

SCALE MODEL TUTORIALS AND GUIDES

MAGAZINE



Issue 8 November 2017





Welcome to the eight 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 look to cover a wide range of topics related to our great hobby. 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.

John F Byrne

We need YOUR articles



magteam123@gmail.

SMTB

Send your articles and submissions to:

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**GIRLS LOVE A GUY
WHO HAS BEEN
PUBLISHED IN SMITG
MAGAZINE**

+ Contents +

When Dinosaurs ruled the earth by Carsten Sacher



Pappy's Bird by Andy Smith



BTR build by Pavel Zabák



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Project Scenery by : Kev Cosgrove



SCUD Build By Mark Bixley



Compassion in War by Sylvain Aubout.



BTR build by Pavel Zabák

BTR-70 Late ver. is from Trumpeter with additional armour from SP Designs. Built straight out of the box.



Picture 1

Base colour is a mix of AK Russian green primer and Vallejo reflective green, diluted with AMMO thinner. Sprayed on all parts.



Picture 2

Bleaching of base colour for better contrast and like a first step of weathering. Base colour mixed with drops of yellow primer(AMMO) and Ivory(Vallejo). Don't ever use clear white, because that bleaching looks unrealistic and gives your model a frozen look! This mix spray over base colour on small areas, dots and lines. Uniformity is bad for this step.

Picture 3 & 4

For high parts and scratches I used a mix of reflective green, uniform green and ivory (Vallejo). I usually use a dark colour for imitation deep scratches, painted using a small sharp brush. But modelling is about using new techniques and ideas, so I try to use micro permanent liner pens (0,03 Copic, 0,1 Mitsubishi).





Picture 5 & 6

Mix of uniform green (Vallejo) and black primer (AK) for the fuel canisters.

Mix of hull red and German cam. Medium brown (both Vallejo) for rusty areas on exhausts.



Picture 7,8 & 9

Flat red for back lights (use gloss or satin varnish to finish off the lights)

Troll slayer orange (Citadel) for front indicators.

Wood parts on tools are painted with flat earth and for wood structure I used buff (both colours from Vallejo).



Picture 10

Lights are painted with a silver Lacquer marker.



Picture 11

First layers of dust are made with a mix of German yellow, buff and brown sand (all Vallejo). Sprayed from the bottom to the top.

Picture 12

I tried to use some non-modelling stuff on this model. Complete build was covered with high gloss varnish from Motip.





Picture 13

Wash for green and brown camouflage from AK.

Picture 14 & 15

Fading (dirt streaking from top to bottom) rain marks and dark streaking grime (both AK).





Picture 18, 19 & 20

Weathering with pigments. Black pigment (CMK) for exhausts. Dust pigments (AMMO) for wheels (pigments with water) and wheel housing.

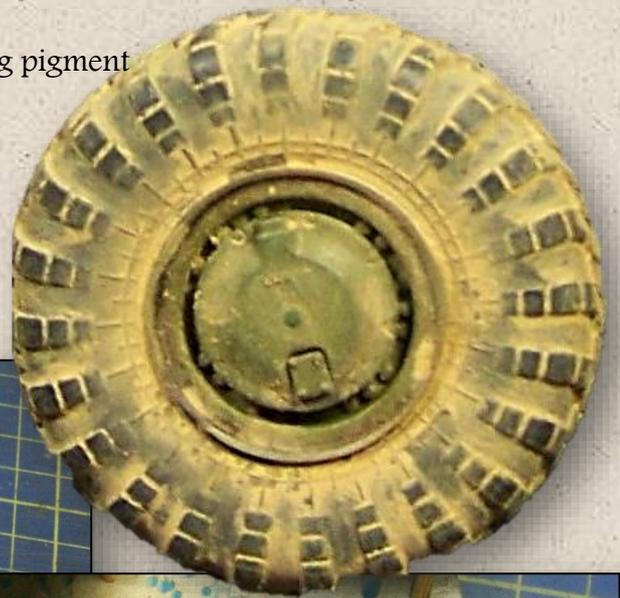
Picture 21, 23, 24 & 25

Dusting is complete. For fixing dry pigments on surfaces try using pigment fixer or white spirit.

End result with wheels on the model.

A graphite pencil is great for all steel or metal parts.

Oil and fuel stains are made with fuel stains(AK).





THE BASE

Firstly before you use any materials, think, and think in the scale of what you build, eg. using real sand or stones is a very bad idea, because it is over scale. Better to use aquarium sand or plaster/putty (crea, alteco A+B, etc.) for stones in scale.



1) In this case I used a pre-modelled terrain made from white plaster lightly covered with a mix of white glue and water, because plaster is a very porous material.



2) As a base paint I used tan earth for covering the complete terrain. Paints used for stones are dark grey, LW unif. grey and buff, mixed together for more colour variants.



3, 4) For the wash on the base I used a mix of acrylic paints, water and detergent (for better capillary action). This mix is highly diluted paint with a little drop of detergent. This is then used to cover all the terrain.



5, 6, 7) Using white glue from NOCH is the best way in my opinion, because this glue dries to matt. If you use normal white glue for static grass, stones, sand, etc. you must use matt varnish. On the terrain I used long static grass (late summer) glued with white glue (both from NOCH) and small bushes from scenic model.

9) Dust effects are made from mix of pigments and water.

10, 11) I painted the edges of the base black for more contrast between base and terrain.



Result

Working with AK, AMMO, etc. products is easy. But if you are looking for cheaper way then these products can be replaced with oil paints. This way is cheaper, but takes a bit longer and not that easy to prepare.

Before you begin with any model, try to research any real photos or other complete models for inspiration and try use different materials and products.





Compassion in War by Sylvain Aubout.



The diorama was based on a **Master Box** set of figures and a flash of inspiration from the HBO TV series 'Band of Brothers. The main thing was to show compassion, even if it's in war.

At the end of WWII, the women who were considered to have fraternised with the enemy (at the time, Germans) were shaved, marked and left with nothing. So I tried to picture that - they were still human and deserved to be shown some compassion. For those who are wondering, the kits are 1/35, painted all in acrylics (apologies to the oil fans among you).

I started with the set of figures, right out of the box. Some modification were made but mostly just redefining existing details, such as straps and slings made out of craft papers and scrap parts. The Sherman is by **Dragon**, augmented with PE parts from Eduard. As the base of the diorama is built from scratch with the addition of a **MiniArt** building, once again modified with some detailing and added parts.



This kit includes parts for the assembly of nine figures.

This kit is not completed by the model of any vehicle.

Attention!
This set requires both glue and paint in order to be completed.
Not included.

Illustration
I. Varavin
Sculptor
A. Gagarin

MBTM

MASTER BOX LTD

№MB35164

The 101st light company.

US Paratroopers & British Tankman, France, 1944



First, the figures. As you can see in the pictures, I decided to go with painting the head separately (which I don't usually do, because I don't want the head to appear apart of the body once it all comes together but...). Starting with a base of *beige red*, then working with shadows and highlights to arrive at the final state, as desired, I want these guys to look as realistic as I can make them, with expressions for each of the figures, trying to express a different one for each, depending on where they're positioned on the dio, and if they are 'aware' of what's going on.



The same process has been done on all figures.

You can see the before and after images here (without weapons and with weapons)



The slings are made from craft paper and plastic scraps. Cut and folded to give a better look, I didn't want to do them with putty because then they often appear too thick, and out of scale.

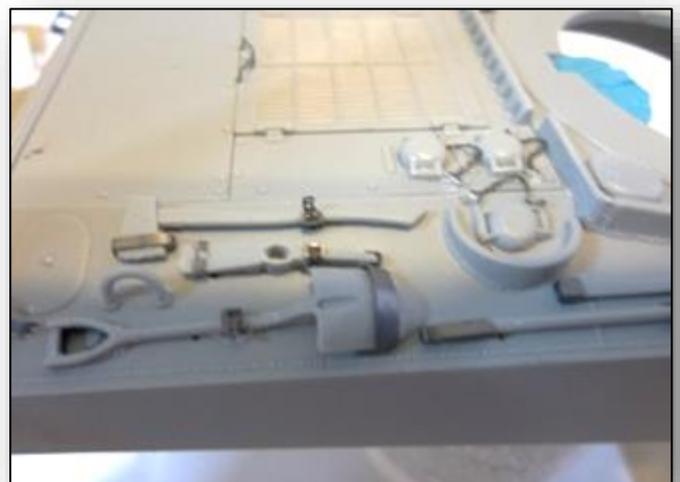




The female was the more challenging since she was the principal actor in the scene. I had to make her stand out from the rest of the figures. And as you well know, the features on a female are more subtle than those of a man, so I had to be very careful with her.



The second part was the Sherman itself, once again reality was the goal, so I didn't want it over weathered. In battle, tanks were supposed to be in a fit shape for battle! Also, in a city, it wasn't going to be covered in mud. So instead I decided to super-detail the Sherman, using PE parts. But - instead of gluing the parts, I decided to solder them; and yes it's a bi** to do - but it *is* feasible.





The painting was once again achieved using nothing but acrylics. The base on, (a white and black basecoat), it was just a matter of building up the beige and camo (British Sherman). The weathering was very light, mostly to bring out the details, and add a little dust to blend in with the surroundings.

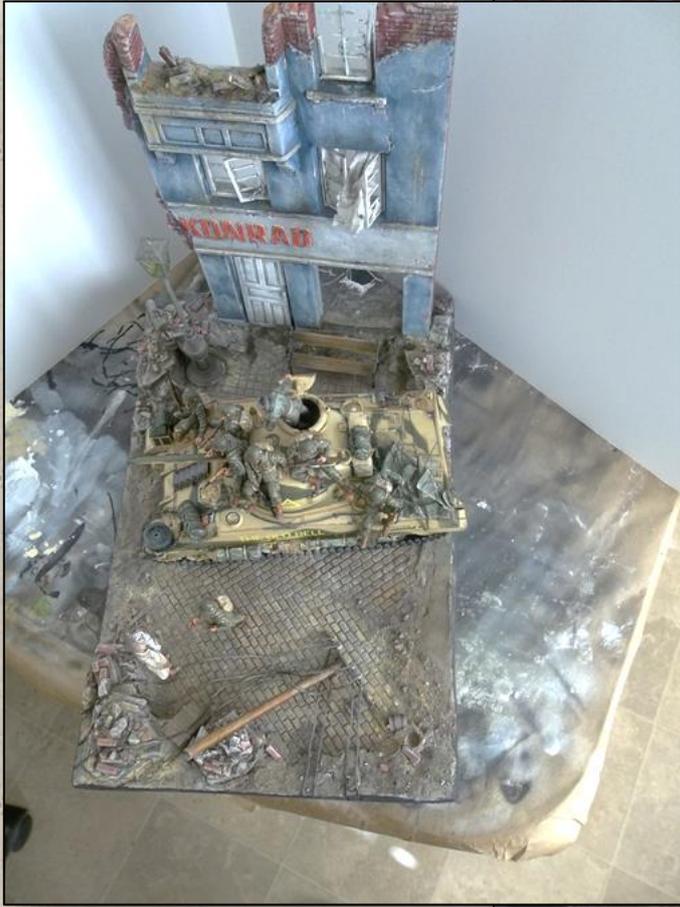




Third part was the base and the building. Made from good old styrene block that I'd kept from an earlier renovation in my house (everything can come in handy). I built up the plaster for debris, adding an electric pole and other stuff. The base of the building, as stated earlier, was a *MiniArt* kit, with added windows, broken glass and curtains, trying once again to make a realistic base but not too much to overwhelm the entire diorama since it was all about the figures, *not* the base! The painting began with a base of beige and brown, and blue (colour of hope) for the building.









Now, for the positioning, first attempt had everything facing toward the building, but after suggestions from fellow modellers, I had a change of heart and decided to go to the other side of the Sherman with my principal actors.



So there you have it – a troop of US Airborne, on a British Sherman in a French city, painted and built by a Canadian! For those who are searching for historical references, you won't find a photo, but you should know that the diorama is instead based on many images, but when posed in a 'what if' diorama setting, the build was more fun and the result was for the eyes – not the mind! My best advice is have fun with your build, it will show.

Salut!

Sylvain

Diorama: “ Bad Luck.....Twice “ by Guy Meire

Intro:

I started making dioramas when I was 14 years of age . Today I am 72 years young and a lot of dioramas have been created through my hands . My dios are always based on war pictures and on true facts that happened during WW2. World War 2 carries my special interest and more in particular “D-Day” and the “Battle for Normandy “and of course, being a Belgian citizen “ The Battle of the Bulge “ photo 1(WW2 picture) and photo 2 (my interpretation of this ww2 photograph)



The pictures above show a squad of the 3rd Battalion, 359th Infantry Regiment, 90th Infantry Division. 1st and 3rd Bn were attached (Group A) as a combat team to the 4th Infantry Division on D-Day. The assembly area for the 359th /1st and 3rd Bn was in the area of the village of Baudienville, where this picture was taken .

The dioramas I make are historically always 100% accurate and correct. This means that a lot of research is done before I can even start working on my dio. The dioramas I make today are in 1/30 scale. I usually use toy soldiers (King&Country and Kronprinz) I repaint all the toy soldiers and the vehicles. I use in any of my dioramas. Being from the old school I prefer to use enamel paints and oils for my work. I never use an airbrush, all my figures, vehicles, buildings, etc are painted by hand .Most of the buildings I put in my dios are scratch built (with Styrodur) or are commercial 1/35 scale buildings which I upgrade to 1/30 scale.(photo 3 on parade)





Bad Luck.....Twice

The diorama I will present today is a Battle of the Bulge diorama. The scene is set near the village of Rodt in the Belgian Ardennes . We are the 18th of December 1944. Combat command A belonging to the 17th Tank Battalion of the 7th Armored Division, commanded by Colonel Dwight A. Rosebaum, withdrew to the villages Beho and Rodt after the Germans recaptured the city of Sankt- Vith. The scene depicts a Sherman M4A3 tank which drove over a mine and has a broken track (King&Country BBA026) . Some German troops heard the explosion and are coming to have a look what is happening.(photo4)



Materials needed :

A wooden base 40cm by 25cm. / some polystyrene for the ground base and the hills, / some bark chips to reproduce the rock formations / Polyfilla- Pollycell "deep gab filler" as ground cover/ some self made pine trees and other vegetation/ some balsa wood for the base frame and the sign post/ and a Dio-Dump small shed (DD056)/ white wood glue and enamel (or acrylic) and oil paints / and Krycell precision ice and snow .(photo 5) In this diorama all the Battle of the Bulge figures and the tank are King&Country toy soldiers and are all repaints

Advantages of using Polyfilla "deep gab filler"

- It is ideal for imprinting tracks of tanks and vehicles and for footprints
- It does not attack your polystyrene base and It dries rock hard (after 24h)
- It's easy to paint. Use deluted oil paints or any other paint you fancy

5



A couple of tips using tree bark for your rock formations :

- this product is easy to find in any decent garden centre
- Always let the bark dry for at least a couple of months before using it. In doing so you will avoid having splitted rocks in your dio after a certain amount of time ;
- Before using bark chips in your dio, it is best to give the chips a good coat of deluted white wood glue. Paint the chips only when 100% dry. The dried wood glue is a good base for your paint and it will give the bark strenght and hold it together.

Building the diorama

Glue the polystyrene in place (ground and hills), add the bark chips(use white wood glue for both) afterwards, when dry, fill the gaps with the Polyfilla "deep gab filler" (see photo 6) Dab the Polyfilla with a hard brush, this will create a natural looking ground cover which can be painted when fully dry.



Painting the rocks

I use a base coat of Revell grey matt enamel n°47, I accentuate the depth with some deluted Van Dyck brown oil paint and highlight the rocks with a Titanium white oil paint. When fully dry I added some AK slimy grime light and dark enamel to give the rocks a more natural look (photo 7) When this is done you can add, if you wish, some artificial moss in the rock crevices.

Painting the ground cover on the hills

Give the ground cover a coat of deluted Van Dyck brown oil paint. When dry add some random patches of green colour (I use Revell Green matt 65) drybrush the whole surface with a yellow ochre oil paint before adding any vegetation. (photo 8)



Painting the ground cover on the road

In Colonel Dwight A.Rosebaum's report it is stated that the roads were extremely muddy so. Paint the ground cover the same way as described above , start with the deluted Van Dyck brown oil paint, when dry , drybrush with some grey paint (I use "Cold grey" oil paint) when dry , drybrush again with some white to give it a frosty look. (photo 9)



Trees and other vegetation

When all the paint is dry, you can start building up the vegetation . Please take into account that in the Ardennes region, apart from the pine trees, all the trees are deciduous trees and loose their leaves during the autumn and winter season .So, other than the pines, do not use too much green please !!!! I use all kinds of stuff, from the shop and also some natural dried stuff from my garden (like mosses and sea foam) . Pine trees , I make myself using some garden wire and garden twine . Making your own pine trees is quite easy and how to make such a tree could be the subject of another article in a futur issue of this magazine (photo 10) Please note: always work from the ground level upwards , meaning start with the ground cover and the grasses, then add the bushes and last but not least the small trees and the bigger ones . Also note that under a pine tree, due to the fact that not much light is penetrating through a bunch of pine trees, and that under each tree there are layers upon layers of fallen needles, branches and other natural debris, there is not much grass growing.



M4A3 Sherman (1/30 scale)

The Sherman tank which I used in this diorama is a 100% repaint of the K&C “Wounded Sherman” set. Oil paints from “502 Abteilung” modelling oil colours and some acryl paints from Lifecolor the “US Army Olive Drab Easy set 3” changed its appearance completely . Compare the original tank and the repainted version (photo11 and photo12)



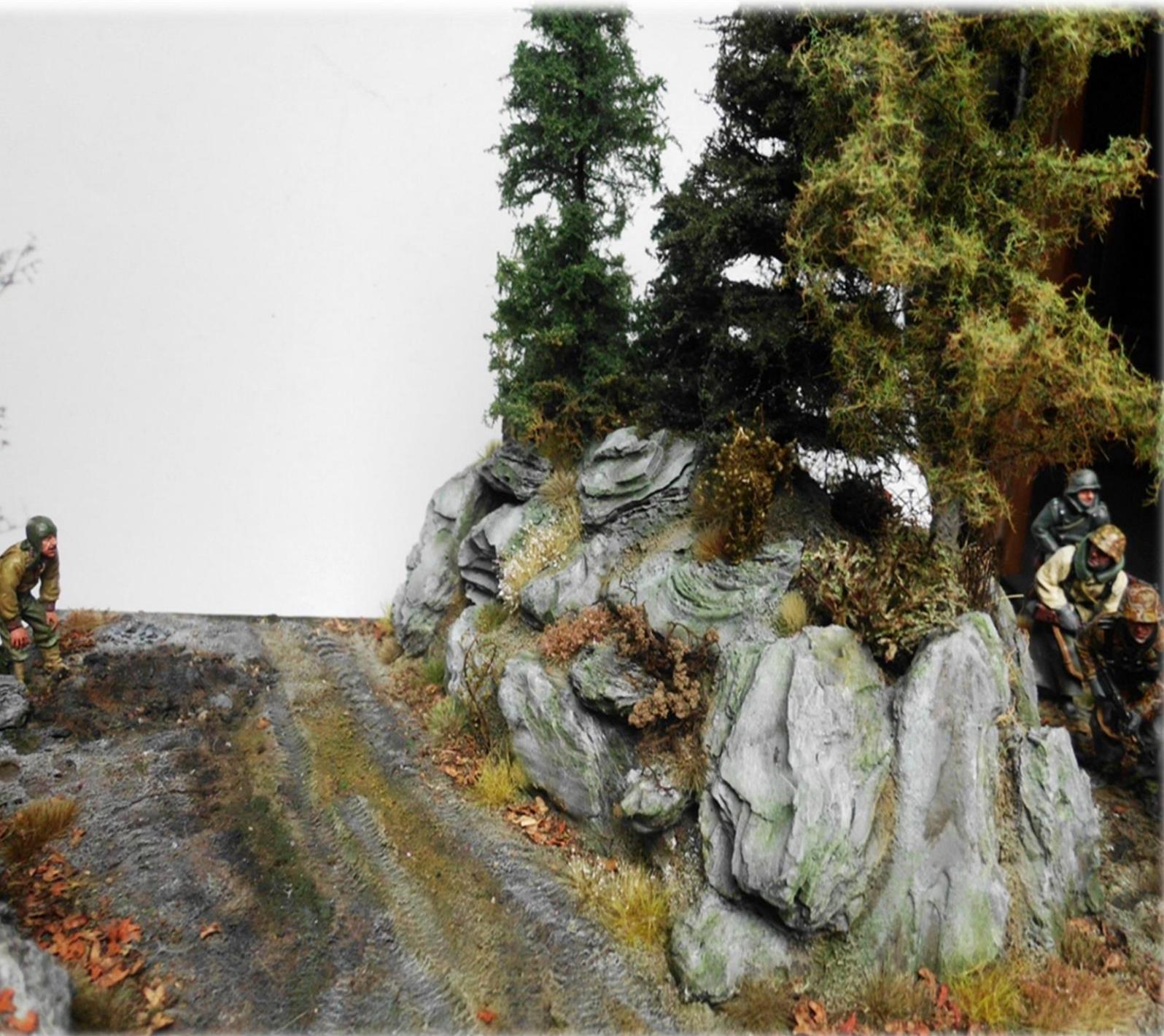
Figurines (1/30 scale)

All figures are 1/30 scale from King & Country. All figures have been repainted using acrylic colours and oil paints (Life Colours : US Army Uniforms set 1 & 2 and German Army uniforms set 2) (Abteilung 502: field grey, faded grey and grey highlight) Weathering on the figures was done with a mix of greys and browns .

Now that all the items are ready I can start putting the diorama together. Scenery is ready, vehicle and figures are painted and can be put in place . When this is done I apply some light snowfall over the total scene, masking off the tank , the figurines and all the foot and track prints before I start using the snow powder. I use Krycell fine and extra fine snow to create the effect of some light snowfall on muddy roads.

I do hope you found this article useful and I also hope that it will help you building your next winter diorama.

Guy







POTEAU 6 Km

GDRIMONT 25 Km

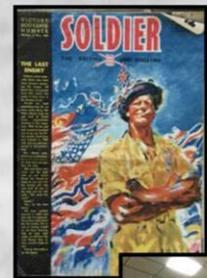
ORs Canteen Opening Hours

| | |
|-----------|----------------------|
| Monday | Closed to the public |
| Tuesday | Closed |
| Wednesday | 10.30-15.00 |
| Thursday | 10.30-15.00 |
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A visit to Military Museum Scotland is a fantastic way, to spend a few hours. Come and learn about the Scottish involvement in the British military from World War I to the present day. Look at and handle genuine British military kit, some dating back to the Boer War.

The Army, Royal Navy & Royal Air Force are all represented in Military Museum Scotland.

Some Axis artefacts are also on display.



Our main focus is on education, but education just doesn't happen at school. you are never too old to learn. At Military Museum Scotland, we aim to provide a vast archive of research material, from books, training manuals, war diaries etc. for you to research and enjoy.



Military Museum Scotland is closed to the public on a Monday but we are available for school bookings. Schools can also book other days. We can tailor your visit to suit your requirements. Please get in touch to discuss your needs and to request our education info pack. We supply everything you need to make sure your visit is memorable. Most of the items in the museum can be handled. In all of our workshops, children are encouraged to handle artefacts.

milmussco@aol.co.uk

Military Museum Scotland is accessible to all, it has a wheelchair ramp at the entrance and facilities for our less-abled visitors.

- What can I expect to see at Military Museum Scotland?**
- We have indoor and outdoor displays and exhibits.
 - World War 1 Display
 - World War II Display
 - Home Front Display
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You can also enjoy some refreshments in the ORs Canteen. Browse our Gift Shop, or visit Baldrick's Bazaar (for all your military surplus & militaria). Or do some research in the library

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The main focus of *Military Museum Scotland* is primarily education. Education in a fun and exciting way, so that the children want to learn. Most of the exhibits, won't be behind glass and lots of them will be able to be handled by visitors. Pre-booked school visits can be arranged with a full educational activity program, designed to suit your outcomes included. If the Military Museum Scotland is just not practical for your School, we do operate an Outreach Program, which is operated by *Mobile Military Museum*



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Military Museum Scotland also operates an outreach program for schools and for other events.



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www.militarymuseumsotland.co.uk

Pappy's Bird by Andy Smith



The Corsair most widely associated with Boyington was 86, named 'Lucybelle' or 'Lulubelle', but in actuality Boyington never flew 86 in combat. The famous pictures of him sitting in 86 with 20 Japanese kill flags on the fuselage was a rear area photo op. set up by the press.

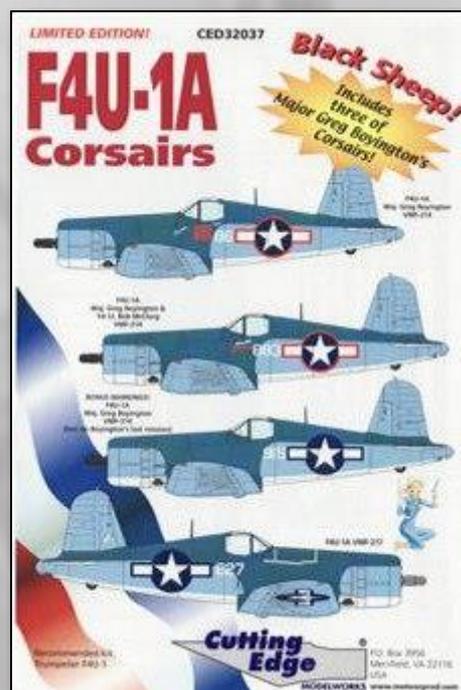
Boyington actually never had a specific Corsair to fly on missions. In fact, he routinely took the oldest plane on the flight line, leaving the newer ones for his pilots. One of these older planes was 883, and this is the plane I decided to build.

I decided to use the Trumpeter 1/32 scale F4U-4 kit in my build, even though 883 was a F4U-1 type. This would mean some adjusting of the exhaust exits on the fuselage, some scratch building, and an aftermarket prop. I used the HAD resin 3-blade prop set to replace the 4-blade prop used on the F4U-4.



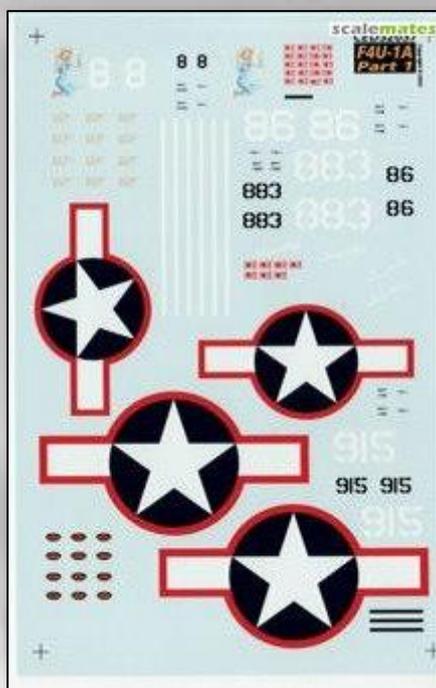


Aires has a very detailed resin cockpit set for the F4U-1. I decided to use this for the build, but it proved to be a bit of a challenge, as you will see.



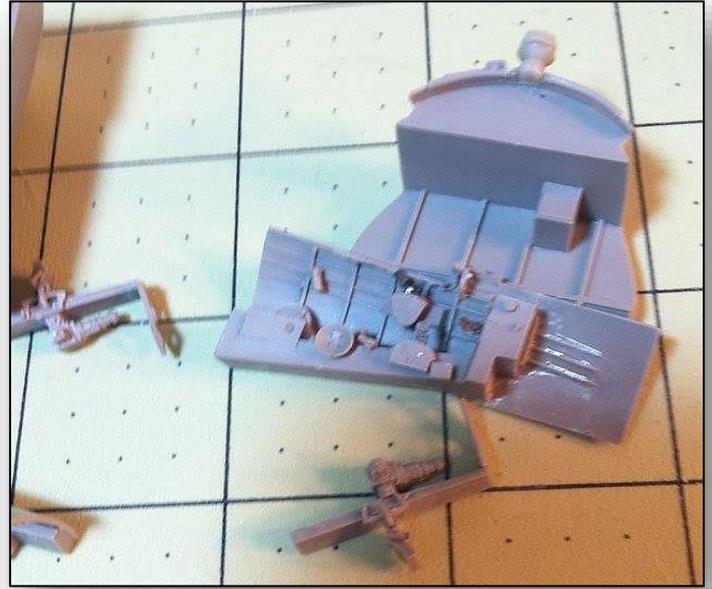
This decal set was created with the help of Bob McClurg, who was Boyington's wingman on many missions. I never could find color images of 883, and I questioned the 3-color paint scheme shown with this set. The red outline of the roundels is time appropriate, but the images I have seen of this plane and others that flew with 214 don't seem to show the light blue. They all looked to be grey underneath with a single transition to the dark sea blue.

Whether this is accurate or not, I duly decided to go with the 2-color paint scheme. But one thing I do know is accurate from these images, is the dirt and grime. These 'planes were rode hard and put up wet. They were beat up, dirty, oily and grimy. I wanted to capture this effect in my build.



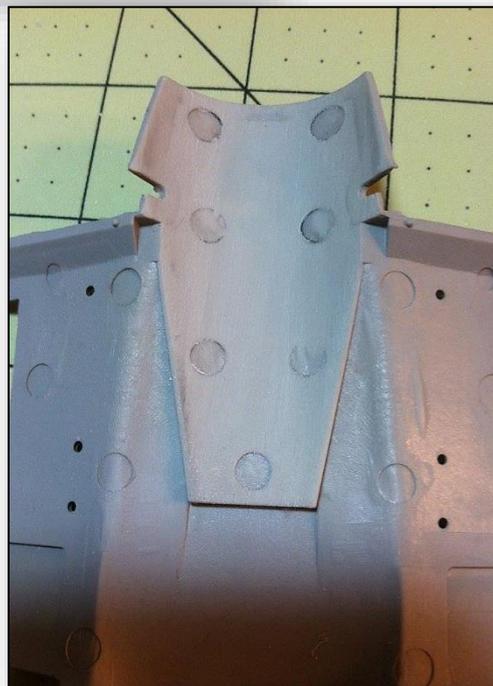
THE COCKPIT:

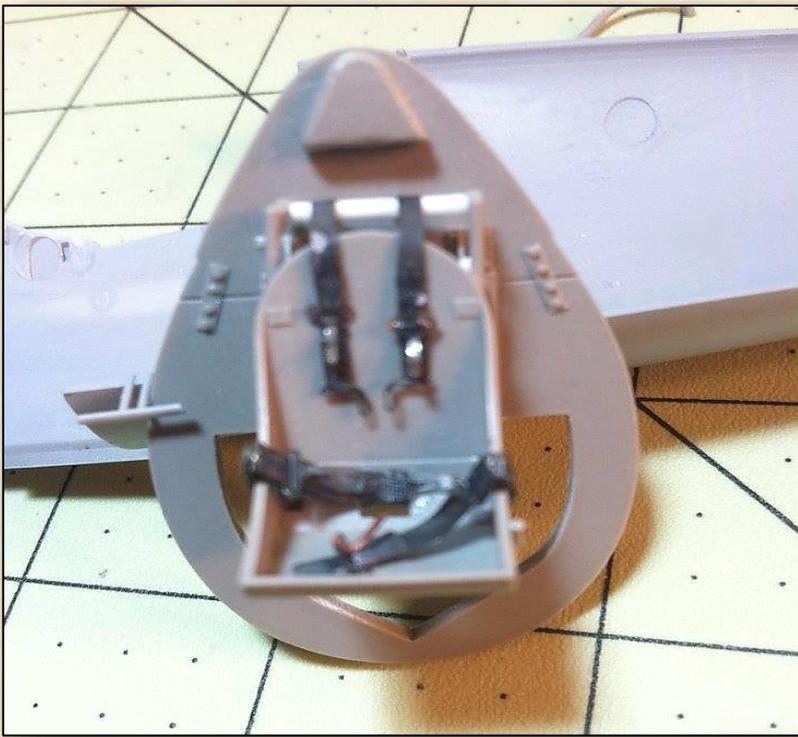
I started my build with the cockpit. This Aires resin kit was designed for the Trumpeter F4U-1 kit, and not the F4U-4 kit. That meant a good bit of dry fitting, taping and figuring out what had to be sanded and removed in order to get this wonderfully detailed cockpit to fit into the kit.



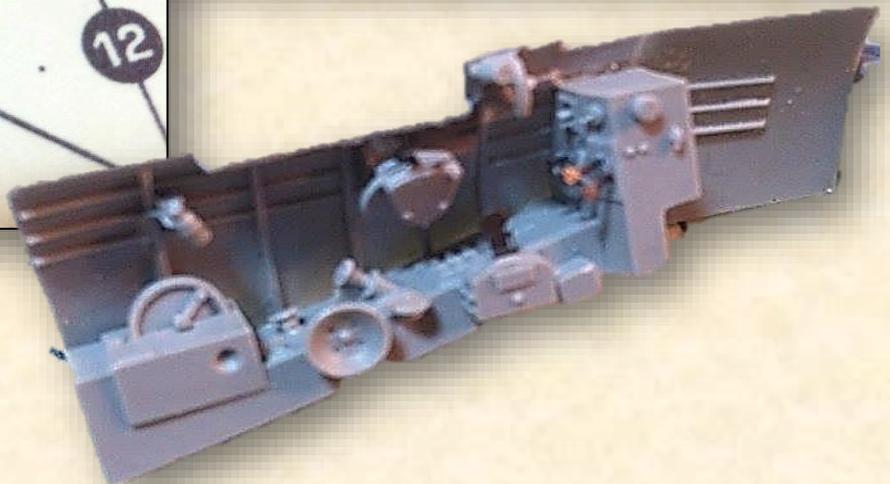
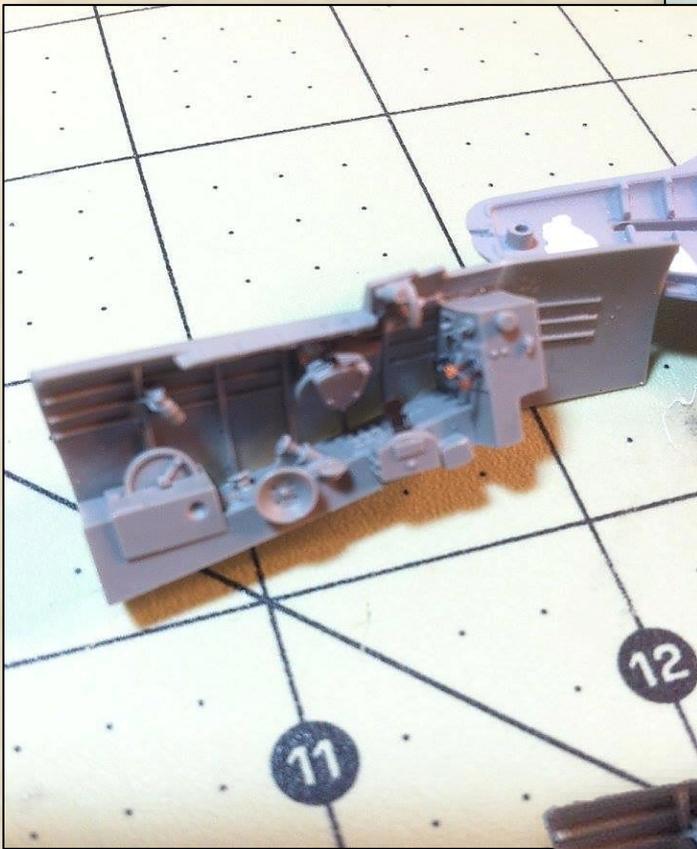
Almost all of the interior detail and locator/alignment marks had to be removed. One of the many challenges of this build was the removal of the top front area of the fuselage in order to fit the firewall and front dash of the cockpit. There was no template for this; it was trial and error with a razor saw and sanding sticks. I just constantly kept in mind that I could always remove more plastic, but that it would be very difficult to put it back!

A great deal of the wing root thickness had to be sanded down, and the same for the bottom of the cockpit. The cockpit was paper thin when I finally got it to fit. I actually sanded through at the front, and had to use some filler to repair the hole!

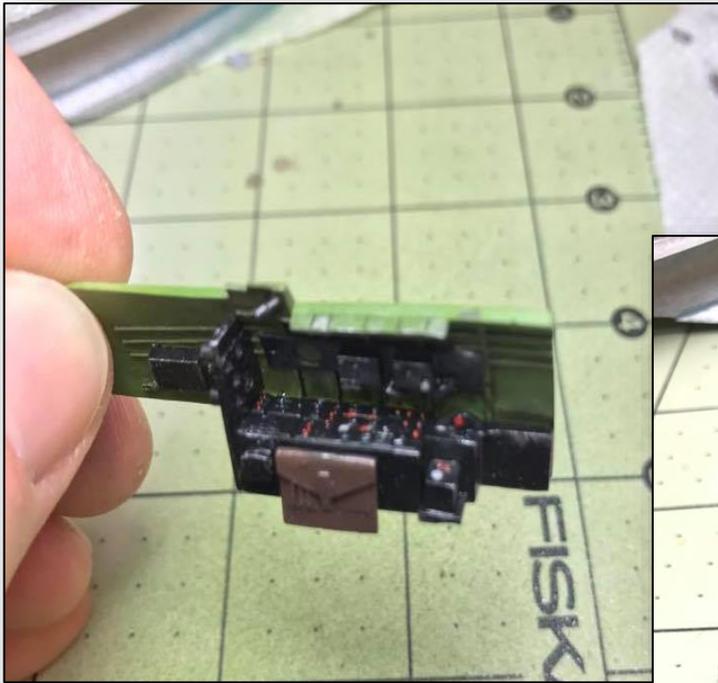


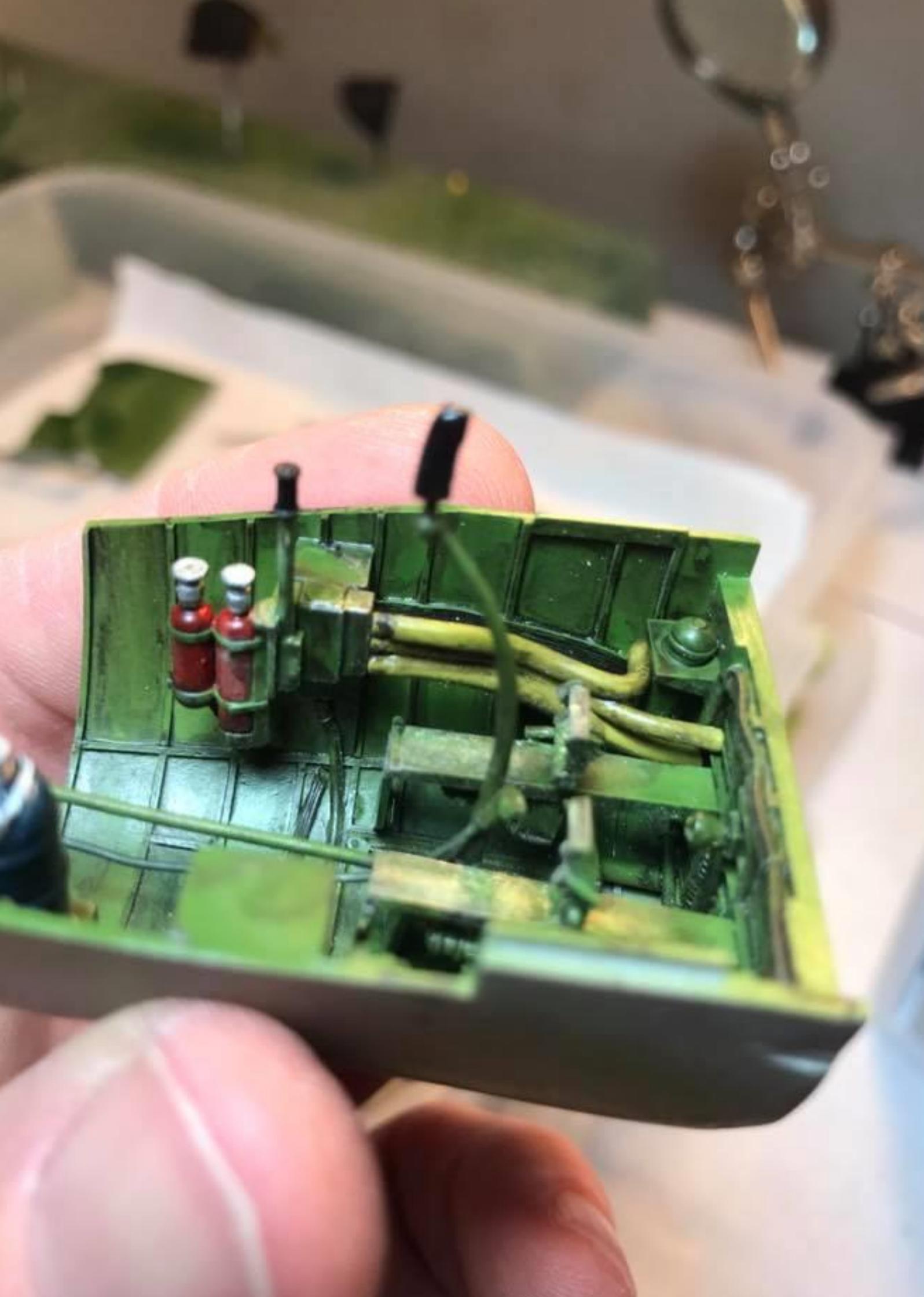


The fiddly little resin rods attaching the pilot seat to the bulkhead were very small and brittle, as resin tends to be. So naturally I broke most of them and had to scratch build replacements from styrene rod.

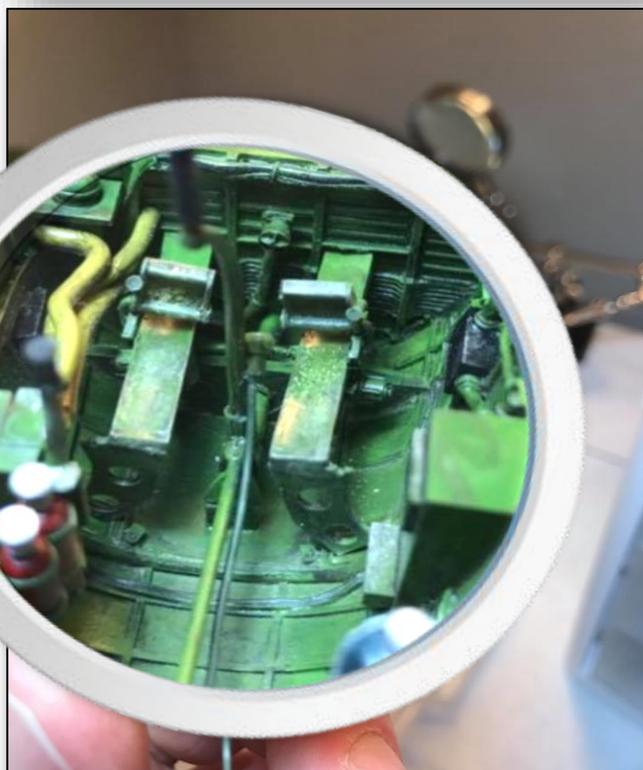
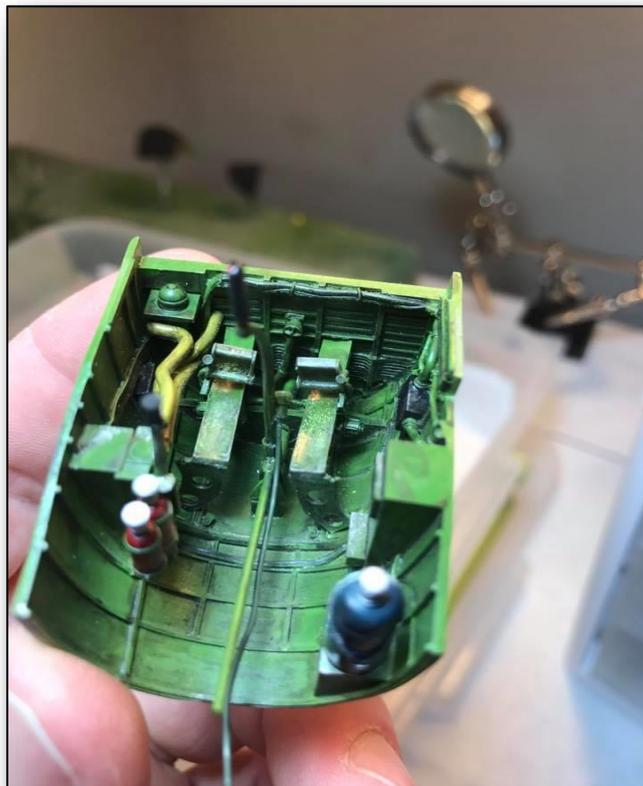


The photo etch and resin detail in this cockpit was brilliant, but I did run into some issues with the instructions. Some parts were not included in the assembly diagram, and I had to research them to find out where they went. Adding the wires was a bit fiddly and tedious as well.





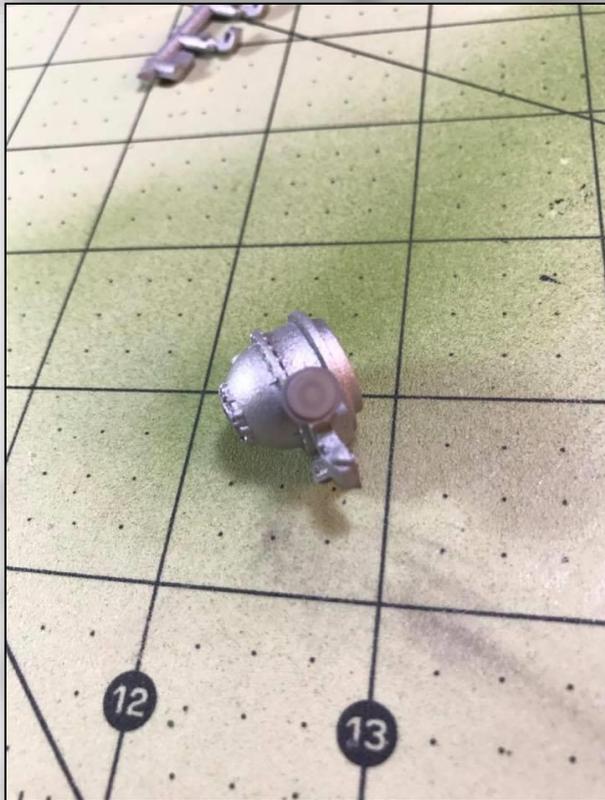
The paint process started with **Tamiya grey primer**, followed by **Model Master acrylic interior green**. I applied drops of white glue to the tips of the photo etch control levers to give the 3-D knob appearance. I dry brushed *aluminum* on the edges and wear-areas to simulate chipping. Then came a coat of **Pledge Klear**, followed by a wash of **Model Master acrylic dark panel wash**. I applied pastel chalk crushed with a mortar and pestle to the floor and rudder rails to simulate dirt, and then coated the entire with **Model Master acrylic flat coat**.





THE ENGINE:

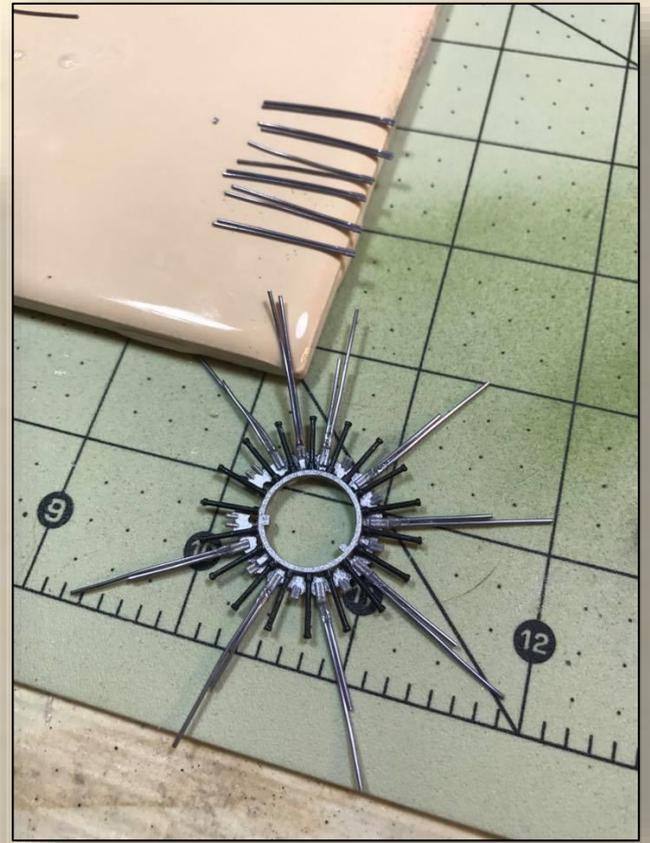
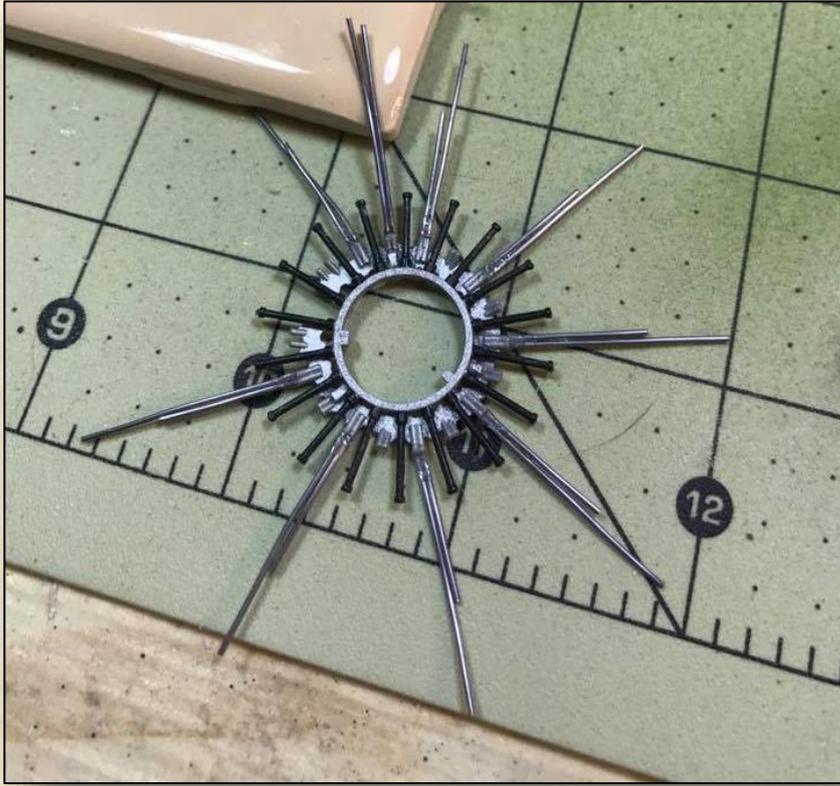
I had lots of reference material to help in the engine construction. I considered using an aftermarket resin engine, but after looking at the kit engine, I decided I could give it a go with a fair amount of detail.



A little scratch work on the detail of the cover plates on the engine made it a bit more accurate.



I attached lead wire using CA glue to the wiring harness. Lead wire is a joy to work with due to its flexibility. It can be bent and manipulated easily without putting stress on the glue points. It can also be rolled out and flattened to create straps, bulkhead spars and superstructure elements.



A pin vise was used to create the openings in the cylinder heads to accept the spark plug wires.



6 引擎總成
Engine assembly

8 888
Start over

7 引擎總成
Engine assembly



9 仪表盘和
Instr



The engine was finished with *dull aluminum*, *dark sea blue*, *copper* for the lines, and an oil wash. Since this build, I have learned a much better paint scheme for the bare metal engine parts. This is comprised of a *gunmetal black* base, followed by *Alclad aluminum*. It is much more realistic.

MODIFICATIONS:

Because the original kit is a F4U-4, it has a significantly different exhaust port layout from the F4U-1. The F4U-4 has exhaust ports mid-fuselage and lower, while the earlier F4U-1 had two, 3-pipe exhaust ports on the underside of the cowling/wing root.

I needed to create the new exhaust ports, scratch build the pipes, and fill in the existing ports.



The existing ports were filled with styrene sheet and filler.





Openings were made for the new ports on the front of the bottom wing root based on researched examples. Exhaust pipes were fabricated from brass rod.

Because I didn't want the interior of the fuselage to be seen through the exhaust cavity, I scratch made some boxes to close the area. Flat black acrylic inside the boxes finished the modification.



This is the outcome of the modified exhaust ports.

I wanted to show the control surfaces in the down position, but I was not happy with the existing kit detail. I added sheet styrene to make the edges look more realistic.



PRIMER AND PAINT:

I applied Tamiya enamel primer, and then layered aluminium and zinc chromate on the wing roots. Hair spray was then applied to these areas as a precursor to chipping.

Sea salt was added to the hairspray areas on the top wing root, and pre-shading done with flat black. The underside was painted in Vallejo ivory and a custom gray/blue mix. I used Blu-tack to mask the paint line, and used a custom mix of deep sea blue and grey for the top colour. I like to use Blu-tack instead of masking tape on these transition lines because I think it looks more realistic to have a bit of a blurred transition between top and bottom colours.

In the end, I did not like the results of the hairspray chipping effect from a colour standpoint, but I did like the 'pitting' effect caused by the removal of the salt. So, I kept the pitting effect and sprayed over the chipping colours with the top coat. I decided to do the chipping/weathering in a different way, which will be described shortly.



DECALS:

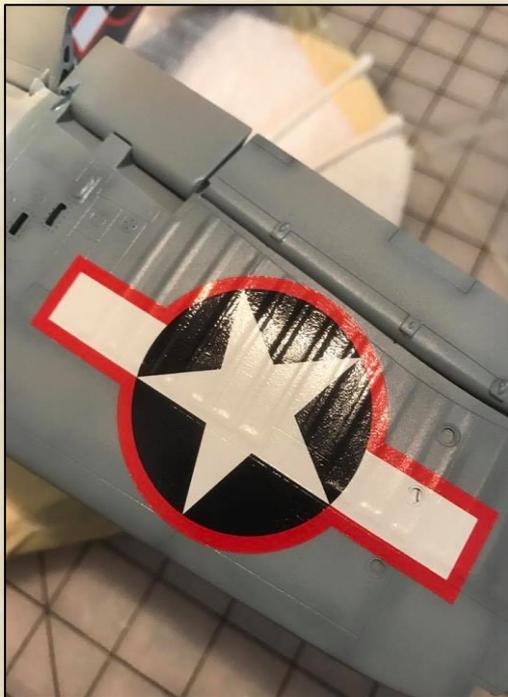
I know a lot of sticklers for detail will be upset, but I did not include the myriad of small placards and instruction/warning symbol decals on this 'plane. I included the serial number and other normal information on the tail, but I left the others off. The reasoning behind this is the age of this particular 'plane and its current condition at the time of the reference photos I used. I highly doubt that many, if any, of these markings were still visible.

I gave the plane a coat of Pledge Klear acrylic gloss floor polish before applying the decals.

As stated in the introduction, these are aftermarket decals. They were very thin, and did not want to move around on the surface once placed. I actually tore one of the side fuselage roundels and ended up with a missing section about the size of a grain of rice. The section just disintegrated with no chance of recovery. So, I decided to keep the defect and use it as a weathering point of interest later.

Note the pitting effect on the right wing root from the earlier salt application.

I made the mistake of not waiting long enough for the gloss coat to cure before I started the decal process. As you can see, there is a lot of uneven surface for these rather large decals to sink in to. That meant using multiple applications of Micro Sol. I was quite worried about these decals during the process because the Micro Sol wrinkled them terribly as it softened them. I was convinced at one point that months of work just went south. The decals ended up settling into the cracks and crevices quite nicely, but I did have a paint-to-solvent reaction on a small section of one roundel. I attribute this to not waiting long enough for the gloss coat to completely cure. But, you all know how exciting this part of the build is, and I was quite eager to get on with the weathering.



WEATHERING:

On this build, I used a combination of dry brushing *zinc chromate* and applying silver with a **Sharpie** metallic silver pen. The pen is enamel based, so I thinned it with mineral spirits on a cotton bud after it dried completely. At this stage, the silver is very pronounced, but it dulls considerably with subsequent washes and oils.

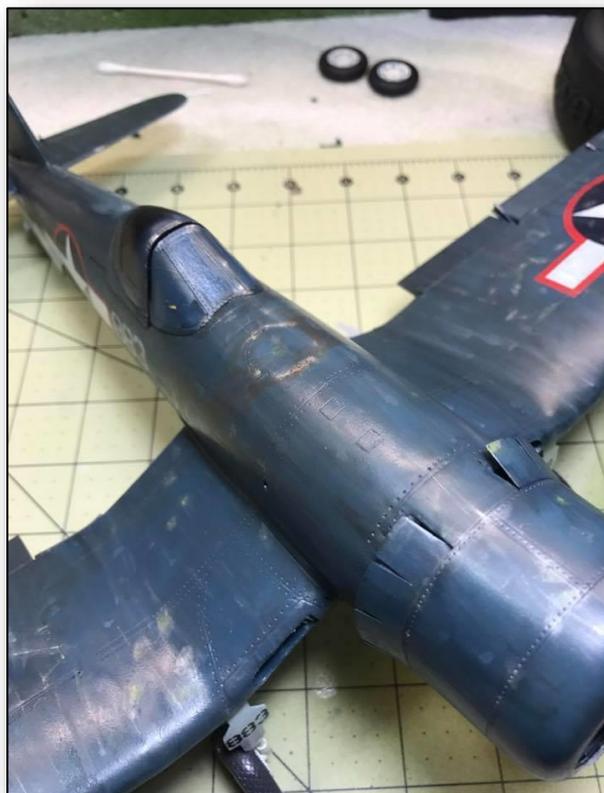
I tried to focus on high maintenance areas such as the cowling, oil tank access panel, and gun bays. In retrospect, I should have done more at the wing roots with chipping and dirt pastels, but sometimes you don't notice these things until the flat coat is on and you are finished with the kit.



To achieve the dirty, grimy top surface effect evident in my source images, I used the artist oil dot technique on the top side of the Corsair. The colours are burnt sienna, black, grey and cobalt blue. Dabs of these colours were randomly applied to the surface, and then thinned/removed with mineral spirits using a cotton bud. I removed the material in the direction of air flow.

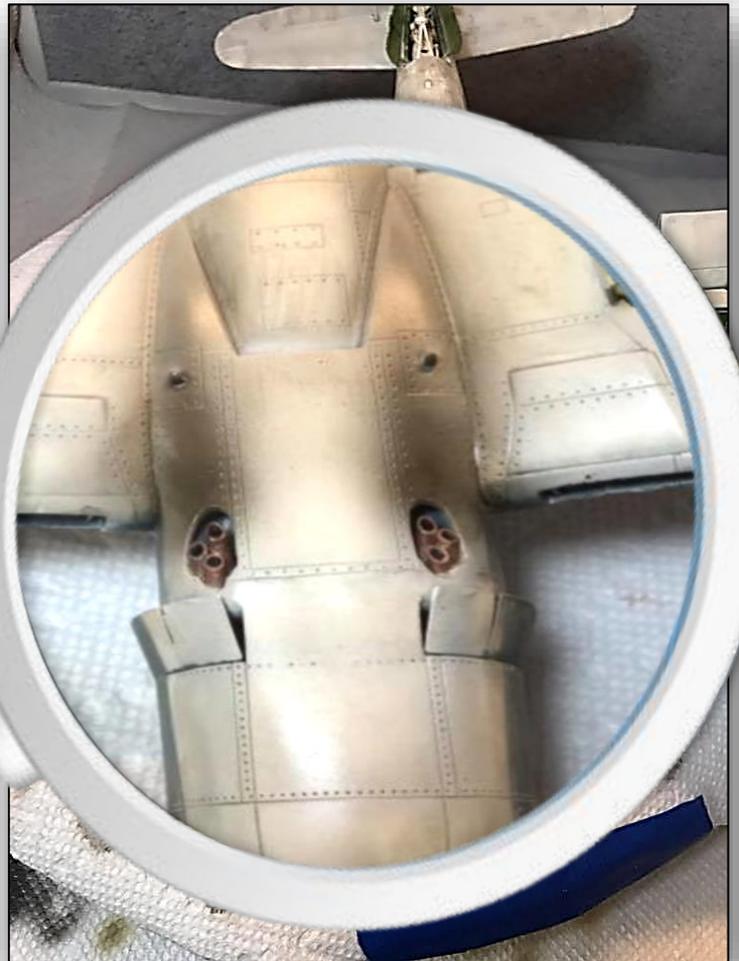


The stains around the oil tank panel were made with a heavily thinned mixture of burnt sienna and black artist oils.



Next came the washes. I used **Ultimate Modeling's** *light dirt wash* on top, and **Model Master** acrylic *black detail wash* on the underside. Smoke/exhaust effects were airbrushed using thinned Model Master acrylic smoke.





FINAL BITS AND DIORAMA

Antenna lines were made using **EZ line** and CA. Drops of white glue were applied to the line and later painted steel.



The base of the diorama is an 18" diameter wooden round purchased from my local home improvement store. I used *gloss brown* rattle can spray paint for a base color. The other materials came from **Hobby Lobby**. The Marston matting is 1/32 scale photo etch.

I wanted the base material to look like sand and crushed coral. The Sea Bees often used crushed coral dredged from harbors in the Solomons as a base for runways and parking areas.

Because the photo etch Marston matting was so expensive, I didn't have enough to cover as much as I wanted. So I compromised and spread the matting out and partially covered it to give the impression that it had been there for a long time.









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35237 WSS Grenadiers at Kharkov Set
 NOVEMBRE 2017 / ACCESS AU COMPLET

Modèle de la tenue de combat de l'Armée Alpine (modèle de la tenue de combat de l'Armée Alpine) - Page 1 sur 1

35237 WSS Grenadiers at Kharkov Set



Check out the new
 Blog by our very
 talented member
Marc Elsoght



Paris Uprising – August 1944

Part 1 – Road, pavements and walls. Brian MacGabhann



For this diorama, I used closed cell Styrofoam for the first time. I found it to be an excellent material, and I'll definitely be using it again.

The Material

Firstly, it's important to be clear about the difference between closed and open cell Styrofoam. Open cell foam is low density, has a clearly visible cell structure, and is the type of material used for packaging electronic equipment and the like. While it has its uses for modelling, it's not the material for this type of job.

Closed cell Styrofoam on the other hand is denser in construction, has no obvious cell structure, comes in a variety of colours such as pink, purple or blue, and is used for flooring underlay and attic or roof insulation. The flooring underlay type is usually sold in thin sheets; 5mm or so, while the insulation type comes in thicker blocks, usually too thick for modelling purposes.

I purchased the material used for this construction from a builder's supplier online, and I got a pack of 5mm, (purple) and 10mm (blue) Styrofoam for about €30 each, and I ended up with literally a lifetime's supply. The former is ideal for roads and pavement, the latter for walls.

Planning

After some early disappointments, I now always plan my diorama.

The planning can be as simple as cutting a piece of paper or cardboard to the size of the base, then drawing the positions of different elements on it to see how they fit together.

It's useful to have one or more anchor points; parts of the diorama that won't change. You can then cut templates for the bits that will move, (vehicles, figures, etc.), then try out different arrangements to see how they fit together to form a composition.

In this instance, I simply took an A4 page and drew the anchor points; pavements, barricade and tank, then moved the different figures around until I got them where I thought they looked balanced and natural.

To make this a little easier I mounted the figures on wine bottle caps for painting. I used to use the old cocktail-stick-up-the-leg method, but mounting them like this means I can place them down on the plan and move them around; trying out different arrangements.

When I had everything where I thought it should be I marked the position of each on the plan.

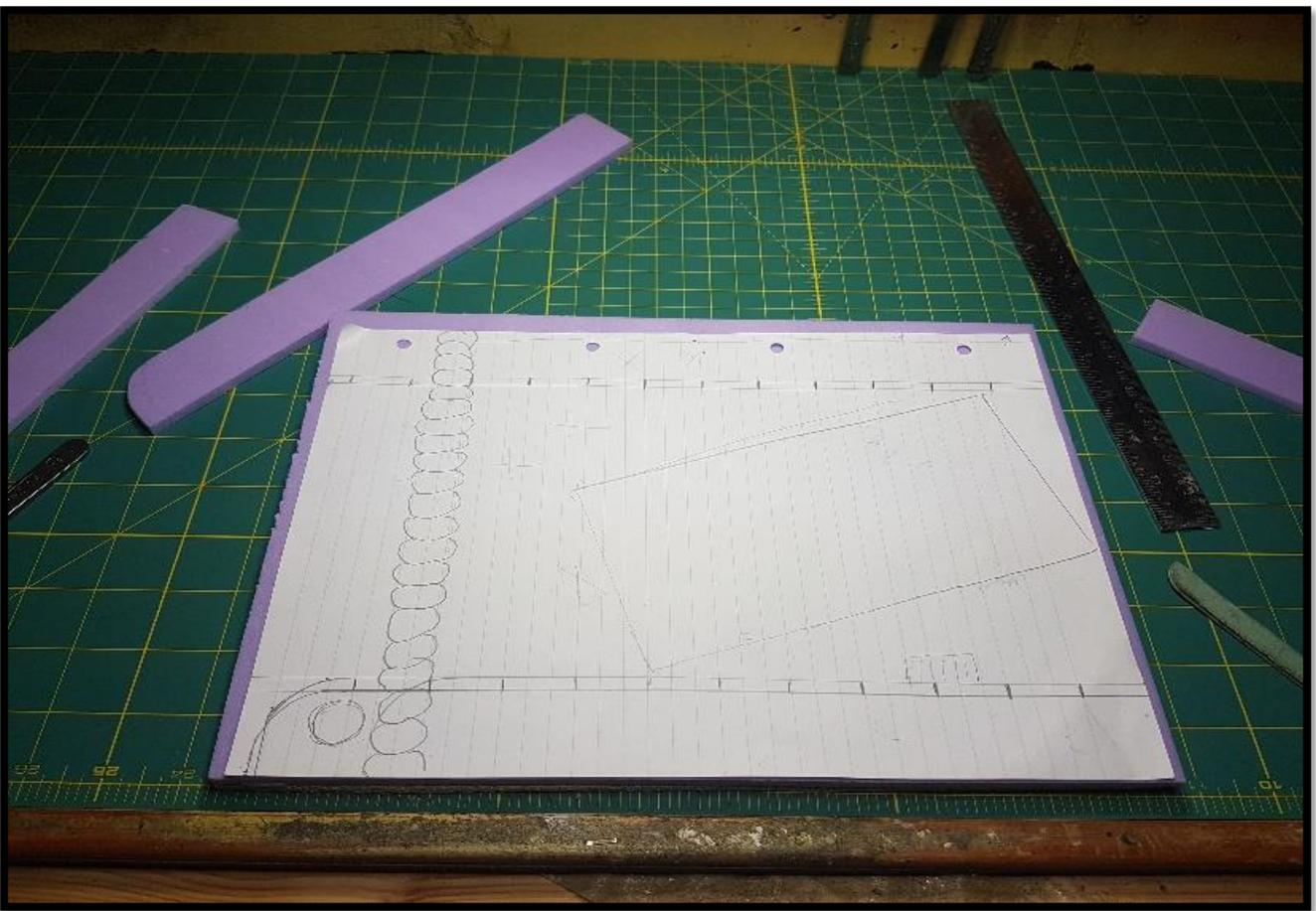


Figure 1. Planning sheet with anchor points drawn in.



Figure 2. Figures mounted for painting.

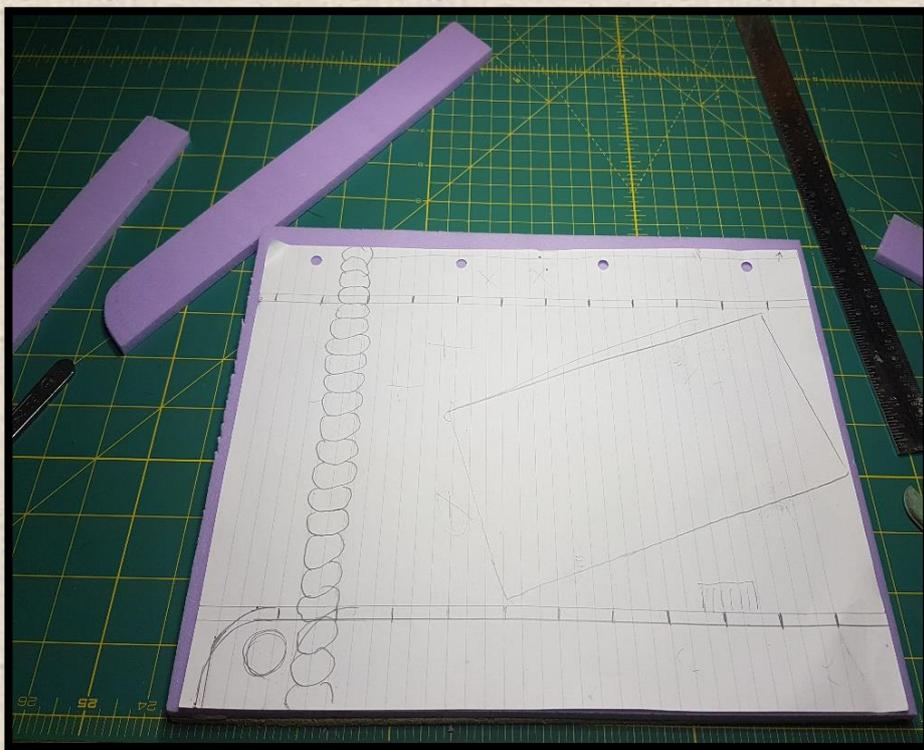


Figure 3. Layer of Styrofoam laid on top of the plywood base, with the template laid on top to check positions. The strips cut for pavements are on the top left of the picture.

Construction: Road and pavements.

The actual base was a series of layers. Bottom layer was a thin sheet of ply. Next was a sheet of pink 5mm Styrofoam, cut to the same size and shape, then the two pavements, cut to size using the planning template. I was going for a cobbled street, which tend to be rough and uneven. In the past I've used a thin layer of plaster, then scribed the lines of cobbles on using a ruler. But this tends to produce far too uniform an effect, and the cobbles just don't look natural.

So this time I decided to use a tool made from an old brush from which I'd removed the bristles and re-shaped the ferrule, and use this to press the shape of the cobbles on to the foam.

I started by marking out the positions of the pavements, then drawing guide lines with a thin marker for the cobbles to follow. Don't use a pencil or pen, as this will scribe lines on to the foam. You even have to be careful not to press the marker too hard!

As when laying any type of paving for real, you always start in the middle and work forward and back from that. Never start at one end, because the line of paving, (or cobbles in this case), will almost always skew off in one direction before you get to the other end.



Figure 4. Beginning the road: Main guide lines are marked, and the impressing of the cobbles has started.



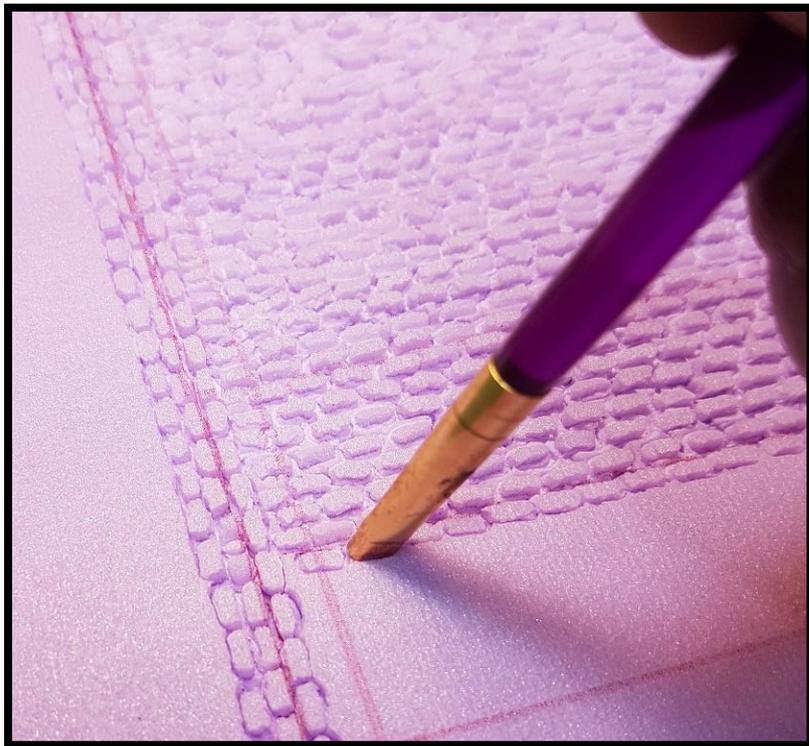


Figure 5. Pressing the cobbles in using the brush tool.

Once the first row is done it's just a matter of staggering each succeeding row; i.e. making sure the cobbles don't line up.

I googled photographs of cobbled streets to figure out the actual layout of cobbles. As you can see the road is bordered by three rows of cobbles running parallel to the pavement, and then thereafter the cobbles run at right angles.

I also used Google to check how cobbles are arranged around the likes of manhole covers and drains. These came from the Miniart 1/35 scale 'Street Accessories' Set.

The work looks laborious but in reality it's not that time-consuming. I got both road and pavements done in a single evening.



Figure 6. Road with the tile grout sealant applied.

Once the cobbles had been pressed in to the foam I used an old toothbrush to apply a layer of thinned tile grout to the whole surface. This is an important step for two reasons; firstly Styrofoam is basically a dense sponge, and the tile grout seals the surface. Without it the diorama would soak up loads of paint when it came to the painting phase. Secondly the grout gives the Styrofoam the right texture.



Figure 7. Scribing and shaping tools, bought on eBay for about a tenner.

I suppose any type of dry plaster that you mix with water would do the same job. I like to use grout as it's designed to have a certain degree of flex.

Next to the pavements. First thing I did was sand along the leading edge of each pavement to round them off; real pavements don't have sharp edges, especially old ones. Be careful when using sandpaper on foam; it sands down VERY quickly. This means it's easily shaped, but it's also very easy to take too much off.



Figure 8. Road and pavement scribed, sealed and fitted together. The purple area is where the wall will go.

I did the paving slabs free hand, scribing the lines with a metal tool. I tried scribing with both a pencil and a pen, but these produced ragged and uneven lines.

I used a ruler and felt tipped pen to mark the line for the edging slabs, and to mark regular lines along the pavement itself as a guide, but I scribed the paving slabs free hand, and in accordance with most of the photos of Paris streets which I've seen I made them of irregular size and shape. I finished off by adding some random cracks here and there.

As with the road, once the pavements were scribed I coated them with thinned tile grout, applied with a toothbrush. All I had to do now was set the lot aside to dry, then attach the pavements to the road using PVA glue.

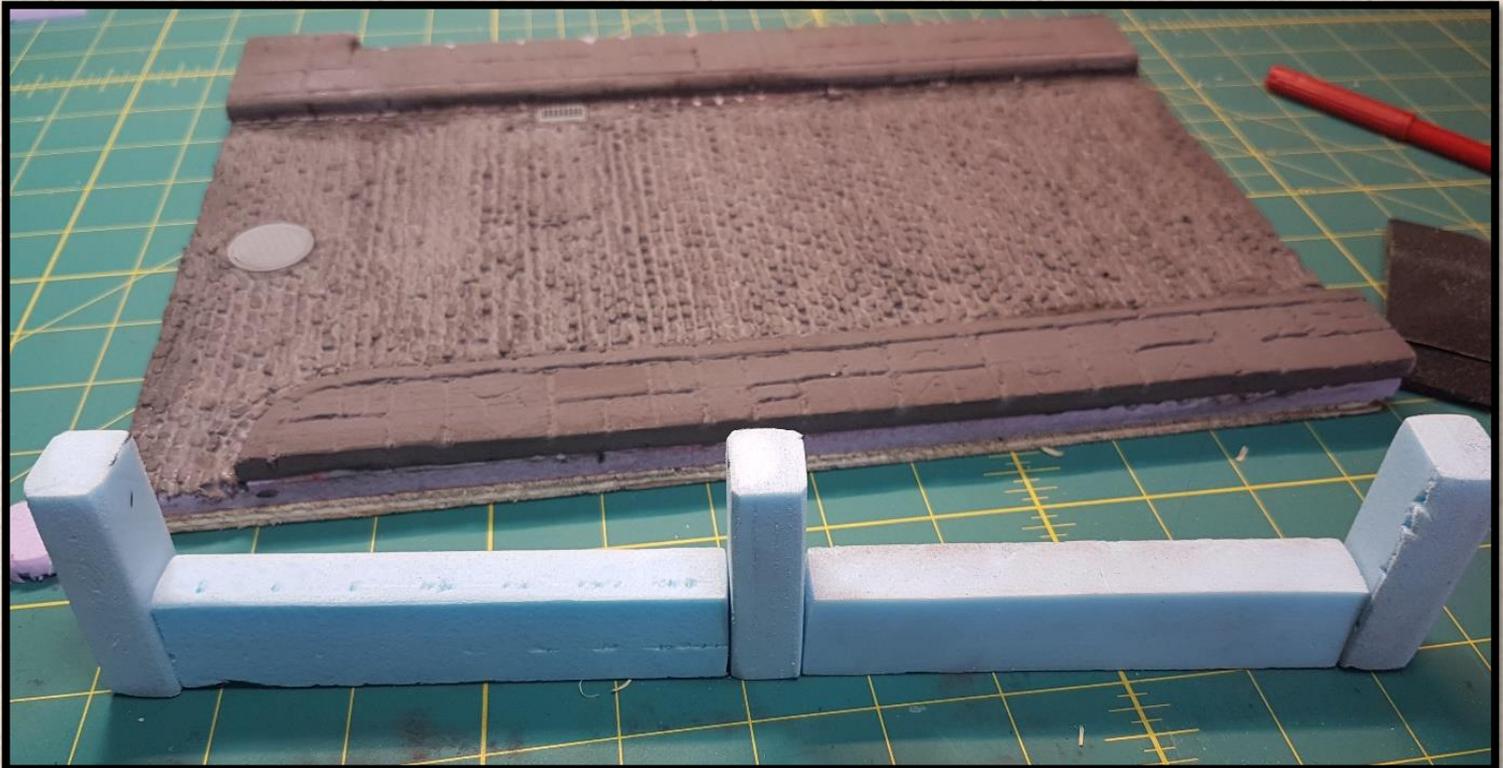


Figure 9. Rough cut of the walls and pillars.

Walls and Railings.

As previously mentioned the walls were made from the thicker blue styrofoam. If I didn't have this, two sheets of the thinner purple foam glued together would have sufficed just as well.

I started by rough-cutting three pillars, then fitting wall sections between them. As with the pavements I sanded down the edges of the pillars to round them off. I tacked the lot together with toothpicks to see how it fitted with the diorama. Once I was happy with the size and fit I could start scribing the brickwork.

I used a ruler to mark out evenly spaced lines, then worked along them scribing out the brick work. I scribed out the long lines first; those running horizontal to the ground, then went back to mark out the vertical lines between the bricks.

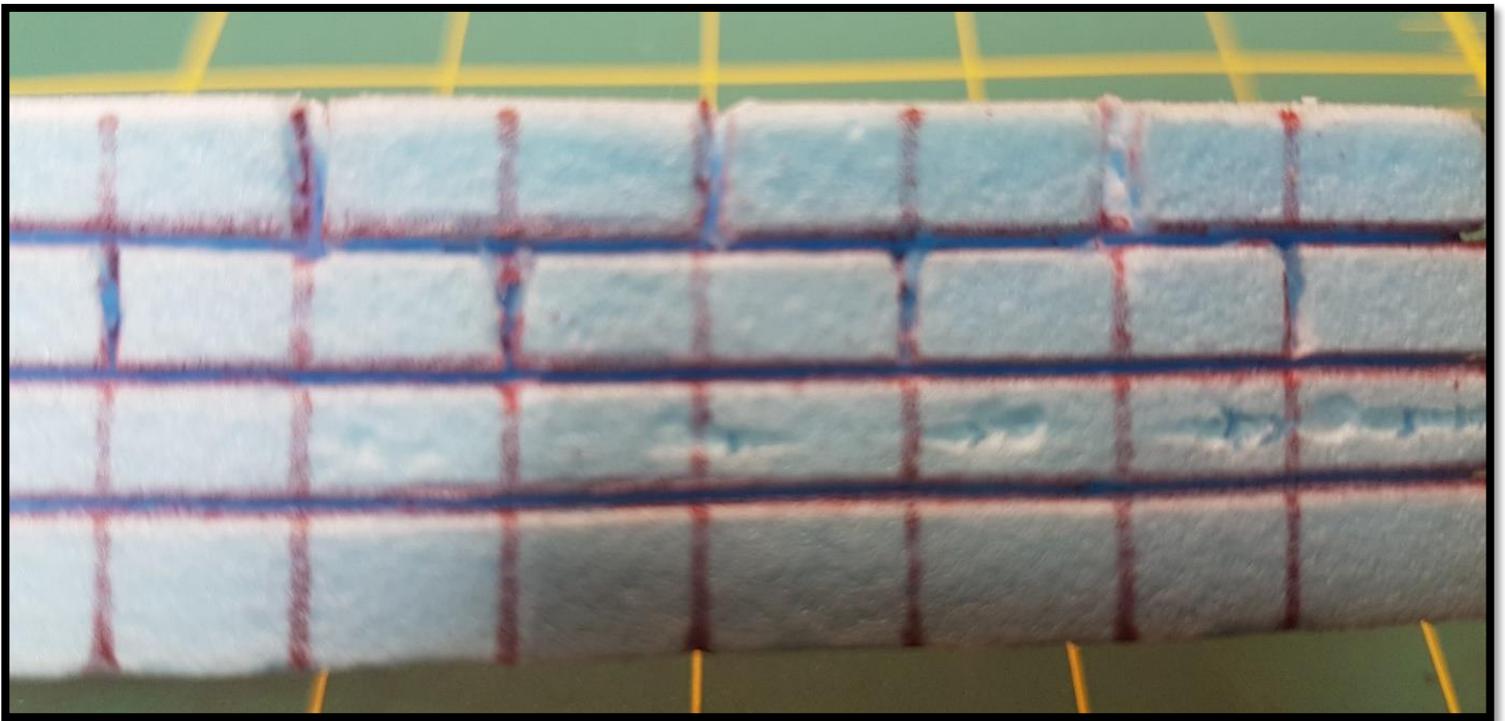


Figure 10. Scribing the brickwork.

It's important to ensure these bricks are staggered. To make this easy I made each brick two lines wide, then scribed every second line. All I had to do to ensure the next row was staggered was start with a line offset to the one above it, then scribe every second line thereafter.

It's a bit hard to see from the photo but if you look closely you'll see that only every second red line has been scribed. It's easier to see on the finished walls.

Once again, when the lines were scribed the whole thing was coated in thinned tile grout.

Next were the pillars. I topped each one with a square cut of the purple Styrofoam, attached with PVA glue, then shaped it using sandpaper. As mentioned earlier this material shapes very easily, but you have to be careful not to take off too much.

Once the capstone was shaped I completed each with a nice-looking decoration. You could use a lot of sources for this; cake decorations, household items etc. In this instance, I used some decorative screw-tips from an old fire guard I had lying about, attached with PVA glue. (Rule one of modelling; never throw anything out!). I then scribed a few cracks and chips into each pillar.



Figure 11. Wall section scribed and grouted.

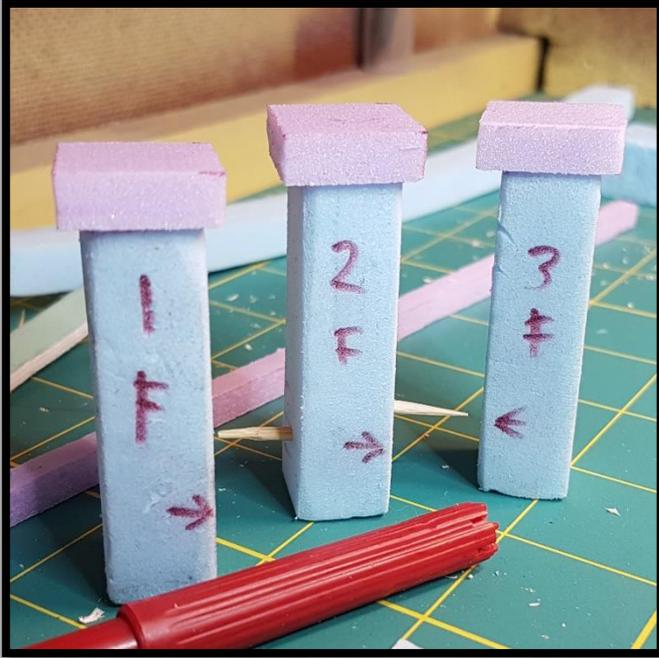


Figure 12. Pillars with the cap stones added.



Figure 13. Capstone sanded and decoration added.

You can guess what's next; yup, the pillars were coated with thinned tile grout. I laid this on a bit thicker over the decoration and capstone, to give both a nice stoney-texture. I then assembled the wall using PVA glue. I added a thin strip of 5mm Styrofoam to the top of each wall section to cap that off as well.

On to the railings; the uprights were made from toothpicks, the horizontal bracers from thin strips of 0.5mm plasticard. In hindsight, I would have been better using slightly thicker plasticard, to provide the railings more rigidity.

Once I'd cut the long strips I laid them out on a foam base, marked points evenly along their length, then drilled holes using a pin drill, into which I could insert the toothpicks. I used some off-cuts to try out different sized holes until I hit on the right one.

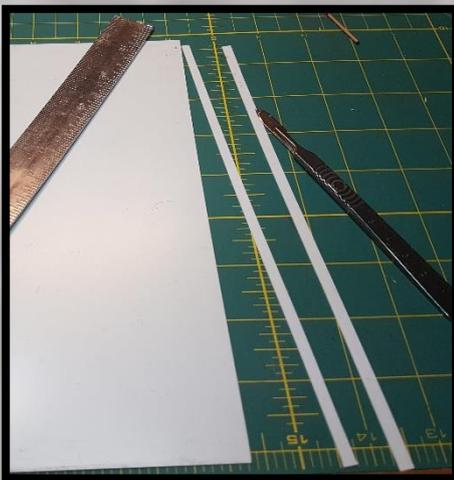


Figure 16. Bracers cut from plasticard.



Figure 16. Marked with evenly-spaced lines.



Figure 16. And drilled with holes.

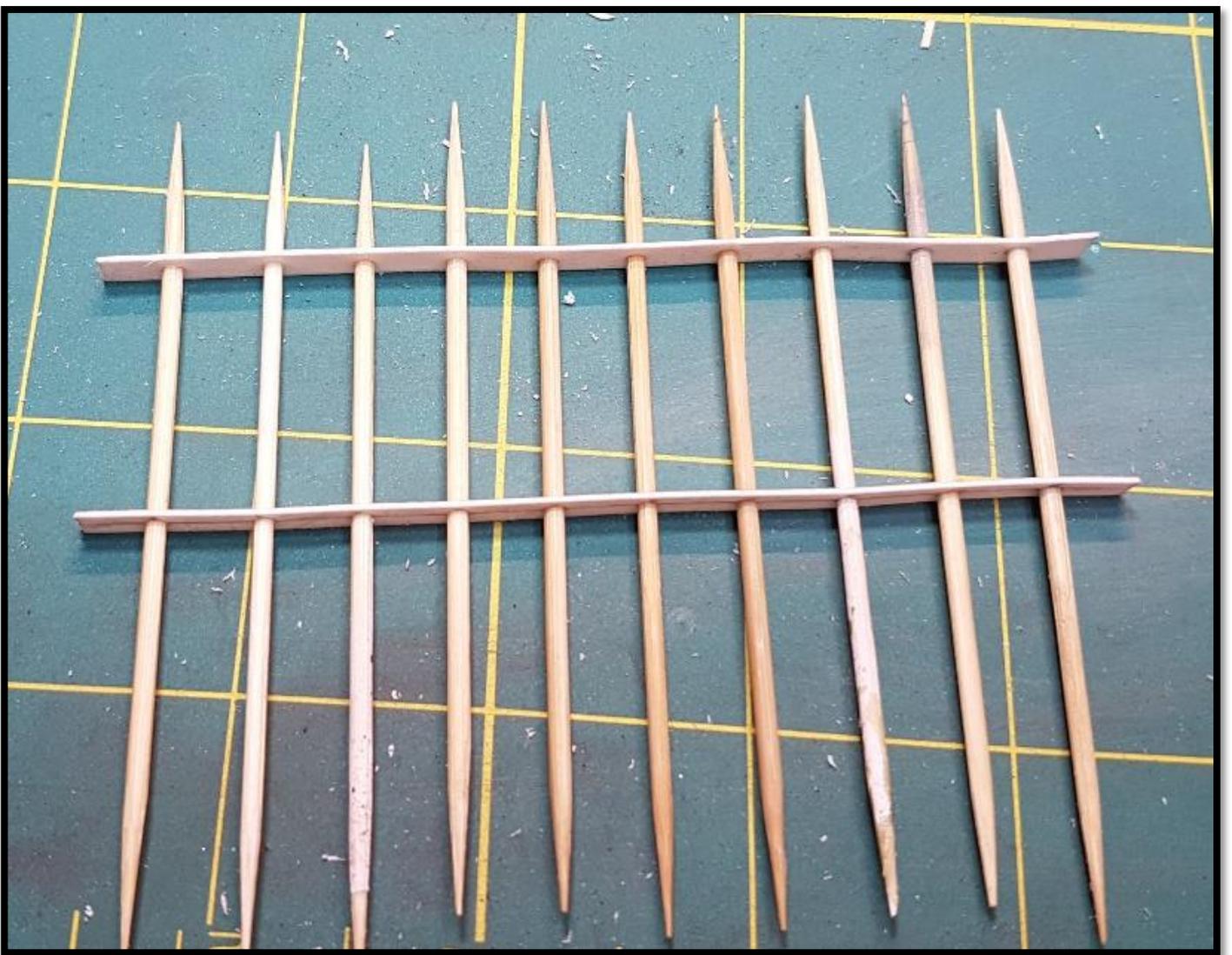


Figure 17. Toothpick railings fitted to plasticard bracers.

Once the holes were drilled I simply inserted the toothpicks into both bracers, then used trial and error to try to get the bracers evenly spaced along the railings, and the railings arranged at the same height along the wall. This involved a fair bit of messing about, and this is where I think slightly thicker card would have helped. In the end I don't think I got the bracers positioned exactly correctly.



Figure 18. The finished wall and railings.

For the final touch, I gave the railings a couple coats of Mr. Surfacer 1000, to obscure the wood grain on the toothpicks. I impressed the railing slightly into the top of the wall to mark the position of each rail post, but drilled holes for each instead of simply pressing them in to the foam, as this might have bent the walls out of shape. I put a drop of PVA glue into each post-hole, and on the join between each post and the bracer, to give the whole structure some rigidity.

Painting.

As always, I started off with the undercoat, and with the indulgence of the editors I'd like to digress briefly on this topic.

There are a lot of different undercoating products available, but among the most popular are those from UMP and Vallejo. I have seen much passionate debate about which is better, but for what it's worth my own view is that neither is better, both are useful, and it's a case of horses for courses.

As far as I can see UMP and Vallejo have taken a slightly different approach, and this difference confers advantages and disadvantages on each. UMP is a conventional paint, formulated to provide good adherence to different surfaces and a good key for subsequent coats, but a conventional paint nonetheless.

Vallejo have adopted a different approach. Their undercoat is not a conventional paint, but rather an ultra-thin plastic layer, which coats the surface of the object with a very, very thin plastic 'membrane'. This means that Vallejo is very good for priming non-traditional surfaces, or surfaces which may be porous or prone to flaking or crumbling, (such as tile grout).

On the downside, you can't sand or file Vallejo undercoat until it's cured, otherwise the 'plastic' peels off in great clumps, and it takes about 24-48 hours to fully cure. As one of the reasons for undercoating in the first place is to reveal areas which need some filing or sanding, this feature of the Vallejo undercoats is a source of much grumbling among some modelers.

So, the answer is simple; use the appropriate undercoat for the job at hand. If you are trying to undercoat an unusual surface, and you won't need to sand or file it straight away, use Vallejo. On the other hand, if you're undercoating a normal model, and may need to do some work on it immediately, use UMP.



Figure 19. Street and wall undercoated with Vallejo black primer.



Figure 20. Street base-coated in sky grey.



Figure 21. Cobbles picked out in darker medium sea grey.

So, you can guess which undercoat I used in this case?

I went about painting the cobbled street in a slightly unusual way. Normally when painting, the raised areas are slightly lighter, and any recessed areas darker. In this case I did the reverse, because looking at photos and at the real thing, on a dry cobbled street the dust gathers in the gaps between the cobbles, meaning the recessed areas are actually lighter in shade than the raised cobbles.

So to replicate this I first painted the whole street in Vallejo sky grey, then drybrushed the cobbles in a darker Vallejo medium sea grey. This led to the tops of the cobbles being a darker grey than the gaps between them, and produced what I thought was a quite natural and authentic effect.

Once this was done I then drybrushed the cobbles very lightly with Vallejo white grey, just to highlight the edges. Finally, I went over particular cobbles with different shades of grey, and sand colours, to highlight the odd cobble here and there. This is because cobbles are never all the same shade, and some are made from different types of stone.

I took a more conventional approach to the pavements; base coat of sky grey; wash of black grey to add shadow to the recessed areas, then drybrushing with white-grey when this had all dried.

I didn't add the wall to the diorama at this stage in order to facilitate easier painting. I decided to go for a sandstone colour on the wall, simply to add a little variation to the diorama, rather than having it just 50 shades of grey.

For the base coat, I used Vallejo dark sand, then went over this with a wash made from Winsor & Newton dark brown oil colour, thinned with artist's thinner. When this was thoroughly dry I drybrushed the whole wall with Vallejo pale sand.

The next task was to paint the cap stones on the wall and pillars. I wanted these in a contrasting colour to the wall so went for a base coat of sky grey, a dark wash of German grey, and drybrushed highlights using white grey. The rough surface caused by the tile grout produced a pleasing concrete/stone effect.

In order to add the wall to the diorama I had cut a recess out of the footpath, so the wall sat into the footpath, rather than on it. Once this was glued in place and dried I used a thin brush to paint PVA glue into the gap between the wall and path, then sprinkled some fine street-dust over this.



Figure 22. The finished cobbled street.

I got the street dust from the side of the road after a dry spell, (not too common in this part of the world!), through the simple expedient of scooping it up with a dust pan and brush.

I passed the resulting material through a series of ever-finer sieves, ending up with a pot of dust, and pots of different sized pebbles. What better way to replicate street dust than with street dust?

The final job was to paint the railings. I used black enamel paints for this, to add to the metallic feel, and gave the end result a very light drybrushing with enamel silver.



Figure 23. Wall base-coated.



Figure 24. The finished street and wall.



Figure 25. The finished street and wall.

Project Scenery by : Kev Cosgrove

I acquired the Takom St Chamond tank some time ago and wanted to create a scene that was not the front line of the Western Front. I wanted to show a scene of a vehicle with its crew advancing from a rear area to a forthcoming battle. I wanted a rural scene showing a slightly rundown farm, or Chateau estate. I had the figures done (tank crew, and an elderly couple – he, being the steward of this run-down estate). I had worked out a road scene, but it would need some architecture to add to the ensemble I was going for. I rummaged through my stash and found some of the parts in an old Miniart kit of a city ruin. I took the side wall with gate. The long wall is from the Miniart Farm, Courtyard and Outhouse set, these parts are vac-form plastic.



The Miniart kits are nice, but not without their problems; poor fit and ‘pips’ on the surface that need removing before even starting any construction. This half arch had a front and back piece. By placing them side by side it makes a full arch. I filled the gap in the middle with Milliput (the black section at the top of the arch). And while still soft, shaped and scribed in a keystone at the top. When dry, I filled the hollow back of the arch with polyfilla to give it more strength and rigidity. After this, I cut the long wall into two and joined them to either side of the arch gateway. The reason that the wall buttresses are not symmetrical is that a small water tap and basin will be added on the right-hand side. I then filled in the gaps at the sides of the arch and carved more stone.

Coping stone tiles were added, sloping down on the top of the wall and the top of the arch. The tiles were made from plastic strip to make it more random and show wear and tear.

I then picked out the railings from yet another Miniart set, and cut them down from the top, (about the first 10 mm), and glued them to the top of the wall sections to resemble the cast iron ‘dwarf’ railings that can be seen on old Victorian era properties.



Here is a shot of the wall and arch and the small water tap and basin (resin set from a previous stock I bought at a model show two years ago and finally got round to using it!)

I used two barn doors from spares from another Miniart set that I had in my spares box. The doors are quite plain so I added a weather board on the bottom of the doors from quarter round Evergreen strip. I also added half round stretcher rails on the top quarter of the door using Evergreen profiles, and shaped and contoured the ends. The door was looking better!



A small vision grill was added to the wicket gate (as a door within a larger door is called). This was a small square cut from a spare photo-etch grill set. I also added an ornate drop handle to this door as well.

The wicket gate was glued very slightly ajar to add interest to an otherwise flat surface. I also roughed up the surface of the doors very slightly to enhance the shallow moulded wood grain to the door. Then I added some gouge marks, to give it an aged and weathered appearance.



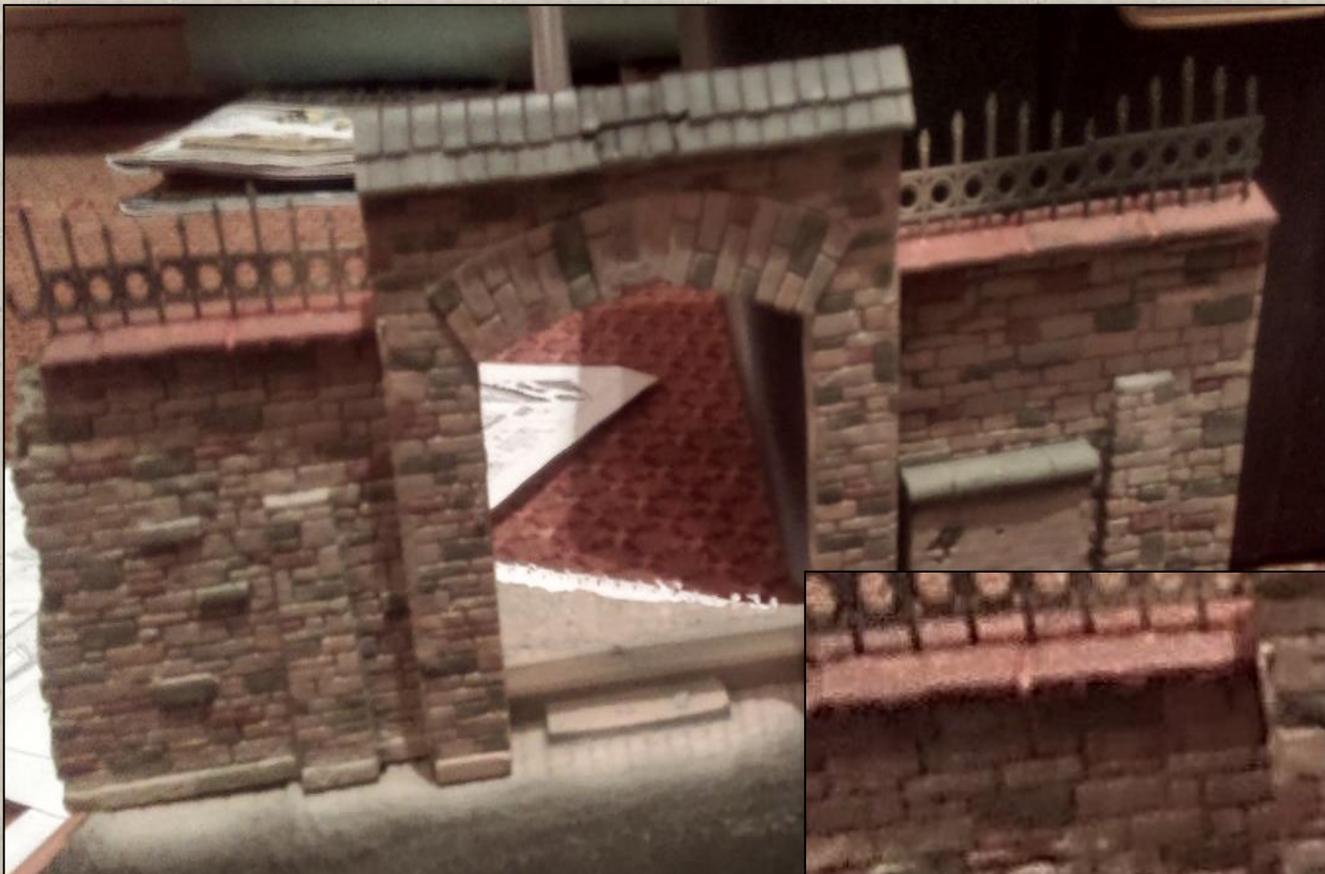
Time to start painting. I began by spraying the doors with a matt black undercoat, this was Tamiya acrylic, thinned down to make an almost dark grey/anthracite colour. I then used Tamiya deck tan, heavily diluted with thinner, to make a wash. This was brushed on in several layers to build up a patina - I wanted to make this an old and aged timber.

After the deck tan had dried, I mixed matt blue and matt white to obtain a faded, almost pastel shade which I then dabbed on the doors using a bit of sponge. Do this slowly and carefully and subtly to create a weather-worn paint effect: aged by wind, rain and sunshine. I also left the bottom of the door as exposed wood, as doors tend to get most wear and tear there. A few well-placed scratches here and there added to the look. See below.



The wall was sprayed a light grey as a base coat. I then started to pick out various stone blocks in slightly different shades from the original colour. Lighter and darker tints of this colour. In real life, a lot of masonry is a variation of colours, (next time you are out, take some time to look at various buildings. When you look closely, you begin to see these differences). I added to this effect by painting random blocks in a mix of grey and brown/tan.

This adds to the natural look. I painted the coping stones in a mix of brown and red to get an aged sandstone look. Tiles on the top of the arch were done in a grey mixed with some field grey to give a green-ish slate colour. When this dried, I then gave it a coat of matt varnish. Once the varnish had dried, I used a yellow ochre and white oil mix, thinned right down with turps. Capillary action allows the thinned paint to run into the mortar joint recesses when using a very fine brush. When this dries it looks a bit garish! Don't worry - it tones down with thinned black/sepia oil wash. You can see the water spout being test fitted in the shot below.



The ornamental cast iron railings on the top of the wall were firstly given a dark brown coat and then green in the same manner as with the door - randomly dabbing the paint on to give the same effect of age and weathering, and allow the dark brown 'rust' to show through as it does in real life. By the way I have seen a number of dioramas with cast iron railings being drastically bent over to simulate damage. Cast iron does not bend, it shatters or breaks off!

After I had fitted a clear plastic piece of stretched sprue to represent slow flowing water from the pipe to the tap, I then fixed the drinking basin to the wall. I then added a number of layers of clear varnish to represent the water in the basin, I had painted the bottom of the basin matt black first to give depth to the water, and make it look somewhat stagnant.



I added foliage to the wall from sets made by a company named Taurus (I was with a mate at a Wargaming show - not my hobby, but it's amazing what you can pick up for modelling use!). I also added darker marks to the door to resemble damp wood, and added flock to the bottom of the wall to represent lichen. This breaks up the wall and makes it more interesting. The foliage will also serve to hide the join between the wall and the ground.



Finally! I am now on the home straight, so I added the wall to the base, added more foliage to the wall and the foreground, in order to blend things together.

That's it - done! I have to admit to having more fun building the scenery than I did building the tank to go with it! I often find more inspiration and satisfaction when making scenery than doing the model itself. I hope you enjoyed this article. Thank you for taking the time to read it.

Kev Cosgrove

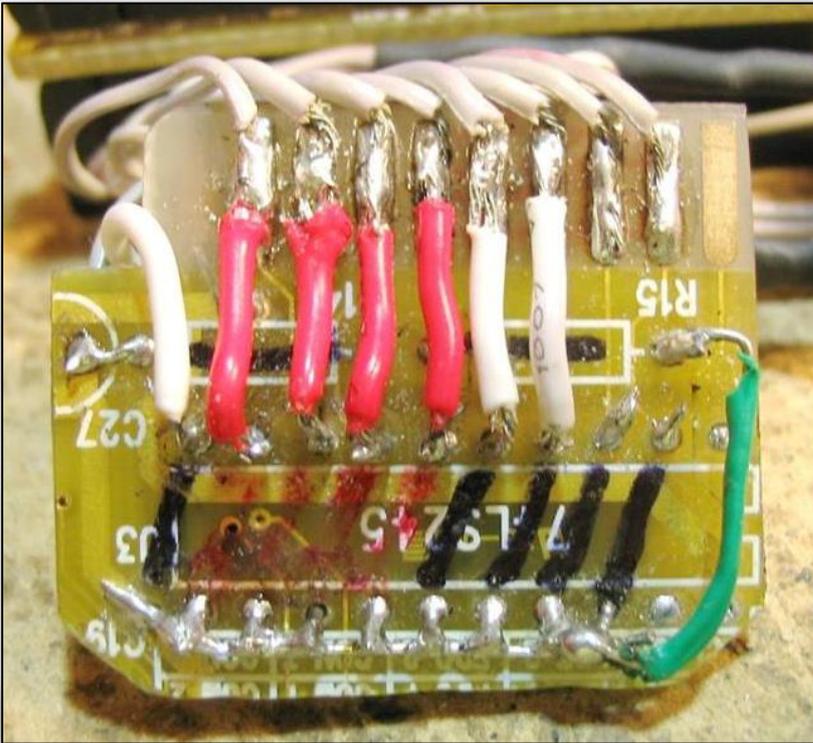
SCUD Build by Mark Bixley



One of the worst kits I have ever done in a while. Every cast line was very bad and I had to scrape every single part (including the fragile ones). Parts didn't fit together very well at all and some needed to be scraped and filled after fitting - like the main front cabs! Even the main rocket support did not fit in without having to remove and refit parts as it was too tight at the rear and was scraping all the paint off again. I was very disappointed in the kit casting as I have seen other brands that are far more detailed and far more accurate than this, (such as the Trumpeter one) and Eduard do some very nice detail kits for them with lots of photo etch parts as well.

I know this is not normally the first pic you would see of a model kit build, but I had to start with figuring out all the wiring, as I'd decided that I wanted to illuminate parts of the model. This picture shows the different rated resistors needed for the LED's. I needed different rated ones for white and red circuits. I would have 3 main circuits for the model, a white one for the display panels on both control pod compartments as well as 1 white and 1 red circuit for illuminating all the compartments





The back of circuit board – it was part of a very old graphics card and I only had to add 1 extra position for 1 resistor, and make the earth trace for the return circuit. It took a bit of planning before I even started on what the circuit diagram would look like, as I'm not an electrician, and several drawings on circuit diagrams but I got it in the end. These wires were actually a lot smaller than they look and soldering wasn't easy.



First circuit test using old IDE hard-drive ribbon cables and IDE plugs. I used a small section of board between them where I had heated each pin with the soldering iron, and pushed the pins through so half of the pin was showing on each side allowing me to plug straight onto each side. At first, I had a short on 1 circuit as there were 2 pins joined on the piece of board I used, so I simply removed the joining trace between them and it worked fine after that.



Here, I'm starting to paint the side pods and drilling out holes for illumination. There will be decals over the holes eventually. Bottom ones were drilled out and filled with clear paint. I will be making boxes behind the walls to reflect the light from the LED's.

You can see where the LED's will be for white/red illumination, painted around there with chrome paint pen to reflect light. I would say when Dragon first designed and cast this kit there were no reference pictures of what the inside of the side control pods actually looked like.



This is the interior of the left side pod, and I used a little artistic license here. I have drilled out holes and added different clear paints for illumination.



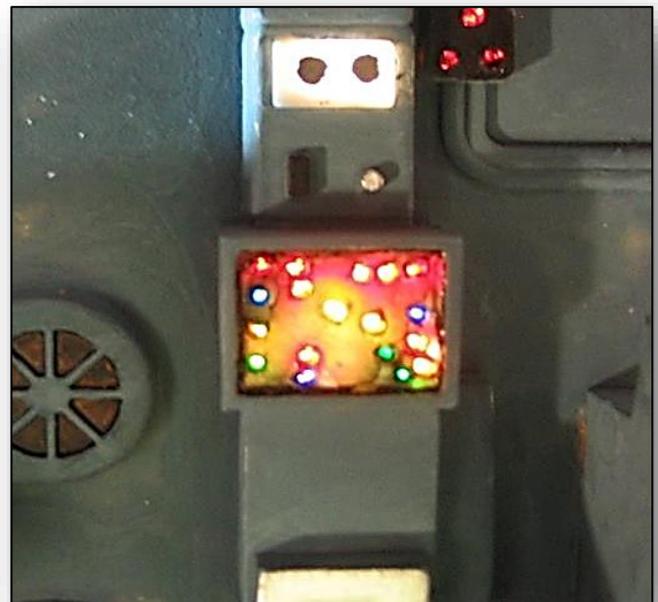


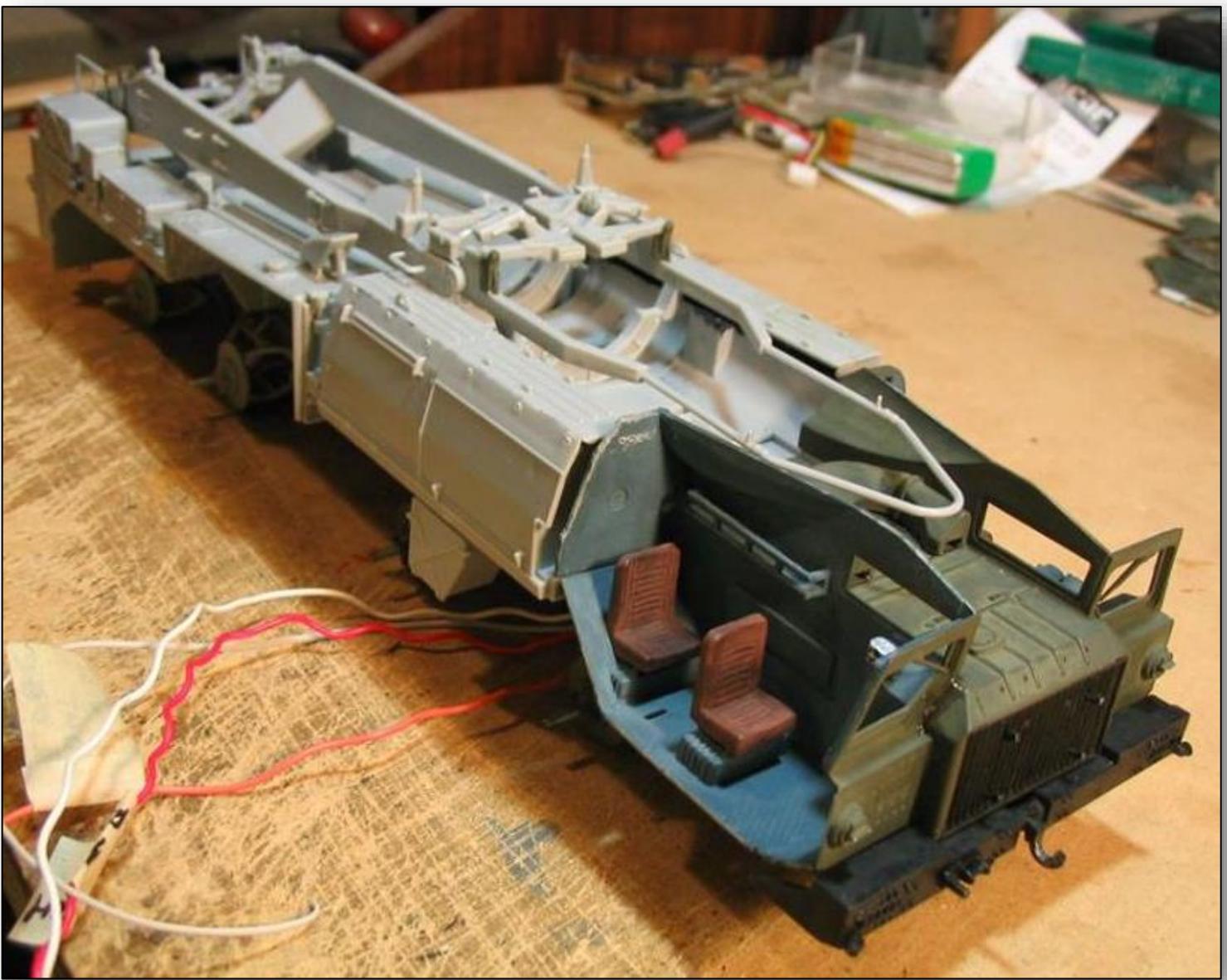
These are the starting of the driver's and radio compartments, yet again some of the details are very basic on this kit although there are some good PE add-on kits available, I didn't have the budget to spend on them.

It was a very difficult assembly process as the parts did not fit together well at all - the whole cab especially was a mission, but once I got to the stage of adding the roof section it became even worse

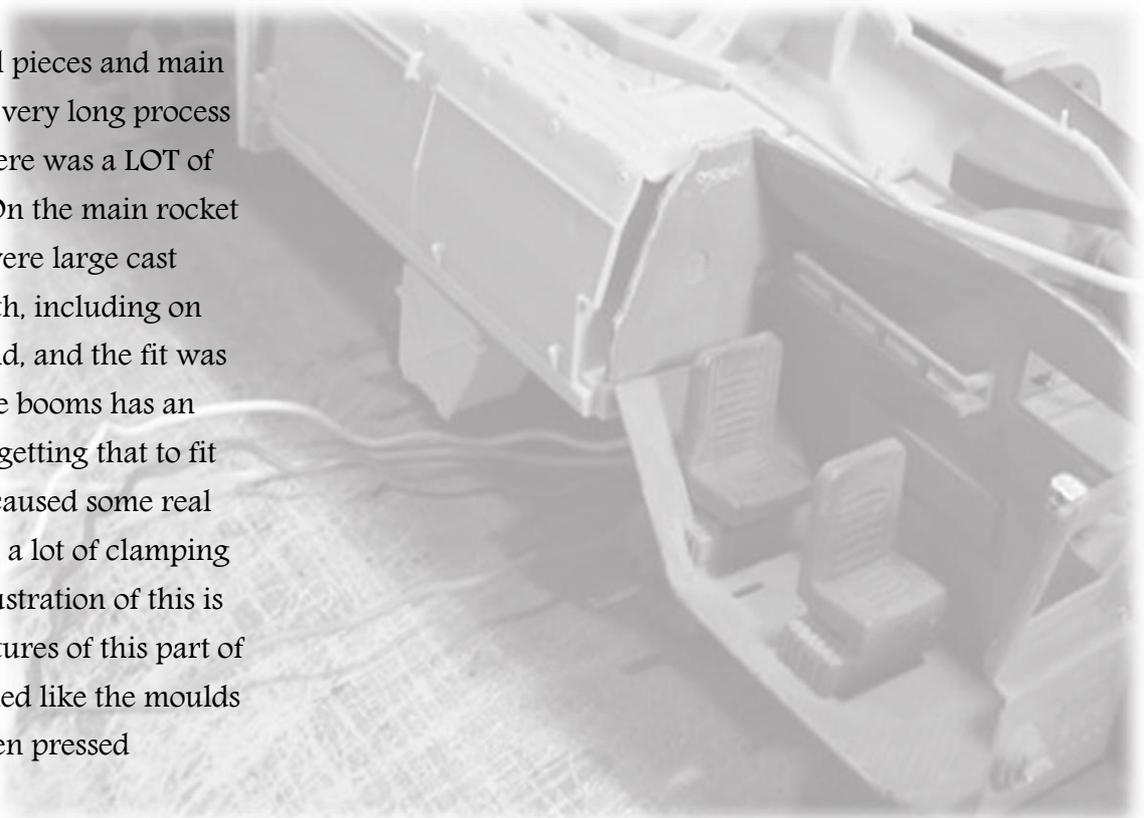


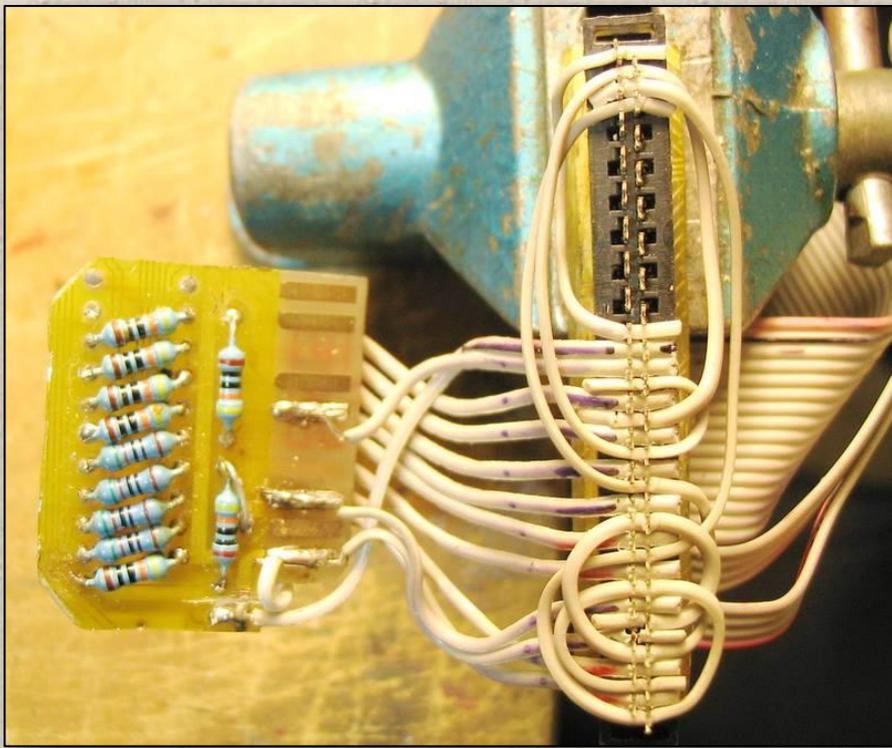
First illumination tests of the control pods, I was working out how many LED's I would need for each side.





Test fitting all the sectional pieces and main rocket support. This was a very long process to build these parts and there was a LOT of scraping of plastic to do! On the main rocket support especially, there were large cast lines going the entire length, including on the thin bits at the front end, and the fit was just so bad. Each side of the booms has an outer piece added as well, getting that to fit properly and line up was caused some real fun and games. I had to do a lot of clamping as the parts set, and the frustration of this is why I did not take any pictures of this part of the build. Some parts seemed like the moulds were out of alignment when pressed together as well.



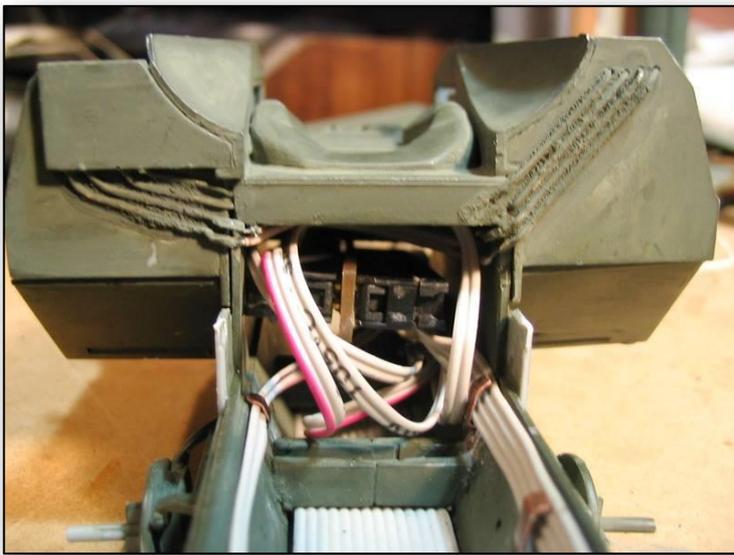


After testing some of the illumination I changed some of the wiring to looped circuits as to reduce the amount of total wiring needed in the end. All the looped wires make up the return circuit for that particular series of LEDs to the main switch and also the main power feed to switches. For the main part of the wiring I used old computer IDE ribbon cables, as you can strip off what you don't need. It is also quite thin and flexible - perfect for what I needed. I used the plugs from the ends of the cables as joiners.

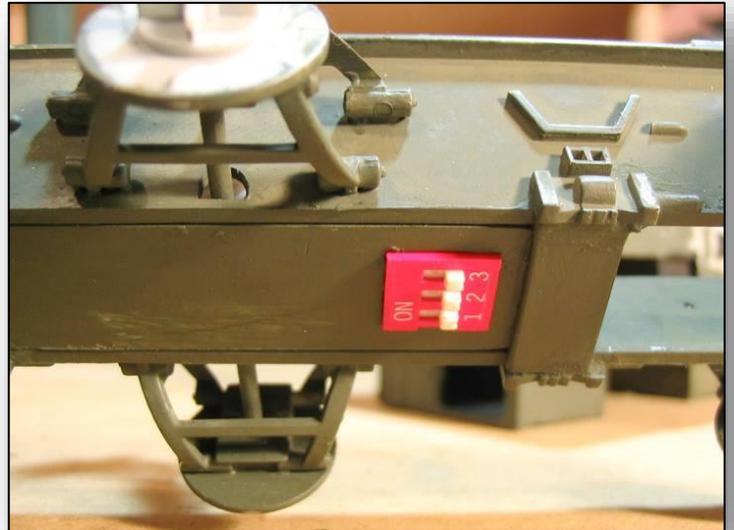
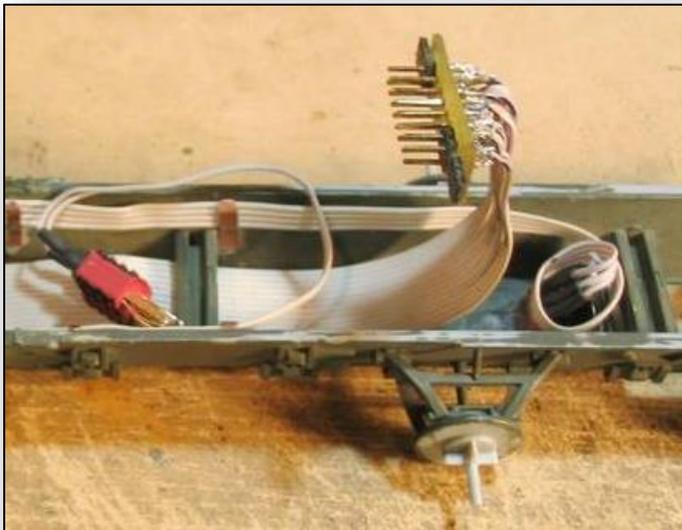
As you push the wire onto the back of the plug it cuts through the insulation so you have to carefully place each wire or it connects to the wrong pin inside the plug. You can see that I colour coded each wire so I knew where it was going in the circuit. When finished, I was able to replace the cap on the plug to hold them all in place.



I started fitting the main cables along the bottom and sides of the chassis and made clips to hold them in place. I made a panel to hold the main switch and glued it into the base and added the battery plug as well. Just a note that when you glue the switch into its holder, watch where the glue goes or you end up buying a second one as you glued I of the 3 switches in the off position! You can see that the circuit board for the resistors mounts nicely into the engine bay area so will be hidden away nice and tidily. I was quite pleased that the main cable was just the right width to fit into the base of the chassis.

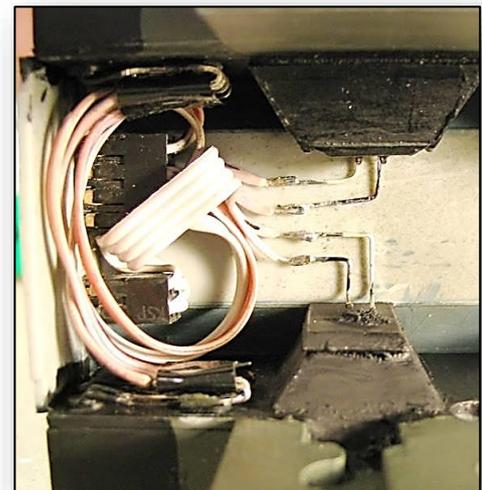


I fitted the LED's in place for the front compartments and test fitted the whole section onto the base. The wiring is not visible running down the back once the other section is fitted behind it and was just roughly painted over by this point, simply to judge if it needed covering at all. The roof of both front compartments will be painted with Tamiya Chrome Paint Pen to reflect the light back down.



I added a plug board to the end of the main cable that will plug into the control pod section, but it will be mounted inside the rear section. I used another old piece of circuit board and heated the solder on the pins and pushed them through a little so I could solder the wire to the back end of each one. I then glued the main switch in place (I mean the second one after stuffing up the first one!) 1 is for the display panels in rear control pods, 2 is white light in all compartments and 3 is red light in all compartments.

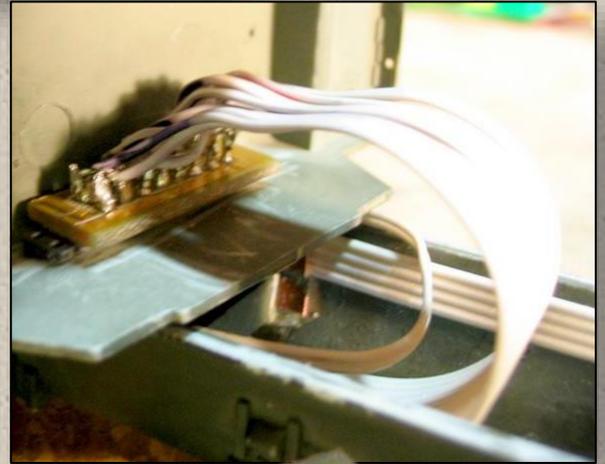
This is the wiring for the control pod section. The plug points are servo end plugs from RC equipment glued together and mounted into the rear panel of the section. The plug from the previous picture slots straight into them. I was able to use only 1 LED per display panel on each side as I made up angled shadow boxes painted on the inside with the Tamiya Chrome Pen and this reflected the light just right as the angles of the panels were cut to reflect it to the correct areas. The battery ended up sitting part way under this section to just in front of the shadow boxes so space worked out just right.



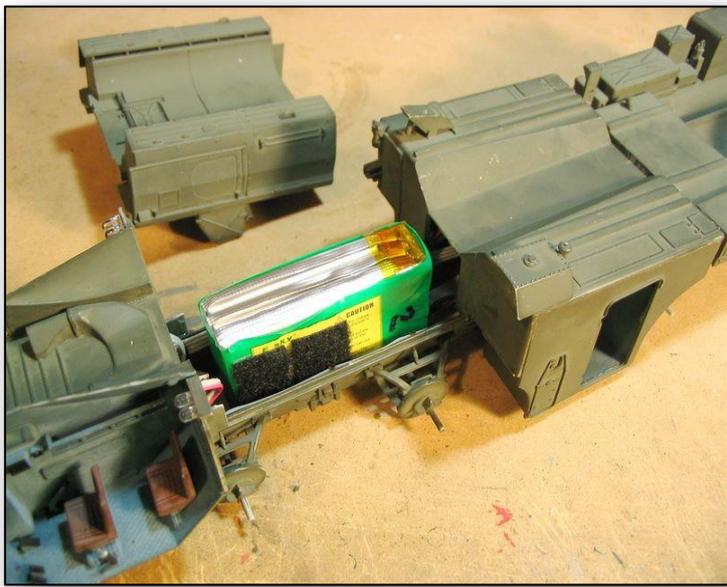


Added the decals to the control panels on both sides and did some test illuminations, they are more visible than in the pics as the light coming through plays havoc with the camera.

Mounted plug into rear section and packed out so the pins were protruding just the right amount from the front.

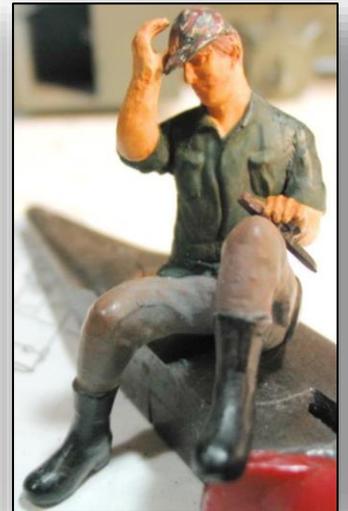


Test fitted all sections onto the base. Now I haven't mentioned any of the painting really until this point, I only used Tamiya paints on this as a lot of the other brands are not easy to get here or are really expensive – plus, I already have a good selection of Tamiya paints. I started by airbrushing the main sections and had to touch-up as I went, with further drilling being required to add parts for wiring. A lot of the touching up was just done with a brush, as I wasn't too worried about a clean finish as most of the reference pictures I found of Scuds appear to be in a very rough condition anyway. I even painted some parts like doors and wheels etc. off colours to imply they'd been repainted or replaced at some point. See the reference shots images at the end of the build.



Test fitting the battery and carving out to allow it to fit. This was a Lithium Polymer Battery from an RC Helicopter that I could not use anymore as I had upgraded to a larger motor. The battery was a perfect size for this build and ended up sitting just inside the control pod section so I had room in front of it to plug it into the system. I had converted the section that sits over it to be removable easily to access the battery.

I started on the figure for the control pod, I had to re-pose his arm, and rotated his hand through 180 degrees, and scraped off the laces from his boots to make them look like slip-on ones! He was only painted roughly at this point and will be finished off later. He will be shown having a snooze in the back!

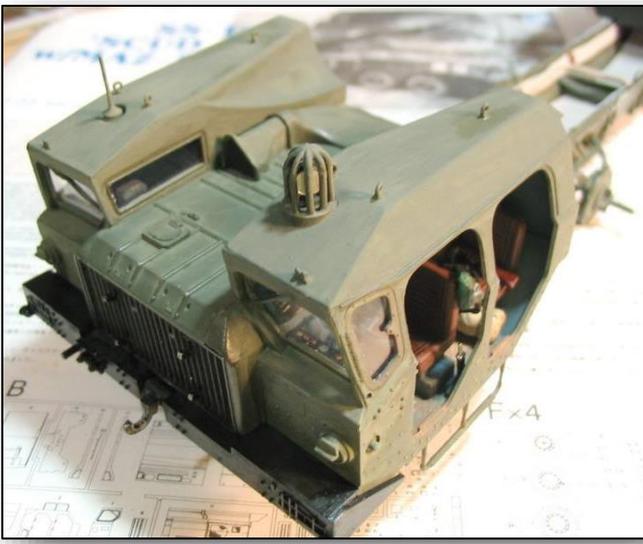


Started adding some bits and pieces to the other control pod and even have a cup of coffee with steam coming out. I did have a bit more cotton wool in there but when I went to add a touch of paint it pulled some of the threads out but I decided it still looked OK so left it.



I added some random pieces of kit to the front compartments on both sides. Also added steering wheel in. The kit supplied driver's compartment display and dash details are very questionable and no decals were supplied for the gauges, so I bodged it with a sharp knife to scrape back the paint then filled with colour. All the windows are cut from the plastic card supplied with the kit using the stencils in the plans but these still needed trimming to correctly fit into place.





I added the roof sections to the front compartments. What an absolutely horrible fit they were and required some scraping and filling in places. Adding the doors was also a challenge as they do not fit straight into the hole they're meant to go into.





Started scratch building some details into one of the side boxes. Added to the side and attached modified ladder in down position. Also added side pod doors.

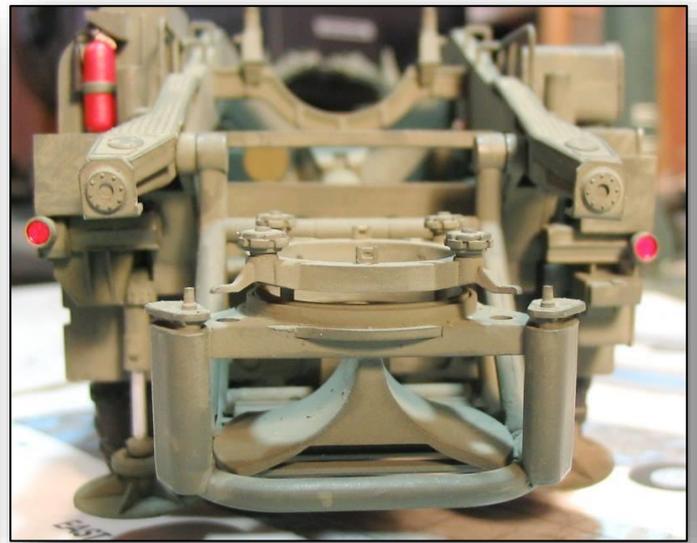
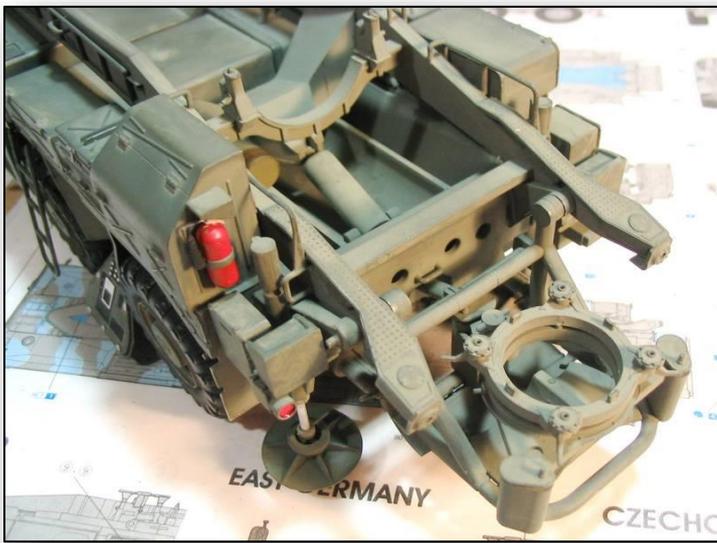


Added a few decals and windows into doors also test fitted front tow cable.







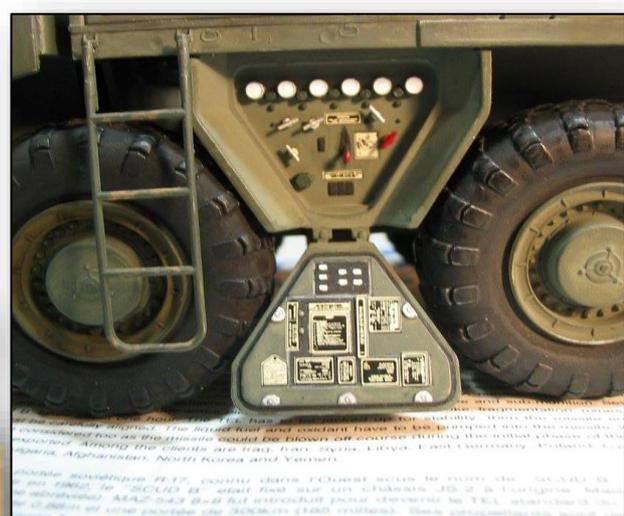
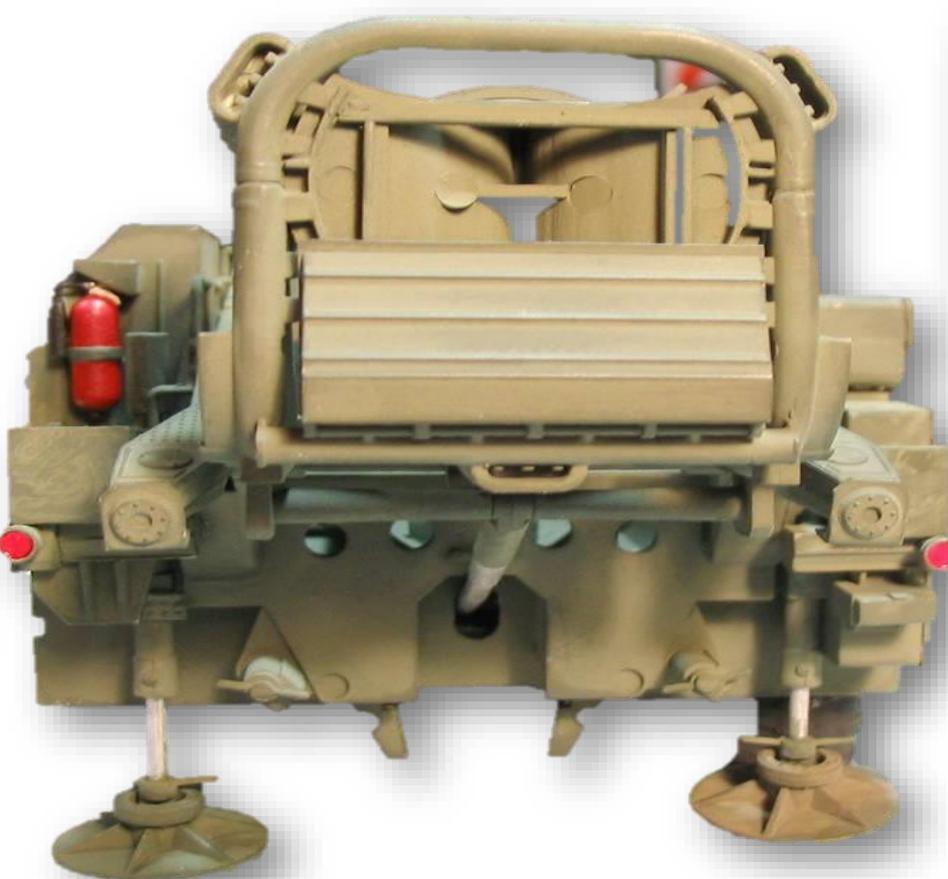


Finished off the rear launch platform base, added cover for side rear control box some random decals from another kit for a bit of detail

All and all I was pleased with the end result and could add some more weathering at some stage and as I said I painted it quite rough in some areas deliberately.

There was a lot of frustration with fitting, and then re-fitting of parts once problems were corrected, such as the main missile support rubbing on the inside of the side boxes on the rear section. The major gripe has got to be the atrocious seam lines everywhere and I think every single part of the 354 contained in the kit needed to be scraped.

I was happy with the way the lighting turned out and it definitely draws people's attentions at model shows. I would still suggest that anyone wanting to take on the Scud, buys the Trumpeter version as it has the engine details and steerable front wheels as well as the cabs and control pod interiors being more realistic. Eduard also do a very nice looking PE set for them.







DIY Vehicle Lenses two ways by Wiehahn Taute



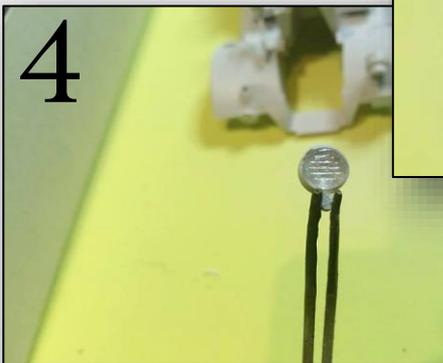
I carefully heated a clear piece of sprue (from the clear parts sprue) over a small flame. The longer you melt it the bigger the molten end will be which will affect the size of your headlight.



I pressed the soft molten end against the textured part of a pair of tweezers to replicate the texture of the headlight glass.



3



4



A bit of gentle sanding/filing might be necessary to get the clear part to fit nicely onto the headlight. The inner part will be painted a metallic silver and the clear part fixed with a PVA & water mix.





You will need plastic like that from a blister pack or similar.



You will need a pen with a round end. Carefully heat the plastic over the flame. Too close and it will burn. Too thick and it won't melt smoothly. Too thin and it will burn a hole. Now, while the plastic is still hot, pull it gently over the end of the pen and blow it to cool down and keep its shape

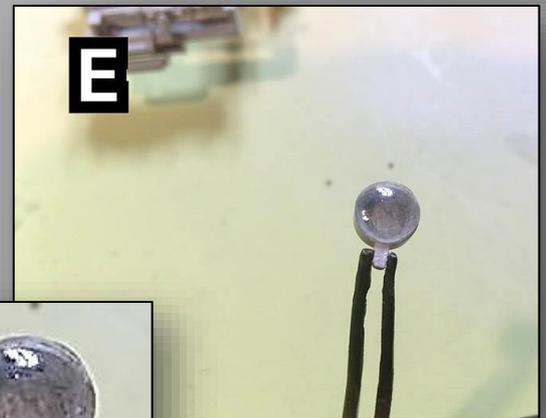


Carefully cut the clear part from the rest of the plastic. No need to be too perfect as you will need to file it anyway.

I used one of my wife's old nail files (important to get permission first of course) and filed the cut off clear part to the thickness I required. Be careful as the plastic is very fragile and might tear.



The result is a clear smooth headlight. To have this headlight textured, use any other tool (other than a pen) with a round textured end. Take note in either method one or two, the clear part can be painted in a clear orange or red depending on your need.



When Dinosaurs ruled the earth by Carsten Sacher

Spinosaurus Vinyl kit (1/24th scale) by Pegasus

Pegasus produced a series of dinosaur models, including a tyrannosaurus Rex, a Triceratops and the Spinosaurus I want to present in this article



The beautiful box art.

SPINOSAURUS

The kit is moulded in grey vinyl and shows great detail. The parts fit very well thanks to the cleverly hidden seams.





The assembled model, glued with superglue.



Size comparison with a 1/24th scale figure.



I used Perfect Plastic Putty (Water soluble) and a fine brush to fill little gaps.

After assembling the Spinosaurus, its prey and the base, all subassemblies are coated with a grey primer.



First light colour stripe (off-white) sprayed on.

Base colour (medium grey) and first markings.



Reddish brown marking on the head and the edge of the back crest.





I used an oil colour wash with raw umber; mouth and tongue painted with a mixture of skin tone and red.

For the saliva, I stretched a heated clear sprue and attached it with clear gloss to the mouth and added some drops with the same clear.





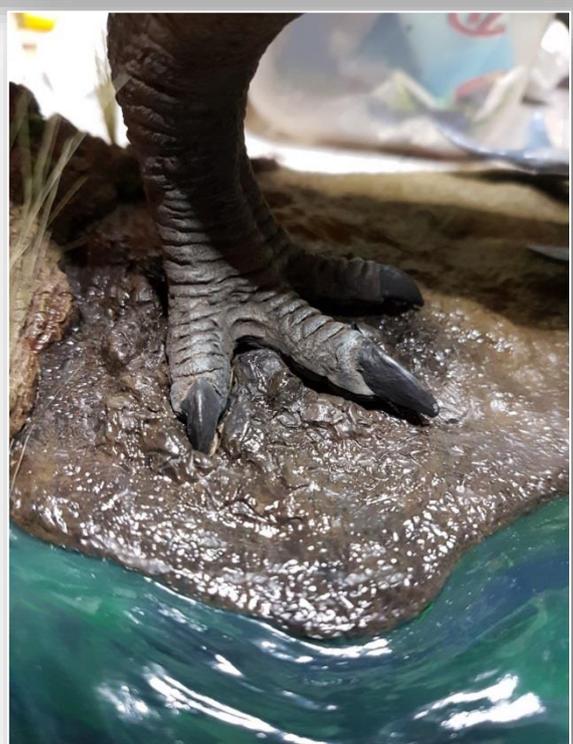
The included fish was painted in light grey, then the back was sprayed in greyish blue. It received a wash with dark grey oils, then drybrushed with silver and final details were added (teeth, eyes, spots and the wound on the side).



The base, depicting a riverbank or sea, was painted wet on wet in different shades of brown and blue-green for the water. Finally, some plants were added.

The Spinosaurus was glued to the base and the gap blended with a mixture of white glue and fine earth from the garden.

Finally, it was painted with clear gloss to give it a wet, shiny look.



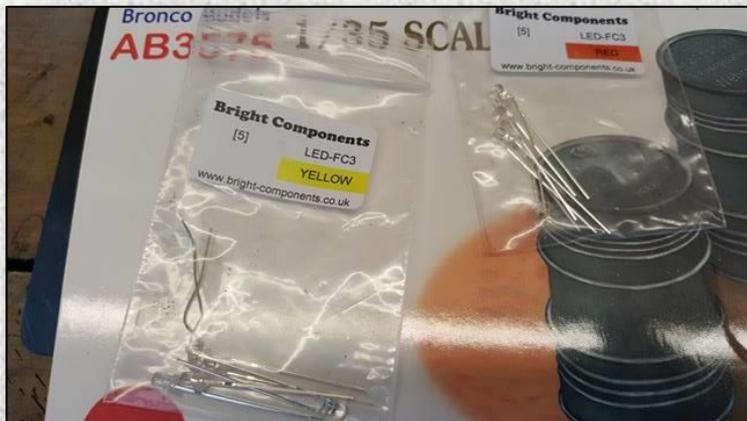




Carsten Sacher 2017



Burning Oil Drum by Stephen Jones



Other bits required. A battery connector. On this occasion, I'm trying the connectors with a pre-fitted jack. On previous builds I used switches and hid the batteries, but the switches were illuminated and drained the battery. These can just plug straight into any models with the same 2.1mm x 5.5mm socket. And then you will need a resistor for each led. In previous trials I joined LEDs and added just one resistor but doing it like that makes each led half as bright.



I'm currently short on supplies, and have no white wire or shrink tube to cover joints.

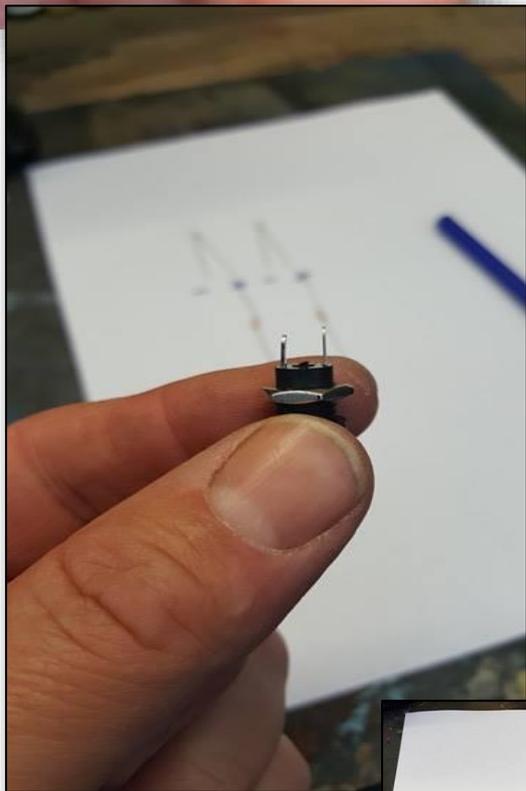


You need to remove this lip for an open topped barrel.



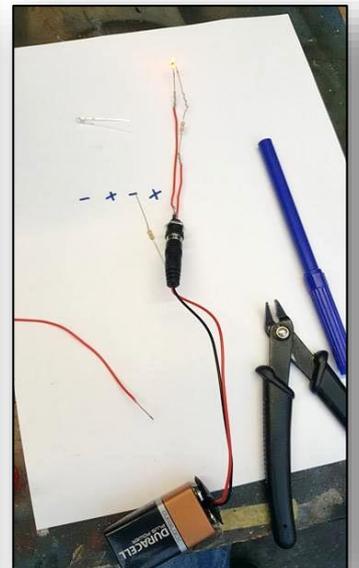
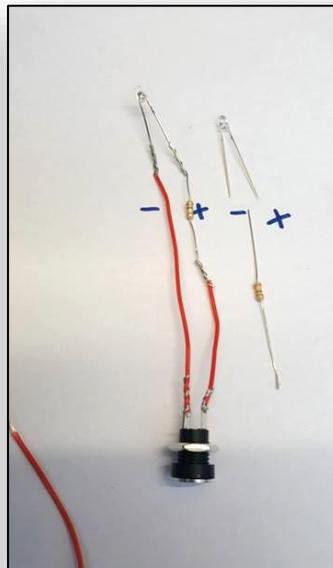
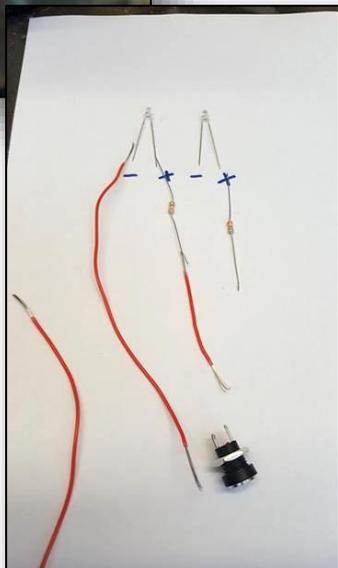
Then, using a Dremel, you can thin the sides of the barrel to allow light to show through the finished barrel to make it look like there's a fire burning inside too.

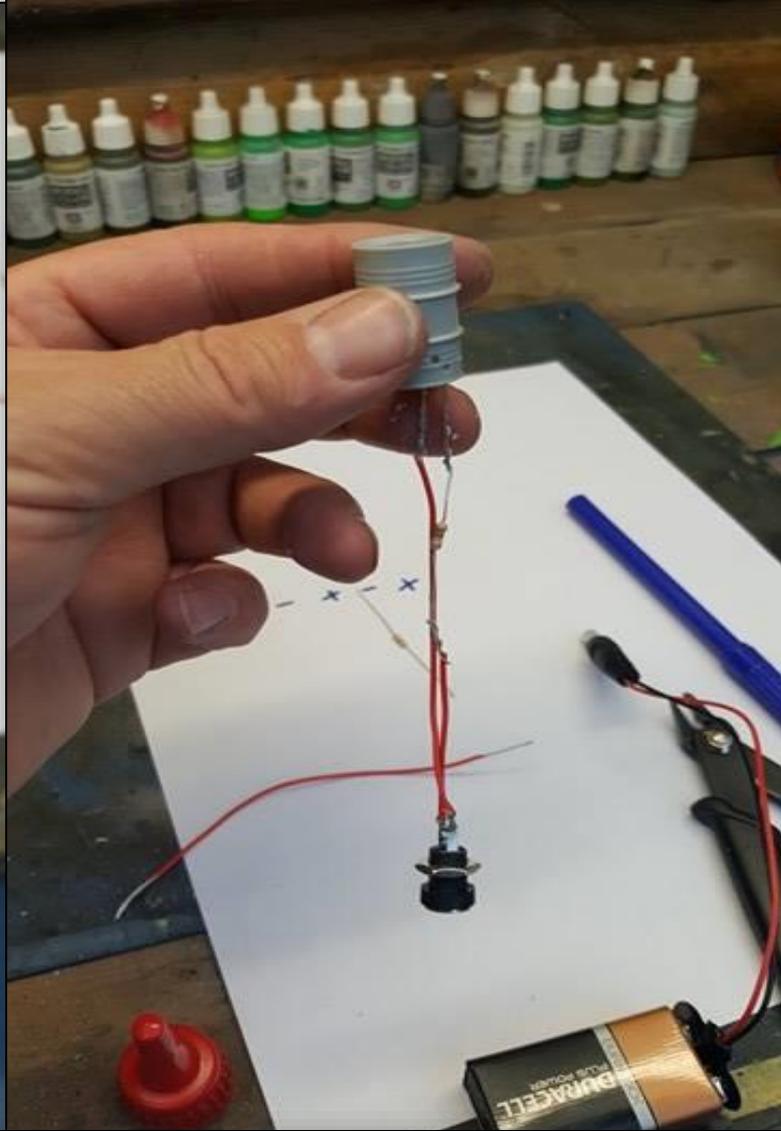
Don't forget the airflow holes which also allow light out.



It's the first time I've used these sockets but with this trial I found the short peg is the positive. I'm also assuming (not tried it yet) If the model is at home not at a show it should be possible to just plug a 9v adaptor straight into the mains to display as long as you like, without the worry of having to have an endless supply of batteries!

Glue your bulb(s) in place and add some 'burny' bits and paint. Job done.







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British tank crewman, from Young Miniatures, by Julian Psaila



This bust is based on a tank crewman in the winter campaigns, as seen for example, in Belgium and Holland. The uniform is a form of pixie suit with a hood.

This bust is from the South Korean company **Young Miniatures** which I can say from experience, make excellent figures and busts.

I started by cleaning up the parts. The parts are well moulded with hardly any clean up required at all, apart from the extra resin on one side of each part.

After washing each part in soapy water, I primed each piece with **Vallejo black surface primer**. I prefer to use black primer, which tones down the colours for small scales.

My approach to busts is to airbrush the parts with a base colour. For the uniform, I airbrushed a mix of **Vallejo khaki** and some *olive drab*.

Then with my airbrush, I sprayed from the top (about 80 degrees above) all around a highlight colour of the base + more khaki. There – I have my first highlight!



This way I can easily see where the highlights fall.

I then applied two more highlights by adding more *khaki*, but this time I used my brushes. With the final highlight, I added a touch of *white*.

Between highlights I also shaded the uniform in the appropriate areas by adding more *olive drab* to the base colour, then a touch of *black* added for the final shade and also for outlining the seams and pockets of the uniform.





Now we come to the face. I approached this the same way as with the uniform – spray a base coat then afterwards spray highlights from overhead.

I used **Scale 75** paints for the face and started with a base colour of *Base flesh* + *Golden Skin* + a touch of *Indian red* to give the skin a reddish tone.

I then highlighted the face with the Base colour + more *Golden Skin*



For shadows, I added some *African Skin* to the base mix.

Then for the eyes, the eyeballs I coloured in **Vallejo Pale Sand** and the pupils were painted *black*, then *blue* just leaving a black edge around the blue pupil. Next, I painted in the irises with *black* adding a white catch light on the edge of the pupil.



Next up, I painted the hair and eyebrows with a dark brown and highlighted accordingly.

Then came the stubble beard. I wanted to give him a very unshaven face as he is on a long war campaign. I thinned a dark grey and applied on the appropriate areas, then I shaded with thinned black in the shadow area. I used a stippling motion with the brush to bring out the whiskers.



Then finally I began to put everything together.



The P40 Story by David Eaves

I've had a long break from modelling (about 6 years) but earlier this year I decided to have another go, just to keep my eye in, so to speak.

I decided to have a go at something out of my comfort zone – a 1/32 WWII fighter plane.

However, it was not a random choice. My father in law, Gary Black, a top bloke who has done a lot for me was suffering from cancer so I wanted to give him something cool and unusual for his Christmas present, something no one else could give him.

His father, Joe Black, was a pilot serving in the RAAF and flew Curtiss P40's out of Morotai, New Guinea, during the early part of WWII. He then moved to NSW to train new pilots in P40's and Hurricanes.



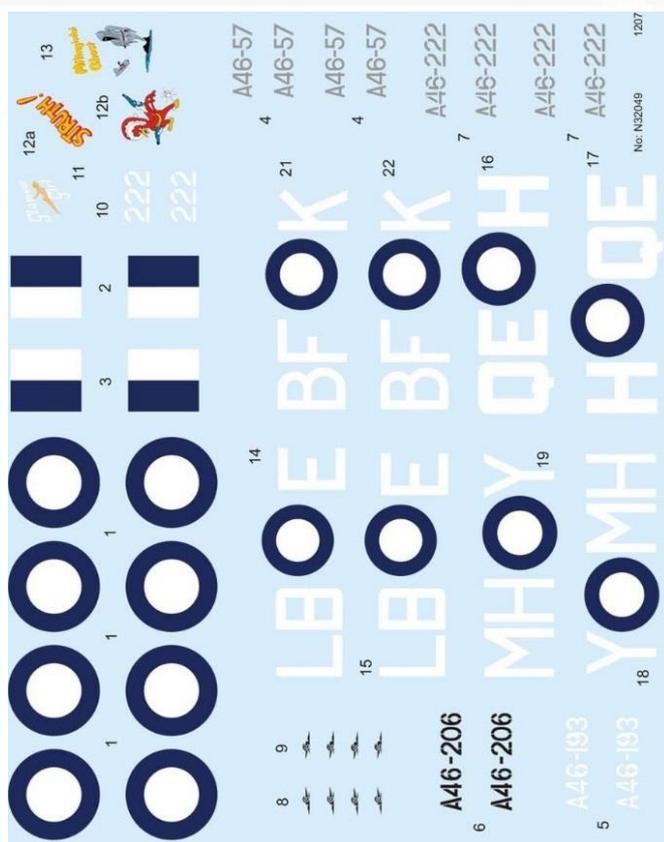
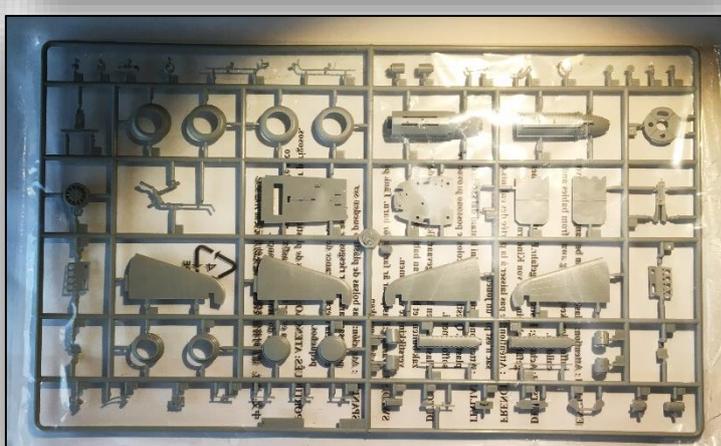
Having never built a P40 before (I have distant memories of building the old Airfix 1/24 Hurricane when I was a kid) the decision was made. So, this build would be a present for my father in law and also a tribute to his father...so it had to be the best I was capable of!

I scoured eBay for a suitable candidate and eventually decided on the Trumpeter P40B from BNA Model World as it came with RAAF decals in the box. It had to be 1/32 scale because wanted a large display that would create some impact. Plus, at the ripe old age of 51, my eyes and fingers are not what they once were when it comes to the fiddly bits!

I also wanted to keep a record of each stage of the build, mainly so I could refer back to how I'd done things and how I could do things better in the future, but also so I could show Gary how his present had evolved from a box of grey plastic pieces.



Starting off, the instructions were all pretty clear (excluding a few inevitable spelling mistakes) and everything was labelled clearly on the sprues (Sprue A, 34 etc). It also came with a small sheet of Photo etch parts. Personally, I'm not a huge fan of photo etch parts, but they do add some nice detail. The seat harness left a lot to be desired, but I'll get to that later. Decals allowed for the RAAF version or the US Army version.



**N-32049
CAC Boomerang
RAAF - WWII**

P.O. Box 88, Kerrimuir,
Victoria, 3129, Australia

1) CA-12 Boomerang A46-37 LB-E 84 Sqn RAAF, Horn Island, Mid 1944



2) CA-13 Boomerang "Struthi" A46-193 QE-H 4 Sqn RAAF, late 1944



3) CA-19 Boomerang "Milingimbi Ghost" A46-206 MH-Y 83 Sqn RAAF, July 1944 to March 1945.



4) CA-19 Boomerang "Glamour Girl" A46-222 BF-K 5 Sqn RAAF, Bougainville, Early 1945

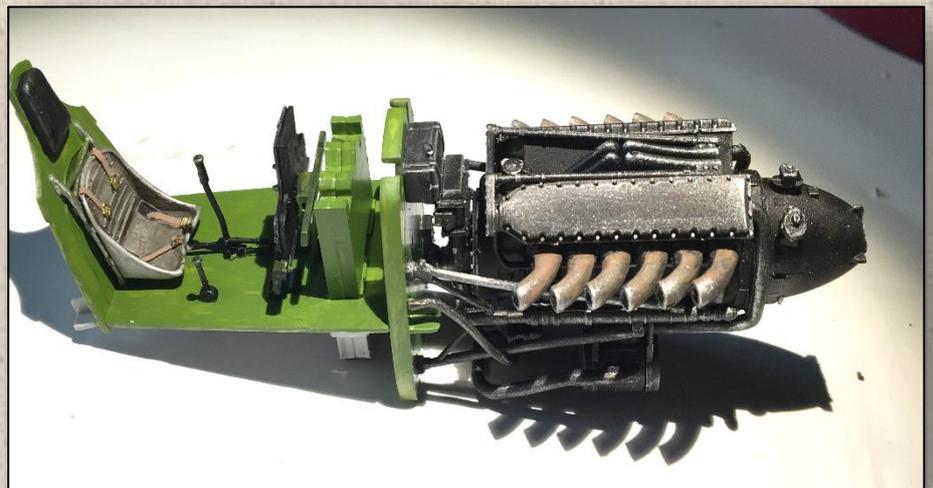


The moulding on the kit looked very good. Nice panel lines and rivet details all crisp and visible. Hardly any flash to sand down either. All in all, a nicely presented kit. Construction was pretty easy right from the outset. The engine could maybe have stood more detailing but, considering I planned to have the cowls fixed in situ anyway, it hardly mattered. Just a quick spray of flat black and some minimal detailing with dry-brushed chrome silver. I took a little time to make the exhausts look nice...I needn't have bothered though as I ended up painting over them when I sprayed the fuselage!



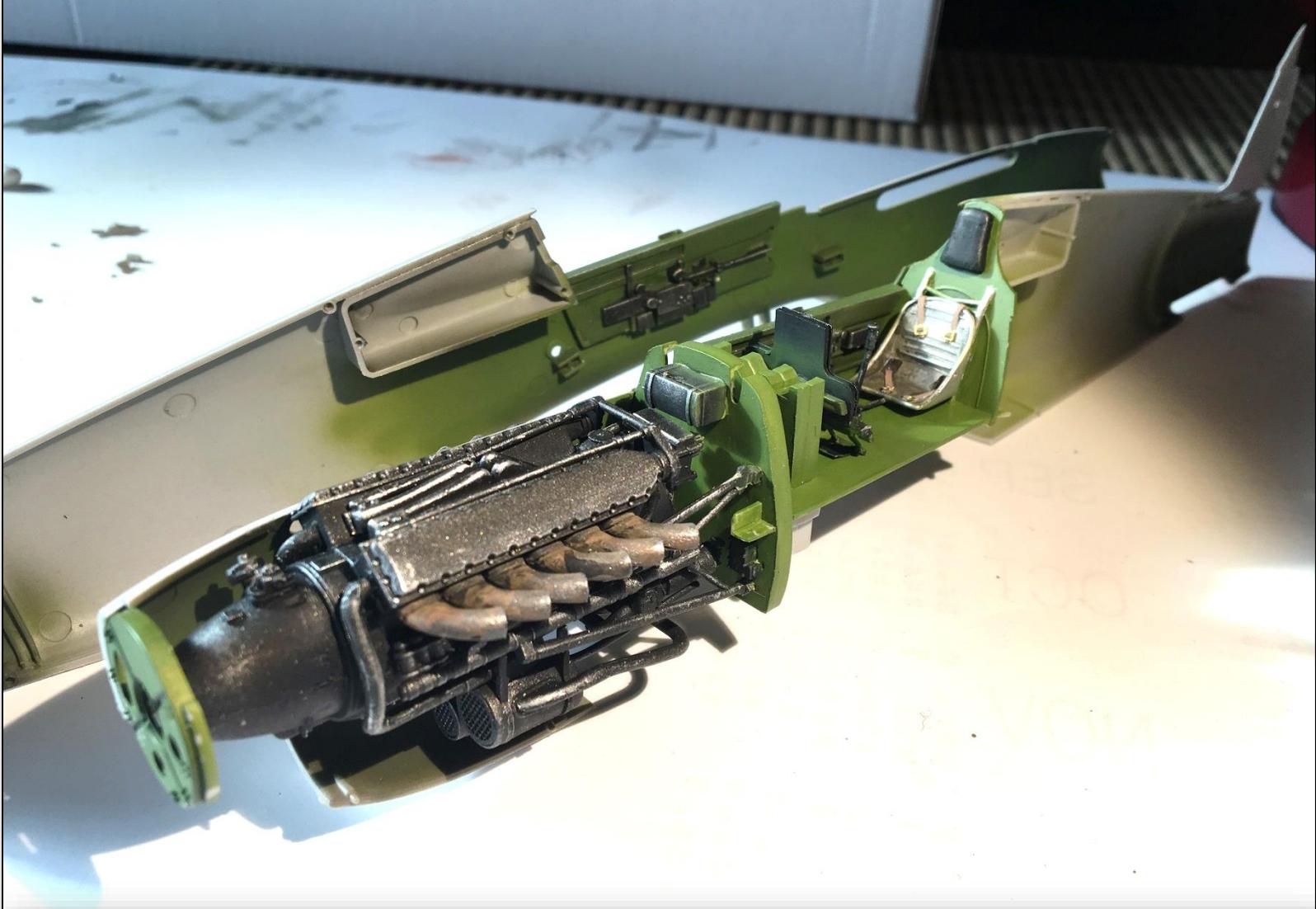
The choice of adhesives available for plastic modelling is mind boggling! I stick with the one I've used for as long as I can remember, which is the Revell Contacta Professional. The long, thin application tube makes applying very easy and you're unlikely to overdo it. One thing I do though is not bother with the cap. It's supposed to be there to stop the adhesive drying out in the tube between uses but, in my experience, it doesn't work. I use a piece of very thin wire, either old style fuse wire or strip the plastic from a piece of garden twine – it's the perfect diameter for the tube!

The interior and wheels wells were airbrushed using Testor's RAF Interior Green and then dirtied up with a little dark grey oil wash.



Some nice detail on the instrument panel (dials supplied in the form of a plastic sheet that needs trimming to fit) and, once the two halves of the fuselage were glued together, only a small amount of filler was needed for the top and bottom seams. I use Milliput Superfine White for my filling jobs as it's easy to work with and takes a while to go off. Also, it can be smoothed and sculpted with plain old water, making it ideal for pushing into panel gaps and wiping away most of the excess. You can even mix it into a runny paste, so I'm told.





The harnesses...very disappointing and has kinda put me off separate harness arrangements. Basically, you have to cut some grey tinted strips of paper from the actual instruction sheet and then thread the PE buckles on. I tried my best, I really did, but it wasn't happening. The paper inevitably broke and I ended up with two short straps over the top of the seat with buckles on the ends. By this time I was very frustrated with it and considering leaving off the straps entirely. It looked crap and people said so, just more diplomatically! But this build was for my father in law and I couldn't leave something like that unfinished. So I did what any sane person would do - I cheated.

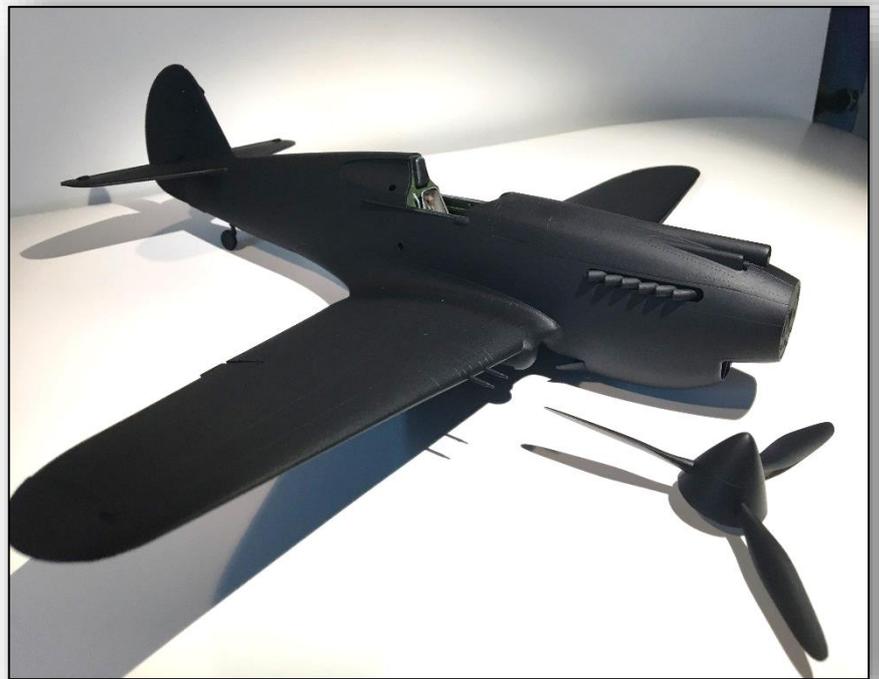
I hunted eBay and modelling sites for a P40 aftermarket resin seat with the harness already moulded in place. It took a while, but I found one...kinda. So it's not actually a P40 seat, it's the seat from an Me109, but don't tell anyone! It's virtually the same size & shape and it has all those lovely straps and buckles already there. It worked so I was happy! I'm sure there are aftermarket seat belts out there that are easier to work with but I wasn't prepared to be disappointed twice!

The panel fit on the engine cowling could have been a little better - slightly uneven leaving an overhang on one side, but once it's sanded down a little, it's not really that noticeable. The wings, however, presented some problems. In the old days, I seemed to remember wings being joined onto the fuselage using the tab-into-the hole method, then tape it into the right position while the glue dries. Like I said, it's been a while. With this Trumpeter kit, as I'm sure a lot of kits are made now, the lower wings were a one piece and you glue the top halves of the wings on to this before offering the completed sub assembly up to the fuselage. Nice idea, I guess. At least your wings dry at the right angle. Unfortunately, where the top of the wings join the fuselage, there's a huge gap, much wider than a panel line, and the two joint edges were at different levels. This required heavy filling, sanding and then re-scribing to get the panel line back. Inevitably, I lost some the other adjoining line and rivet detail during the process. Whether this was down to poor fitting parts or an error on my part in fitting them is unclear. I'll be kind to Trumpeter and blame myself!

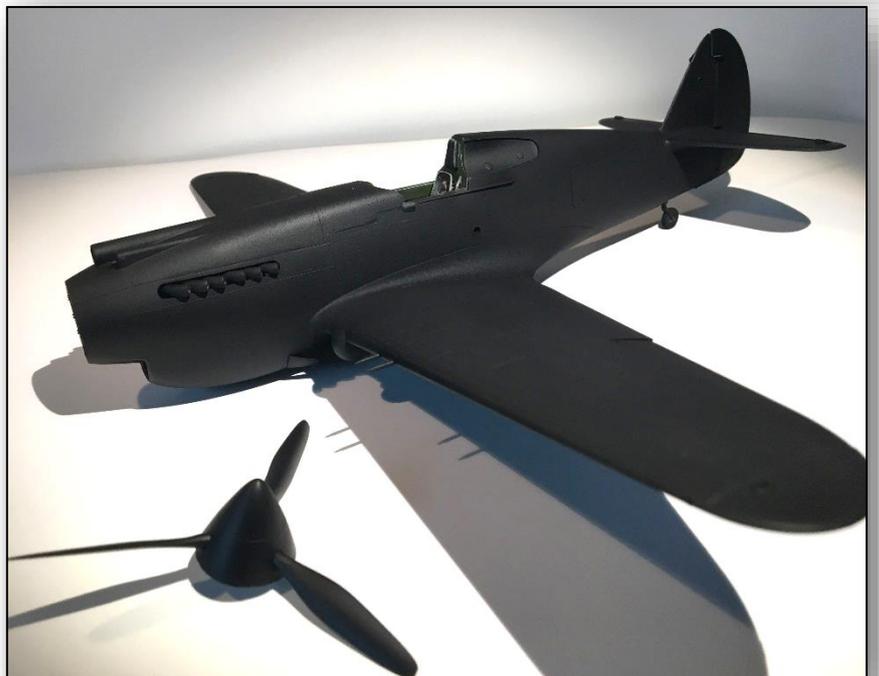




Once the plane was in one piece, minus the prop and landing gear, I readied for primer...which is where I made my first monumental error. I'd read a lot about black basing and thought I'd give it a go so I started with Vallejo black surface primer poured straight from the bottle into the airbrush cup. Initially, it seemed to go really well, giving a nice semi-gloss finish. But then my airbrush started to splutter and clog. Looking inside, a fair bit of gunk had started to build up around the needle.



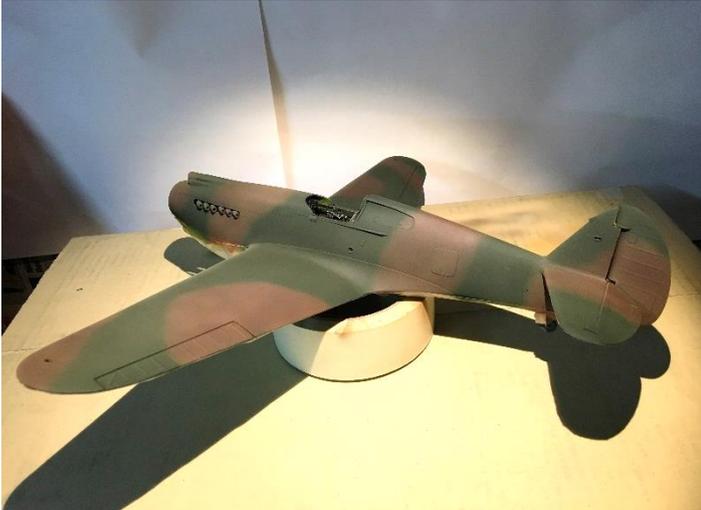
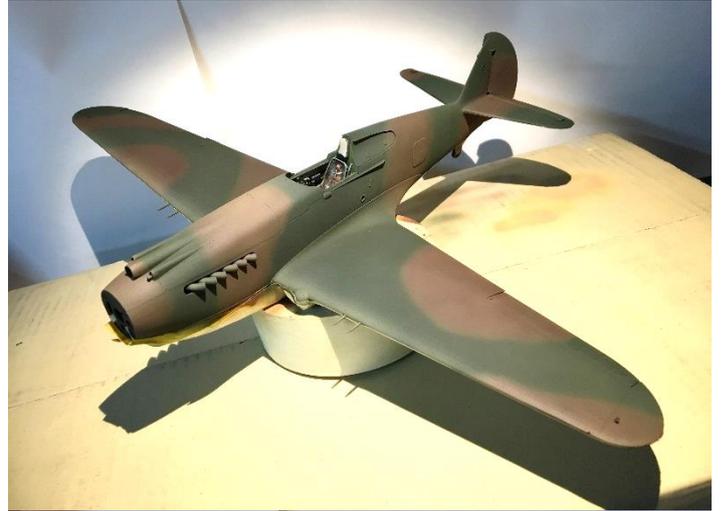
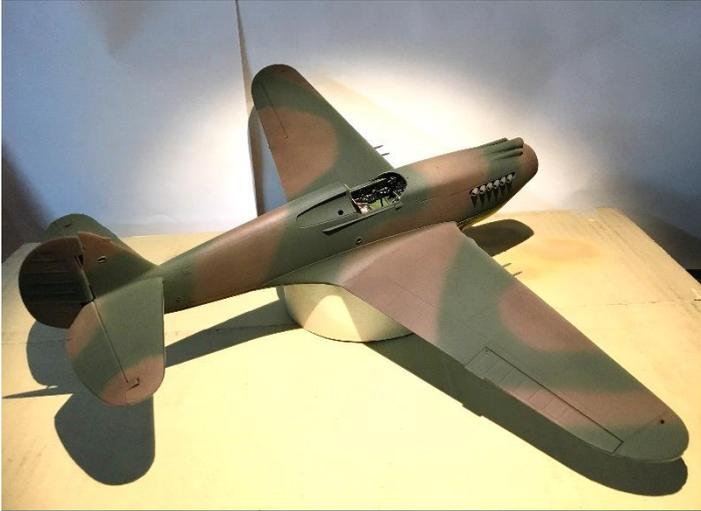
I removed the needle and cleaned it and then persevered, rinsing with airbrush cleaner periodically until the priming was done. I only have one airbrush and it's not an expensive one. It came as a package deal with the compressor I bought (again from eBay). It's worked perfectly satisfactorily up to that point but it didn't like VSP at all! Being out of the game for a long time, you miss out on "new" products and their pitfalls. Prior to this year's modelling revisit, I was always an enamels man.



I've since been informed that the residue left behind by Tamiya & Mr Color paints reacts with Vallejo and creates the nasty gunk. So, a time-consuming strip down and clean of the airbrush was required before going any further.

The next monumental error I made was directly linked to the first one ie; the use of VSP. Basically, I didn't sand my primer. After posting pictures of the primer stage on a modelling page, I was told sanding it smooth for paint would be a nightmare. Some areas were pretty smooth anyway, but others, like the wing joints, were quite rough to the touch. I was then informed that VSP doesn't sand well...in fact, if you're not careful, it's likely to flake off in chunks! That was a bit of a blow. So, no sanding. The lesson here is, if you're uncertain about something, or it's a method or product you haven't used before, go on the pages and ask the question. There's dozens of people out there more than willing to share their knowledge and help you avoid the dangers. Modellers are a caring, sharing bunch of people!





After reviewing a huge amount of P40 images online, I chose my camouflage colours based on an image I liked. I picked Mr Color H406 Chocolate Brown and Tamiya XF-11 J.N Green for the top colours and Tamiya XF-23 Light Blue for the underside. Being new to painting camo and not wanting to use masks for fear of pulling off the primer. So, with the exception of masking the underside when it was dry, I did the top completely freehand. I didn't fit the canopy at this stage as I prefer to fit at the very end (usually painted with a hairy stick). So, I filled the cockpit with some cut up bits of sponge – a technique I'd seen someone else use.

I love spraying with Tamiya/Mr Color acrylic paints. They thin nicely with Tamiya acrylic thinners and spray without any drama, which is good as I'm still getting used to using a double action gravity airbrush (my old one, 6 years ago, was a cheap hobby point & spray). After painting the underside and sealing with a clear gloss coat, I carefully masked all the edges with de-tacked tape. I then sprayed the top camo – brown first and then filled in with the green. I turned the pressure really low on the compressor and thinned the paint quite heavily, lightly spraying the edges of the brown areas and then filling in gradually, trying to create some colour modulation. Then, once dry, used the same technique with the green. Finally, once it was all dry, I finished off with an overall blend coat of Tamiya XF-59 Desert Yellow, again heavily thinned. I think I actually surprised myself with the results! It looked great! I sealed that too with a coat of clear gloss in preparation for the decals.



Even though RAAF decals were supplied with the kit, I opted to buy some Novascale aftermarket decals from Aussie Decals. Basically, I wanted the RAAF blue & white ovals (without the red bullseye) and I also wanted a specific set of letters. I ended up buying a set designed for an RAAF Brewster Buffalo because among the variations supplied, it had the I.D. letters B, L and K that I wanted. My father in law and his father's surname is Black. So, personalisation won out over historical accuracy, I'm afraid.

These decals are ultra-thin and they went on without much drama, making sure I kept my water nice & warm. You have to cut them very close to the letters as the carrier film covers the entire surface of the decal page. For the roundels that's easy but for the letters themselves I found trimming them square worked for ease of putting them on the surface and then, once in position, cut off the excess with a brand-new blade in the scalpel.

Unfortunately, the pre-existing error of non-sanded, non-smooth paint reared its head again. After the first decals went a little lumpy (as the Microsol forced them to adhere to the bumpy surface) I had to carefully sand the top coat flat with 1200 wet & dry soaked in water. After that, decal application was fairly simple. Another lesson learned here. Don't assume that giving your model a liberal coat of clear gloss will make your decals go on smoothly. The paint underneath has to be smooth as well! I know a lot of people swear by using a coat Future as a prelude to decal application, but I'm unable to get hold of it in Australia – unless I want to pay an exorbitant amount to have a bottle shipped over!

Once all the decals were set, I sprayed them with Testor's Dullcote to lessen the gloss and then re-coated in gloss before weathering. I'm not sure if I really needed to do that though. It was all left for a few days to dry properly before starting on the weathering & detailing.





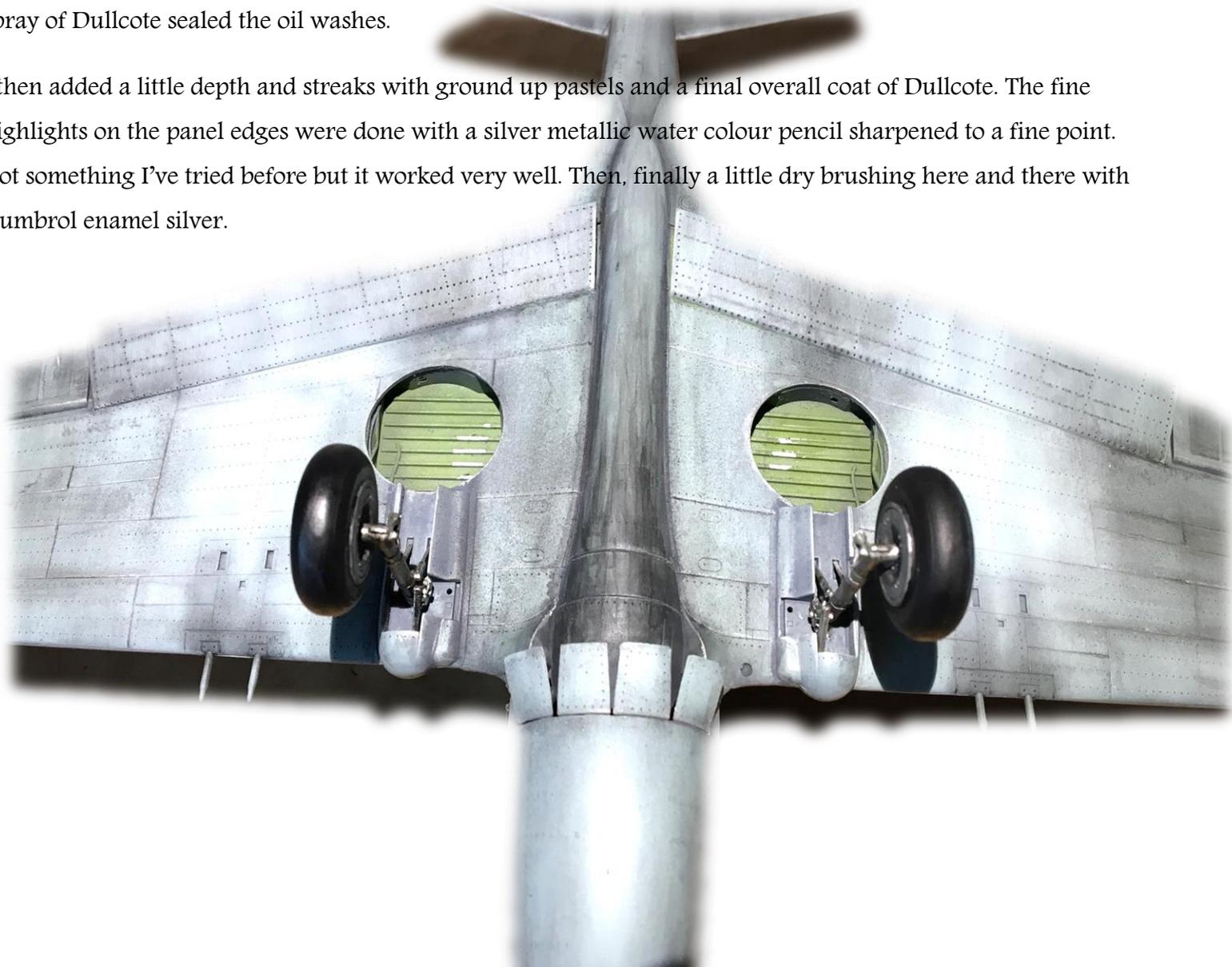
I then added the main undercarriage (already painted) so the plane would sit well for weathering. I added a quick black oil wash to tone down the silver on the struts and leave some oily dirt in the recessed areas.

The weathering was done first with dark grey oil washes over the entire wing & fuselage area and then wiped selectively. I followed this with darker pin washes in the panel lines. Still new to this method and didn't work as well as I anticipated..

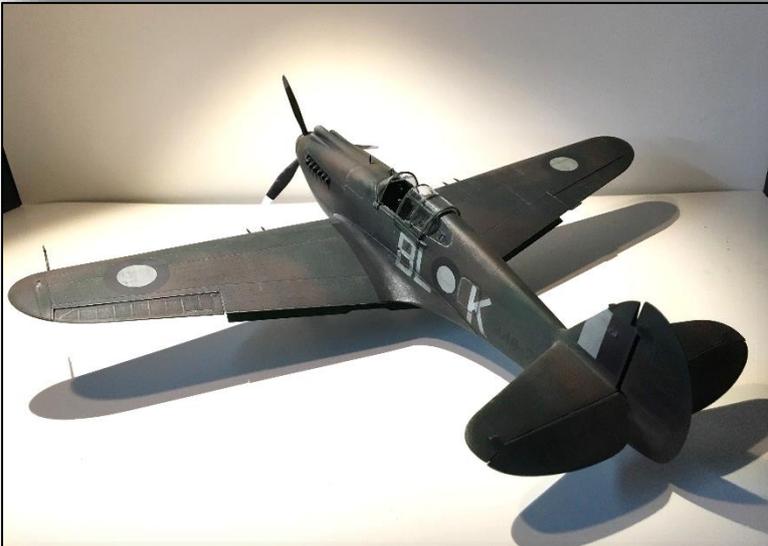
However, I'm told putting fresh, clean turps into the lines first and then adding the pin wash makes the process for more effective.

Again, the rough paint held a little more of the wash on the flat surfaces that it was supposed to but, in the end, I liked the result. It toned down the blue on the underside, giving a realistic grubby finish and on the top surfaces it gave a low contrast between the green & brown...it turned out almost exactly like the photo I liked from my reference. So we'll call it a happy accident and leave it at that! After a day's drying time, an overall spray of Dullcote sealed the oil washes.

I then added a little depth and streaks with ground up pastels and a final overall coat of Dullcote. The fine highlights on the panel edges were done with a silver metallic water colour pencil sharpened to a fine point. Not something I've tried before but it worked very well. Then, finally a little dry brushing here and there with Humbrol enamel silver.



The prop had already been primed with the VSP black, so I just painted the spinner with a few coats of green, leaving the blades in primer. I then masked off the end of the spinner and the tips of the blades with Tamiya 2mm Tape for Curves. This is my favourite tape ever! I pretty much use it all the time for almost all my masking jobs, then fill in the surrounding areas with Scotch magic tape and Post It pads. You just have to remember to burnish down all the edges on the tape to ensure a good seal before spraying. I use a cotton bud for this. I gave it a few coats of Tamiya XF-2 flat white, let it dry and then weathered with pastels and dry brushed silver.



The canopy was added at the end, with the tiny bits & pieces, some of which never made it onto the model and will forever live somewhere on the garage floor. I masked the canopy vertical framing first, using the 2mm Tamiya tape for curves again and gave them three coats with a brush. I then repeated the process with the horizontals. At present, I'm not brave enough to try cutting a mask for the entire canopy. A few touches & scrapes with the silver pencil added a little wear.



The display base is a deep picture frame from a local seconds shop with Noch HO long grass mat in field yellow. I then mixed fine sand off our local beach with some fine cement snaffled from work. I used the end of a brush handle to put in the tyre ruts. A watered down coat of white hobby glue was then applied and more fine sand & cement scattered over the top. Finally, a little airbrushing with Tamiya XF-64 Red Brown and the XF-Desert Yellow.

I gouged out a little of the surface where the wheels sit, just so it gave the appearance of weight. Then one of my friends noted that the tyres looked way too clean and that I really needed to add some pigment to tie them to the base. So I brushed the tyres with a little diluted hobby glue and sprinkled on some of the fine sand/cement mixture. Much better!





I started the build in early October so, all told, it took me about 3 months, working usually for a few hours every Saturday & Sunday. Over the Christmas break, however, it turned into a few hours every day. Sadly, my father in law died before he got to see the plane, in fact before he even knew it was being made for him. I think that made me even more determined to produce something he would have been proud to display.

It's been a good build, just very time consuming. Sticking the parts together is the easy bit – making it look good with paints and detailing is what takes the time & skills. I have learned a great deal during this build, due in no small way to the help, advice and constructive criticism of likeminded people willing to take the time to share their knowledge & experience...and for no other reason than helping me to get better at my craft.

This P40 is a tribute to Gary Black, one of best men I have ever known, and his father, Joe Black, the RAAF fighter pilot. Heroes both, in my eyes.







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DIY Static Grass Applicator by Steve Marlow

For this project you will need:

Electronic Bug Zapper Purchased a Bug Zapper from ebay (about £3.50)

Metal Tea Strainer

Soldering Iron and Solder

Small Nail (I used a brass picture frame nail)

A small star head/philips screwdriver

Some wire cutters

Some insulation tape

Some Blu-Tac

2 AA Batteries



I went for the Zapper with the mosquito design as part of the plastic frame ... this it turns out is a good choice as it has a little red light to show when the power button is being pressed and also comes to bits very easily.

So, the next step was to remove the 5 philips screws that hold the thing together, prize apart the top and snip the wires free nice and close to where they attach to the frame.



My zapper had 2 yellow wires and one red one – your zapper may have different colours ...so I just cut one of the yellow ones off ... you could use this extra wire to lengthen the red wire that will eventually hang outside of the unit, as you need this a bit longer so you're less restricted in the movement of the unit or you could just stash it in your bits and pieces box.

Having taken apart the bug zapper, the finer wire mesh part and the frame is put to one side as it will not be needed for this project. The inner mesh looks like it might be perfect to make some scale chain link fencing I kept this safe for future project.

Fit the tea strainer into position (I held mine in place with a bit of blu-tac) Then solder one wire (I chose the yellow one) to the handle of strainer making sure it won't catch on the zapper handle when you close the two halves together.

Then attach another piece of wire to the nail with a bit of solder. Then solder that to the red piece of wire. (You could probably just twist and tape the wires but I like to make things nice and secure and get a good contact with the wires)





Replace the screws and tape up around where the strainer comes out of the zipper handle so it's nice and secure.... put the batteries in and voila - one static grass applicator.

Press the orange ON button to test the unit... the little red LED should illuminate and you may here a high pitch tone.

IMPORTANT: Whenever the unit is charged **DO NOT LET THE BRASS PIN TOUCH THE STRAINER UNLESS YOU WISH TO DISCHARGE THE UNIT - IT WILL SPARK and SHORT OUT YOUR DEVICE.**

Now I will use the applicator to make some static grass tufts.

For this you will need: -

- a) Your Static Grass Applicator
- b) A metal tray (I used a beer tray)
- c) All-purpose white glue
- d) Baking paper
- e) Static Grass*
- f) A crocodile clip to attach the red wires pin to the metal tray.



You may also want some kind of template with evenly spaced holes in it but this is not essential.

(*I didn't realise static grass came in different sizes until I researched this project, for reference 6mm seems to be about the preferred size - although a mixture of sizes would work well as would adding some grass of different colours)

Place some small dots of white glue evenly spaced on the baking sheet.
Then attach the applicator pin to the metal tray using the crocodile clip.

Put some static grass into the strainer, hold down the applicator ON switch and shake the grass onto the glue dots.

The grass will stick to the glue and the applicator will pull it upright...you should see the little strands of grass being statically charged upright. You will need to hold the strainer quite close to the paper say a centimetre or 2.

Leave to dry and peel off the baking sheet once ready to use.

I think the static grass I used was the 3mm type or maybe even shorter. The end result is little tufts of grass perfect for adding to wargaming bases or diorama.



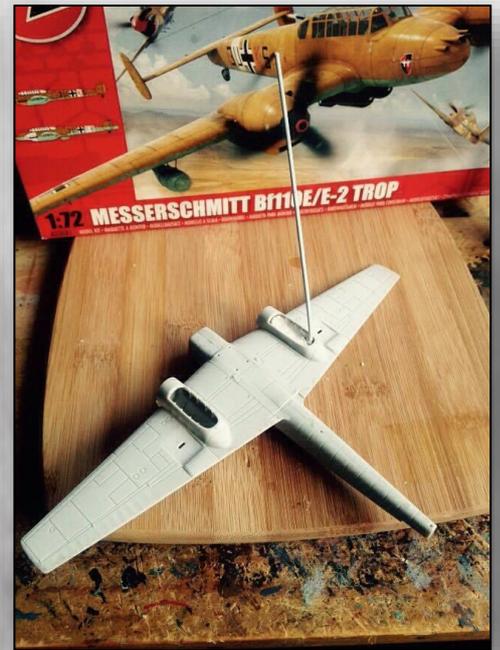
....and here's one of the tufts on a citadel miniature base

N.B. It's worth pointing out again that the static charge builds almost instantly and care has to be taken not to touch the applicator wires together as it will discharge and create a spark and a fairly loud pop. It is also advisable to discharge the device by briefly touch the wires after use as this charge will remain even if the power button on the zapper is not depressed.



Downed DAK Me BF 110 By David Robertson

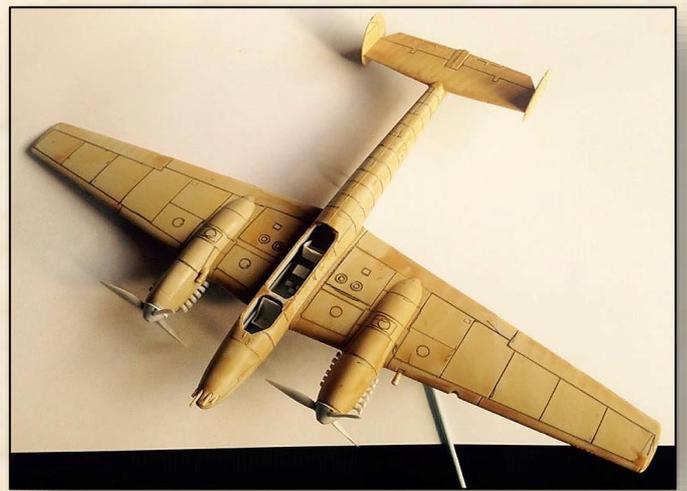
Having completed the basic build I have attached a piece of wired coat hanger below the engine which will be attached to the palm tree. It has been attached with milliput from the inside of the undercarriage and allowed to set. Once set the undercarriage cover has been fitted.



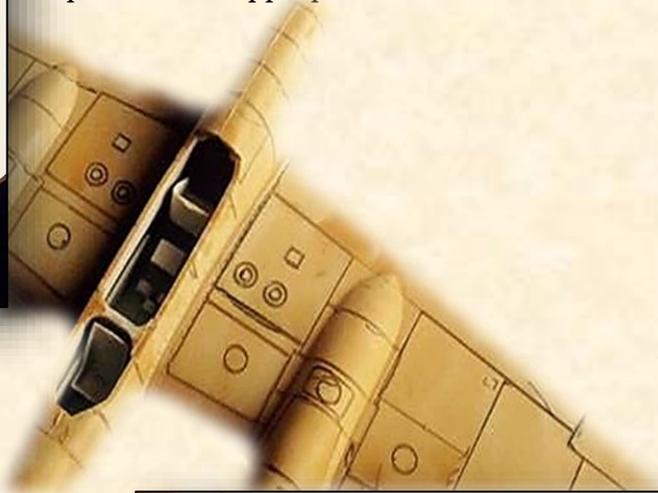
Once the kit has been assembled, I have gone over the panel lines with a black fine liner pen which will become apparent.



I have completely coated all upper parts using a light coat of “Games Workshop Desert Yellow” acrylic paint. The black panel lines are still visible.



Next I started the camouflage. This was added to random bits of the upper part of the plane by adding a coat of “Games Workshop Knarloc Green” acrylic paint where appropriate.



Another wash of “Games Workshop Desert Yellow” acrylic paint was applied over the plane to blend the previously applied green in.



White definition stripe added to the rear of the fuselage and internal cock pit painted.





Undercoat of the fuselage applied using "Games Workshop Ice Blue" acrylic paint. The underside of both engines were also painted yellow.



Adding the decals and applying a coat of matt varnish.



Once the cock pit has been added, I have applied the flames using tissue paper soaked in PVA glue. This was applied in thin strips and then painted in different shades of red, yellow and orange to resemble flames.





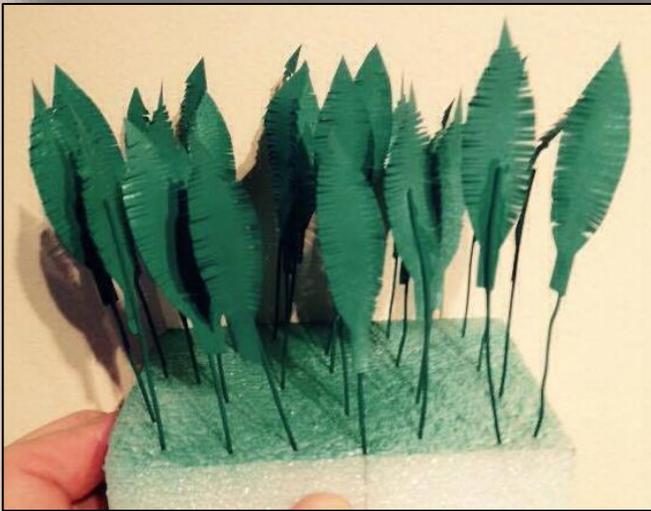
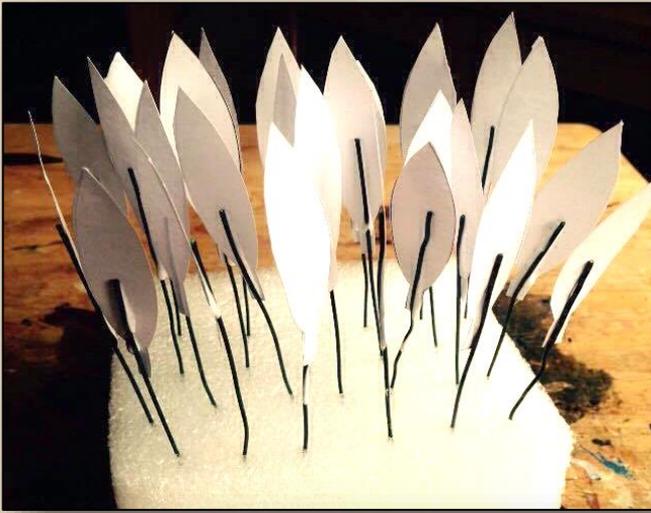
Next the smoke plumes were constructed using the “fluff” from inside a soft toy. This was stained with a wash of black acrylic paint to produce a grey smoke like colour.



The palm tree was constructed by using strips of coat hanger tied together and covered in “DAS Modelling Clay”. Using a craft knife, the tree was then shaped to resemble the bark of a palm tree by marking it randomly from top to bottom.



The palm tree leaves were next constructed using garden wire and paper cut to shape. The leaves were then individually cut to resemble individual palm tree leaves and sprayed green using "Rattle Can Green". Once the paint dried, the leaves were inserted into the top of the bark. By using the wire, the leaves could be manipulated into their required shape.



Once the palm tree and leaves were dry all that needed to be completed was the bark. This was then painted using acrylic grey and brown paint to achieve the required shade.



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