

SCALE MODEL TUTORIALS & GUIDES MAGAZINE

A Free E-Magazine - Made by Modellers for Modellers



DEFEAT AND SURRENDER

BY

JOHN F. BYRNE



MASTERCLASS

WITH

GEOFFREY CHARMAN



M40 BIG SHOT

BY

KEVIN BROOMHEAD



ENGINE DETAILING

BY

JOHN LUNDGREEN



PANZERKAMPFWAGEN

AUSF F G

BY

ASH GUEST

WINTER STUG

BY

DAVID READER

M4A3E8 SHERMAN

BY

JAROSLAV MATEJCEK





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

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

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

This is a ground breaking moment for members and modellers alike, a free magazine designed to cover your modelling requirements; and I would like to take this opportunity to thank the editorial staff for all the hard work they have put 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 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.

We will have a section for our members to post their completed works, without tutorial...so be proud of your efforts and send them in!!!!

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



2nd Edition of The Scale Model Tutorials And Guides Free Magazine

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Geoffrey gives us in-depth guides on how he produces
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Message from HQ:
Jaroslav Matejcek displays his superdetailed Sherman





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I got back into modelling in January of this year after more than a 20 year break. When I was younger, I made paper models. I sometimes would get a plastic kit or aircraft for my birthday or Christmas. I always simply glued them together and brush painted them in primary colours, as weathering was an unknown concept to me at the time.

I use products from AMMO by Mig Jimenez as I like them a lot. I also learned a great deal of my techniques and skills from manuals and guides available from their website and their YouTube channel. Before beginning a model, I first practiced many of these skills to refine them enough that I was satisfied with the results. I honed my skills using plastic sheet before advancing on to a build. Once I felt comfortable enough with my painting and weathering techniques, I chose to attempt the Italeri M4A3E8 Sherman "Fury" (this was only my sixth AFV build ever!). I wanted to build it as a standard Sherman instead of the "Fury" variant.

The kit itself is of rather poor quality, so right from the start I knew that there would be a lot of sanding and sealing. The kit was completed right out of the box without any added details. I didn't make any attempts to correct any historical inaccuracies, as the build was simply to test my painting and weathering skills. I began by assembling the body, chassis, and turret, followed by all of the equipment and accessories. After assembling the Sherman, I formed a plan for painting and weathering the model. All products used in this guide are by AMMO by Mig Jimenez unless otherwise noted.



I began by priming the Sherman with Grey Surface Primer. Using a grey primer allows you to see your mistakes (if any) prior to any advanced painting. I sprayed the primer straight from the bottle at 14-15 PSI and allowed it to fully dry for 24 hours.



I used the Olive Drab Modulation Set to base coat the model. Be patient when attempting colour modulation. Move carefully and slowly, and be mindful of where natural lighting and shadows would fall on your model. After painting the hull and turret, I base coated the road wheels and tracks Black before painting the wheels a darker shade of Olive Drab and the rims with Rubber & Tyres. I then left the paint to dry for another 24 hours.

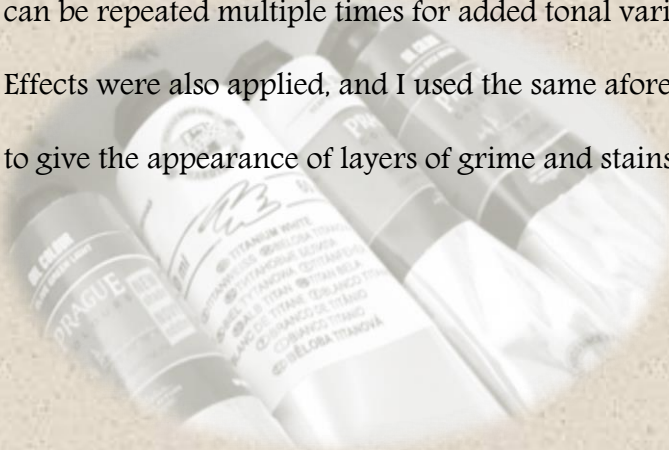


After the paint had dried completely I applied Gloss Varnish in a few fine layers (many modellers use Future, an acrylic-based floor finish, but unfortunately products like that aren't always available in my country). The Gloss Varnish was then left to dry for 24 hours. Decals were then applied and left to dry for between one to two hours before I applied Satin Varnish. This not only sealed the decals, but also provided me with a good base to begin weathering the Sherman.

I began the weathering process by applying the Green for Grey Green filter followed by a pin wash of Dark Brown Wash for Green Vehicles. The filter was applied with a round brush in a very thin layer. The filter allowed me to subtly alter the tonal range of my colours without altering the colours themselves. Surface edges were cleaned up with Enamel Odourless Thinner. Once again, this was all left to dry for 24 hours.



My next step was to apply an oil dot filter using Prague Colours oil paints. This was applied with a brush in an irregular manner. Colours were placed in appropriate areas. Areas exposed to direct sunlight received lighter colours while other hidden spots (such as the area between the turret and hull) received shades of brown and green. I also used blue in some areas as it created some very interesting tones. Be careful to not overdo your use of oils! A flat brush moistened with mineral spirits was then gently stroked from top to bottom along all vertical and inclined surfaces to break up the oils and add a great deal of depth to the model's weathering. This process can be repeated multiple times for added tonal variation. Some Streaking Grime for Panzer Grey and Rainmarks Effects were also applied, and I used the same aforementioned brush technique using Enamel Odourless Thinner to give the appearance of layers of grime and stains from rainfall.



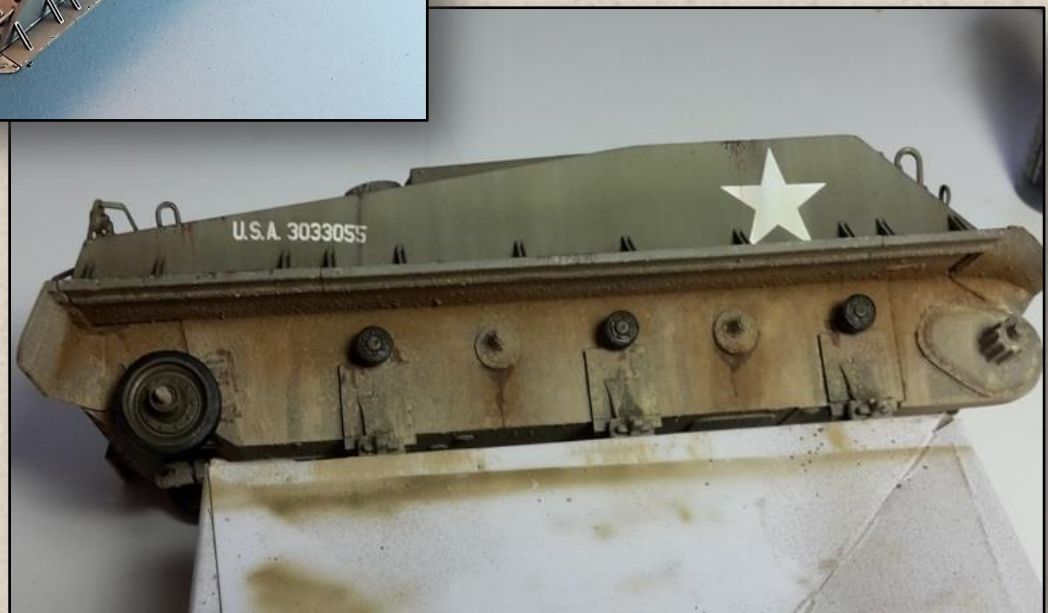


Once satisfied with my results I reapplied my pin wash and moved on to chipping. I achieved my chipping effects by layering different effects. The first layer of chipping was done by applying a 1:1 mix of Olive Drab High Lights and Satin White with a sponge. Inner portions of the chips were painted with Chipping colour using a 5/0 brush for areas of heavier wear. Exercise restraint during this process, as more chips can be added later if desired.

I used Prague Colours Burnt Sienna oil paint thinned with mineral spirits to create the effect of streaked rust.



A base of Dried Steppe was applied by flicking pigment onto the hull with a brush. After drying for a short while, some pigment was removed with a brush moistened with Enamel Odourless Thinner by using a downward stroke. Around certain areas of the chassis I applied small amounts of Turned Dirt and Dark Mud to achieve a variety of dirt tones. This was treated with the same brush and thinner technique. The top of both fenders were treated with Dark Earth and Europe Earth pigments, and some handle areas were treated with a thin layer of Dark Mud.



I used the vinyl tracks that came with the kit, and base coated them with Black followed by a layer of Satin Varnish. I then applied layers of Tracks Wash and Light Rust Wash before loading the tracks irregularly with Earth Europe, Dark Earth, and Rubble pigments. I then carefully applied Enamel Odourless Thinner to fix the pigments in place. After the pigment and thinner had dried, I added Gun Metal pigment to the edges of the tracks. Road wheels, suspension, and the tracks were then dry-fitted before being attached to the Sherman. The road wheels and suspension were then weathered in the same manner as the hull.



The body and turret were treated with Dark Earth and Europe Earth pigments, locked in place with Enamel Odourless Thinner. The shade and thickness of dirt varied depending on where dirt would logically accumulate. Areas that would have been exposed to wind and rain were treated with thin layers of lighter colours. Wooden equipment and stowage was base coated with Light Wood. Wood grain was simulated with Shadow Rust and coated with Dark Brown Wash for Green Vehicles. Fabric stowage items were base coated with lighter shades of Olive Drab, and highlighted/shaded accordingly. Metal parts (tool heads, fuel cans, guns, etc.) were base coated Black, painted and chipped accordingly, and edges were highlighted with Gun Metal pigment.





JAROSLAV MATEJCEK

M40 Big Shot By Kevin Broomhead



I made this diorama base as small as possible due to having limited space. The base was cut from 6mm plywood. Styrofoam blocks were glued in position to form a basic landscape and were cut with a hot wire cutter to the desired shape.



I then sealed everything with PVA glue. Once this had totally dried, I covered the base in DAS Air Dry Clay

As the earthwork took form, wooden supports made from real twigs were added. The tops of the upright supports were hit with a hammer to split them to appear as if they had been driven into the ground. I cut the ends of the horizontal beams to look as if they had been cut with an axe cuts. The DAS clay was then left to dry completely.



To create mud and dirt I mixed real dirt from my garden, PVA glue, and water. This mixture was applied in layers and allowed to dry in between applications to build up the groundwork.



Once the mud mixture had dried, the entire base was sealed with hairspray. I layered grass made from planter liner and more dirt, and sealed each layer with hairspray.

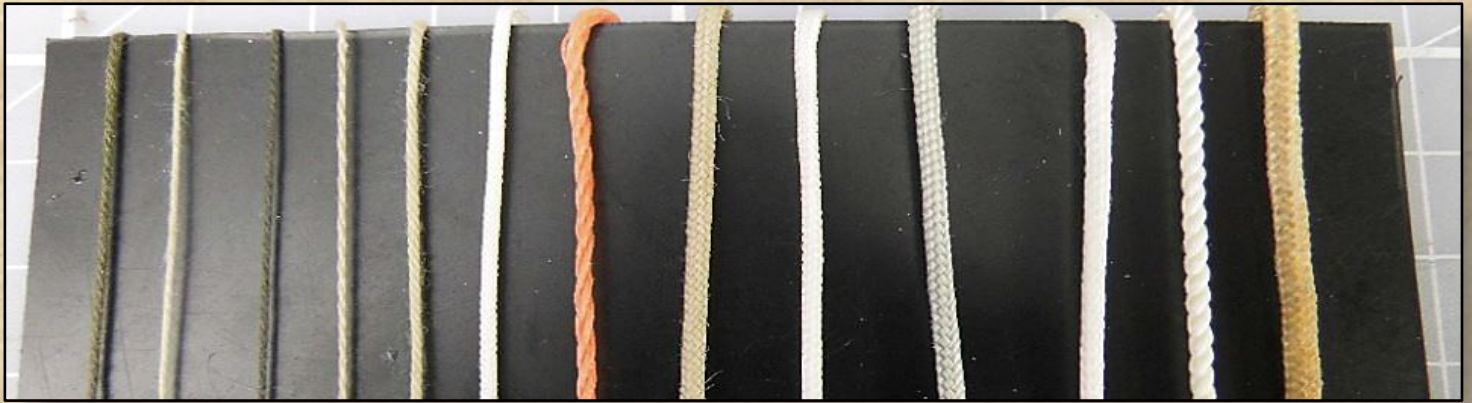
I covered the sides of the diorama base with 1/16 inch balsa wood, then stained and varnished it. Small details like leaves and sticks were added for the finishing touches.



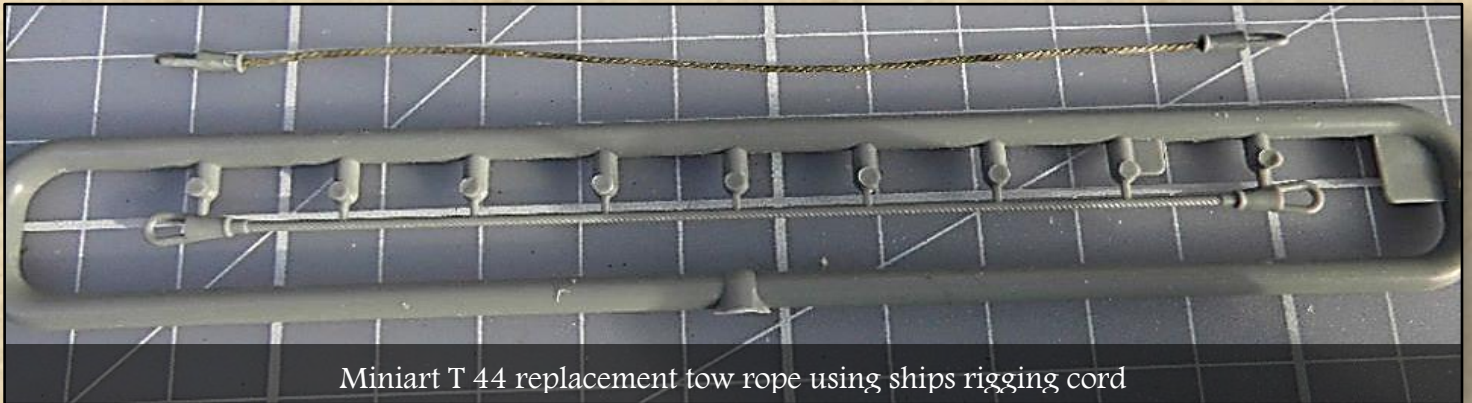


Quick Guides

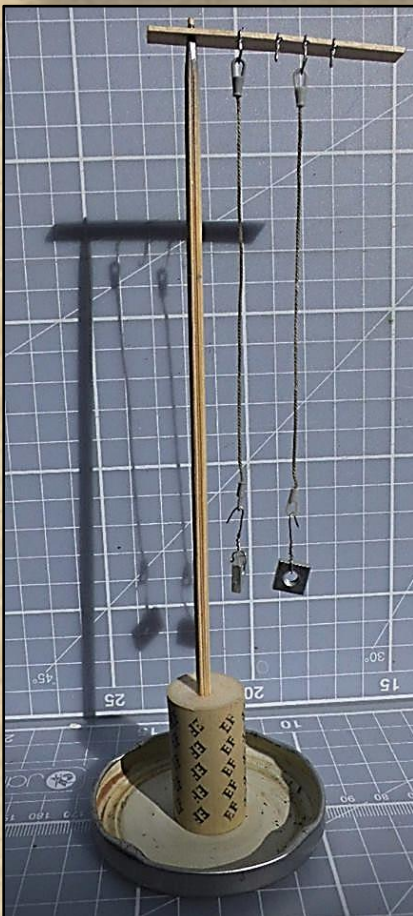
DIY Rope Jig By Ian Sadler



As I have been consistently disappointed in the quality of tow cables that have come with several different kits, I checked my stash of miscellaneous rope. I quickly realized how many different types of rope I had and, after taking inventory, made this tool to use as a quick guide. It's a quick and simple way to compare thickness, texture, weave, etc. Here I used a model ship's rigging cord to replace the stock tow cable from Miniart's T-44 kit. I cut the tow hook ends off and attached the cord to them to create a much more realistic and versatile tow cable.

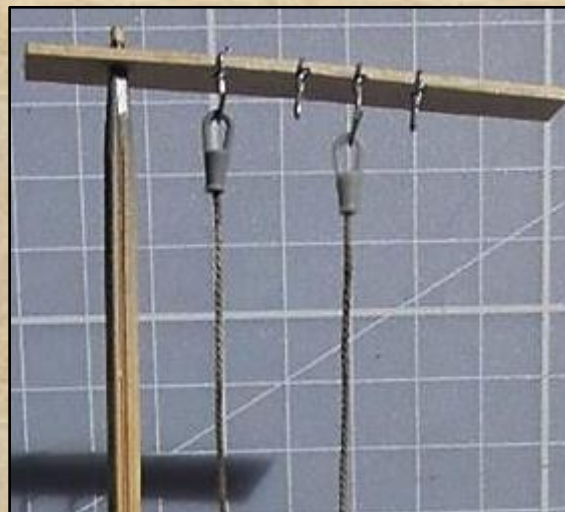


Miniart T 44 replacement tow rope using ships rigging cord



I made this basic jig out of scrap bits to keep tow cables straight during priming. The idea is to keep the tow cables suspended and taut to ensure a nice even coat as opposed to laying them on a flat surface and having to spray, peel them off, and repeat.

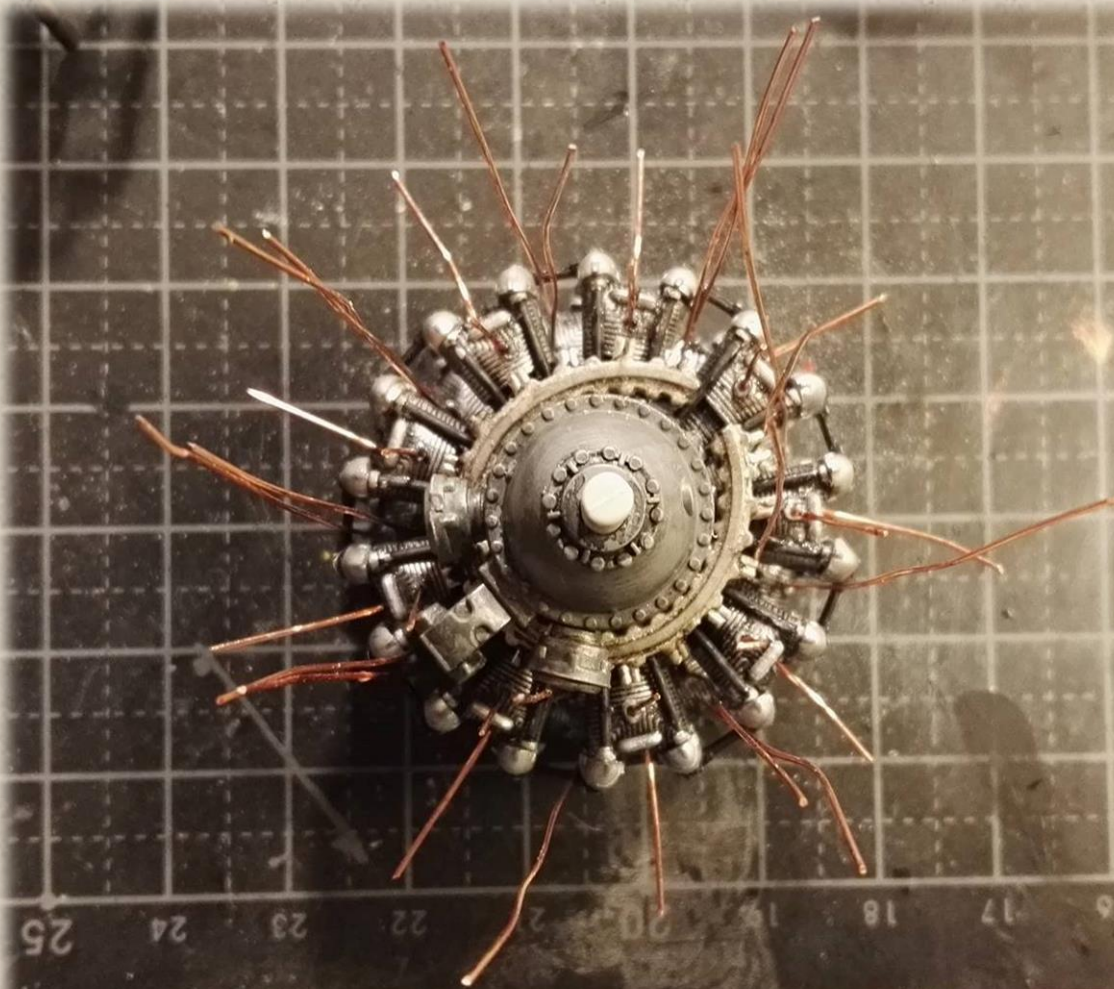
It's as easy as that!





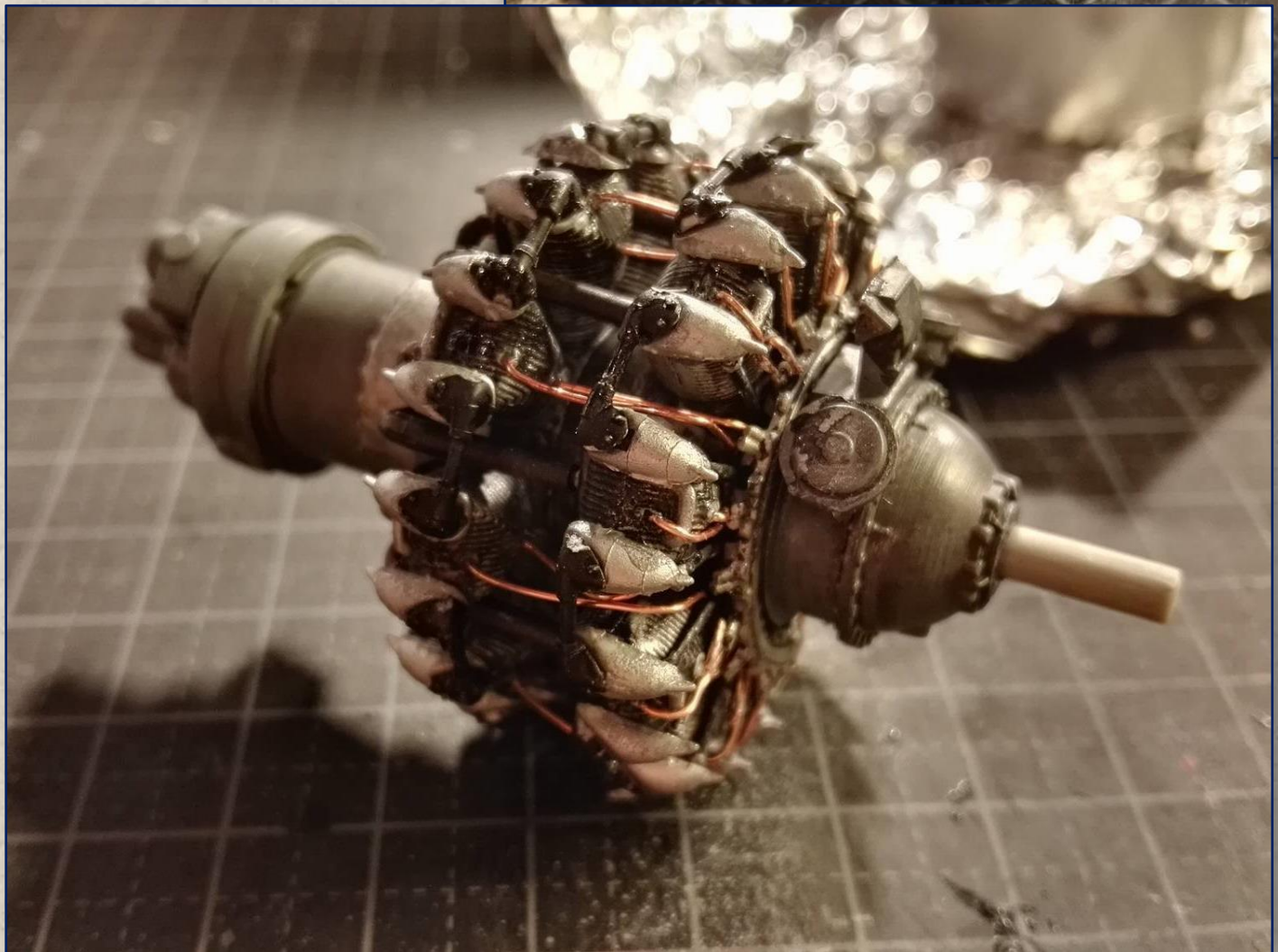
John Lundgreen adds fine detail to a Corsair F4U-4

The kit I've used is Trumpeter's 1/32 F4U-4 Corsair. The engine in the kit is great as it is built out of the box. I painted the cylinders using Tamiya Color Matt Black spray paint. Highlights were then dry brushed with Humbrol Silver.



I thought there was no harm in a bit of detailing so I found a multi-conductor power cable, carefully sliced it open, and cut some lengths of copper wire (enough for two wire strands per engine cylinder). I initially tried to drill holes for the wires, but due to impatience I ended up heating the drill with a flame and melted the holes. Using this method I produced 36 holes in less than five minutes. The copper wires were secured in place with superglue and left overnight to dry.

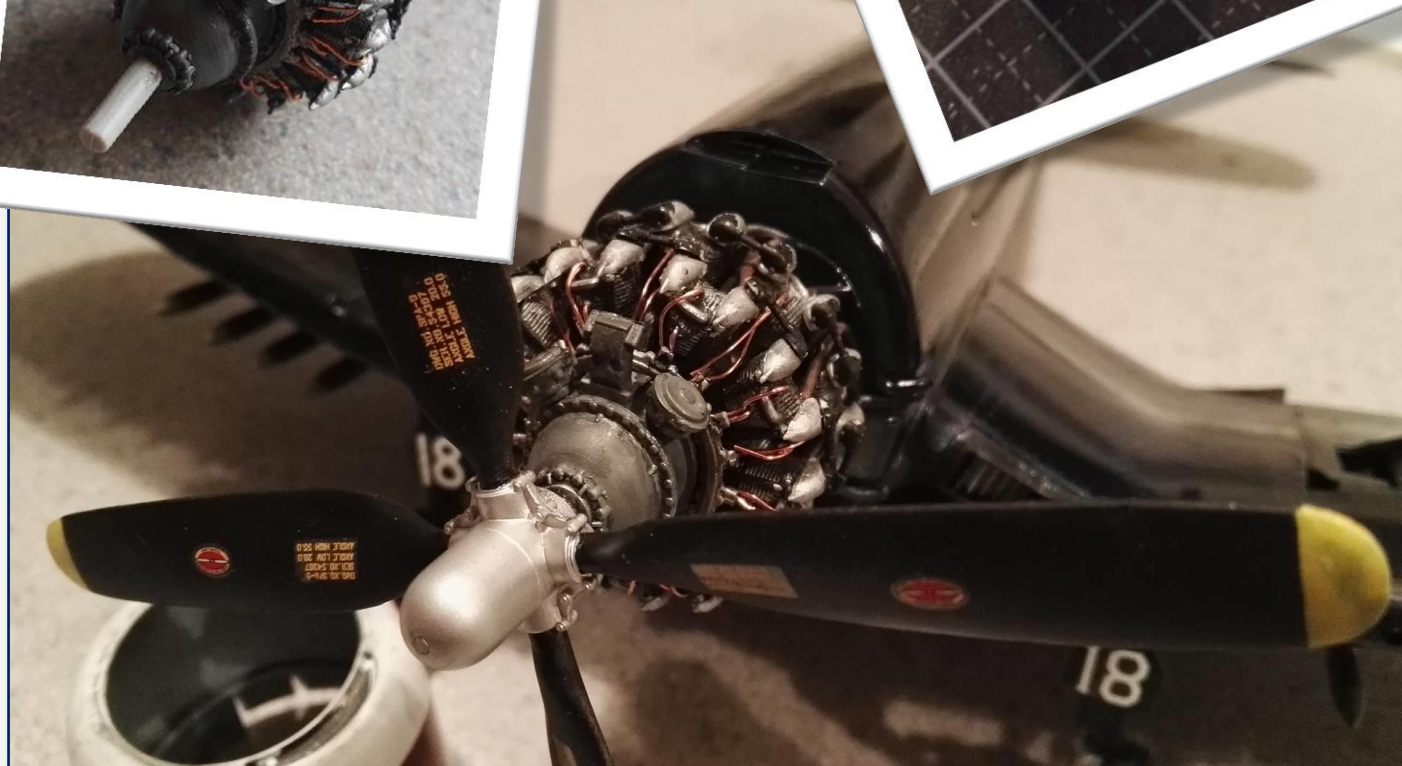
This photo shows my placement of the wire strands: one was drilled into the front face of each cylinder, the second into the top. At this stage, placement is more important than length.



Wires were bent using needle nose pliers and roughly placed behind the ignitor ring. On this kit, there were no holes in the ignitor ring and the wires had to be set on the backside of the ring. At this stage it's all about bending the wires, trimming them to the correct length, and fitting them.

THE FINISHED ENGINE.

After wire strands were trimmed and secured, a bit of weathering was done using Vallejo Model Wash Dark Grey and dry brushed Humbrol Silver.

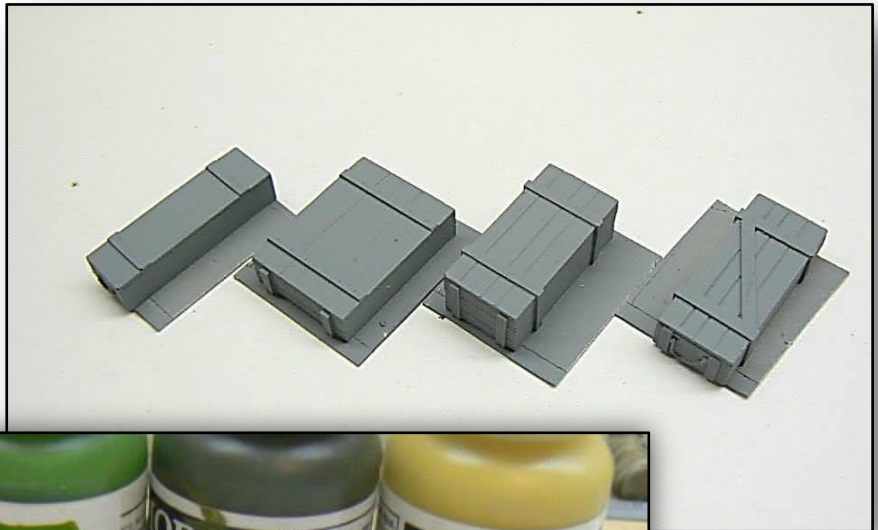


The completed Corsair kit with the engine mounted. All in all, the detailing is fairly simple and the result is worth the extra time.

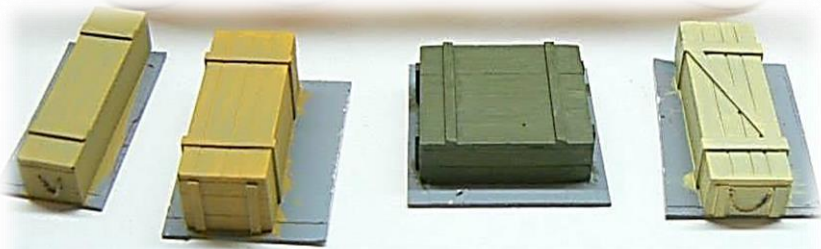
Quick Guides

Painting realistic wooden crates by Geoffrey Charman

The crates were fixed to a piece of thin card with double-sided tape and primed with a thin coat of grey acrylic automotive primer.

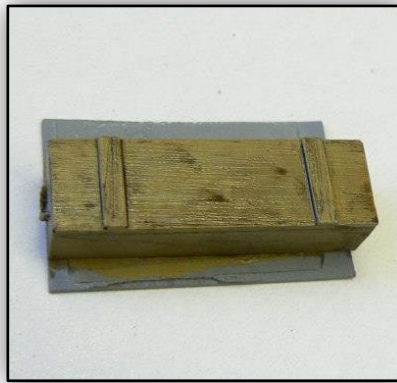
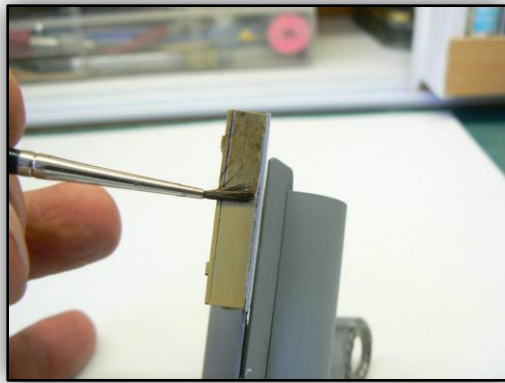


The crates were brush painted with thinned coats of Vallejo Model Colors Green Ochre, Medium Flesh Tone, a 1:1 mix of Olive Green and US Olive Drab, and

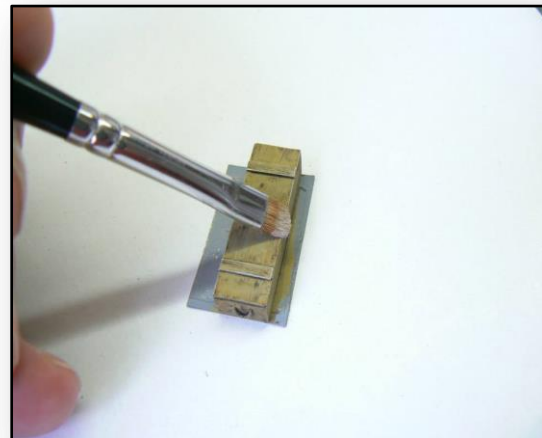
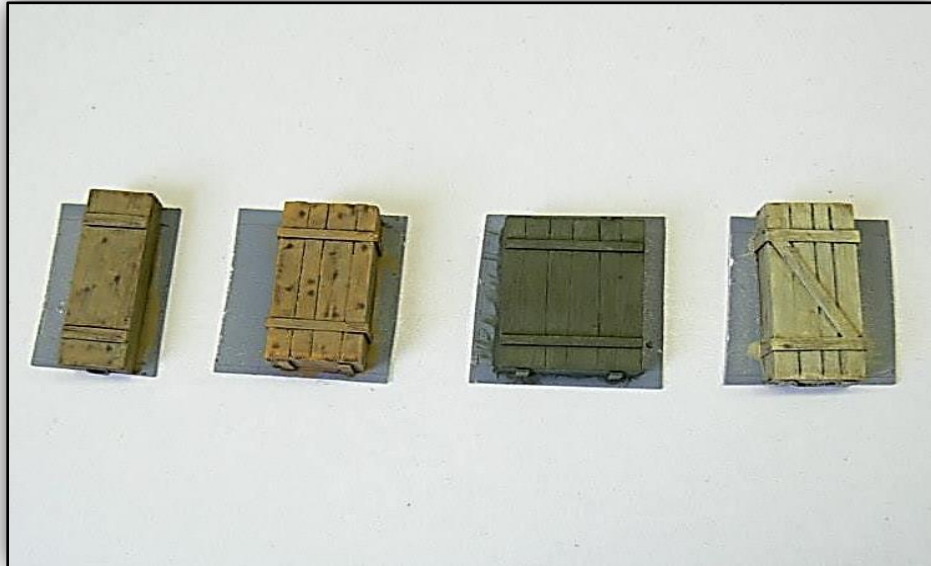


Buff (respectively). These were then left to dry. I then made a very thin wash using Winsor & Newton Ivory Black and Burnt Umber oils with white spirit, and made sure to blend it thoroughly.

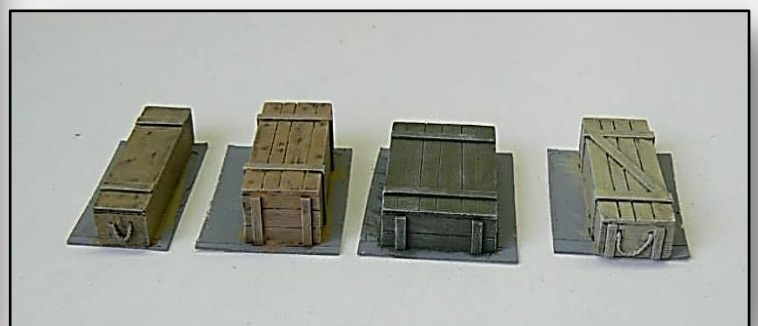
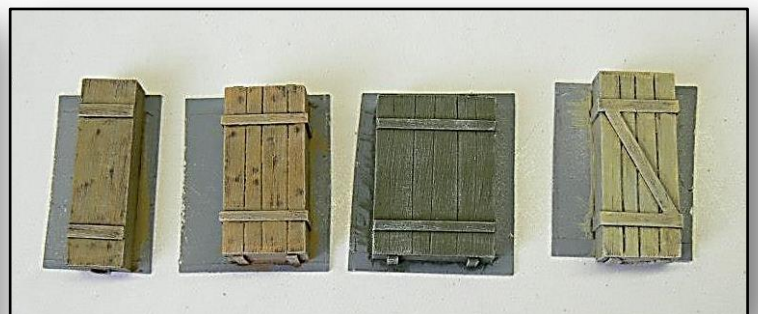
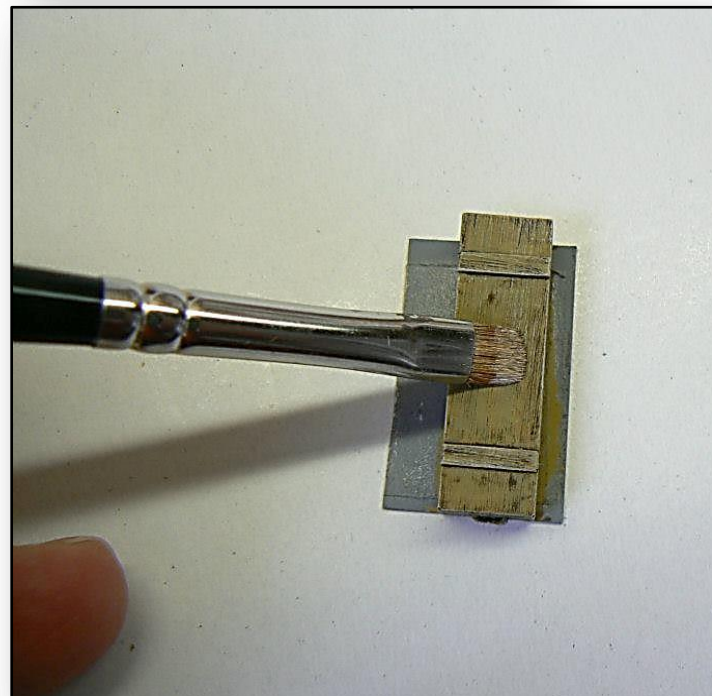




Using a small long-bristled brush, I ran the side of the brush along the wood grain and coated the entire surface of the crates (applying the wash uniformly isn't necessary, as pooling will simulate knots in the wood). Crates were left to dry for 24-48 hours.



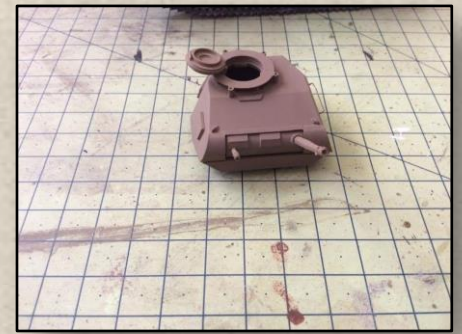
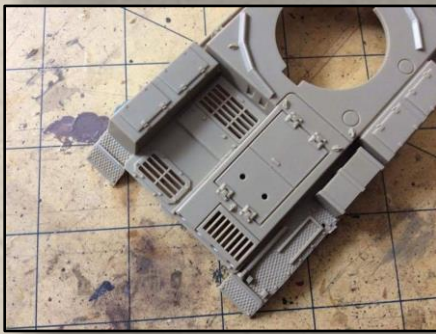
The crate edges were lightly dry brushed with a Titanium White oil using the tip of the brush. Wiping most of the paint off on a tissue the crate surfaces were then dry brushed using Titanium White oil, having gone against the grain of the wood. If you find you have applied too much paint, use your finger to remove it as using white spirit would remove the wash layer as well. A final layer of dry brushing was done using Naples Yellow. This gave a more mellow tone to the highlights. Once all paint had dried, the crates were ready to use.



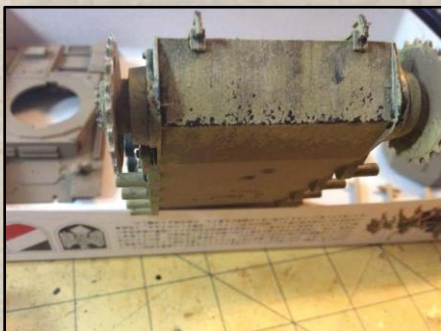
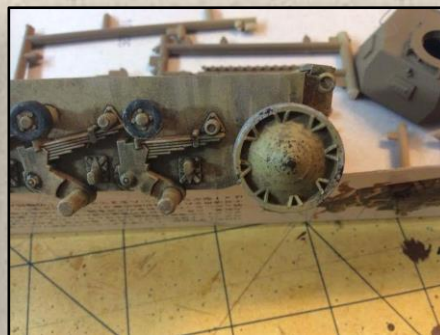
Ash Guest builds Tamiya's 1/35 Panzerkampfwagen II Ausf. F/G



I chose to work with Tamiya's 1/35 Panzerkampfwagen II Ausf. F/G, for this build. This is a nice kit as it comes. It's an easy build that fits together very well. I wanted to add in some small details of my own though to really enhance the build.



I added some grills to the engine vents using an old strainer. The grill was framed with thin balsa wood strips. I removed the axe (a detail pre-moulded onto the hull), as I wasn't too fond of it. I also used some floral wire for handles on the stowage boxes and engine cover, and as tie bars for crew kit pieces like rucksacks. Additional details were added to the turret using floral wire as well. I then found some leftover photo etch pieces in my stash and used it to fashion a stowage rack.



Everything was primed with Humbrol Acrylic Spray Dark Earth Matt. Once dry, the bottom half of the hull assembly was dry brushed with Tamiya XF-60 Dark Yellow and XF-57 Buff. I used a sponge and XF-84 Dark Iron to create chipping. I used Citadel Shade Nuln Oil to add streaking and to pick out details. All additional weathering was done using Tamiya Weathering Master A Set and Tamiya Weathering Sticks Mud and Sand.

Citadel Layer Ironbreaker was used to highlight track details.



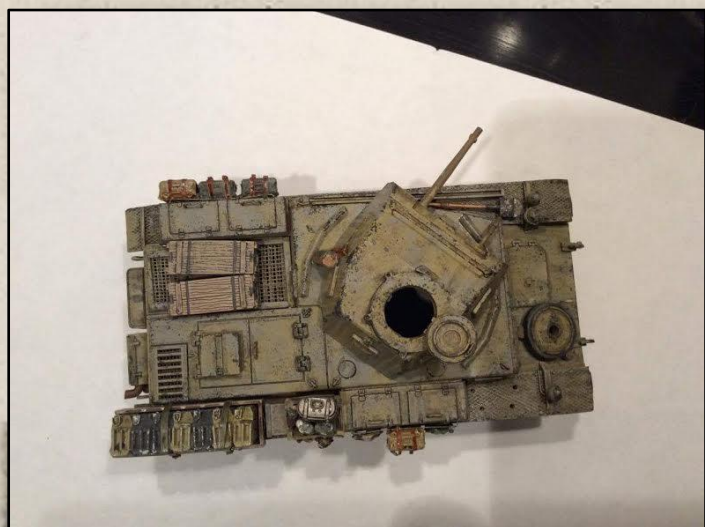
Once the tracks were placed, I drilled holes in the lower hull where I wanted to add sagging in the tracks. Dress pins were pushed through the holes from the inside, and the pinheads were superglued in place. Once the glue had dried, the pins were trimmed using side cutters. Be mindful when trimming the pins. If they extend past the edge of the tracks, they'll be visible, if they are cut too short, the track may twist in an unnatural fashion. The pins were then painted with XF-84 Dark Iron.



After attaching both halves of the hull, I painted and weathered the top half of the hull assembly (including the turret) in the same manner as the bottom. The tank's exhaust was painted with XF-64 Red Brown and detailed with Weathering Master C Set's Orange Rust. The exhaust pipes and gun barrels were then drilled out.



I primed some miscellaneous resin stowage pieces with Humbrol Acrylic Spray Dark Earth Matt, then painted them with various Tamiya acrylics. Washes of Citadel Shades Seraphim Sepia and Nuln Oil were applied to the painted stowage pieces before being weathered with Tamiya Weathering Master sets. Tarps and straps were made using lead foil. These were formed and attached before being painted and weathered to avoid any cracking or flaking paint.

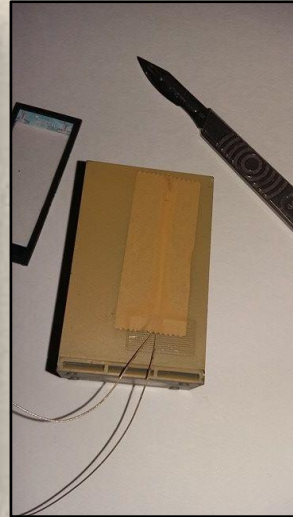


I selected two Tamiya figures from my stash, and painted them with Tamiya acrylics. To achieve a suntan look on the standing figure's arms, I applied a few layers of Citadel Shade Seraphim Sepia. Final details, like a length of chain, were added. Before attaching, the chain was primed and dry brushed in successive layers of XF-84 Dark Iron and XF-64 Red Brown.



Quick Guides

LEDs with Stephen Jones

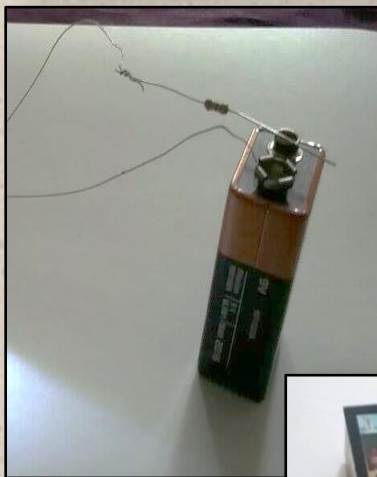
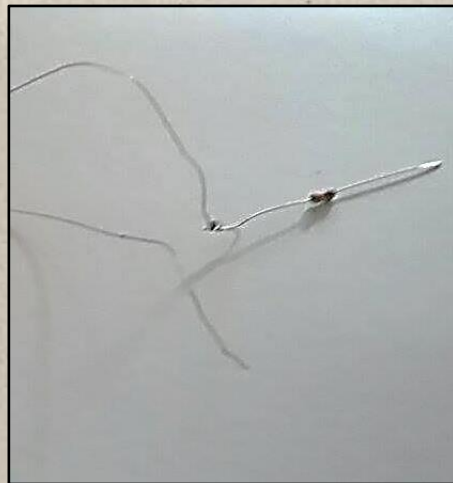
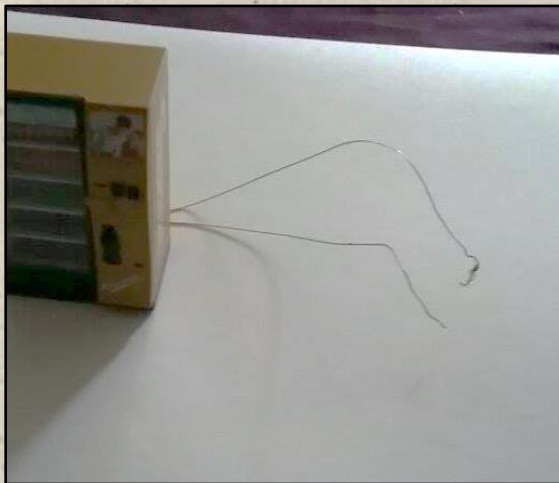


Fit the LED to the inside of your model, in this instance I was illuminating a fridge and fed the LED through the back, attaching it to the top of the fridge. I then secured the wiring on the back with tape; the rest of the wires will be concealed within the diorama later.

You then need to attach / solder a resistor to the + wire, which is usually the longer of the two wires attached to the LED when you unpack it. This is then secured to 9V battery.

You can run the wires through a switch if you want to have control over the illumination or you simply wish to highlight certain part of the diorama.

This is a very simple technique which can lead to incredible effects and results with the addition of more LEDs.



The Artistry Of Modelling

With Phil Hought



The Artistry Of Modelling

Figure Painting



I base coated the head with Vallejo Model Colour Iraqui Sand, no priming necessary. I set this aside for 24 hours to allow ample drying time.



Once the acrylic base coat was dry, I mixed up a 1:1 blend of Georgian Raw Umber and Burnt Sienna oil paints, and thinned it with white spirit.



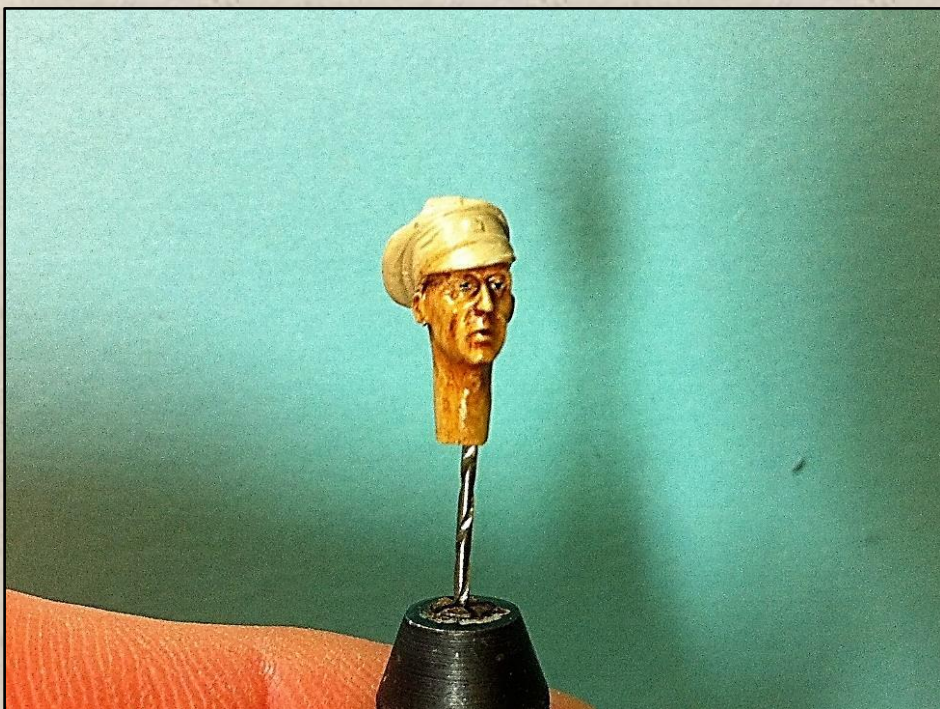
This blend was applied over all flesh areas; then put aside for an hour to allow some of the thinner to evaporate.





Using a cotton bud and a light downward motion, I removed most of the oil paint from the raised surfaces. Paint was left in all the nooks and crannies however, with a small amount to tint the face.

The face should look something like this.



I typically don't paint the whites of eyes, as you wouldn't see them if you were looking at a person from a distance. This figure has wider eyes, however, so I opted for painting them. I used Vallejo Model Colors Ivory and Black for the eyes (White is too stark and bright, but Ivory offers a nice alternative).

Here is the oil paint palette that was used to paint this face.

The paints are Daler Rowney Georgian oil paints.

From the left, Flesh Tone, Raw Umber, Vandyke Brown, Yellow Ochre, Burnt Sienna, Lamp Black, Titanium White by Windsor and Newton, Magenta, French Ultramarine and Cadmium Red



Using the darker shades on the palette (primarily brown shades), I added shading to the more prominent facial feature as well as around the eyes.



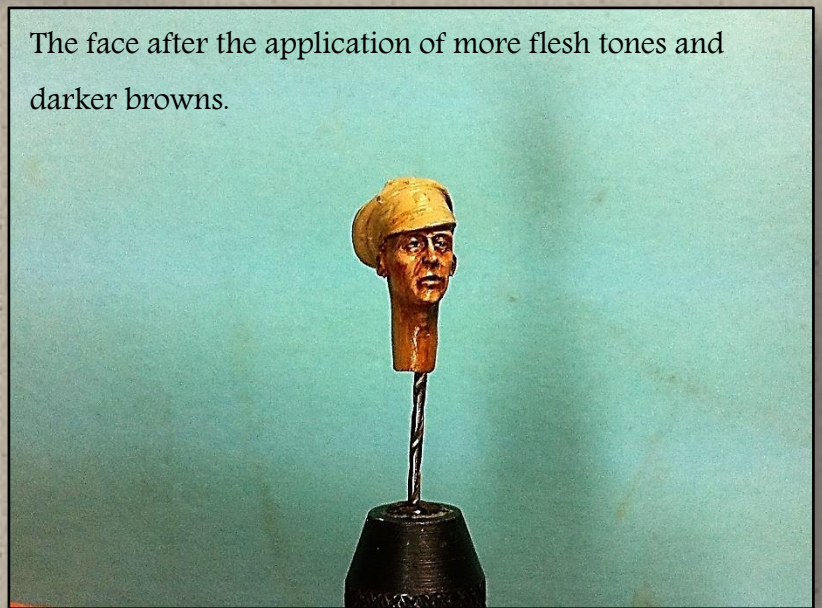
I added a mixture of the red tones to the area just below the cheek bone on the cheeks and a little below the Adam's apple. I also started to block in the main areas flesh colour.





I used a 10/0 brush with a long tip for detailing and a 5/0 brush for blending. Once the paint had been applied, I began blending areas together by following the contours of the face. I used a cotton bud to remove any paint. Occasionally the base acrylic colour would show, but this was intentional.

The face after the application of more flesh tones and darker browns.



Below you can see the progression of the face, as lighter tones were added to pick out highlights and darker tones were reapplied as needed. It's always best to work dark to light, as this allows you to build up your layers.

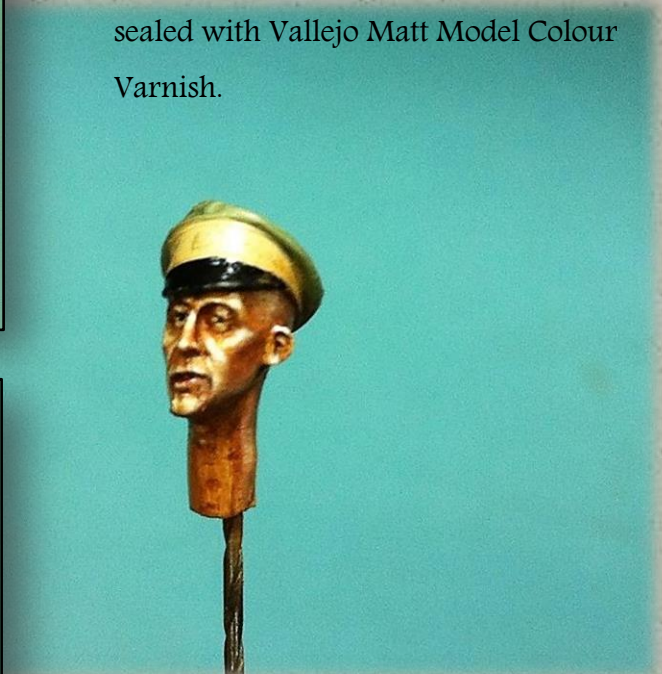




Final highlights were added using a very light flesh tone blend (I try not to use just White as it could make the face look chalky).

Details to the cap were added using a nail art brush. The fabric portions of the hat were first base coated with lightened Vallejo Model Colour Field Grey, followed by an application of an oil paint blend. This was then removed with a cotton bud using the same method used previously for the face. Emblems were painted with Vallejo Model Colour Flat Aluminium, and the red piping was painted using the aforementioned nail art brush. Highlights were added with oil paints.

Once completed, the head was then sealed with Vallejo Matt Model Colour Varnish.



Here you can see the same Hornet head before and after painting.



The completed head, ready to
attach to a tank commander



Quick Guides

Scratch-building a Grenade in a Boot by David Reader



WWII photos of German infantry with grenades sticking out from their boots are relatively common, and I wanted to replicate the effect for some figures in a diorama of some Wehrmacht infantry preparing to move into action in Stalingrad in autumn of 1942. Adding details like this makes figures unique.



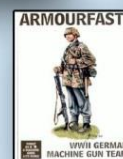
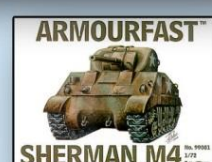
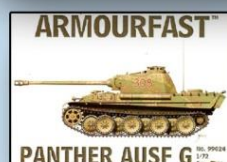
I added a stick grenade to the desired upper boot area by using superglue, being sure that the grenade head would still protrude from the boot rim when completed. Here I placed the grenade on a slight angle, as in period photos the grenade in the boot rarely seems to stand perfectly straight in the boot. I then cut a small piece of tissue paper to the desired size and shape, and allowed for overlap of the boot on both sides. I decided against using regular paper as it would have been too thick for this application; the seams would have been too noticeable. When I was ready to attach the tissue paper, I gave it a very thin coat of superglue and pushed it into position using tweezers to shape it before the glue fully dried. The paper's edges were also smoothed to be flush with the rest of the boot surface. Quick precision is necessary for placement, so practice the placement before applying the superglue

Once the tissue paper was placed and the glue dried, it stiffened and essentially formed the boot's new surface. The seam of the tissue paper became practically invisible once the boot was painted and weathered. Thin liquid putty can be applied for smoothing out any surfaces if a slightly noticeable seam is present. It's really that simple!



Friendship Models

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Defeat And Surrender

Part One

John F Byrne guides us through his build of a war torn German Street in this two part tutorial

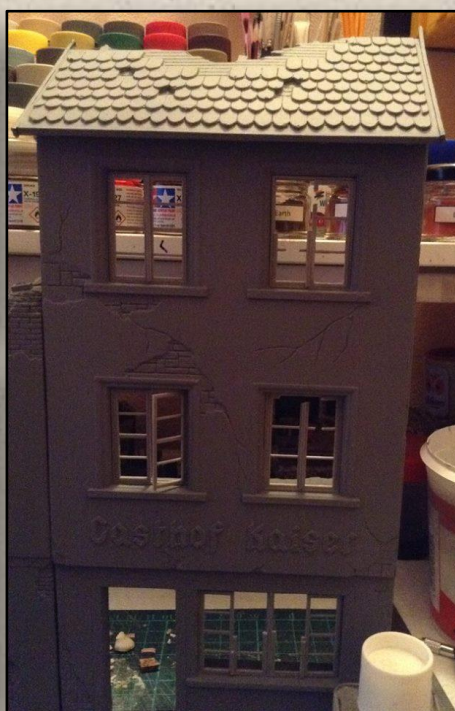
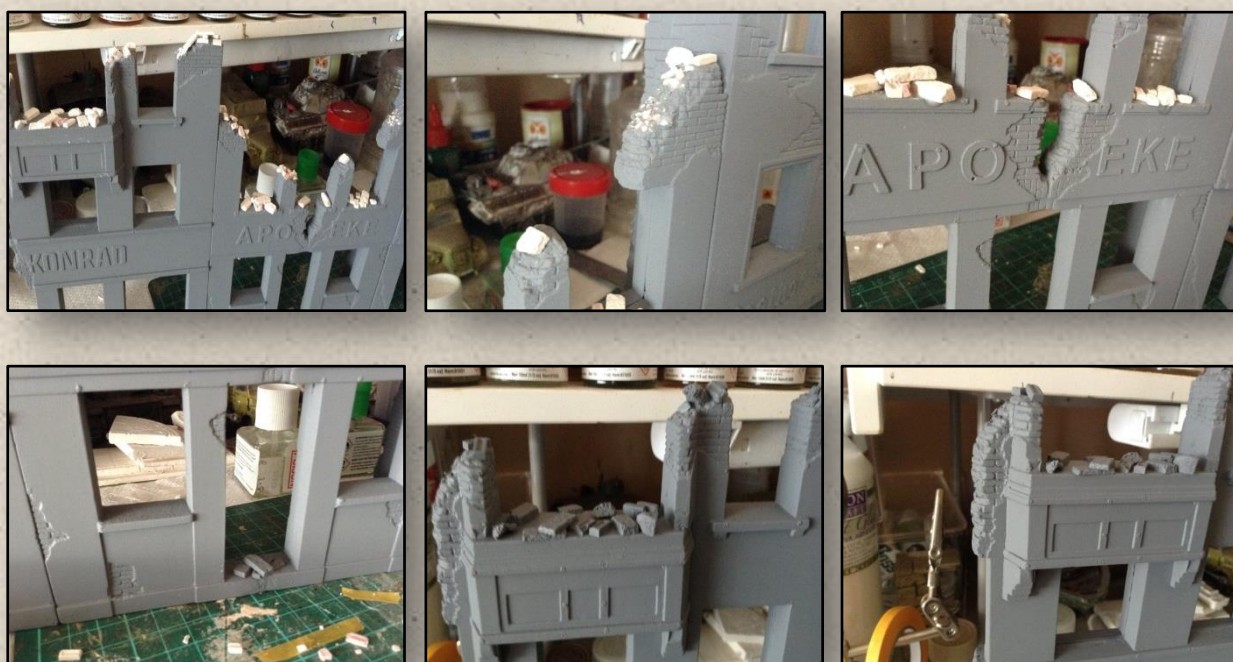


My approach to making this German street was to depict the scene of a surrender; set sometime toward the end of the war. My vision was to show a number of Waffen SS and Regular troops surrendering to the U.S. Army while the American troops prepared their next movements, interrogated officers, and gathered intel as they sneered at and ridiculed the captured Germans.

Like all builds, it began by assembling the components. I used MiniArt's Diorama Series German Street kit, but assembling these buildings was a bit of a chore. The joints were incredibly flimsy and didn't connect well to each other. To alleviate these issues I used scrap sprue (there was plenty available) as internal support in order to connect each building section. This was done by cutting out thick strips of the sprue and gluing it to one side of the section. Once completely dry, I glued the opposite piece in place using the thick strip as support for the flimsy edges. I strongly recommend following this tip, otherwise you may find that the joints in your building are littered with gaps and weak points. I still had an issue with noticeable gaps in my structures, but it became a much more controllable issue. I used cheap plastic filler from a hardware store to fill these gaps, and sanded them down until flush with the seam.



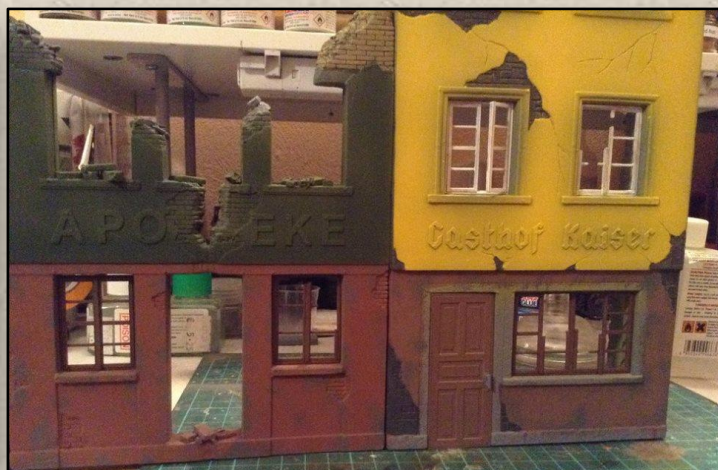
With the buildings constructed, I moved on to building the diorama base. I felt the buildings were a little too clean, and could be enhanced with the addition of components like rubble, broken window frames, and shattered glass. I decided on what kind of rubble I was going to use and its placement. Realistically, brick and rubble would build up around the window frames, flat areas of upper floors, and at the base of each building. I used kitty litter for the fine rubble, spare bricks from my silicone moulds, and leftover bits of plaster from previous casts. I glued everything in place with PVA white glue, left to dry overnight, and then primed the whole thing using Halford's Grey Primer (as seen in the series of pictures below).



Far Left and Bottom Left: Glass made from the window of an envelope. . The plastic was cut to resemble shattered glass

Left: Window frames placed in the building; some were cut or broken to simulate damage to the building.

I then began painting the buildings by base coating them in bright and bold colours. I knew I would be weathering them quite heavily and the buildings needed to be able to show a great level of variety in colours. I studied a lot of German buildings as colour references for this portion of the build, but I ended up using the box art as a guide. I used thinned Tamiya paints and an airbrush for painting the buildings to ensure a nice uniform base coat throughout.



Far Left: I used tape to mask off window frames as I didn't want white splashes on the fresh yellow base coat.

Top Left: After the paint had dried I distressed the window frames with sand paper.

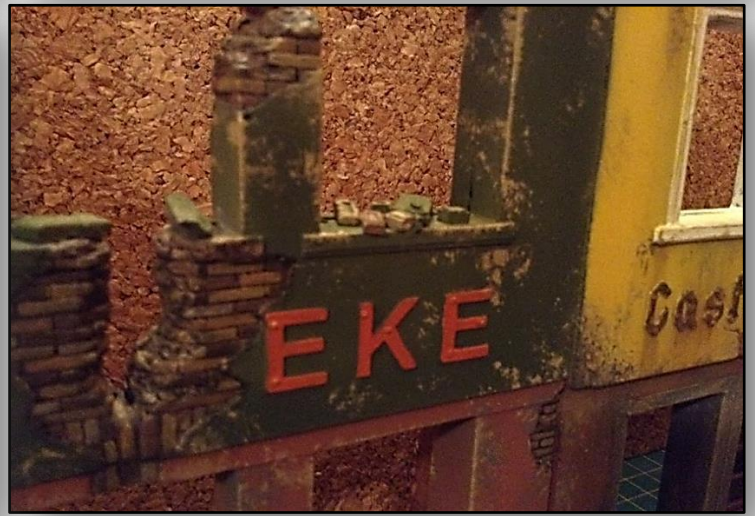
Bottom Left: The brick work was painted with a variety of tones to add depth and character.



I utilised a variety of Tamiya colours to paint the exposed brickwork on the rear sections of the buildings. I considered having plenty of tonal range in the colours of the brick work important. I opted for using terracotta tones with the Hotel building. I used grey to add highlights to the edges of the plaster on the building interiors to simulate wear and to add contrast to the brick work colours.



I continued the weathering process by using a piece of sponge to dab minimal amounts of various dark coloured paint onto the walls. The edges around doors and frames were dry brushed in light colours and a 000 brush was used to paint the edges of chipped plaster. I also used AK Interactive and Humbrol enamels to simulate rain and grime effects under window frames and signage.

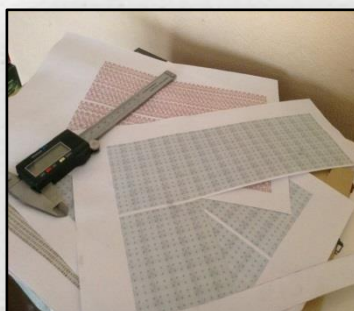


Above: Some examples of chipping and weathering on the buildings.



Left, Above: I wanted to recreate a scorched and burned-out look on two of the buildings. I achieved this by grinding up pastel colours that best represented charred colours. I then applied a layer of hairspray to the area, brushed on the darkest colour first, and sealed it with another coat of hairspray. I then added the next lightest colour using the hairspray technique, and finalized the process by using a light dusting of a grey colour to represent ash.

I wanted to detail the interior of the buildings and began by finding some pictures of actual 1940s wallpaper on the internet. I then resized the wallpaper on my PC to be scale-appropriate, printed it out, and glued it in place in the Hotel rooms. This added a certain authenticity to the build for me. This was then weathered using various Tamiya colours, mostly browns and greys, to simulate rain marks, grime, and exposure to the elements.



I wanted to add a floor between the first and second stories of the Hotel. The kit didn't have one so one was constructed from styrene strips and wooden coffee stirrers. The floor was then painted with Tamiya brown colours and washes until I was satisfied with its appearance. When painting was completed, rubble was added in a manner similar the front of the buildings.

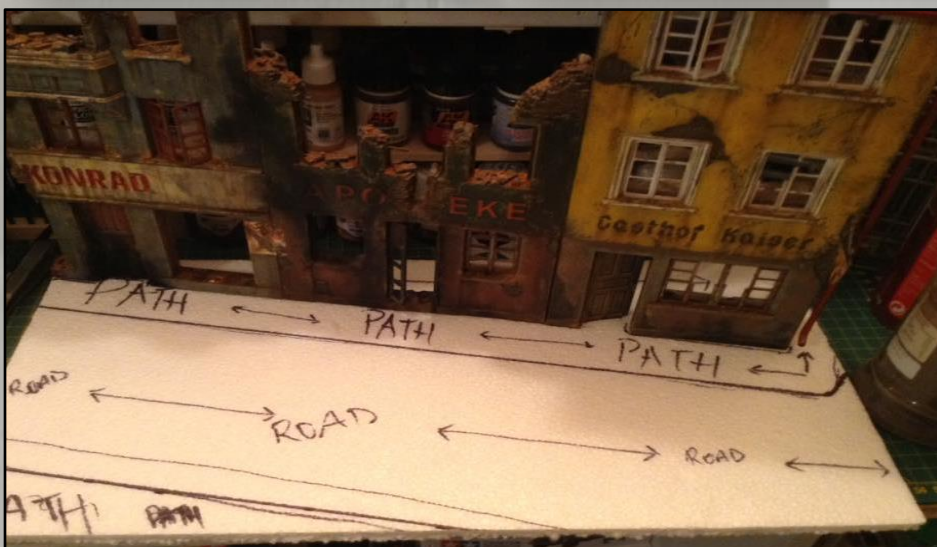




APO

EKE

Part Two of John's German Street guide will concentrate on the construction of the cobblestone road, a section on figure painting, and the final weathering stages of the diorama.



Masterclass

With Geoffrey Charman



Hindenburg Bust



On the bust's box art, painted by Sang-Eon Lee, the artist added texture to the leather covering of the Pickelhaube. As the model has a smooth surface, I used neat black Artist's Oil paint dabbed on with a brush to replicate this effect. The bottom left panel has been left unpainted to show the difference in texture. This was left to dry for a few days.



Brass was applied to many of the ornamental areas of the helmet as a base colour, and Gunmetal was used as a base colour for the silver ornaments. The brass areas were given a slightly darker pin wash to create depth, and the star was dry brushed Silver.

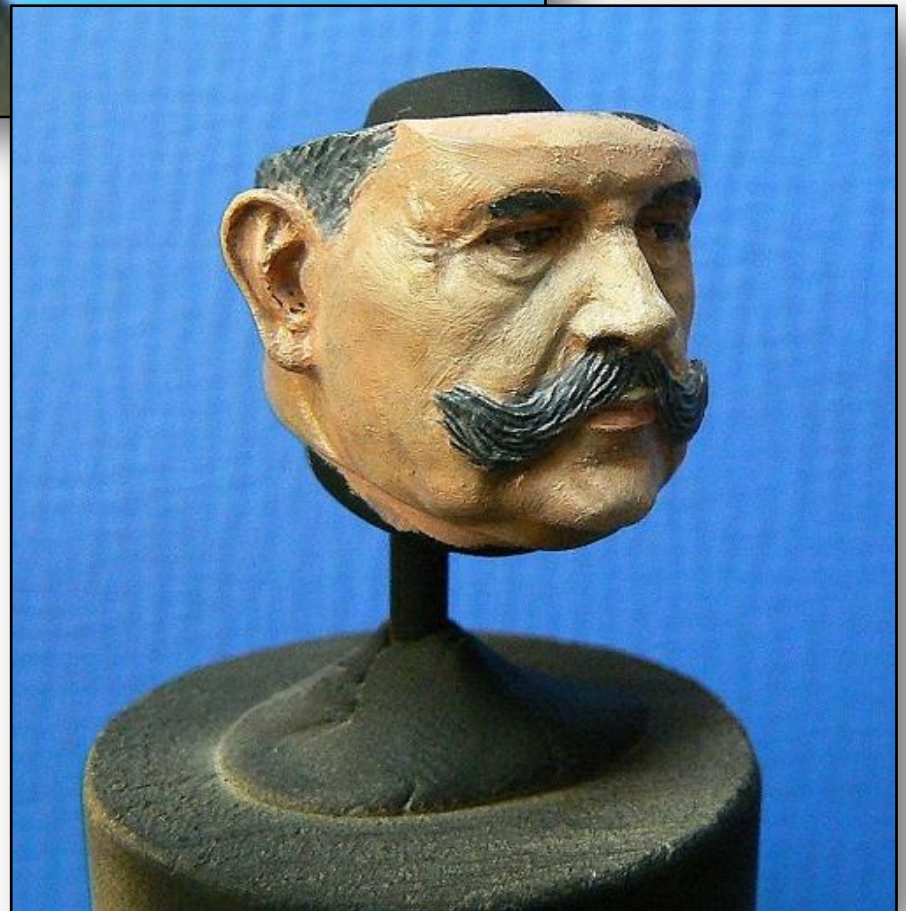


The brass ornamentation was given a wash of Citadel Shade Agrax Earthshade before being dry brushed using Vallejo Gold. The star was then dry brushed with Humbrol Enamel Silver.





The irises of the eyes were painted in layers. First, a large spot of German Grey was placed in the location of the iris and pupil. This was followed by a slightly smaller spot of Sky Grey to create the iris. Make sure to leave a slight outline of the German Grey base layer surrounding the iris. Finally, place another smaller spot of German Grey for the pupil. After some additional detailing, the eyes were coated with a clear acrylic gloss varnish.



I used Artist's Oil paints to paint the face. I started with a White/Burnt Sienna blend to base coat the entirety of the face, and then applied Raw Umber to any place shadow would fall naturally (places like skin creases, the underside of the jaw, inside the ears, etc. If you need a reference, simply look at yourself in the mirror to see where shadows fall on your face). These colours were then blended together to prevent any harsh contrasting skin tones. Burnt Sienna can be added to the cheeks and blended softly if desired. A speck of Vermillion Red was added to the lips and blended with the base coat. I applied a White/Payne's Grey blend to the hair, moustache, and eyebrows. Once the paint had dried the moustache was dry brushed with White.



I started to block in the colours of the main body part using Vallejo Model Colors. The interior of the greatcoat's flaps were painted with Flat Red and Dark Prussian Blue while the exterior was painted with German Field Grey mixed with tiny amounts of German Uniform Green and Dark Prussian Blue. The jacket was painted with German Field Grey and the sash was painted with Green Ochre and highlighted with Buff



After carefully detailing all of the medals and decorations, I added shadows to the uniform using Vallejo Model Colors Black Red and a Dark Prussian Blue/German Grey mix on their respective areas. For the larger areas of the greatcoat and jacket I used a thinned blend of Raw Umber and Payne's Grey. The bust was then left to dry for 48 hours.



A thinned wash of Citadel Shade Agrax Earthshade was applied to the collar patches and epaulettes.



Once everything had dried, I lightly dry brushed most of the bust using a mix of Neat White and Naples Yellow Artist's Oils. The collar patches and epaulettes were given a light highlight of Gold. The head and helm were then carefully glued to the torso to complete the bust.



Quick Guides

1:35 Scale Leaves By John Marshall

Now autumn is around the corner, it's time to add some more leaves to my collection. Rather than buying a punch for the leaves, nature supplies mine. First, I find a Silver birch tree, and pick off the seed pods once they start turning brown. I then open them up and separate the parts that resemble leaves and discard the rest of the pod. When finished, you have a large quantity of realistic looking 1:35 scale leaves.

To add them to your diorama, glue them in place with PVA white glue. The PVA glue not only sticks it down, it preserves it as well, and dries clear. The final photo shows the leaves I've added to a diorama three years ago.



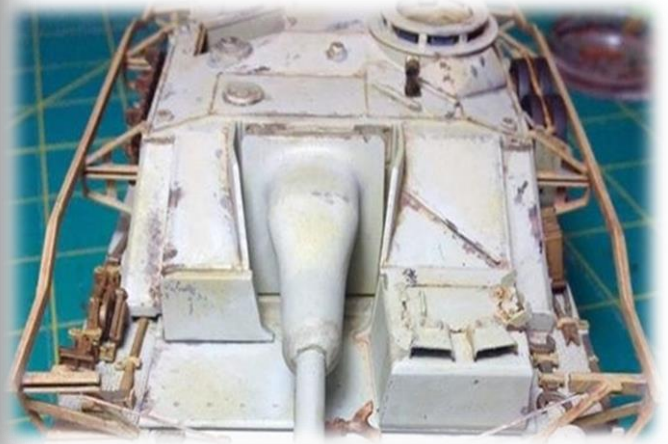
Winter StuG. IV, February 1945 By David Reader

The focus of this build was Dragon's excellently detailed 1/35 kit StuG. IV Last Production. I chose to set the diorama on the Western Front in February 1945. Late war German armour with a base paint of Dunkelgelb was common at that point in the war, so my build featured this paint scheme with a slightly worn winter whitewash camouflage coat. This guide will focus primarily on painting the StuG, with some mention of the diorama base components and the figures. All paints and weathering products used are acrylic, unless otherwise noted.

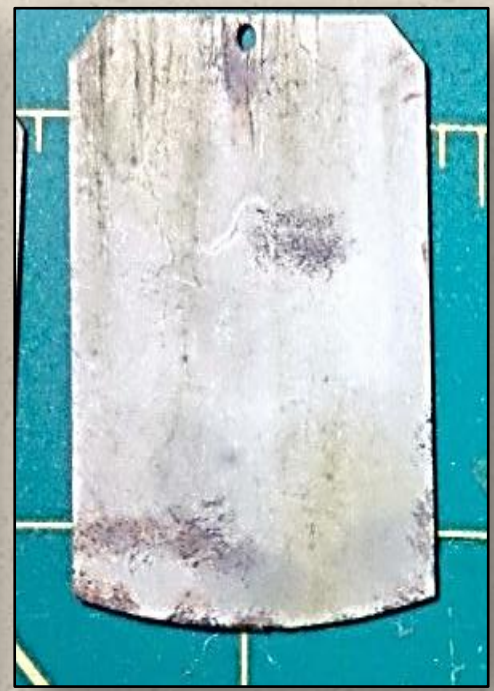


The kit was assembled out of the box as it was nicely detailed with an abundance of photoetch parts. The tank was primed with Vallejo Surface Primer German Dark Yellow. Model Master Burnt Umber and Rust were alternately sprayed on around various high-wear areas of the tank (these served as a base colour for chipping effects later on in the painting process). Next, AK Interactive Chipping Fluid was added, followed by a base coat of AMMO by Mig Dunkelgelb Aus '44 DG III. I then added several chipping effects by using small stiff brushes to remove small areas of the Dunkelgelb base coat to reveal the Burnt Umber and Rust layers underneath. This gave the appearance of rusted and worn exposed metal.

A second thin layer of Chipping Fluid was added before spraying on the winter whitewash camouflage. Once dry, I blended thinned Tamiya XF-2 Flat White and a few drops of XF-55 Deck Tan to create a sort of dirty off-white, and applied it to the StuG. Some additional dark metal wear effects were added using Model Master Burnt Umber, while rust touch-ups were added by using Vallejo Pigments Fresh Rust and Vallejo Model Wash Light Rust on edges and both high-wear and deeper recessed areas. AMMO by Mig Enamel Filter Grey for White was then applied over the surfaces.



Streaking effects were added to some vertical and sloped surfaces using AK Interactive Winter Streaking Grime Enamel. This was applied in streaks with a small round-tipped brush, allowed to partially dry for ten minutes, then lightened with a flat brush lightly dampened with thinner. Streaking was heavier on some areas and this was done intentionally to give the appearance of a dirty heavily worn tank that had seen plenty of combat. Streaking effects were also added to the Schürzen armour panels as well to enhance this look.





The tracks, running gear areas, and rear of the StuG were weathered using AK Interactive Dust & Dirt Deposits Brown Earth Deposit, with light additions of AK Interactive Pigment European Earth. A light wash of Vallejo Model Wash Oiled Earth was then added to these areas, and the wash was also applied rear area of the tank and the rear-most Schürzen panels by flicking it on with a brush to create a splattered mud effect.



Rust on the exhaust pipes was created using a combination of Vallejo Pigment Fresh Rust and Vallejo Model Wash Light Rust. A little extra Fresh Rust pigment was added to create a light rust texture. Exhaust tips were blackened with AMMO by Mig Modelling Pigment Black.



Some additional paint wear/exposed metal effects were added to some areas by using a lead pencil tip. This was rubbed across the desired edges and surfaces.

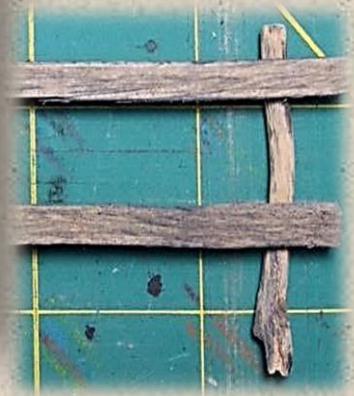
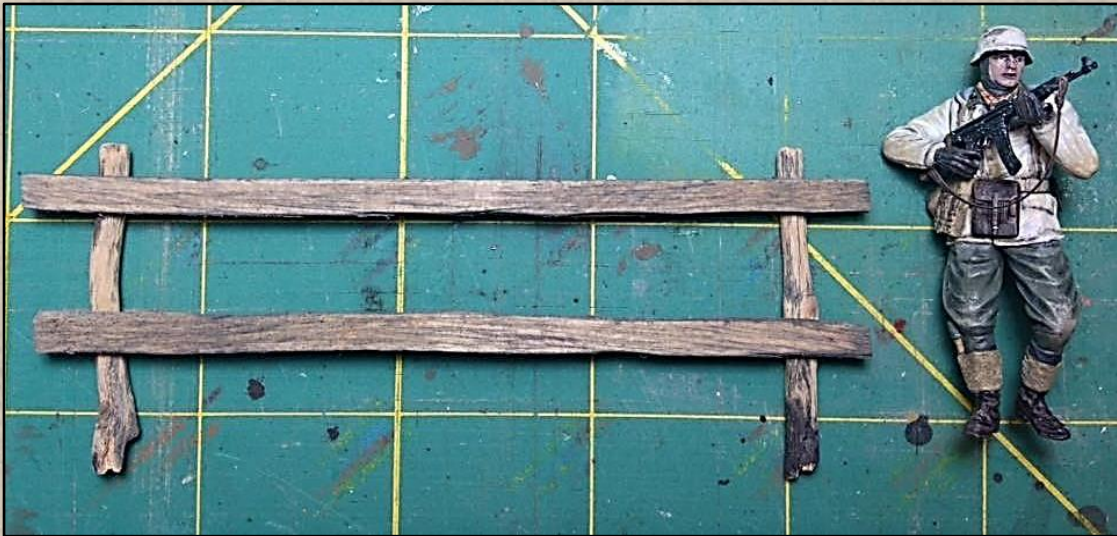


Some gear was added to the back deck of the StuG such as a metal tow cable, jerry cans, a tarp fashioned out of tissue, some grenades in a Panzer bucket, and a Panzerfaust. A map from an old Tamiya accessories kit was weathered lightly with steeped tea, glued onto on a log from Woodland Scenics, and placed next to the commander's hatch.



The diorama base was constructed on an oak base. Polyfilla was used to form the diorama's surface. Once the diorama base was formed, a basecoat of Model Master Burnt Umber and Burnt Sienna was sprayed, followed by brush highlighting with Tamiya XF-57 Buff. The evergreen tree was constructed using The Scenic Factory 11-13" Pine Tree kit.

A scratch built fence section was made using basswood for the horizontal boards and Woodland Scenics Dead Fall pieces for rustic posts. Weathering was added with a light wash of Tamiya XF-63 German Grey. Board edges were gently sanded to produce a worn highlighted appearance.



Static grass products from Woodland Scenics were applied. The base was then given a light covering of Krycell Fine Snow by coating the base, tree branches, and horizontal fence surfaces with hairspray, then immediately dusting the surfaces by shaking the Fine Snow through a sieve.

Excess snow was gently tapped off after it had set, and a second light application to just the diorama base was done using the same method.



The figures were largely built straight from my spares box, using Tamiya and Dragon figures from various kits.

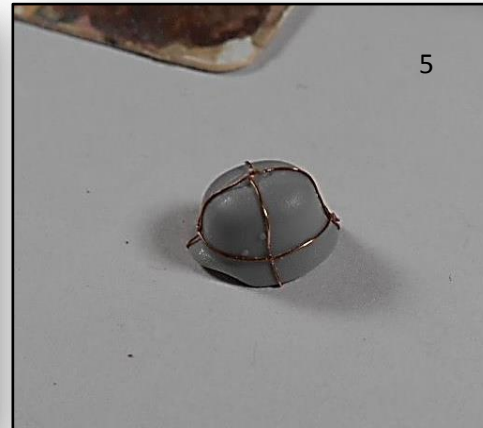
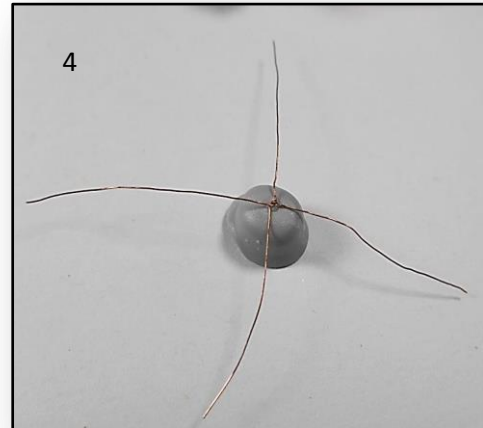
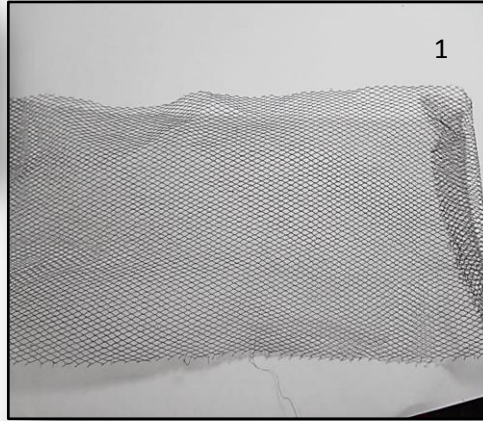


The StuG IV was set in place using a churned mud effect using The Scenic Factory's Scenic Mud Kursk Field "Wet." Final slushy snow build-ups were added around the running gear and on some track areas using Krycell Fine Snow mixed with decanted hairspray and applied with a brush. A few spare tree branches from the pine tree kit were added to the upper hull as leftovers of an additional camouflage attempt by the crew.



Quick Guides

Helmet modification By Mike McElhaney



(Photo 6) For a worn whitewashed helmet, simply paint the helmet dark green or whatever colour you want. Add a heavy dry brushed layer of white, followed by a second lighter dry brushed layer of the base colour to simulate wear in the whitewash.

Here are a couple of quick and simple things you can add to helmets to enhance the detail of your figures.

(Photo 1) Tulle is a mesh fabric you can purchase at craft or fabric stores. It's available in several sizes, but finer tulle looks like chicken wire at smaller scale. You can choose a different size or use a piece of pantyhose as an alternative; when pulled taut, pantyhose fabric is very similar to mesh.

(Photo 2) Cut a piece of tulle about 2 inches squared and placed it cantered on top of the helmet. Wrap it around the helmet, pinch it at the bottom, pull it tight enough to get the desired density of the mesh, and clamp the tulle while taut. Apply a small amount of superglue around the bottom rim of the helmet to fix the tulle in place and do the same to the top of the helmet as well. Cut the remaining tulle off at the bottom, leaving enough excess fabric to fold over the rim and inside the helmet. Superglue in place.

(Photo 3) Paint your helmet as desired, then dry brush the mesh. Here I've used different shades of grey.

(Photo 4) Another trick is to attach copper wire to your helmets. Bend the wire at 90° angles and twist them together over the top of the helmet. Superglue in place. Fold the wire down along the contour of the helmet, and fold the ends of the wire over the helmet's rim. Superglue this in place as well.

(Photo 5) Attach a wire loop just above the flair of the helmet and glue it in place. Paint the helmet and wire as desired.

TOOLS & WORKBENCH TIPS



There are plenty of overpriced yet extremely simple tools in our hobby. One of these culprits is the photoetch bending tool. For a small amount of money, I created this effective alternative. Two internal fold hinges were screwed into a scrap block of wood using opposite sides of the hinges as attachment points; one hinge was attached using the large side, while the other was attached using the small side. The large side of the hinge was left loose, the other one with the small side loose. Once attached, hook-eyed screws were attached in each loose side. These are used to adjust tension and allow photoetch pieces to be clamped down. Loosen the hook-eyes screws, place the photetch part under the hinge, tighten the hook-eyed screws to secure the part in place, and bend the part as needed using a razor.



DIY Photo-Etch/Paper Bending Tool By Brian MacGabhann

GEORGE MAHER

SARGE AT LARGE

Alright folks a few people have asked me "Is it possible to turn a model into a bronze statue to use in a diorama?" Yes! Here is how I do it.

I've used an old Revell 1/32 scale polyethylene knight on a horse for this exercise. I took the figure and primed it with my favourite Humbrol Grey Primer Acrylic Spray Paint. I then base coated the figure with Vallejo Flat Black. Using Vallejo Bronze, I dry brushed the entire piece. As this figure is supposed to be a statue in a diorama and would have been subjected to the elements, I randomly dry brushed it with a hint of Tamiya Flat Green to simulate a patina (the oxidation of a substance's surface).

It's short and sweet, but that's all there is to it! In the next issue I'll show you how to make a marble plinth out of foam board and DAS Pronto clay for the statue to be displayed on.





SW Helmets

If you have any questions please get in touch.

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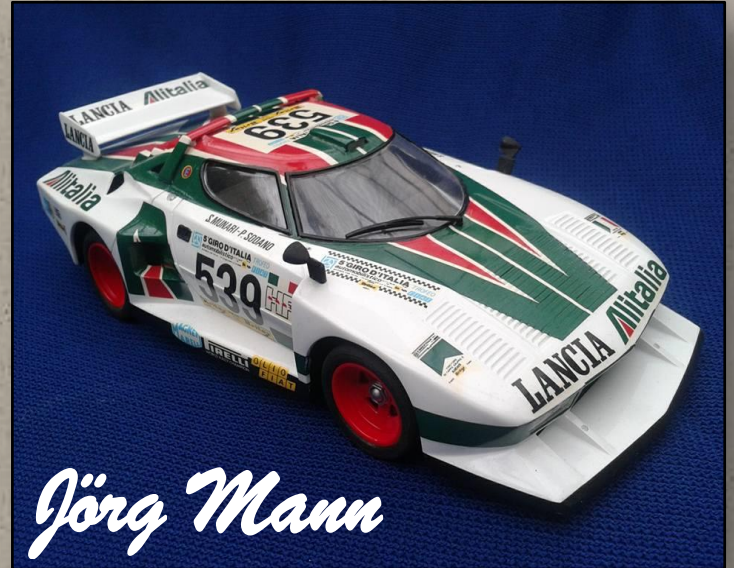


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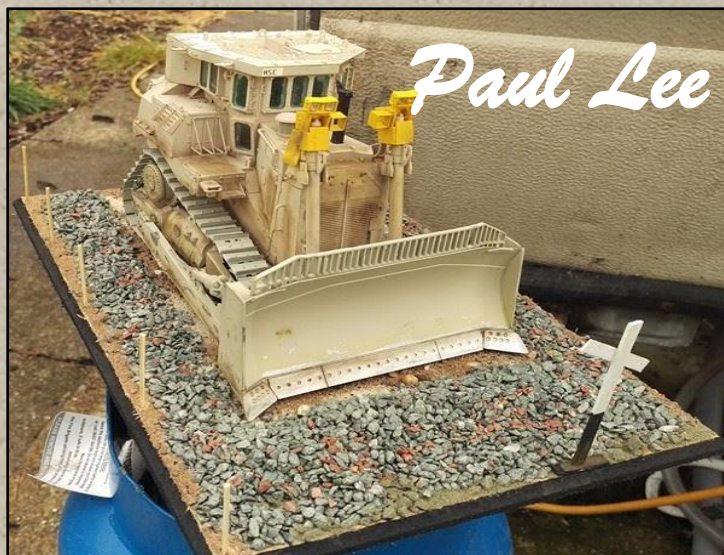
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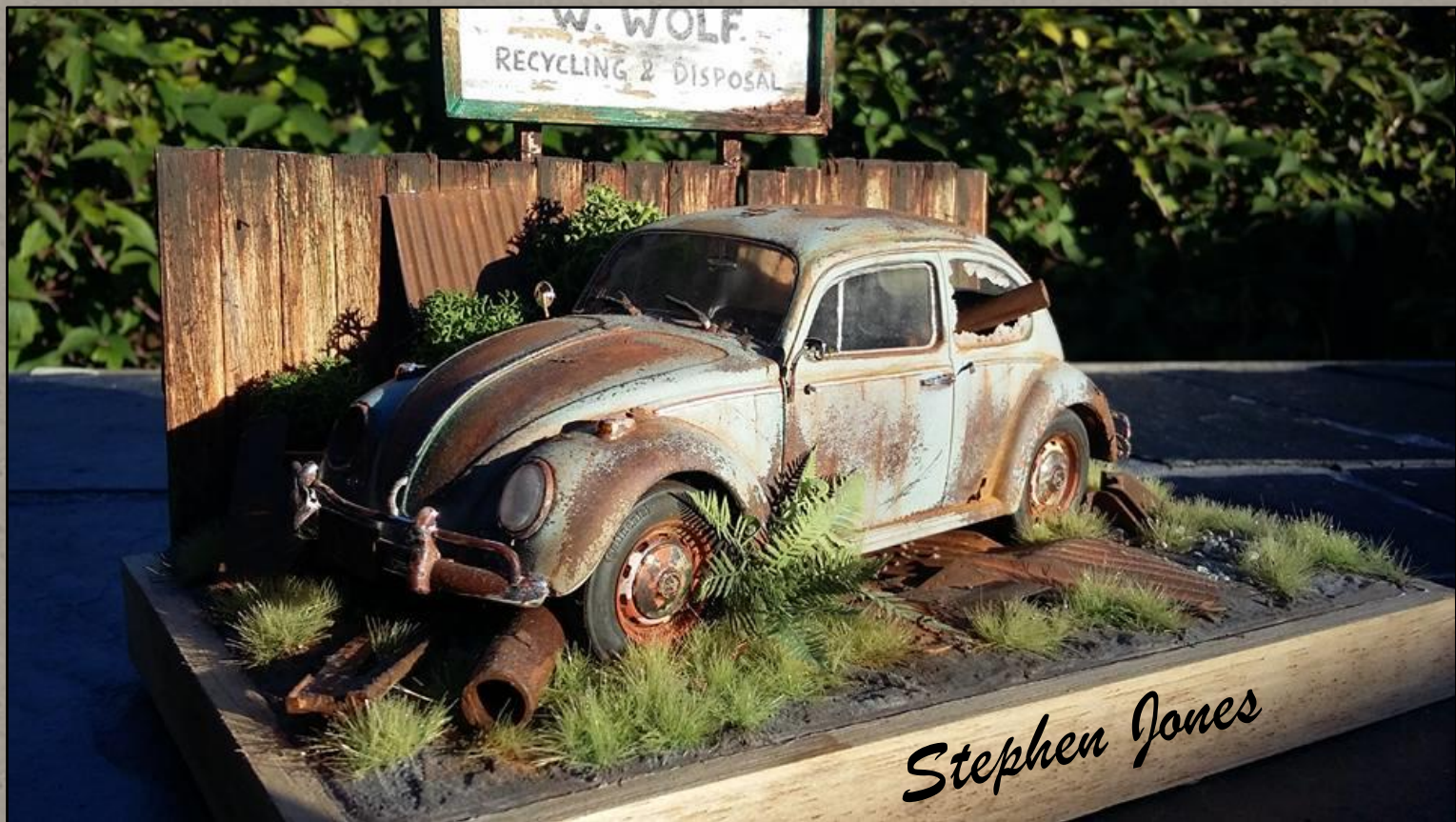


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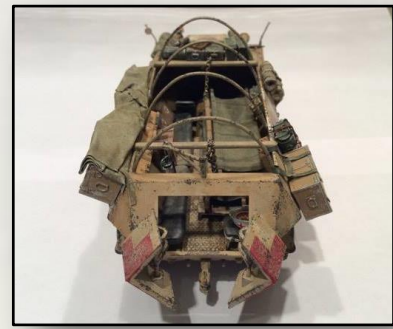


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Q And A

Magnification Tools for Modellers

Robert Lunn Asks: Having recently gotten back into modelling, I've been looking into buying a magnification aid but I'm unsure what to buy. What are some common items?

Mark Betts Answers: Hi Robert, between myself and another member of SMTG we put a little something together based off our own experiences and a little research.

First off, you don't need to spend a fortune on magnification, I have used £/\$ shop handheld devices and a £90 articulated L.E.D. jeweller's contraption. The one I prefer is a £7 purchase: a set of glasses that have five interchangeable lenses of varying degrees of magnification. The top range is way too powerful for anything I need but the range of magnification is available if needed. They're hands-free and have a small L.E.D. above the lenses. They're perfect for my needs. Every eye sees differently, however, and everyone prefers different methods, so below are a few examples of the most common/preferred magnification tools on the market. Choose something that's not too overpowering.

- Magnifying Headset: As described above; a fantastic addition to any modeller's arsenal. Many come with a small L.E.D light and interchangeable lenses that allow for various degrees of magnification



- Magnifying Desk Lamp: Comes in many sizes and degrees of magnification, and often have a light source. They are hands-free, but can get in the way at times.



- A4 Magnifying Sheet: I've never used one of these, but they look like they have enough clearance to put your hands underneath and work on your kit while providing a larger magnification area.



- Neck Magnifier: Quite handy partially hands-free tools that hang around your neck on a cord and rest on your chest in a comfortable position. These are especially handy for painting figures. They are, in my opinion, an essential tool.



- Helping Hands: Pretty sure these are a tool almost all modellers start off with. They're cheap, hands-free, and the attached alligator clips provide options for holding your projects in place.



- Jeweller's Loop: Very powerful hand-held lenses. The only real downside to these is they occupy one of your hands. They aren't the most practical for modelling purposes, but I have one in my tool tray if it's ever needed.



- Magnifying Glass: Cheap, simple, easy to use, readily available.



Hope this has provided some options to help you find something suitable to your needs Robert!

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Facebook Groups

Here are a couple of Facebook Groups we think are worth mentioning.

First is a great group called Plastic Model Spares And Repairs.

This group was set up to share and swop spare parts for models, decals, extras etc...this group is all about helping each other to replace that missing piece ...check them out !!!!



Our second suggested group is Post-Apocalyptic Modelling – Welcome To The Zone!

These are the guys who can help with this genre of our hobby.....any questions or help needed; this is the one stop shop to visit.



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