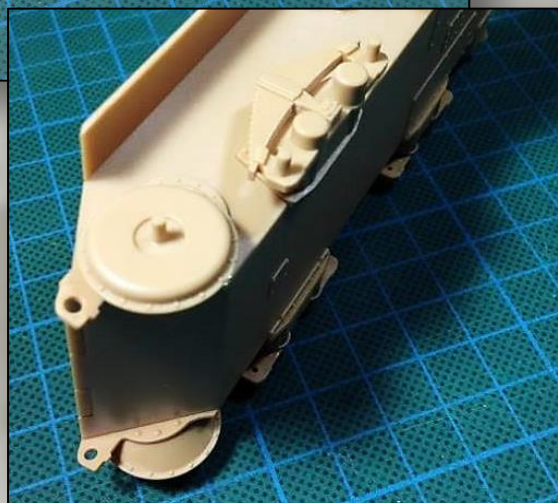


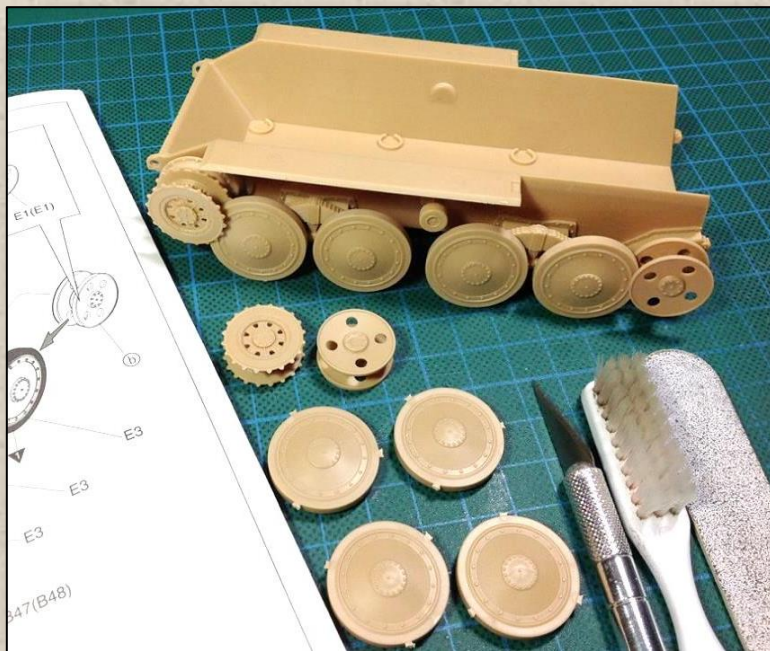
I was attracted to this kit primarily by the unusual paint scheme, which I first noticed as a banner for one of the Facebook model groups. Then some time later, while shopping in my local hobby store, I spied it on the box art of this Academy kit and just had to buy it!



The kit looked pretty good out of the box, needing only the tow cable replaced with a copper wire, just my personal preference. I started in the order of the instructions and added the bogies to their mounting points which are added to the lower hull. The trouble was, I did this at my local hobby club meeting while distracted and chatting to fellow modellers, so put the return rollers on upside down! This was because in my absent mindedness I had added them as I've done in every other tank I've made before – by aligning perpendicular to the hull plate. However, I failed to notice this tank has an angled hull which bows in at the bottom!

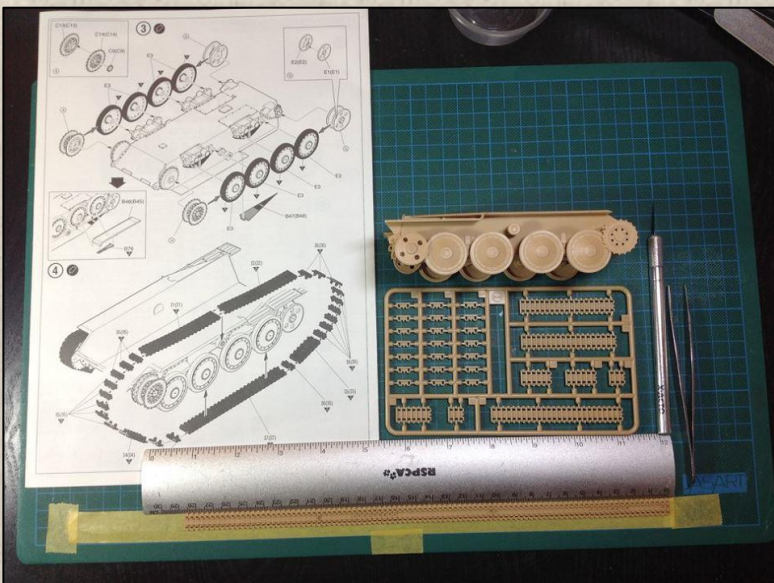
The return rollers were then cut off and flipped vertically so they were now horizontal to the ground but not, as is usual, at right angles to the tank's lower body, because this body is angled, like a barge. Who'd have thunk it? I then also added the bogie assemblies, which went together fairly easily, (as long as you follow the warnings about these parts in the instructions), which really help you line them all up correctly. Now I was ready for my favourite part – the wheels!



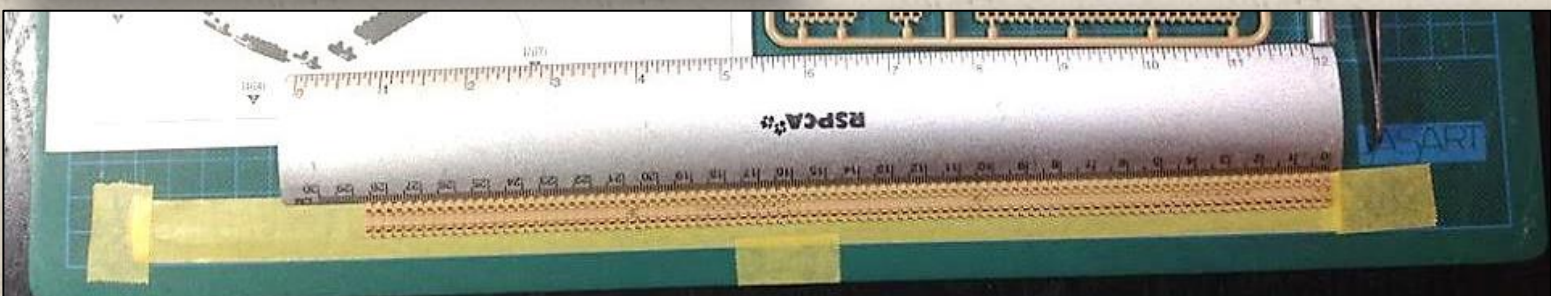


I find the whole process of cutting out and then filing around the wheels a very relaxing and enjoyable experience. It might be the Zen-like act of trying to get a perfect curve each time that lets me zone out and just relax. The whole process I now have down to a fine art using the panel beater's trick of placing a round file on the curve, round side of wheel to round side of file. This might sound counter-intuitive, but believe me, 100 years of expert craftsmen know their stuff, and this has been the best way I have found to file any wheel round without flat spots.

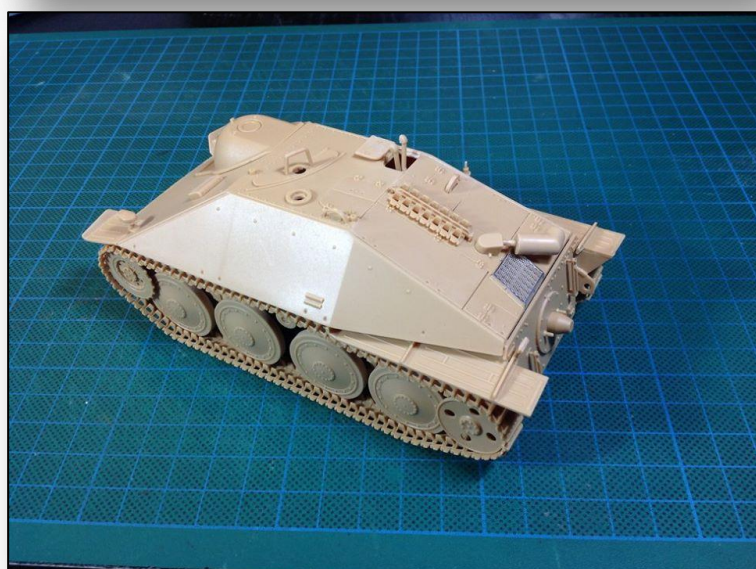
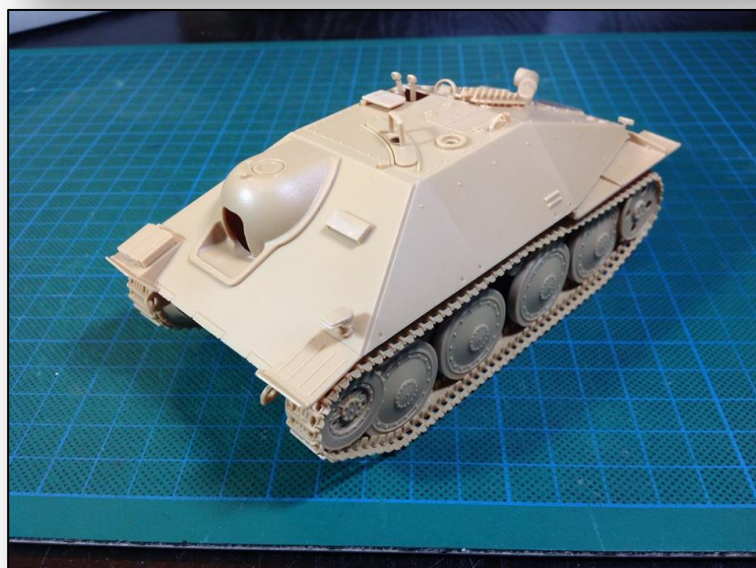
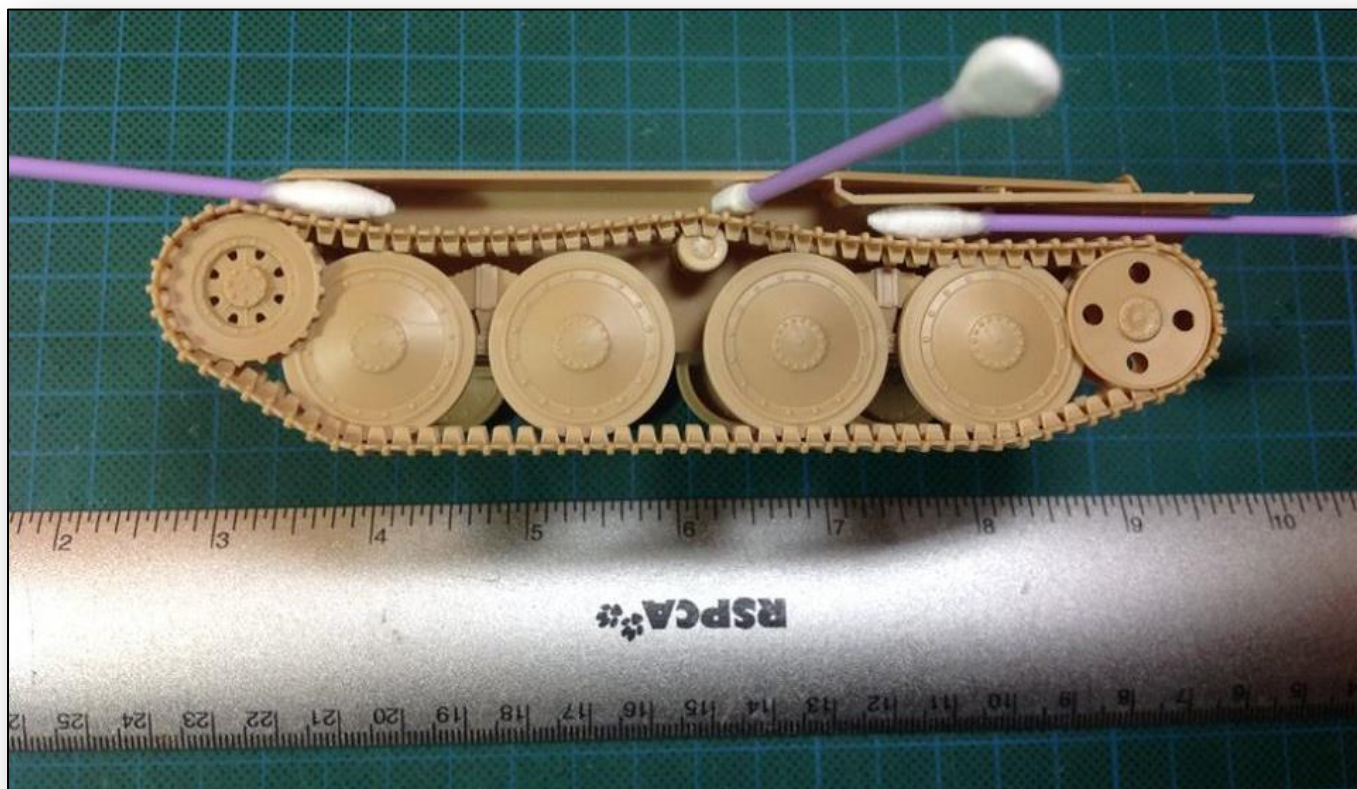
Wheels, fenders and rear plate then went on the Hetzer with the upper hull test dry-fitted for good measure. No issues other than just looking ahead to be sure how the rear parts will finally mate up, because you have angles meeting angles in a trapezoidal shape, so a little extra care was needed here before committing to cement.



Link and length tracks were then assembled using my tried and tested method of some Tamiya tape placed sticky side up then held down with a metal ruler. This provides a quick and useful jig to both hold the links in place, as well as align them as you assemble the tracks. I only apply cement to the links once the jig is full, then wait 20 minutes for some slow setting Revell Contacta to make them sticky, but not stiff, before wrapping around the Hetzer's wheels.



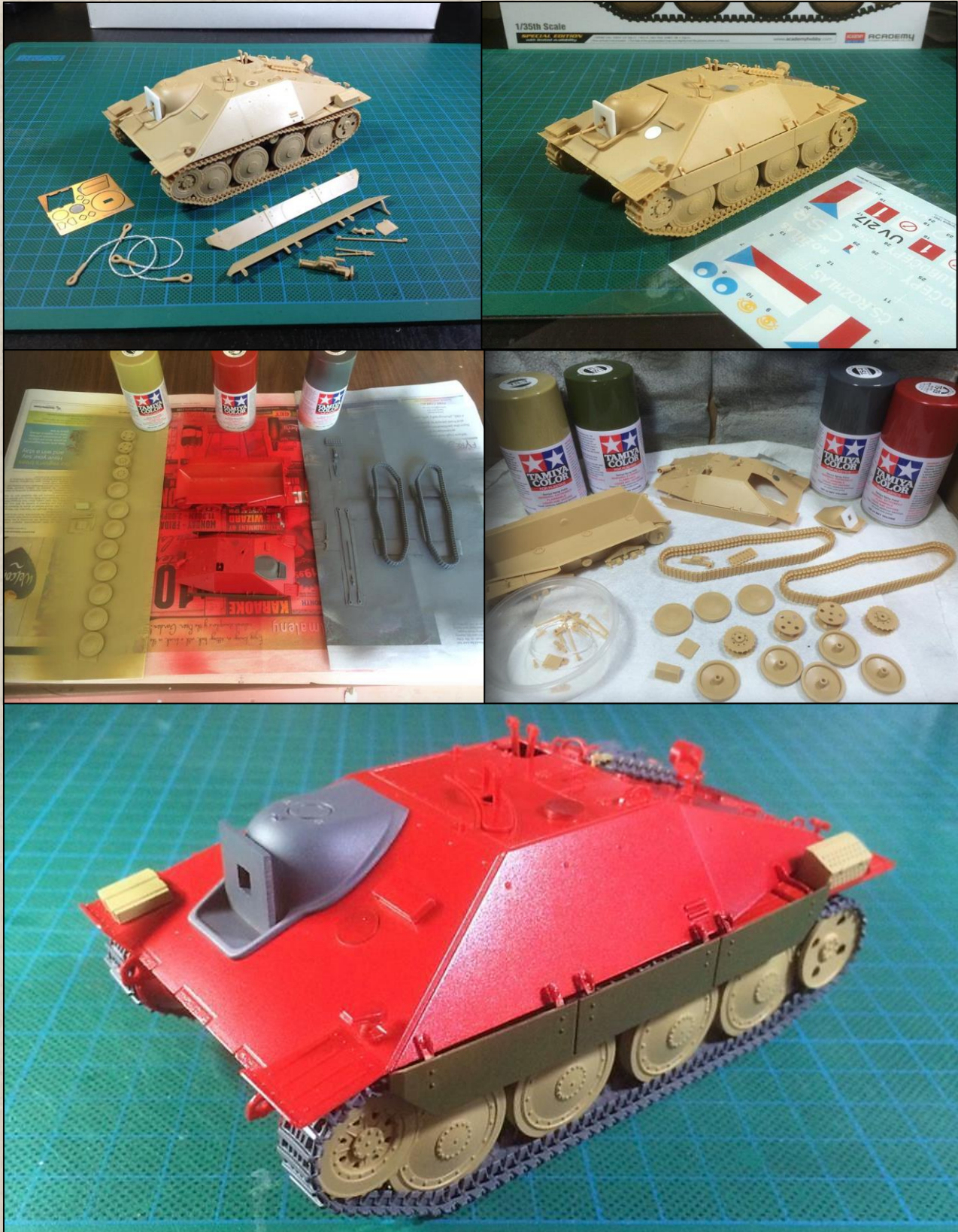
This went together as usual very problem free with minimal clean up and gave a nice fit with not a bad sag for link and length. These would have to be the easiest track links I've ever put on a tank to date.

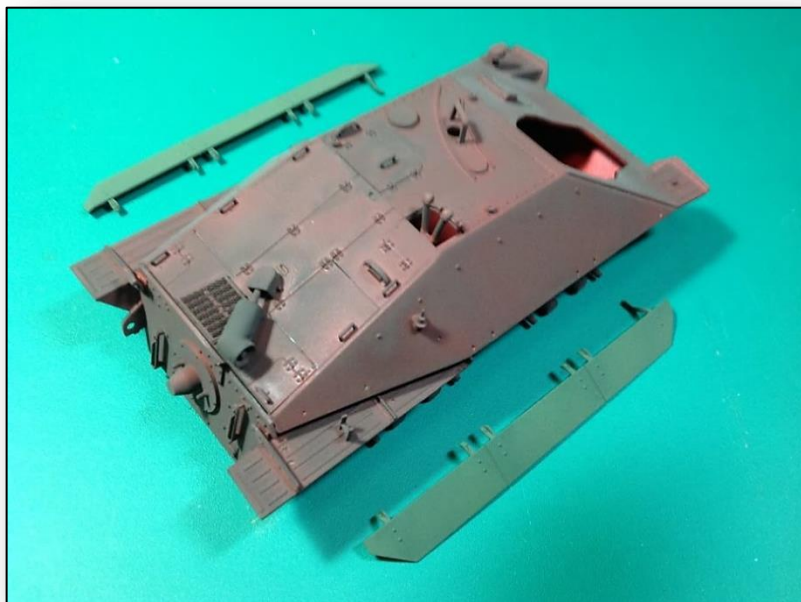


Attention then turned to the upper hull with just the side fenders and pioneer tools still to be added. The photo etch grill proved to be a very hard metal and did not file easily although it fitted well and improves the look of the rear vent. I left the extra plastic cover off the vent to better show off the PE detail. Muffler, track racks and periscope were temporarily white glued in for a test fit but were then removed for detail painting later on.



Then it came to priming the model. I left the side fenders off for painting because they are a different colour and it will allow me to remove the wheels and tracks for individual painting and weathering separately. For this task I used up some left over Tamiya rattle can stock which allowed me to seal and get the basic colours in one go. This had been my method for years before buying my airbrush and discovering **Stynylrez** primers. Quite frankly, it's still an effective, fast and easy way to paint a model, even if in this case the Hetzer looks like something from the Wiggles!





Next, I wanted to get that '*Hull Red Primer*' look without it being too uniform and obvious, however, being late and tired, I had a happy accident. While mixing the '*Hull Red*' wash to go over my bright 'Noddy' red primer on the Hetzer, I accidentally thinned the paint with airbrush cleaner! Two seconds into spraying and I knew it smelt wrong... Oh no! This started melting the red Tamiya rattle can paint... Disaster! I knew not much could be done, so I left it to dry.

The effect of the dissolved paint actually worked in my favour and with a heavy wash of *Hull Red*, I've got exactly the factory primer 'patchy' look I was after for the Hetzer body. Success by accident! The various coats, washes and colours have given my Hetzer an interesting and pleasing base coat to add the decals, and then weathering. The side skirts were painted green with no effects added before the decals.



The tracks were painted in *German grey* and once this was dry I dabbed on little splashes of orange rust and brown to build up a patina of weathering which then got a *black enamel wash* to bring out the recesses. Finally, I dry brushed on some *gun metal* to give the effect of worn metal edges and the tracks looked the part. The tools, also primed in grey, were *black enamel washed* then dry brushed *gun metal* in the same manner as the tracks, and any wood colours were applied to the handles.



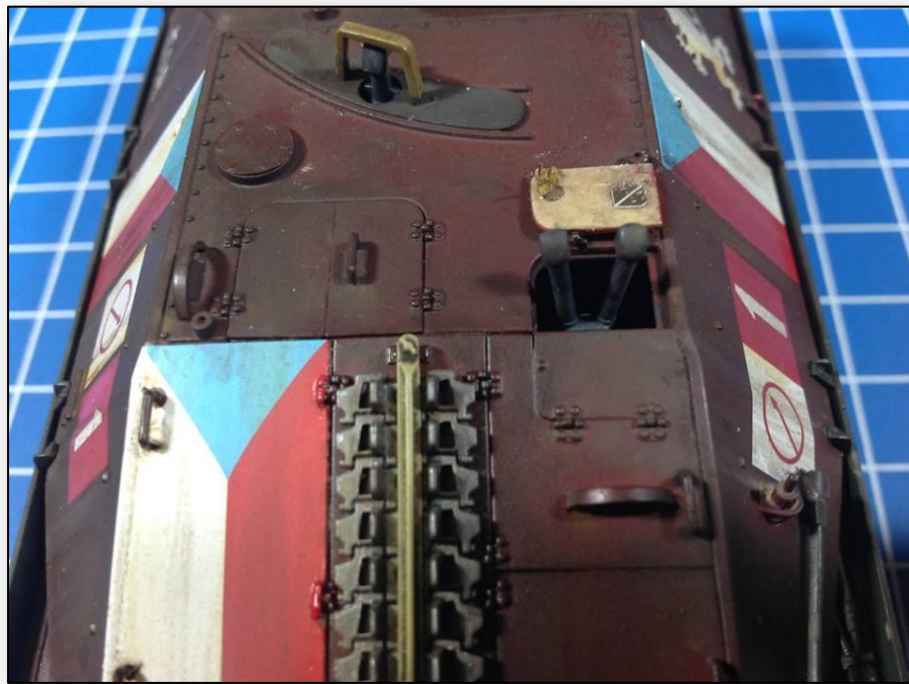
Once all the various painted parts were assembled, I clear gloss coated the hull with **Humbrol** Acrylic clear ready for the lovely Prague flag decals. They were one of the reasons I chose this kit, and they proved a lot more fiddly than I expected, but with patience and some **Tamiya Mark Fit** solution the decals settled into place.

It was time to add mud, grime, streaks and chip. The Hetzer gets grubbed up and down right dirty as I applied grimy washes to tone down those bright decals.



To break up the huge amount of hull primer red I used the dot filter technique. Applying small dabs of various tonal colours then using a tiny amount of thinner on a soft brush to stroke them down and wash away until faint streaks were left. This also gives a worn and dirty look which really worked well to add some interest to the build.





Unhappy with the lack of detail and horrid injector sink marks on the open hatch, I researched photos of how the hatch really looked when open, then found some left over photo etch to reproduce this detail as closely as possible. I found my hatch was too long and should not overlap the little post protruding from the hull directly in front of it. So it was reshaped, then PE added to match the hatch mechanism. I painted my new hatch in German interior cream/white then added a little wash over to accentuate the new detail.

Finally, the tow cables were made from copper wire attached to the kits' plastic hooks, then wound around the rear mounting points to settle into their correct shape. I don't like to paint tools on the vehicle, because my hands aren't that steady to do a good job, so the cables were removed and painted off the model. Once mounted back on the rear with CA glue, I gave them a light wash and dry brush where it seemed they needed it, and my Prague Hetzer was finally finished.



Paints used.

Tamiya Rattle Cans to Prime

TS-39 Mica Red

TS-3 Dark Yellow

TS-28 Olive Drab & TS-4 German Grey

For the Red Hull Effects

Lifecolor Rotbraun UA211 (Tamiya Hull Red also works)

Ammo Mig Wash Blue for Panzer Grey
1006

Ammo Mig Wash Streaking Grime 1202

Ammo Mig Wash Dark Brown for Green
1005

Ammo Mig Wash Light Rust 1004

Ammo Mig Pigment mixer 3000

Humbrol Dark earth Pigments 97940

Tools, Tow Cable and Barrel Mantlet

Tamiya TS-4 German Grey to prime

Tamiya Black panel line wash

Tamiya Weathering Master pigments C
Gunmetal/Silver

Wheels and Suspension

Tamiya TS-3 Dark Yellow to prime

Ammo Mig Dunklegrau 008 (tyres)

Ammo Mig Wash Dark Brown for Green
1005

Ammo Mig Dunklegrau 008 (chipping)

Track links

Tamiya TS-4 German Grey to prime

Tamiya Black paneline wash

Tamiya XF-52 Flat Earth

Lifecolor Signalbraun UA209

Lifecolor German Oxide UA231

Tamiya Weathering Master pigments C
Gunmetal/Silver

Finishing

Humbrol Clear Acrylic Gloss

Tamiya Mark Fit (for decals)

Ammo Mig Dunklegrau 008 (chipping)

Ammo Mig Wash Streaking Grime 1202

Tamiya Black panel line wash

Tamiya Weathering Master pigments C

Rust Orange/Gunmetal/Silver

Tamiya Flat Clear TS-8



Quick Guides

Another clever tip from Ian Sadler

Tip for a throw away item.

I finished off a pot of super glue; this left me with the bottle and cap.

A Light bulb moment!

I cut the nozzle cover off and then smoothed off the cut area.

I added a flower arrangement from **Finishing Touches** and hey presto! I had modern free standing flower tub. I decided to use the other leftover part as a road cone.



The following photos show the tub in grey primer and the completed cone. Base for the cone is from a rattle can to stop the nozzle being pressed in transit. I was asked for the scale sizes in 1/35 , the flower tub is 2ft in height and 2ft 9 inches wide , the cone base is 3ft and height is 3ft 9 inches .

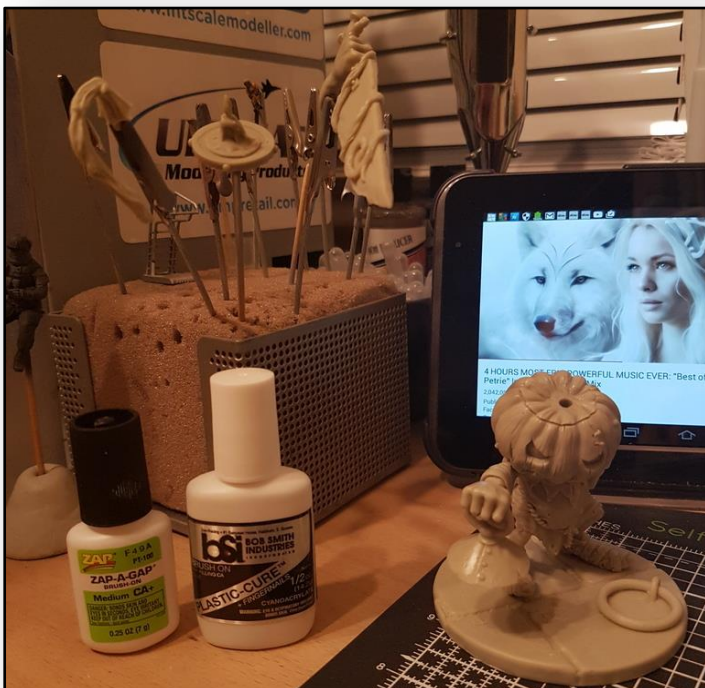




A collection of carved ivory or bone artifacts, including a large circular disc with a ring, a small figure, and various other pieces. The items are arranged on a light-colored, textured surface. The large circular disc features a ring and two small holes. The small figure is a stylized, seated or crouching figure. Other pieces include a curved, horn-like object, a small ring, and a small, irregularly shaped piece.

A collection of carved ivory or bone artifacts, including a large circular disc with a ring, a small figure, and various other pieces. The items are arranged on a light-colored, textured surface. The large circular disc features a ring and two small holes. The small figure is a stylized, seated or crouching figure. Other pieces include a curved, horn-like object, a small ring, and a small, irregularly shaped piece.

I began the painting process in my usual fashion with a coat of primer, I chose black as I wanted to emphasise the deeper recesses of the model and work my way back up to lighter shades. I then started to block in colour, using **Vallejo** Acrylics, through my **Badger Xtreme Patriot 105** airbrush. A thin layer of a mid brown over the black primer started to introduce shaded areas, and the head was given a light coat of orange directly over the black primer. I built up from the base colours using lightened shades, eventually switching over to **Citadel** paints for some variation. The skin tones I wanted to keep light, to indicate that this little fellow had spent the majority of his life dwelling below ground, for this I used a **Vallejo** skin tone set from the *Game Air* range and that's where my story takes its first minor deviation.



I was having trouble using a layering technique with acrylic paints to achieve the level of realism I wanted in the skin tones, enter a wet blending attempt – Nope. Couldn't get that to work for me either.

So I left the skin tones and went back to the head. After posting a few pictures online it was suggested to me, that, although my tones were working, the level of contrast was not high enough to draw the eye. It was suggested I try and photograph my work in black and white, as contrast shows better in grayscale – Oh my god! How had this escaped my attention?



Looking back on my paint process, I'd been so concerned with colour that I'd totally forgotten about the basic concept of contrast. My problem now was to add contrast without having to totally repaint. I scoured the internet for answers, and they came thick and fast but, one stood out, one I had shied away from, purely out of a lack of understanding of the medium. Oils.

Now don't get me wrong I knew they existed and that a lot of you guys use them for weathering purposes, but with the glut of acrylic and enamel based weathering systems on the market I played safe.

My needs had now changed and so must my approach, I bought some oil paints from a local craft shop and figured they would do the trick, and they did to some degree.

I began to mix colours looking for not only complimentary but also contrasting shades to those already on the figure, I found that by applying them extremely sparingly, I could finely tune and control my painting process to a much higher degree than ever before. I could blend, layer and add tonal variation without the restriction of a structured layering system, and worst case - if I was unhappy with where it was going, I could remove it completely without affecting the base colours. For me, a revelation!

I found oils so easy to work with, they can be mixed to any colour required with a basic understanding of colour theory, blended almost infinitely and, layered to produce such realism in any given subject that I was shocked at my own results. I would not go so far as to say my results were of a high standard but, the use of oils has elevated my finished project to a standard I thought was a long way off.





I was working darker colours into the recessed areas and feathering them out to the lighter more exposed areas of the figure, sometimes straight off the brush and sometimes with the use of soft cotton buds. If I wanted a harder edge to the area, I over extended the feathering then, cut a clean line with a cotton bud lightly moistened with white spirit to clean off the excess. I was besotted with this new way of working, but, there was something I couldn't seem to avoid, a grainy texture to the thinnest of layers, was I over exerting the paint? Had I somehow contaminated my tools? Was I lifting previous layers? After some investigating I found that the old adage 'you get what you pay for' was in this case true. The paints I had purchased were a basic set of oils, intended for use as an introduction to oil painting, and as good as they were, the pigments were what I'd noticed being drawn out in my work. Having got this far I was not to be put off, and went back to the forums looking for some advice. It very quickly became apparent to me, that the quality of oil paint varies and, that it is in the grinding of the pigments that the quality of finish lies.





I immediately returned to my craft store seeking out some oils of a better quality. Having had some excellent advice given to me, I purchased a Windsor & Newton set and returned home eager to try out my new weapon of choice. What a difference! Smooth, even coverage – no graininess to be seen, just a completely workable surface with infinite possibilities. Happy days!



Colour, more complex than I had first realized, with all the great acrylic paints on the market I had become complacent in as much as that I could just buy the exact colour I needed. Oils however are a different matter, and I was having difficulty mixing the shades I wanted. I racked my brain desperately trying to remember my High School fine art classes and colour theory and as it turns out my memory is not so good. Once again I returned to the sound advice of some more experienced chaps I had been speaking to, and purchased a colour wheel. A very simple device that will show you how to mix colour correctly, explain terms relating to colour theory/grey scale and also show you how to use complimentary colours in your overall scheme.

Now I had a guide, the materials and a subject to work on.

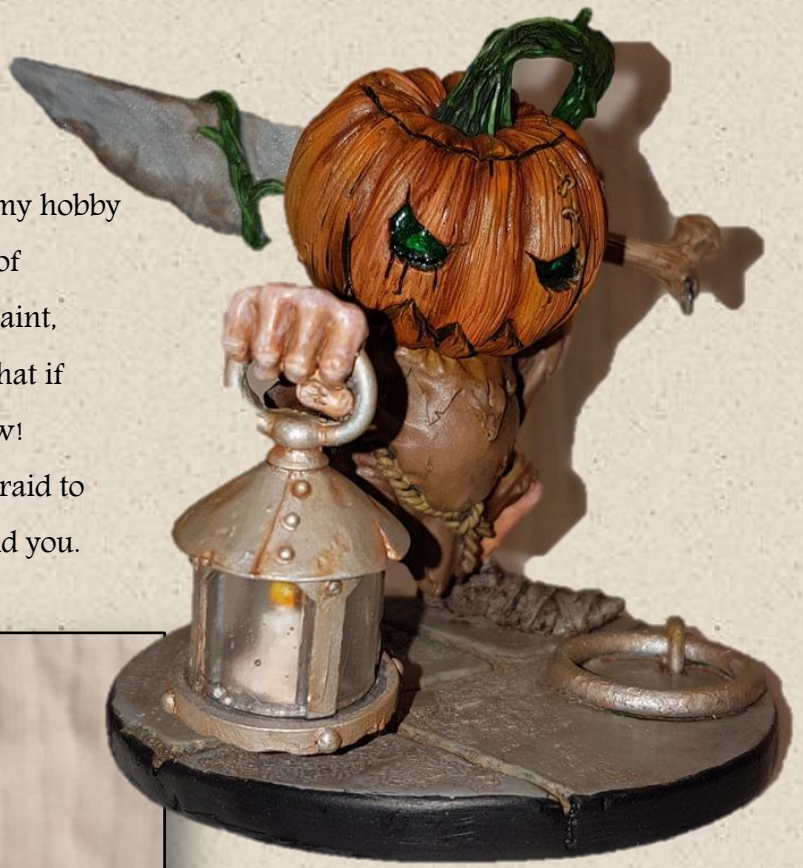




I continued to work in the oils, helping the extended drying time with the careful use of a small travel hair dryer. I tried to keep in mind where the light would be coming from, the lamp plus any ambient light source. I used dark browns to deepen the curves on the head, blending them out and adding warmer tones to match the softer orange. On the clothing I tried to add texture using harsher brush strokes and a cross hatch style of blending. Once happy with the colours and contrast levels I used **Citadel** washes and **Vallejo** inks to bring out the detail lost through the layering processes, applying them sparingly to the surface, allowing them to build up in the sculpted detail while keeping them from pooling in unwanted places. The metallic elements on the model were painted with **Vallejo Steel**, dry brushed with **Vallejo Rust** then treated to a very small amount of **AK** rust pigment. The stone floor was base coated in a mid grey, this was allowed to dry fully before **Tamiya** enamel panel line washes were used to create the illusion of natural stone, and by alternating between black and neutral brown, a soft, layered flint-effect was achieved and replicated on the blade of the sword. The 'stalk' was first painted with a mid green, given a wash with black/green ink from **Vallejo**, once dry I used the same mid green to highlight the raised surfaces before using a light bright green as an edge highlight on the sharpest of features. Once the small details had been painted in the very last thing were the eyes, I wanted a deep glint... something to hint at a little mischief... I settled on a small dot of **Vallejo chrome** in the centre with **Tamiya clear green** over the whole socket, an effect I'm very happy with and will use again should the need arise.



The discovery of oils has enhanced the enjoyment of my hobby and encouraged me to actively seek alternative ways of working, this tale is not meant as a guide on how to paint, more a reminder to the members of our community that if something's not working for you... try something new! Discover, learn and increase your skill set, don't be afraid to ask questions, use the resources and references around you.



I still have a long way to go on my journey and I am excited to see what is round the next corner...

Until the next time.

Stuart Jackson



DIORAMA DEBRIS MOULDS

Examples of what can be constructed
with
Diorama Debris
moulds



Examples of
DIORAMA DEBRIS
moulds

These moulds are made of the high quality platinum-cure silicone
giving the mould an exceptionally long library life and
high resistance to aggressive resins if you choose to use resin instead of plaster.
The moulds will give you a virtually unlimited supply of 1:35 scale parts if used with plaster

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<https://www.facebook.com/trackpads.military.modelling>

Website: <http://www.starwars-doa.co.uk/>

Trumpeter 1/24 Hurricane mk. IId by John Lundgreen

Back in the late 70's, early 80's, I built a couple of Airfix 1/24 kits, of which I clearly remember the Spitfire and the Bf109. I thought that both kits were great, and they probably were, at that time.

Since my return to the hobby, I have been concentrating on 1/48 and 1/32 scale, as both scales offer the level of detail that I like in a kit. But this time, I thought I would give another shot at the larger 1/24 scale.

I thought I would try something other than the Airfix kits, and after building 1/32 from both Trumpeter and Hobby Boss, I ended up with the Trumpeter 1/24 Hurricane mk IId Yes, the one with the big guns! ☺

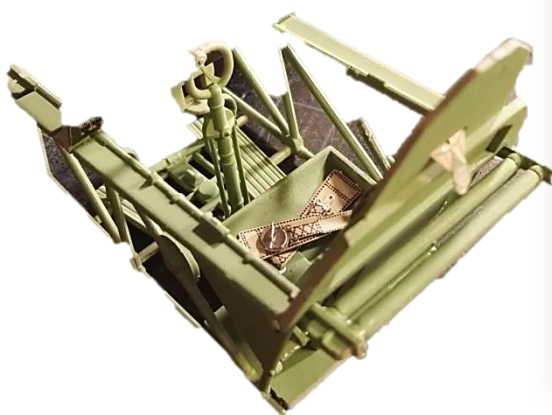
Let me start by saying that the kit is absolutely great. The parts are crisp and detailed, fit is good, and the subject itself is lovely. Being a Trumpeter kit, it does not come without the usual goofs, but in this kit, the number of those is limited.

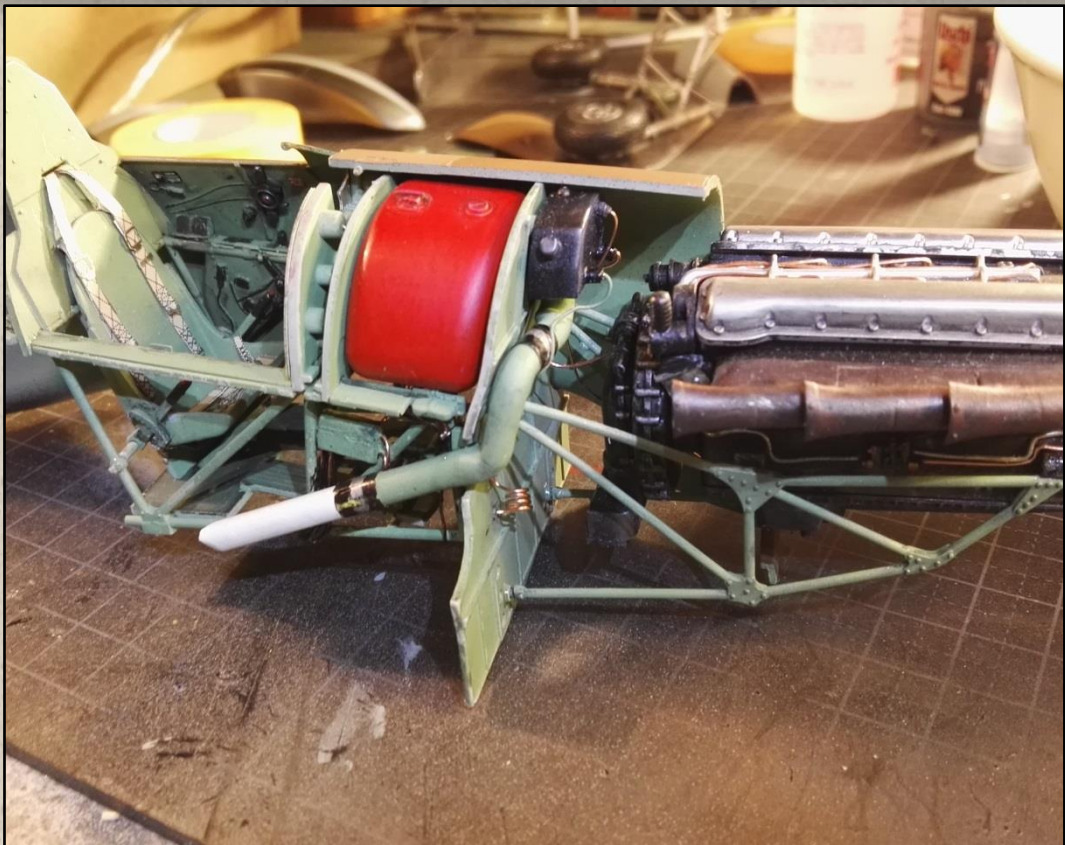


Rubber wheels are a matter of opinion, and I like them. The photo-etched parts included in Trumpeter kits are relatively crude, compared to aftermarket parts. And then there is the matter of incorrect parts. In this case the kit includes a nicely detailed Rolls Royce Merlin engine, but it is an incorrect version of the Merlin. Not noticeable to most people, but enthusiasts may point out that the Merlin in the kit is the one used in earlier Hurricane versions.



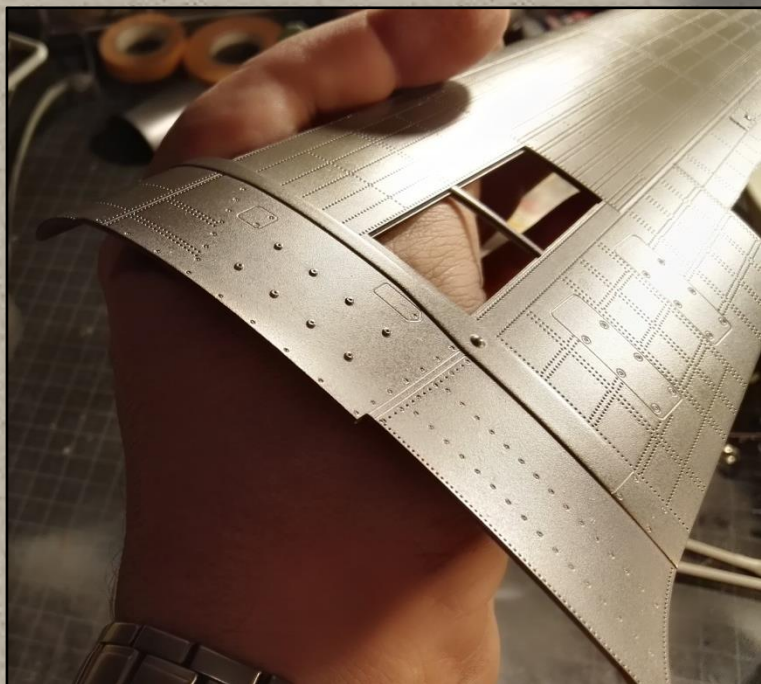
When building kits like this, I always buy aftermarket photoetched instrument panels and seat belts. These are items that will spoil the overall impression, if they are not done well. And as I said, the included PE is a bit crude. I went for a seat belt harness from **Eduard**, and a brilliant instrument panel from **Yahu**.







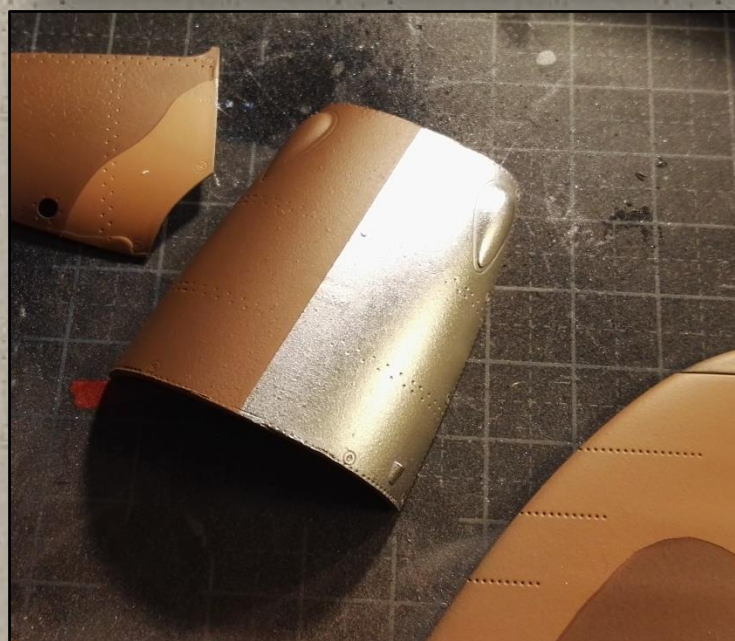
Even before construction began, I had this idea about building the kit as a ‘half and half’, ‘heads ’n’ tails’ model, where one side would depict a weathered and battle worn Hurricane from the North African desert in 1942, and the other half would show the same airplane, but still in the factory, revealing the interesting combination of a metal construction front, and a rear part made of fabric over a wooden frame.



As the model would be split down the middle, I painted it all before assembly. Two tone brown camo with a home mixed blue underside on one part, and off-white (with a bit of brick red dope bleeding through), and the metal polish on the other side. Paints are Vallejo Air by airbrush and Tamiya rattlecans. The interior was painted with thinned Humbrol enamel, also by airbrush.



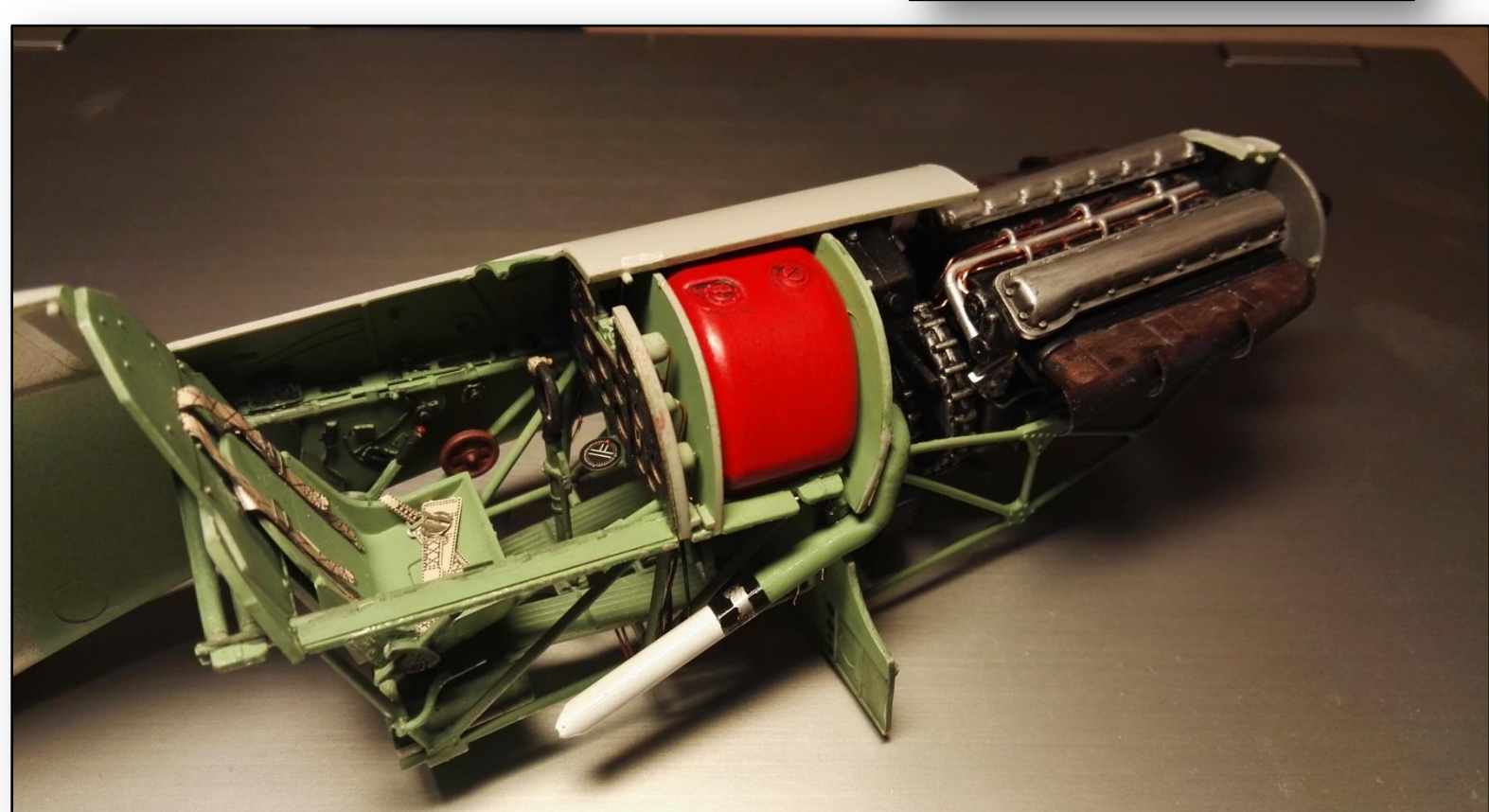
I've never been that good with metal paints from an airbrush. I always goofed up my base paint, and the follow-on metal surface would look awful. But I discovered the metal polishing powder from **Uschi Van Der Rosten**, which I thought was both easy to work with, and leaving a credible metal finish.



One of the blunders I think Trumpeter made on this kit, is that they offer a nice Merlin, but with only the front side panels under the exhausts to show it. I therefore decided to open another side panel, and the top engine panel. This was rather easy, but, as it would later show, the guides for the firewall happened to be exactly on the backside of the extra side panels I opened.

No problem at all, as it turned out. The fit was so good, that a firewall guide on one fuselage half would be sufficient.

Having opened up extra panels, of course I had to do a little extra on the engine. Copper wires were added, and even if the engine is fine out of the box, the area between the engine and firewall needs something extra, or else it will seem a bit naked. Again copper wires were added, some were twisted into spirals, and a piece of sprue was bent to serve as the large tube going back through the firewall. At 1/24 scale, the kit offers all the space you will ever need to super detail it. I only did what I thought would be easy, yet still enhance the finished model.





Another minor goof: Trumpeter has added these incredible 40 mm Vickers gun pods, and as the detail level is generally very good, it surprises me that I had to drill muzzle holes in those big guns. It seems to me that moulding them would not have been that difficult. Still, the guns are a very nice touch. The machine guns of other variants have been discarded, and only a single machine gun has been left in each wing, while the remaining room is taken up by the big ammo drums for the antitank canons. This is a correct setup, as the single machine guns were loaded up with tracers, and when strafing targets, the big 40 mm guns were fired when the tracers hit the target.

As everything was painted before assembly, and engine and cockpit tub were basically modules, the final assembly went quite fast. Decals were added, using **Micro Set** and **Micro Sol**. Note: I did not paint the surfaces gloss first. I set the decals directly onto the flat paint.



The final touch was weathering, for which I used *Dark Grey Vallejo* water based wash, which I brushed on to all panel lines, and then wiped off with a damp Q-tip. This gave a nice, dirty look. I then gave the front part of the fuselage a very fine sanding, creating areas that reflect light slightly differently from the overall flat paint. For exhaust stains, I used **Humbrol Smoke pigment powder**, rubbed on with a dry Q-tip. The center part of the smoke stains is **Humbrol light slate pigment powder**, rubbed on with a damp Q-tip.

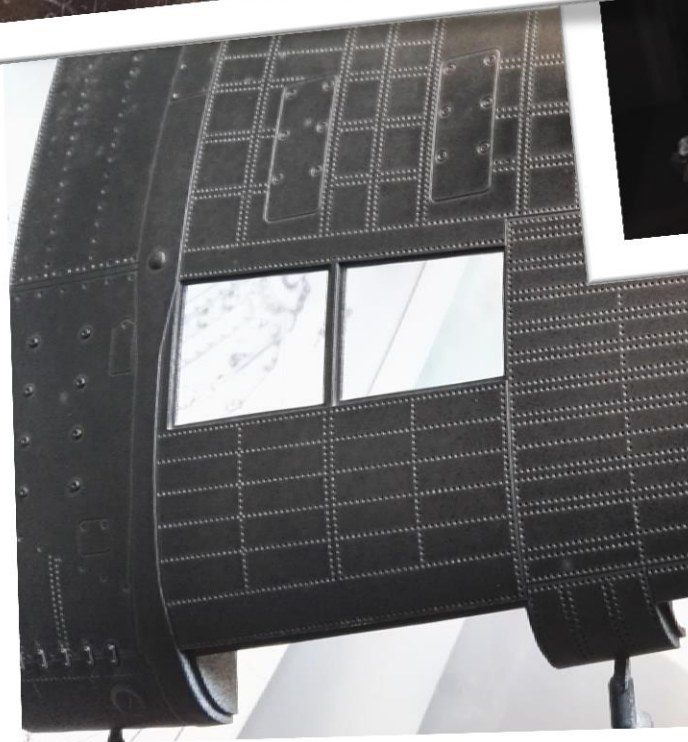
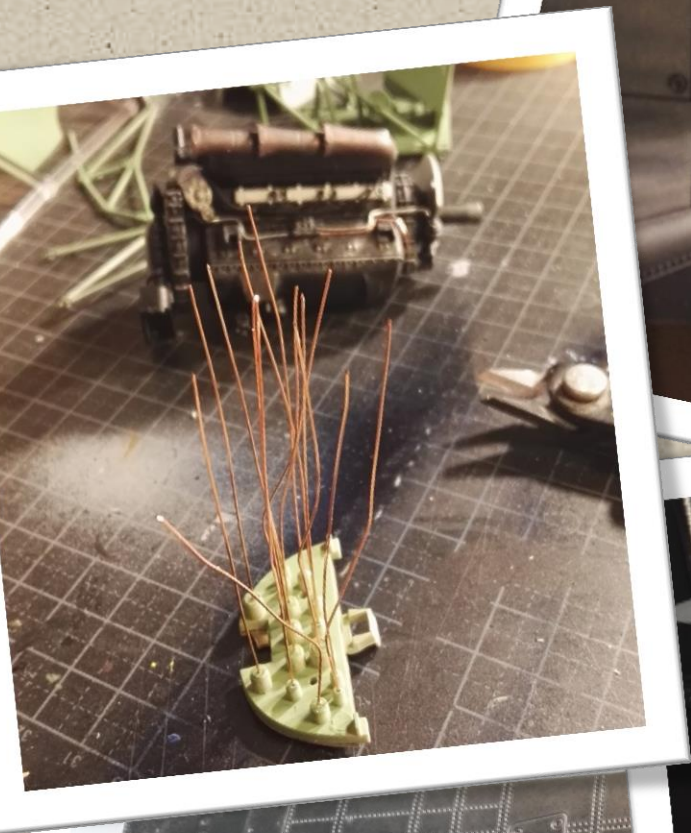
As a coup-de-grace, I put a box of Lucky Strikes on the wing, just for fun. The photo etched Lucky Strike package was included in the **Yahu** instrument panel PE.



I highly recommend the Trumpeter 1/24 Hurricane. And from what I understand, the overall quality, level of detail and fit is the same, no matter if you go with this later model of the Hurricane, or if you choose one of the earlier versions (where even the engine is correct).

I enjoyed this kit a lot. Happy building, fellow builders!





John Lundgreen

Rudel Saves The Day! By Bjorn Jacobsen

Part Two

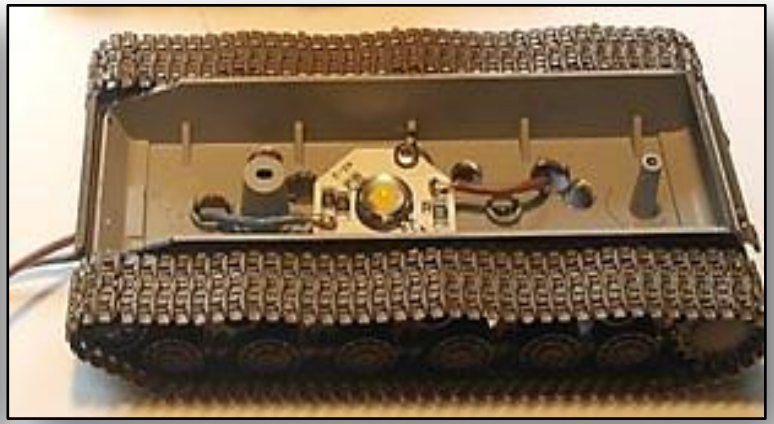
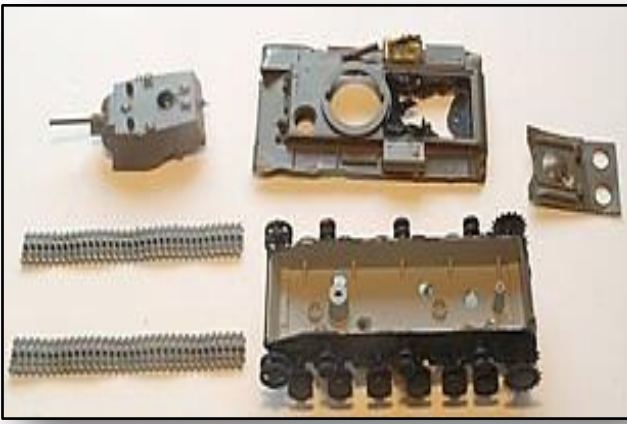
For the exploding tank in the diorama, I have chosen a KV-1 which was a heavy Russian tank at 44 tons and with a crew of 4-5.

The kit I'm building is from Tamiya (1/48). It's a straightforward build, which is good because I am going to blow it to pieces! It will be hit by armour-piercing shells in the tank's weak point: the engine compartment behind the turret. This is where Rudel always tried to hit because the armour thickness was at its minimum there. If possible, Rudel always attacked the tanks from the rear.

In the diorama, the tank ammunition explodes after being hit by the Stuka and the turret is blown away.

The inner hull of this particular model is made of metal, which is good because I want to mount a 3W/220VLED light inside the tank. This will create the effect of the explosion. I could have chosen a lower powered LED, but I want as strong a light as possible and I think that a 3W is what I need. The LED lamp is connected directly to the 220V mains and even if the LED light is not particularly hot, the circuit on the LED board produces heat. I therefore drill a series of holes in the bottom of the tank's metal casing to help ensure better cooling.





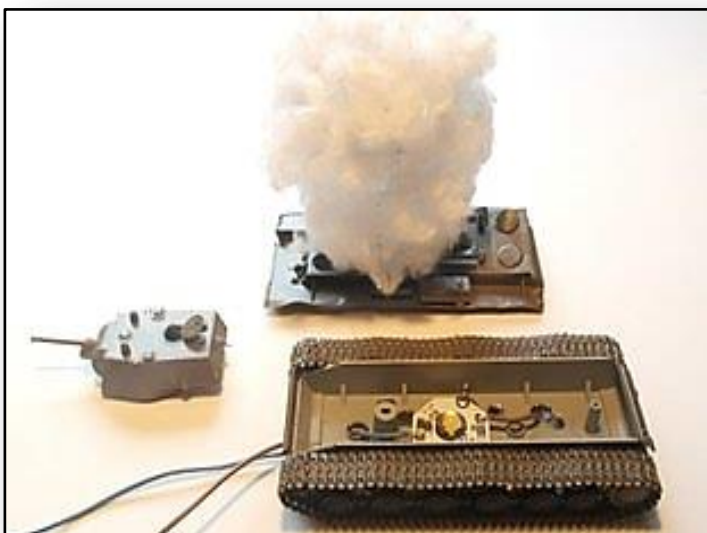
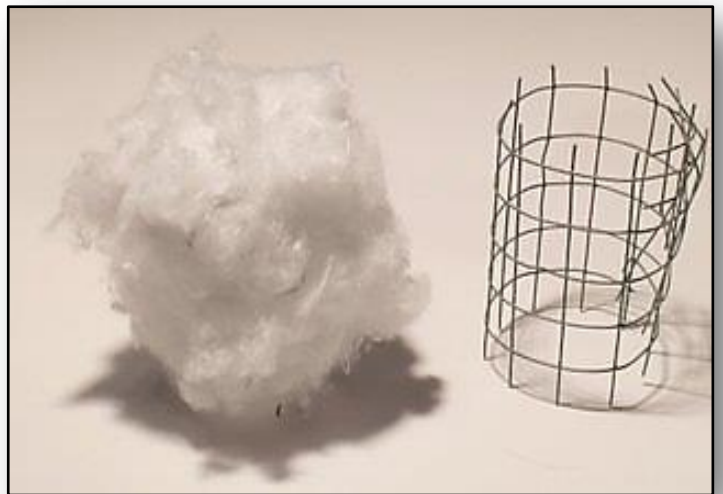
Because the turret will be portrayed as having been blown away, this means the heat produced by the circuitry and the LED bulb can escape more easily. However, it is still important that the LED light is not on for too long (preferably no more than a minute at a time).

The wires are then led out through the bottom of the tank and through the diorama base. Just to be sure, I also drilled a number of holes in the board underneath the tank to increase the air flow.

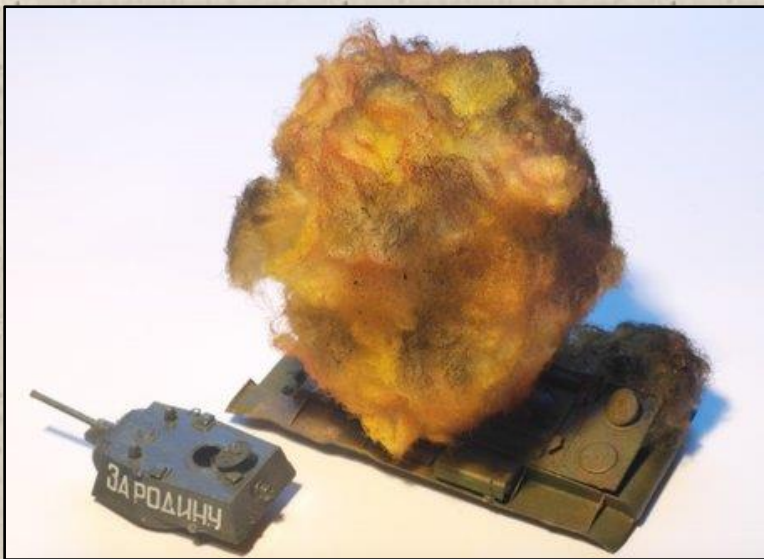
The Explosion

To build the explosion, it's necessary to create a skeleton of wire mesh. I drilled holes in the top of the tank so I could easily fasten the wire mesh to the tank. I then took pure cotton and stuffed it inside and around the wire cage, while at the same time making sure that there was as large a cavity as possible inside the 'explosion'.

This is both for the light effect, and also to allow the heat created by the lighting and circuitry to escape.



The upper part of the tank is purposefully left loose so it can be easily removed if I have to rearrange the LED light, or if it gets too hot inside the 'explosion'.



And then it's time for the airbrush. First yellow, then a little red and finally a dash of black is sprayed onto the cotton. And suddenly, the whole mass of cotton cloud is transformed into a violent explosion! The hull of the KV-1 is screwed into the diorama board and the LED is tested.



I'd like to have some Russian soldiers in the diorama to quite literally give it some life.

Of course the soldiers use all their weapons against the Stuka as it passes over.

A few blasted tree trunks and a couple of dead soldiers are also included. The story depicted in this diorama happened in the autumn of 1944 and the trees have green-yellow autumnal leaves.



Many of the leaves are however blown away by the nearby explosions. The leaves are attached by spraying the trees with hairspray and then sprinkle some *Woodland Scenics* 'grass' over the branches. This adheres to the hairspray and gives the illusion of leaves.

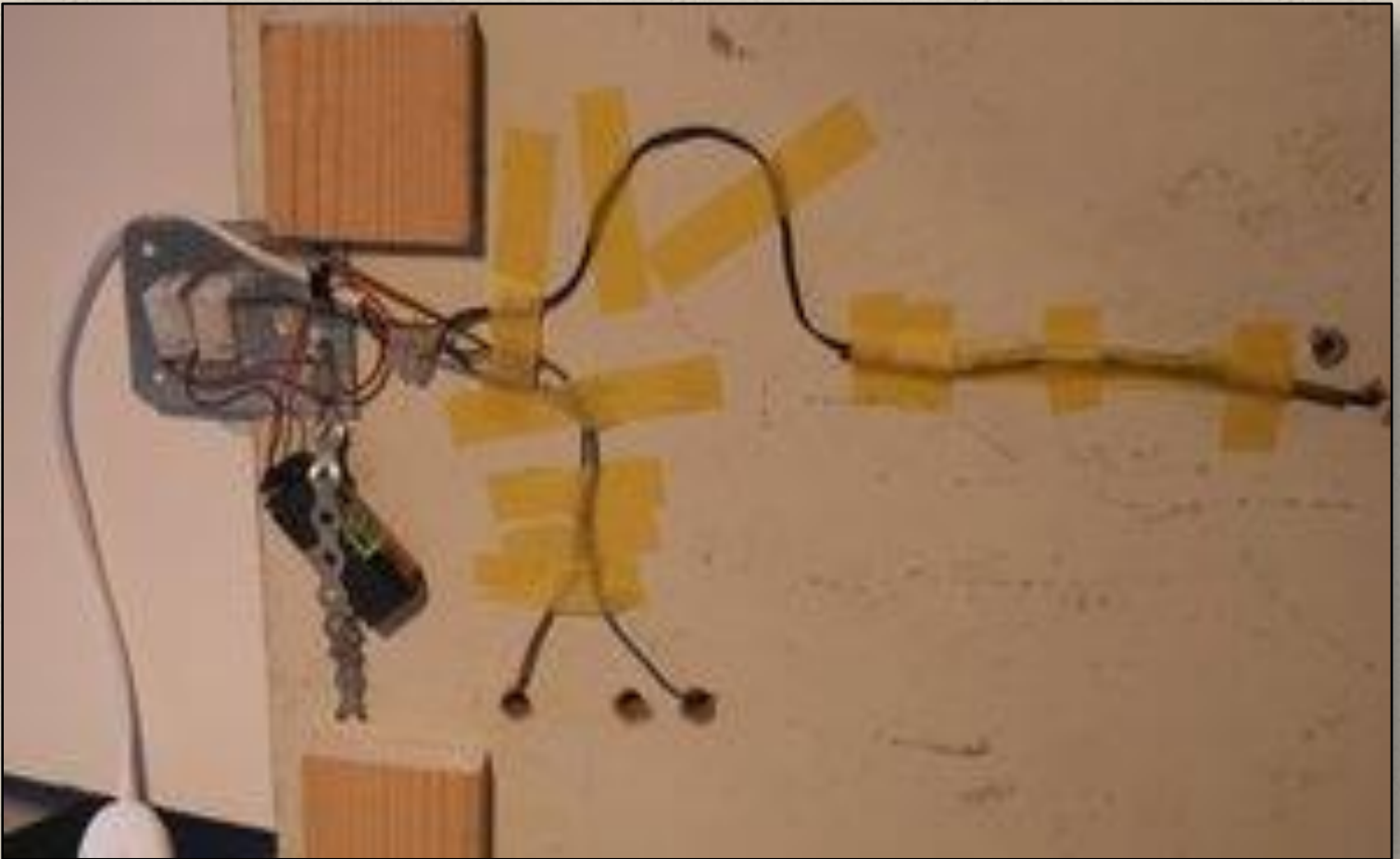
I then glued the turret of the KV-1 on to the wire mesh inside the cotton. It will now look as if it blasted away from the tank. The text painted on the side of the turret means 'fatherland'. The tank is basically painted in standard Russian Green before battle damage such as dents and scratches etc. were applied.

The tank was then weathered using sand, soil, dirt and rust as it probably would have been in reality. Here you can see that I have installed two power switches – one for the Stuka and one for the tank.

The current to the electric motor in the Stuka is 1.5V supplied by a couple of AA batteries.

The LED is connected to the mains 220V supply. I've put a dimmer on the LED light so I can reduce the brightness (and heat) if desired.





The Stuka in the treetop

It was really easy to place the Stuka at the top of the tree.

The brass rod from the Stuka slid nicely into the brass tube in the tree and a little glue sealed everything in place. The wires from the engine were connected to the wires coming from of the tree and everything was twisted to resemble branches.

A few leaves were added to make it all look like it actually 'belonged' to the tree. And then the best thing of all: pressing the switch, and the Stuka was 'flying'! I have given the Stuka some dents and scratches after the collision with the trees. It is important to remember that the Stuka was a very large and robust machine that could take a beating without hitting the ground. It was almost 11m long, had a 1300hp engine and weighed 17 tons.



The Background

For the diorama to be as realistic and as natural as possible, it needs to have a background to the models. I have therefore cut a cardboard plate and painted a war scenario that I think fits the diorama perfectly.

The battle takes place somewhere in the flat landscape of the Eastern Front in the autumn of 1944. There are burning tanks, Stukas and explosions everywhere.





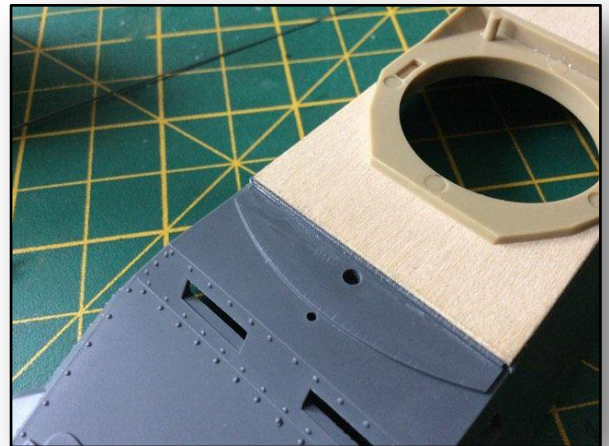
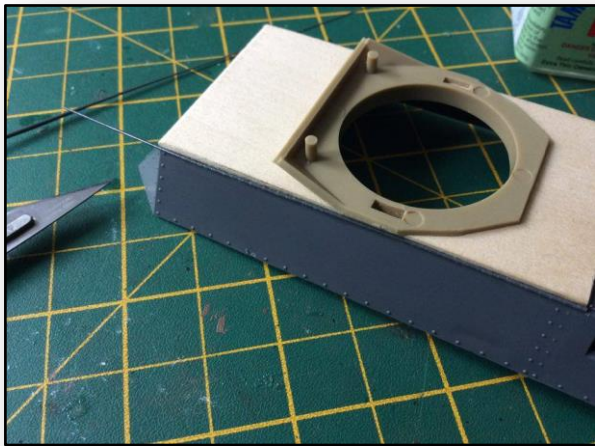
Bjorn Jacobsen

Quick Guides

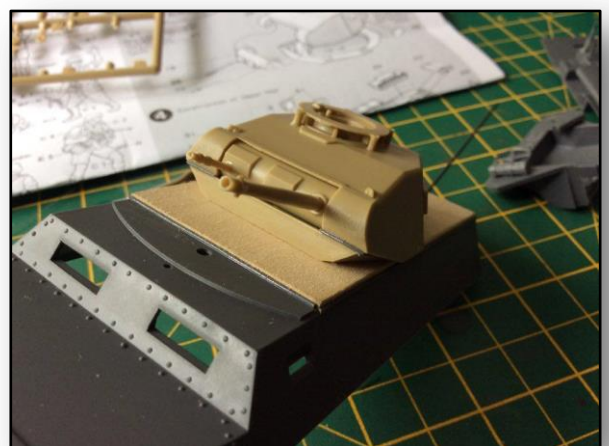
Weld lines to models by Ash Guest

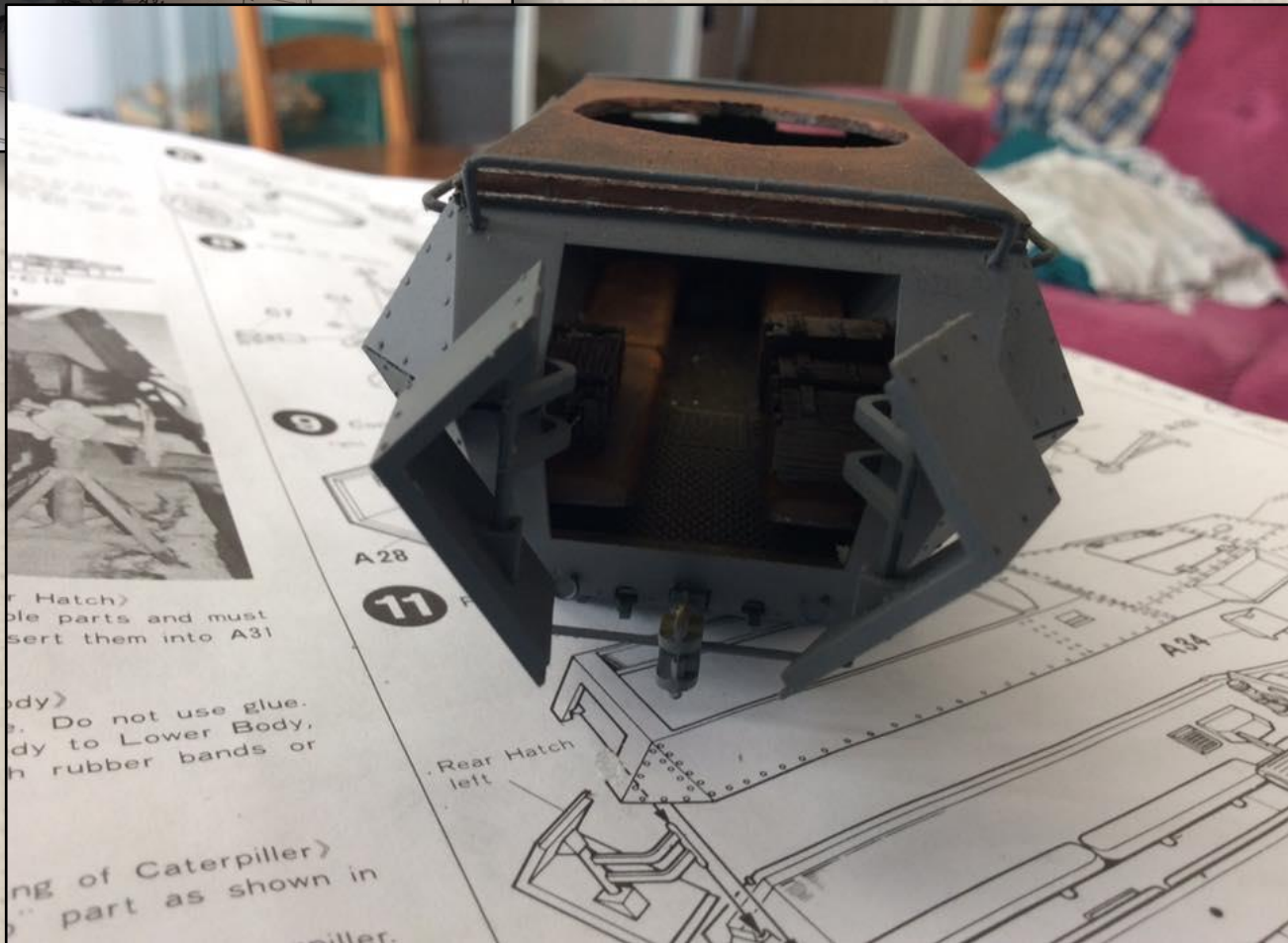
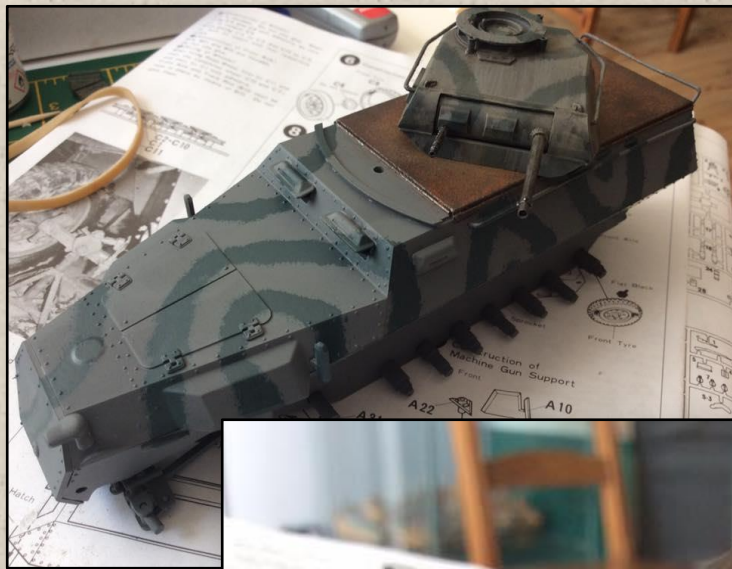


I've added some balsa to make the top structure for the turret mount... to make it look welded
I'll use stretched sprue, Tamiya extra thin cement and a scalpel.



Trim a bit of stretched sprue a tad bigger than you need and glue in place with the extra thin. Be careful because this stuff is near instant and melts the actual plastic! Once in place, coat it with the extra thin - its brush applied. Then, using a scalpel blade, gently press in place, but not too hard as you will cut the weld! Trim off all excess and dab the extra thin on the corners to blend in.





Masterclass

With Geoffrey Charman



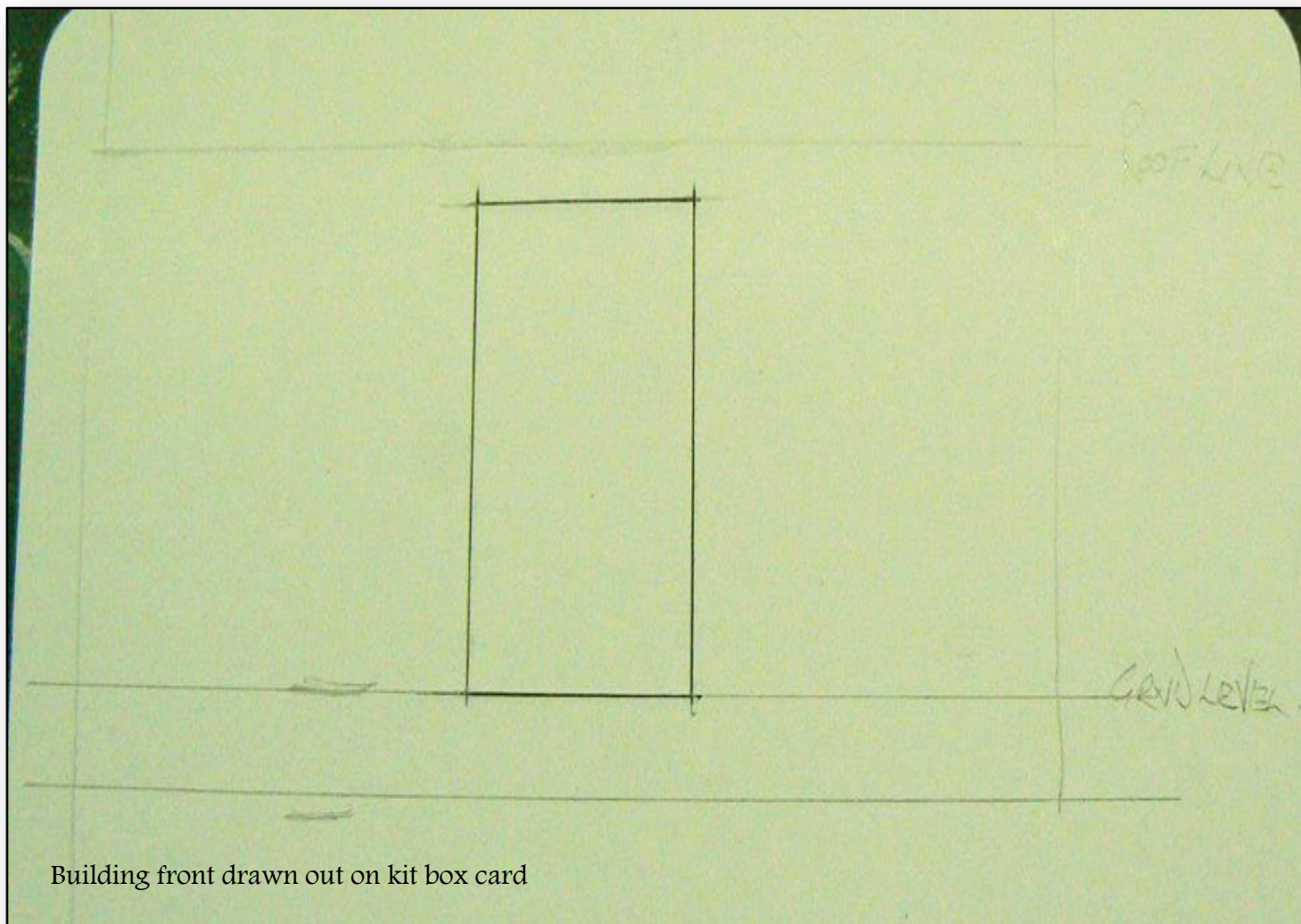
Based on the MasterBox set of figures German Infantry Western Europe 1944-45.

I made and painted these figures while at the modelling sessions at the Tank Museum during 2016.

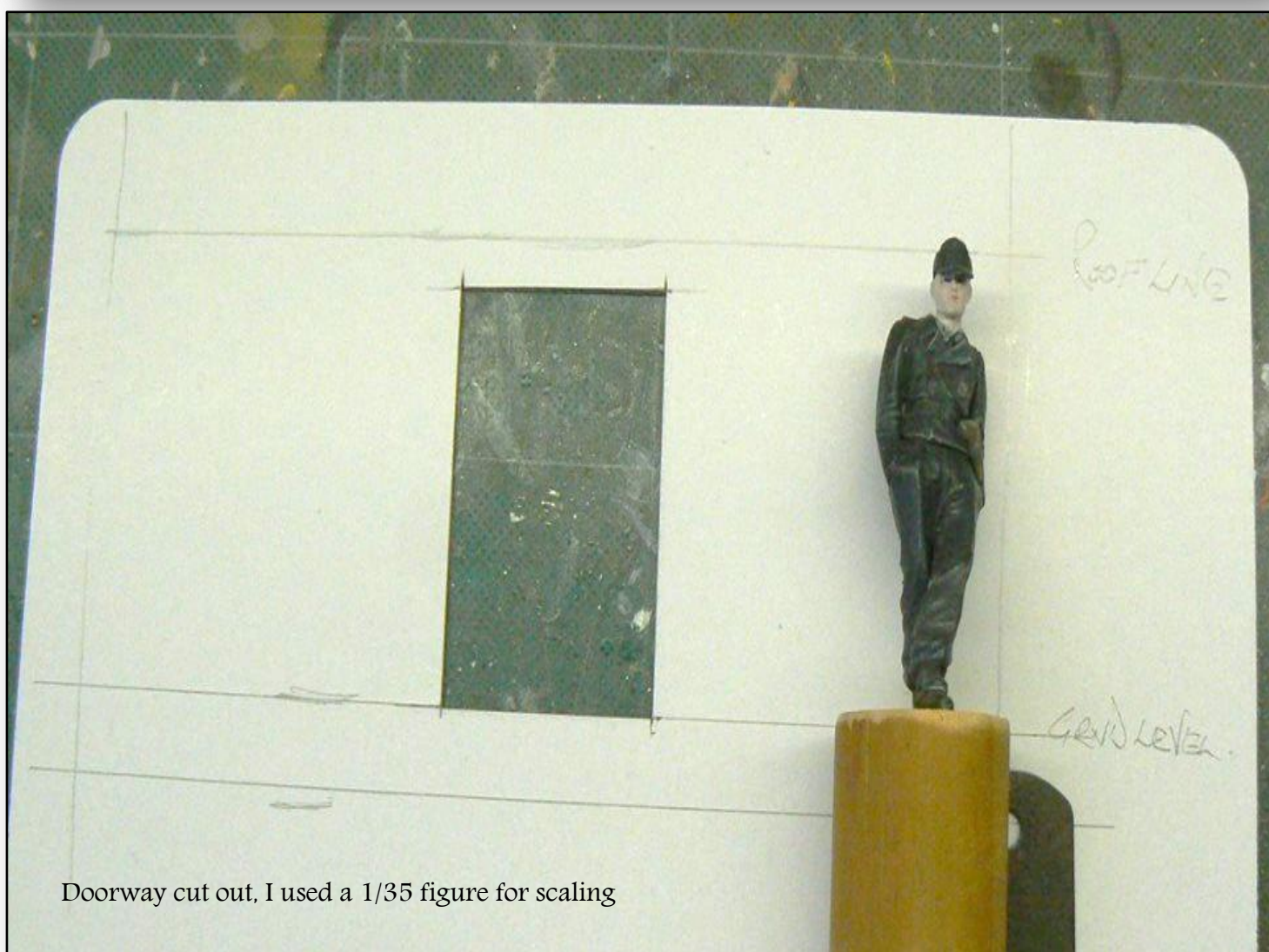


I replaced the kit heads with Hornet bare heads but used the kit helmets.

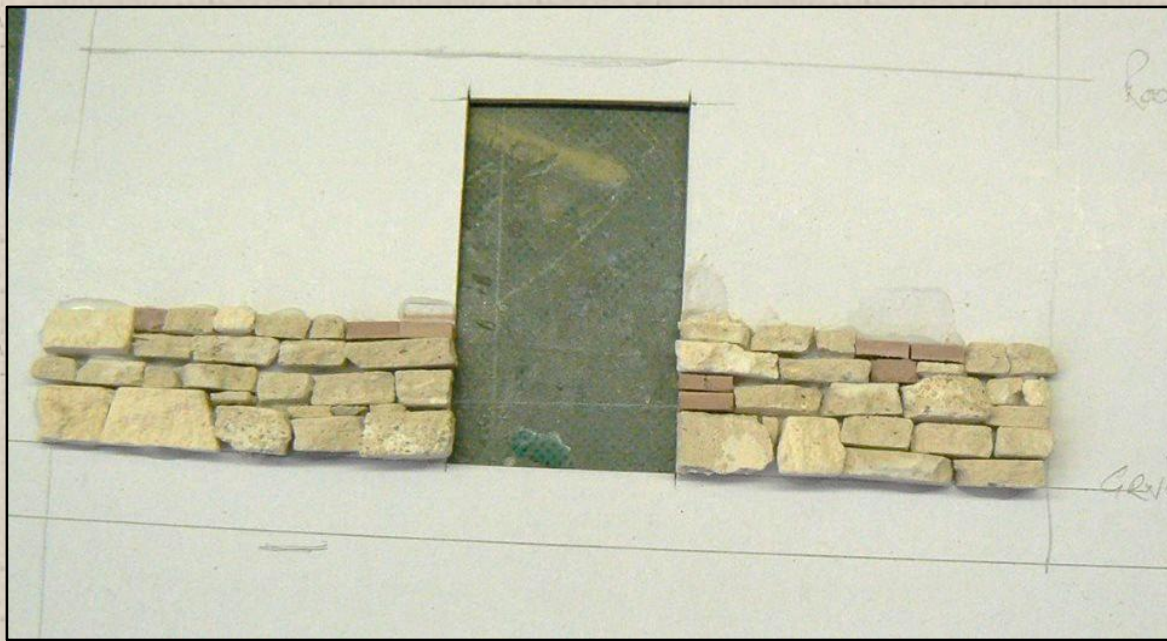
Just a simple base with a scratch-built building front similar to the box art.



Building front drawn out on kit box card



Doorway cut out, I used a 1/35 figure for scaling



Stonework cut to depth and glued into position. I used thick PVA glue, and as you'll see, there is the odd brick in the wall. A guide to how I make the stone for walls and buildings can be found in SMTG Magazine



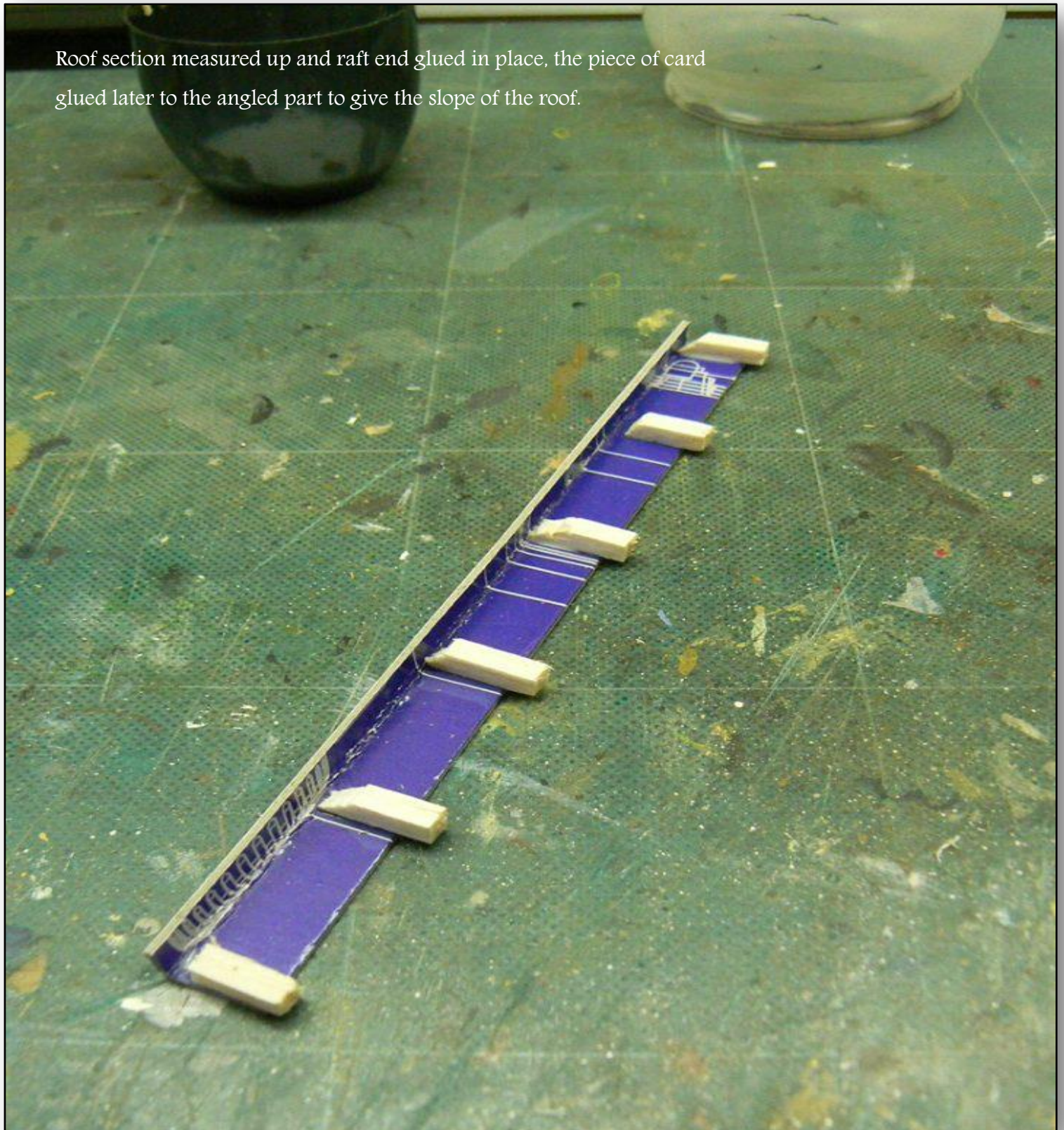
Wooden framework added, again glued with PVA, and using square section balsa. I used this as I had some in stock but coffee stirrers would have done as it is hidden apart from the door frame.



Very thin flat balsa was used to clad the framework, and slightly overlapping the top edge giving the weatherboarding effect.



Boarding complete - now to leave the PVA to dry, then I will trim the boards to meet the outer frame edge.



Roof section measured up and raft end glued in place, the piece of card glued later to the angled part to give the slope of the roof.



Rafter section fixed in place and tiles added. For this I used the silicon moulds I have for paving slabs, just nipping off the odd corner.



A double thickness base made and glued together then covered with PVA and then DAS air drying modelling clay, smoothing it out using the back of a wet spoon to give the contoured surface. I placed the building front in position and pressed down on it to position it "in" the base so it looks right.



Building front glued in place with PVA.



White cat litter pushed into the DAS to show a walkway with a couple of stones pushed in to fill the space and the figures positioned then lightly pressed into place so I know where they go after I have done the groundwork.

This will now be left to dry for a couple of days.

Kiln dried paving fine sand sprinkled over the path and lightly brushed off the stones then fixed in place using diluted PVA and a couple of drops of washing up liquid applied with a pipette and left to dry.

Earth colour added to the ground area, and a sand colour added while still wet in raised areas for variation.



Earth area dried out





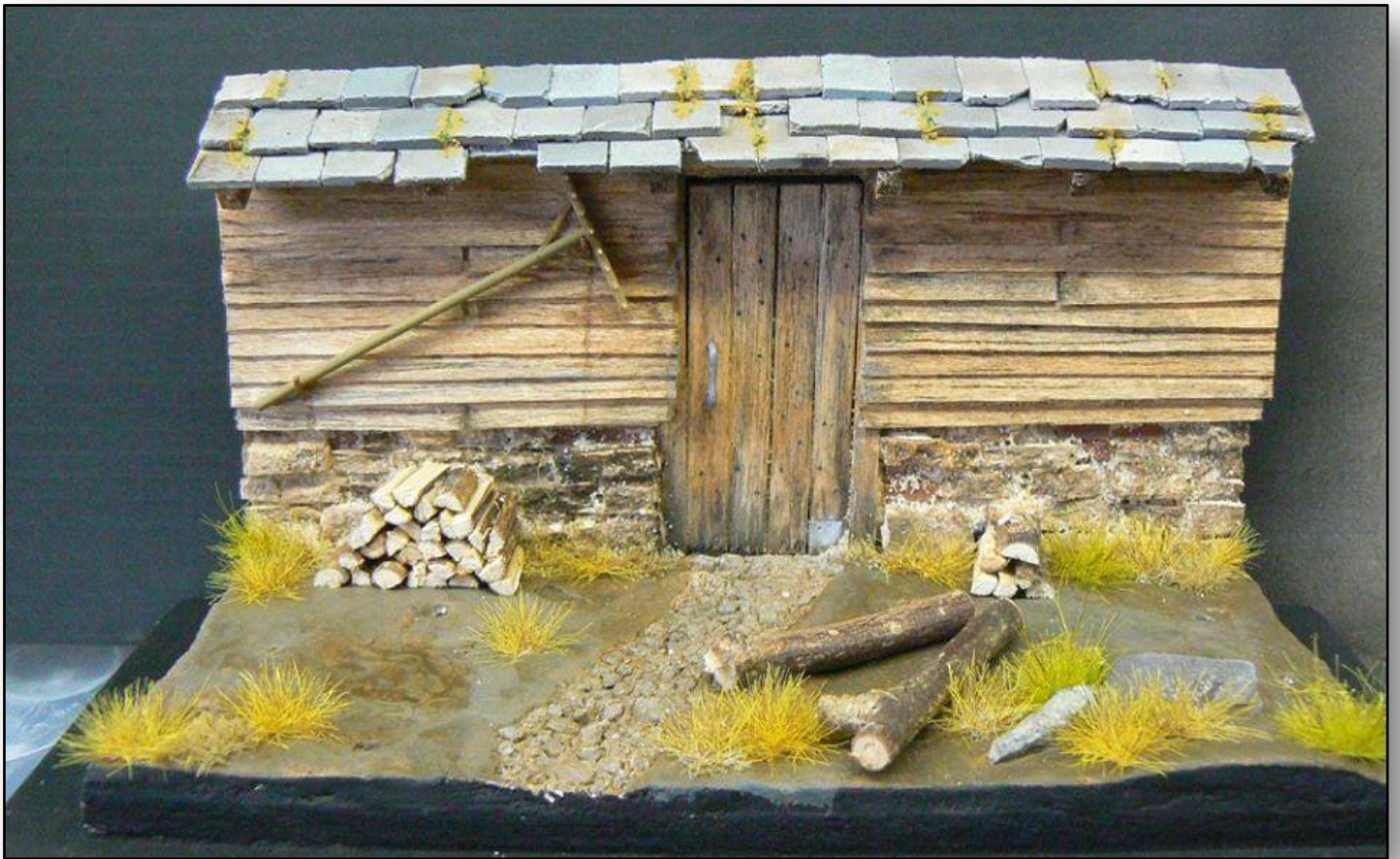
Grass tufts glued into place and all the wood given a wash of very diluted Raw Umber Artist's oils, you don't want this wash too thick as you only get one go at it, better too thin then you can apply a second wash if needed. For the door I added a touch of Burnt Sienna into the wash to give a slight difference.



On the roof I applied some Citadel Armageddon Dust Texture paint (which is a sand colour) to odd gaps in the tiles, to look like moss deposits. I then highlighted them with a yellowy green.

The woodpiles are dried twigs from the garden, sawn with a saw blade and split then glued in place.





An old rake head was found in the spares box and a handle added, hooks made from fuse wire, holes drilled and hooks glued in place to accept the rake. I applied some Realistic Water to the indentation on the left as a puddle.



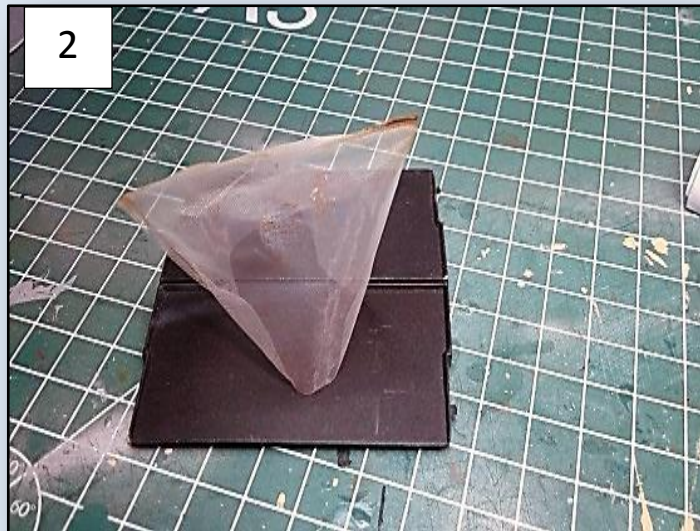
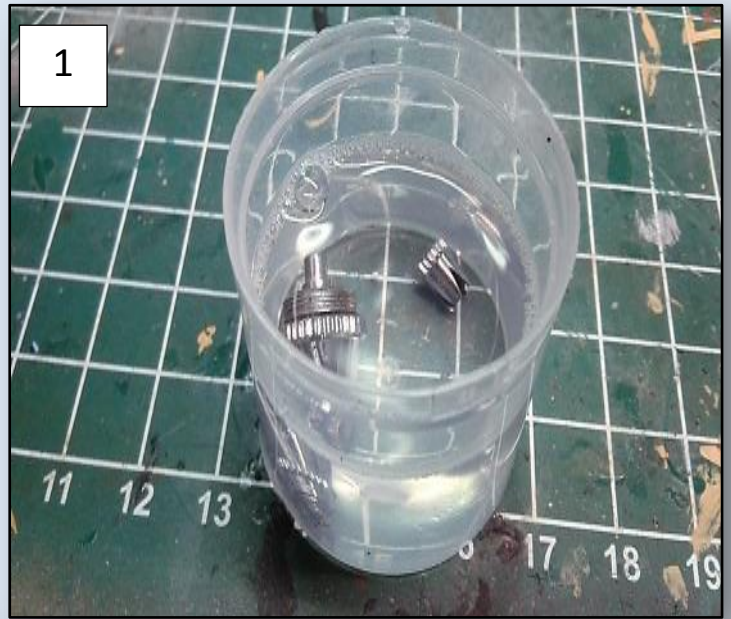
Figures glued in place, job done.

I really enjoyed this break from bust painting.

Quick Guides

Money Saving Tip from Han de Roos.

Here's a tip I think some of the readers might find useful. When I am finished for the day with my airbrush I always spray it clean with water and Vallejo airbrush cleaner since I use Vallejo paints. Then I partly disassemble it, clean the needle and put the nozzle and the end part in a small container with Vallejo airbrush cleaner, let them soak a while and clean them with dental floss brushes. (Fig 1). This will remove any flakes of paint that might still be in those parts. Since I think it is a shame to throw away the used cleaner, I then put this through a self-made strainer before pouring it back into the Vallejo bottle



The strainer is made with a used teabag, usually from Lipton, like the three-sided bags made from nylon mesh. (Fig 2).



I use a small plastic container, with the inner part of the lid partly cut away, so that only the rim remains. Now clamp a piece of the teabag between the lid and the container and you have your sieve. (Fig 3).



It is surprising how much residue is still present in the airbrush as can be seen on the sieve. (Fig 4). You could also use this sieve to strain your paint if you think it might be a bit contaminated. Full credit for this self-made sieve goes to my mate Sjaak van der Meij, who always comes up with practical 'inventions' to make life easier and to save money.

Happy modelling.

Quick, but not dirty technique to paint 1/35 figurines, by Marc Elsoght

A model maker sometimes hesitates to add figurines to accompany his model, at the risk of downgrading the whole. The painting of the figurines is then perceived at best, as a waste of time. While there are excellent tutorials on the net, in specialized productions and magazines, I will try to show you the way I do these paint jobs to obtain an acceptable result without spending too much time on painting.

When I returned to this hobby after 35 years, I decided to use acrylic in place of oils as the drying time is much faster. As I prefer to work in an iterative way, that is to say that the end result is achieved by a number of separate processes converging in order to achieve that result, and motivate myself through mini-projects, the immediacy offered by acrylics suits me well, but imposes an adaptation to the way I painted in my youth.

Here we go...

Step 1. The preparation of the figurine.

The bare figurine, mounted, sanded and fixed on a support (for example a rod that will allow painting without having to touch it) will receive a primer coat (with airbrush or bomb) with a colour close to the one that will be seen most on the finished figure, in this case I am busy painting a dozen DAK figurines so I used a sand-coloured tint. Avoid applying this coat with a brush so as not to drown out the fine details of the model.



Step 2. Blocking in.

Each part of the figure will receive its basic colour – flesh for the visible parts of the body, sand/green for the uniform on the jacket and trousers, brown for shoes, etc.

Step 3. First and only dry-brush.

Why use this technique which, ultimately, will have no visible effect? Simply to make your life easier! With a flat brush use a light tint, for example a beige, and 'lightly' (not to add too much paint) brush the figurine after having previously dried the brush on paper. The objective is to make visible the most significant details which will greatly help us in the coming steps.



Step 4. The Black Line or 'Comic Style'.

We will 'draw' on the figurine all the lines of separation in black using a brush that makes the tip 'well' (I use a 3/0 which has the merit of holding more paint than a 5/0). This black line will mark the strongest shadow areas of the figurine. It's not necessary to be too precise, knowing that certain defects can always be corrected later in the process.

Step 5. The shadows.

With the 3/0 brush, mark the shadow areas with shades slightly darker than the base colours. Marking these areas means following the movement of a crease with the brush, from the most shaded area to the most visible area. It is important to never use too thick a paint mix, but to always dilute the colour until you get something that does not completely cover the shade of the undercoat. This is equally valid for most shadow/light effects in order to achieve a fading effect.





Step 6. The highlight areas.

Again, with the 3/0 brush, we will cut in the most visible areas of the figurine with shades brighter than the base colours. Here, the objective is to mark the counterpart of the shadows – the highlights, but not yet the effects of light. With this step we will be able to rectify some areas of shadows and some black lines.

Step 7. Light effects

This step can be repeated several times until the desired result is achieved. With tints even clearer than the previous stage we will illuminate the seams, the finer details, and so on. One can go so far as to use a very clear tint, quite diluted, and return to the same reliefs several times, in successive filters, to accentuate the effect.



I often start with the face to give life to the figurine and I devote enough time until such point that I feel I've achieved the desired result. It's important for the rest of the story of the diorama, so that's why I'm going to spend a little more time here.

For the eyes, I use a mixture of white and flesh (70:30) in each of the eyes – very little, however. For the irises, I use a sharpened toothpick dipping the point in blue, brown or green paint and then, with a finer point – a black dot ... that's all. The shadows of the face are created with a mixture of flesh base + flat earth + shade flesh, approximately 50:25:25, increasingly diluted for less shady areas (under the chin, the nose, under the eyebrows) and less diluted for demarcations (collar of the shirt, behind and inside the ears, nostrils, the edge of the hair and hat/helmet). A base flesh colour is diluted to 'prepare' the areas of light and rectify the above shadows. This is an important step for me to verify that I am on the right track. For the light effects let's work again in successive steps, with diluted paint, and gradually bring light with tints that are progressively clearer (but without ever reaching white) but on less and lesser areas of the face.

We will finish with the lightest shade on the edges/lobes of the ears, the ridge of the nose, the tops of the nostrils and possibly the forehead if it is clear. Everything will depend on whether you want faces marked or not, it is ultimately a matter of taste, the main thing is to give an expression – a life to your figurine.

That's it! I probably forgot a few details, but the goal was to show you the way I avoid spending days on just one 1/35 figure. Basically, depending on the number of details (equipment, weapons, etc.), over the course of a day, with some pauses, an acceptable result might be expected. This technique is valid for 1/35 scale figurines, painted with acrylic. Smaller scales will certainly require some more shadows to give more depths.

Please find, here after, some pictures of the diorama 'Benzin' with the figure featured in this tutorial in place.





In the following guide for painting faces please note all the acrylics are from **Vallejo**

341 – Flesh Base

70899 – Dark Prussia Blue

70951 – White

342 – Highlight Flesh

70984 – Flat Brown

343 – Shadows Flesh

70950 – Black

Step 1: The head is place on a spike (I know that's barbarian)

Step 2: A light base colour, usually light brown, is applied with spray or airbrush

Step 3: 80% White & 20% Flesh Base for the eyes

Step 4: Iris is filled in with Dark Prussia Blue with a black dot in the center and a light blue one on the left

Step 5: 1st "mask" with Flesh Base

Step 6: Darkest shadows (50/50 Flat Brown & Shadows Flesh) – Nostrils, inside of the ears, the lines of helmets, caps, etc.

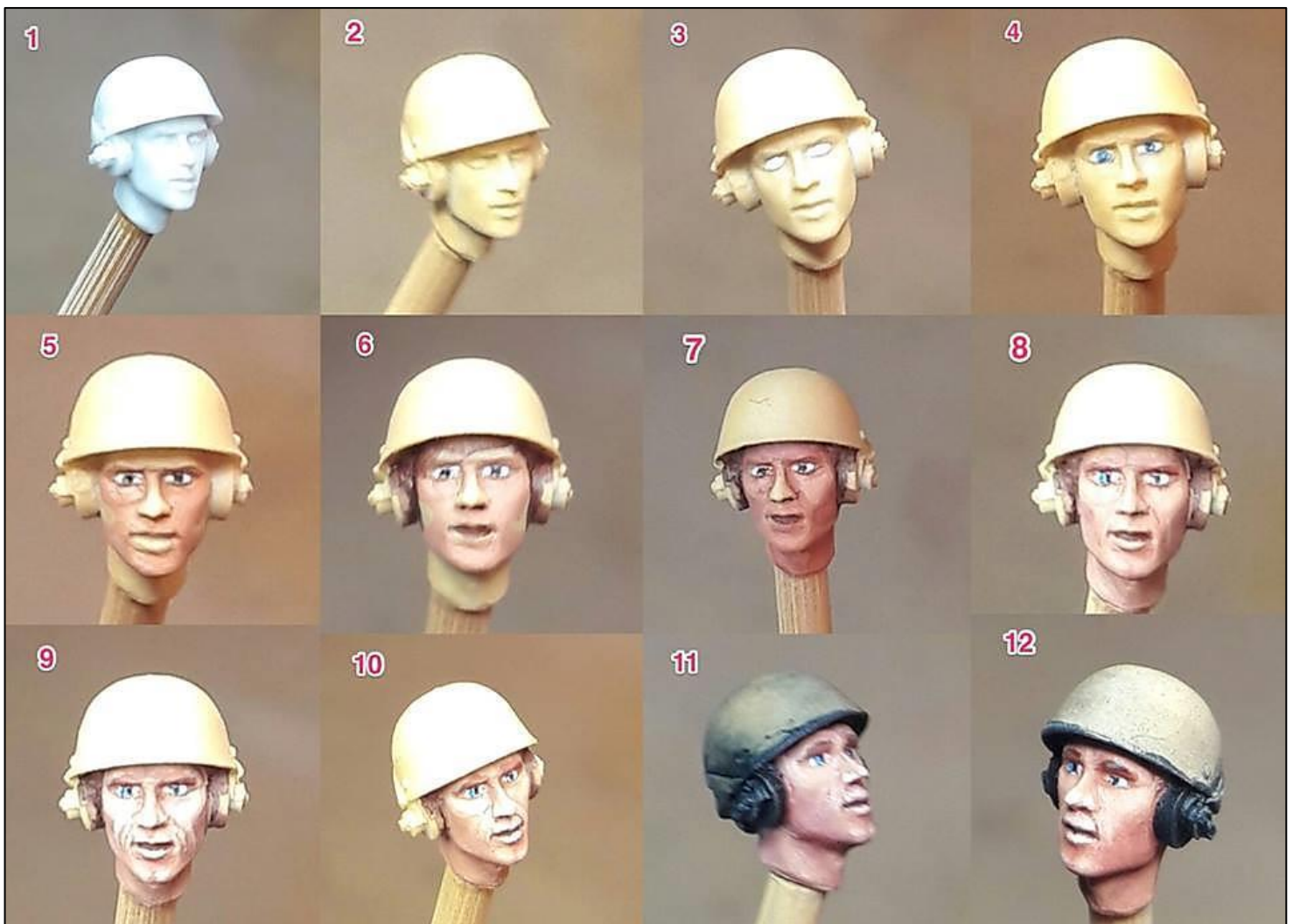
Step 7: Blending of shadows and mask with diluted mix of Flesh Base & Shadows Flesh (50/50)

Step 8: Blending with diluted Flesh Base

Step 9: Highlights with mix 50/50 of Flesh Base & Highlight Flesh.

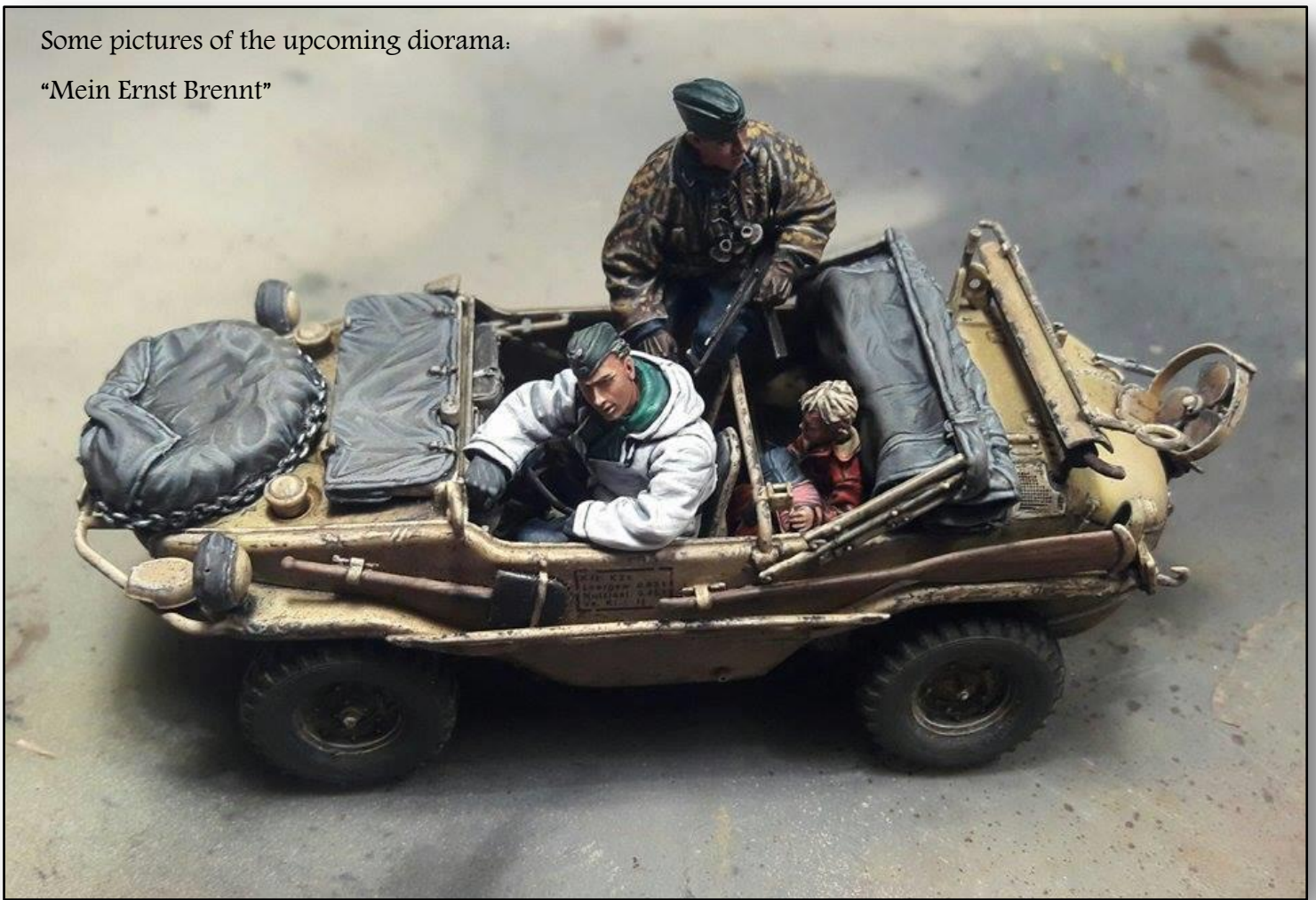
Step 10: 2nd highlights with diluted mix 70/30 of Flesh Base & Highlight Flesh

Step 11 & 12: Diluted mix 30/70 of Flesh Base & Shadows Flesh on the sides of the face and application of black on headsets and the helmet borders in order to see if the result is conclusive, and to my liking.



Some pictures of the upcoming diorama:

“Mein Ernst Brennt”



The approach is the same as for the DAK figurines with emphasis on a more zenithal light. The camo for the LAH officer was made on a grey/brown base with ochre spots. His pants are made with a panzer grey/dark Prussian blue mixture to avoid too dull an effect.





For the driver, the base colour of his jacket is also made with a light grey/brown base; dark grey shadows and white highlights are then applied. And for the kid the idea was to bring some colour to the piece, so his jacket was painted in red brown.





The second officer's trousers are "Italian" camo and were made with the 3 standard camouflage tones (dark yellow, green and brown) and the vest has received the same treatment as the 1st officer with slight deviations.



For the Joachim Peiper figure the most difficult part was to paint the black leather vest, and not to make it a grey one; this was handled with highlights made with a mix of black/brown/white different tones, from darker to lighter ones.

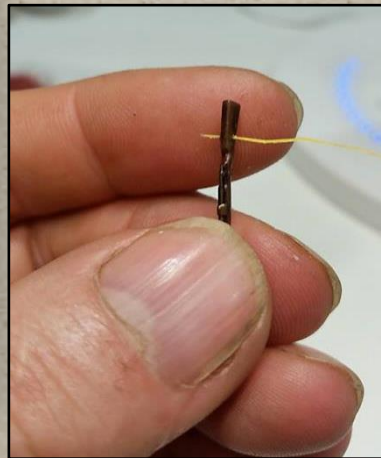
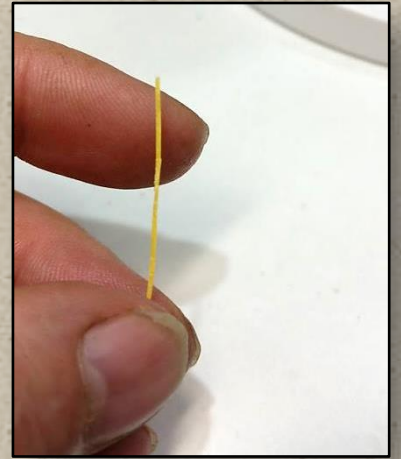
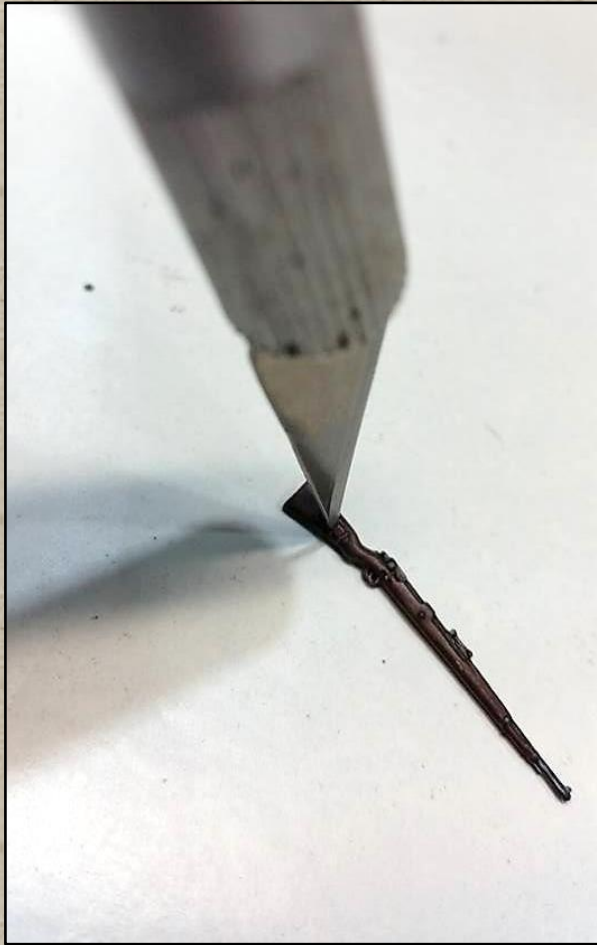


Marc Elsoght

Quick Guides

DIY Rifle straps by Stephen Blakey

Just in case anyone is interested, this is how I've started making rifle straps for the German kar 98. First I use a sharp blade and push through rifle stock; do this from the other side also. Once the hole is big enough, get Tamiya masking tape fold it together, then cut to size. Next, thread the "strap" through hole and superglue in place then cut the strap to the desired length and paint as needed. Hopefully someone might find this useful for an extra bit of detail.



Making a Rock Base by Glenn Cauley

This article shows how I made my first ever rock base using commercially available products. This can be done using many skills common to plastic model building: cutting, sanding, gluing, painting, washes, and drybrushing.



Materials & Tools.

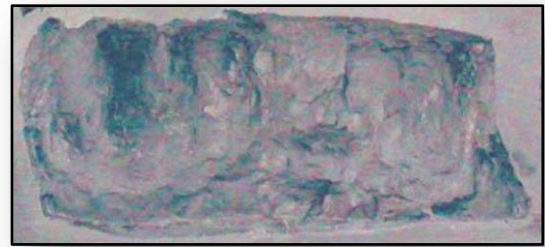
- Wooden base
- Wood trim [optional]
- Woodland Scenics silicone rock mold (different types available)
- DAS modelling clay (air drying)
- Gravel (size/colour of your choice)
- Clump Foliage (size/colour of your choice)
- Paint brushes
- Hobby saw + mitre box [optional]
- Sandpaper sheet, large (240-320 grit)
- Waterline marker [optional]
- Epoxy glue
- Scenic Cement (or very thin white glue mixture)
- Eyedroppers
- Watercolour paints (dollar store variety works fine)
- Oil paints + odourless thinner
- Washes: dark & rust
- Flat clearcoat

Safety.

- Make sure you have good ventilation
- Use proper protective eyewear

Part A: MOULDING & MOUNTING THE ROCK

1. Select a **wooden base** (appropriate size) and **rock mould**.



3. Knead a chunk of DAS modelling clay.

[Optional: Roll it into a thin sheet.]

Press the kneaded DAS clay into the silicone rock mould, **pressing firmly** so the clay picks up the moulded detail.

Continue to add clay to **create the entire rock**.

Things to know about working with a rock mould:

- Do not apply a release agent to the mould.
- Do not fill up the entire mould with clay.

The completed rock will be a thin shell of clay, hollow on the inside.

- If clay sticks to your fingers, wet your fingers slightly.

4. Allow the clay to dry **24 hours**.



2. **Carefully remove** the moulded rock from the silicone mould.



- Trim the rough bottom edges of the rock, place it on a flat surface, and mark a new flat baseline.
- Using a Dremel- type tool + cutoff disk, **carefully trim** the rock along the baseline.

SAFETY FIRST!

Cutting the clay with a cutoff disk will be very messy and will create a lot of dust. Use proper eyewear and face mask.

- Sand the rock bottom flat on the sheet of sandpaper.
- Glue the rock to the wooden base with epoxy glue.
Tape in place, allow to dry.



Part B: PAINTING THE ROCK

- Mix up **grey** watercolour paint, and paint the entire rock.
Allow to dry.



2. Mix up **pink** watercolour paint. (Or substitute other colours as desired.)
Paint veins of pinkish rock using a flat brush.

Before the pink paint is dry, feather the edges of the pink veins into the surrounding grey rock.

Allow to dry.

3. **Mask** the wooden base around the rock.
4. Spray the rock with a **flat clearcoat**.
Allow to dry.



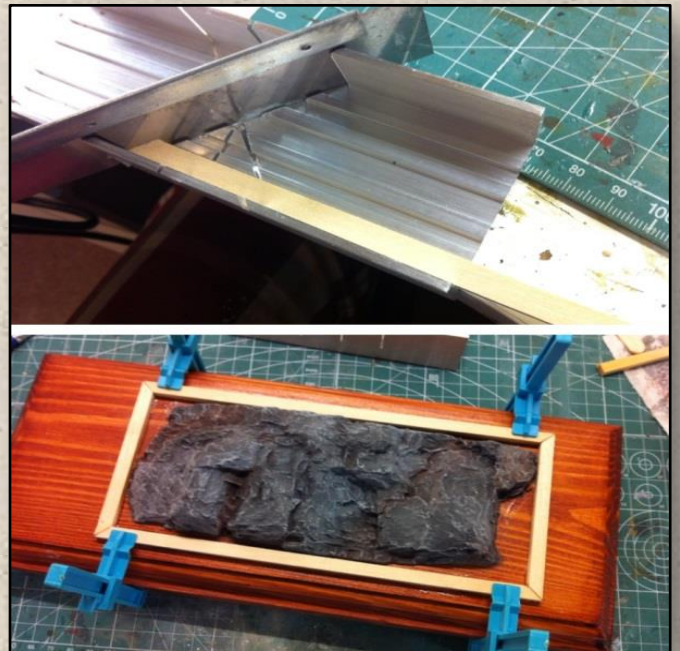
5. Use **light grey oil paint** to drybrush highlights onto the rock.
6. Repeat washes & drybrushing until satisfied with the results.
7. Spray the rock with another **flat clearcoat**. Allow to dry.

8. Use a **dark wash** to add depth to crevices of the rock.
9. Use a **rust wash** to add more colour depth to the pink rock veins.



Part C: ADDING A FRAME

1. Measure & cut 4 wood trim pieces to surround the rock.
Use a mitre box if required.
2. Glue the wood trim pieces to the wooden base using epoxy glue.
Use clamps if required. Allow to dry.



3. [Optional] Use oil paint to stain the wood trim. Allow to dry.
4. Mask the wooden base & trim with masking tape.

Part D: ADDING GRAVEL

1. Brush white glue (full strength) where gravel will be.
 - All gaps between rock & wood trim
 - random areas on rock
2. Pour gravel into place, and place on rock (where glue was applied)

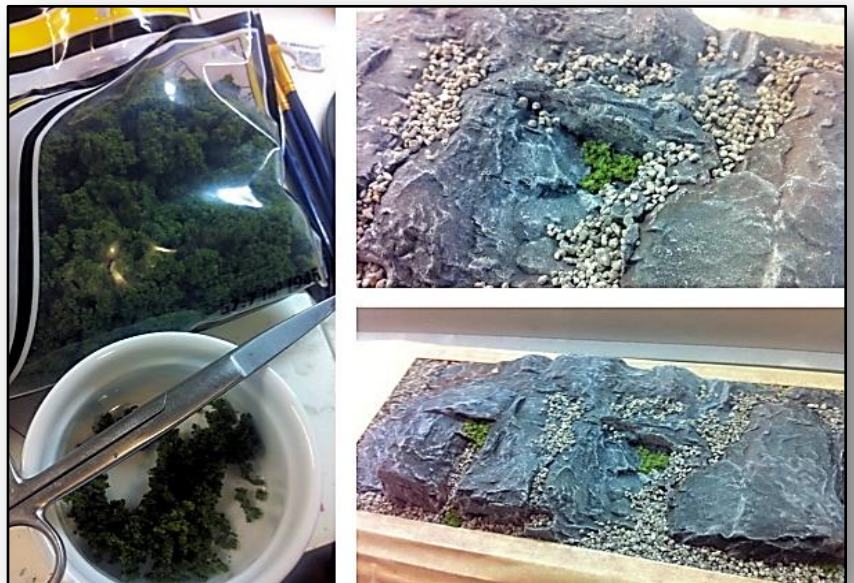


Using an eyedropper, apply drops of Scenic Cement to the gravel. Allow the glue to soak into the gravel, and fix it in place.



Part E: ADDING MOSS

3. Chop up Clump Foliage into very small pieces.
4. Brush white glue (full strength) where the moss will be added.
5. Add moss pieces, fix in place with thin white glue mixture.
6. Allow to dry (at least 12 hours).



1. Mix oil colours to create a yellow/green colour.
2. Drybrush yellow/green highlights onto the moss patches.



DOA



If you have any questions please get in touch.
Mobile Text : 07703287565 (9.00am - 5.00pm)



<https://www.facebook.com/trackpads.military.modelling>

Website: <http://www.starwars-doa.co.uk/>

The Artistry Of Modelling

With Phil Hought



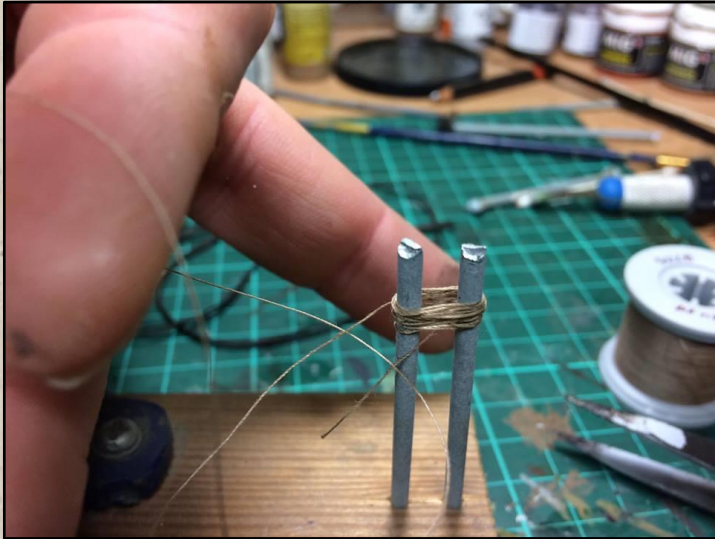
Hi everyone, well I got my recent build matted off and I decided it was time to get started on the pigments. For this job I mainly used **Ammo Of Mig** *dry mud* with some **Humbrol** *dark earth*, mixed with water and applied this mix to the specific areas; then removed with a stiff brush where not needed. I then mixed up some rubble debris mix, brick ground up with a bit of crushed stone, **Ammo Of Mig** pigments and a bit of dried root. A touch of Matt varnish was added where I want the rubble to be, as a fixer. I then dropped on the mix with a dry brush, blew off the unstuck fragments and the job was done!







Clever use of thread





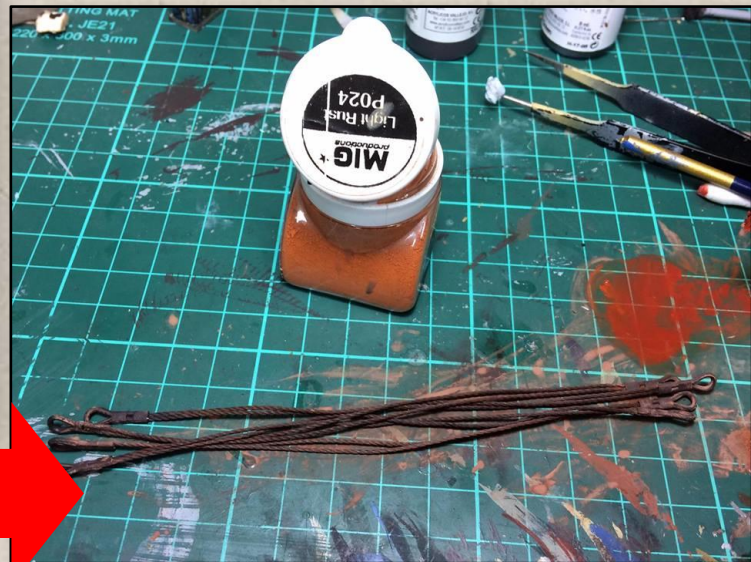
Firstly I painted the cables with my favourite many use colour, Vallejo German camo black.



Once dry, a coat of Mig *African earth* mixed with water is applied.



Then a blotchy coat of light rust is applied, again mixed with water.

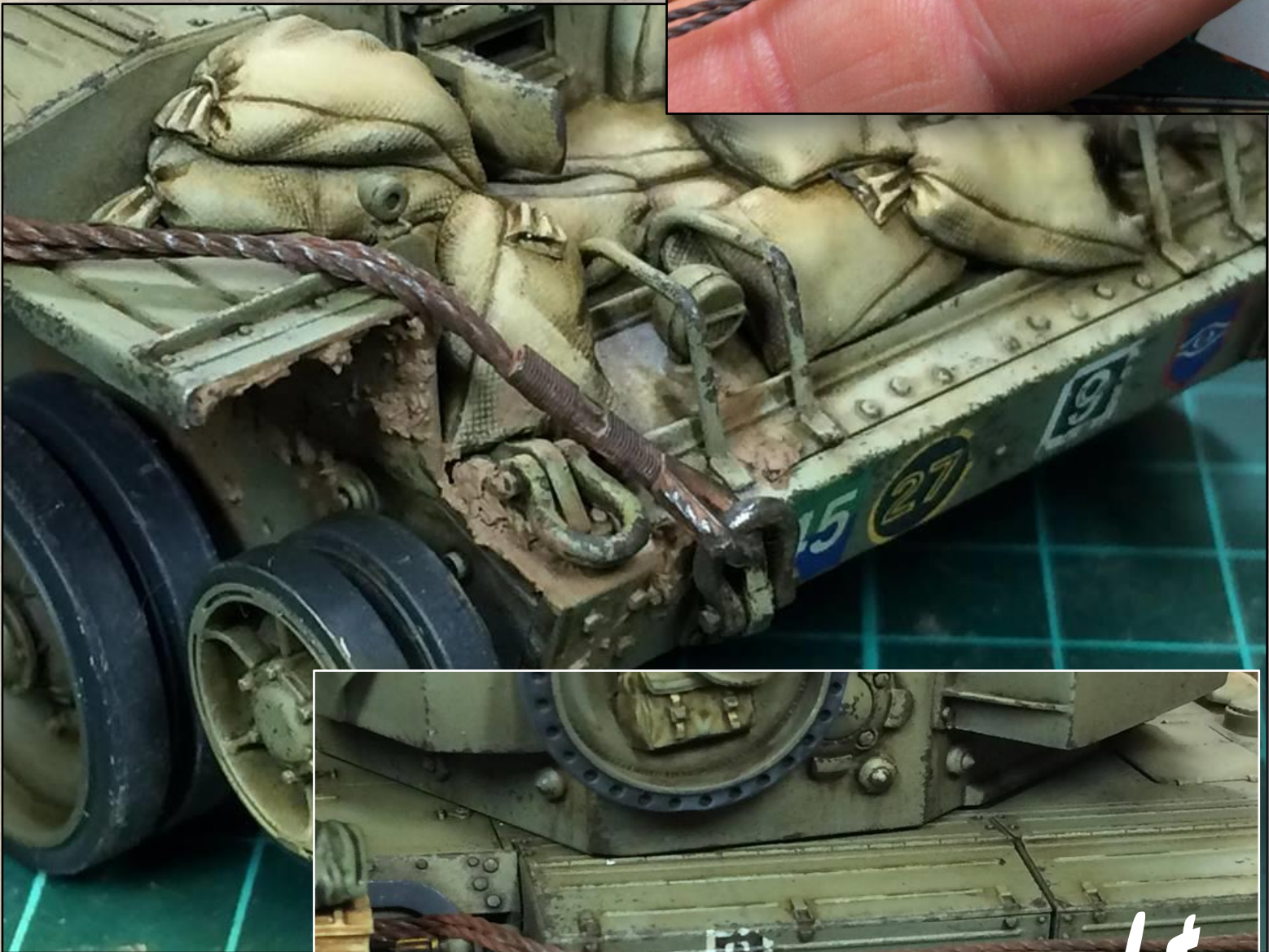


Once that coat is dry, which is pretty quick ,the cables are given a scrub with a stiff brush.





Now a run over with a soft 4 b pencil, or graphite powder.



Phil Hought



DIORAMA DEBRIS MOULDS

Examples of what can be constructed
with
Diorama Debris
moulds



Examples of
DIORAMA DEBRIS
moulds

These moulds are made of the high quality platinum-cure silicone
giving the mould an exceptionally long library life and
high resistance to aggressive resins if you choose to use resin instead of plaster.
The moulds will give you a virtually unlimited supply of 1:35 scale parts if used with plaster

If you have any questions please get in touch.
Mobile Text : 07703287565 (9.00am - 5.00pm)



<https://www.facebook.com/trackpads.military.modelling>

Website: <http://www.starwars-doa.co.uk/>

TAMIYA 1/16 scale WW2 Imperial Japanese Navy Fighter Pilot by David Robertson



Base, table and kit unmade.



Assembly and basic layout, still to be undercoated.



Kit has now been undercoated with white acrylic.

A small amount of filling on his left shoulder to do, but basically kit is perfect.



The captain's face and hands have been given a thin coat of **Games Workshop** *Elf Flesh*. When this is dry, an overcoat of **Games Workshop** *Bronzed Flesh* has been applied to ensure that the shadowed areas of both his hands and face begin to stand out.



The next step was to apply a very thin wash of **Games Workshop** *Bestial Brown* to bring out facial creases, eye sockets etc. Next, I began painting the eyes with **Games Workshop** *Bleached Bone* and paint the pupils dark brown. The captain's bottom lip was then painted with a mix of **Games Workshop's** *Crimson* and *Bronzed Flesh*. The same process was given to his hands.



His leather flying helmet was given a thin coat of Games Workshop *Rhinox Hide* and the sheepskin lining was given a coat of *Bleached Bone*.



Once the previously applied *Rhinox Hide* dries, it begins to resemble worn leather.



The next step was to start his collar and scarf. The sheepskin lining of his flying helmet has been given a very thin wash of dark brown.



Using Miliput, I created his Hachimaki (Japanese bandana) which is a first for me! This will be tied at the back.



At this stage, I started making the Imperial Navy Flag, again using **Miliput**. This was then draped over a dolls house table, and once dried I began to paint the flag.

Next the symbols meaning 'To Victory' were painted onto his Hachimaki.



The rest of his leather flying suit was painted in **Games Workshop** *Rhinox Hide*

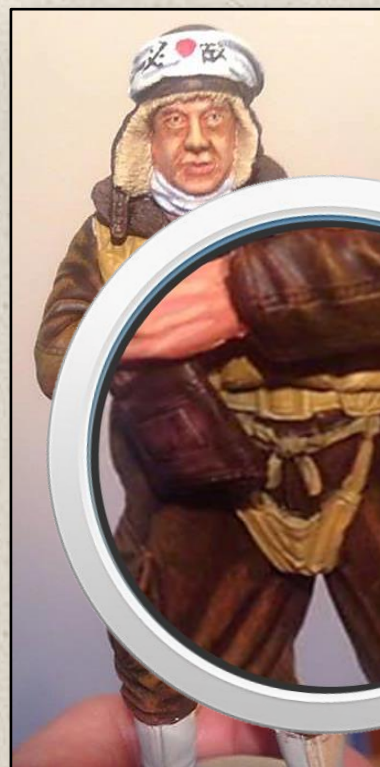


As previously stated, once the *Rhinox Hide* dries it resembles worn leather which can be seen in this image.



I have given his flying suit a dry brush of **Games Workshop** *Skrag Brown* to highlight the creases of the leather flying jacket. I have also started his life vest using a coat of **Games Workshop** *Desert Yellow*.

The next stage of dry brushing was a 50/50 mix of **Games Workshop's** *Skrag Brown* and *Desert Yellow*. As you can see, the leather is starting to look worn and well used. His life jacket was also given a wash of *Skrag Brown*.





Front and rear view of his flying suit which has been given a final very dry brush of **Games Workshop** *Vermor Brown*. His life vest has been given a highlight of *Desert Yellow* then a very dry brush of *Bleached Bone*. All additional straps have been painted *Skrag Brown*.

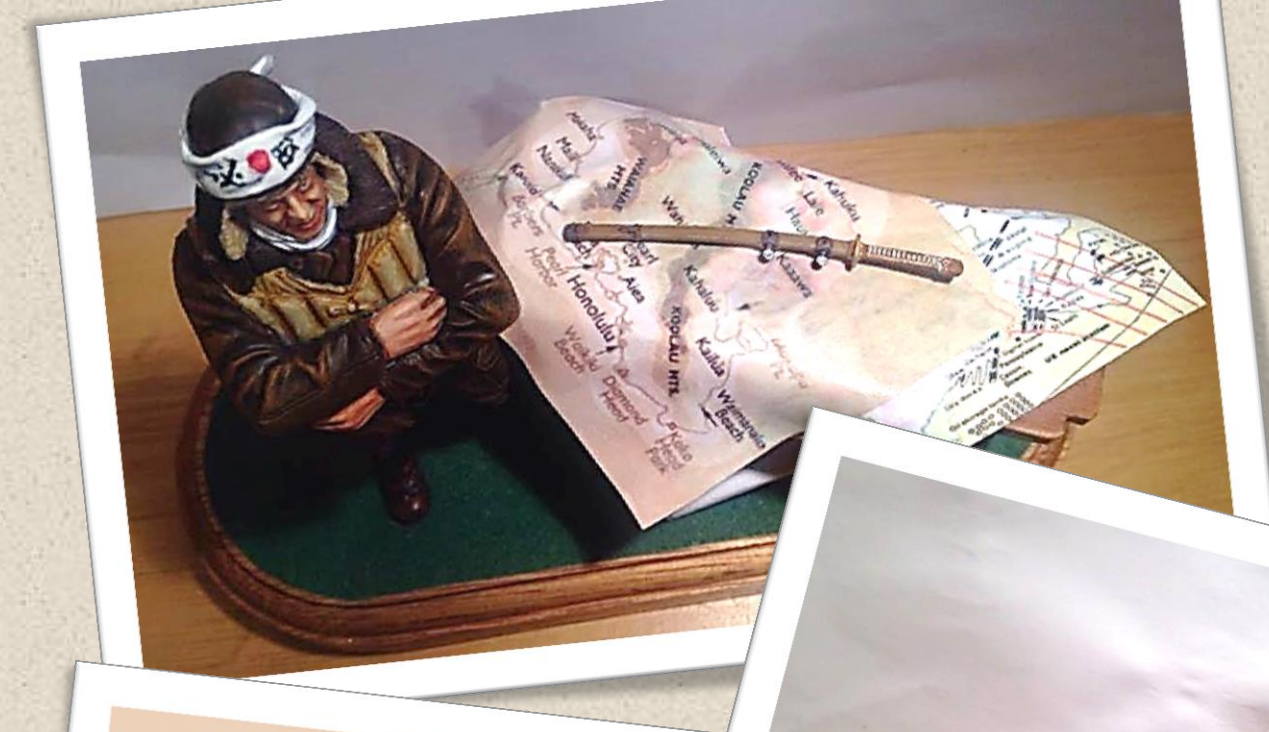




The leather flying boots were painted with *Rhinox Hide*, a thin wash of black and then highlight of Games Workshop *Skrag Brown*.



This is the final pose of Captain Mitsuo Fuchida prior to the attack on Pearl Harbour with downloaded, printed images of Hawaii, Pearl Harbour and the flight plans for the upcoming attack. His Katana (ceremonial sword) is still to be painted.



Final finish build of Captain Fuchida. Map Images have been given a thin wash of PVA and water and left to set on the table. The Katana and Saya (Japanese Sword Scabbard) have been finished with the Saya being painted in browns to represent shark skin.

Friendship Models

incorporating Wee Friends

December 1/76th scale new releases The day of the Scorpion

WV76031 FV101 Scorpion Early Hull	£15.00
WV76032 FV101 Scorpion Late Hull	£15.00
WV76034 FV102 Striker Early Hull	£15.00
WV76035 FV103 Spartan Early Hull	£15.00
WV76036 FV103 Spartan MCT	£15.00
WV76038 FV103 Spartan Air Defense	£15.00
WV76039 FV104 Samaritan (Medic)	£15.00
WV76040 FV105 Sultan (Command)	£15.00
WV76041 FV106 Samson (Recovery)	£15.00
WV76042 FV107 Scimitar Early Hull	£15.00
WV76043 FV107 Scimitar Late Hull	£15.00
WV76045 FV101/1 Sabre	£15.00
WV76047 FV101 Salamander (Opfor)	£15.00
WV76048 FV4333 Stormer TRV	£15.00
WV76049 FV4333 Starstreak HVM	£15.00

Detail sets for Airfix and other Scorpion based model kits or diecasts

WBM76160 CVR(T) Tracks (6 Lengths)	£3.00
WBM76161 CVR(T) Track and wheel set	£6.00
WBM76162 FV101 Scorpion (Airfix) Detail set	£5.00
WBM76163 FV107 Scimitar (Airfix) Detail set	£5.00

Conversion set

WVC76121 FV101/1 Sabre	£10.00
Incl. Fox Turret and fittings, Adaptor Ring, Stowage Boxes. Can be used with any Scorpion kit.	

December Special 1/35th Arnhem Ruin Set



Code DA1 Price £40.00

December Special set DA1 includes
WF35023 British Para Standing w/ Rifle
WF35024 British Para Standing w/ Sten
WF35025 British Para Kneeling Bren
WF35026 British Para Kneeling Sten
WD35001 Ruin Building

For more information see our website at:
www.friendshipmodels.org.uk

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Tel: 0131 665 0866
Email: friendshipmodels@btinternet.com

GEORGE MAHER

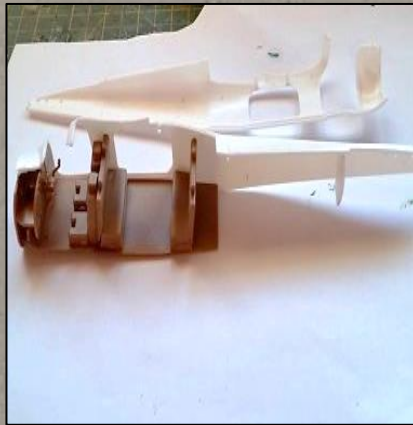
SARGE AT LARGE



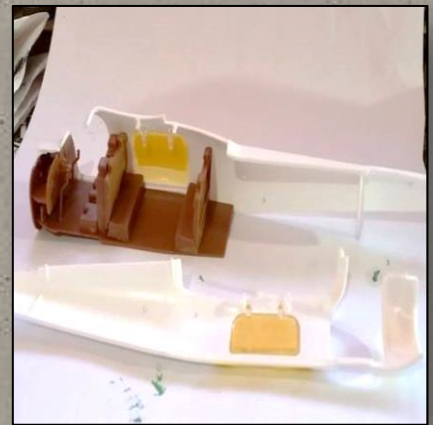
Hi folks! I am not an expert aircraft modeller but have done a few. This article is both geared towards folk who might model another genre, but fancy having a go as well as for complete beginners. This Revell kit is fairly simple but enough to get your teeth into.



Tools required for the build.
Scalpel or sharp knife.
Tamiya extra thin glue.



Most aircraft kits start with
building the cockpit.



I have masked the windows
using Tamiya masking tape.



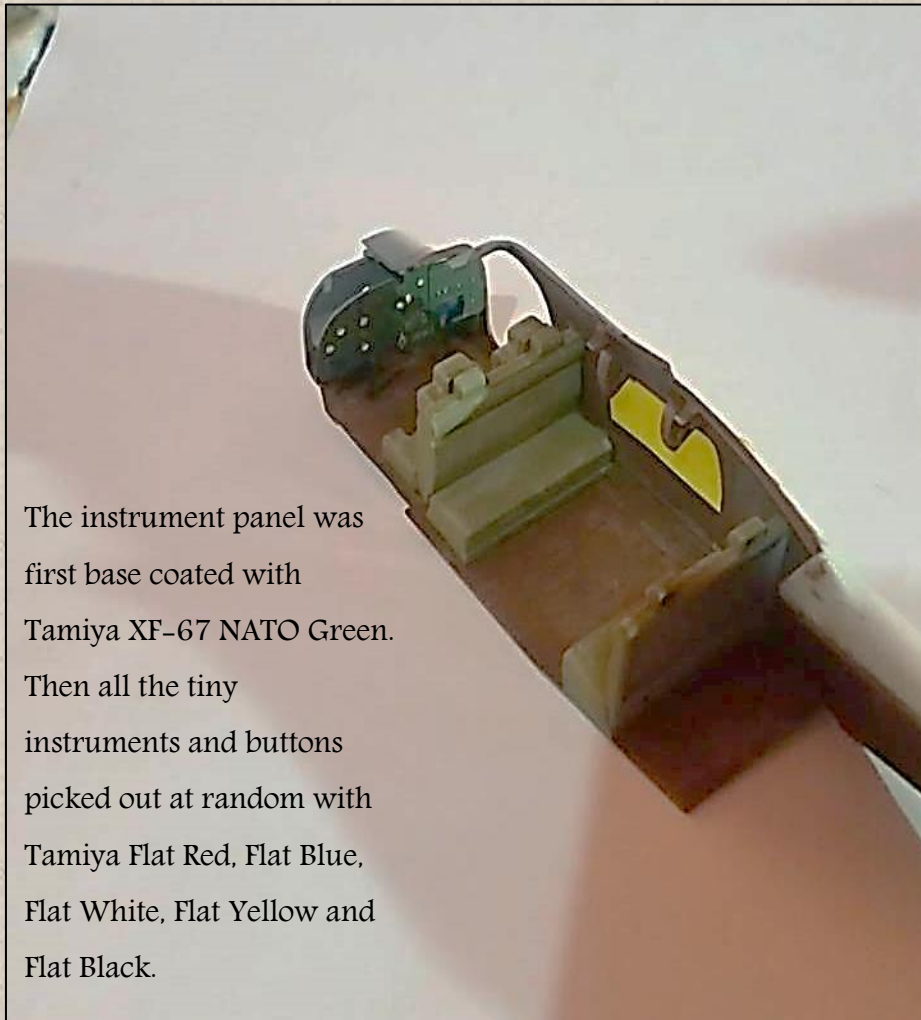
Both fuselage halves and cockpit primed up with Humbrol grey rattlecan primer.



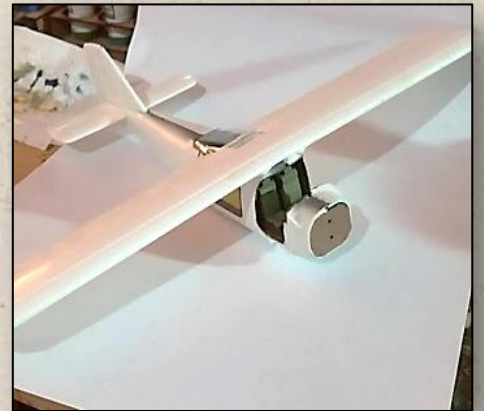
The interior base colour is Tamiya XF-79 Linoleum Deck Brown. All the painting at this stage is by brush.



The aircraft seats have been base coated with Tamiya XF-50 Khaki.



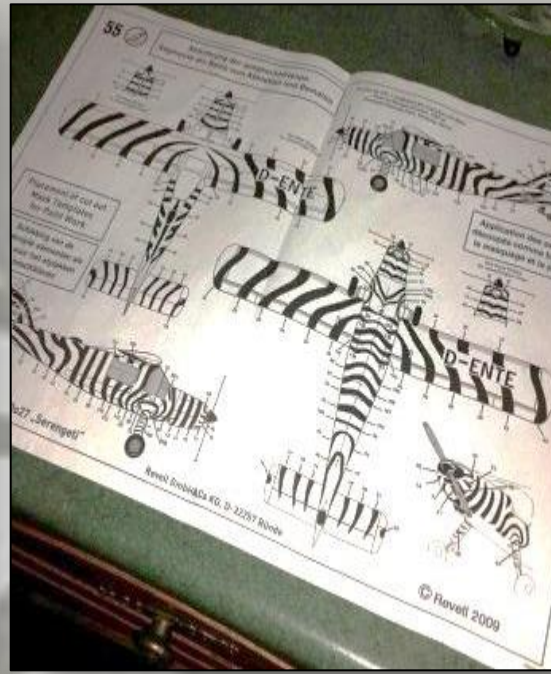
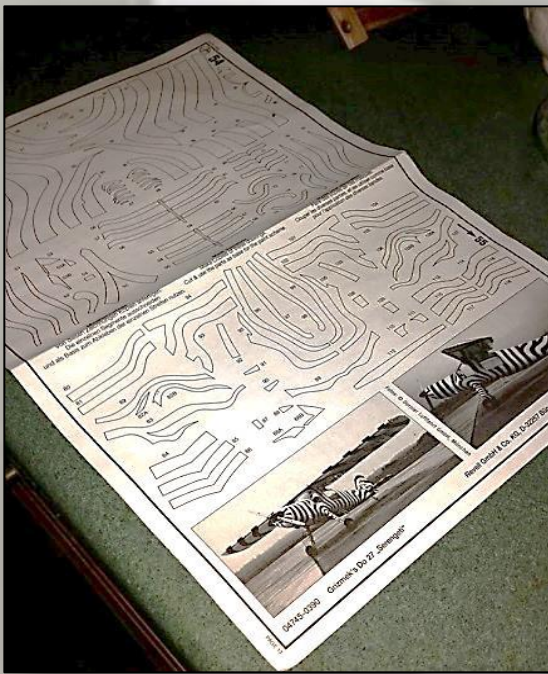
The instrument panel was first base coated with Tamiya XF-67 NATO Green. Then all the tiny instruments and buttons picked out at random with Tamiya Flat Red, Flat Blue, Flat White, Flat Yellow and Flat Black.



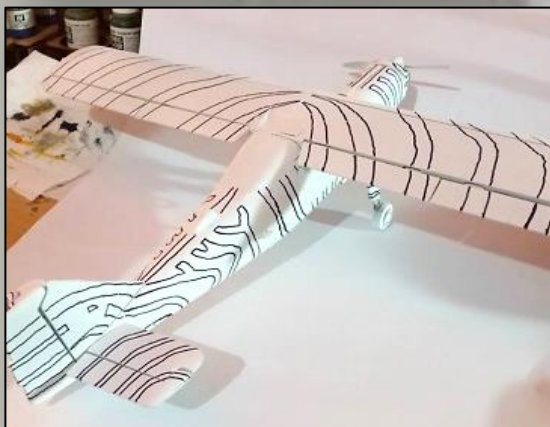
The two halves of the fuselage are built. The wings and rear flaps are on.



All the clear parts are stuck down. For clear parts use PVA glue. Solvent glues can cloud your clear parts. Tamiya masking tape covers the clear to protect it from the painting stage. Propeller is on as are the wheels. Then the complete build has been primed once again with Humbrol grey rattlecan primer.



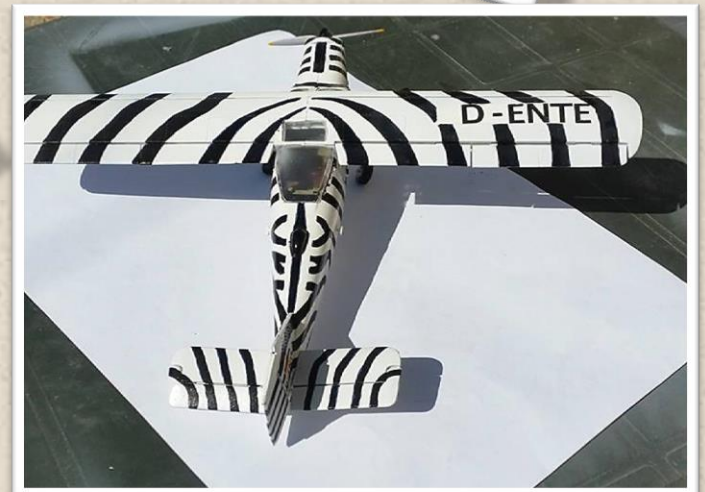
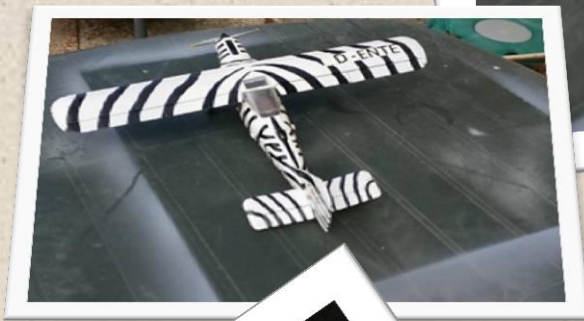
This is the kit supplied template for the zebra design on the plane. I never used it. However if you do, I suggest you photocopy it onto fablon and cut it out and stick it to your build.



I used a Sharpie fine point black felt pen and free-handed the zebra design onto the plane. The zebra design was then carefully painted in by brush using Tamiya XF-1 Flat Black. When dry, the entire plane was given a gloss coat using Humbrol Gloss Varnish rattlecan.



The masking tape is now taken off the clear parts. The wheels picked out with Tamiya XF-85 Rubber Black. The decals have been added and as it's a civilian plane we can leave it gloss coated. No need to take it back to Matt. That's it folks – not too difficult. I hope this little article inspires someone to have a go at an aeroplane build.

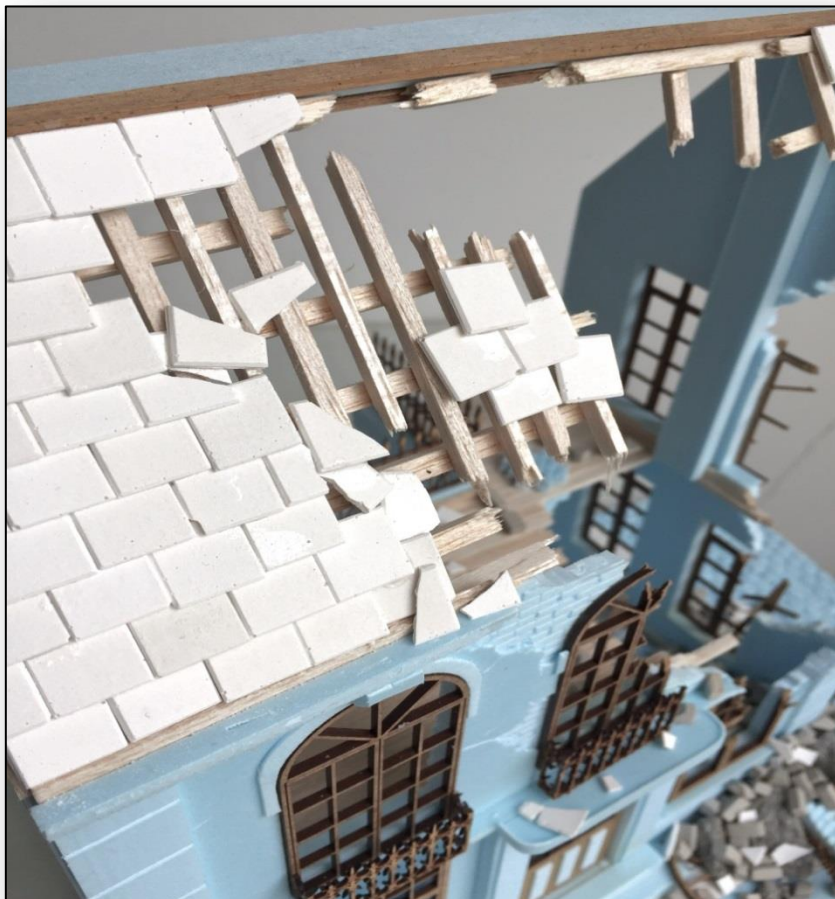
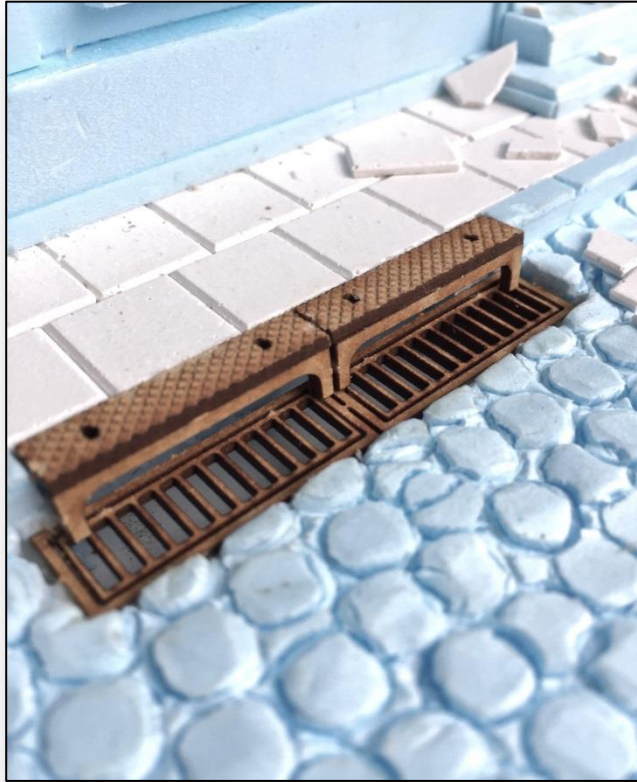


THE LAST DAYS by Alexander ter Meulen

My idea was to create a diorama set in the days just before the capitulation of Germany in 1945. This diorama should tell the story of the final days before the fall of Berlin. My goal was to show the damage of the buildings and the weariness of battle among soldiers. My personal challenge was to create as much detail as possible. Not only focusing of figures or models, but also the environment itself. Therefore I chose to scratch build the entire base and the main object (the building).



My favourite product to scratch build dioramas is **Styrodur**. This polystyrene can be used to create walls, streets, cobblestones and other scratch built structures. The material is super light in weight and rigid enough to carve and sculpt to your liking. It can be easily glued together with ordinary wood glue (PVA). For the windows, furniture and urban items, I used the accessories range of laser-cut items of fine-grained plywood. More information can be found at **LSG Europe Laser Kits**. The tiles on the sidewalk are thin pieces of plaster.



After completing the first phase of the diorama: the street, sidewalk and building, I started to add the rough details. With balsa wood I created the roof and first floor of the building. I used a variety of beams and planks to create as real as possible an effect. The same thin pieces of plaster were used as roof tiles. The debris in amongst the ruins is a combination of sculpted Styrodur, small pieces of real concrete and bricks formed from ordinary clay. To ensure life-like detail I added a few broken pieces of laser-cut windows and furniture.





After completing the first layers of details such as the roof, floor, debris etc. I fixed all the details using a plant sprayer filled with a mix of water and PVA wood glue. Spray it as wet as possible and give it a good day to completely dry out. You will see that all parts are fixed and ready for priming. For priming I use black primer from **Vallejo**. I always airbrush my projects from dark to light layers and colours. Even with black primers I try to create shading effects.

After priming, I started putting a variety of coloured layers to create the desired overall colour effect. All colours have a minimum of two different shades. These shades give an extra dimension to objects like walls, windows, doors etc.



All details in these pictures, especially the cobblestones and roof tiles, are dry brushed to highlight the structure as well as the finer details. Dry brushing is done with a large brush with a minimum of paint applied.



In this phase I started to apply as much detail as possible to the interior of the building. By giving extra attention to this aspect of the diorama, the reality factor will grow. I added not only furniture, but also tried to imagine how this building would be in real life. So I added ripped curtains, wallpaper, wainscoting, electric wiring, steel cables and even a tiled floor. To finish it off, the entire scene is covered with paperwork; newspapers and lost and long-forgotten documents.





After applying all those interior details and thus making it as real as possible, I started weathering the entire diorama. This technique also requires an airbrush. By mixing a variety of light colours and water, you can spray a very light layer on top of everything. This layer creates the effect of dust and leaves a matt effect. This gives all objects that ‘world-weary’ effect. The next phase was placing the abandoned civilian vehicle. I deliberately went for a small vehicle because I did not want it to draw too much attention. The main focus had to be centred on the building and the battle weary soldiers.

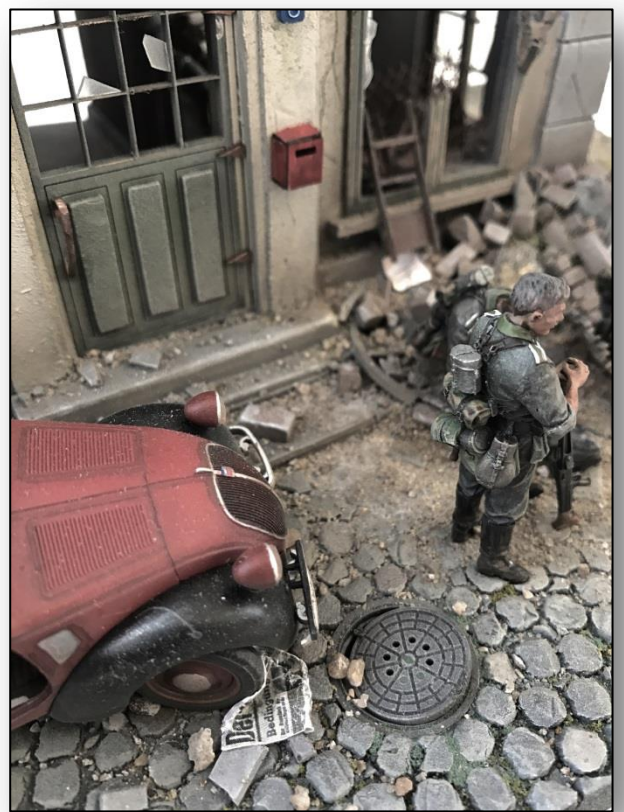
The model I used is the **Tamiya Simca 5 Staff Car**. The fun part was that I converted this model to the civilian version, simply by using non-military colours and adding details to the car such as a closed rooftop, and abandoned personal belongings, such as a jack. These items were all sculpted from clay. The old newspaper under the front wheel gives it an extra dimension.



To maximize the details as much as possible in and around the building and diorama I added some ivy and broken windows. Notice the cracks in the wall and urban items as a doorknob and road sign



Last but not least, I had to create the perfect composition of figures. This composition had to capture the weariness of battle among the featured soldiers. I found the perfect set of figures in the *German Infantrymen At Rest* from **Stalingrad** (resin figures). I converted some of the figures to more dramatic poses. The first layers of paint are also applied with an airbrush. Again priming them with black and working up the colours to a lighter colour and then onto the desired uniform colours. The equipment – belts, boots etc. are hand painted with a very small paintbrush. As a finishing touch I dry brush the figures and add a final layer of matt coating on top. The heads, hands, arms and faces are the toughest part of all. A small brush and a lot of patience will provide the desired facial expressions.



This picture captures the entire diorama and the story it tells. I hope you all enjoyed this article and that you can find any useful tips for your own projects.

The Last Days

- By Alexander ter Meulen -



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DAILY TELEGRAPH

COLLECTORS EDITION

MAY, 2017

COLLECTORS EDITION

DIORAMA, TECHNIQUES, TOOLS,



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GEOFFREY CHARMAN



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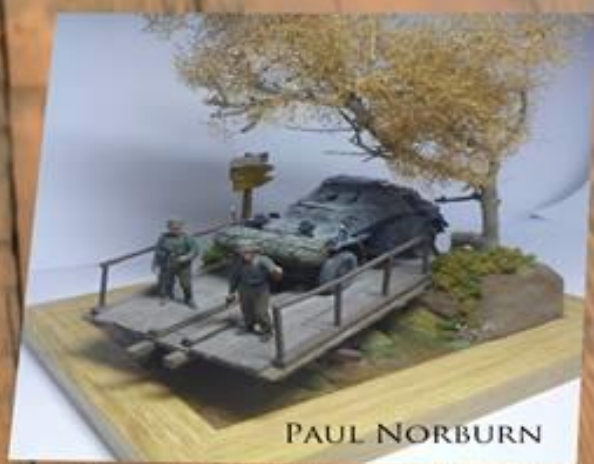
GARY DANTON



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QUINO MARTINEZ



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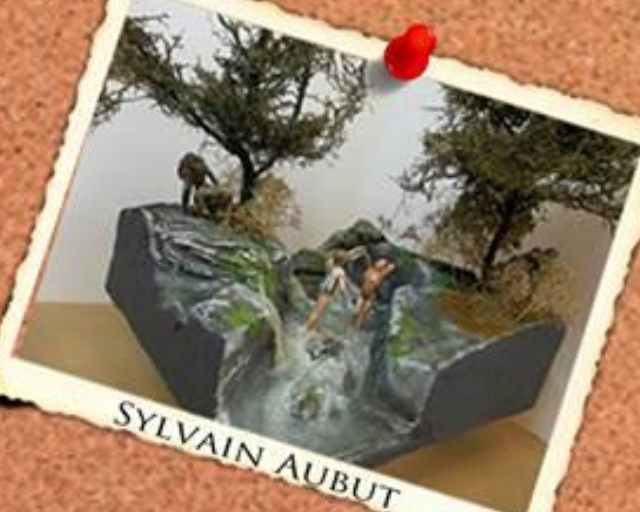
RAUL JOSÉ PEREIRA



STEPHEN BLAKEY



STEPHEN JONES



SYLVAIN AUBUT



WAYNE DALY



Aad Faling



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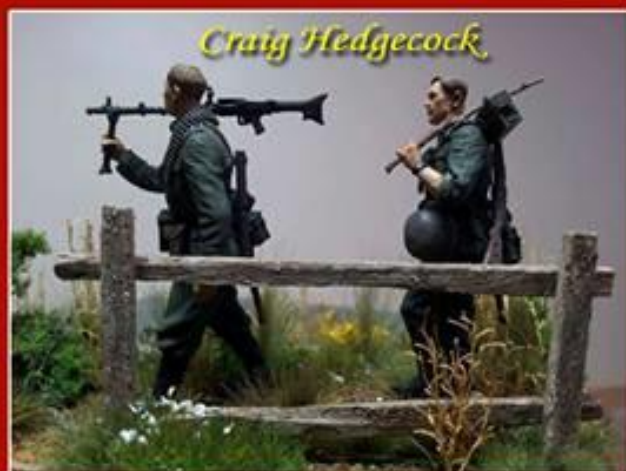
Stuart Jackson

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