

SCALE MODEL TUTORIALS AND GUIDES

MAGAZINE

SMTG

Issue 13 Feb 2019





Welcome to the issue 13th of the "*Scale Model Tutorials And Guides*" magazine.

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

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

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

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

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

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Lighting up the Corsair A-7B by Richard Eagles



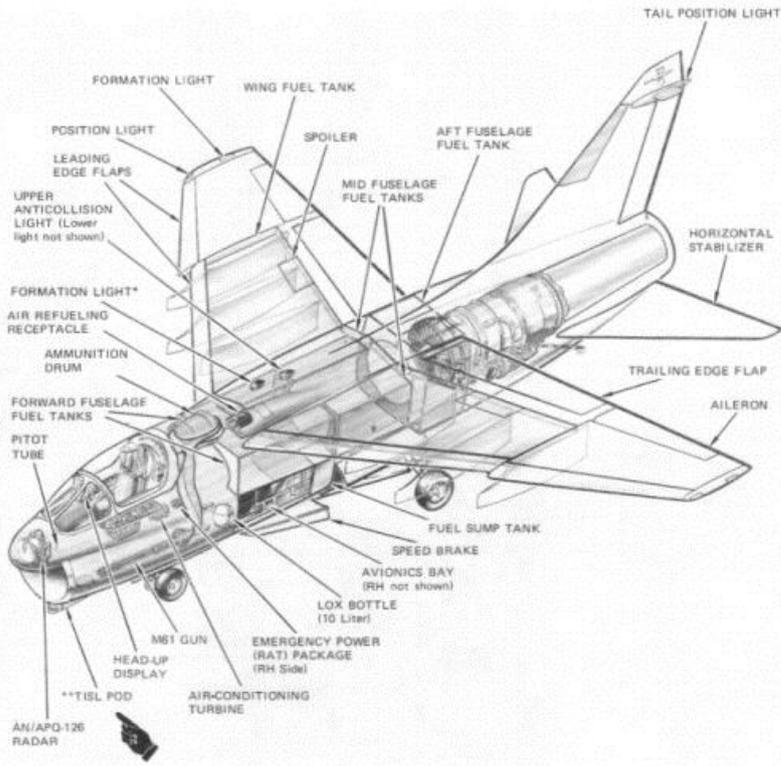
What can I say about this kit build? Dry fitting was amazing; it was really good with hardly any gaps.

The decals however, are a different story. I will explain all a little later.

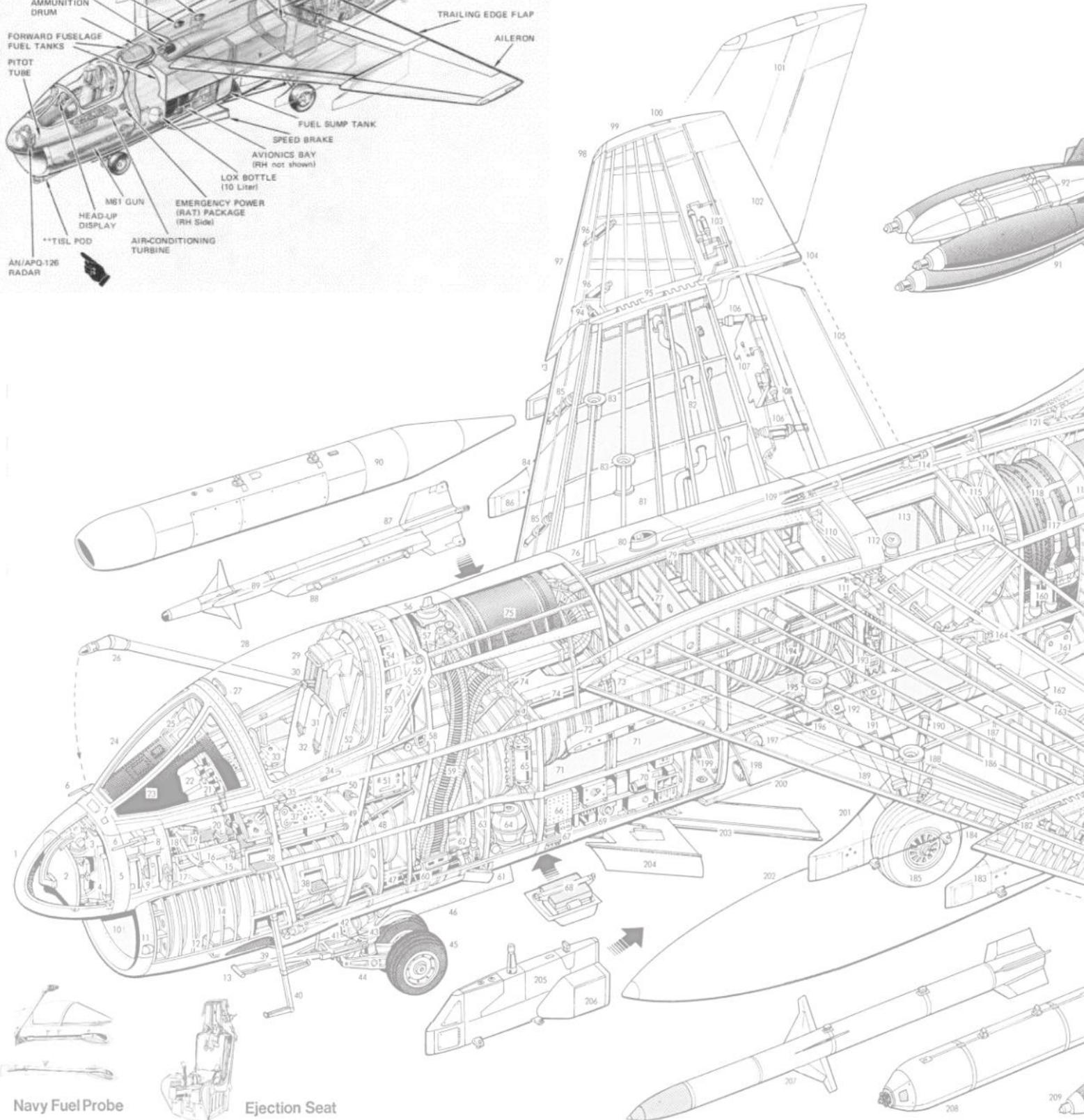
A good study of the instructions, pre-build, can reveal where your problems may occur during construction, this is something I do with all my builds and find it invaluable.

As I was going to add lights to this, I needed to know where the lights are located on the plane and how I was going to fit them. I carried out considerable research on the net for: blueprints, what the lights did, and where they positioned. There seemed to be some confusion with the formation lights, this was solved, however, with a few messages on various forums, and the picture below confirmed where the lights are.





Using these blueprints, the light placement was easy. There was however no indication where the landing light/s were supposed to be located. Numerous videos on the Net showed them in differing places. So, another forum solution was sought.



For lighting this kit, as with all the kits that I illuminate, these are my go to essentials.

Enamel copper wire 0.2mm,



Micro switch 12mmx9mm



Small SMD's approx. 2.5mm x 1.5mm 12v White, Red and Green



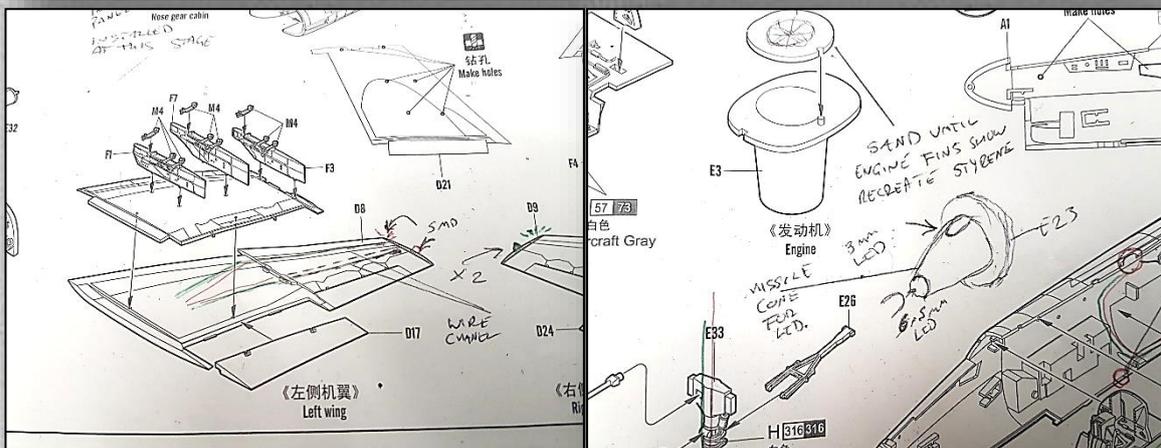
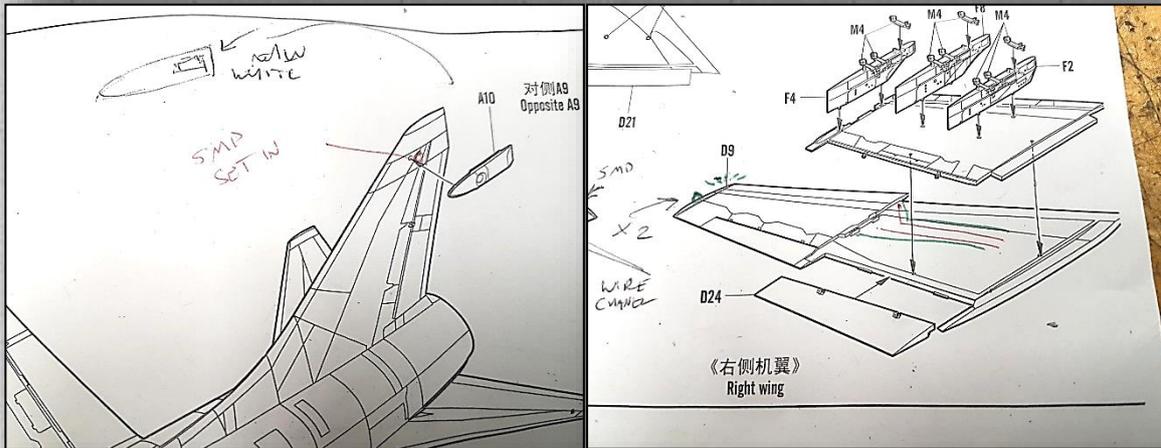
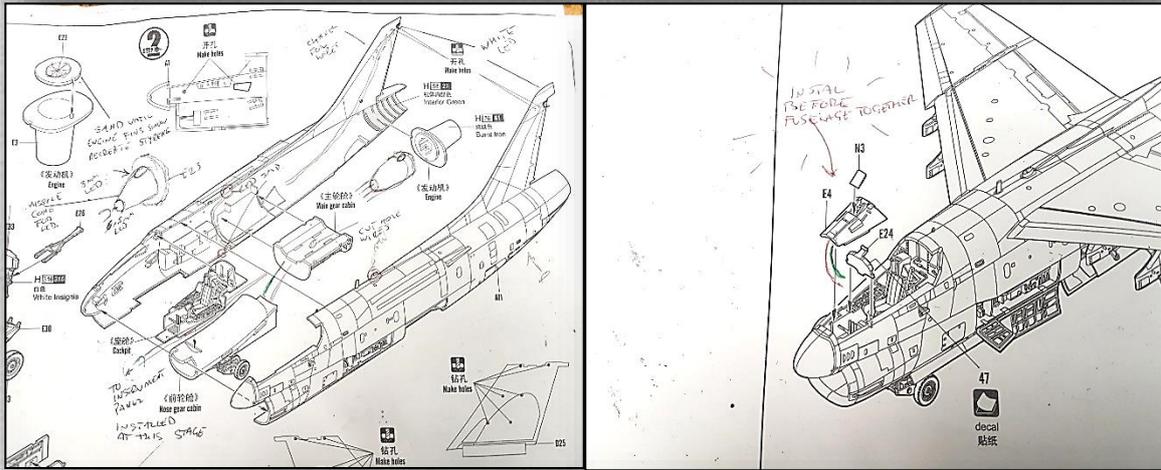
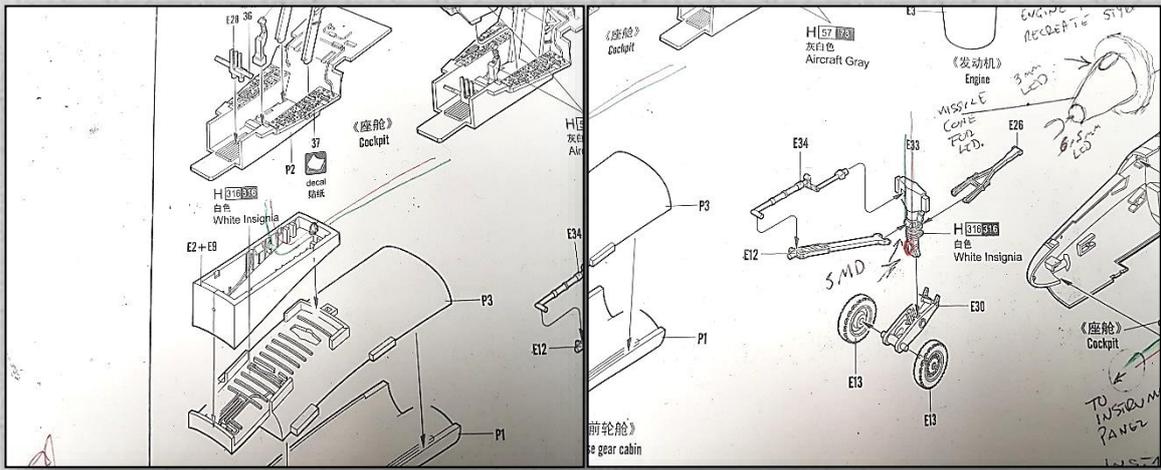
Milliput dual compound mixed equally.



3mm and 5mm flickering LEDs

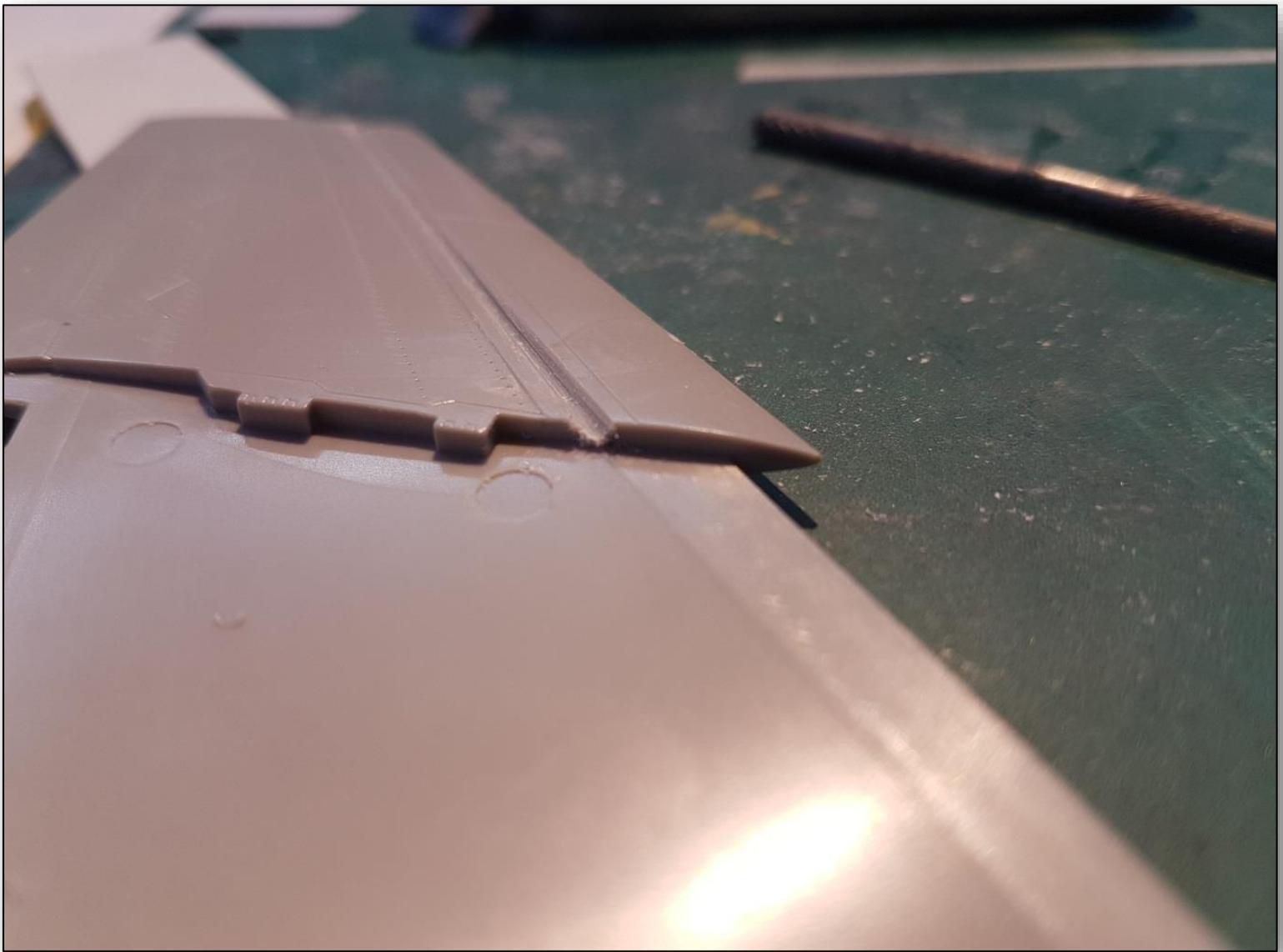


And, finally a 12v timer switch for the strobe. This one has a breather flash, so it turns on and then off once every second. There are others out there that will flash quickly or slowly, depending on how they are set.



I photocopied the instructions so that I could plan ahead and see where my problems would lie. My first concern was the wing tip NAV lights. As the wings were solid I had to file a groove in them that could be filled afterwards. The tail anti-collision light was similar, but the problem was an easy fix.

The next problem was the lighting for the instrument panel. Using a white 12v SMD. This had to be installed before construction began but also had to be installed before the fuselage was put together. This was contrary to the instructions, but it had to be done this way. My only worry was, would it fit when the two halves were put together. I needn't have worried as the quality of the kits fit was very good.

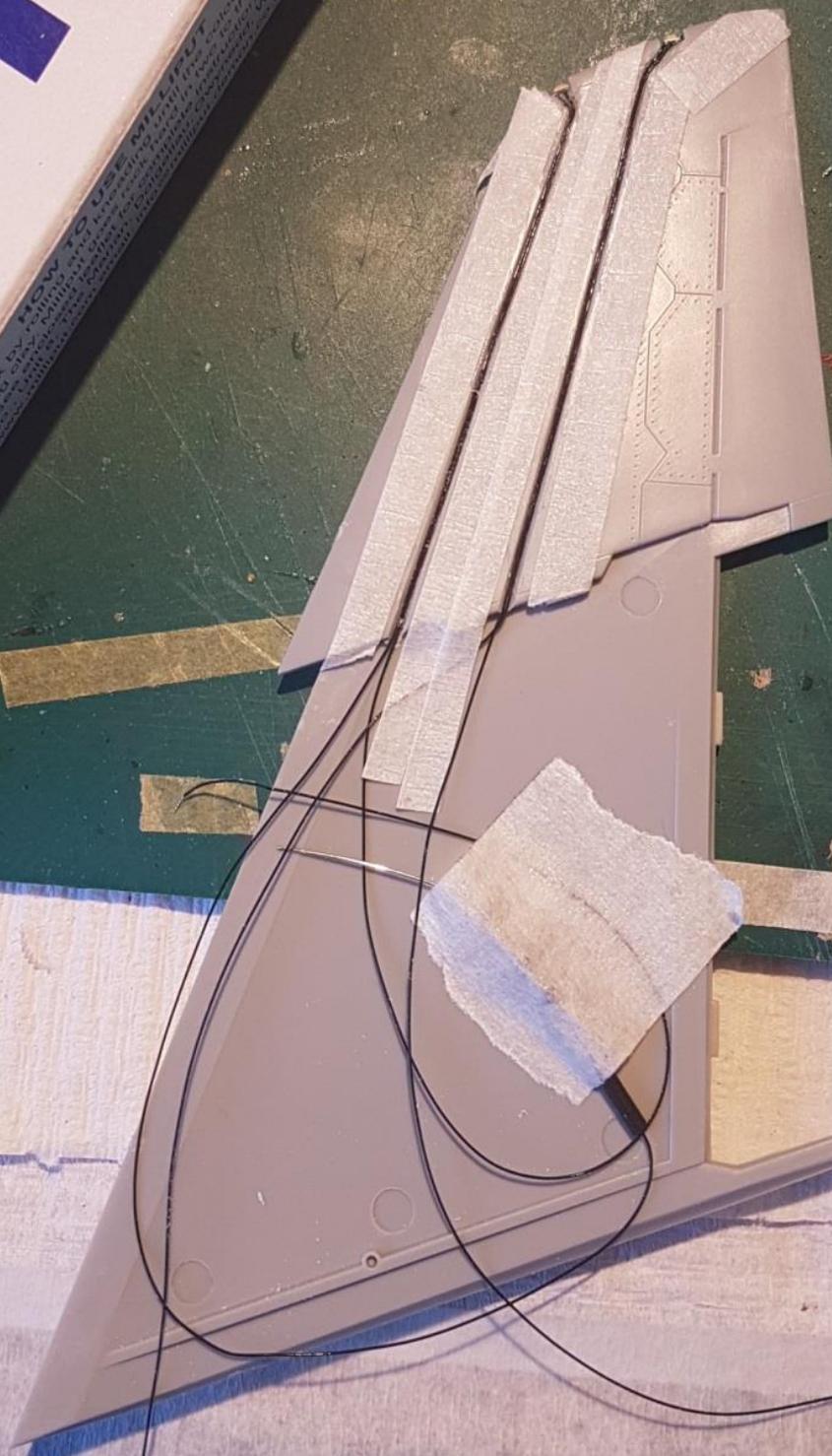


Filing the channels for the tail and wing tips, deep enough to get the wires in and then to be able to sand back and not expose the wires. These were then stuck into the grooves with CA glue.

The small White SMD's were approximately 2.5mm wide so I filled a slot on the wing tips to fit them. As I had no lenses to cover the lights I used epoxy glue coloured with Tamiya Red X27 which I filed down once the wing was constructed. For the starboard green nav light, I used clear epoxy and a green SMD. After which It was time to re install the panel lines that were lost.





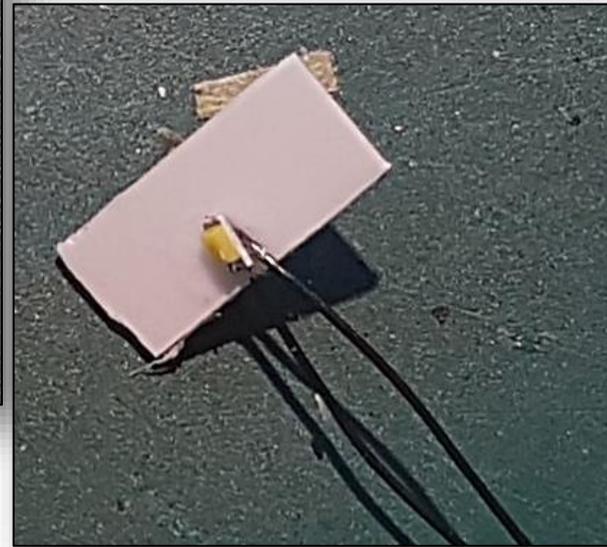
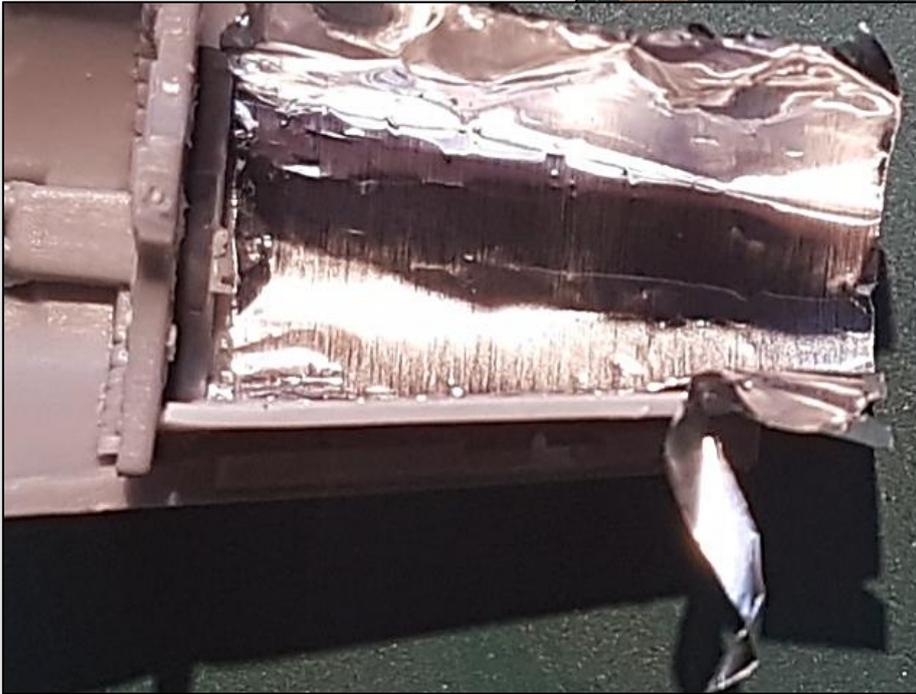
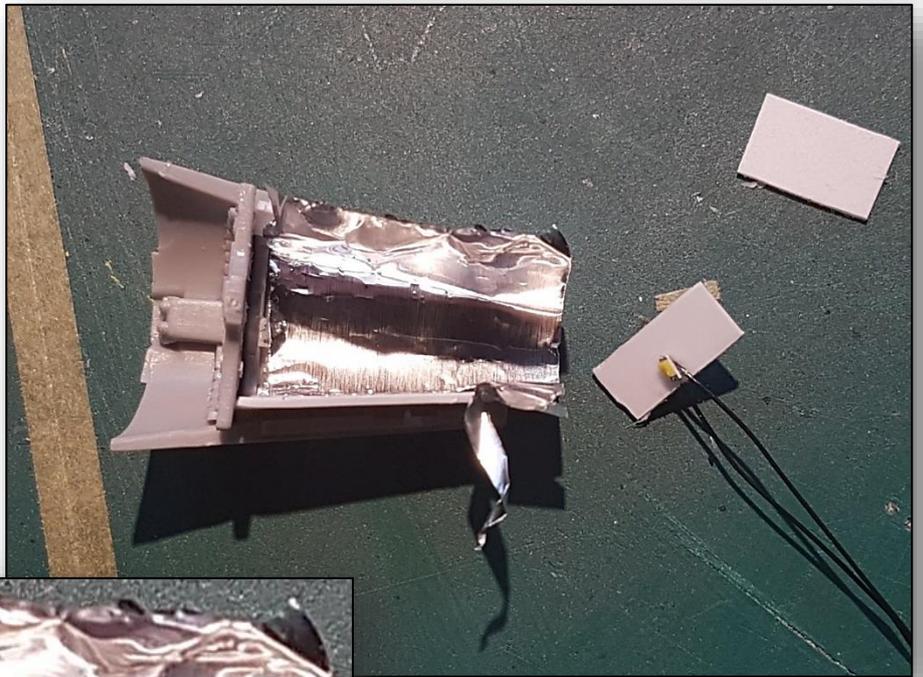


Once the lights and wires were installed, I filled the grooves with Milliput which worked better than the other fillers I had tried. I taped either side of the groove to reduce the amount of sanding required.



Installation of the Instrument Light

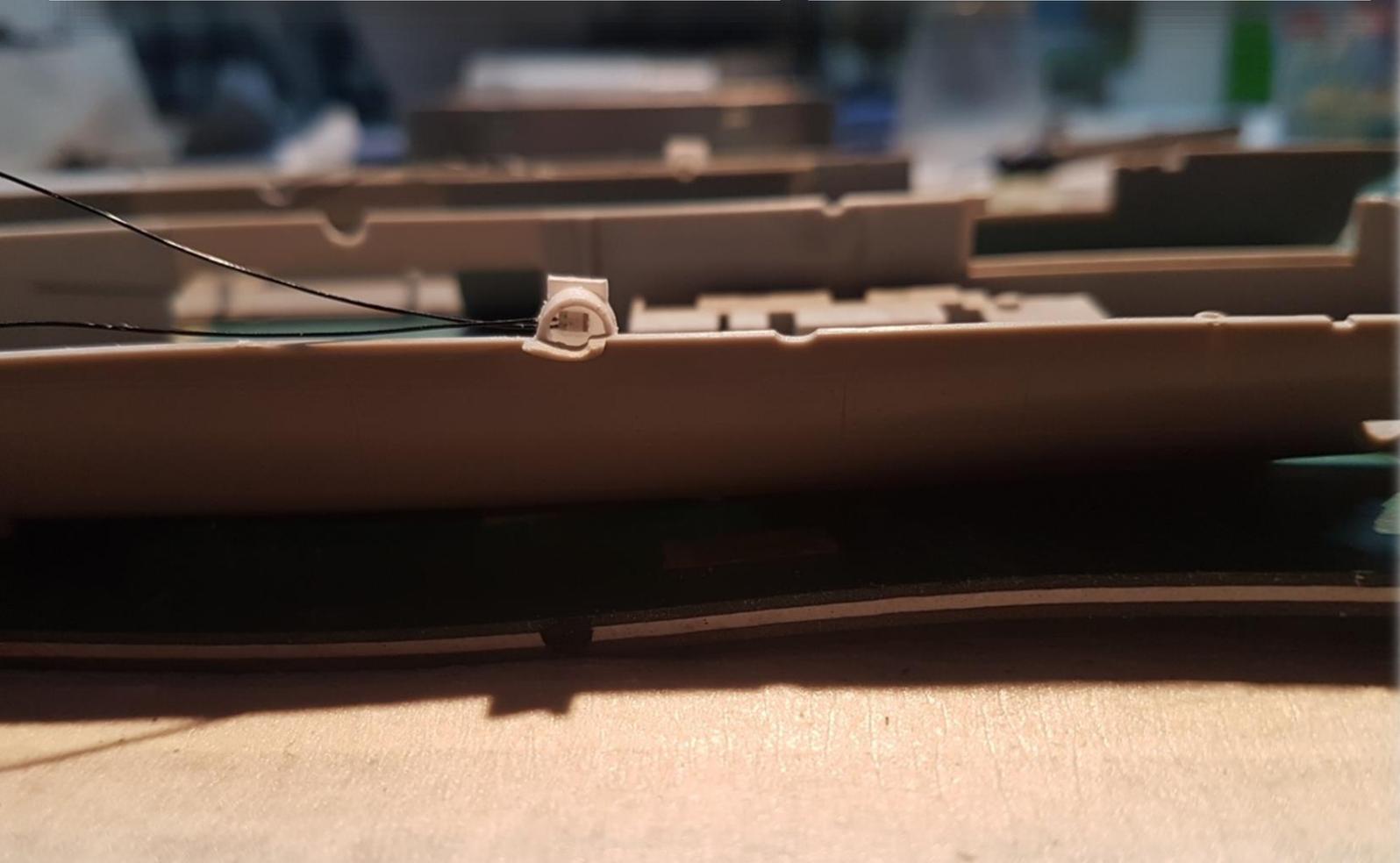
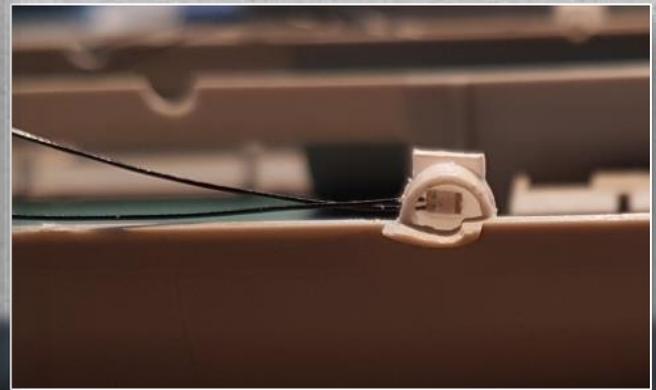
Firstly, I drilled out the major dials on the panel, and then applied the instrument decal, hoping the light would shine through. Creating a small light box and setting the SMD further back made the lighting subtler and I also used tin foil to reflect the light around the inside.





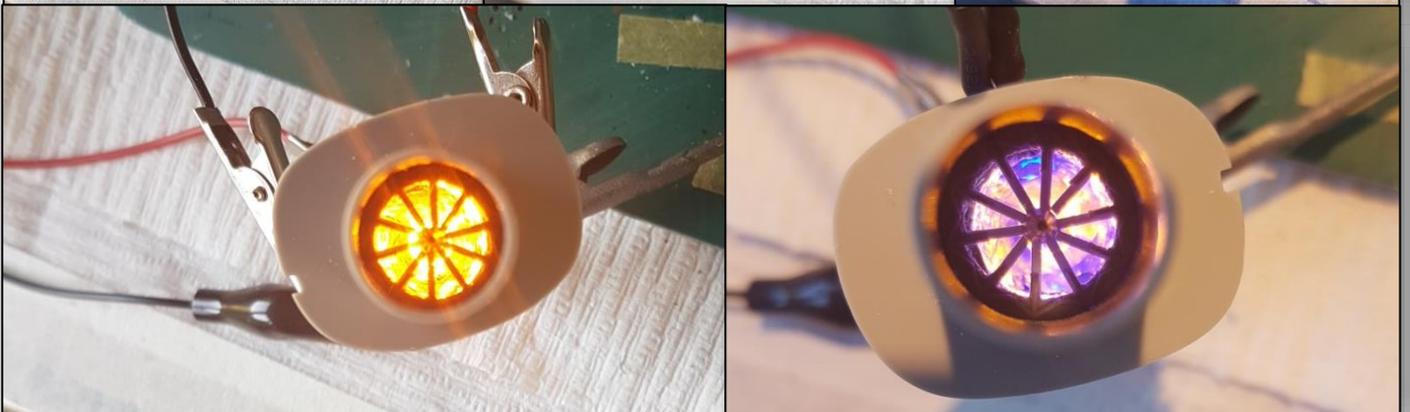
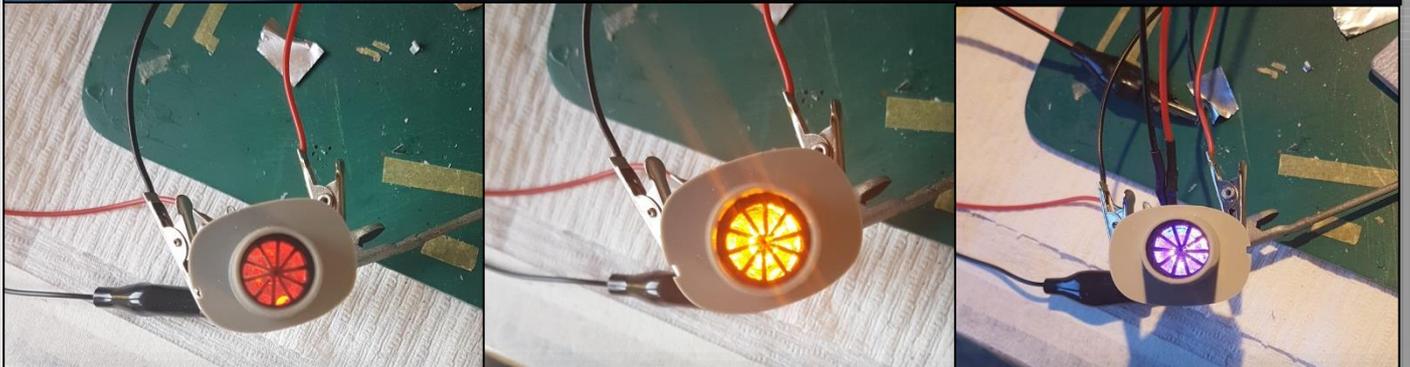
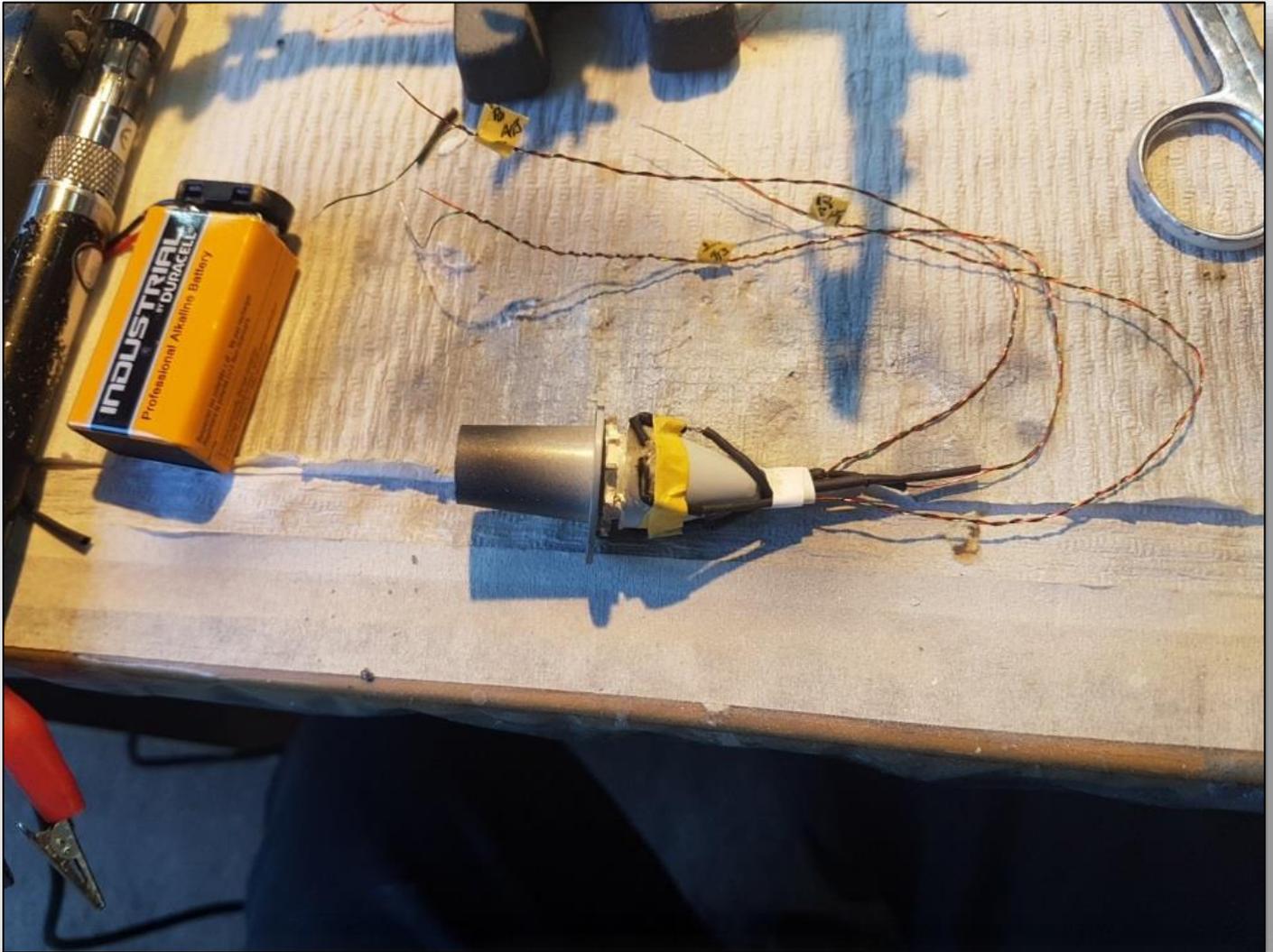
I then installed the rest of the SMD's on the fuselage inside tubular lightboxes. All these boxes were light blocked on the outside with black paint.

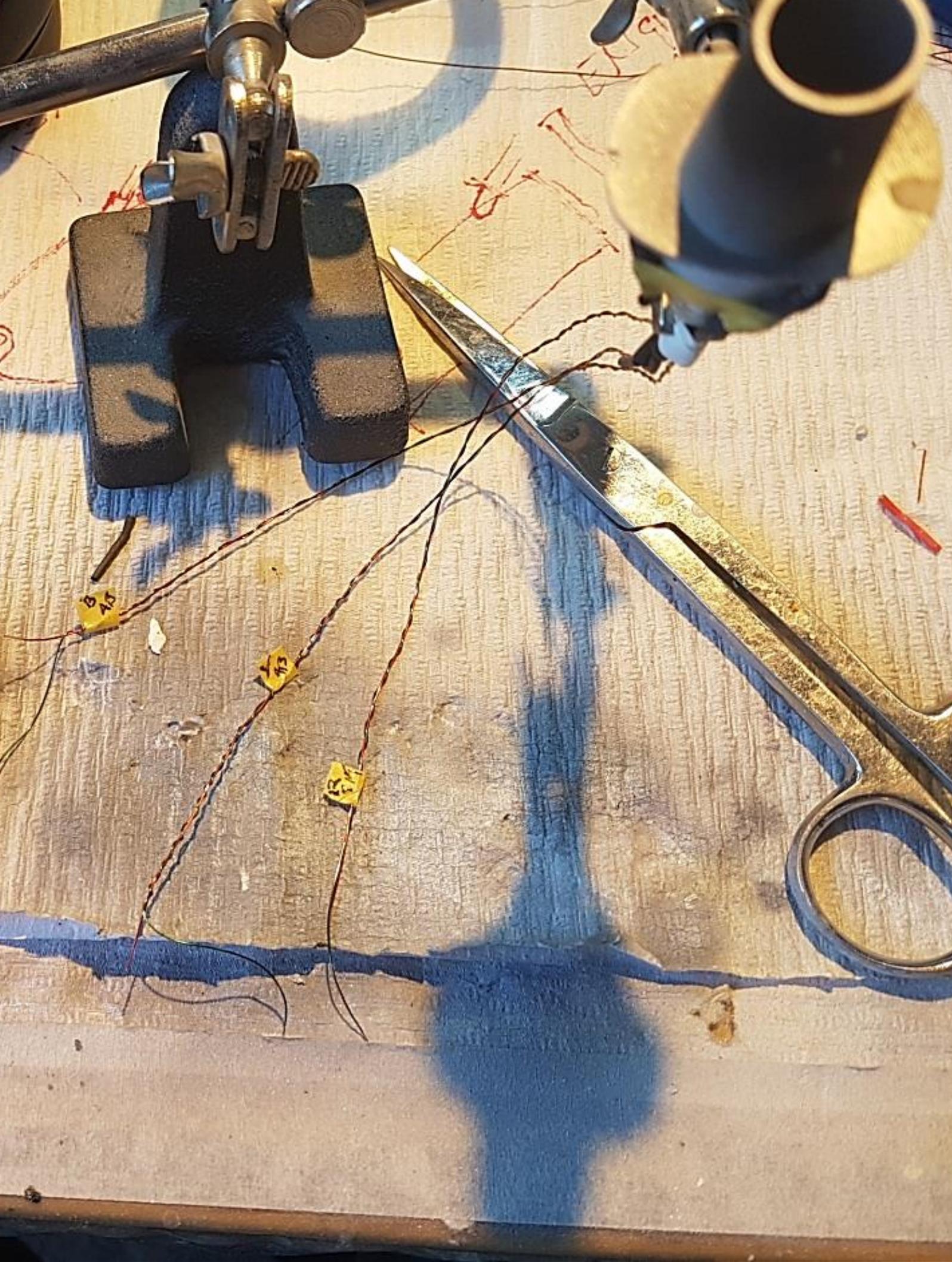
As with the wing tips, I had no lenses for the upper and lower strobes, however I solved this with the careful use of epoxy, which I coloured red to dim the light, and applied with a tooth pick once the fuselage was together.



Engine Light Test

Using a 5mm flickering yellow LED placed at the back of a test rig, and a 3mm flickering red LED placed at an angle so that the main part of its light projected onto the yellow, I then added a flickering blue to do the same. When switched on in differing combinations gave the desired effect.





As I went along I attached a small masking tape label to each set of wires to know later what's what.

Once all the lights were installed, it was time to put the whole thing together.

Time to fill and sand, which was minimal, and get that under coat of Ultimate grey primer on. I have used different colours of primer on different kits in the past. Black gloss with marbling, and grey with the dark panel lines. This time to my mind, it called for subtle panel line shading on the grey.



What I neglected to take into consideration was the wire coming out of the fuselage and scratching the paint. I solved that with wrapping the wires in tissue after a quick re spray of the damaged paint work.

I then took a quick look to see how the ordinance would look, then it was on to the gloss coat and the decaling.

It was at this point I had problems with the decals not conforming to the tail and fuselage. I used copious amounts of decal solvent and still they would not sit correctly. I decided it was time to mask and paint the tail top and fuselage stripe. It wasn't a perfect match but close enough.



Subtle use of AK black panel line washes after re-glossing, followed by a final matt coat and then time to remove the masking, mount to the base and connect all the wires. Labelling helps a lot at this stage.



It was at this stage disaster struck when the starboard wheel sheared off. I re drilled the wheel and added a small plastic pin and waited for it to set. When I finally mounted the kit, I added a tubular support on the underside into the base. With it wired and stuck down it was time to sit back and enjoy the view.









Quick Guides

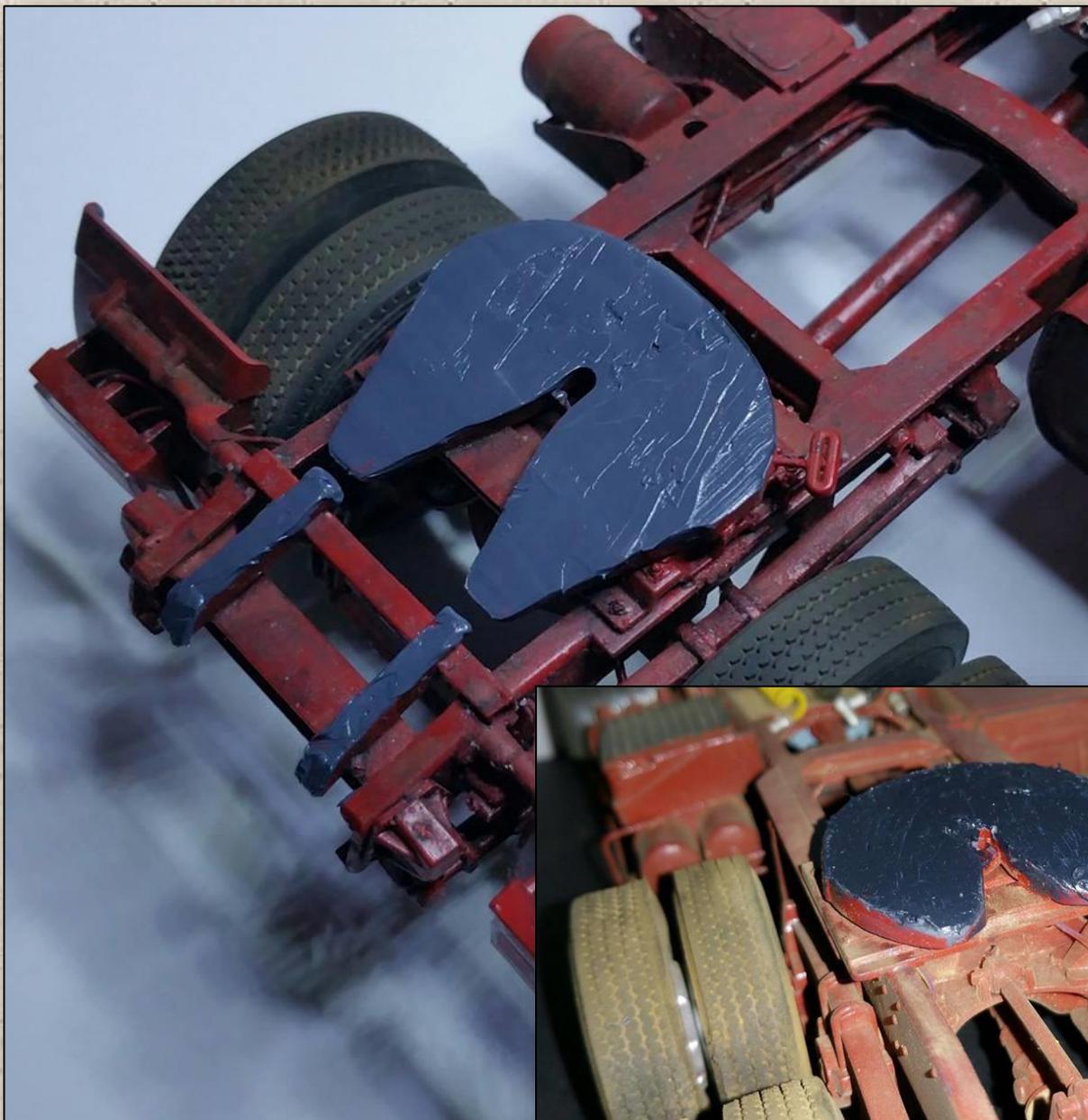
Greasing the wheels by Charles Orwin

Once you have the 5th wheel secured to the chassis and the surrounding paintwork is finished, it's time to represent the layer of grease on the wheel and the run up ramps, if you have fitted them.

For this you will need.

- Black and White oils paints
- A small piece of plasticard with a plastic pin glued centrally in it to represent the kingpin of the trailer, this only needs to be a few mm in length.

Mix the black & white paint to the shade you want and once happy with the hue apply to the 5th wheel levelling it as you go until it is the thickness you require. To give the grease the look like the trailer has just been unhooked dip the plasticard pin side into some water shake off excess water & place on the 5th wheel & lightly drag the pin towards the back of the truck. You should leave drag marks in the paint / grease. Repeat until you are satisfiedallow to dry (sometimes weeks due to the thickness of the oil.)



Compact Collapsible Photo Lightbox by Brian Innes

This is a tutorial on building a compact collapsible photography lightbox, which uses an external lighting source.



1. Materials.

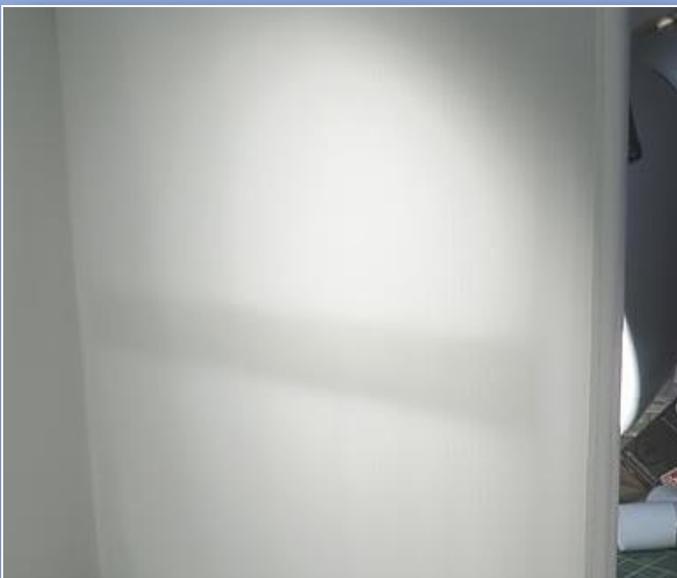
For the construction, I utilised an IKEA Skubb storage box as the basis of the photo booth. A triple pack is available quite cheaply from IKEA. You will only need 1, so the other two can be used for storage.

Rather than adding lighting inside the booth, I will be modifying the Skubb storage box so that I illuminate my booth using my desk lights



2. Construction.

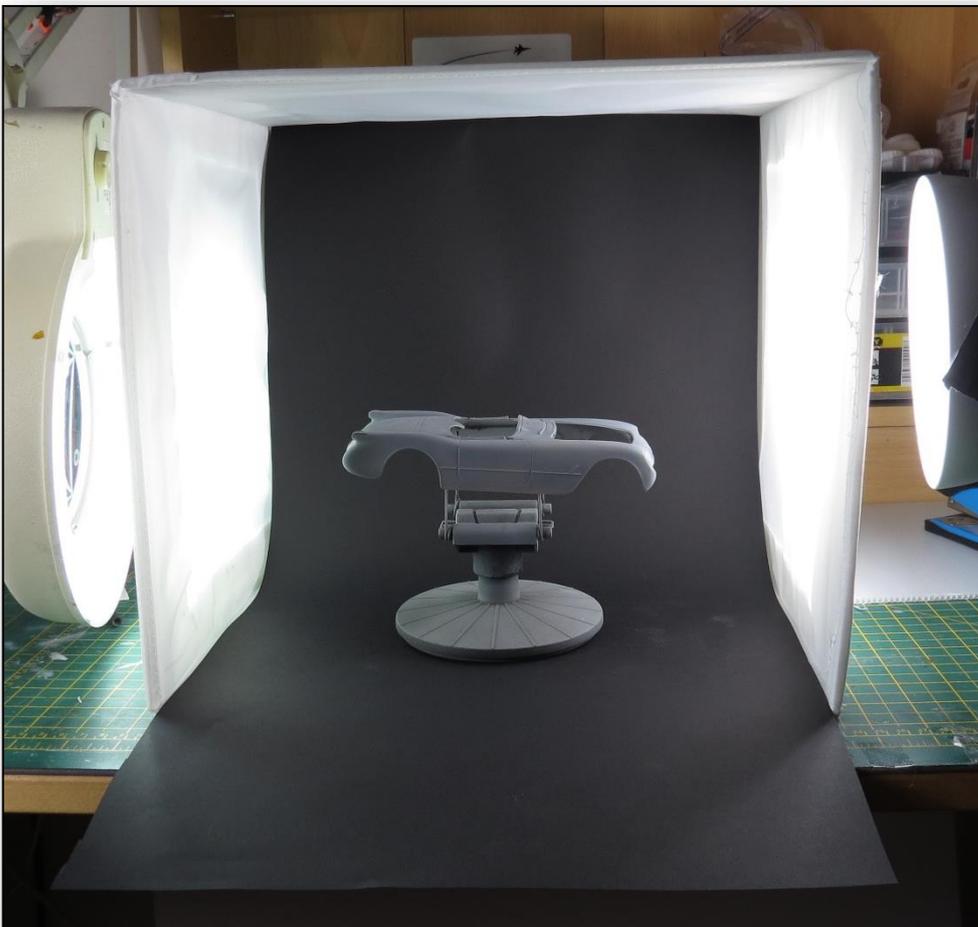
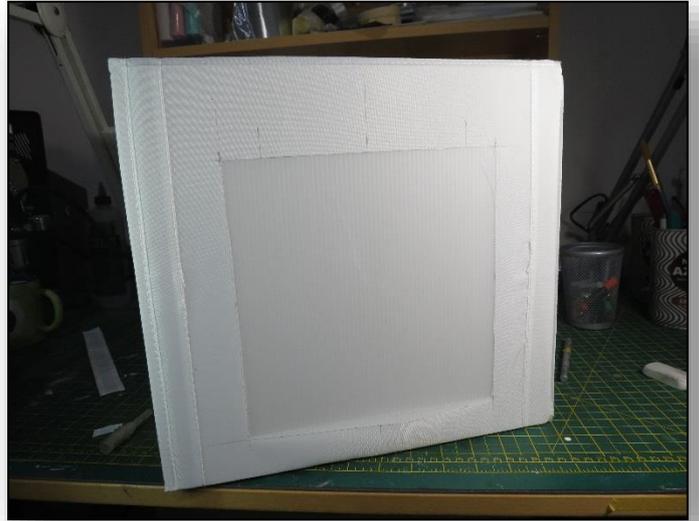
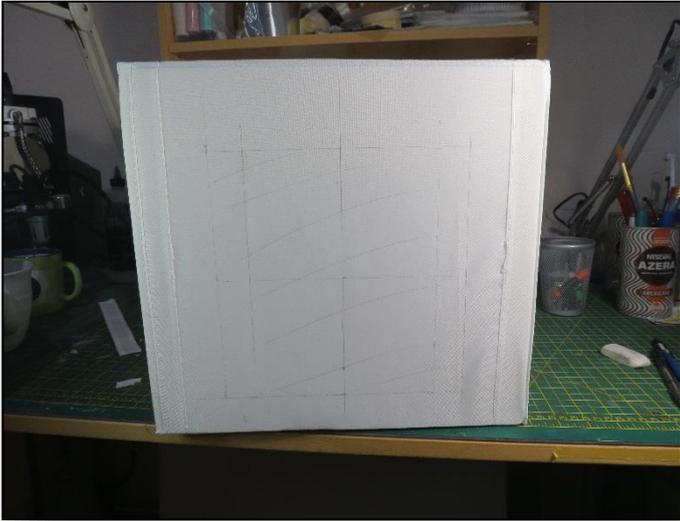
The Skubb storage box could be used straight away without any modification, however, there are a couple of issues which need attention. First of all the box is constructed from two layers of material, which has a layer of corrugated plastic inside. While this helps with the rigidity of the box, it doesn't allow much light to penetrate. Also the handle on the side of the box casts an annoying shadow. Since the IKEA Skubb box has a base, which folds out, I aimed to retain this to use as the "rear" of the photo booth, to which I will attach a backdrop.



3. Modifications of the Skubb.

My general plan was to carefully cut out a square of material from the sides and top, and carefully cut out a section of the inner corrugated plastic without cutting through to the inner layer of fabric. This would allow external lights to diffuse softly into the booth.

Once the windows were cut out on the sides and the top, the openings were secured using staples and clear sticky tape.



4. Final Assembly.

Once the windows were cut out, there wasn't really much left to do to turn the Skubb box into a useable photo booth.

For the backdrop I cut out a long rectangle of black heavy paper, with the same width as the interior of the booth. I then folded the short end of this twice, then tucked this behind the "base" of the Skubb box which then forms the back.

Here are a couple of models I photographed using the Skubb photo booth. They show the effects of the diffused external lights very nicely. Further modifications could be to add LED strip lights to the inside of the booth, however this would make it less compact when folded down.

Hopefully this is food for thought for other modellers to use.



PINHEAD rework by Derek Lewis



I bought this cheap on eBay, it had a bad paintjob and the seller was getting rid of him and a couple of other pieces, so I purchased the Alien Queen figure at the same time.

The first thing to do was to get him stripped down as much as possible, so I got rid of the pins, chains, tools, and the puzzle box. After a bit of persuasion, he came apart quite easily, he was then put in a bag and oven cleaner sprayed in, then left overnight.

The next day most of the paint came off easily under the hosepipe, the hardest part was the red on the palms of the hands, in the end I had to scrape it off with a knife as it was superglue and paint.



To make sure the outstretched arms couldn't sag in the future I cut up some threaded rod and placed this in the arms, which were then filled with 2-part resin. I left the rod long enough to protrude into the torso; I cut holes in the shoulders so when I glued the arms on I also bolted them into the torso. I jammed a large piece of foam-board into the torso for support then, to make the model stable I poured cheap resin filled with offcuts and bits of metal from the spares box into the bottom to weigh it down.

The figure was now superglued together, and the seams filled with Milliput, which were shaped with water before it had time to set. This is a lot easier than sanding the model afterwards.

Halfords (car) grey primer works well on the vinyl figure, I then used Vallejo black primer to shade in the folds in his clothing. For the final colour of his clothing I used Vallejo Intermediate blue, applying light coats to allow the black to show through underneath.





My wife had to mix up the skin tone for me as I'm colour blind, apparently my first attempt made him look like he'd been Tango'd, far to orange.

Next, I used Vallejo red, scarlet and golden brown mix for his peeled back skin, then applied a few coats of Klear floor polish as a cheap gloss coat.

Once this had dried I used diluted scab red to highlight his cuts and skin texture on his hands, the final paint job was then to pick out the hooks with silver before using Humbrol matt varnish to tone down the gloss.

I scraped a small amount of blue hard pastel onto a piece of paper, then used a small cut down brush to apply this around his eyes for a creepy looking shadow, then sealed that with matte varnish.

His eyes were picked out in gloss black then, glossed again when I was doing his peeled back skin.

The last job on Pinhead was to add what gave him his name, all those pins – there are quite a lot to insert. They had to be pushed in carefully, any slips now meant I would be in deep trouble, I had no more of the flesh tint my wife had mixed for me from earlier in the build.



For the altar I used various greens, , and then grey for the top of the altar. I used Klear to gloss coat it, then applied a weak muddy brown mix, wiping off the excess when dry. When dried I then matted just the grey top, leaving the rest glossy for a slimy look.

I primed the box in Halfords grey, then used Vallejo golden brown as the base colour, a few coats of Klear to seal the paint. Once the Klear had dried I applied diluted oil paint over the whole box and allowed this to dry. Once dried I used cotton buds and odourless thinners to remove the excess, leaving the oil paint in the recesses to age and weather the look. I finally used tiny amounts of Mithril Silver paint, brushed over the high points to bring out some of the details.



To make the tools I first cut the shapes out of plastic card, leaving a bit extra to form the handle shapes. I then made the handles out of Super Sculpey, and carefully removed them to bake and set in the oven. Once cooled I stuck them to the tools with superglue, then primed them with Halfords grey. The blades were painted with Vallejo gun grey and Tamiya metallic grey, handles in GW vomit brown; scab red was added to resemble dried blood, then some rust was added to age the blades.

For the base I cast a large circle, I had made this mould previously for a Venom figure. Once the resin had cured I cut in some paving slabs and primed it in grey, then applied diluted acrylic paints in various greens to give it an aged look.

Considering I only paid a few pounds (£) for the original figure I'm pretty happy with the end result, I didn't get to keep him for long though, I showed him half-finished to a friend, and his wife decided she was going to buy it him as a birthday present. Pinhead now resides as part of a collection in a new home.

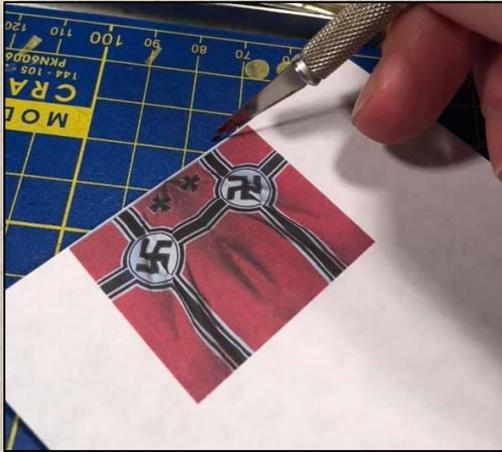




Quick Guides

DIY Kriegsmarine flag by Scott Withers

Experimenting with making a drooping, non-windblown Kriegsmarine flag on my 1/35 LWS. Followed a method that calls for aluminium foil...which I switched to thin lead foil.



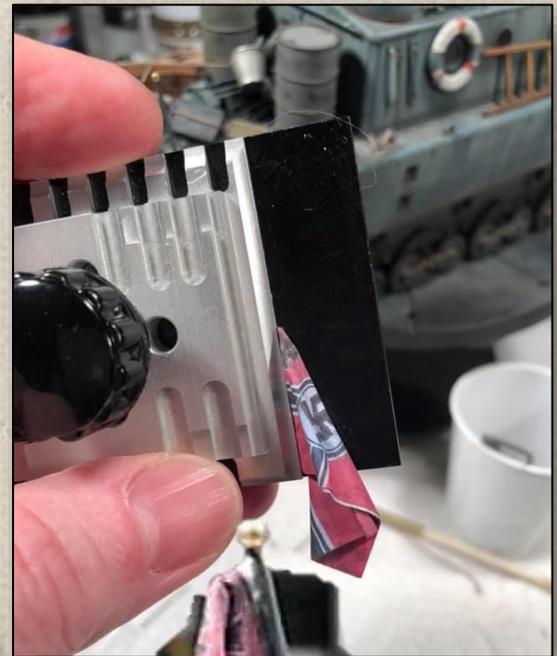
PHOTOSHOPPED image: stretched into perfect rectangle, mirrored and printed.

Prepare some thin lead foil sheet (or aluminium foil).



Sandwich the foil between the flag sides with spray adhesive, and trim the flag down.

I held the flag pole edge tight with a photo etch bending tool (perfect for gripping the edge) while I bent the flag into position with my fingers and straight edges.



Flag glued to pole with white glue, Woodland Scenics Scenic cement in this case.

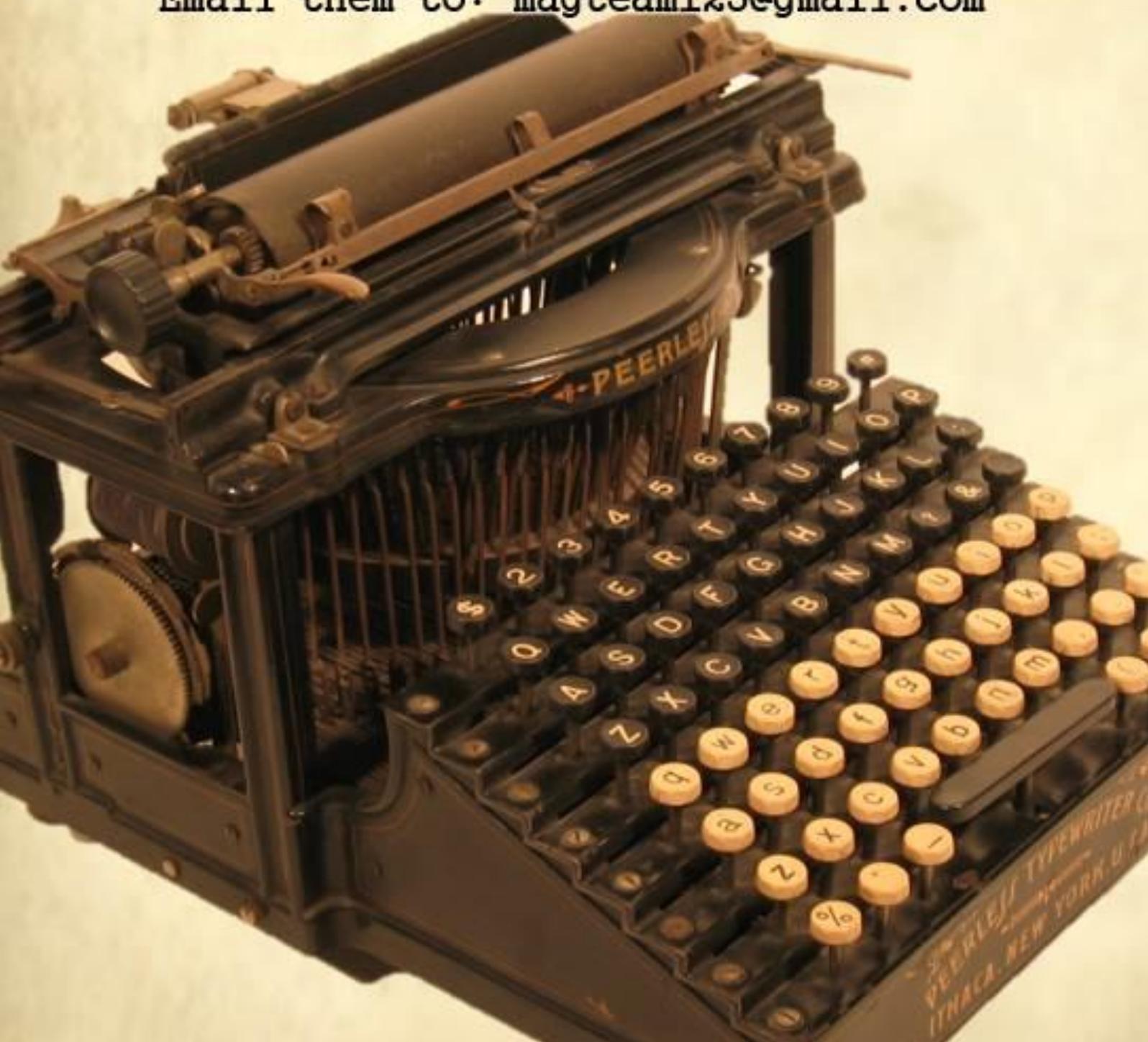


SCALE MODEL TUTORIALS AND GUIDES

MAGAZINE

Do you have a guide, a tip, a tutorial or build you would like to share & publish in the group magazine?

Email them to: magteam123@gmail.com



Speeder Bike Rider Rebuild by Derek Lewis

This is another kit that for some reason ended up only being partly built, so when I got around to continuing with the build I decided to change the trooper's pose and opted to have him sitting on the bike, just waiting for something to do...or something to happen.

The figure was already assembled, minus the arms, and a fair bit of butchering would be required to get the arms and legs into the approximate positions I was after.



The 2nd photo shows what it looked like after most of the cutting had been carried out. The large hole on his left side is where I had to remove a bag to allow his left leg to be moved up, the left foot was removed so it could go down to a more realistic angle.

The next step was to start putting him back together again.

I rolled a sausage from an epoxy filler I had, and I used that to make a strong joint for the right leg, I did the same for the left knee and ankle.

For joining the left leg to the body I had to cut the head off so I could glue a piece of sprue inside the chest cavity to give the filler something to stick to.

I decided to prime the body now so I could get the legs finished before I put the arms on.



The left arm

I decided to have the left hand holding on to the right-hand handle bar, so I cut the arm off below the shoulder armour. I then used my Dremel tool to remove some of the thickness of the armour and cut away some of the inner edge to allow the upper arm to angle in slightly. The elbow padding was sawn apart to allow me to open the elbow out a bit, and I attached the right handlebar at this stage to align the arm. The trooper was temporarily held to the bike with masking tape.



The arm was now filled with Milliput, moulded in between the pads to a rough arm shape, then the whole assembly was taped to the handle bar and trooper. I couldn't fiddle about and sculpt the sleeve detail properly, it was far too fragile. Once the Milliput was hard, I used wet and dry paper to get a smooth finish

The right arm

I cut the right arm between the elbow pads and filed the upper pad down a bit to straighten it. I thought straightening the hand out would be a bit awkward, so to make it a bit easier, if I couldn't get it quite right, I decided to position the hand behind the trooper's hip. To straighten the hand I cut two slots on the inside where the fingers would bend, wrapped most of the arm in tin foil then held the hand above a low gas flame until I could straighten it with a pair of pliers. Just like the left arm, this was filled with Milliput and taped to the trooper. While modifying the arms I realised I would have to shorten them both, just hinging them at the elbow pads would make them too long.





I now had to make a new bag for his left side; this I made out of Milliput.

I decided to paint and weather the arms before gluing them to the body. The trooper was left in white primer, Halfords rattle can and the material parts of his uniform were painted using liquorice stencil paint, which goes on very easily. His gauntlets were done in Tamiya semi-gloss black. To depict dirt and scuff marks I used light grey pastels. I make my own weathering powders, I have an artist's set with various hard pastels in it, I just scrape off what I need with a scalpel blade. I then rub this powder over the model with a fingertip until I get the depth of colour I need. I also went lightly over the black bits of his uniform with the grey to get rid of the fresh look.

I opted to paint as much of the helmet as possible before gluing to the body.

The bike was already mainly assembled, so for the main body I applied burnt umber acrylic and dabbed this with a bit of tissue before it dried, this gave me the weathered effect I was after, this was then sealed with Humbrol matt varnish. I followed that with a lighter shade of brown, rubbing it in with a fingertip, I then rubbed silver over some of the edges to show more wear. The black bits underneath were also weathered with silver.



As you can see in the picture I've gone for some quite heavy weathering on the front fins. These were weathered using the dry brushing technique, fully explained in previous issues of the magazine. Essentially, I put a tiny amount of silver on old brush, wiped off most of the excess on some kitchen roll, then, I dragged the brush across the edges to give the weathered effect. This is my first attempt at converting a figure; I'm really pleased with the way it turned out, especially as I can't afford the gentle giant version where the trooper is standing against his bike.



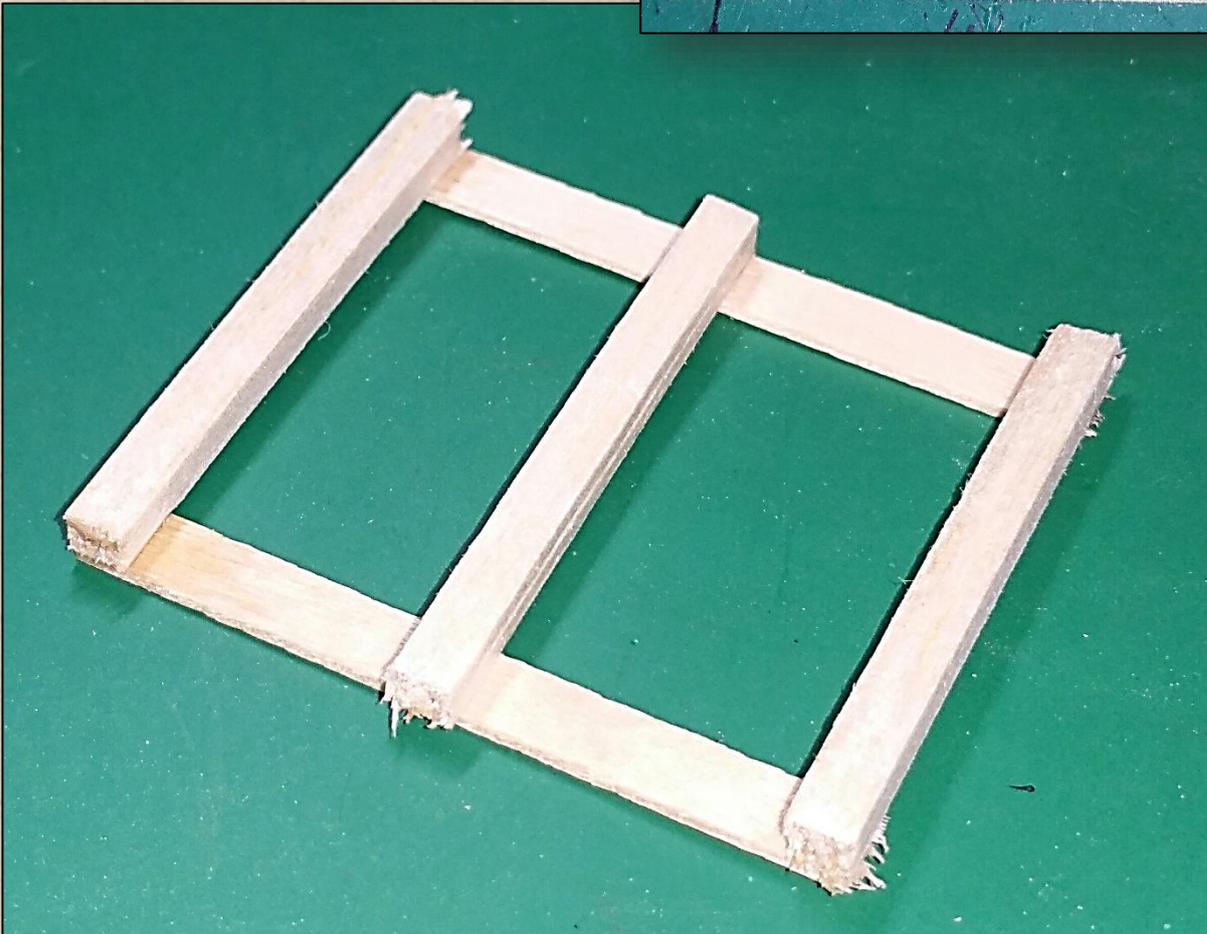
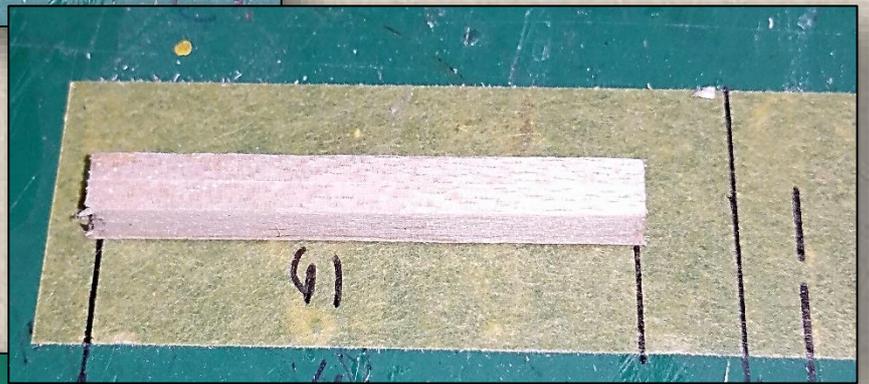
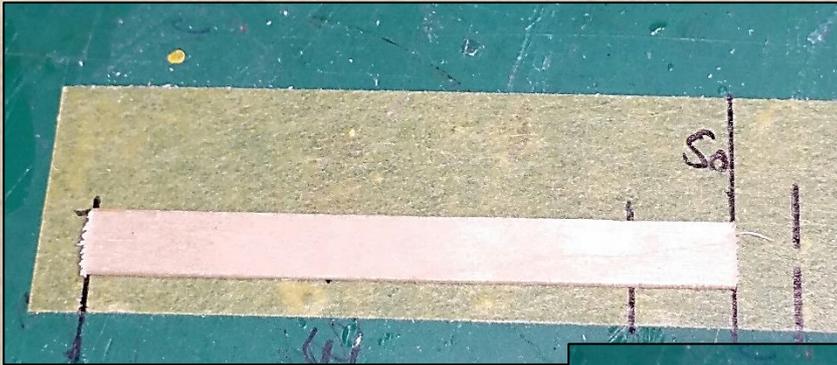
Quick Guides

Construct your own pallets by Charles Orwin

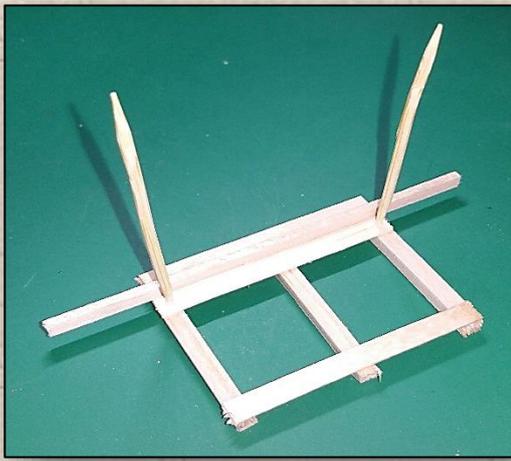
Pallet construction 1/24 scale

I used 4mm Balsa wood and some wooden stirrers which were approx. 5mm wide.

I cut the balsa into 3 x 41mm lengths, I then trimmed off the rounded end of the stirrer to a measure of 50mm. You will need 9 of these per pallet.



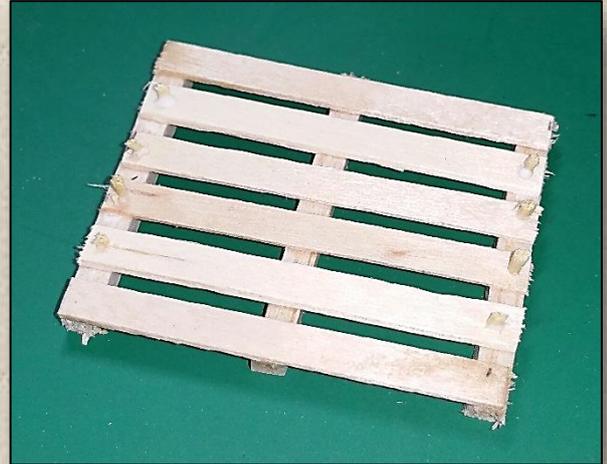
I took 3 balsa lengths and 2 stirrers and glued them at right angles to each other to form the frame of the pallet. The other stirrers are then spaced 2mm apart. With this in mind, cut a length of balsa 5mm x 2mm longer than the pallet for a spacer.



Turn the frame over & using the spacer on its edge; glue / add the next stirrer strip. I drilled a 0.9mm hole in the ends of the strip to accept the tip of a cocktail stick with a drop of PVA on to fix the strip & give the pallet a little more strength (I clip the cocktail sticks off a little proud and tap them lightly with a hammer to fix a little better).

Continue across the frame of the pallet, then turn over again and using the same method as previously, place the stirrer length on either outer sides and one centrally

Clean-up / sand the edges of both surfaces where the cocktail sticks are until smooth



Use glue sparingly as any excess may not allow you to stain the pallets if this is your plan for them, however, if your painting them it won't affect it.

The dimensions of this 1/24 scale pallet are based on the real ones 1200mm x 1000mm although the others I have made in the final picture are made for specific uses for e.g. moving machinery.



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Masterclass

With Geoffrey Charman

Officer, Royal Horse Guards, circa 1830



I have admired this 1/10th bust, sculpted by Maurice Corry for Stuart Hale of Stormtrooper Miniatures, for some time now, and was wondering how to do all the metalwork without using metallic paint.



For some time I have been using a water-based Pearl medium mixed with my usual Vallejo acrylic paints for gold lacings on uniforms with some pleasing results, so I decided to try it with this bust as it had polished steel and brass and the gold for the fabrics of the braids, etc. The Pearl medium I used is by docrrafts from their *Artiste* range, and comes in a nice 59ml plastic bottle, which can be mixed with acrylic paint to give the variety of colours I was looking for.

The bust comes in two pieces, all in light grey resin, the body part of the bust and the helmet, and head with collar moulded on the neck. The cleaning up was simply just removing the small pouring stubs and a wash in hot soapy water to remove any mould release agent.

I used CA glue to attach the head glue and primed using my old faithful automotive primer from a rattle can.

I always paint the face first with Artist's oils, which has been in previous articles in editions 2 & 5 of the group magazine, so I will not go through them here.

So first the polished steel.

I mixed Vallejo 836/161 London Grey with docrrafts Artiste pearl medium with the addition of some drying retarder, and applied this to the steel areas. I then added a dash of Vallejo 898/048 Dark Sea Blue to the mix and watered it down to a wash. This I painted around the edges in stages and blended it with a damp brush. I added slightly wet neat Pearl Medium to the centre of the areas of the steel to give a polished look, which, unfortunately, doesn't show too well in the pics.

For the brass areas I used a base coat of Vallejo 914/119 Green Ochre.





Once the paint was dry I used a Citadel Agrax Earthshade wash over the brass areas and then carefully over the edges.

This will be my base for the Green Ochre/ Pearl Medium mix to lightly go over the raised areas.

Now for the brass look on the helmet. I mixed Green Ochre with the pearl medium, and darkened it down a bit by adding some Flat Brown 983/143 which I applied lightly to the area so it didn't go into the recesses.

I don't normally use pure Black but I wanted to give a sense of depth to the helmet plume so I watered some down and brushed it well in. I Painted the top part of the tunic above the Cuirass in a blend of 898/048 Dark Sea Blue and 899/050 Dark Prussian Blue. When dry I can get to the collar braid and start working on it which was blocked in using 877/126 Gold Brown.



Next step will be to use the same Citadel wash as I did on the brass bits of the helmet, once the paint is dry. Brown gold mixed with Pearl Medium was used to get a gold thread look on the collar lacing using a dry-brushing technique.

The steel of the Cuirass has been given the paint/ pearl treatment and everything else has been blocked in, apart from the Waterloo Medal which I shall leave till later.



Now onto the detailing.

First the Cuirass shoulder straps were painted using Green Ochre, then the cross-belt and waist belt using Gold Brown, followed by the shoulder cords and epaulettes using Gold Brown.

I have given the brass/gold work a wash of Citadel Earth Wash to deepen the creases and help the highlighting with the paint/pearl mix.

I added the colour /Pearl medium mix to the brass and gold areas, I went very lightly over the cross belt and epaulettes so I didn't fill in the detail that the wash picked out. I then lightened the gold/pearl mix by using a tad more pearl medium and then went over selected areas to pick out some highlights. The stud heads were picked out with a lightened shade of their base colour. The Waterloo Medal and ribbon was then painted.



Now to tackle the plume.

I painted the highlights of the plume using very light brush strokes with very little paint on the brush. First came the Black Grey, then Chocolate Brown, followed by German Grey and finally London Grey. I did a little bit of dry-brushing using a very light Artist's oils grey on the blue of the tunic and across the medal ribbon.

Hope you enjoyed this Masterclass



Panzawalker in refit Part 1 by Mark Dewhurst



For this build I ventured into the world of Paolo Parente's DUST 1947, previously DUST TACTICS.

In doing some background research I came across the French company Wespe Models, who do lots of resin military/civilian vehicles in many scales include 1.48, which is the same scale as the DUST 1947 range.

I ordered a Fries Crane and a TRAILER M9, 45T for the build project.

All the DUST 1947/DUST TACTICS kits come pre-assembled, however, I decided to take apart the Konigsluther one of their kits.

The Konigsluther is basically 5 parts – the legs and thorax, the twin canons, driver/gunner cab and the canon caseless rounds housing.

After getting to that part – it was obvious some of the hatches could be prised off and the hatches revealed the caseless rounds underneath.

All the main sections were given an undercoating of Burnt Umber and then I brushed on decanted hairspray as part of the future chipping process. After waiting a few hours, it then got its first coat of Buff [70.976] top coat.



At this point I was quite disappointed with the result, the addition of the Buff colour reacted to the hairspray – I obviously had not given the hairspray enough time to dry.

Rather than worrying about how the hairspray / paint had reacted I continued on with the paint process, light grey with added, black and an Ochre Brown [70.856] were applied in varied swatches of colour.



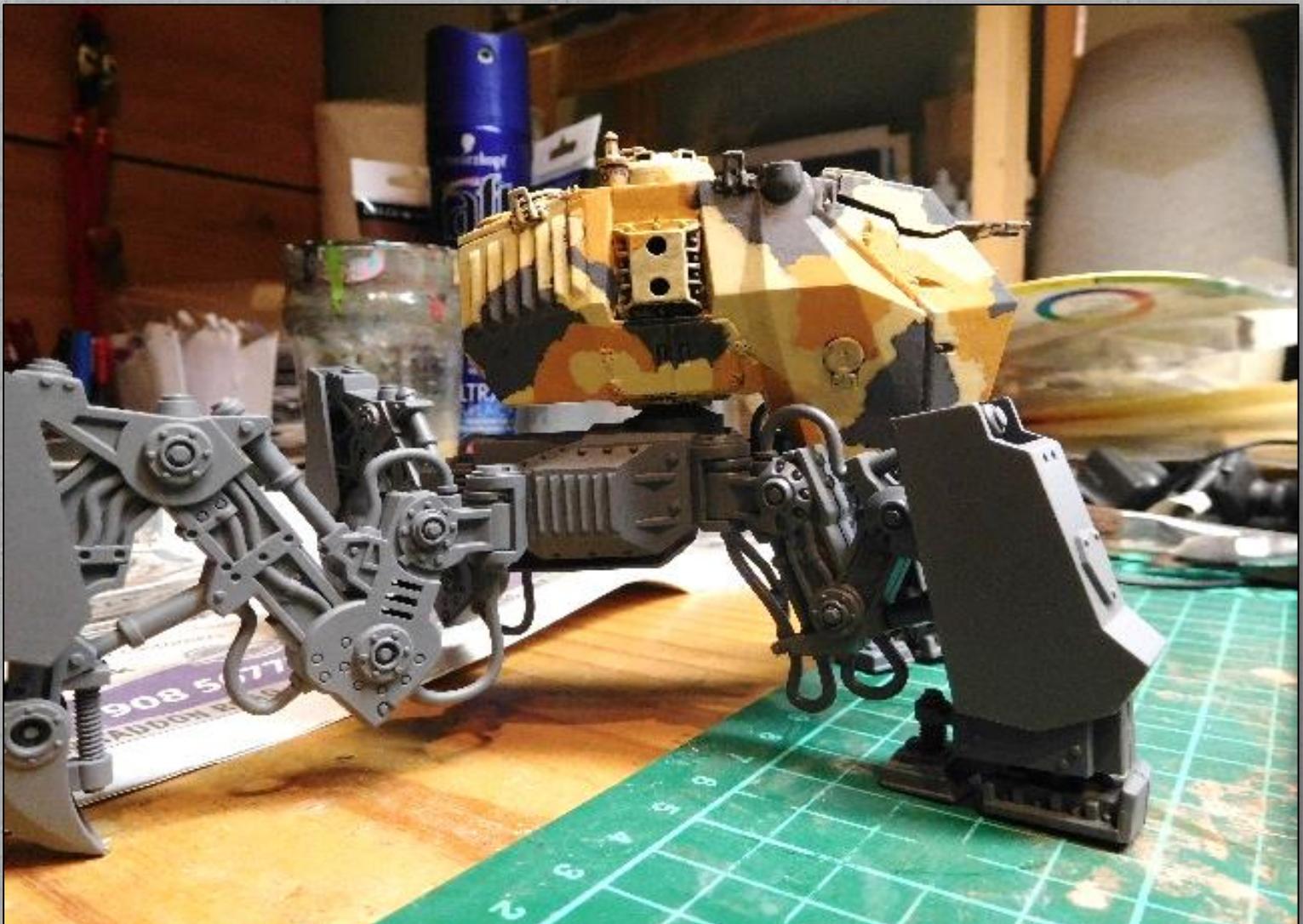
Not regretting the colour choices, but I felt the Buff was far too light – so I added a brown wash [agrax earthshade] to darken to overall look of the model.

The effect looked good so I blended the Buff colour, mixing the Ochre and grey together so the colour joins were not so sharp.



A final thin coat of buff mixed with Beige [70.917] was applied before dry fitting the thorax for the weathering process.

The Buff/Beige colour again reacted with the hairspray layer - if you look closely at the hatch in the left photo you will see how it cracked the paint, this added to the weathering effect though so not all bad.





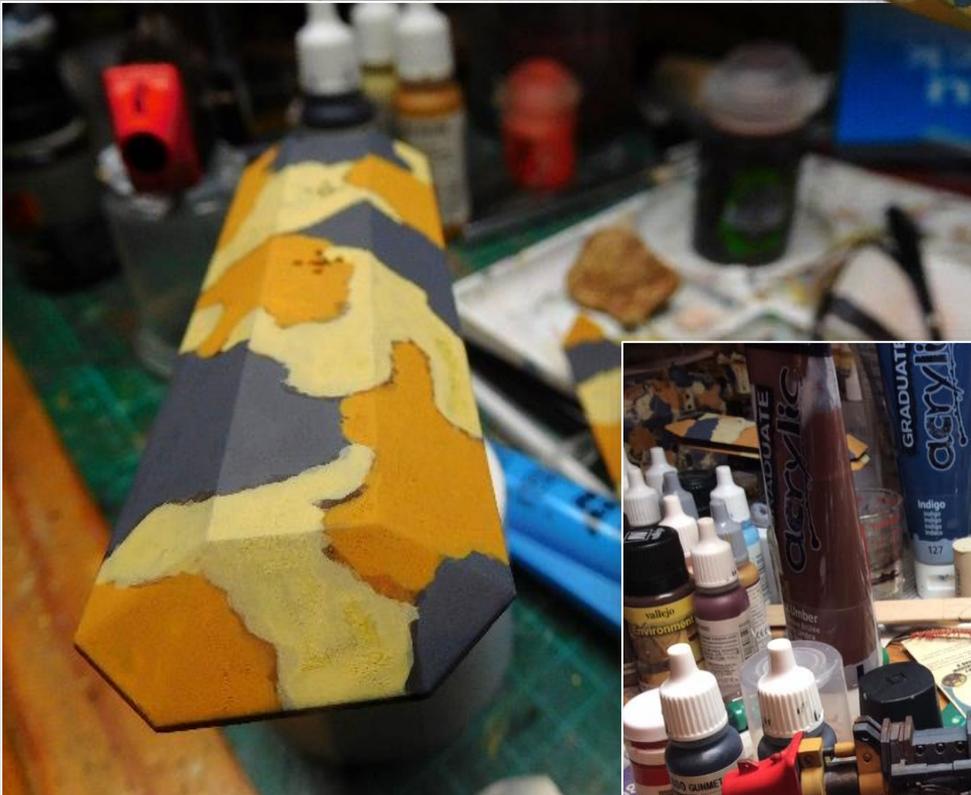
With the aid of damp cotton swabs the chipping process could begin. I first rubbed away the top layers of paint to reveal the dark umber base coat with patches and scratches coming out, I then applied dabs of GW typhus corrosion and then selectively applied GW ryza rust. The ryza rust is very, very orange so I applied a coat of agrax earthshade over the top to calm it down. I then applied AK rust Streaks. These steps were applied in some random places and also in places where water/condensation would collate on the vehicle.





The camouflage theme continued onto the legs, thorax and caseless rounds housing, where more scratches and rusting effects were added.

The canons were weathered in the same way – but would have less scratching/rusting effects added.



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Work could now start on the WESP TRAILER M9, 45T which would eventually hold the two canons. Being a resin kit I soaked all the parts in soapy water to remove any release agents used in casting. I then applied the same camouflage technique but added in another colour, German C Beige [70.821].



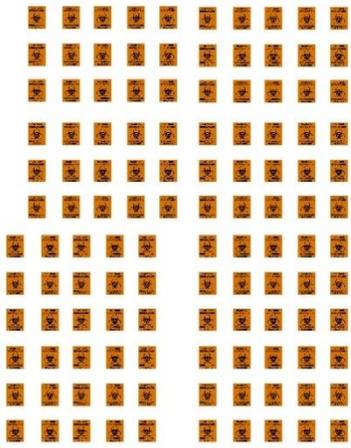
Next up was the Fries crane – this is a kit with a lot of parts, and the instructions are not very detailed so dry fitting and taking time to build the kit is a must.

I found a few reference photos from people who had previously made the Fries, but from different manufacturers so not all helpful. After a request for information I received some photos from a museum of the real cranes.



When mixing models in a scene it's important to test fit the finished models together, so I placed the Konigslsruher underneath the crane so I would know if would actually be tall enough. The crane was then dismantled and given a coating of Burnt Umber (now my favourite undercoat colour). I then dry-brushed yellow and orange to age the crane. I then added all the ropes and chains to the crane (very time consuming) but also gave me the idea and revelation to have the cab section suspended and separate from the thorax.





I then moved back to the caseless ammo.

I wanted something nasty that the Konigsluther would be firing in an ongoing war where certain things had not been banned same time have warning to the crew working and maintaining the machine. I started off with simple signage I found on the web – rescaled for the hatch covers...

To emphasis the organic nature of the weapon I wanted the appearance of a gel/liquid for the ammo.

To simulate this look I used a dark green and then made a bubble (spirit level look) using lighter greens and applied an outer edge of white.

The built models are just part one of a larger diorama I'm working on that has become a never-ending scene and evolving idea. For now, I leave you with a few teaser shots of the current diorama.





**GIRLS LOVE A GUY
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Modern 1/48th Scale Aircraft /Airfield Revetments By Patrick J Driscoll

This is a quick and easy exercise for modern revetments. After doing some research ,I found the Real-world measurements to be. 40 ft' in length and 10-11 feet high by 3-4 foot thick. I reduced those measurements down to.10 inches in length, just over 2.5 inches in height and a thickness of 1 inch. Using the reduced measurements I cut them out of some green project foam board I got at the Home Depot .



It was all ready at an inch thick ,so did not have to shave that down at all. To clad the foam board I chose to use Evergreen Plasticard Packet Number 4188 V groove .I cut two sections to size of the foam board for the front and back with a couple of pieces for the end caps . I then cut pieces for the steel frames from Evergreen strip plastic packet numbers 187and 252 .These simulate steel bars pretty well.

To attach it all to the foam board you can use regular Elmer's White glue or super glue and or A Hot Glue Gun. I used the Hot glue gun.

For the last steps of painting and weathering I used Tamiya rattle can primer, Tamiya semi-gloss black and Model Masters steel metalizers. Then I Used Ak interactive sand and concrete pigments to get the fillers for the top of the revetments and caked in Sand ,because these will be depicted in a desert.





BEWARE OF JET TAKE AND EXHAUST

MICRO SOL

Tommy don't Surf - A 1/35 Diorama by Ian White



Recently one of the editors of this magazine contacted me to ask if I would do a 'how-to' article after I had posted the finished diorama on Facebook where it seemed to cause a bit of interest. So, grab a cup of your favourite beverage and I'll try to show you 'how I did it'.

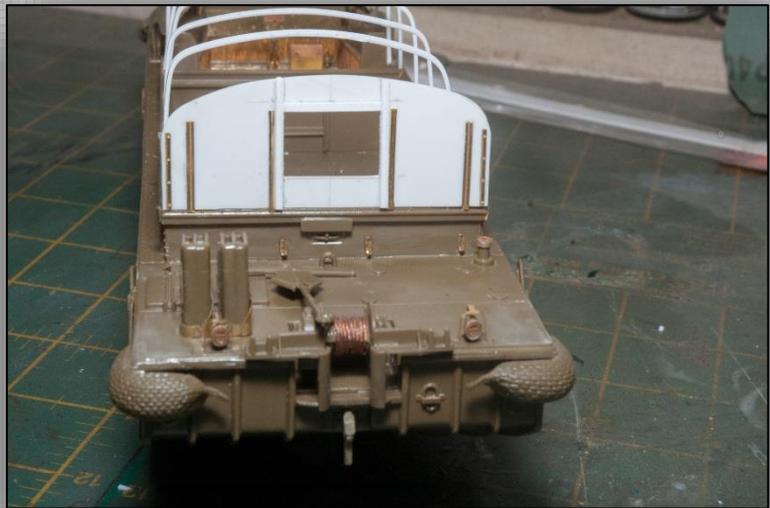


In all honesty, this diorama happened by accident as when waiting for another base to dry I decided to fill some time by putting together Italeri's DUKW, which had been sitting on the shelf for a couple of years.

I wasn't expecting much from this kit but it turned out to be one of the most enjoyable builds of my short modelling career. After a couple of hours this kit had really grabbed my attention so I ordered an Eduard PE set and decided to add some extra detail and features.



The PE set really enhanced the detail and after looking at pictures of real DUKW's it was just crying out for the canvas covers and support frames. These were made from sheet styrene and brackets and hinges fashioned from left over PE sprue and some bits from the spares box.



With all the additions for the support framework in place it was time to add some paint. My primary focus in modelling is British and Commonwealth armour, vehicles and placing them in hopefully believable dioramas, so this just had to be a British DUKW. After priming with a cheap automotive primer I added a base coat using AK Real Colour British Dark Olive Green PFI (ref RC042) to which I added some panel fading by adding white to lighten the olive green.....

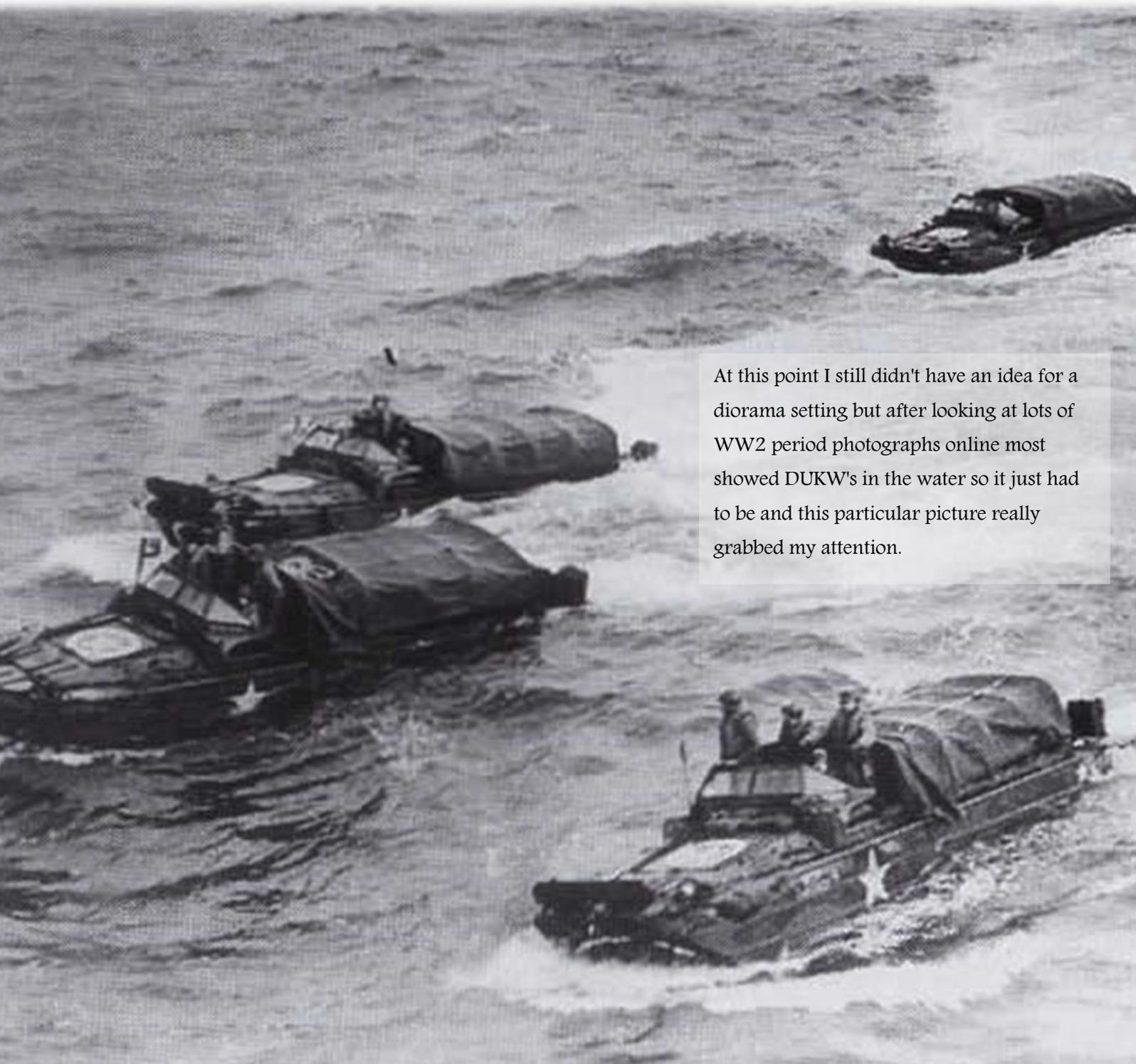


Detail painting was done using various Tamiya paints. Decals were partly from the kit with some unit marking additions which may not be 100% historically accurate but I thought they would just confirmed the DUKW's British identity.





Finally for this stage in the build I assembled a cargo using bits and bobs from the spares box and used Miniarts British Tank Riders set to add some more interest.

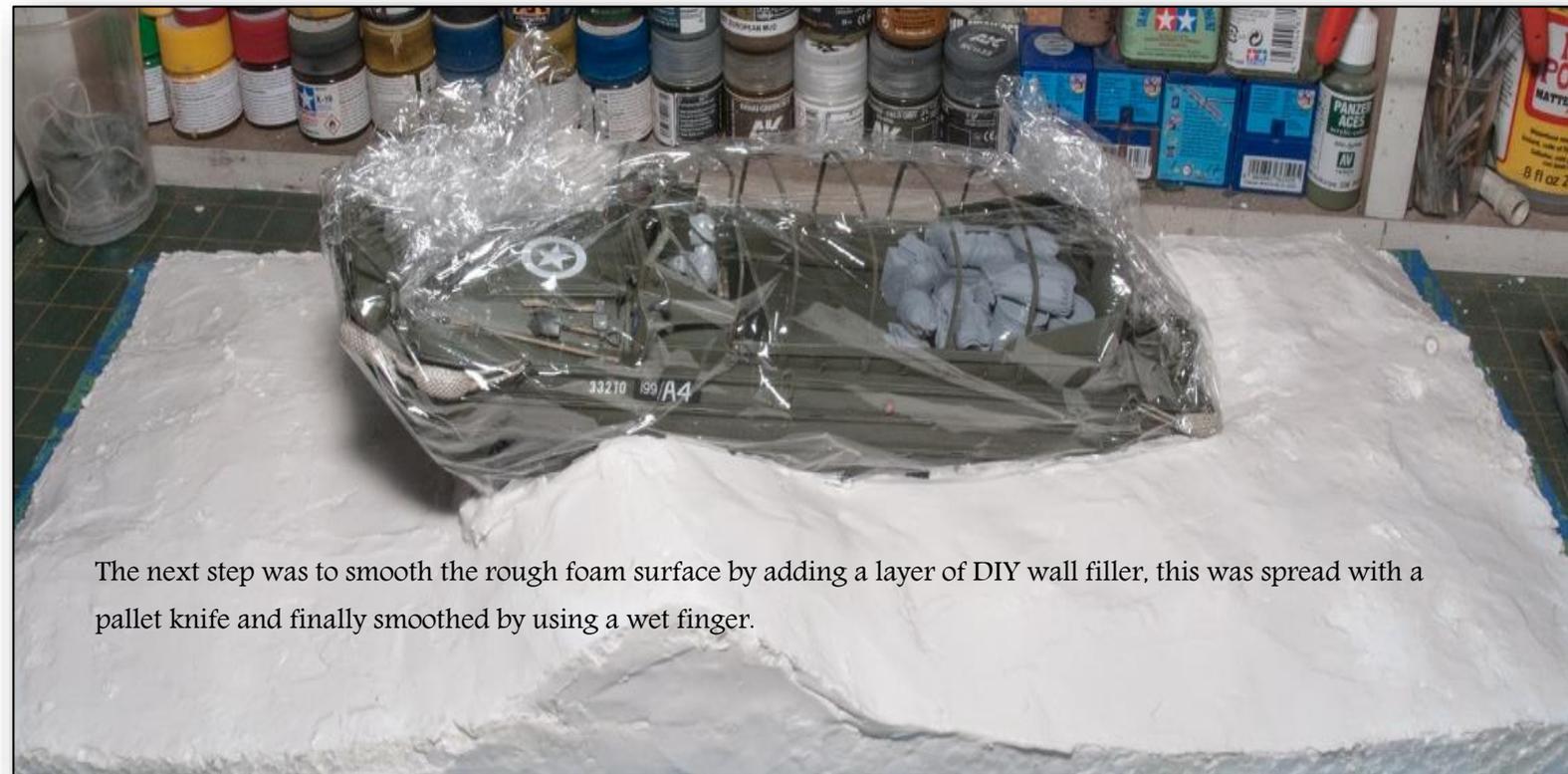


At this point I still didn't have an idea for a diorama setting but after looking at lots of WW2 period photographs online most showed DUKW's in the water so it just had to be and this particular picture really grabbed my attention.

Not having built a seascape diorama before I had to do a bit of research on to how best to go about it but with lots of different methods available to me I decided to keep it simple.

The first step, using a cheap picture frame as a base, was to create some wave like contours, which I did by gluing white polystyrene foam to the base and then very gently shaped some waves and undulations with a mini blow torch.....DO THIS OUTSIDE OR IN A VERY WELL VENTILATED AREA...next a hollow was dug out to sink the DUKW below the surface.





The next step was to smooth the rough foam surface by adding a layer of DIY wall filler, this was spread with a pallet knife and finally smoothed by using a wet finger.

The wall filler surface was probably good enough as it was but I added smaller wavelets and random ripples by gluing a layer of tin foil over the top. The tin foil was gently crunched together and flattened out then stuck to the wall filler with PVA glue. This idea came from a friend of mine who had uses this method on his own seascapes – cheers Mr C !





With the seascape formed it was on to painting.....the first layer was a cheap matt black automotive paint. Various dark blue tones were stippled in to the black with a brush using cheap acrylic craft paints, with progressively lighter blues to the top of the wave and high points.

The impression of sub-surface water disturbance was created by airbrushing Tamiya XF-21 Sky to the wave top and also in a wake trail from the DUKW. The crinkles in the foil were dry brushed with this as well.



Next, I added some small wave breaks by shaping cotton wool with an artist's clear gel medium which also set the cotton wool solidly to the surface.





Wakes and waves were then added to the perimeter of the DUKW and its trailing wash by again using cotton wool and artists clear gel medium.



Lastly for this stage the whole base was brush coated with a clear resin to add back a shiny surface to the water and to set all the cotton wool firmly in place. The resin I used is called Envirotex Lite and is a great product to use for water effects of all types.



With the seascape coming together nicely I briefly turned my attention back to the DUKW and added the canvas cover to the rear cargo area and to the cockpit. These canvases were made using tissue paper soaked in PVA glue and draped over the framework. Tie down ropes were added using fishing braid and are accurate for the DUKW as I found some illustrations showing how it was done.

The canvas was painted using Tamiya XF-49 Khaki and highlighted with XF-55 Deck Tan which was applied by a light dry brush



In staring at the diorama for a while it became apparent that the cotton wool waves and splashes were a bit smooth for my tastes so I added a final touch to the water by placing some more random splash effects using a clear silicone bathroom sealant teased in to various shapes using a toothpick...ONCE AGAIN USE THE SILICONE IN A WELL VENTILATED AREA!

Finally I fixed the DUKW into its recess, gave the whole of the water and wave effects another coat or two of clear resin, added some resin to simulate water washed over the DUKW itself, painted the figures and cargo and called it done....







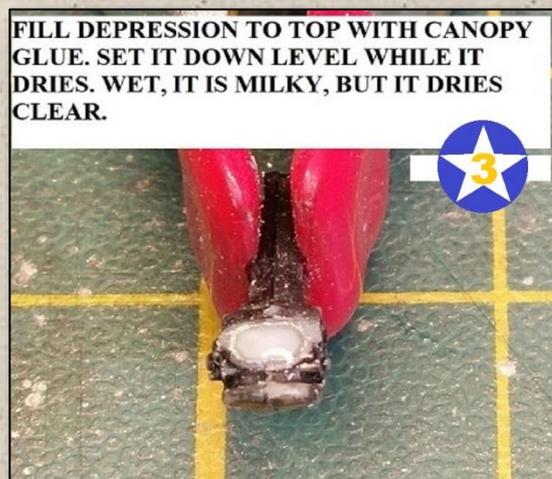


Quick Guides

Gunsight reworking by Dean Laing



A razor saw, a file and a sanding stick were used to level out the top. A ball-shaped dental burr at low speed made the "bowl" shape. The "bowl" was then painted silver.



Fill the bowl with window-maker / canopy cement. Thick liquid will create an unwanted natural dome if filled above the top edge. Draw some out with a brush or a toothpick immediately if over filled.



Add a piece of cellophane, same size as the top. Paint leather padded crash cushion. After mounting, add a short loop of stretched sprue below.



A piece of blister pack plastic is the right thickness for the reflector lens, fastened with window cement. Green ink dabbed and wiped off makes it look like the green tempered glass used in production. Add stretched sprue or fine, blackened wire for the sun shield arms on either side of the reflector lens. An electrical cord mounted in the bottom plugs into an outlet mounted tight to the underside of the base, on the instrument panel.

DIY washes and thinners. The AB cleaner and thinners are for Acrylics the rest is either enamels or acrylics as the ratios are % thinner to paint.



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