

SCALE MODEL TUTORIALS AND GUIDES MAGAZINE

SMTG

Issue 9 Feb 2018



Abandoned on CAPRICA...stunning build by David Eaves





Welcome to the ninth 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 Facebook group.

John F Byrne

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

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How to make a Chain-link Fence from Scratch for a Post-Apocalyptic Diorama in 1.35 Scale

Steve Marlow

You will need:

The finer piece of wire mesh from the fly zapper used to make the static grass applicator in Issue 8 of the SMTG E-Magazine

Cotton Buds

Piano Wire

Florist Wire

Masking Tape

Black Primer

Silver Paint

A knife and cutting surface

A steel ruler

A thick piece of old sprue

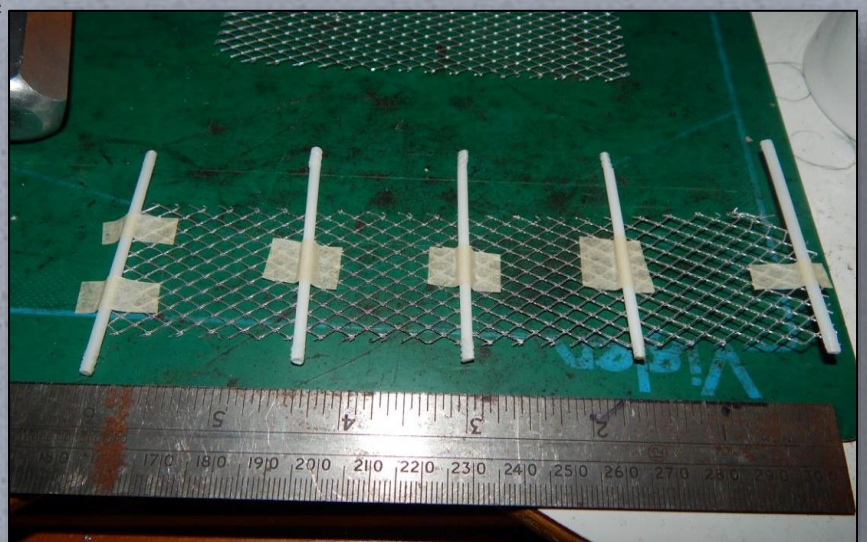
Super glue

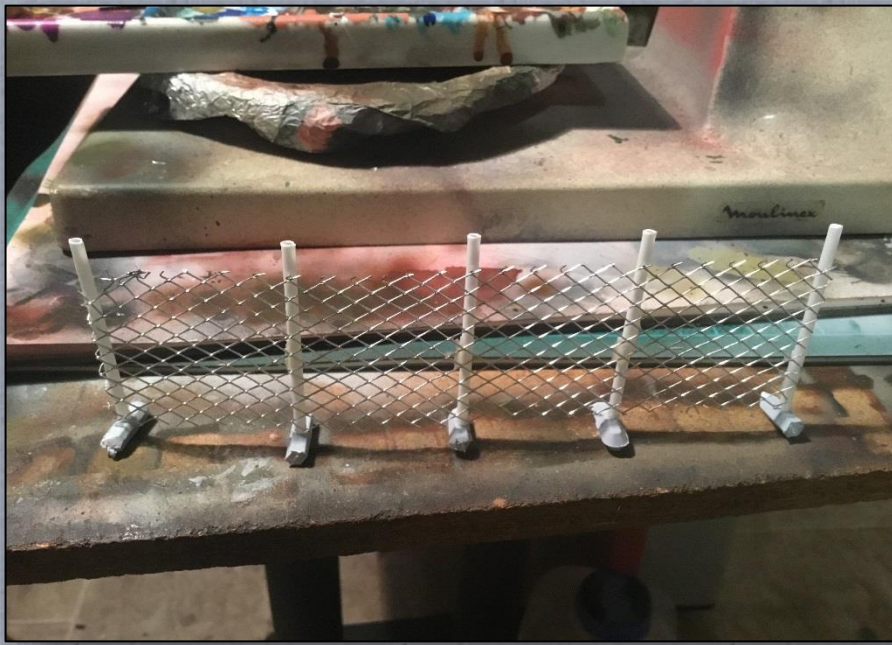
Wire cutters



Using the steel rule and your modelling knife carefully cut an oblong piece from the mesh. Press through the mesh with the knife rather than using a slicing motion as this will tend to squash the mesh rather than cut it.

Once you have your length of mesh, space the cotton bud sticks at even distance along the length of mesh and tape in place as shown. These will be the steel poles for the fence. Leave a bit of space at the top and bottom as shown.





Superglue the poles in place, then cut from the piece of chunky sprue some short lengths of plastic. I chopped mine off roughly, but you could spend time filing them down and even drilling little holes to make them look even more realistic. These will be the concrete post holders that support the scaffolding poles. Glue them all at right angles to the poles... again you may want to make little holes for the poles to sit in, but I just stuck mine in place with superglue.

Then take a piece of piano wire and a strand of florist wire and twist around each other – this will form the razor wire at the top of the fence – attach it to the poles at either end trim and glue in place

You could be creative here and add barbs or make the loops bigger ...I was happy enough with the look I had.



Spray everything in black primer. Once the primer has dried spray everything in silver – I used Vallejo Air Metallic Steel. Concentrate on spraying the fence rather than the concrete bases and poles. You may even want to give these a drybrush in grey.



Here's the finished fence – I have placed some Masterbox figures and a Tamiya Oil drum to give you an idea of how the finished diorama will look.

Quick Guides

Handy Brush and File carrier by Charles Orwin

Here is a cheap quick tip for carrying files, brushes and similar items.

Often at shows where sellers put things in bags they can slip through or get damaged.

I was in my local Bodycare shop in town and bought a couple of toothbrush holders for 39p each.

More than long enough to carry most brush sizes.



Men Wanted for the Army

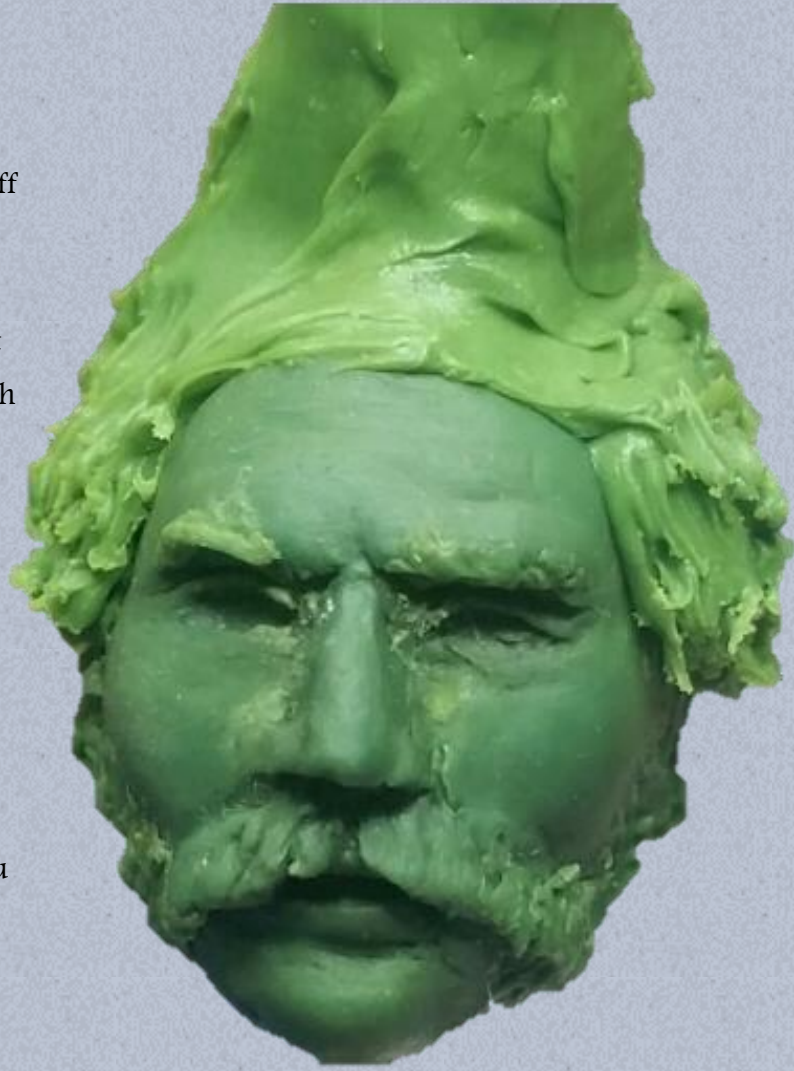
Articles wanted for
your magazine



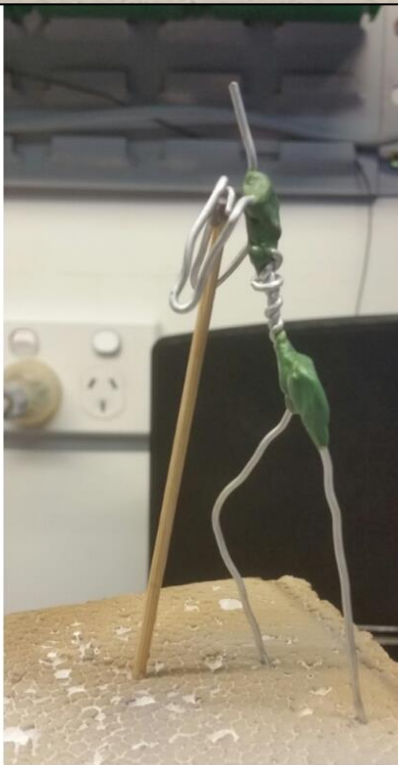
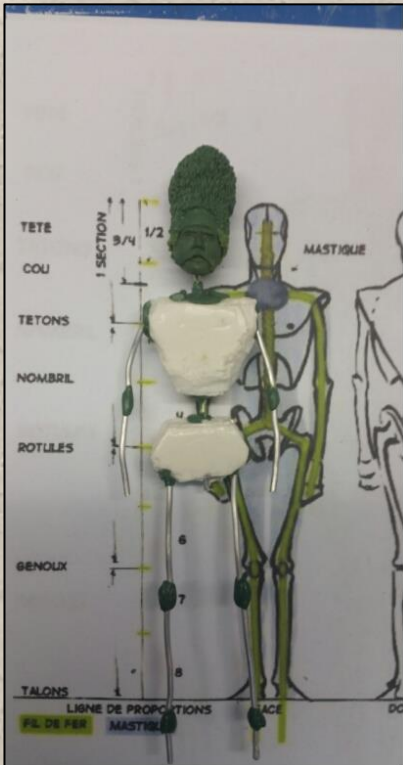
Old Guard: An incredible scratch build by Christopher Sorby



Starting point was firstly just a random head sculpt that evolved into the head of the Old Guard. I used Greenstuff in small amounts which was very challenging due to its tackiness and drying window, and less malleable over a period of time. Using petroleum jelly did help to make it less sticky. Tools used mostly consisted a toothpick which had been coated in super glue to make it less porous, some dental tools and a needle tool I made for dragging/pulling at the Greenstuff for the fur of his bearskin. I did make several changes throughout this sculpt at various times as I changed my mind on what I wanted him to look like. Note the change in size of the bearskin from the last to the second last. This was done after he had been finished and based but I felt it needed doing. So, don't be afraid to make the call, in the end you need to be happy with what you achieve.



Next was the armature, again version one ended up changing as I wasn't happy with the stability. Trying to get a lifelike pose that looks natural and not stiff is a relatively important part of the sculpt. Adjustments can be made, for example the sculpt is 1/16th and roughly supposed to be of a man around 6ft but up against the musket he was a lot taller than the illustration, which leads me to think maybe the veteran in the picture is reasonably short.



Onto the fattening up stage. This is where you need to look at what cheaper options you can use to save you from using the good stuff for the finer details and outer layers. I used aluminium foil, which was glued in area's using super glue and matt Modpodge. Modpodge is versatile and can be used to seal various surfaces, so good for air dry clays on sculpts and bases. Which is why I needed it as I used some terracotta coloured Das over the foil to bulk it out more. Finally, I decided to go with Milliput, which was easier in some ways to Greenstuff, but it can also be a little brittle at times



The next stage of the sculpt would be looking at folds of the material and how it would hang. Start looking at how material folds, where it folds in relation to when its worn etc. My mistake was that I gave him a coat that looked like a thin curtain material instead of a fairly thick wool one, there's a difference in how the materials behave. I also realised that mixing both Greenstuff and Milliput was a better medium to work with for me at this stage. The mix was roughly 50/50 and I was still using petroleum jelly as well as water for ease of use. It had slightly less plasticity was not as sticky, easier to sand and less brittle. A sharp scalpel and various sand papers were frequently used to give smoother folds and a heavier look. I also used the oven to help speed the curing process.

Working from bottom to top of the torso, I added more folds to the coat and also added straps and buttons. I rolled strips of the mix and then shaped them with various tools for the straps in different stages around the body, gauging where the knapsack, cartridge pouch and scabbard would be situated. The buttons were made with a cotton wool bud that had had the bud removed. The plastic tube end was pressed like a hole punch, almost through a flattened out mix of Greenstuff and Milliput. This was then baked and when needed pushed out ready to be glued into place. The sword and bayonet were made of the same putty mix, placed over wire and sanded.



The arms were started separately. The plan was to make these without the hands and then attach them, as the arms were close to the body it would be easier to do this with them unattached. Things don't always go to plan as the arms were attached on a number of occasions for adjustments. I had trouble trying to get the right length, which is something that can still happen with a bent arm. Too much putty on the elbow made the arm look too long, and it took several attempts to get to where I was happy with it. Next, I added details to the various pouches, knapsack etc. Nearing the end of the sculpting stage, the next part would be the hands. This was going to require me to stop using the oven as the Carleville musket was a made to order resin piece I'd bought through Reedies miniatures. So back to slowly adding on the main part of the hand around the muzzle firstly then the fingers. Again, some scalpel work and sanding to give the hands some finer detail and not to look bulky and fat.



I made some further changes to the trousers and gaiters and added the service chevrons. Some final tweaks and tidying and then a coat of AK interactive primer.

I mostly used Vallejo acrylic paint, apart from Humbrol metal coat for the Charleville musket. Brushes used were Da Vinci series 7, Golinsky red sable, sizes 00, 0, 1. I highly recommend these brushes as they hold their shape, which is everything when figure painting especially when doing detail work like faces.

There's plenty of tutorials on figure painting around, but I've found Dave Youngquist of 'Last Cavalry' extremely helpful. He recommends starting with the face, and for me I must agree as it gives the figure character straight away.



When painting all figures there's the basic rule of using midday or the light source from overhead to apply your tones. Light on top, dark (shadows) underneath with a transition in between. So, keeping this in mind, this is how every part you paint is approached. Use a base colour and add colours to lighten for highlights and add darker colours for shadows. For example, the bearskin (beehive) isn't a plain black fur. You add varying amounts of camo black brown to gradually give it the highlights, especially near the top where most of the light hits it. Similarly, the greatcoat is basically blue but is lighter on the shoulders, chest and collar and darkens in the creases and under equipment, especially on the trousers.



Before I started doing any ground work the figure had to be positioned where I felt it would sit nicely on the base. No point sticking something you've spent hours on all the way to one side or too far back. It wouldn't look balanced to the eye and detract from the whole finished piece. Another thing to take into consideration is what story are you trying to tell, where is the figure in relation to say it's historical relevance. The Old Guard is in his campaign winter coat. I decided Russia was as good a place as any, but it could have been any snow filled battlefield throughout Europe over a 10-15-year period of war. I wanted to keep it simple as there wasn't a lot of room on the base. The figure is the focal point, so I wasn't going to add any large tree stumps or boulders, just a hint of the local flora.



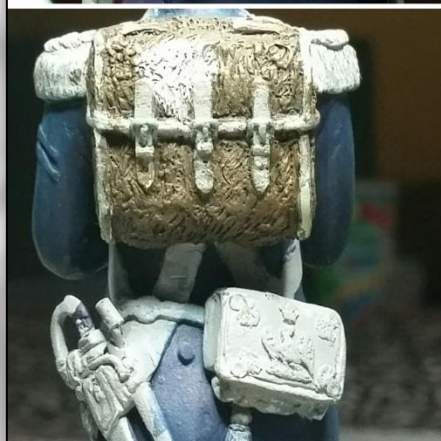
The base was made by using Das. Firstly, the timber base where the basework was being added was marked for drilling to take the wire for attaching later. The holes were drilled, and some toothpicks were placed in them, so they weren't covered up during the initial basework stage. Then the wood base was lightly gouged up using an exacto knife for some texture for the clay to grip on. The Das was then pushed onto the wooden base and shaped to suit the figures stance then sealed with Modpodge matte finish when dried. Next stage was adding Vallejo ground texture in dark earth colour and while wet, pieces of base materials added. I used ground up cork that I had put in an old herb blender and bits of dried plant and some twigs were then placed on. These set perfectly and once dried put a layer of gloss Modpodge down where I was going to add the layer of mock snow. I built up layers of snow with watered down glue as it was able to penetrate the snow and not bead off. After the first couple of layers of snow, I super glued the figure into position and then proceeded to add several more layers of the snow, that way his feet looked nicely set into the soft snow.



Remember I mentioned earlier not to be afraid to make changes if you weren't happy? Well you guessed it, after a few months I decided to make some tweaks to the bearskin and epaulettes before a show.

So the figure on the left is the final result, and I hope you agree that it definitely looks better. The original one is based on an illustration that's historical accuracy could be questioned and I could have left it there, but that was my decision.

This was an enjoyable project for me, it fed my hunger to sculpt and create something, along with a subject I have had great interest in for many years. I learnt many things along the way, so it was invaluable for me. The stage by stage written here is a basic outline of how I approached this project. Modellers and artists alike do many things the same way but also do many things differently as well, it's whatever works for you. In the end it's a pastime to meet the desire to create something with our own hands.



Quick Guides

How to create track sagging by Brian Thorpe

Tools required



So you need CA glue, standard rubber track and some metal wire. A fine applicator helps in my opinion.

Cut the wire to your desired length. It's smart to get the wire as straight as possible so it lays flat.



Apply CA glue to the area INSIDE the track this will hide it from sight. It's good to add marks beforehand after test fitting the tracks.

After the CA is applied place the wire in the track.



Wait for it to dry. Finish your paint and weathering and stick it on the tank, then get to bending. Turn that straight, unhappy track into a smiley sagging track.

Note: for tracks that have more than one area of slack, use separate instances of cut wire.





**YES, MY LOVE, IT IS TRUE...I HAVE BEEN PUBLISHED IN SCALE
MODEL TUTORIALS AND GUIDES MAGAZINE**

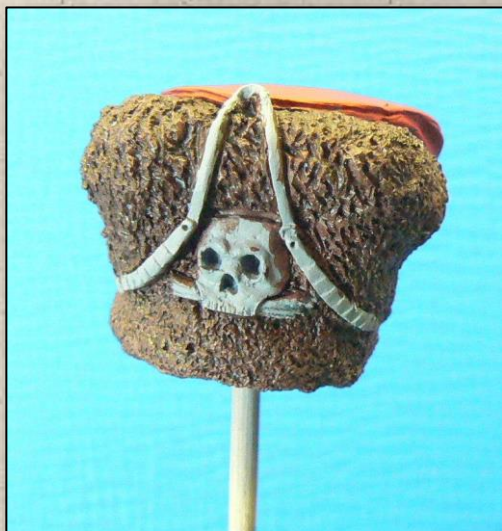




Masterclass

With Geoffrey Charman





Busby base colour blocked in using Vallejo ModelAir 041, Armor Brown.



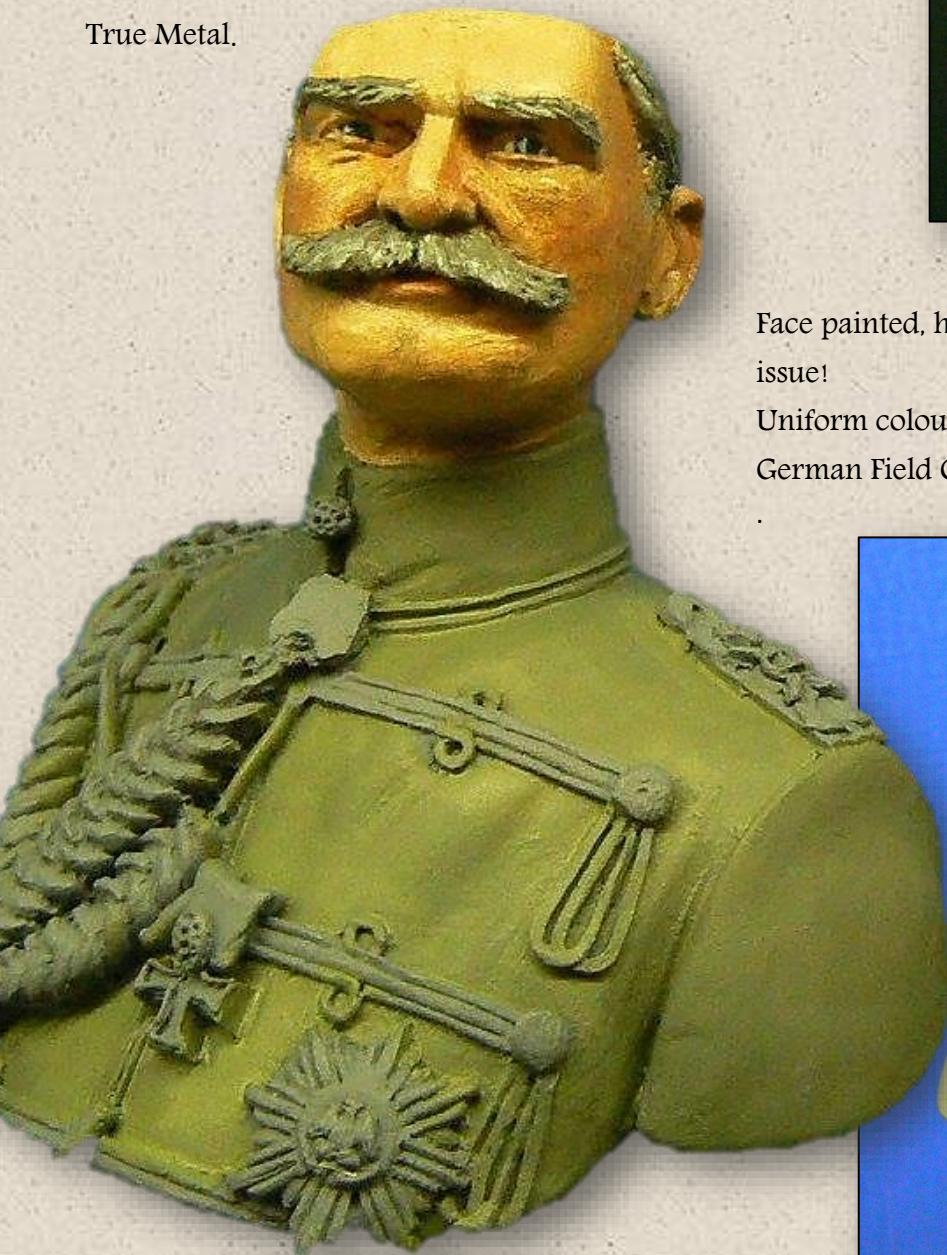
Busby bag base colour 957/031 Flay Red



Busby dry-brushed using Vallejo Panzer Aces 311
New Wood and leather chin strap painted in the same.



Badge painted with silver AK True Metal and chin strap scales
paint with 998/175 Bronze then dry-brushed with brass AK
True Metal.



Face painted, how I painted this face is in a tutorial in a back
issue!

Uniform colour blocked in using equal parts of 830/102
German Field Grey WWII and 884/104 Stone Grey

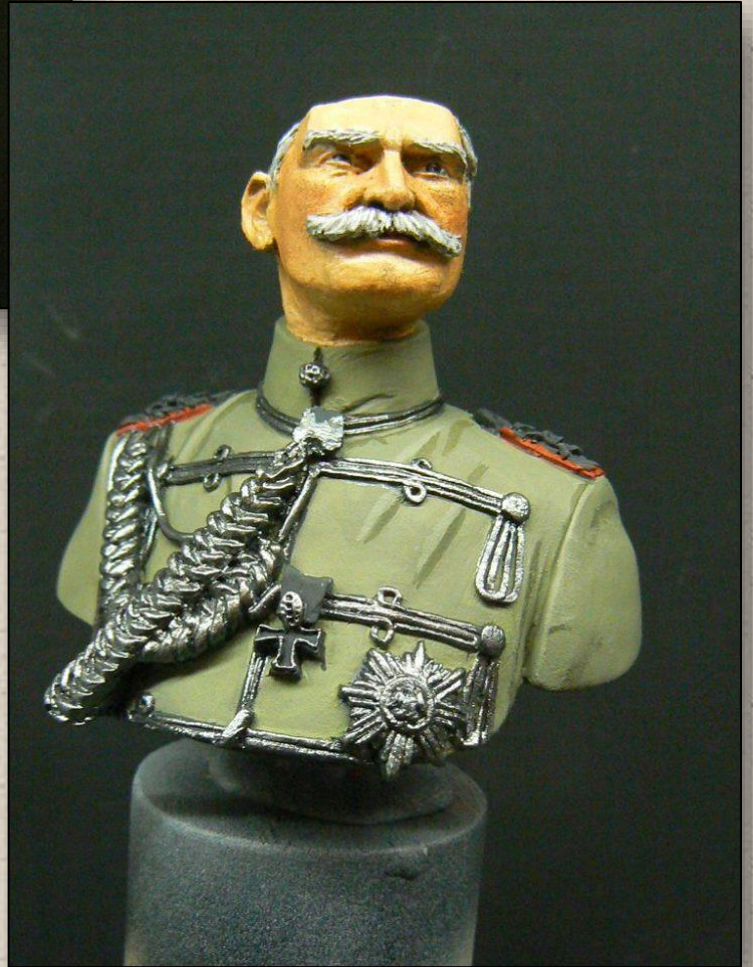


Lacing, epaulettes, and orders base coated with
995/167 German Grey



The epaulette edges given a coat of 957/031 Flat Red.

Lacing given a coat of 863/179 Gunmetal Grey, also the edges of the Iron Cross and the Order of the Black Eagle also painted with the same.



Order of the Black Eagle detailed, Pour le Merite (Blue Max) with Oak Leaves and Grand Order of the Iron Cross painted, came as a white-metal casting and painted it off the figure as I did the Busby oval field badge





White stripes added to the Iron Cross ribbon, and the lacing and Order of the Black Eagle star dry-brushed using Silver AK True Metal.

The epaulettes detail picked out using brass and silver AK True Metal.

The hair, eye brows and tash lightly highlighted with white paint.



I just have to apply a coat of gloss clear varnish to the enamelled parts of the "Blue Max" and the centre disc on the Order of the Black Eagle, then I can say it's finished.



Stormtroopers

Pedestal Pieces
PPSC13



Sergeant, 44th Foot,
Gandamak,
1842

Sculpted by Stuart Hale

After cleaning up which was the norm with most resin figures/bust the removal of the pouring blocks using a saw, sharp craft knife, sanding sticks and in a couple of areas a small drill with a dentist's burr to remove bits in hard to get at places. I cut off the spike to the Shako pompom and replaced it with 1mm brass rod to stop it getting knocked off, the Shako and Pompom were drilled and the rod CA'd in place. Parts Washed and primed and I got all excited and starting on the Brown Bess musket before I realised I hadn't taken any pics.

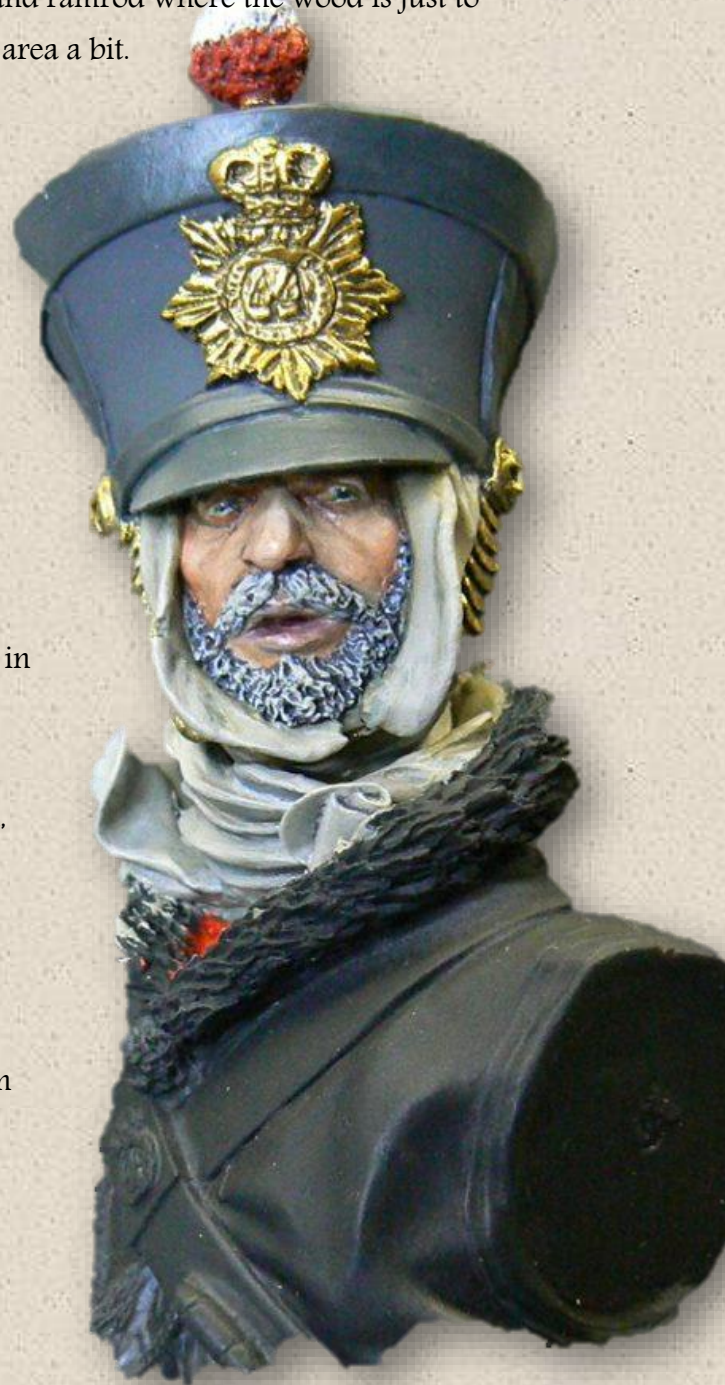


Brown Bess musket. Cleaned up the pouring block and drilled out the barrel in 4-5 stages of larger diameter minidrill bits, primed in grey primer and painted the wooden areas in Artist's oils. I used Burnt Sienna and the main colour and Vandyke Brown to bring out the darker areas, this was then blended together lightly. For the metal areas, I used Vallejo acrylics Bronze then highlighted with Brass and for the steel areas I used Gunmetal Grey highlighted with Natural Steel and in a few spots, Silver.





When the paint was dry I then ran some Citadel black wash over the firing mechanism, down both edges of the barrel and ramrod where the wood is just to darken the area a bit.



Face painted in Artist's oils as in Hindenburg Masterclass in edition 2 of mag.

Headscarf: base colour, 987/111 Medium Grey, deep creases, 880/113 Khaki Grey/995/167 German Grey mix, then a thin wash of 988/115 Khaki overall, then for the crease tops to highlight, 883/152 Silver Grey / 987/111 Medium Grey mix using a drying retarder to blend as if using Artist's oils.

The beard, base colour, 995/167 German Grey then when dry, dry-brush with a mix of 987/111 Medium Grey / 883/152 Silver Grey.



The Shako, main body 995/167 German Grey, the top band, bottom band, side V's and peak 862/168 Black Grey; then Satin Varnished. The Badge and Chin Strap base colour 998/175 Bronze, then a highlight of 801/174 Brass, when dry a wash of Citadel Nuln Oil Shade, then when dry a highlight of Brass again.

Tunic...Base colour, 957/031 Flat Red, then 859/035 Black Red mixed with retarder, then 909/028 Vermilion blended with the main colour on the higher crease areas, when dry apply an overall wash of diluted 817/026 Scarlet.

Cuffs, 914/119 Green Ochre base then 916/009 Sand Yellow on the higher areas. Cuff Tabs, 989/154 Sky Grey, as are the cross-belts.

The Afghan Coat (Poshteen) base colour 914/119 Green Ochre, more later.

Poshteen Collar and Cuffs, base colour Vallejo ModelAir 041 Armour Brown, then a dry-brush of a mix of 940/138 Saddle Brown and 847/123 Dark Sand, then when dry another dry-brush of a mix of the previous colours with a drop of 976/120 Buff to slightly lighten it.

The metalwork is given a base coat of 998/175 Bronze.



The Sash was given a base coat of 926/033 Red, which is more like a crimson, then the deep creases with 859/035 Black Red mixed with a retarder and then while still wet I used the red base to blend in the darker paint.

As I had only applied one coat over the Poshteen it dried showing the black primer shaded thorough in some areas which I liked as it showed the humps and bumps in the skin well; so, I left it without giving it another coat as I was going to dirty it up using Artist's oils later.





With very dilute Raw Umber Artist's Oils and a 5x0 thin brush I applied the wash just to the sunken embossed lines and circles



The Raw Umber wash dried a bit light, so I repeated it. Using the wash, I also added edge details to the cuff tabs.

Using the Artist's Oils flesh mix I used for the face I then did the hands, look at your own hands holding a glass or cup tightly to see the shade changes.



Again, I had to add another wash coat in the embossed lines but happy with it now.





With Davy's Grey Artist's Oils neat from the tube and a stiff short brush I stippled the paint in the areas of the Poshteen that would show wear and get dirty, I also worked a bit into the tunic sleeves as well.

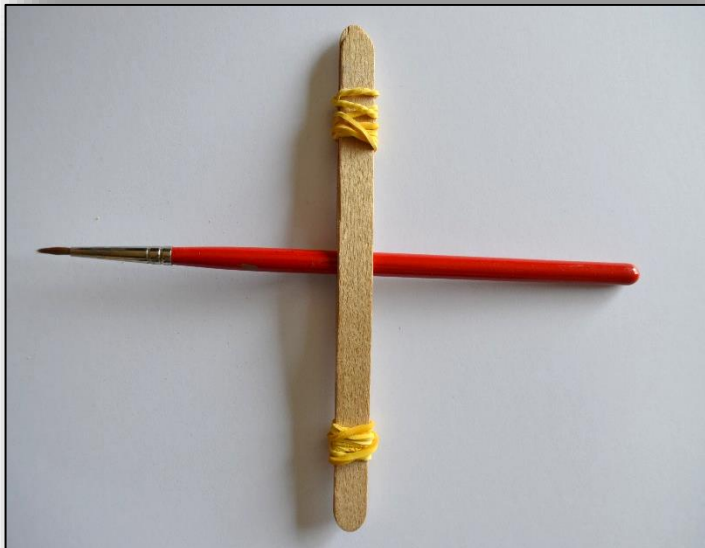
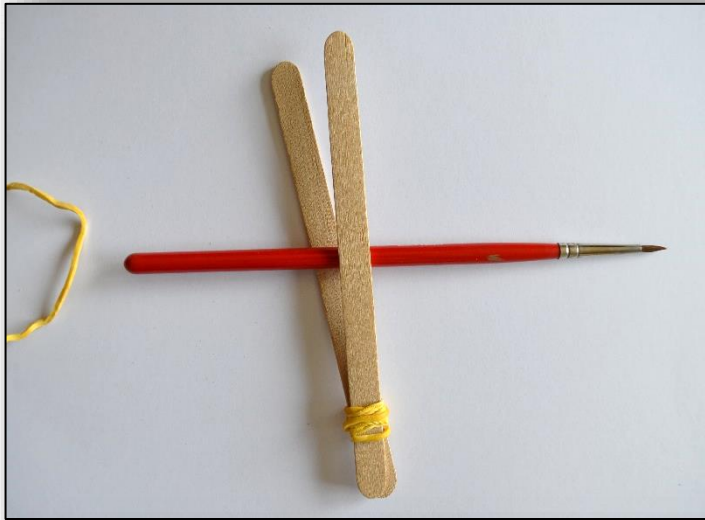
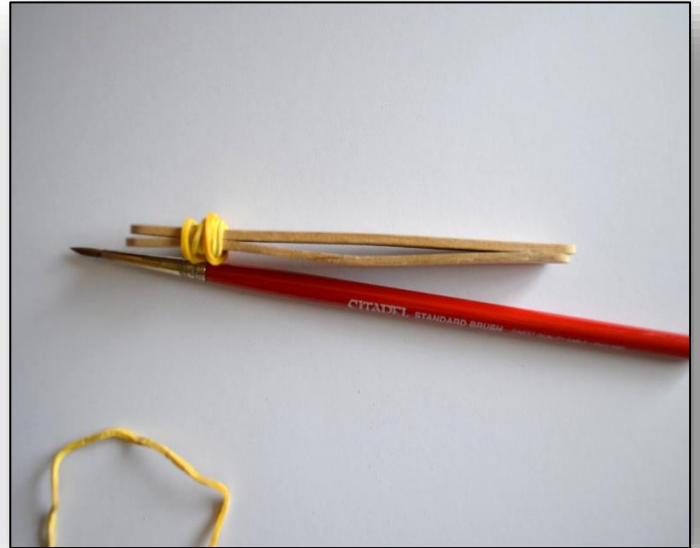
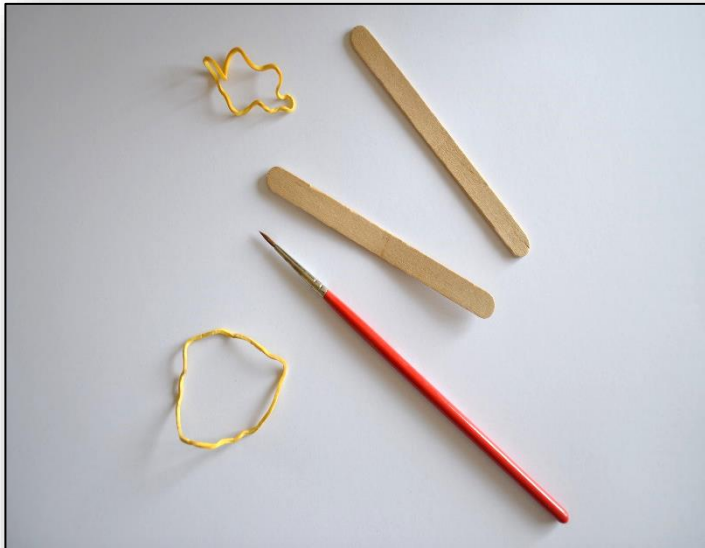


Added the Musket belt, from the resin top section and a piece cut from the lead sheeting, then painted. Really pleased with the final result.

Quick Guides

Paint Brush Holder by Allan Dickson

This is a straightforward trick I read about somewhere (I can't remember where) and use now to protect the bristles of my paint brushes when cleaning. You need two ice-lolly or coffee stirring sticks and two elastic bands per paint brush. Place the sticks on top of each other and wrap an elastic band around one end. Open the sticks up and place the brush in the middle of them. Pinch the other end together and wrap the other elastic band around. Set the sticks at a point down the brush shaft where the bristles will just be in your cleaner.



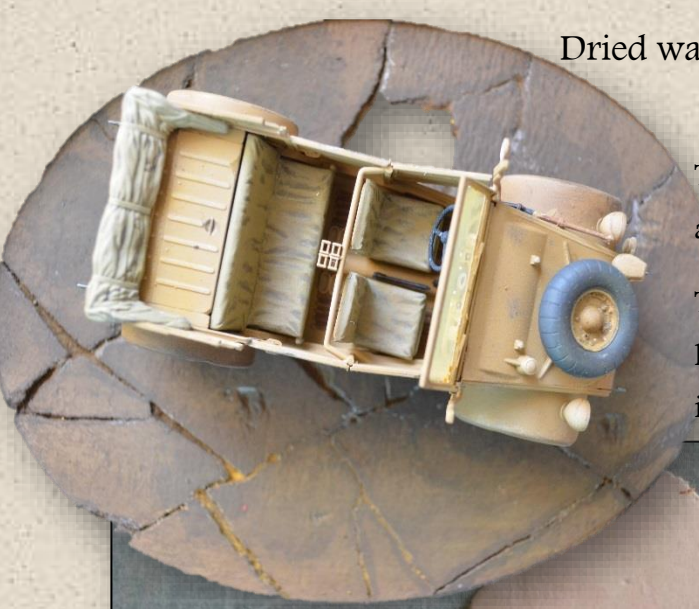
Dried water marks on a cracked river bed by Allan Dickson

This is a technique I recently found while trying to follow an article in a book

The technique is more to do with the dried-up water look, however as I had to do this again from scratch I have included the full river bed from the start.

Roll out some air clay to the required size.

I then baked this in the oven



Once completely dry I broke this up randomly, a touch difficult as the clay tends to break in straight lines. Perhaps you could try scoring lines when it's still wet to make it break more randomly. Try to keep the pieces in order as you will need to fit them back together later. Glue the pieces onto your base, aligning them so the cracks look right.



I primed this all with Halfords Grey car primer

I painted the base coat using Chaos black from games work shop



The next coat was VJ Dark Earth

Followed by a 50/50 mix of VJ Dark Earth and Flat Brown





Then a coat of VJ Flat Brown



Then a 50/50 mix of VJ Flat Brown and English Uniform



Then a coat of VJ English Uniform



Followed by a 50/50 mix of English Uniform and Desert Yellow



Then a coat of VJ Desert Yellow

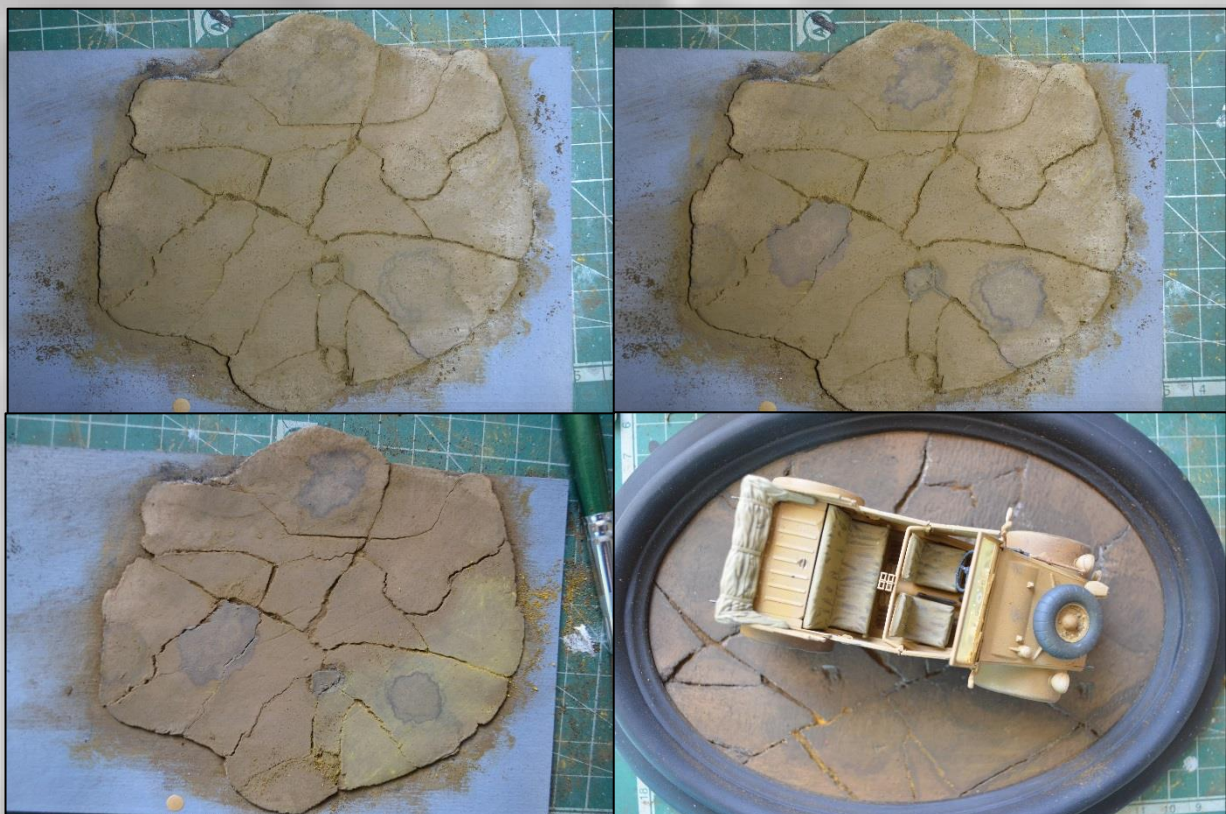
Followed by a dry brush of 75/25 mix of VJ Desert Yellow and White

And finally, a dry brush of 50/50 mix VJ Desert Yellow and White





At this point you could spray a coat of varnish, on my model I used Humbrol Matt spray. Next, I used some AK dark earth pigments and brushed it all over the base. Use a small pot of water and add a very small drop of dish washing liquid to break the surface tension. Use a very small dropper to drop water on the pigment covered base. I use an insulin syringe from my cat, this gives a very small drop, and you can see how far it spreads. Allow to dry and reapply the pigment again and repeat the process with the water. Do this several times until satisfied with the resulting water stains. Use different colours of pigments to achieve different effects.



Andrea Miniatures 79 Seaforth Highlanders Sudan 1898 by David Robertson



The model has been assembled and an undercoat has been applied. The tunic has been painted with a base coat of Citadel Desert Yellow.

Games Workshop Bronzed Flesh has been applied to his face and hands.





Games Workshop Bleached Bone has been applied to eye sockets. A very thin wash of light brown has been applied to the face and hands to build up the shadow areas, e.g. the nose and eye creases.



A second coat of dark brown wash has been applied to his face and hands. Doing so continues to bring out the shadow areas in his cheeks and between the fingers.



I have now started to highlight the raised areas on his face, e.g. forehead, bridge of nose, chin and cheek bones by using Games Workshop Elf Flesh.



The pupil has now been painted using dark grey acrylic. Dark Brown acrylic has been used to begin the moustache and hair. His bandage has been given a coat of Vallejo White Grey and a dab of Games Workshop Red Gore to represent his wound.



The tunic was then weathered down by using Desert Yellow. By applying the same colour of Desert Yellow and adding dark brown, this gradually allowed the paint to darken within the creases of his tunic. His gaiters have been painted in the same way.



His tunic has been dry brushed using Vallejo Iraqi Sand, this highlights the raised areas and folds.

The second highlight of his tunic is a mixture of Vallejo Iraqi Sand and Vallejo White Grey, this has been dry brushed to lighten the initial highlights further.





This is the Mackenzie tartan worn by the Seaforth Highlanders. A dark blue base coat has firstly been applied. Next, criss-cross green stripes have also been applied. Once dried a very thin red stripe has been applied to the centre of each green stripe both vertically and horizontally. Next, a thin white stripe has been applied between every second green stripe both vertically and horizontally.





The webbing was painted using Vallejo White Grey and then highlighted with pure white. The buckles were painted using Brass acrylic. His water bottle and pouch were painted dark brown. His socks above the gaiters were also painted using Vallejo White Grey and striped with basic red. His sporran was also painted in Vallejo White Grey, the tassels were painted in black.



The kilt has now been weathered using progressive dry brushing using Vallejo Medium Grey then on to Vallejo Iraqi Sand and then Vallejo Dark Sand. This process has resulted in mimicking effects of the dusty, dry landscape on his uniform and equipment. The above process has also been used on his webbing and equipment.





Lastly, the rifle was attached to his left hand. The rifle stock was painted dark brown, with the barrel and bayonet painted with Games Workshop Bolt Gun Metal. Once dry, the completed rifle was given a wash of black acrylic. The rifle strap was painted with Vallejo White Grey.

Finally, he was given a dry brush of very light grey, however this did not remove any detail from his kilt.

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July 2017
Issue 1

TAKE

Sergey Popovichenko
puts oil on water-based
paints to create calming
effect in five simple steps

Ship to shore



Award-winning
Marion Ball
shares her
journey from
ship-modeller
to figure artist

Mixing metallics



Ben Curry
mixes metallics
with non-metallics
to stunning effect
on Nuts Planet's
Saladin bust



CREATING BEAUTIFUL ART TOGETHER.

Tamiya Walker Bulldog by Leo Campos



The assembly of this kit was very simple and only took about an hour to assemble. This is one of the advantages of working with Tamiya brand kits. Once constructed, I sprayed Tamiya TS28 on the whole model, except the tracks where I used Tamiya Gun Metal.

Next it is time to create effects of shadow and light. I do this process exactly in that order, from the darkest to the lightest. Using the same color of the vehicle (olive drab).

The dark areas are given a wash using olive drab mixed with brown. Then drybrushed using the same tone mixed with yellow and white for the highlights.

Once I have painted the shadows and highlights, I paint the accessories and other details of the vehicle.

To give the effect of dust I used an airbrush with diluted ink on some parts and drybrushed others.

These options are very personal, and you use them in the amount and intensity you desire.

The paint list:

Tamiya Olive drab spray can for the basic color

A mix of Olive drab, Flat Yellow and Flat White for light effects

Flat Earth for the dust effects

Rust, Silver and Gun Metal for the weathering effects

Olive drab for basics and gun metal to paint the tracks



The unpainted model

Primed using olive drab spray.



Beginning to add the highlights and shadows

Additional highlighting, overleaf







The windows are painted with Smoke (X-19)



More shadows are added with a brush





Tamiya Flat Earth is used to add some weathering effect to the gun turret

The amount of weathering and highlighting is very much a personal





Some silver is used to add extra highlights



Some rust has been used to create the effect here...



ACCESSORIES FROM ACADEMY MODELS







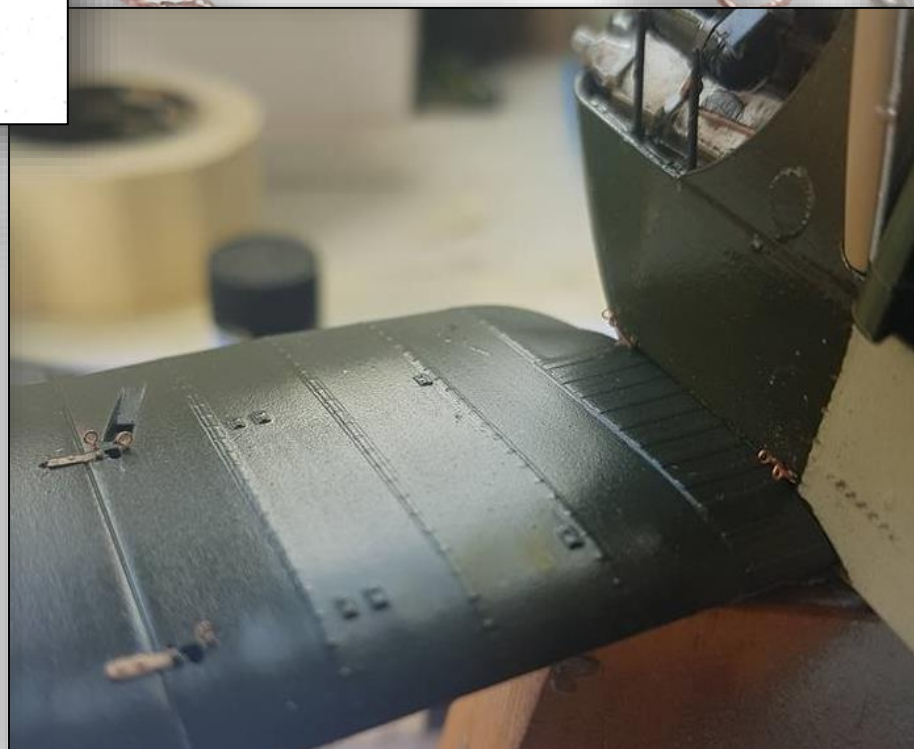
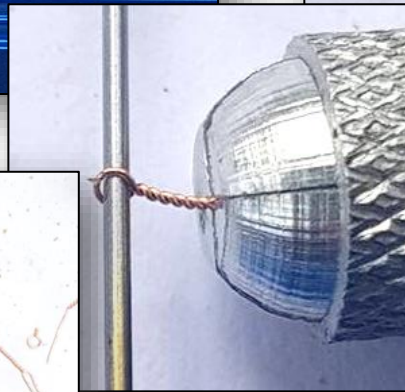
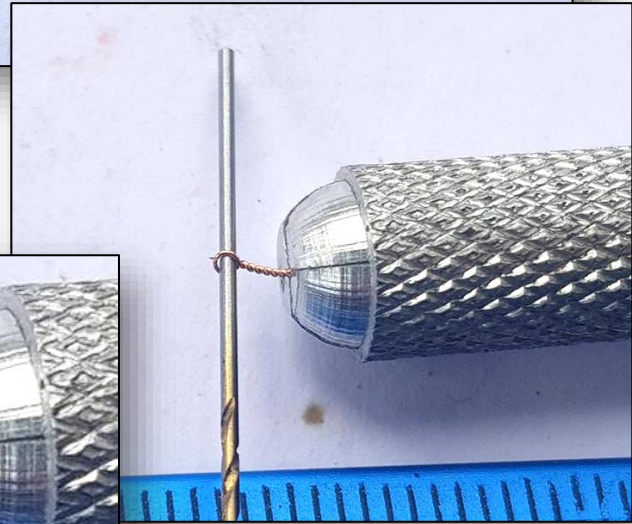
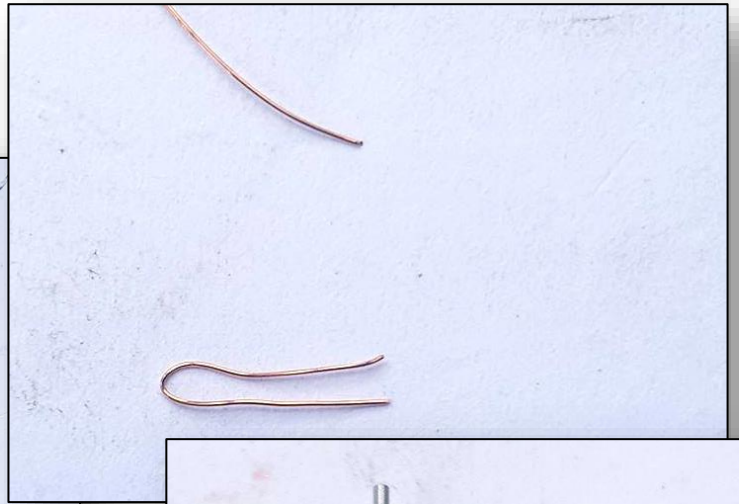
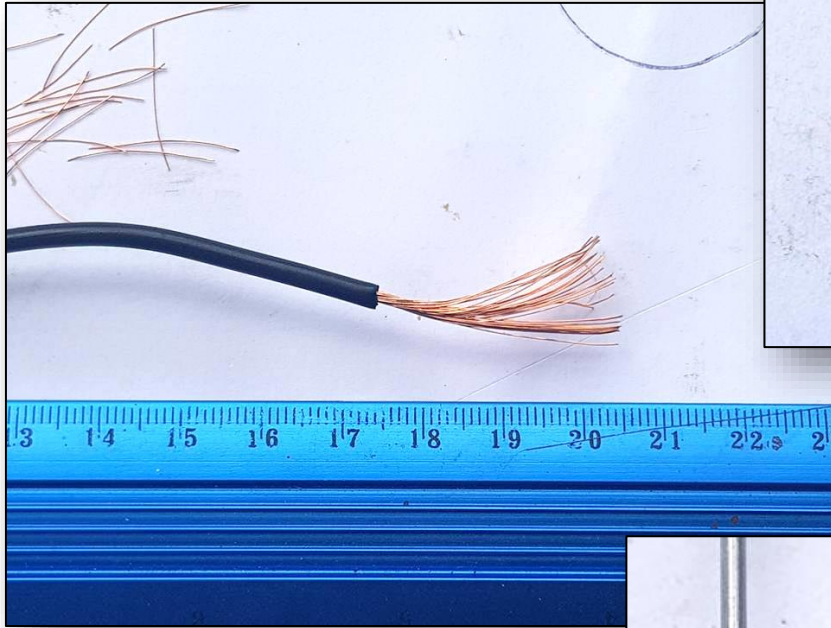
Quick Guides

Making eyelets, cheap and easy by Chris Huggins

This one isn't exactly rocket science, and I'm sure it is common knowledge, but I thought I would share it anyway. Rigging, it is the most fun part of a build that I love to hate.

Making eyelets, cheap and easy.

Hope this is useful



MOEBIUS VIPER MKVII BUILD – “ABANDONED ON CAPRICA” By David Eaves

After a 6 year gap in modelling, I decided to come out of retirement and have another go.

The re-imagined Battlestar Galactica TV series inspired me to build one of the Moebius 1/32 MKII Vipers. It was an easy kit to put together and I managed to tackle the painting quite well – even built a little display base to go with it!

Of course, now I had paints, tools, a compressor and an airbrush, the building bug had got me in its grip once again!



I have never been thrilled with the design of the MKVII so I wanted to do something different with it – something that would make it stand out...not crashed, not perfect, not battle damaged....

And so was born the idea “Abandoned on Caprica”. A google search of abandoned aircraft soon had a reference folder together, and then the modifying began

"Open panels" was the way I wanted to go, so I cut two sections from the forward fuselage, following the kit's panel lines. I also decided I wanted an engine either revealed or removed, so I cut a section out of the cowlings, again following the panel lines.



Now I had the access panels open, I needed something to fill them with. I found some suitable stuff on BNA's website and emailed them to check the sizes/dimensions, since I had no idea what scale would fit. They were extremely helpful with info and I end up buying the following items:

A 1/48 scale electronics bay for an A7D Corsair II (designed for the Hasegawa kit)

A 1/32 scale German WWII BMW 003E jet engine

1/32 scale Douglas A4-E/F/M Skyhawk Ejection seat, as the viper seat has literally no detail!





We combine shipping and save.



We ship within 24 hours on business days.

30-day Return Policy

Standard Customer Service



We combine shipping and save.



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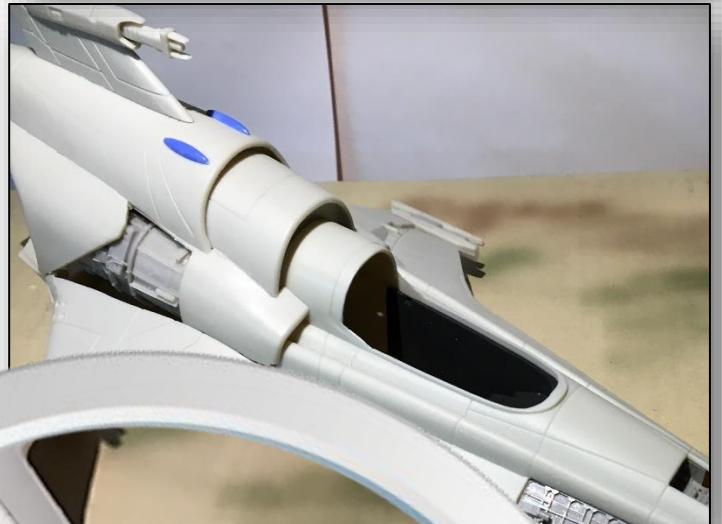
I didn't need all the engine parts supplied, so I just used the main section with all the surface detail. On the kit, I had to cut out sections of plastic, including the mounting pins, to make the engine fit inside the recess. I also had to modify the resin electronics bay parts a little to make them fit inside the fuselage.

I had a few photo-etch control panel pieces in my stash, so I used those on the inner sides of the cockpit, then painted it up. I painted the ejection seat and fitted that too (all Tamiya Acrylics), before fitting the cockpit assembly into the fuselage



Note: For anyone else making this viper, it's advisable to paint the inside of the fuselage *before* you cement the cockpit assembly in place – it's not a perfect fit and you'll see unpainted areas....as I did....and it's difficult to get in there with a brush afterwards!

Next, I fitted the guns and completed all the small sub-assemblies: The landing struts, engines etc. It's important at this point, before you assemble the 3 main pieces of fuselage, that you decide when you're going to fit the engines. If you do it at this stage, it's not a problem with fit. Just a problem to mask for painting later. If you decide to fit the engines at the end, bear in mind they won't fit if you've glued the top & bottom engines together! I ended up having to cut the locator wedge off the top engine, so I could slide that one into the main assembly first and then kinda squeeze in the bottom ones. Sounds like a pain, but it's a lot easier to paint the engines while they're separate!





All the main body assemblies (tail, cowls, top & bottom fuselage) were then glued, clamped & left 24 hours to dry completely. There was a little filling & sanding work to do, particularly around the nose and under the wings. Not exactly a perfect fit with an invisible join.

I also made some access hatch covers out of sheet plastic (the engine cover coming from a plastic milk bottle which comes ready curved). I ended up ditching the small ones but kept the engine cover to refit at the end. I mounted the plane, without glue, onto the kit stand and fitted the canopy (and masked) and she was ready for primer.

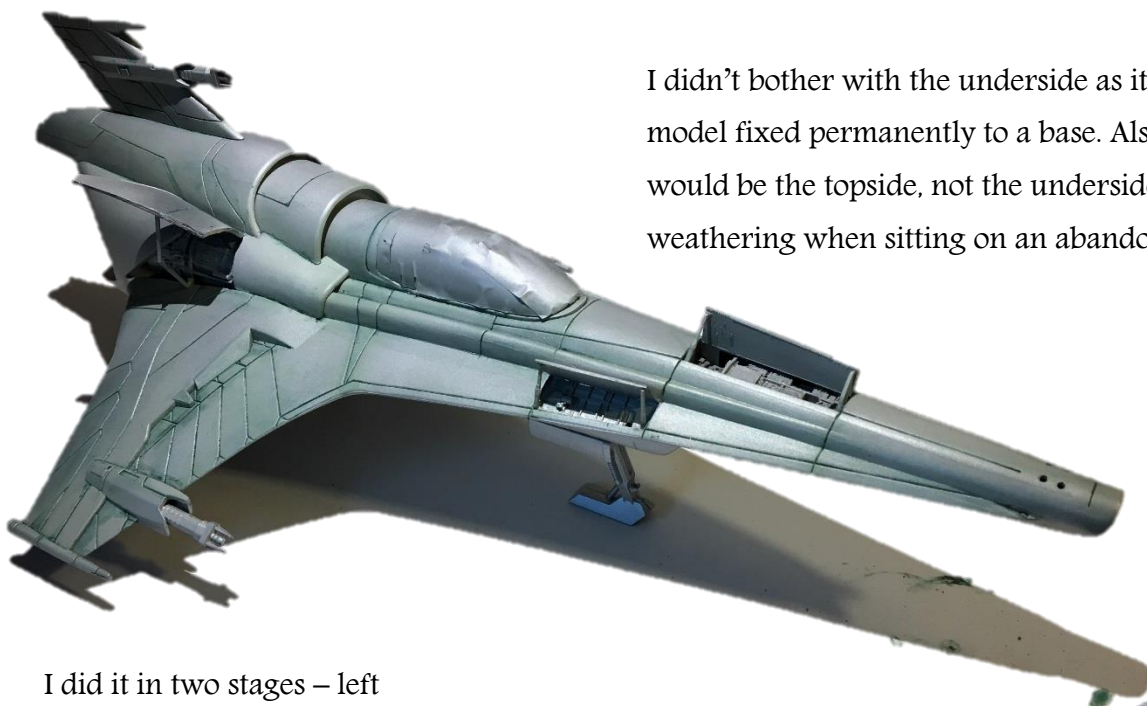


I primed the whole ship and sub-assemblies in one go, using several coats of Mr Surfacer 1500, mixed with Mr Levelling Thinner. It goes on like a dream and gives a nice finish...although I did end up leaving it for a week and then very gently wet sanding it with 1200 grade paper.

Once rinsed, it was allowed to dry, (15 minutes in the Australian sun will do that) before I gave it a few coats of Mr Metal Aluminium, again, mixed with a little Mr Levelling Thinner. As you can tell, this is my thinner of choice, when I can get hold of it. It basically does what it says on the bottle.



The Mr Metal gives a superb finish. The downside is that it will come off on your fingers. It is buffable to make it shine properly and should really be sealed with a gloss coat afterwards, if you want shiny aluminium. I, however, didn't want shiny. "Abandoned" means definitely not shiny! So, I gave it an overall coat of Tamiya satin clear and moved onto the next stage – salt weathering.

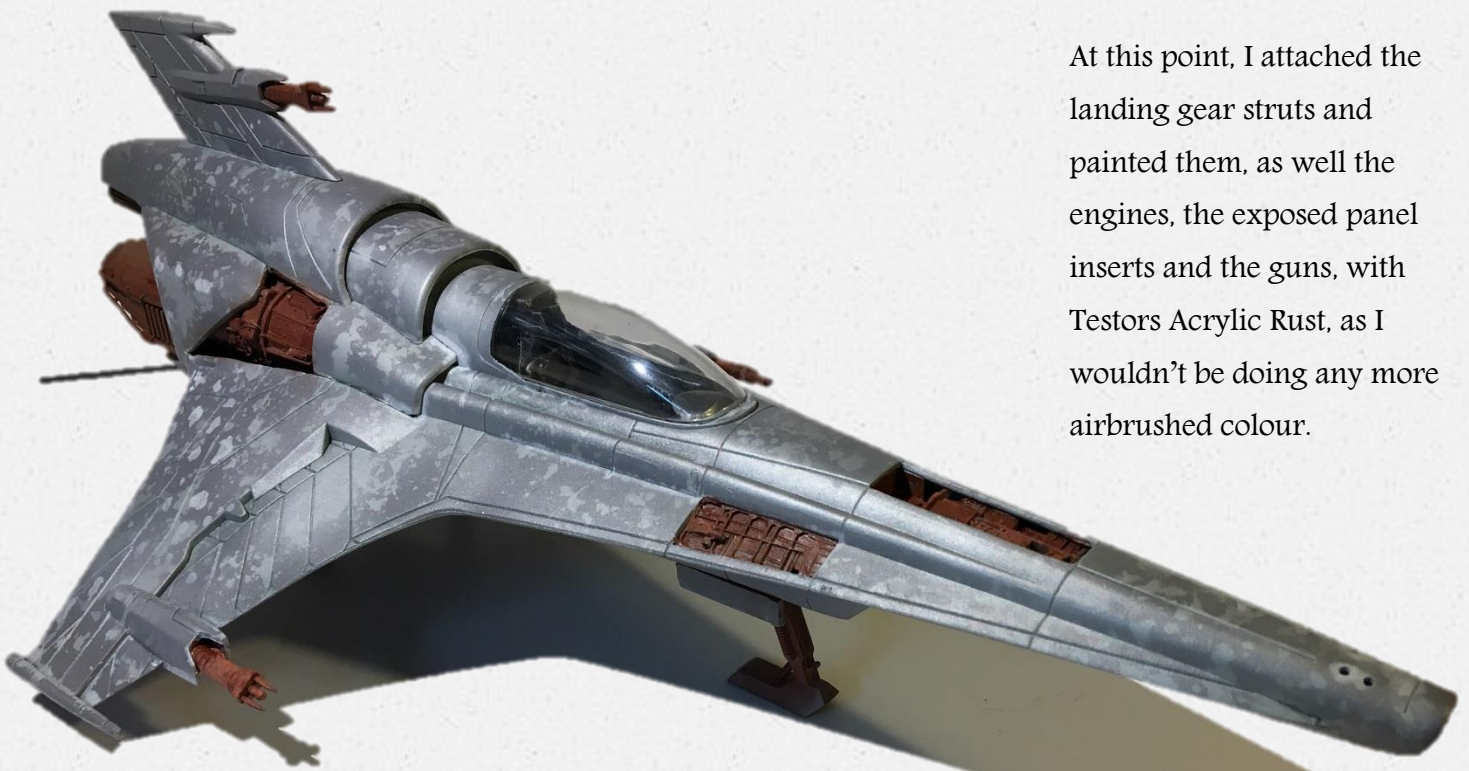


I didn't bother with the underside as it was going to be static model fixed permanently to a base. Also, by my reasoning, it would be the topside, not the underside that received all the weathering when sitting on an abandoned airfield.

I did it in two stages – left side then right side. This was my first attempt at salt weathering so naturally the left-hand side (done second) turned out better in my opinion. I also found that by using a little beach sand I could leave larger areas of exposed aluminium. After a spray with water, I sprinkled on the sea salt (crushed into various sizes) & sand and allowed to dry for a few minutes and then airbrushed a couple of coats of Mr Hobby INJ Grey gloss. I tried not to do this too evenly as I was looking for a patchy finish. Once allowed to dry for 5 minutes, I brushed off the salt/sand with an old toothbrush. Finally, a coat of Tamiya flat clear to seal everything.



At this point, I attached the landing gear struts and painted them, as well the engines, the exposed panel inserts and the guns, with Testors Acrylic Rust, as I wouldn't be doing any more airbrushed colour.



Then onto the first stage of weathering. I wanted moss that was growing in the recesses and following the panel lines where dirt would have accumulated. I did this by mixing Testors RAF interior green mixed with talcum powder and stippled on with an old brush.



This was a slow process, continuing over the entire upper fuselage.

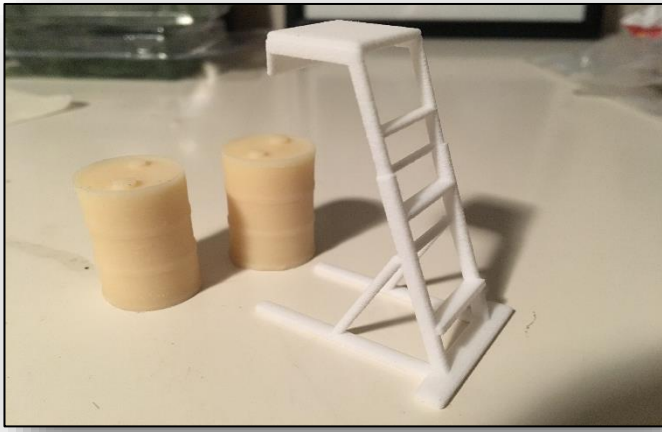
Once completed and dried, I added the decals, coated them with Dullcote and then worked into them with pastels and a metallic silver water colour pencil to blend them in. I also worked a little on the rust areas – a black oil wash, followed by a little dry brushing with Tamiya flat yellow and then application of Vallejo Old Rust pigment. The moss application had left the panel lines a little less defined, so I gave them a pinwash with some thin dark green oil.





The canopy was still all clear and shiny – not something you'd see on an abandoned aircraft. So, it got the moss/mildew treatment too – a spray of thinned Testors RAF interior green, a little pastel work and a final coat of Tamiya acrylic satin clear to finish.





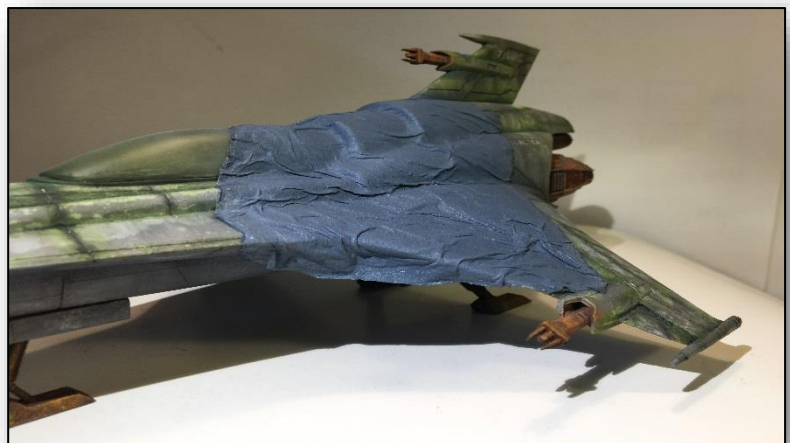
With the Viper pretty much finished, I moved on to the accessories and diorama. I bought two 1/32 scale resin fuel/oil barrels from a seller on eBay and the 1/32 scale small crew ladder from Shapeways.

I had decided earlier that I wanted to have a tarpaulin draped over the fuselage, as if it had been put there to cover the canopy at some point but had come loose and moved. This was a little daunting as I'd never made a tarp before!

I watched a couple of You Tube tutorials (several times) and then decided to have a crack at it. I did try putting cling film over the plane first, so it would protect the model from any potential damage – also then I could remove it once dry to paint on its own – refit later. Unfortunately, that was unsuccessful as the tissue kept sliding off the cling film! So, I threw caution to the wind and put in straight onto the model.

I used triple thickness facial tissue, cut to size, laid it into position and then applied a watered-down mix of PVA wood glue. I tried to make it conform to the contours as best as I could and have some folds & creases.

Once left for 24 hours to dry thoroughly, I then airbrushed it with Mr Hobby Blue/Grey acrylic. I know tarps are traditionally grey or green, but I didn't want it to blend with the fuselage colours...plus a blue/grey would hopefully look like a faded version of the colour used on BSG uniforms. I left this to dry with a view to doing final weathering close to the end. I also re-fitted the open engine cowlings at this point.



Onto the accessories. I wanted them very rusty, as if they'd been exposed to the elements for a good few years. Firstly, the barrels – an airbrushing with my old faithful Testors Rust, salt applied for chipping, then an airbrushed coat of Mr Hobby Steel. Again, waited 5 minutes & brushed off the salt. Then I worked into the exposed rust colour with some red/yellow/brown oil mixes, applied neat, to give a little variation. Then a little Vallejo Old Rust pigment dotted onto the oils while still wet.



The ladder was handled slightly differently. I decided not to go with the small crew ladder. Instead, I used a full-size ladder from my MKII display. I'd never been happy with the way it went together or the paint finish I managed to achieve....so after a few construction tweaks (mainly because it fell apart on me) I kinda did a reverse salt chipping on it. It was already aluminium silver, so I salt- chipped it and went over that with the Testors Rust. Again, once the salt was removed, I worked into the rust a little with oils and added a little pigment.





As a starting point for the base, I bought an A4 size “Abandoned Airfield” base from Coastal Kits. I know I could have made one from scratch, but these are great to build onto, or even just to use as a display if you’re not into making dioramas.

The Viper was positioned on the base. Now that it wasn’t going to be handled, I did a few more bits & pieces of detailing. I weathered the tarp using ground black pastels to add shadow, and a light brushing of ground white pastel for the highlights. I didn’t go nuts on the highlights as they can easily look overdone.



I drilled some tiny pilot holes into the corners of the tarp and, with a blob of superglue, added the tarp ropes, which were basically just sewing cotton painted with a little black oil wash. I had to use a little PVA, applied with the point of a scalpel, to make them adhere to the fuselage contours. I also tried to paint the rusty rings the securing ropes went through as best as I could.



I added a few cables to the front access panel – these were thin wires stolen from an old VGA cable, glued in place with superglue and then painted with Testors Rust and a little pigment. I also added a couple of signage details, created on my computer and colour-printed on paper.





The “out of service sign” came from a google image. Printed, glued onto some thin card, sewing cotton added to attach it (as if hooked over) to the edge of the access panel and then weathered with thin oils and Vallejo Olive pigment.

The “unserviceable – scrap” sticker was inspired by a BSG episode. Chief Tyrol, working on a MKII, decided he couldn’t save it and slapped a “SCRAP” sticker on it. I wanted my viper to have the same. Again, the image was lifted from google, amended slightly, printed out in colour and then PVA’d direct to the fuselage. Then a little weathering over the top with black pastel to blend and a final coat of Tamiya flat clear.



On the base itself, I used some XXL grass tufts in dark green (2 packs, various heights) bought from BNA, along with some Noch white flower tufts bought from an eBay supplier. I placed the grass/flowers, initially following the gaps between the paving, and then more profusely on the overgrown side of the base. I then filled in the gaps on the overgrown area with some flocking material and finished off with a light sprinkling of Bombed Forest Ground Scatter (also from BNA) to add a little variation.






The final “Danger Out of Service” static sign was another home-printed google image with a few amends. Mounted on double thick card, with pieces of sprue for legs. The sign back & legs were painted with Mr Metal Aluminium and then the whole sign was weathered using oils, pastels and Olive pigment, a little rust pigment in places and a final seal of Tamiya flat clear.

Finally, I glued the Viper to the base with PVA, arranged the trailing ropes, brushed a little green pigment onto the tarp and she was done!

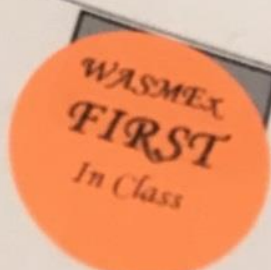


As a side note: I entered this build into the WASMex (West Australian Scale Model Expo) competition in April 2017 and won a gold medal in the "Spaceships" class.



 **W.A.S.M.E.X.**
WEST AUSTRALIAN SCALE MODEL EXPO

MODEL	Battlestar Galactica Colonial Viper Mk. VII	ENTRY ID	005.1/1
SCALE	Open	BRAND	Moebius
CATEGORY	Spaceships	CLASS	Science Fiction & Fantasy







DIY Foamcore Photography Lightbox by Brian Innes



Foamcore, foam board, or paper-faced foam board is a lightweight and easily cut material used for [mounting](#) of [photographic prints](#), as backing for [picture framing](#), for making [scale models](#), and in painting. It consists of a board of [polystyrene](#) foam clad with an outer facing of paper on either side, typically white clay-coated paper or brown [craft paper](#).

I must admit that the idea for a photography lightbox made from craft Foamcore isn't an original idea. However, I wanted to put my own spin on this by making it "collapsible" for storage.

Ideally, I wanted it to be illuminated from above, using fluorescent tubes (ideally daylight tubes should be used).

1. Materials.

If you are building your own, have a think about the size of models you will be photographing. I prefer large scale models, so I designed mine to fit these. If you only build smaller scale models, then shrink the sizes accordingly.

Here is the list of raw materials.

6 sheets of A1 sheets of white Foamcore,
A1 card for backdrop, black & white, or whatever colour you need for your backdrop. The idea is that the A1 Card is curved from top rear of the booth, to the front, giving a pleasing backdrop.

Two 2ft fluorescent battens with tubes (I'll change them for daylight tubes as the current tubes are only 4000K), plus assorted electric cable / plugs / switches. If in doubt, contact a qualified electrician!



2: Construction

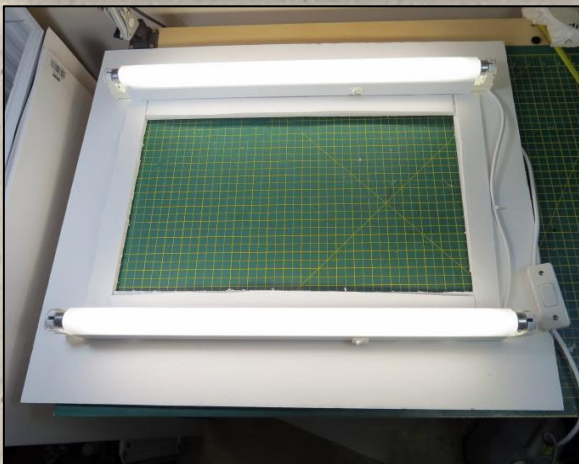
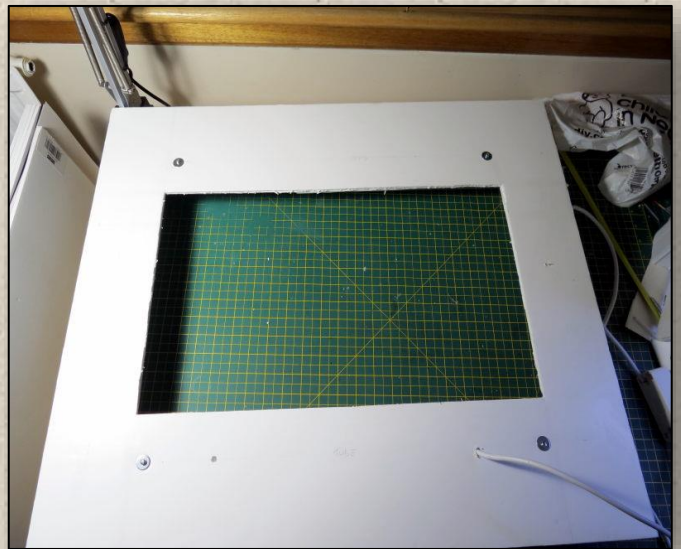
Now, as I mentioned earlier, I prefer larger scale models (e.g. 1:12 Airfix Blower Bentley, or the Revell 1:12 Ford Shelby GT500, so I wanted to build a booth to accommodate these with room to spare.

The dimensions I chose were a cube 70cm wide, 60cm deep and 60cm high.

First, I wired up the fluorescent battens, to a switch & plug. Again, if in doubt, contact a qualified electrician!

Then I mounted these to the top foam core panel using bolts, with washers either side of the foam core. Don't tighten them too tight, otherwise you'll crush the board! I originally was going to use a solid top piece, but then I thought that the option to take photographs from above would be useful.

So, I quickly cut a section of the top panel out.

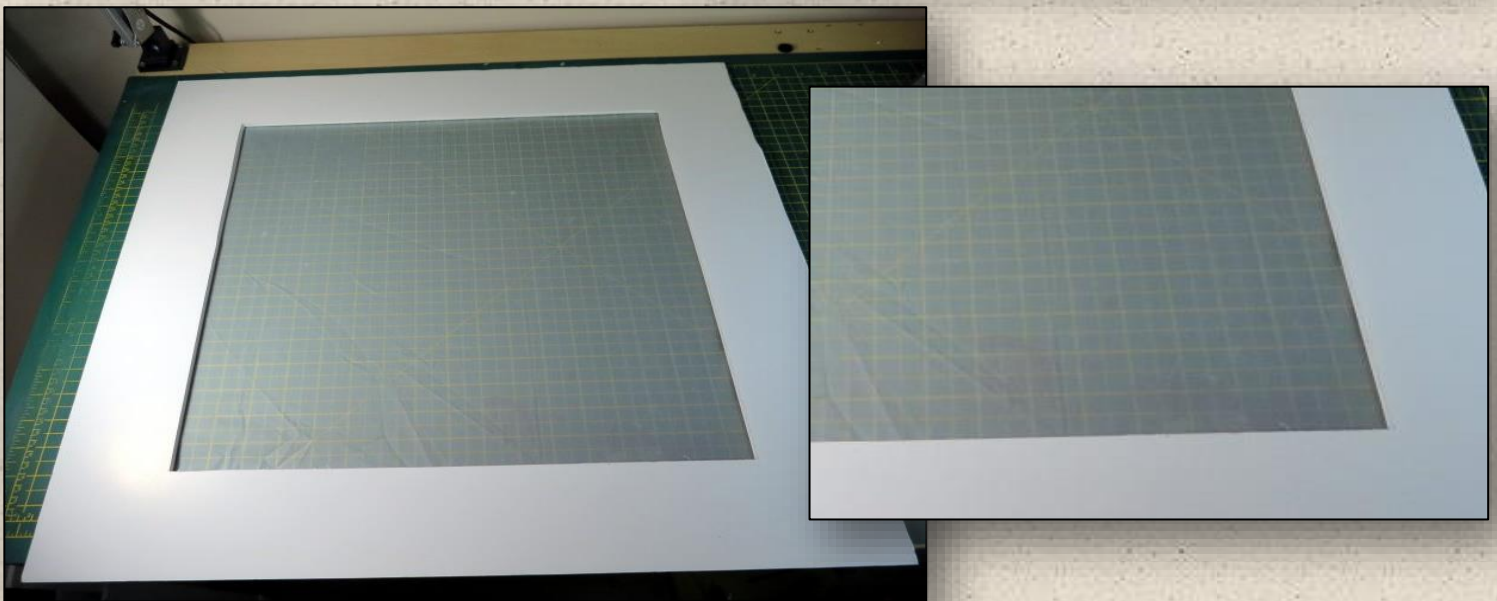
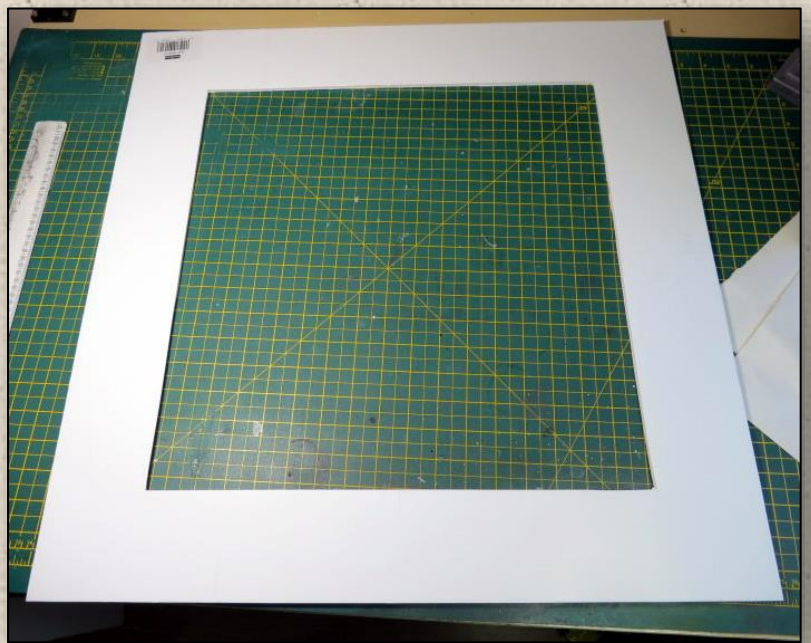


And then I added some reinforcement using strips of the Foamcore. Luckily the Foamcore glues easily using hot melt glue.

Next up, the side panels.

Cut these according to size. I added a window to let me shoot diffused light using desk lights.

And I added some shower curtain material to act as a diffuser, shown below



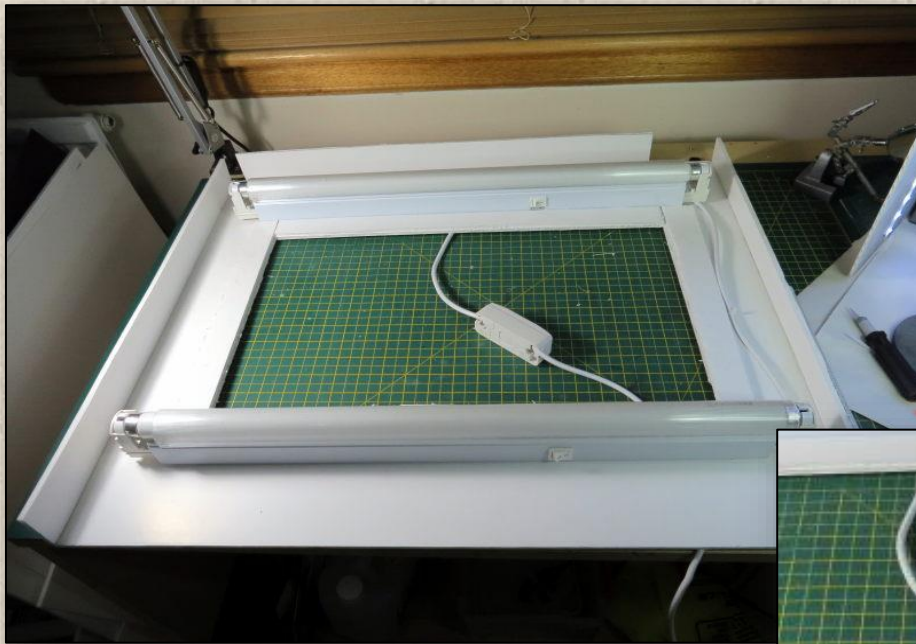
For the back panel, simply cut out a piece of foam ore board to the appropriate size for your box.

Now for the assembly stage. This is where you have several options. If you have room to keep the photo booth permanently assembled ready for use, then simply glue all the pieces together using plenty of hot melt glue.

If on the other hand you need to be able to pack the booth away for storage, then this is where you need to put your thinking cap on.

What I did was to glue little vertical uprights of foam core, which would allow me to slide the panels into place. Perhaps self-adhesive magnetic strips would also work?





Similar uprights were added to the top panel, to keep the sides in place. Ideally you should make channels for the side panels/rear panel to slide into. This will help keep everything together.



4. Assembly.

Now all the pieces have been built, you can assemble the photo booth, and hope it all doesn't collapse into a heap!

And here is the assembled photo booth and packed away for storage.



5. Examples of the booth in use.

Here are some sample shots of the benefits of using a photobooth when photographing scale models.

Here is the Moebius Creepy Insect. On the left, photographed without any lighting, but with a white backdrop card. Quite a bland photograph of the model, with harsh shadows. On the right the same model photographed with the booth illumination on, and a side light through the side panel, and black backdrop. Much better!



And the real reason I built a photo booth of this size, was to fit in the Moebius large scale Lost in Space Robot B9!

I hope this was a helpful tutorial and gave some ideas on building a photo booth for photographing scale models!





Quick Guides

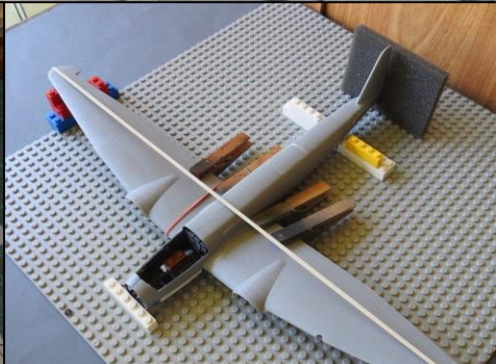
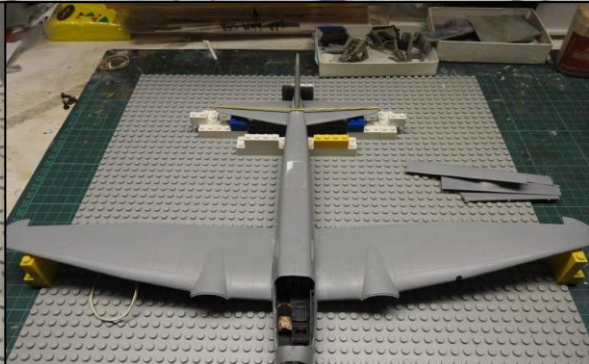
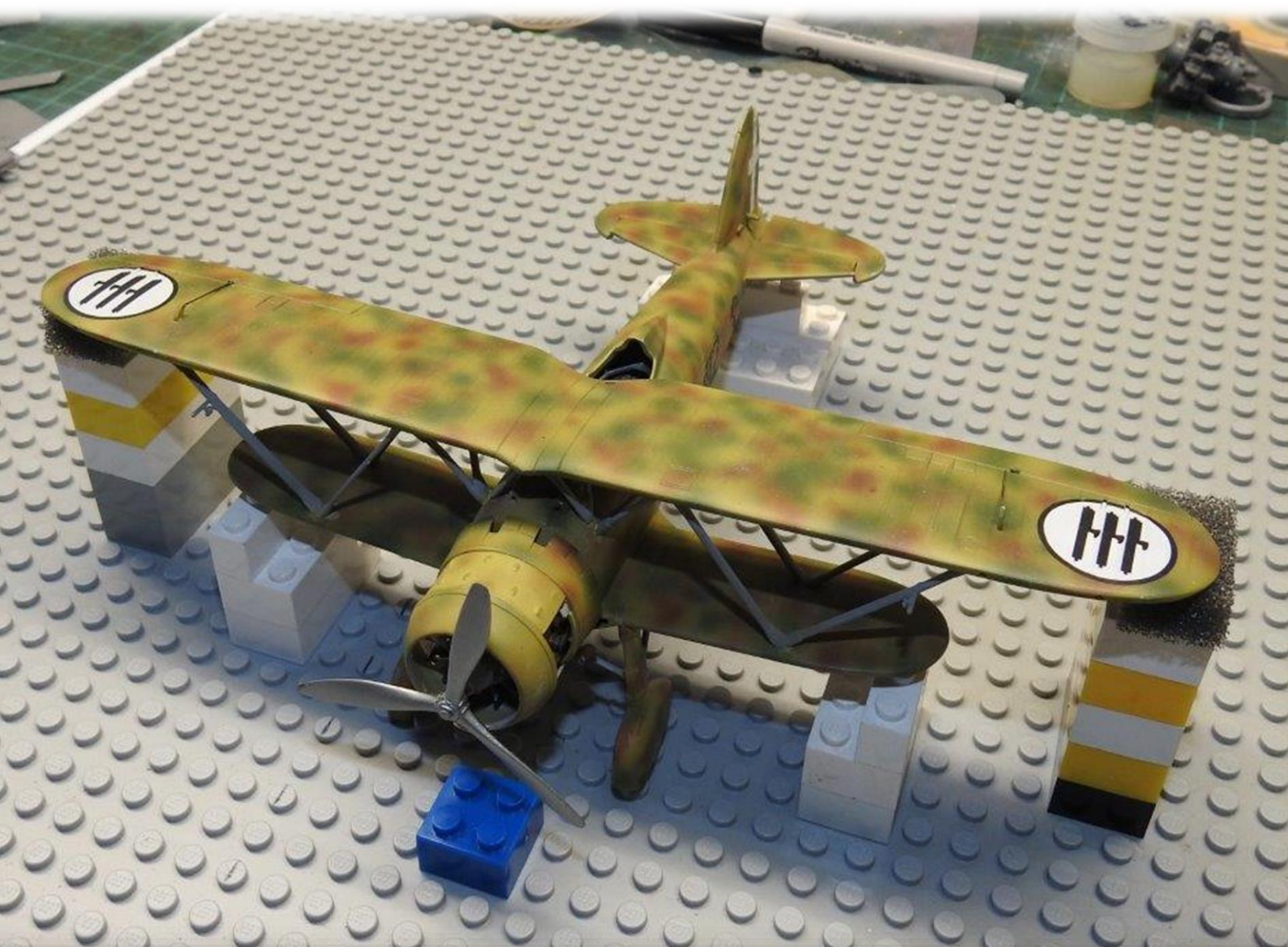
An Elaborate Lego Jig by David Roach

I have been modelling, particularly WWII Aircraft and 1.35th Armoured Fighting Vehicles (AFV), for about 50 years.

Over the years I have developed some tools and other things including my "elaborate" jig.

The jig consists of a Lego 38cm x 38cm flat base and any type of Lego pieces to help. The jig pieces can be supplemented with pieces of foam, cardboard or anything else to aid in securing a model to the base, allowing drying and setting of wings, undercarriage and so on.

Hope this helps some modellers out there.





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Painting and weathering aircraft interiors by Zdenko Bugan

In my recent step by step series, I was usually focusing only on one specific effect or technique like recreation of wood or translucent linen. But many of you quite often asked for more general lectures and this is the first one. On the example of AEG G.IV I would like to show you how to paint and weather complete interior of this quite a big airplane. AEG was quite a modern construction at the time it flew, so no linen or wood will be shown here, it will be more about metal. Without any more blabbering, let's start!

Step By Step

Painting and weathering aircraft interior



Most of the interior parts in the interior of this bird were made of metal. The floor was covered by dark rubber-like material. Both surfaces can be – chipped! By using the hairspray technique. I would like to show how to create chipping of colour on a metal structure and also dents and scratches in black rubber.



Now, the application of “hair spray” product follows.

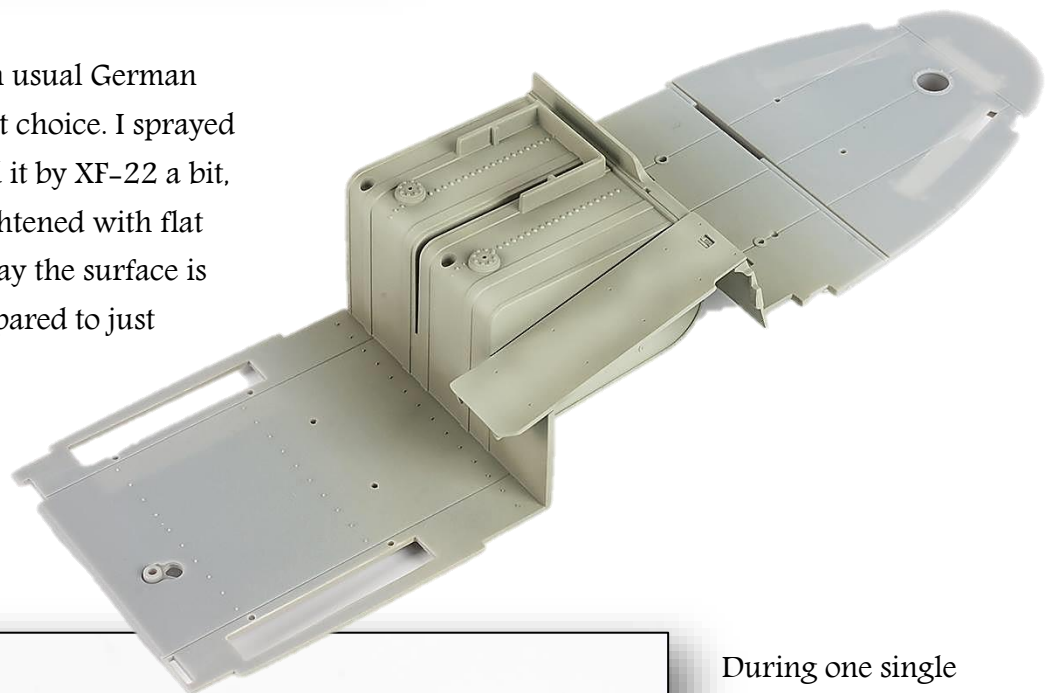
You can use normal hair spray for it (just don’t use those SUPER STRONG HOLD ones, or there will be no chipping at all) or you can use a modelling product created for this purpose. I used one shown on the picture and sprayed it in one solid layer over the base.





Right after the hairspray layer is dry, I started to airbrush main colour of parts. The Hairspray technique does not work well with *all* colours, for example, lacquer-based ones dry into quite a strong surface that we can't properly activate by water afterwards. What works for me are acrylic Tamiya colours thinned with water (actually these are presented as acrylic-lacquers but are not the same as real lacquers like GSI, Tamiya paints can be diluted also by water).

AEG interior was painted mostly in usual German grey-green, so XF-76 was a perfect choice. I sprayed first layer of base colour, darkened it by XF-22 a bit, sprayed shadows and with mix lightened with flat white also some highlights. This way the surface is much more interesting when compared to just spraying it with one solid colour.



During one single session (you need to do it at once together with final chipping, because hairspray product has only some 12-24 hours timeframe to be activated, after that chipping gets much harder) I also sprayed rubber sections the same way. The only difference were colours used. As a base I chose lighter grey mixed with flat varnish...

... then I over sprayed it with hairspray product...



... and applied the top layer of darker mix of Tamiya XF-1 flat black and NATO Black diluted with water.

And now the funny part starts.

I took a bowl of warm water (I don't know why, but warm one works a bit better than cold one), a stiff brush, soaked it into water and started moving it over surface. You need to give it some time, so water can penetrate the hairspray layer through the upper colour layer. Then it is activated and lifts the surface of layer above and small and realistic chips are created. This way I chipped all the places that I thought would be hit or scratched quite often. Don't do these chips in general way – everywhere. Pick only the places where they are logical – edges of openings, floor sections, most used handles etc.

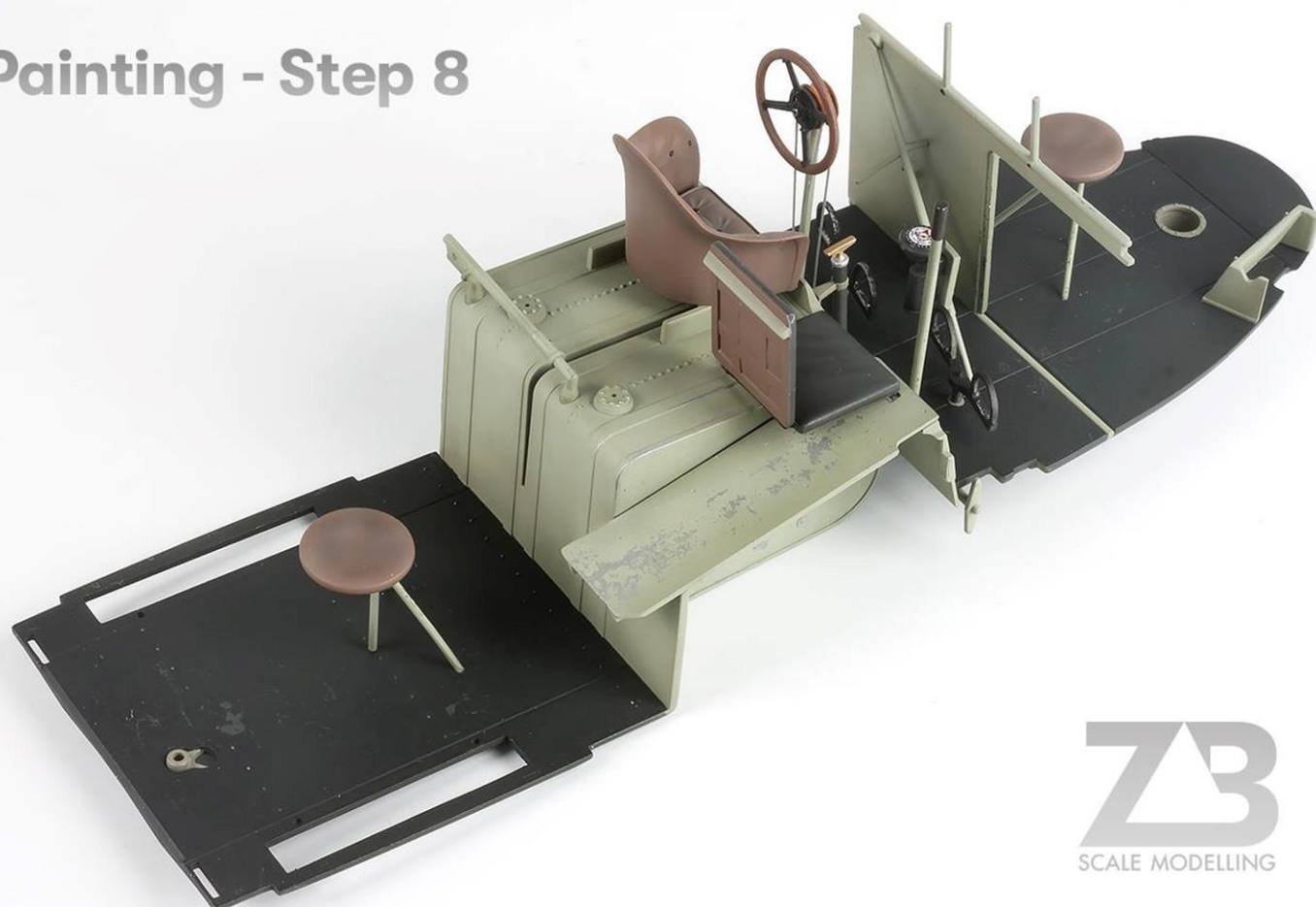


The final step was focused on the painting of small details like seats, applying decals and adding some additional rigging if needed. After all was complete and dry I moved to weathering.



ZB
SCALE MODELLING

Painting - Step 8

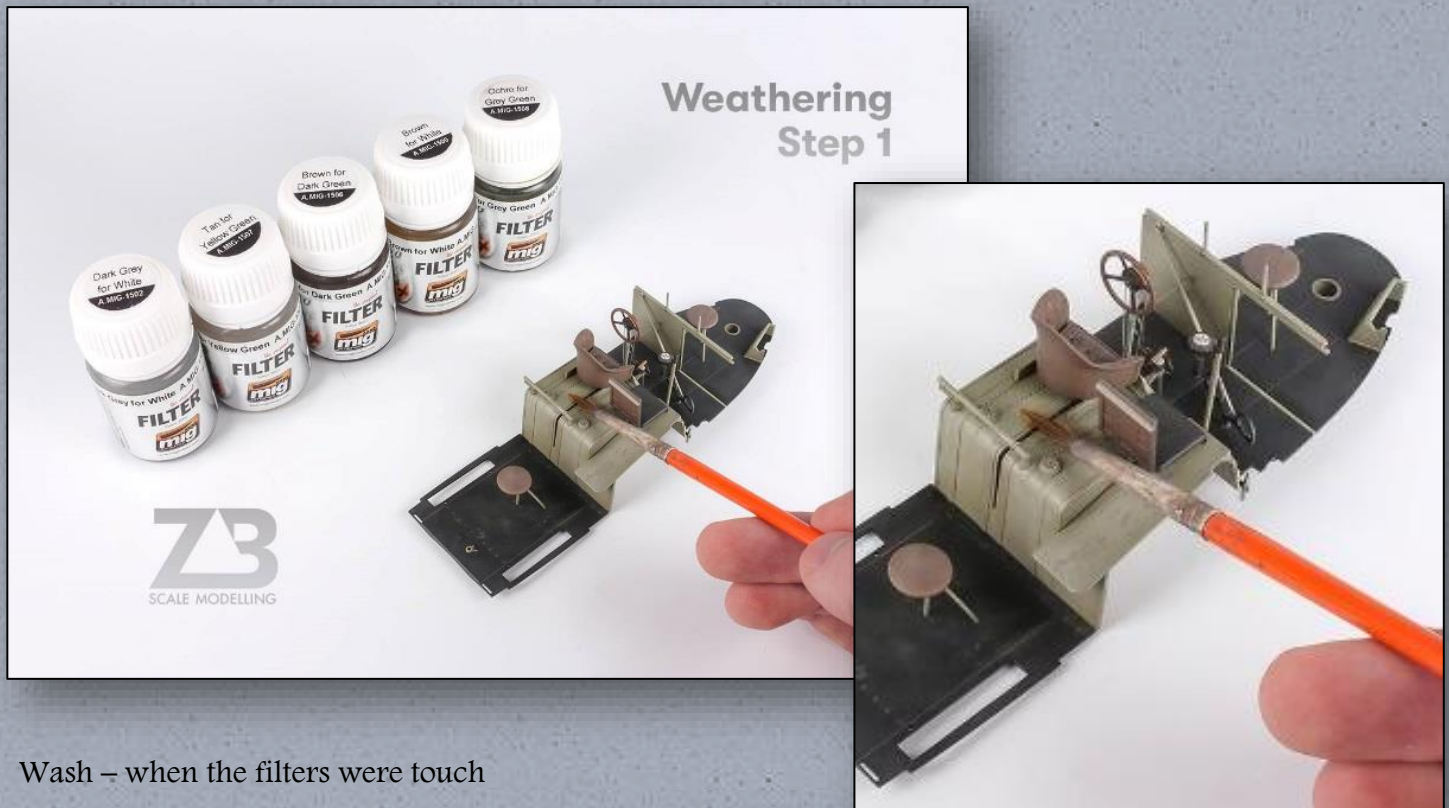


ZB
SCALE MODELLING

Filters –

Filters are usually the first step I do in the weathering process. A lot of modellers use filters only to tone surfaces, to correct its colour. I somehow abuse this technique in an extended way. I use quite a lot of filters to also represent initial subtle dusting and dirtiness of interior.

But let's talk about what filters really are. These are just very thin mixes of oil or enamel colour (95% thinner to 5% colour usually) applied over all surface or locally only to some of sections. Application is done by a large round brush – I use #4 size. You just soak brush in the filter, remove excess of it by pushing it over the edge of flask and apply it to whole surface where you want to use it. The critical point here is that you don't flood the surface with filter, just moisten it. Usually when you apply one filter, the result is barely seen by the eye. When the first filter is dry – I usually let it dry for 3 hours, you can apply another one of different colour. This way I applied 5 filters to AEG interior – grey, dust, brown and ochre ones and let everything dry for 2 days



Wash – when the filters were touch dry, I applied the evergreen of all weathering techniques – washes. These are not as diluted as filters and all of you probably already know how to apply them. If you don't then it's quite easy – just soak brush in wash and apply it to all corners and recesses. It will flow into these sections by itself. If there are some places where it is exaggerated, these can be then cleaned with brush and clean thinner. For light green-grey parts I used quite nice dark brown-grey wash from AMMO of Mig Jimenez.



When we are applying washes to black or dark sections, it is advisable to use something called a negative wash – wash with lighter colour. For black floor recesses I used a light Stone-Grey wash from AMMO. As you probably noticed, I use a lot of AMMO products here. Yes, there are also alternatives out there. And let's be honest all these products usually work the same no matter what the brand is shown on the bottle. At the moment I use AMMO, but as I said – brand doesn't matter. It's all in hands!



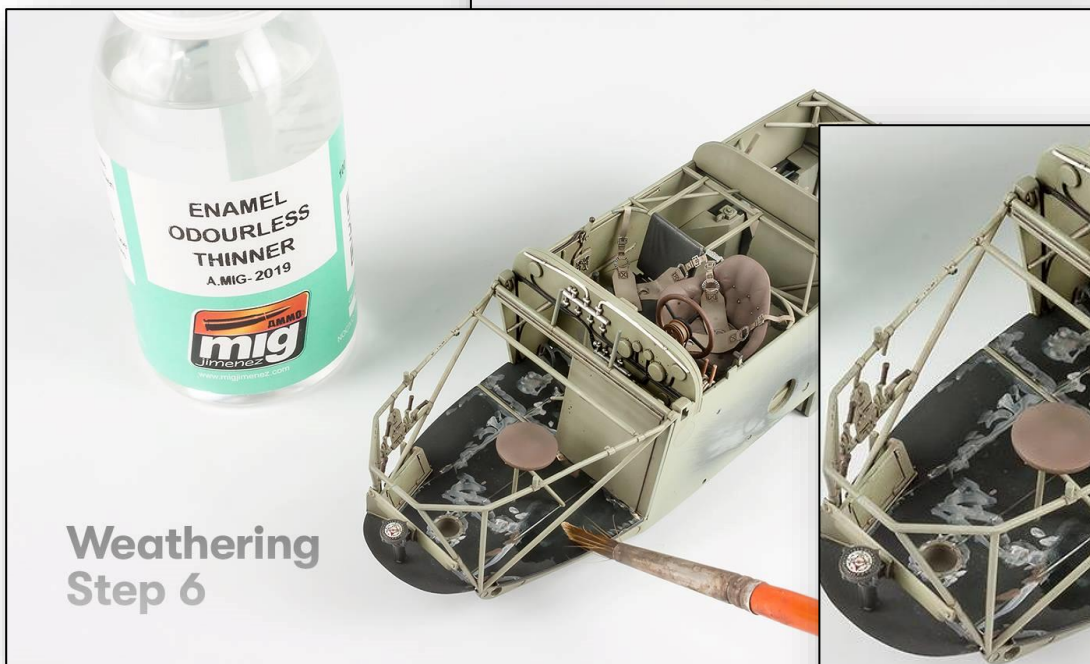
Interiors of WW1 airplanes were going to be quite dirty and dusty, these airplanes usually flew from dusty airfields and were exposed to all weathers and grimes of the surrounding elements. I wanted to enhance the overall dirtiness of the look and applied a darker Engine Grime and Interior Wash products to a few sections. I let them dry for some 5 minutes and then smudged them around with a brush dipped in clean thinners. Diffused smears and smudges of grime were created this way.



The floor of the AEG was usually dusty and dirty from the boots of crew. This can also be replicated by applying a dust/earth enamel or oil colour to some specific sections and stumping them using a brush soaked in clean enamel thinner into their surroundings.



Weathering - Step 5



Weathering Step 6



There is one product I like to use really a lot – Fuel stains. It dries to nice glossy finish and replicates spilled oil and fuel. We can apply it around filler cups or fuel tank sections. It is a bit too thick right from the bottle, so I thinned it with enamel thinners and applied it by brush in the form of small dots and splashes.



Weathering - Step 7

The final step was done to add a bit more dusting to the floor sections. For this, I used pigments of earth and dust colours. The one I like the most is called Airfield Dust. Its hue is perfect for general application to the floors of interiors or wheels of airplanes. The application is easy. Just take dry soft brush, get a bit of pigment and by tapping apply it to surface. If there is some excessive pigment left, just blow it away.

Weathering - Step 8



ZB
SCALE MODELLING



And that's it! In few simple steps; with some off the shelf products, we can achieve quite realistic interiors. All these techniques are quite general and can be used also for WW2, or modern models. I hope you will find something interesting in this step by step and maybe it will inspire you to create some other advanced and interesting techniques that we all can use in future. And now the only thing that I can show you are the final photos of finished AEG interior. Enjoy!



Quick Guides

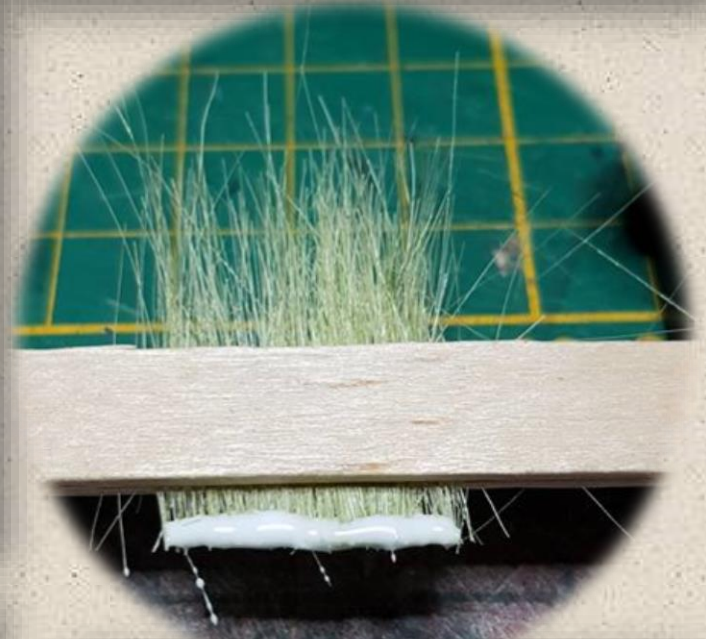
Making long tufts of grass the easy way by Carsten Sacher

Take some long fibres of railway grass (or brush bristles) and clamp them between two ice cream sticks.

Cut the end of the bristles with a scissors.

Dip the cut end of the bristles in some PVA glue and let it dry.

Now you can cut off the desired length and glue it to your diorama without having to deal with loose fibres.



Paris Uprising Diorama Part 2 by: Brian MacGabhann

Bags, boxes, bits n bobs.

In part one of this two-part article we looked at the construction of the fixed parts of the diorama; road, pavement, walls etc. It's now time to look at how the moveable parts were done. For simplicity I've divided each into a separate section as follows; sandbags; wooden boxes and door; signs and newspapers and finally flags. So off we go!



1. Sandbags.

There is no end of tutorials on constructing sandbags, so I can't claim this will be anything startlingly new. However, because of a slip up on my part, I ended up using three different materials to make the sandbags and so I hope some useful learning may come from my mistake. The three materials I used were sculptor's modelling clay, Fimo and Milliput. Each had their own characteristics, advantages and disadvantages, so hopefully there will be something in this for everyone.



I started the sandbags using air-drying sculptor's modelling clay. This can be bought in large bags, from any art supply shop, and is by far the cheapest of the three options. It is easy to work, and the material takes impressions readily, so it's easy to add texture. It dries in about 24 hours.

The next material I used was Fimo, (I'll explain why I had to use different materials in a second). This is somewhat drier than the sculptor's clay, and doesn't take texture quite as easily, though it holds it well once dry. It's less messy to work with than the sculptor's clay and it too dries in about 24 hours.

Before moving on to the final material, why the need to use more than one? Because of the very annoying property that both materials had; SHRINKAGE!



Usually when making sandbags shrinkage is not noticeable, (that's my excuse for slipping up this time), as the sandbags are either arranged individually or in non-bounded piles. But as you can see in this case the sandbag wall was bounded at each end by large boxes. This meant that as the clay dried and shrank, it pulled away from the boxes at each end, leaving a noticeable gap. If you simply have a semi-circle of sandbags, (for example around a gun pit), and they shrink then you end up with a slightly smaller semi-circle of sandbags; no big deal, but because of the construction used here the shrinkage was obvious.

That's why I finished off using Milliput. It is the most expensive of the three options; the wall in question would have taken up the guts of a full box if made just from Milliput, but it doesn't shrink at all, and it is as easy to work as the other two materials.



I can summarise the strengths and characteristics of each material as follows:

Material	Advantage	Disadvantage	Features
Air-drying sculptors clay.	Cheapest option	Greatest degree of shrinkage	A bit messy. Takes texture easily.
Fimo	Lightweight, easy to work. More expensive than sculptor's clay but cheaper than Milliput	Shrinkage; though slightly less than sculptor's clay.	Dry to touch so works cleanly.
Milliput	No shrinkage. About a billion other uses!	Most expensive option.	Easy to work. Takes and holds texture. Can be sanded/drilled when dry.

In retrospect of course, there was a blindingly obvious solution. In constructing the wall, I glued the two sets of wooden boxes in place first, then built up the sandbag wall between them. Looking back all, I had to do was leave one set of boxes loose, (perhaps temporarily secured with a lump of blue-tac), wait for the sandbags to finish shrinking, then slide it in to the gap they left! Oh well, hindsight is marvellous.

Regardless of material used the construction method was the same. I rolled out a thin 'tube' of clay, working it until it was about the thickness of a standard pencil. I then lined it up against the markings on my cutting board to ensure each sandbag was roughly the same size, then chopped the tube into individual cylinders.



Each cylinder was then pressed flat into a sand bag shape. I used a bit of gauze around my finger to do the pressing, so a texture similar to the real thing was impressed into each. As mentioned above, the sculptors clay was the softest of the three materials and so very little pressure was needed. Slightly more was needed for the other two materials, but all took the impressed texture well. Once flat, I ran a blade along the long edge of each sandbag to add a seam line.

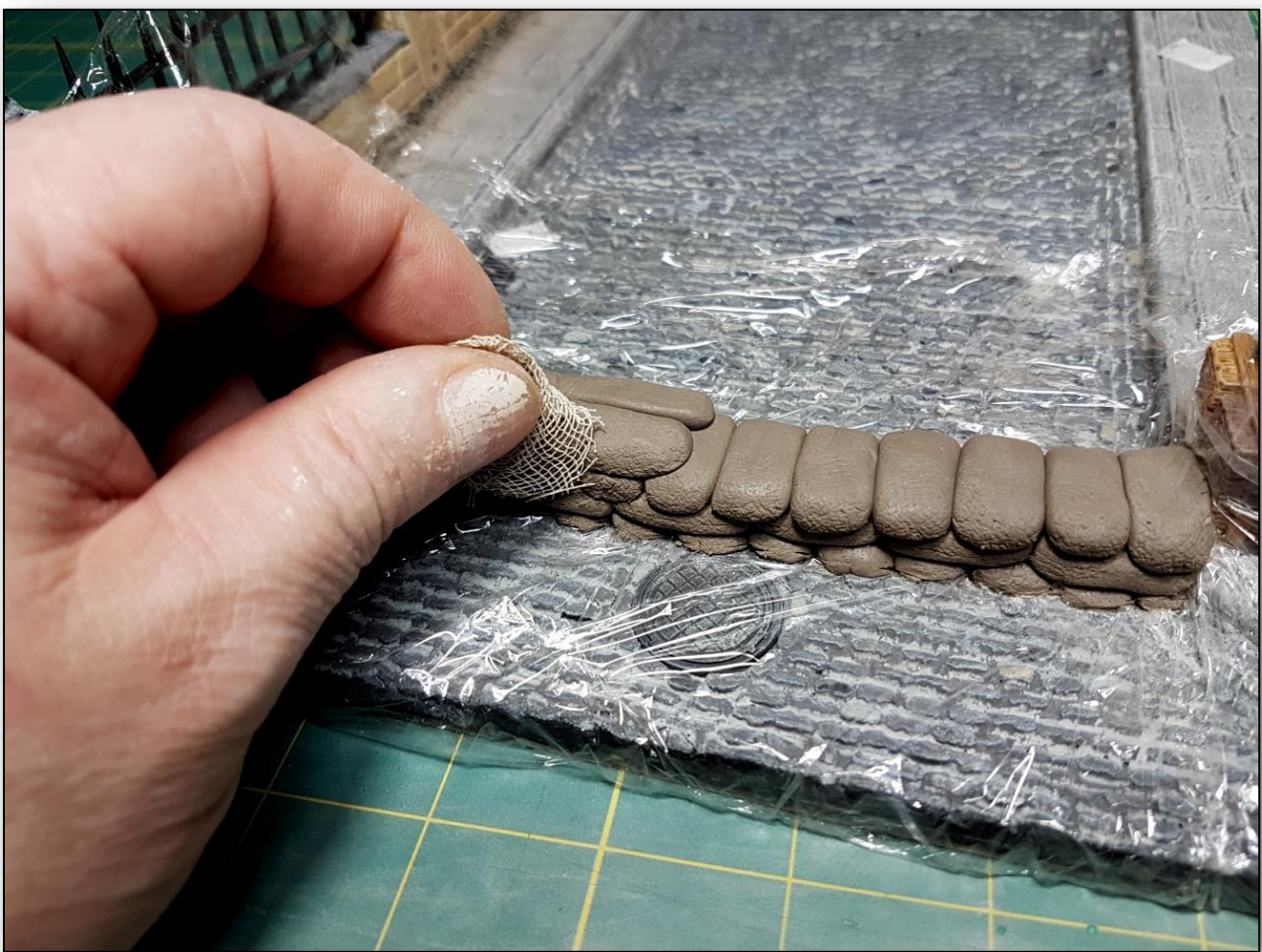


Don't worry about getting each sandbag exactly the same size. In reality and I built enough sandbag positions in my day, troops add slightly different amounts of sand to each bag, and sometimes only partially fill a sandbag in order to fit a particular gap.

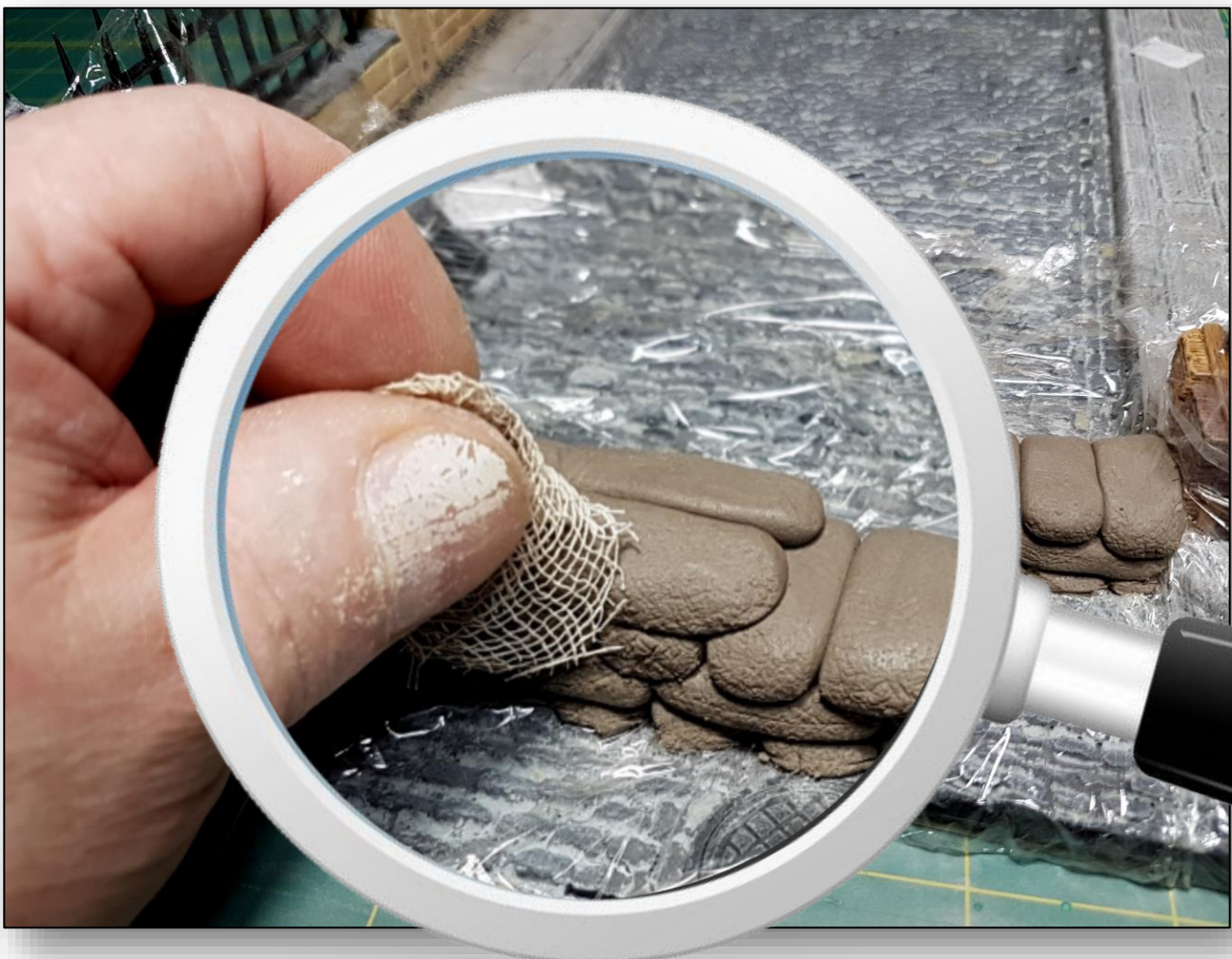


The wall was constructed using the time-honoured method used by all armies, (I'm getting flashbacks!); double rows for each layer, with the sandbags placed facing in alternate rows as shown in the diagram.

Again, don't be afraid to cut shorter 'tubes' to make smaller sandbags to fit particular gaps; this is how it's done in real life.



Building up the wall, using gauze to beef up the texture. Note the alternating pattern of rows.

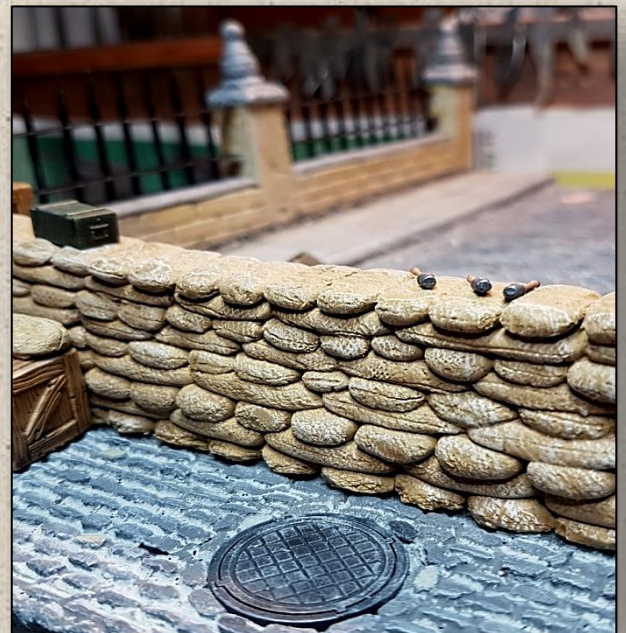




I finished off with a few loose sandbags left lying about the place. These were all done with Milliput, because that was what I was using by the time I got around to them and also because once you leave it to dry for half an hour or so it assumes just the correct consistency for this kind of work; stiff enough that it will hold its shape if you pick it up and move it, but soft enough that you can still tweak the shape if you find you need to. The sandbags themselves were undercoated and painted in the normal way. I used thinned Vallejo model paint colours through an airbrush, then dry brushed the entire wall to emphasise the sandbaggy texture (technical term that).

Before finishing up with sandbags can I quickly indulge a personal gripe? When making sandbags please do NOT leave a neck at the top of the bag. I've seen a heap of tutorials where the tutor takes great care to show how to pinch the top of the bag to produce the neck, but in reality, this would never be seen, except in a sandbag that is left sitting upright, to be picked up and used later. This is because the neck is the weak point of any sandbag. Troops filling sandbags always leave about 20% free at the top of the bag, then fold the neck back and tuck it under the sandbag when adding it to the wall. If you ever see a sandbag position with the necks of some sandbags visible it is a sure sign that it was built by someone who is not properly trained.

Similarly, with seam lines; please never 'pinch' the edge of the sandbag to produce an 'outy' seam line. Empty sandbags come with the seamline on the outside, but the first thing even the greenest recruit is trained to do is turn them inside out, so the seam is on the inside. Again, this is because the seamline is another point of weakness, so you tuck it away on the inside.



2. Boxes, large and small, (and a door).

There were two main types of boxes included in the diorama; the set of large crates that bounded the sandbag wall at either end, and the smaller loose boxes that were left lying about. The former were plaster sets bought from eBay, the latter I built myself from thin sheets of balsa wood

I don't know the name of the manufacturer of the large crates to be honest, there was nothing recognisable on the packaging they came in. I just entered '1/35 wooden boxes' into the eBay search facility and up they popped. They are pretty good quality and well detailed. The set I got contained both individual boxes and fixed groups of four or five crates, so you have a variety of options when constructing the diorama.

All you really need to do with them is paint them, for which I used Vallejo model colour paints applied with a brush. Each crate was given a dark wash of Burnt Umber or German Black Brown, (depending on the base colour), and drybrushed with a pale sand colour. Use different colours for different boxes to add a bit of variety.



The balsa wood for the smaller boxes was salvaged from the packaging that fancy cheeses sometimes come in. They were very simply made; I just cut a thin strip of each, then measured and marked two long and two short sides. Once you get the size of the two different sides exactly equal then the box will work out fine. Once marked, all I did was score each line with the back of a craft knife and fold the box into shape, gluing the corner closed with superglue. I then sat the box back on a strip of balsa to mark out the base, then cut and fitted this to the box; simple!





I find it best to use thinned oil paints to paint natural wood, as the wood absorbs the thinned paint and produces quite a realistic finish.

The door was made from one of my favourite materials; coffee stirrers. These are cheap and versatile and can be used for a variety of projects. There are three ways you can get them; drink loads and loads of coffee in your local Starbucks, drink less coffee but use 20 sticks each time to stir it, or the most sensible; buy a batch of 100 for next to nothing on eBay.

There was a bit of guesstimation in constructing the door. There are all sorts of apps you can get if you want to get the scale size exactly right, but all I did was stand a coffee stick beside a 1/35 figure and mark a line a bit above his head. Close enough, and from experience I know that five coffee sticks laid edge to edge are roughly the width of a typical door. To cut them to length I simply snipped each with a sprue cutter.

I did the same to make the frame. I simply judged the angle of each corner by eye. I was going for a battered old rustic door, so wasn't worried about precision or neatness. The edges of the five sticks were glued using white PVA glue, as were the bracers. For the door knob I drilled a small hole, inserted a short length of stretched sprue, then held a lighter very briefly against the protruding end to curl it into shape.



3. Signs and Papers.

As this was meant to depict an uprising I wanted some debris knocking about, including bits of newspaper. Making the papers couldn't be easier; I did a Google image search for 'ww2 newspapers'. I didn't bother adding 'French' because at this scale the print is unreadable. I selected a few that looked the part and copied them into a word document. I cut out a few trial newspapers first until I got the size that looked right.

The only points to note is that they must be printed at the highest quality your printer will support, otherwise they just blur, and they must be given at least 24 hours to dry thoroughly. This is because of the next step; in order to get that natural, wind-blown look each newspaper is soaked in some thinned PVA glue then draped across the relevant part of the diorama. When dry, this produced quite a natural effect. The first few times I tried it though the paper smudged as I hadn't allowed it enough time to dry.



I got the Free French poster from the internet. The billboard it was attached to was made from more balsa packaging from the cheese box, with the upright made from a coffee stick. Getting the size correct was a bit of trial and error as I wanted it large enough so that it was obvious what the poster was, without it being so large that it dominated the scene.

The oil barrels are from the Tamiya set.

4. Flags

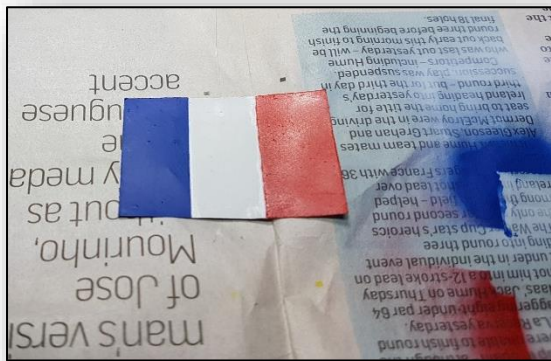
There are two flags depicted in the diorama; the large French tricolour draped over the turret of the tank, and the smaller flag being waved by the old guy.

I have to admit that it took me a good while to come up with the right material to use. I tried tissue paper first but couldn't stop the colours of the tricolour from bleeding into each other. I tried printing on ordinary paper but couldn't get the flag to sit naturally on the turret top, even if I soaked it in thinned PVA.

I wanted a material that would allow for sharp dividing lines between the colours and could be moulded and folded into a natural shape and would hold that shape. Finally, I settled for another of my favourite materials; foil lead caps from wine bottles.



First, I cut a rectangle of the appropriate size and shape. All flags conform to the so-called 'golden ratio' rectangular shape, which seems to be particularly pleasing to the human eye. This is why so many items share that ratio; windows, TV screens, credit cards etc. So, when cutting the shape, I just relied on the naked eye; if it 'felt' right then it probably was.



Next, I went over the side I was going to paint with some sandpaper, to give the paint a good surface to adhere to. I undercoated it with Vallejo white primer, then marked and masked each area in turn to apply the different colours.

Once it was thoroughly dried and cured, (i.e. after about 48 hours), I folded it over the turret top. I used a cotton bud to press the folds in; I didn't want to risk scraping the paint and placed a toothpick under the flag in places to create upwards-facing folds. I added highlights and shading in the same way I would if painting a uniform.

The small flag being waved by the old guy was done the same way, with a small strip left over at the blue end of the flag so I could attach it to the stick.

So that's it. I hope some of you may find this helpful, and if nothing else I've learned to allow for shrinkage if making sandbags out of modelling clay!

Happy modelling.





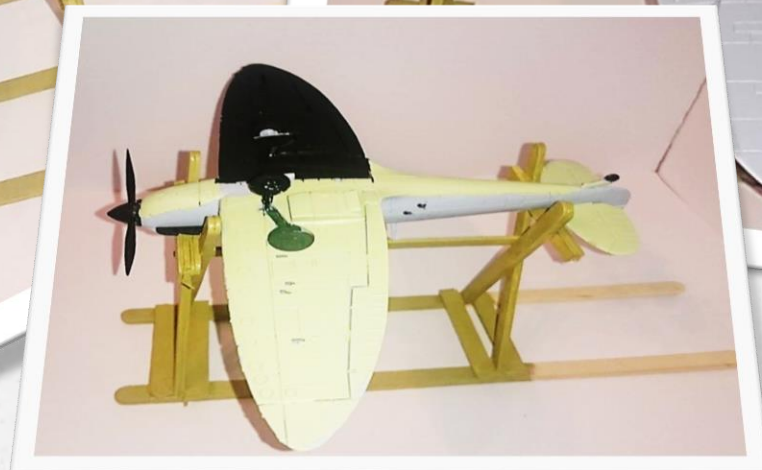
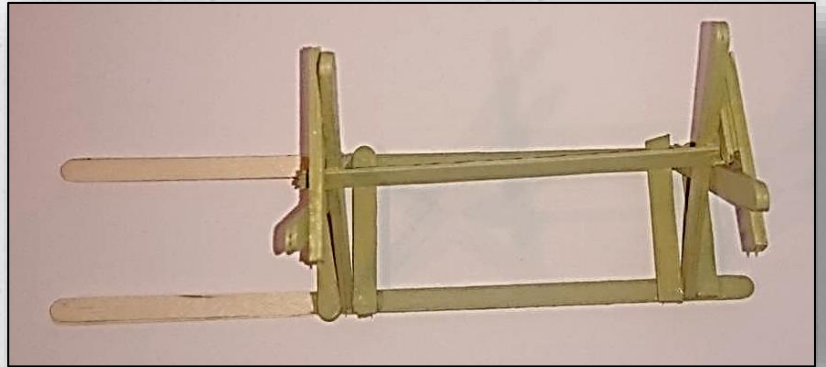
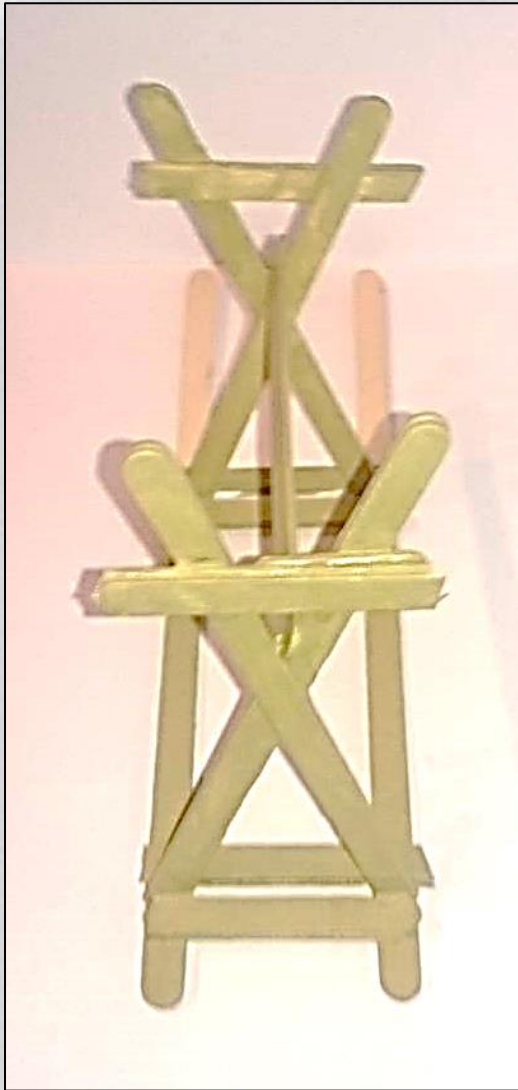


Quick Guides

Cheap and Handy Jig by AJ Kiely

I came up with this because I am working on a very tight budget and needed something to hold my build when I was painting it.

I got some coffee stirrers and made this jog, it is very simple but worked!




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Paul Lloyd presents.

Hasegawa ref. 50031 (MU-01) 1/16 Sopwith Camel F.1 injection moulded construction kit.

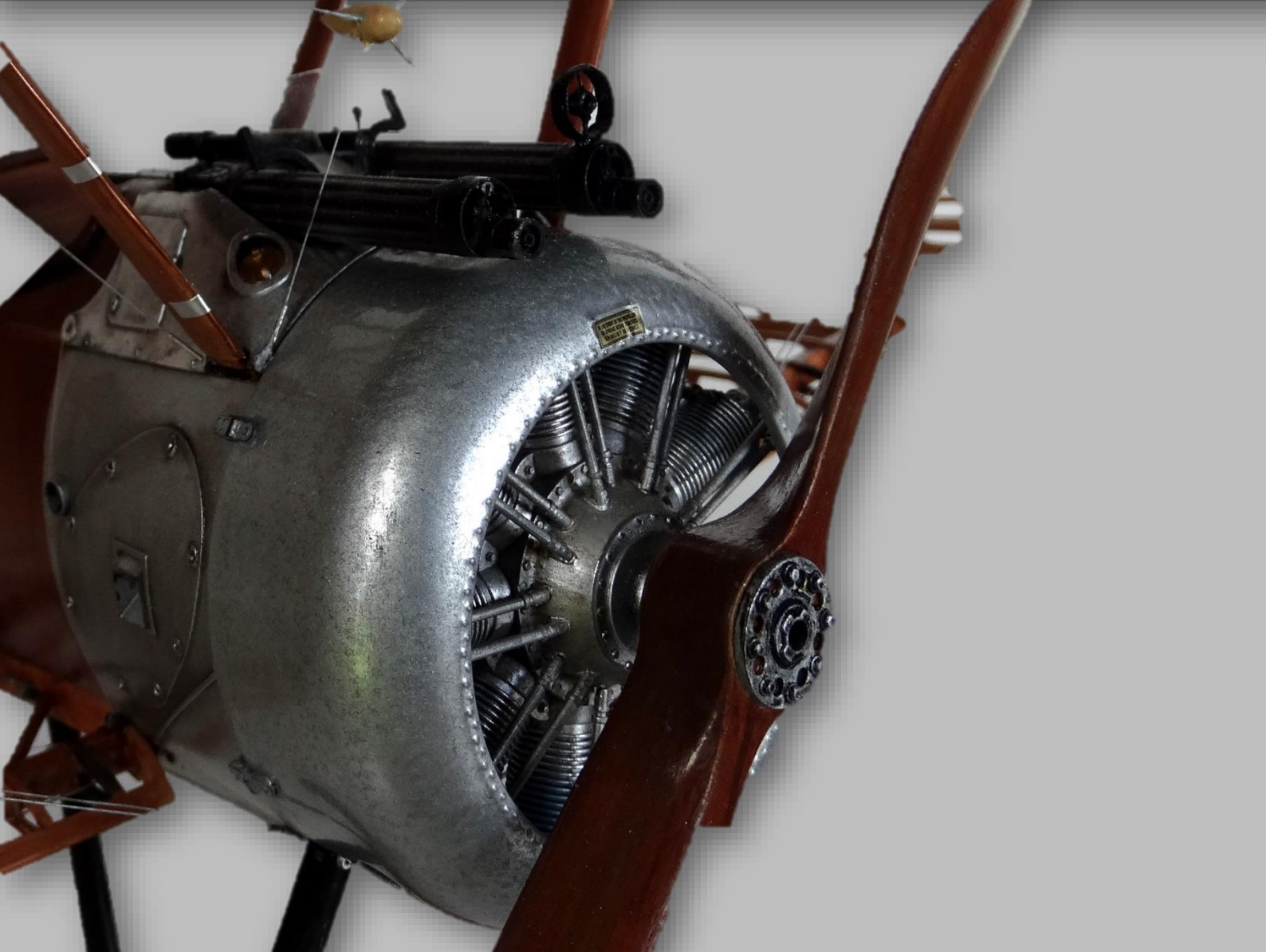
Back in the 1970's Hasegawa started to produce 1/8 scale 'Museum' model kits in wood and metal that were intended to be built as unskinned display examples that would show the aircrafts complex internal structure. As I recall Scale Models magazine did a feature on the SE5a kit but given the sheer size, complexity and cost of these kits they soon found themselves being more popular with flying model builders rather than the usual kit builders. Presumably to try and redress the balance Hasegawa started a line of 1/16 scale plastic kits loosely based on the 1/8 scale versions starting with the Sopwith Camel F.1. Sadly, they proved even less popular than the larger version and the much hoped for Fokker Dr.1 and SE5a never materialised.

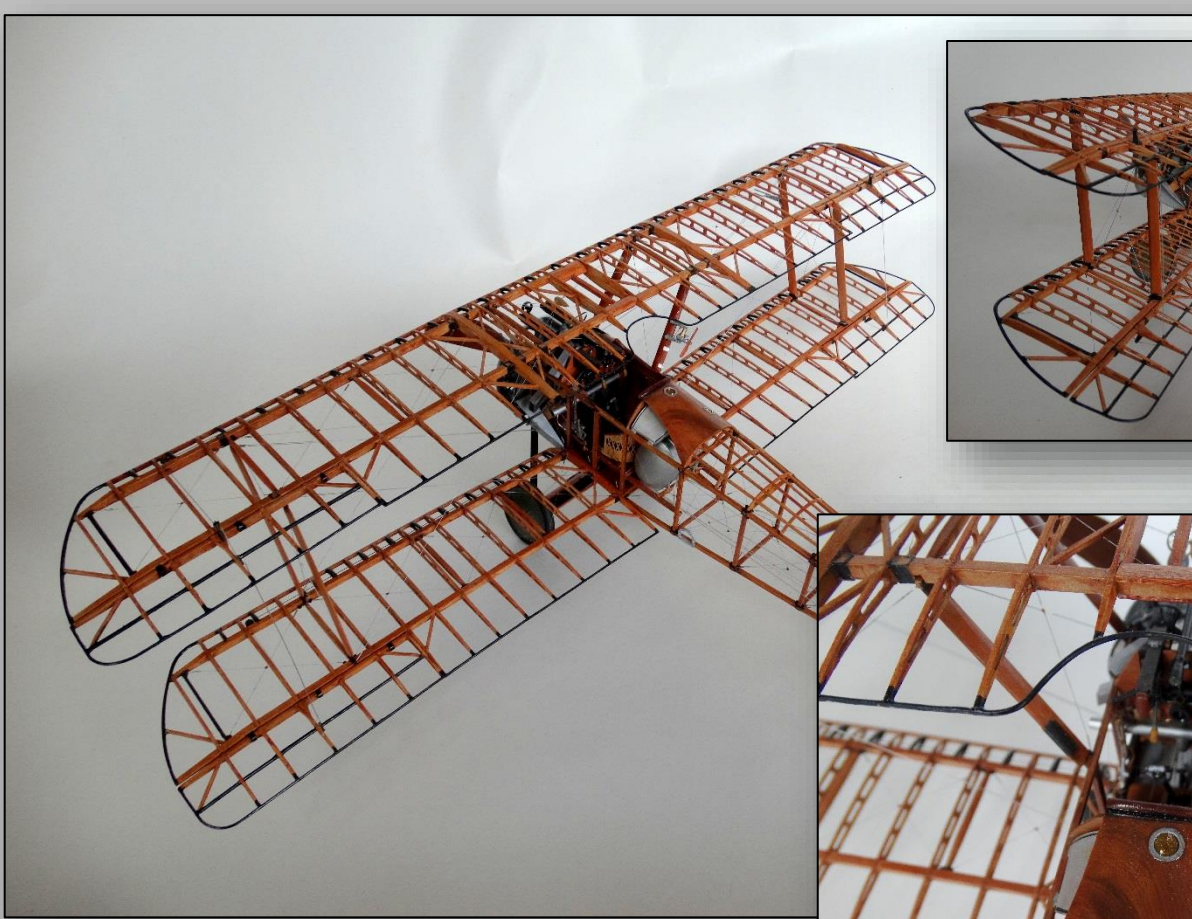


Fast forward to 2013 and we find that the 'bigger' scale kits are becoming increasingly popular, so Hasegawa, ever with an eye on a potential market, re-released the 1/16 scale Sopwith Camel to coincide with the anniversary of WW1. There are claims that this 're-tooled' version is inaccurate but as far as I can tell this new 2013 release looks no different to the original, except for some full-size rigging diagrams (which I didn't use) and some metal effect finished parts that look nice, but which have been rather surpassed by modern paint effects.

Pricewise, I have seen this kit listed at anything from £80 all the way up to £295, so shopping around is well worth the effort.

In conclusion, if you want an involved project to get you through a long stretch of dark winter evenings or need a challenge that is a change from the usual plastic model kit then you could do worse than give this a go. It is a big model but so much easier to contend with when compared to the 1/8 scale version and even if you chose to avoid correcting its detail problems, it makes up into a fine display model that will certainly be eye catching.





Here are my tips if you decide to have a go at this model.

Filling in and rubbing down ejector pin marks.

Every single part has them and in abundance. It's a tedious job but one I think is well worth doing as they will inevitably spoil the overall effect for the more knowledgeable observer.

Painting: Trying to create a consistent 'wood' effect finish on a multitude of surfaces all at different angles is one hell of a lot of work.

Replacing parts: The wing and tail trailing edges, along with those rear wing rib sections, have been moulded in the wrong cross section and replacing them is essential in my opinion. You could also really do with access to a laser cutter or 3D printer, or failing that, someone who has access to one.

Rigging: There is, as you might expect, a lot of rigging and although none of it is especially complicated it does require a lot of patience. Also try to avoid doing it in warm conditions as when the model is cold the structure shrinks, and the longer cable runs go slack.

The kit goes together quite well given its 40-odd year vintage and it didn't really tax my skill set but taking on such a project, especially with all the modifications needs careful planning.



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