

ISSUE 01

August 2016

SCALE MODEL TUTORIALS & GUIDES MAGAZINE

A Free E-Magazine - Made by Modellers for Modellers



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Editorial Team



John F Byrne



Chris Bolesta



David Reader



Mark Betts



René Ketting



Richard Reid



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

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

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

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

We intend to offer you this magazine every 6 weeks, and 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....if you want it, if you value a free magazine, with top class tutorials, then get involved.

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



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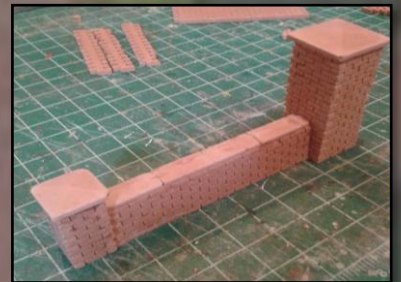


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Painting Barrels By John F Byrne



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D-DAY

21 August 2016

1st Edition of The Scale Model Tutorials And Guides Free Magazine

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Creating Realistic Pine Trees By John F. Byrne

We begin the tree making process with a round balsa wood dowel, sized to suit your diorama needs

(1) We use a sharp hobby knife to scrape along the length of the dowel in order to pull up the wood. This will imitate small branches and debris jutting out from the trunk of your pine tree.

(2)(3) These images show the evolution of the pine tree, from a smooth dowel to simulated rough bark and tree limbs.

(4) Completed scraping. Once satisfied with the achieved effects, we then remove chunks from the base of the dowel if it will be used as a fallen tree trunk. Removing bits will simulate rotting from where the tree has fallen on the forest floor.

(5) Continue to remove debris from the end of the balsa wood dowel until you achieve the desired effect. Different amounts of debris removal can be used for standing, rotting, or fallen trees.





6

(6) To achieve deeper striations, we use a sharp pointed tool and drag it along the length of the tree trunk. This will create a more realistic worn bark effect.



(7)(8) To paint the tree trunks, we begin by covering them with a heavy wash of Tamiya XF-1 Black and water. The balsa wood will soak up the wash, so multiple coats may be required. Once dry, we can then dry brush layers of Tamiya XF-10 Flat Brown and XF-64 Red Brown as desired.

7



8



9



(9) We then dry brush Tamiya XF-58 Olive Green and XF-61 Dark Green onto the tree trunk to simulate moss.



Next we will examine a method of creating realistic foliage for our pine trees.

For this tree we will use an asparagus fern. This plant is readily available in flower shops or hardware superstores.

If you want the branches to retain their needles, you must first preserve them.

To do this, we will need some glycerine. Glycerine is available from many pharmacies and chemists.

We soak parts of the fern in a 2:1 mixture of water to glycerine in a container. These bits of fern were left to soak in our solution for approx. 4 days to ensure maximum absorption.

(10) After four days, the fern branches were removed from the solution and left to dry on paper towels.

The fern branches will eventually fade and change colour if left untreated, so to add a more permanent colour to them we airbrush thin layers of Tamiya XF-58 Olive Green and XF-61 Dark Green.





Our final step is to drill small holes where we want our pine tree branches to be located. Apply a small amount of glue to the branches, insert them into the drilled holes, and allow time for the glue to dry.

We are now ready to mount our pine tree to our diorama!



Quick Guides

Paint Chipping By David Reader

This model has been primed in Red, then two light fine-mist coats of hairspray followed by Dunkelgelb/Yellow (water-based acrylic) for the base coat. Using some simple tools, we will be chipping and scratching through our base coat to produce these wear effects.



Here we are using a section of Schürzen side armour (pictured in the first image). A light application of water is brushed onto a portion of the armour section. Take care in avoiding any over-application or puddling of water. Let the water sit for at least a minute.

Many different tools can be used to produce scratch effects. Here we will use a toothpick to create our scratches. Lightly drag the tip of the toothpick over the wet paint surface to expose the Red primer coat underneath. Be careful not to be too forceful when dragging the toothpick. If too much pressure is applied, you may scratch through the primer and expose the underlying metal or plastic surface of the model.

Based on real-life examples and photo references, one can produce scratches of varying lengths and different directions. Scratches may be continuous or intermittent.

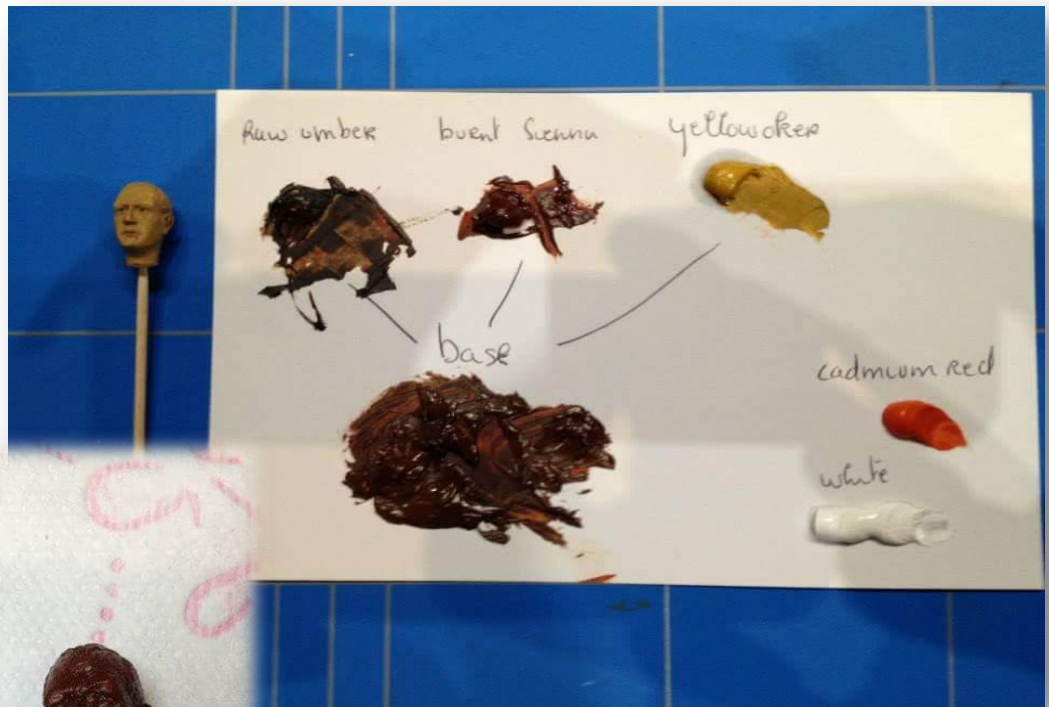
To create chips, use the ends and sides of a brush's bristles. Use stroking and scrubbing motions to produce different chipping effects. Try to keep the chipping relatively small, subtle, and scaled appropriately.



More Schürzen armour panels with chipping and scratch effects. The finer scratches on the centre section were done with a piece of PE sprue. Different items produce different effects, so experiment!

Face Painting By Dirk Schevernels

Mix the Burnt Sienna, Raw Umber, and Yellow Ochre to form your base colour.



Cover the entire face with the base colour.



(Below) With a flat brush, remove the excess paint until shading on the face starts to emerge. Repeat the process as needed, remembering to clean the brush frequently by wiping it on a paper towel. Avoid using thinners to clean your brush, as they will break down any paint you've already applied.

Apply Raw Umber to areas with facial hair. Blend the Raw Umber into surrounding areas of the face.



Apply White to raised areas, like the eyebrows, nose, cheek bones, and ears. Blend the White into the surrounding areas of the face.



Apply Cadmium Red to the cheeks and bottom lip. Once again, blend the Cadmium Red into the surrounding areas of the face.

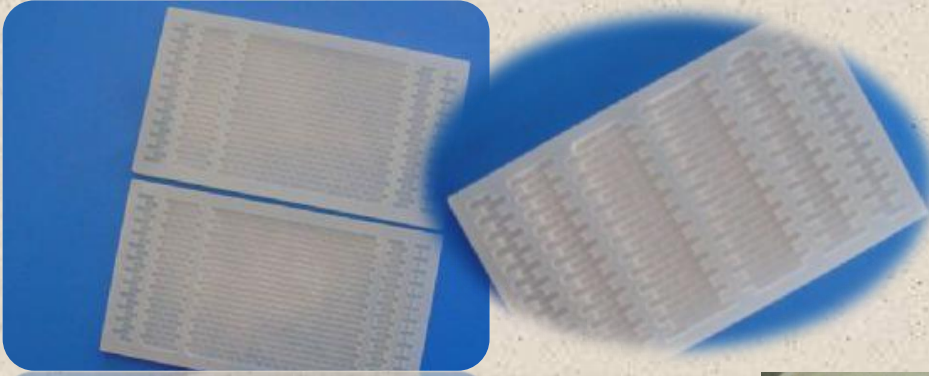


Finished face. This face has taken approx 35-45 minutes to complete. Here, the hair and eyes have also been completed. The hair was painted with various oils and the eyes were painted with acrylics.

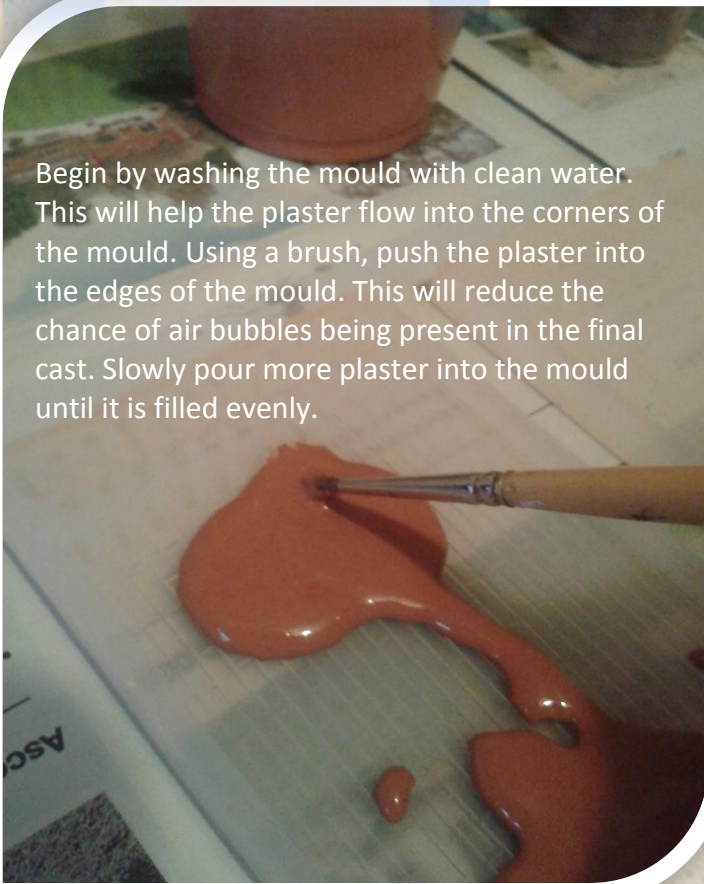
Using Diorama Debris Silicone Moulds

Presented by Our Sponsor Andy Preston

For this tutorial we will use a selection of Diorama Debris silicone moulds to make a garden wall. The plaster we will use is made specifically for modelling, but most plasters found in hardware stores are suitable. Pigments are used to add colour to the plaster during casting. We will be using a terracotta pigment for additional colour in our plaster blend



Begin by washing the mould with clean water. This will help the plaster flow into the corners of the mould. Using a brush, push the plaster into the edges of the mould. This will reduce the chance of air bubbles being present in the final cast. Slowly pour more plaster into the mould until it is filled evenly.



Add water to the plaster and blend together until it reaches a yogurt-like consistency.



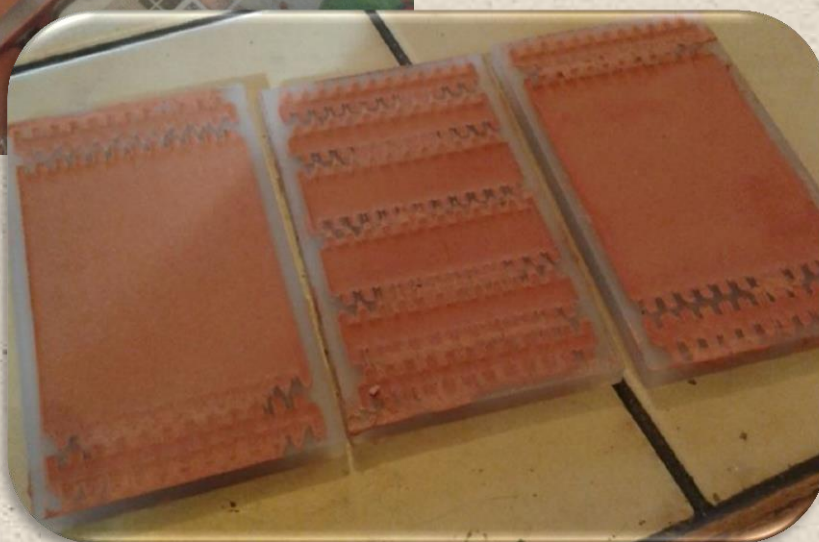
Fill the wall end sections using the same method. Shake or tap the mould to release any trapped air bubbles. Using the edge of a plastic card, scrape any excess plaster from the top of the mould to ensure a nice even surface.



Next up we will pour plaster into our brick pier section mould. This mould is filled by pouring plaster into the centre of each section and allowing it to flow freely as we use our paintbrush to push it into the corners of the brick work.

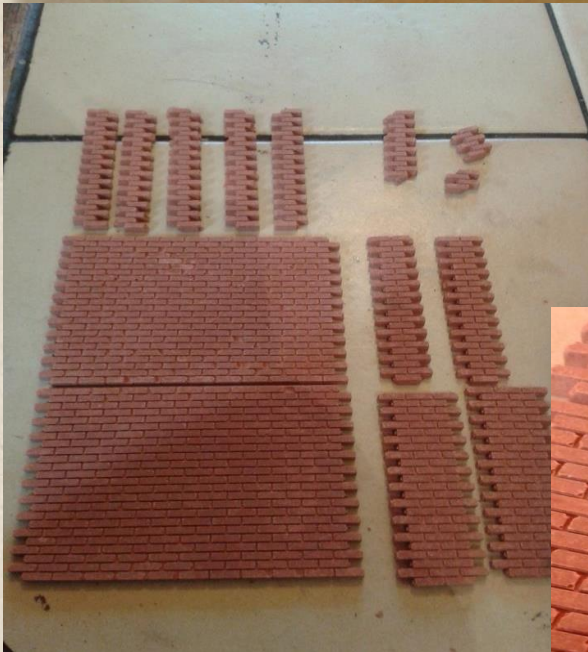


Once each mould is filled, any excess plaster is once again removed with the edge of a plastic card. Shake or tap the mould to release any trapped air bubbles. We will now leave the moulds to dry completely.



(Left) Here you can see that the plaster has fully cured with some minor shrinking.

The cured plaster has been removed from the first mould. There is some loss of detail, but this can be used to simulate damage and degradation.



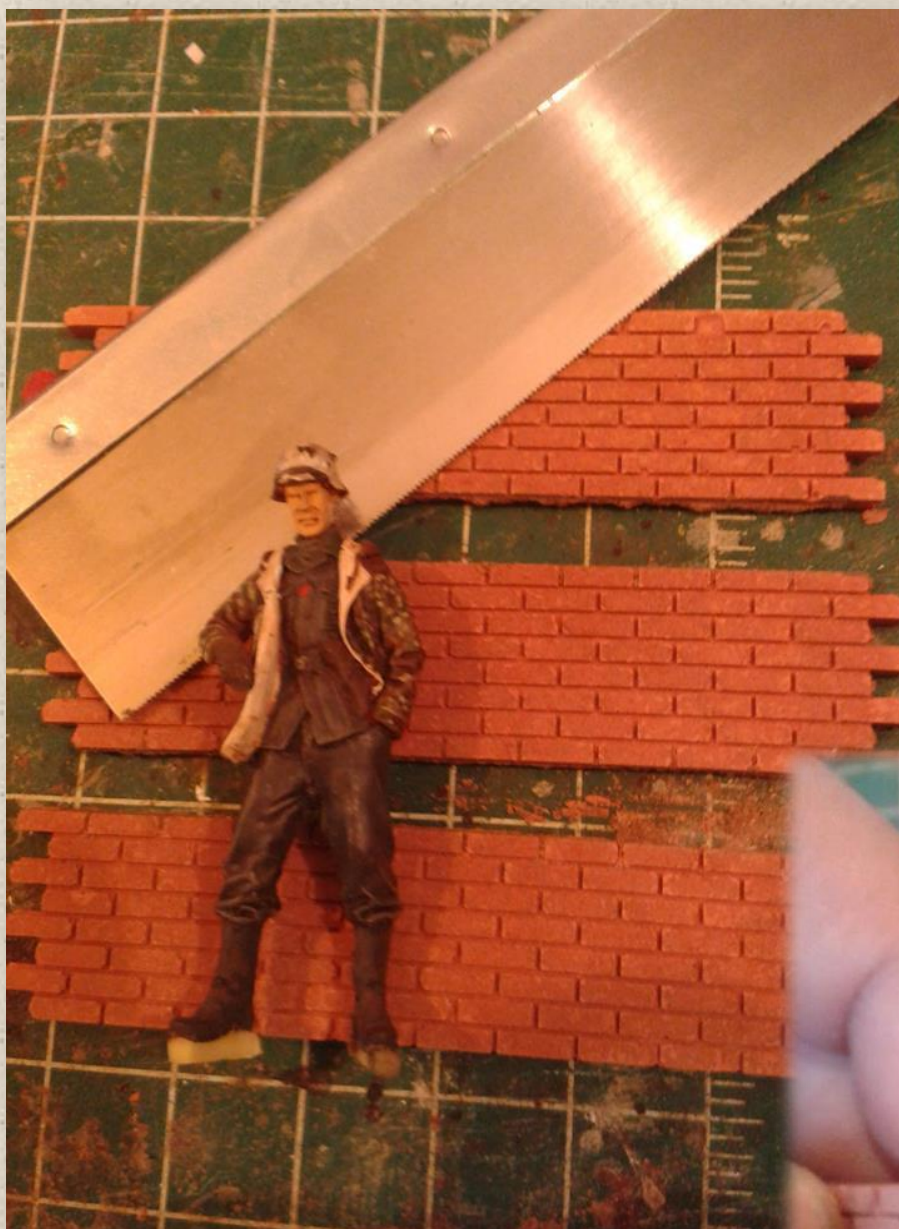
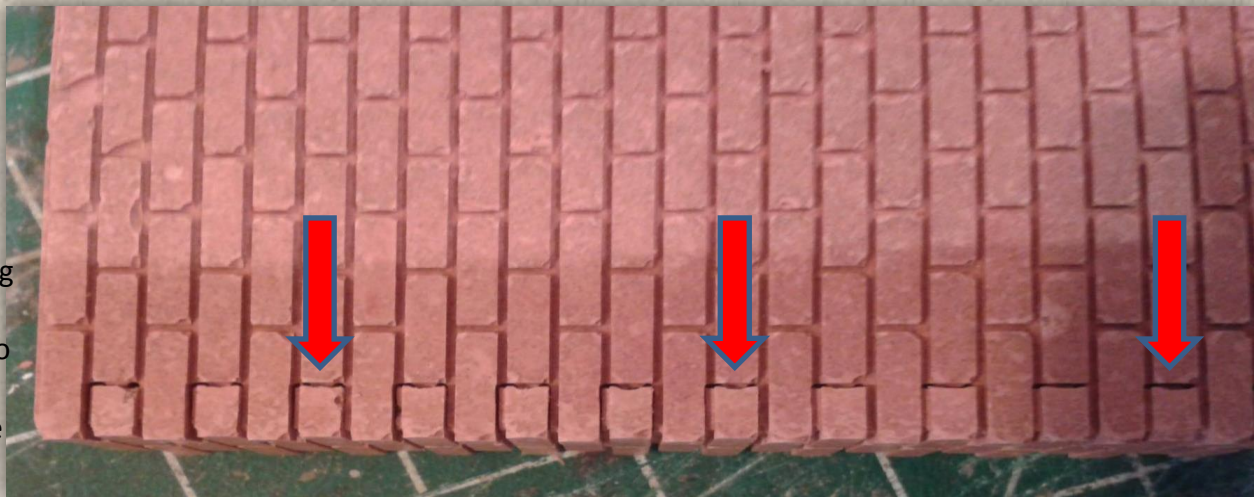
The cured plaster has been removed from the additional moulds. One section has been broken during removal, but we can throw this in our spares box to be used as debris.

Below you can see good casting detail.



(Left) Here you can see the mortar line featured in the moulds on all recessed bricks.

(Right) The mortar lines help the brick work blend together.
(Below) Since we are creating a garden wall, we will need to use smaller sections of the wall mould.



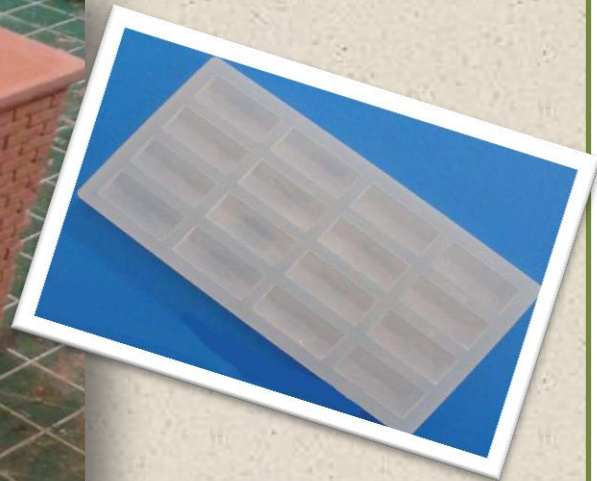
After choosing an appropriate wall height, we will use a new fine tooth blade to cut the plaster wall into three smaller sections. With a little bit of sanding, each section will be ready to fit together.



We'll make another small batch of plaster to act as mortar for the brick. Place a small amount between each brick. As it dries, it will help cement the sections together.



With the basic form of the wall assembled, we'll cast a few scale pier caps and twice weathered coping stones (moulds shown below) using the above casting methods. As we wait for the plaster to cure, we'll fashion a large and small brick column using all of the skills we've learned thus far. Once the plaster has cured, we'll attach the cap and stone pieces to complete the stonework for our wall.



You can find more detailed silicone moulds and many other high-quality products offered by our sponsor Andy Preston.

Quick Guides

How To Make A Stone Wall

By Geoffrey Charman

Mix up a batch of All-Purpose Powder Filler and add some stone coloured water-based paint



Take a lid from an ice cream or spread container. Make sure it has a raised border.

Spread the powder filler mixture onto the top of the lid and leave it to dry.



When the mixture has fully dried, remove it from the lid. Using your fingers or a pair of pliers, break the dried filler into smaller pieces. These smaller pieces will be used to assemble your stone wall.



Using cyanoacrylate (CA) glue, glue the pieces into place.



"Tools/Materials" section:

- 1x Length of Wood (approx. 18 in. long)
- 3x 4 in. Screws
- Electric Screwdriver or Drill w/ Drill Bit
- Masking Tape
- Spool of 0.5mm Fuse Wire
- Cyanoacrylate Glue (CA Glue/Superglue)

MAKE YOUR OWN 1.35 SCALE BARBED WIRE

Step 1



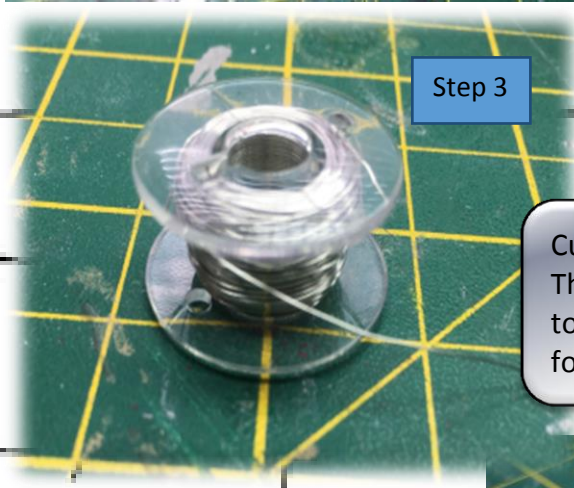
Attach the screws to opposite ends of the length of wood, approx. 18 in. apart to form the barbed wire jig.

Step 2



Attach 1x 4 in. screw to the drill bit to make a "+" shape. This formation jig will be used to create the primary length of wire. If you already have a better jig, you may use that instead

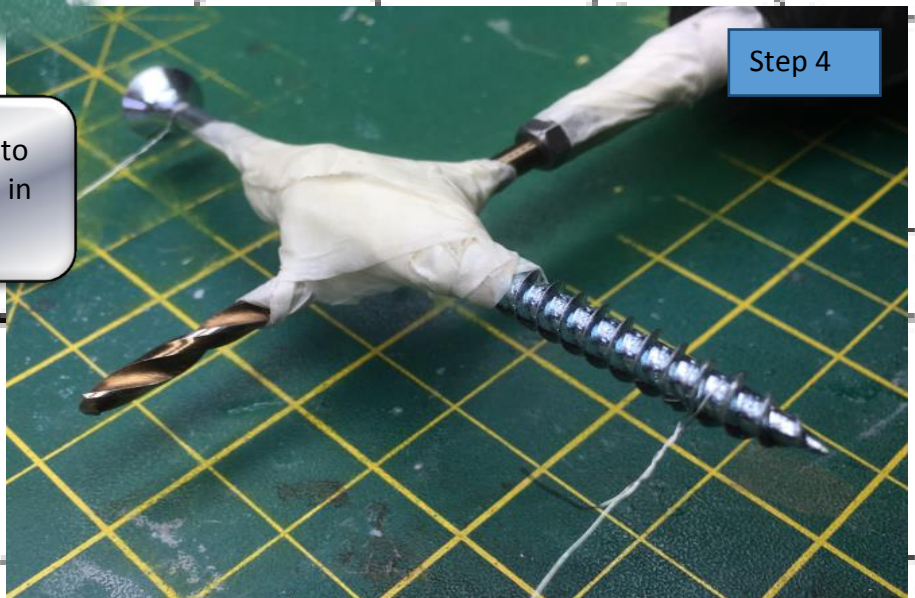
Step 3



Cut a length of the 0.5mm fuse wire 41 in. long. This length will provide enough wire to attach it to both the barbed wire jig and the formation

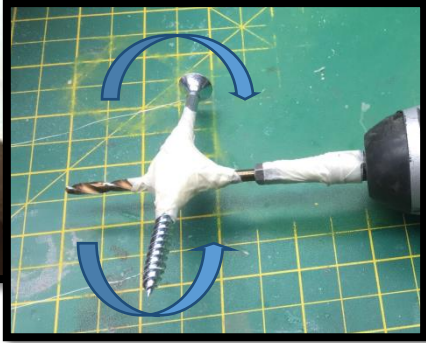
Attach the tips of the wire to opposite ends of the screw in the formation jig.

Step 4



Step 5

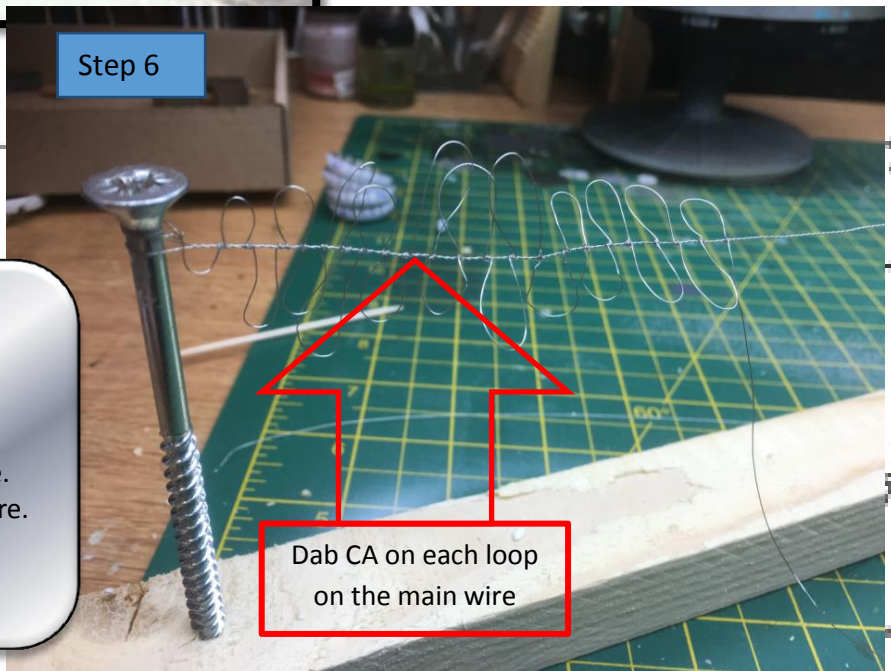
Attach the middle point of the wire around one screw on one side of the barbed wire jig. Turn on the screwdriver while keeping the wire taught against the barbed wire jig. This will twist the wire strands together. Continue twisting the wire, and be sure to avoid any knots or over-twisting as this could cause the wires to snap. Once finished, remove the wire from the formation jig and attach it to the other side of the barbed wire jig



Step 6

For the barbs, begin by wrapping another length of 0.5mm fuse wire around the primary wire strand to form loops. For each loop, wrap the wire around the primary strand twice. Continue this for the length of the wire. Place a dab of CA glue on each attachment point

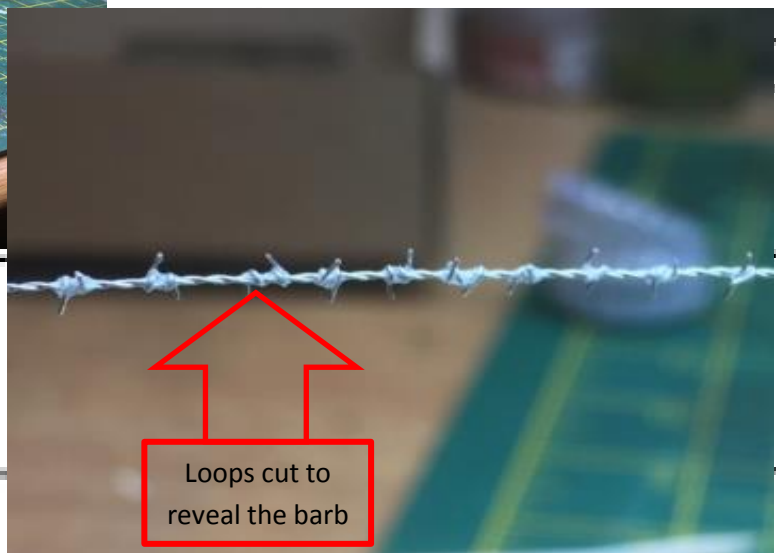
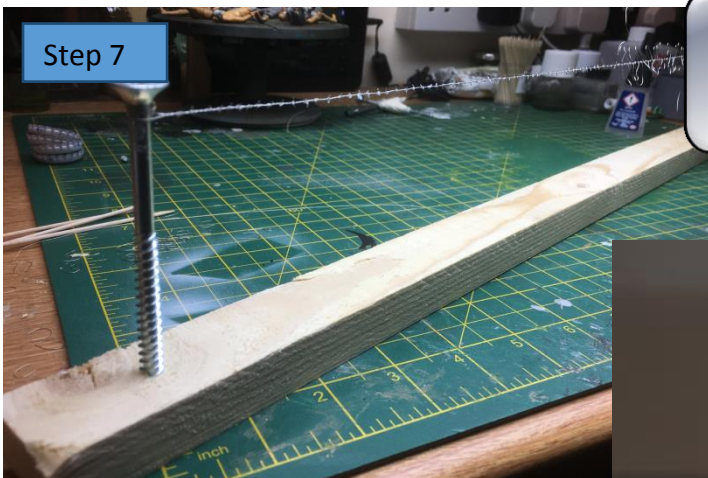
Dab CA on each loop on the main wire

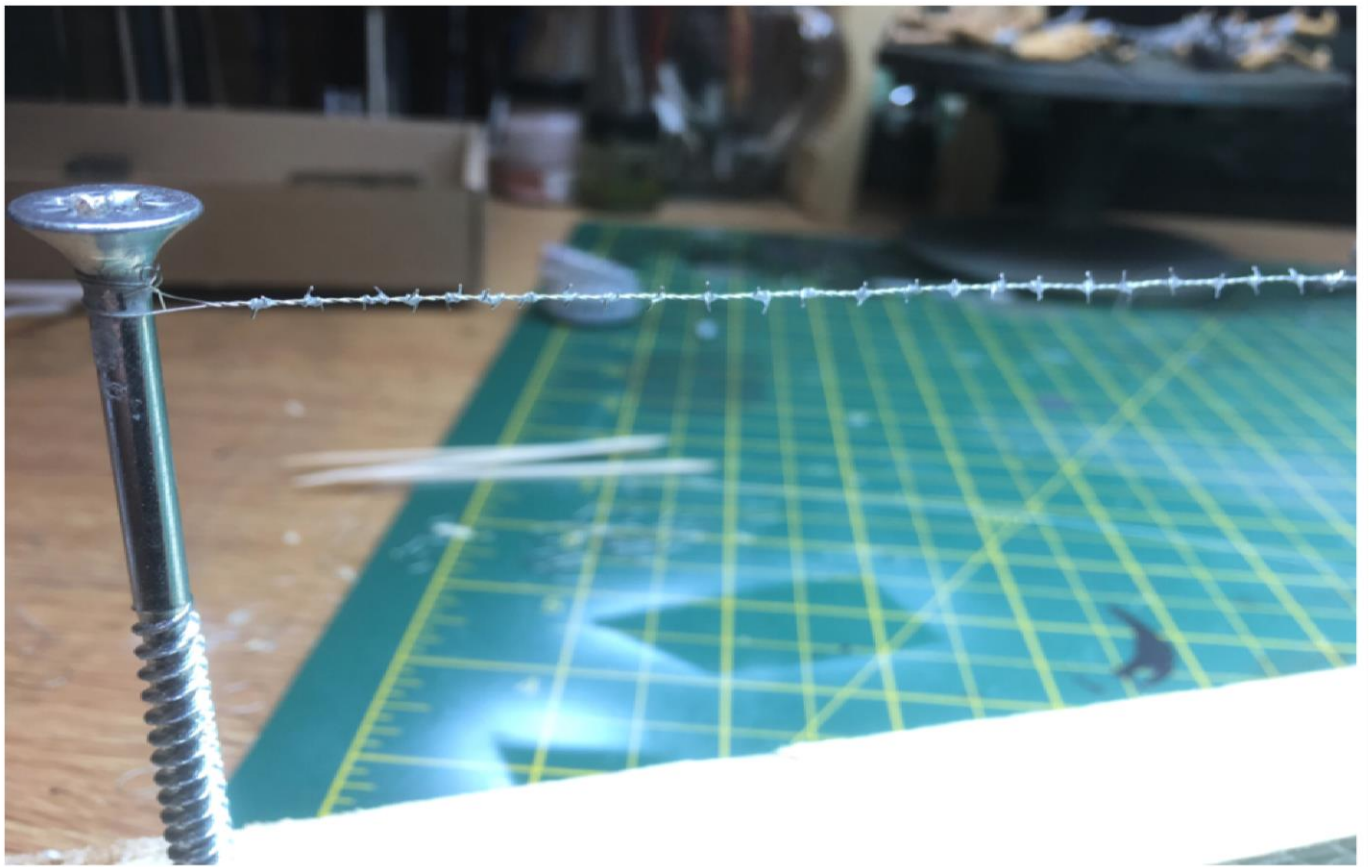


Step 7

Once the CA glue is dry, cut off all of the wire loops. Make sure to leave a small length for the barbs

Loops cut to reveal the barb





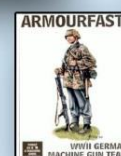
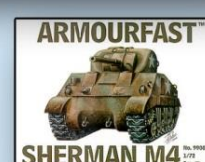
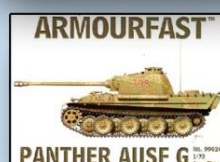
Once the loops have been removed and you are satisfied with the barbs, paint the wire to achieve your desired effects! I use combinations of galvanised steel, gunmetal, and rust colours to paint and weather my wire



Author: Marcus White, Coventry, UK

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Quick Guides

Weathering Tracks By David Reader

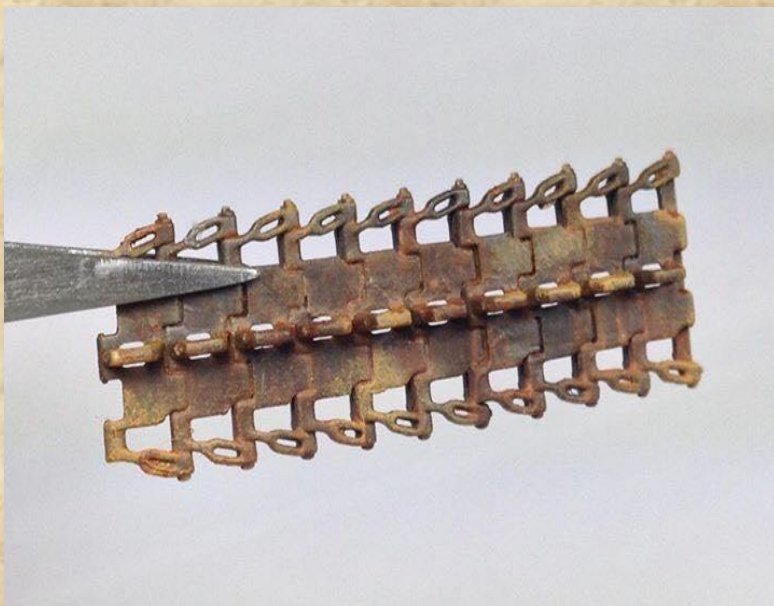
I have found the following method for rusting spare track sections to be quite effective, as it gives a more random selection of rust tones without a monotone rust effect application. The spare track section in this example is composed of Dragon's individual track links for mounting on the hull of a late production StuG. IV.



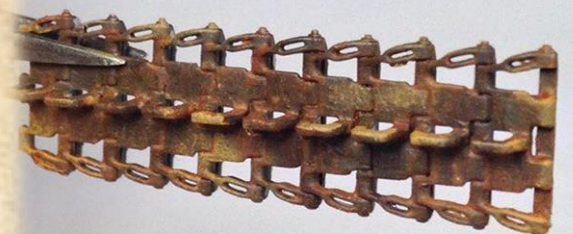
The products used for this finished were all acrylic based and include these Vallejo products: 1) 'German camouflage black brown' as the base paint colour, 2) 'Dark rust' wash, 3) 'Light rust' wash (all acrylic based), 4) 'Fresh rust' pigment, and 5) Tamiya weathering palette 'orange rust'.



I started the process by airbrushing a thin coat of acrylic primer, followed by a coat of German camo black brown as the base colour of the tracks. This produces an acceptable dark track colour, staying away from the fresh steel colour where weathered spare track sections are desired. I then started on the rusting effects by brush by first applying two light overall coats of dark rust wash, followed by the light rust wash added in selected locations. I didn't necessarily wait for one wash to dry before adding the second, thereby allowing some hue mixture. Next I mixed a small amount of fresh rust pigment with a matte medium pigment fixer and applied small amounts by brush on areas of selected track links instead of a general application. This help make a more random arrangement of rust hues. Finally, I used pigment from Tamiya's weathering palette, applying it with the applicator provided, again onto certain areas of the tracks. I then when back and touched up a little here and there with the fresh rust pigment mix to lighten certain track links a bit more. Note in the track photos that the darker base colour of the track links still shows through in several locations, again stressing the uneven nature of a section of rusting spare track links.



Overall I tried to produce a spare track section that reflected a realistic array of rust hues instead of a monotone rust appearance. It gives more visual interest as one added detail to a tank build.



Weathering Barrels By John F Byrne



When painting barrels I always follow the same rules to begin with.

I start off by priming the piece with grey primer; I usually use Halfords Grey as I find it suits my requirements, but any primer will do.

This is left to dry completely, overnight if possible.

Once the painting begins I use one of two approaches.

In the first example I began by painting the primed barrels with DOA German Grey, using a paintbrush, although using an airbrush would be as good. Our group sponsor supplies this brand which I found gave a really good result.





Next I dry brush Tamiya metallic silver over the barrels. I intentionally add this to areas where wear and tear would occur naturally, like the bottoms of the barrels and on the pumps.



Using a stiff bristled brush, I dry brush Citadel Orange over the barrels, I also use a stippling motion to "spot" the rust in areas for a different effect.



As soon as the previous layer is completely dry I use the same dry brush and stippling approach with Tamiya NATO Brown.



I continue to add layers of the rust colours until satisfied with the overall look of the barrel.

The second technique I employ is as follows.

The barrel is primed as before and left to dry completely.

I use Tamiya XF1 for a black undercoat.

Tamiya Olive Green is then stippled on as an overcoat.

You could use the hairspray technique here but I found this way much quicker. If I was doing a larger project then I would definitely use the hairspray method...mentioned in the magazine in David Reader's guide to paint chipping.

Once again I use Citadel Orange for a rust colour, and stipple this all over the barrels and also on tops of them for added interest.

The final touch here is to paint a thin layer of Humbrol Enamel Clear Red over the barrel, which gives a lovey red hue to the piece and helps to make the other colours blend beautifully.





D.O.A Military colours



D.O.A Starwars Millennium Falcon sets



D.O.A Starwars Imperial colours



Diorama Debris



LXN Helmets



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

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

QUICK GUIDES

How To Make Corrugated Iron Sheets By Geoffrey Charman

The effect we are looking for.



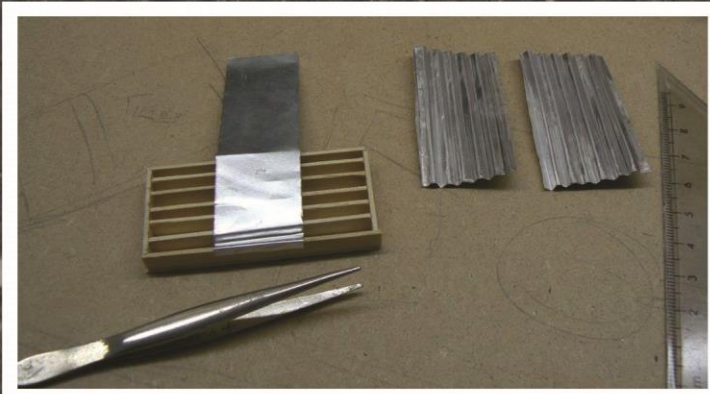
What you will need.



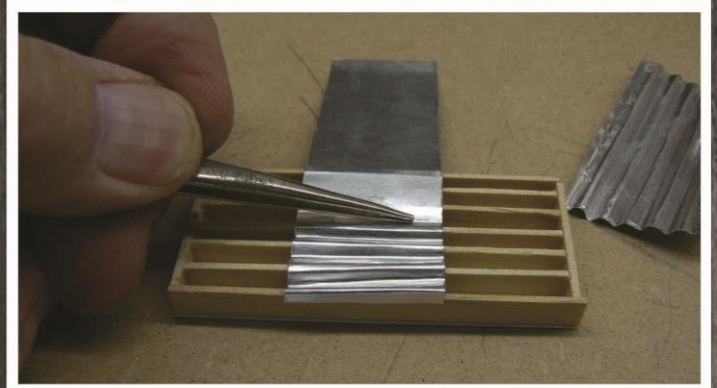
A Jig is made out of
the coffee stirrers.



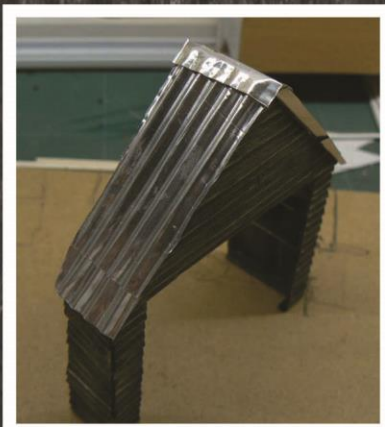
This jig is 1/35 but can
be adapted for all scales.



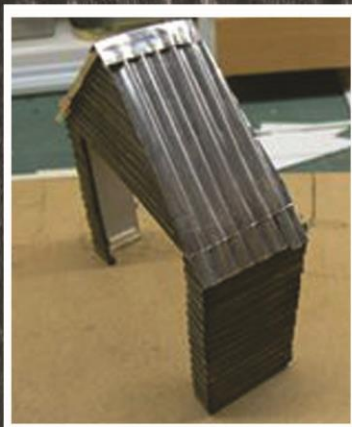
Aluminum foil is placed over jig.



Lightly pressed to required depth.



Simple but effective.



Weather to suit.

Salt Chipping By Chris Bolesta

Salt chipping is a wonderful and effective method that is quick and easy. It can be combined with other chipping methods to achieve a great deal of variety and randomness to a model's weathering. If you've never tried this weathering method before, now is as good a time as any to add it to your skill set. Chances are you'd be able to give it a shot with the help of a few simple things found in your kitchen. In this quick tutorial, I'll be using the following items:



- [Salt Chipping materials] Vallejo Model Air Sand Brown, German Grey, and Brown
- Vallejo Model Color Middlestone
- Vallejo Model Wash Light Rust, Rust, and Dark Rust
- Water
- Common table salt or coarse ground Kosher salt
- A stiff brush or old toothbrush

I'll be focusing on a short sewer pipe assembly that was made from some PVC pipe, a drinking straw, and styrene plastic.



First I prime the pipe assembly in black, then apply a base coat mixture of German Grey and Brown. Whatever colour you choose as a base will be the colour of your chips, so make sure you plan accordingly. Once the base coat dries, I apply water with a brush in a randomized pattern on the pipes. I then sprinkle the salt over the wet areas. The salt will bind with the water and, as the water evaporates, will adhere to the pipes. Once the water has dried, you can use your brush or toothbrush to clean up any spots if desired.



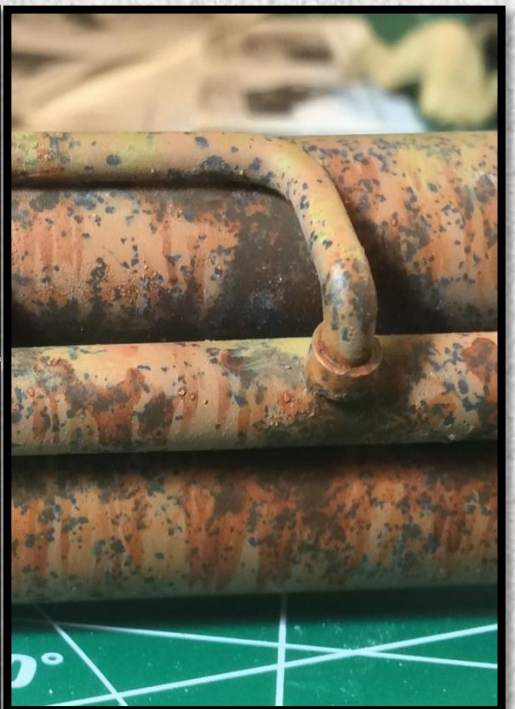


I've applied a secondary top coat of Sand Brown over the salt layer. Allow your top coat ample time to dry. Once dry, use your toothbrush to dislodge the salt. A few grains of salt left here and there can give the appearance of flaking or bubbled up paint and can add some extra dimension to your model.



With the salt removed, I've started to build up rust layers using the various Rust washes.

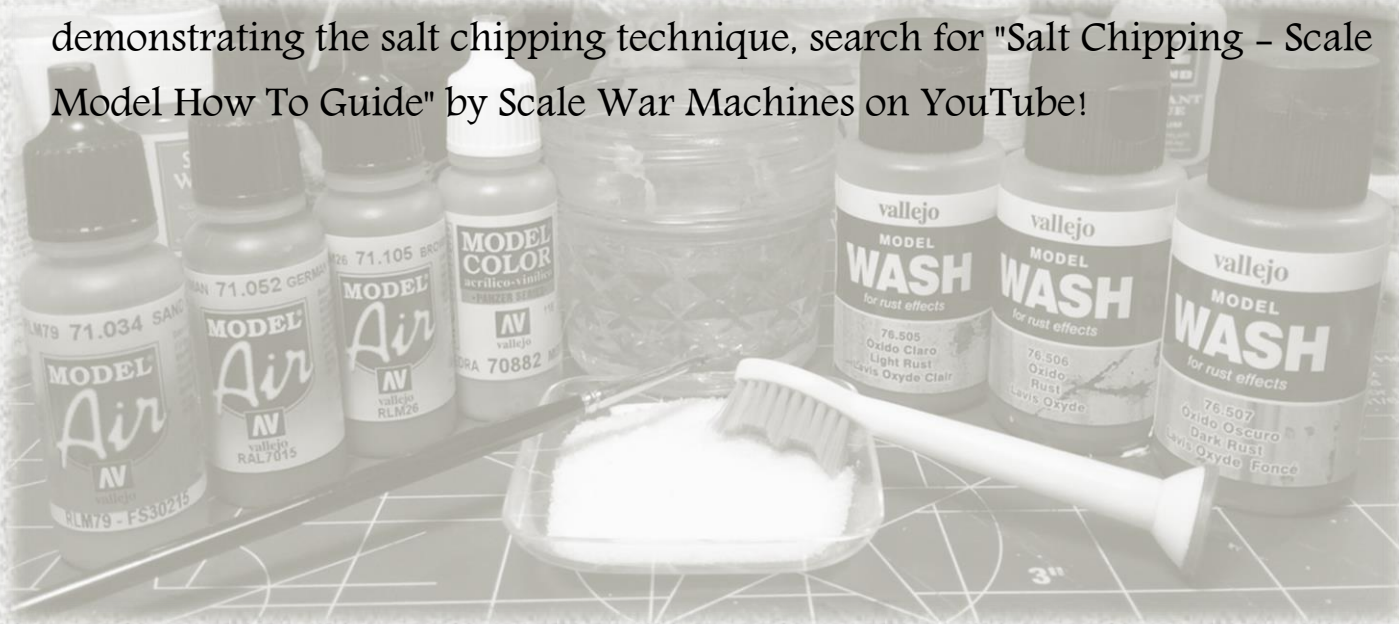
After the rust layers have been completed, I lightly dry brush a few areas with Middlestone for the appearance of minor moss and grime.



Completed sewer pipes.



There you have it! As I said, this method is easy to use and simple enough for modellers of all skill levels to learn. I hope this short tutorial has been informative, and that you'll give salt chipping a try. For an excellent video demonstrating the salt chipping technique, search for "Salt Chipping - Scale Model How To Guide" by Scale War Machines on YouTube!





David Reader guides us through his incredible build

Abandoned King Tiger





My vision for building Dragon's King Tiger Porsche Turret w/ Zimmerit was to have an abandoned steel beast that looked derelict, dusty, faded, and rusted, its pioneer tools having been pilfered, with a couple of battle-worn tarps hanging off of it, as I wanted to represent the King Tiger as being abandoned yet intact.

I wanted to keep actual damage to a minimum while concentrating on weathering. In this article I will focus primarily on the weathering process, but I will include some painting detail and scratch-built additions. All paint and weathering products used were acrylic-based, unless otherwise noted. The conceptual setting for the abandoned King Tiger was a farm field somewhere in Normandy in 1945, where it had stood forlorn since being reluctantly abandoned by its crew sometime late in the summer of 1944 for lack of fuel.



After the King Tiger was assembled (sans tracks), it was primed with Vallejo German Dark Yellow Primer, followed by a base coat of homemade Dunkelgelb (I blended Tamiya XF-50 Dark Yellow with a few drops of Tamiya XF-55 Deck Tan) (Photo 1). Next, the camo pattern was airbrushed using Tamiya XF-64 Red Brown and Model Master 4798 Panzer Olivgrun 1943 (Photo 2). This was followed by a very light airbrushing (at a low PSI) of Tamiya XF-57 Buff to give the camo scheme a slightly dusty faded appearance.



Light weathering on the road wheels and drive sprocket followed. Pin wash of oiled earth first, then enamel earth deposit product, as well as European earth pigment, and touches of rust wash and pigments. Graphite for wear added on some road wheel surfaces and drive sprocket teeth.

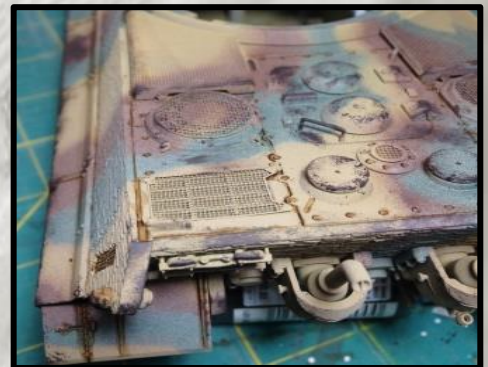


With the basic coats applied, I switched to working on accessories like the jack and tow cable ends. These were given a base coat of my Dunkelgelb blend, with the cable portion given a base coat of Vallejo Game Colour Steel Grey (Photo 3 & 4). I opted for using the sponge chipping method to create paint chips. The method consists of applying paint to a sponge and gently tapping in onto the model. This was touched up with a fine round tipped brush.



I chose to use Model Master 4605 Burnt Umber and Vallejo Model Colour Panzer Series German Camo Black Brown for my paint chips. Vallejo Model Wash Medium Rust was applied over these parts, then selected areas were touched up with Vallejo Pigments Fresh Rust mixed with Vallejo Matte Medium. For the jack, I lightly ran a graphite pencil over some of the edges and bolt heads to produce a bare metal effect. A light coat of Vallejo Model Wash Medium Rust was then added to these worn areas.

Next I began weathering the main tank. My process was similar when dealing with the hull areas, turret, main gun, hatch doors, and fenders. I began with sponge chipping in areas where paint wear was likely to occur. I consulted period armour photos for real-life examples of weathering. Heavier chipping effects were added to fenders, on/around hatches, handles, rear deck areas, exposed edges, etc. (Photo 5, 6, & 7). As with the jack, a graphite pencil was used to simulate paint worn down to bare metal. Scratch-built effects on the fenders were added with a fine brush using thinned Model Master 4605 Burnt Umber. A blend of Vallejo Model Washes Oiled Earth and European Dust was used for pinwashing and Vallejo Game Colour Wash Sepia Shade was added to recessed areas. Vallejo Model Wash Oiled Earth was used to soften, fade, and dirty up the camouflage colours in several areas. Tamiya Weathering Master Set A's Sand was used to highlight the raised areas of the Zimmerit.

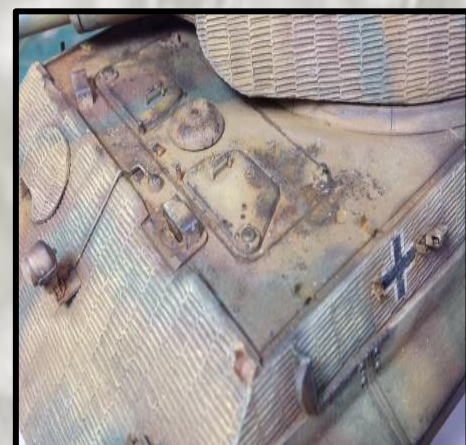


Next up were rusting effects. Admittedly, I love seeing this process develop. For these effects, photos of armour and real-life rusted metal were used as references. I decided to add rust effects using different hues, focusing on many of the areas with paint chipping. For rusting effects, I used Vallejo Model Washes Dark Rust and Light Rust, Vallejo Pigments Fresh Rust mixed and applied with Vallejo Matte Medium, and Tamiya Weathering Master Set C Orange Rust. I deliberately treated some rust areas differently than others in terms of the rust hues, levels of texture, directional application, and the extent of localized rusting. This added to the visual interest of the build story, producing non-uniform rust over many different areas of the tank.

On and around the edges of paint chips I added small amounts of Vallejo Pigments Fresh Rust mixed with Vallejo Matte Medium. This was applied using a fine round-tipped brush to produce a very subtle rust effect. Where little or no rust texture was warranted, I used Vallejo Model Wash Light Rust and more Vallejo

Matte Medium was blended into the Vallejo Pigments Fresh Rust mixture. I gently applied Tamiya Weathering Master Set C Orange Rust to these areas as well. Small touches of Vallejo Model Wash Light and Medium Rust was added to these areas to continue to build up the range of rust hues. A few rust streaks were added to the fenders where

scratches were present, using various Vallejo Model Wash Rust tones. Some paint chip areas were left relatively rust-free to add to the variety of weathering .
(Photos 8 through 13).



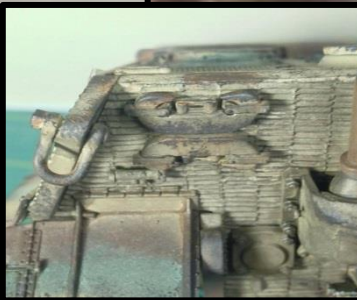
Rust and rain streaks were added next to the top of the turret. Various Vallejo Model Wash Rust tones were used once again. Before some of the rust streaks dried, a few were carefully enhanced with Tamiya Weathering Master Set C Orange Rust. More streaks were added using AK Interactive Streaking Grime Enamel Colour.

Streaks were applied with a fine round-tipped brush, allowed to partially dry approx. 10 minutes, then brushed from bottom to top with a flat brush lightly soaked with thinner. This diffused the streaks, creating a more subtle effect (Photos 14, 15, & 16).





Since the Zimmerit came pre-moulded on the kit, I decided to create small areas of Zimmerit deterioration to add to the worn look. A sharp hobby knife was used to remove areas of Zimmerit to create the look of a flat exposed metal surface. These spots were painted with Vallejo Model Colour Hull Red to simulate an exposed German Red Oxide primer (Photo 17).



I decided that the exhaust areas would be given some rusting, but with a focus on subtle effects. The exhaust pipes were given a light initial wash of Vallejo Model Wash Light Rust over the base Dunkelgelb blend. They were then touched up in areas with Vallejo Model Wash Dark Rust. Next, the exhaust tips were given a light application of Ammo by Mig Black Modelling Pigment, with AK Interactive Dark Steel pigment applied around the openings to create a little contrast. A final application of Vallejo Model Wash Light Rust was added sparingly to the upper pipe areas. Tamiya Weathering Master Set C Orange Rust was then quickly added to these areas before the wash had dried to create some blending and minimal rust texture (Photo 18).

To enhance to the deserted look of the King Tiger, two discarded and torn tarps were added. Lead foil from wine bottles was used for the tarp material as it easy to form and holds a shape well. The lead foil was cut to size, given some tattered edges, and then formed into the desired shape using the tank's hull and barrel. The tarps were sprayed with Halford's Black Primer which also acted as a pre-shader. A coat of Tamiya XF-65 Field Grey was then applied. Highlights were added by brushing on progressively lighter shades of Tamiya XF-65 Field Grey



Finally, dust and dirt effects were added with AK Interactive European Earth and Humbrol Weathering Powder Dark Earth pigments. The ropes were made from sewing thread dyed brown with Vallejo Game colour Wash Sepia Shade and attached with superglue. The tarp dangling from the gun barrel was shaped to appear as if it was blowing in the wind, and the attached ropes were coated with a thin bead of superglue and nimbly formed into the desired shape to reinforce this effect (Photos 19 through 22).



The road wheels, idlers, drive sprockets, and tracks were then added and weathered with AK Interactive European Earth and Humbrol Weathering Powder Dark Earth pigments, AK Interactive Dust & Dirt Deposits Brown Earth Deposits, Vallejo Model Wash European Dust, and Vallejo Model Wash Rust tones. Since the King Tiger was supposed to have been abandoned for some time, all earth and mud effects were used sparingly while rusting was more prevalent (Photos 23 & 24).



As so much detail was put into the King Tiger, it was only appropriate to create a visually attractive display base for it. Foliage was created using a mix of static grasses from Woodland Scenics, small pieces of twigs, and other natural items. The fence was scratch-built using basswood. Wood surfaces were scored with a hobby knife to create additional texture. Wood sections were stained with thin layered washes of Vallejo Model Colour German Grey to produce an aged look. The appearance of moss and mildew was created using applications of AK Interactive Winter Streaking Grime Enamel Colour lightly faded with thinner. Nail holes were made by using the tip of a hobby knife, and were embellished with a small dot of Vallejo Model Wash Rust. A small ladder was created in a similar fashion and propped against the tank, and an axe from the tank's tools was "stuck" in one of the fence boards. An old discarded tow cable added the finishing touch to the base to bring the abandoned King Tiger build to a close.



Stunning camouflaged Hetzer build By Ash Guest

I began by assembling the lower hull while leaving the wheels and tracks off. I primed everything using Humbrol Desert Yellow Matte Acrylic Spray. When dry, I dry-brushed the lower hull with Tamiya XF-52 Flat Earth. I then added some streaks to give it a wet winter look. This was done by using Citadel Shade Nuln Oil applied at random with downward brush strokes. I applied some minimal mud effects using Tamiya Weathering Master Set A and Tamiya Mud and Sand Weathering Sticks. Although the Weathering Sticks can be applied using many different methods, I used a stipple brush as the stiffer bristles produced a nice splatter effect. I started with the Sand Weathering Stick to give the impression of dried mud. This was then built up using the Mud Weathering Stick to simulate wet mud. Mud effects were enhanced using Tamiya Weathering Master Set A, and a light mist of hairspray sealed the pigments.



Once the wheels were primed, I brushed on Tamiya XF-61 Dark Green and Tamiya XF-64 Red Brown for the camo scheme. The rubber rims were painted with Tamiya XF-85 Rubber Black. The hull and tracks were painted with Tamiya XF-84 Dark Iron and dry-brushed with Citadel Layer Skrag Brown for a slight rusted look. Any protruding parts were painted with Citadel Layer Ironbreaker to simulate wear on the track. To add some sagging areas to the tracks I glued the tracks to select wheels in appropriate areas. Chipping was done using Tamiya XF-84 Dark Iron dabbed on with a sponge.





Next I assembled the top hull and main gun. I added grill covers made from an old sieve. This was also primed with Humbrol Desert Yellow Matte Acrylic Spray. The camo was once again painted on using Tamiya XF-61 Dark Green and Tamiya XF-64 Red Brown. Once the camo pattern was allowed to dry I added all dots using the same three primary camo colours.

When all paint had dried I added more streaking using Citadel Shade Nuln Oil. I then used Tamiya Weathering Master Set A and the Mud Weathering Stick to add a subtle mud effect to the hull. The exhaust was painted Tamiya XF-64 Red Brown, then dry-brushed in layers with Tamiya XF-79 Linoleum Deck Brown Citadel Layer Skrag Brown. This produced a layered rust look to the muffler. White streaks were added with Tamiya Weathering Master Set B Snow by applying the pigment in a downward stroke with the sponge-tipped applicator. Pigments were again sealed with hairspray.





The netting used was produced by Verlinden. It was placed where desired and trimmed to size with scissors. After the desired size was cut, the netting was removed, soaked in a 3:1 water to PVA glue mixture, and then gently removed it to place back on the tank. Once in place it was lightly manipulated to achieve realistic contours along the hull. Any excess glue mixture was dabbed with a tissue to remove it.





While raiding my spares box I found lots of usable parts. When including these items, one must be mindful of placement. Personal kit parts, such as respirators and helmets, would usually be stored within reach. Nothing would be too close to the exhaust due to excessively high temperatures. Viewing ports should be kept clear. Resin bits were rinsed with water to remove any mould-releasing agents from their surfaces. When dry, all resin bits were sprayed with Tamiya Grey Surface Primer and then brush painted. The tarp was produced by Historex, and the lead foil was very easy to work with. Once formed, the tarp was primed, given a base coat, and dry-brushed for highlights. When handling lead foil during painting, be mindful that too much manipulation can cause paint layers to flake off.

To complete this build, a figure from MiniArt was added. The face was painted with Tamiya XF-15 Flat Flesh and given a wash of Citadel Shade Seraphim Sepia to pick out details. The uniform was painted with Tamiya XF-2 White, with all uniform detailing being done with Tamiya Weathering Master and Tamiya Weathering Stick pigments.



Paul Nasskau asks:

“What is the best way to mask a canopy? This is something I have really struggled with.”

Mark Betts replies:

Great Question! I am currently working on a 1/72 Tornado so I'll walk you through my process

Tools Used:

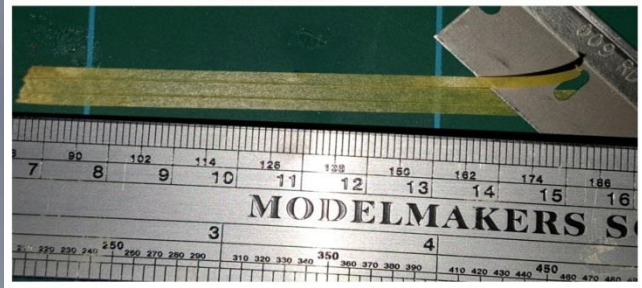
Masking Tape

Steel Ruler

Fresh Blade

Toothpick

Q And A



- Cut your masking tape into 2mm strips. The smaller pieces are easier to manipulate.
- Apply these tape strips using tweezers and align them with the raised "frame" cross-sections on the canopy. Once aligned, press them down, cut where needed, and press the edges down using your toothpick to seal them. The toothpick will help prevent scratching the canopy. Continue until the perimeter of all individual glass panels is masked.
- Fill in your negative space with tape and press down on the ends of the tape strips to seal them.
- Apply tape to the inside of the canopy to protect it from any over-spray.
- Using your preferred painting method, paint all unmasked areas on the canopy. I apply a light undercoat before applying my main colour.
- After leaving the canopy to dry for a couple of hours, gently peel back the tape to reveal nice neat edges. If any paint has crept under the tape use a sharpened toothpick to gently scrape it away. Carefully controlling the pressure you apply will help to prevent scratching your canopy.
- To finish your canopy, dunk the entire piece in Pledge/Future (clear acrylic floor wax) to seal it and to add a wonderful shine to the glass panels.

Tools & Workbench Tips



To make a simple homemade paint shaker, file one end of a cheap clamp so it fits into a jigsaw. This is a great inexpensive way to ensure your paints are always mixed well.



Use your old medication packaging for painting palettes!





SW Helmets

If you have any questions please get in touch.

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