

# SCALE MODEL TUTORIALS & GUIDES MAGAZINE



A Free E-Magazine - Made by Modellers for Modellers



**Wo ist  
der Dosenöffner?**  
By  
**Marcus White**



**Jadgtiger**  
by  
**Stephen  
Knudsen**



**Flickering  
Flames**  
In a barrel  
by  
**Alex Neubauer**



**DN Sandbags**  
By  
**Paul Pablo  
Collins**



**Cracked Paint**  
by  
**Mark Dewhurst**

## Bustin the GHOSTBUSTERS

by  
**STEPHEN JONES**





John F Byrne



Chris Bolesta



David Reader



Mark Betts



René Ketting



Stu Bradley



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

And welcome to our newest team member, **Stu Bradley** who joins us as a proof reader and editor...a great addition to our team.

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.

John F Byrne

All articles in this magazine have been reproduced with full knowledge and permission of the owner, and have been given freely and with consent.

By viewing or downloading this publication it is agreed that, although every care has been taken to avoid mistakes, the editor and editorial team cannot be held liable in any way for omissions or errors. Nor can the editor or editorial team accept responsibility for advertisements in the publication, or bona fide of advertisers.



# + Contents +

Wo ist der Dosenöffner! By Marcus White



Jadgtiger by Stephen Knudsen

Einsamer Wolf by David Robertson



DIY Sandbags By Paul Pablo Collins

Nosferatu bust by Steve Jaglowski



Masterclass with Geoffrey Charman



## Defeat And Surrender Part 2 by John F Byrne



## The Artistry Of Modelling with Phil Hought

## Body Bags by Chris Bolesta



## Ghostbusters Diorama by Stephen Jones

## Real Flickering Flames by Alex Neubauer



## Cracked Paint by Mark Dewhurst

## Fighting Talk by Stu Bradley





Thank you to all  
who have  
contributed to  
this magazine

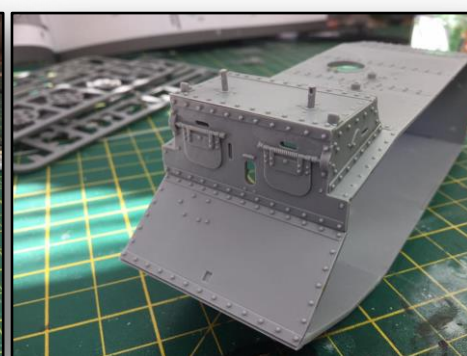
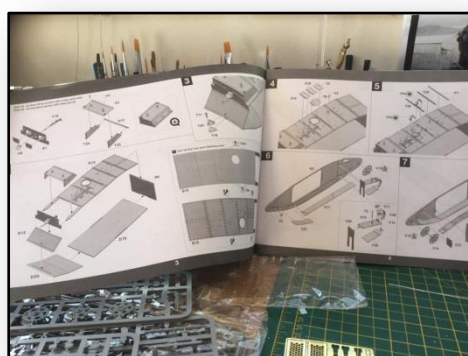
# Wo ist der Dosenöffner!

By Marcus White



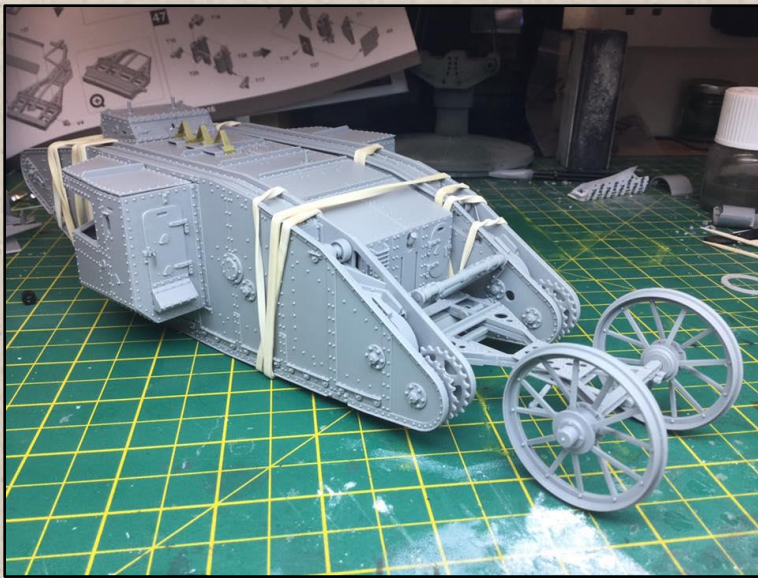
*After nearly two years of stalemate on the western front neither the Allies or German armies could make ground, turning the battlefield into a muddy meat grinder of death and destruction. During the battle of the Somme, the British rushed into service a new wonder weapon: the Mk1 tank designed to cross no-man's land in a bid to end the war by Christmas 1916. As with most new technologies, many tanks broke down before reaching the front line. On the 15th of September, through the smoke of cannon fire could be heard rumbling across no-mans-land, the first ever tanks. Many German soldiers initially ran in fear, some thinking a metal crocodile was about to eat them! However, it didn't take long for the Hun to find their 'Dosenöffner' (can opener) using cannon, grenade and hand tools to smash into the metal monsters. This 1/35 diorama is a tribute to those brave first tankers who, through choking fumes, burning metal and noise, drove into battle in their 'Landships', being attacked by the enemy on all sides.*



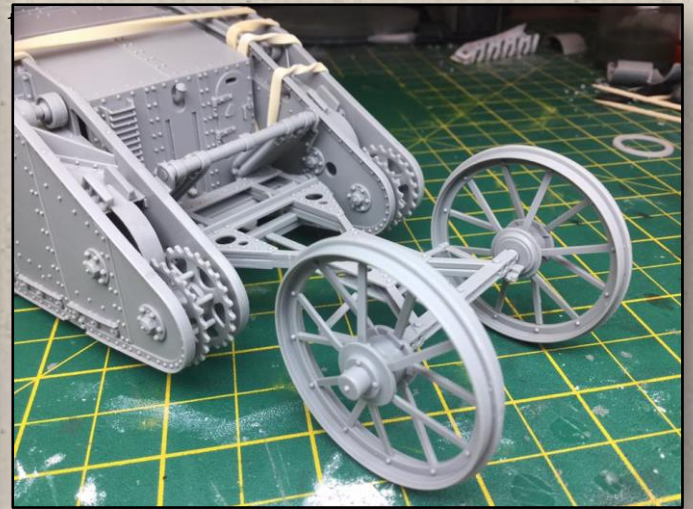


The Takom Mk1 is a lovely tank to build in 1/35 scale, with high levels of external detail, it's a relatively simple build for model makers of any age and skill level. It does have its shortcomings though, with the lack of a full interior; dimensionally, the driver cab width is too narrow, the drive sprocket needs some fixing and a few other minor issues for the purists. I wanted to keep the tank build simple to incorporate into a diorama, so apart from opening a few pistol ports I made the tank 'out of the box'.

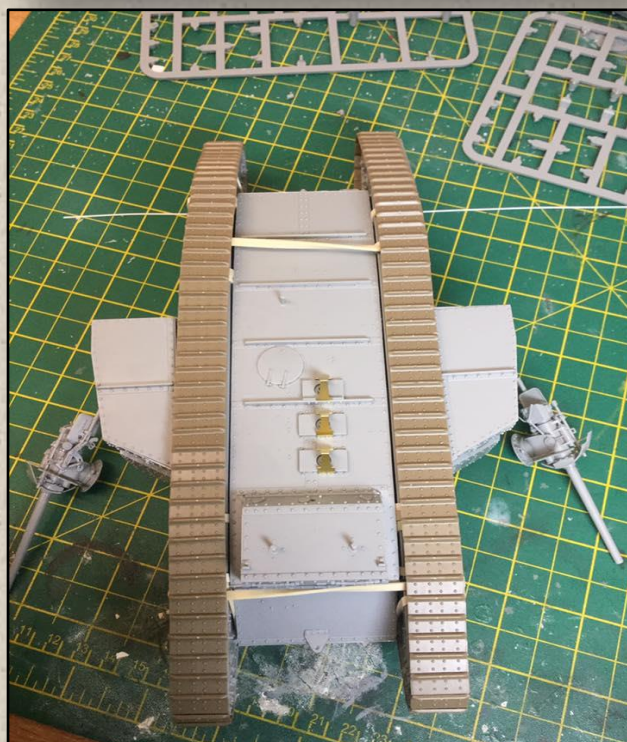
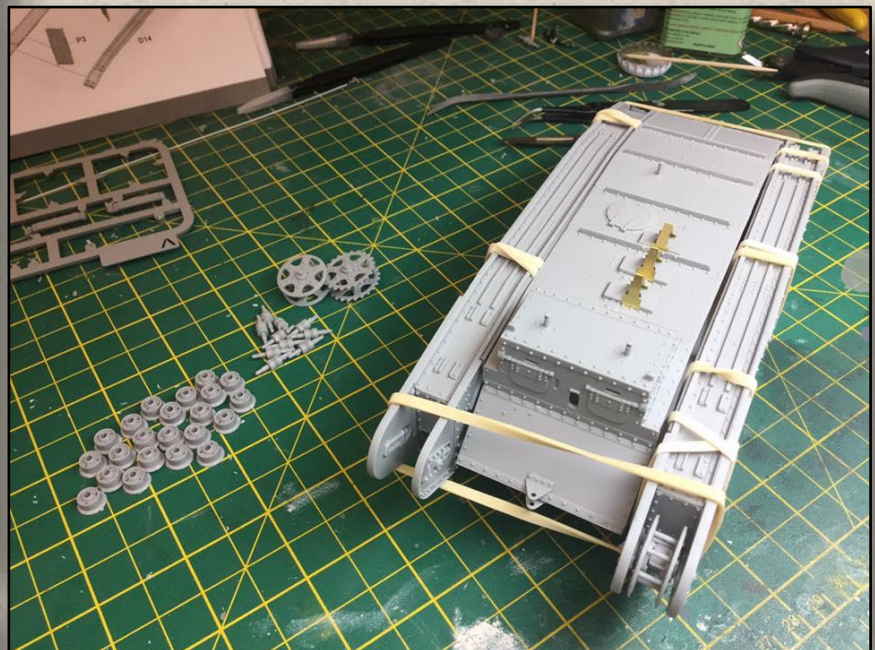




The distinctive steering wheels of the Mk1

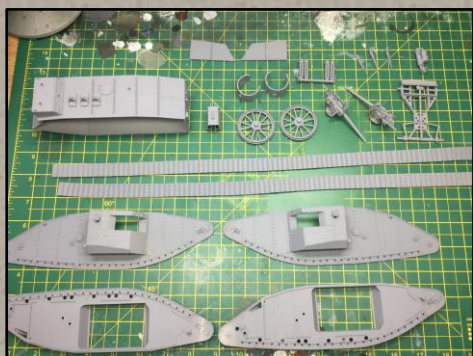


The tracks are separate, taking nearly 100 per side, they need little clean-up and are probably the easiest I have ever put together and used.

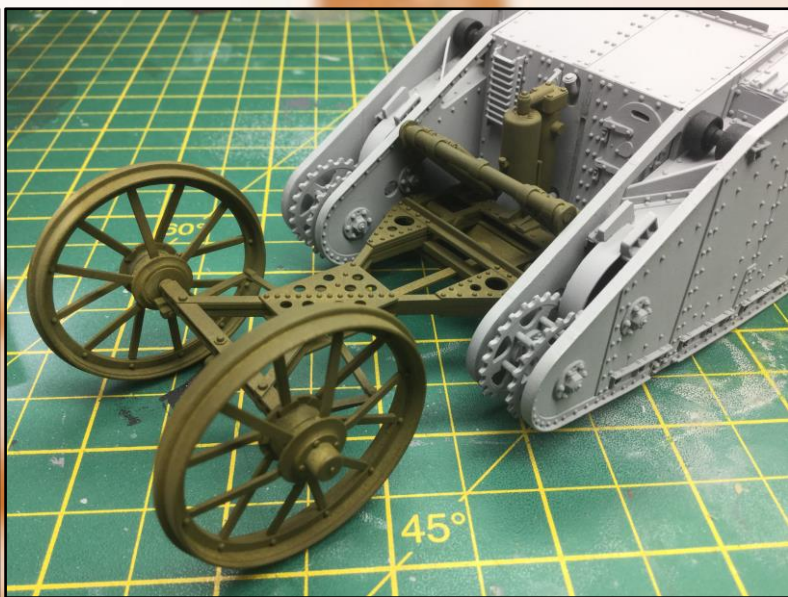




The first tanks were painted in a camouflage scheme invented and pioneered by the famous artist Solomon Joseph Solomon. The hard black outline and bright colours soon became washed flat with the mud from the Somme battlefield; I liked this design as a contrast to the mud seen on so many WW1 dioramas. Apart from the grey primer, all the Tamiya colour painting was by hand, clear coated and then a wash of Burnt Sienna artist oils diluted in turpentine.

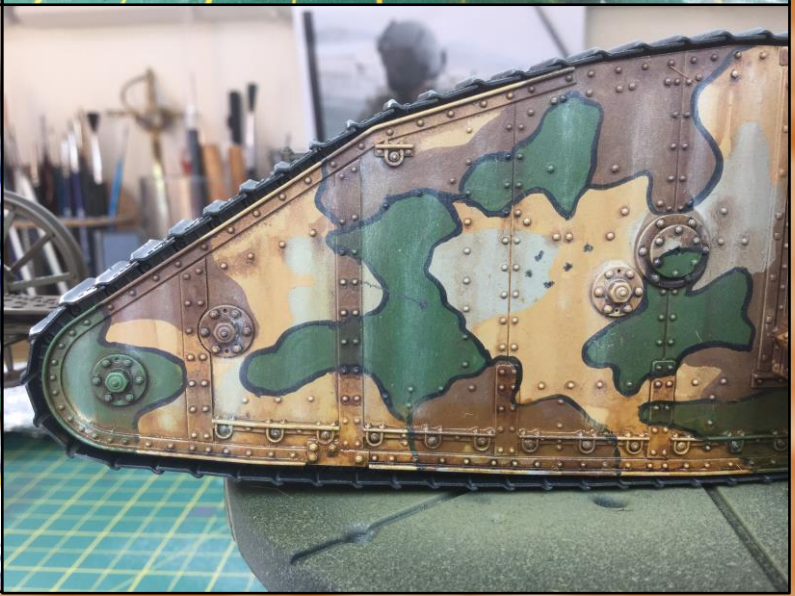






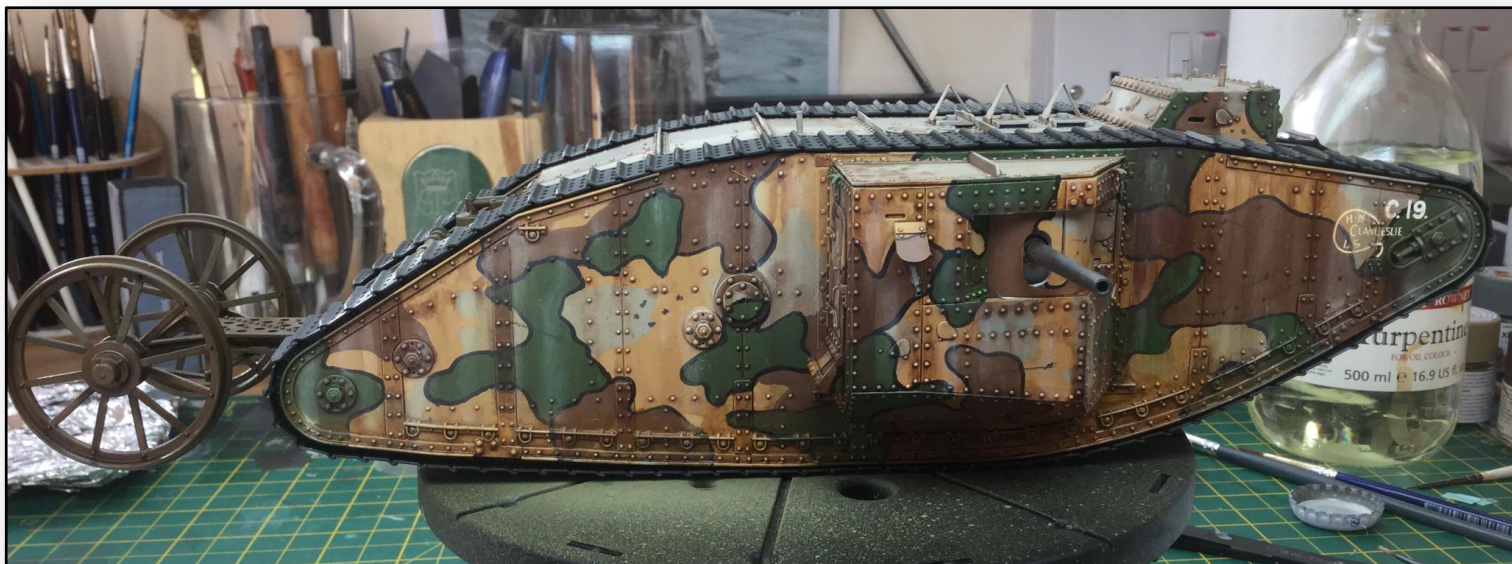
The interior of the tank was airbrushed in several coats of Tamiya X2 gloss white, then a thin wash of burnt Sienna was added.

The exterior was completed with an all over wash. When dry, a dot filter of titanium white oil was added, to represent rain streaking.





The finished Mk1 in its Solomon Camouflage – light weathering, and no rust as these were brand new machines.



No WW1 tank diorama would be complete without the obligatory trench scene. By 1916, the Germans, in strategic defence, had abandoned the formal trenches being pummelled by accurate allied cannon fire, instead utilising the deep shell holes linked into a defensive network stretching along the front line of the Somme.

First, I cut layers of polystyrene sheet, glued together with PVA (white glue).

When happy with the look, I made a thick PVA/Polyfilla mix and poured this over the polystyrene base.





I wanted to add various German soldiers showing a desperate attempt to stop the British tank. I used a mix of ICM's Storm Troopers and Bavarian infantry soldiers, with an officer petrified with fear as the tank trundles towards him.

When building figures to suit the diorama, I cut the main joints with a saw, then drill and pin with fuse wire, held in place by Cyanoacrylate (CA) superglue.

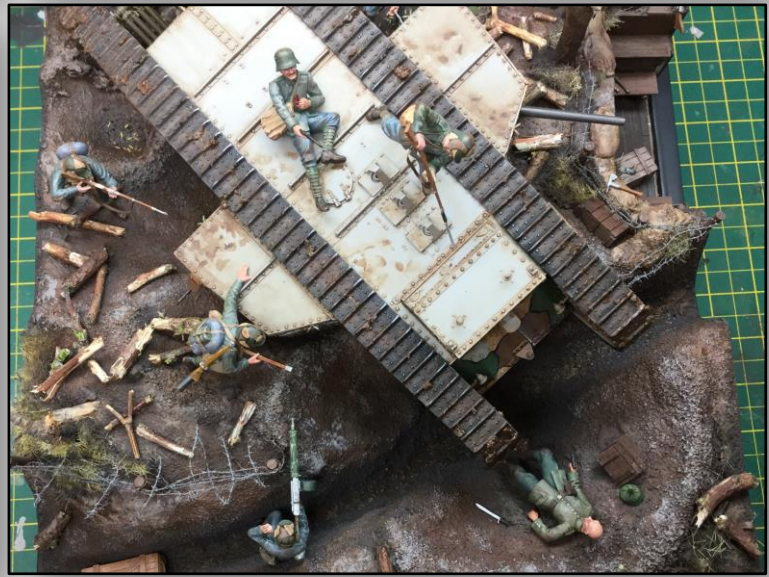
Filling the gaps is done with a mix of hobby filler thinned with liquid poly as a slurry.

To enhance the figures, I tend to use 'Hornet' heads with their excellent facial expressions.

Skin tones were painted in artist oils and clothing and accessories in Tamiya XF acrylic paints.















incorporating  
**Wee Friends**



### Small Scale Full Kits

WV72003 Canadian Ram MKI  
WV72004 M4A1 Michael.  
WV72005 T6 Sherman Prototype.  
WV72006 IDF M50 C.1973.  
WV72007 IDF M51 C.1973.

### Small Scale Conversion kits

WVC76119 Bedford QL 6Pdr Portee.  
WVC76120 Bedford QL Portee G.S.  
Truck Conversion.  
WVC76121 Bedford QLW Tipper.

These conversion kits are designed to be used with the excellent Airfix 1/76th scale Bedford QL twin kits.



### 1/48th scale Full kits

WV48002 Daimler MKI Armoured Car.  
WV48003 British Infantry Tank MKIII.  
Valentine MKIX £TBC  
WV48004 British Infantry Tank MKIII.  
Valentine MKXI.

### 1/48th Scale Conversion Kits

WVC49014 M4A2 Sherman with Welded Drivers Hoods (including rear hull and exhaust Mufflers) £12.50

WVC48016 Canadian Ram MKII Series 5 A.O.P. / Command Tank.

WVC48017 British Infantry Tank MKI. Valentine MKII Upper hull (for Bandi Valentine). £10.00



### 1/35th Scale Conversion kits

WVC35001 Canadian Ram MKII Series 4 Kangaroo APC £25.00  
WVC35002 Canadian Ram MKII Series 4 Early Series 5 Gun Tank. £32.00

### 1/35th Scale Figure Kits

WFM35049 WWII German Stug Crew £13.00  
WFM35050 WWII British Desert Tank Crew (3 Figs)  
WFM35051 WWII US Tank Crewman firing 0.50 cal Mg.  
WFM35052 WWII German Tank Crewman Lying Dead.  
WFM35053 WWII US Infantryman Lying Dead.

We will be displaying our new releases in Hall1 Section 1H at Scale Model World  
12-13 Nov 2016 @ The International Centre, Telford TF3 4JH.  
For more Information visit [www.friendshipmodels.org.uk](http://www.friendshipmodels.org.uk)

**Wee Friends are Friendship Models own range and are  
manufactured in Scotland**

**Friendshipmodels  
12 Delta Drive  
Musselburgh  
East-Lothian  
Scotland  
EH21 8HR**

**Tel: 0131-665-0866**

**Email [friendshipmodels@btinternet.com](mailto:friendshipmodels@btinternet.com)**

**PayPal**

**VISA**

**MasterCard**



# Visit Friendship Models

Hall 1 Section 1H

Scale Model World.

12-13 Nov 2016

The International Centre

Telford TF3 4JH



Come along to the biggest and best model show in the world for a chat and to see our new products that are being released at the show.

Ian, Lily, and Torin

Friendship Models

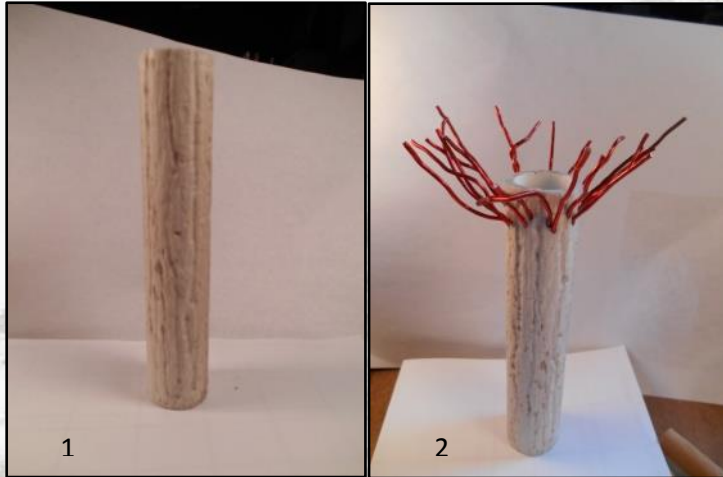
[friendshipmodels@btinternet.com](mailto:friendshipmodels@btinternet.com)

[www.friendshipmodels.org.uk](http://www.friendshipmodels.org.uk).



# Quick Guides

How to make a PVC Tree Trunk by: Mike McElhaney



(Photo 1) Cut a section of PVC pipe in a scale-appropriate diameter. Carve deep gouges in it with a Dremel or hand tools and rough up the surface by dragging a razor saw down it lengthwise.

(Photo 2) Drill holes in the base and superglue larger wire strands into them for thicker roots. Twist them together as desired.

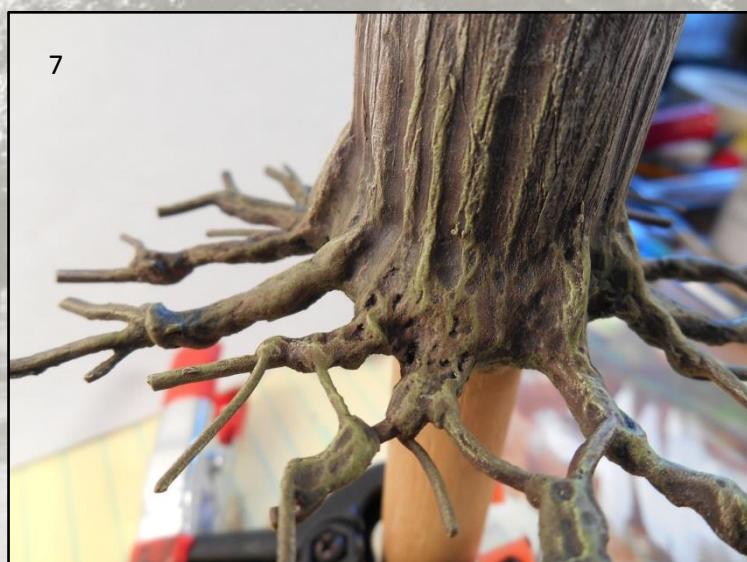
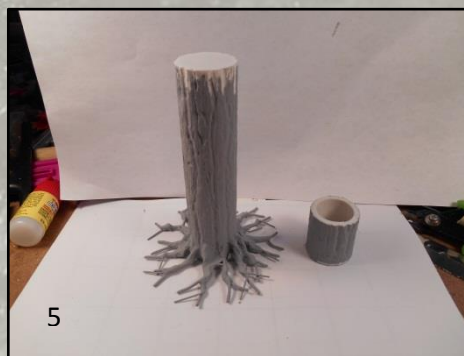
(Photo 3) Drill additional holes and add smaller wire strands for thinner roots. Twist them together as desired.



(Photo 4) Cover the roots with superglue, then sprinkle them with baking soda. This will add substance and texture to the roots. Repeat this until they are filled in to your satisfaction. The surface will be rough, but can be sanded if needed.

(Photo 5) Cut a piece of sheet styrene and attach it to the top of your tree. Cut and smooth it so it fits seamlessly on the pipe section. Once capped, prime the tree.

(Photo 6) Base coat the tree using the darkest colour in your palette. Here I've used dark brown.



(Photo 7) Dry brush the tree using progressively lighter brown and grey tones. Dry brush selected areas using green to simulate moss.



Weathering The Beast.....

A Jadgtiger gets the business from Stephen Knudsen







For this build I wanted to create a war-torn Jagdtiger befitting Otto Carius as the focal point of a diorama. I selected Dragon's 1/35 Jagdtiger Sd.Kfz. 186 Henschel Production Type as it is suitable for the Jagdtiger model he would have used.



The tank was first painted using Halfords Grey Plastic Primer. I deliberately didn't shake the can as the paint came out in a powdery textured form. Once dry, I removed some of the powder with a stiff flat brush and sprayed a second layer of primer, this time shaking the can well. This gave the model a base textured effect of sand-cast steel. I then painted the tank using AK Interactive's German Dunkelgelb Modulation Set. The camouflage pattern was airbrushed on in light passes using Vallejo Model Air Camouflage Light Green. The paint line giving the effect of a missing side skirt was achieved by using tape to mask along the armour hangers and removing the tape once the paint had dried.



Weathering was completed by using a makeup sponge and a round 10/0 brush. I painted chips using a mixture Vallejo Model Air Panzer Dk. Grey, Hull Red, Light Rust, and Rust.



I used shaved pastel pigments and decanted hairspray to build up textured rust layers. You have to work fast as the hairspray dries quickly. Hairspray was sprayed on the desired surfaces and was then dusted with pastel pigment. This was then sealed with another coat of hairspray.



Pin washes were then applied using a blend of Umber Brown and Black Rowney Georgian oil paints thinned with white spirit. This allowed many small intricate details, such as welds and miscellaneous tools, to be enhanced. The running gears were given a wash of AK Interactive Dark Brown Wash for Green Vehicles. Fresh scratches and signs of everyday use on the running gear was added with a blend of Vallejo Model Colors Panzer Grey and Silver over the surfaces. A graphite pencil was used to highlight various edges and details.



I then layered some tonal streaks by applying an oil dot filter. Dots of different coloured oil paints were placed in a random pattern and blended in a downward motion using a large flathead brush moistened with white spirit.

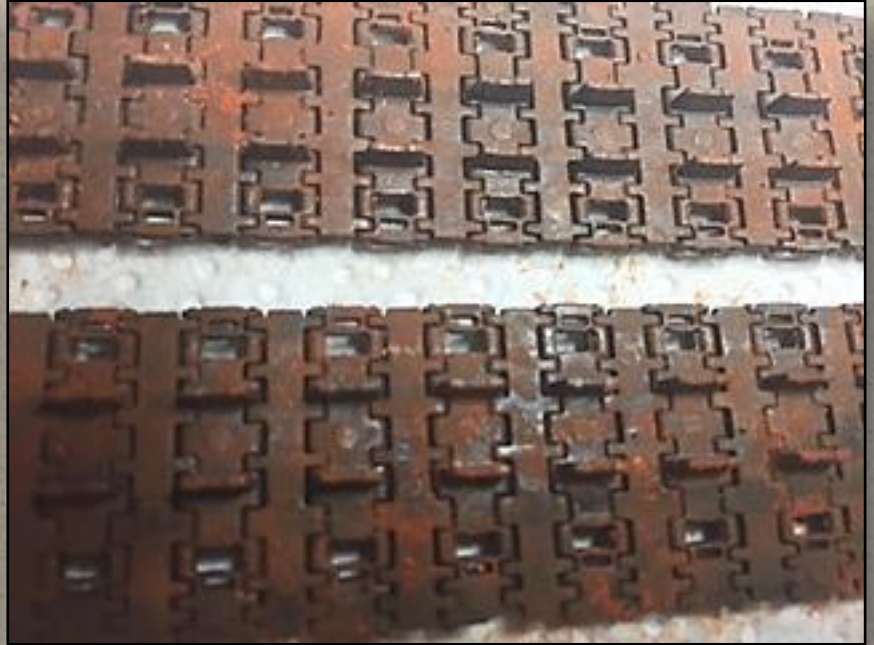


Once the oil dot filter had dried, rust and oil streaks were added using AK Interactive Enamels Dark Streaking Grime and Rust Streaks. White spirit was applied with a round tipped brush to allow the spirit to flow naturally and create more realistic streaks.





Tracks were sprayed Halfords Grey Plastic Primer, then painted with Vallejo Model Air Hull Red using the same method used to create rust on the Jagdtiger body. Once the desired level of rust had been built up, I applied a pin wash using a blend of 70% white spirit and Black and Dark Umber Rowney Georgian oil. Once this had dried, areas of heavy wear were dry brushed with Vallejo Model Colour Steel.





Details like jerry cans strung on some white twine were added and weathered appropriately. Mud and grime was made by mixing PVA glue, Polyfilla, and Van Dyke Brown, Ivory Black, and Raw Umber Rowney Georgian oil paints. A small amount of static grass was blended in as well. This mix was then applied liberally to the whole tank.









# Quick Guides

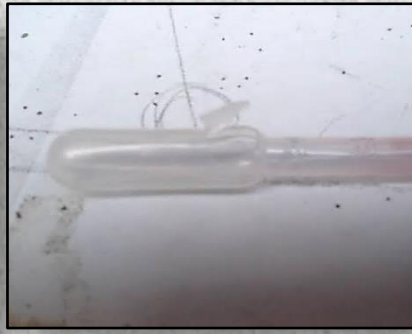
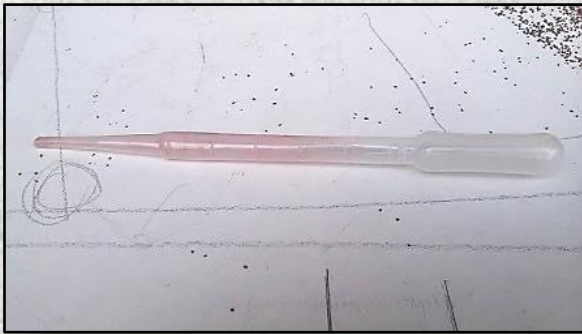
Perfect ballast depositing by Stephen Jones

To accurately add your ballast where you need it.

Take a pipette and cut the end off, making sure it is large enough for your chosen ballast or dirt to pass through.

Cut a hole in the pump end.

Scoop your ballast up in the pump and apply where needed







# *SW Helmets*

If you have any questions please get in touch.

Mobile Text : 07599 723959 (9.00am - 5.00pm)

Address: A D Preston 36 Clewer new town , windsor ,berkshire , sl43qf



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

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



# Einsamer Wolf by David Robertson



I started by cutting a piece of foam board to fit the wooden base I had selected. The shape of the U-Boat hull was cut out of this piece of foam, and plaster was poured in to cover the inside area of the frame with the exception of the hull hole. I left the plaster for a few days to cure. This was covered with a layer of PVA glue, and once again covered in plaster. The U-Boat was placed in its final position (stern slightly down, bow up), and the plaster was given ample time to cure.





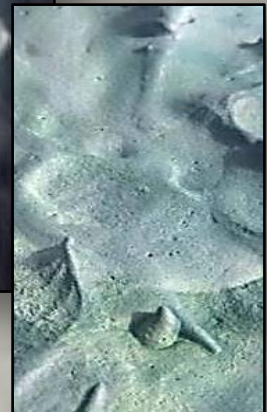
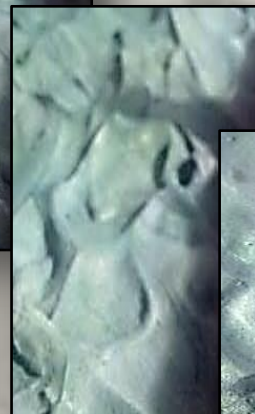
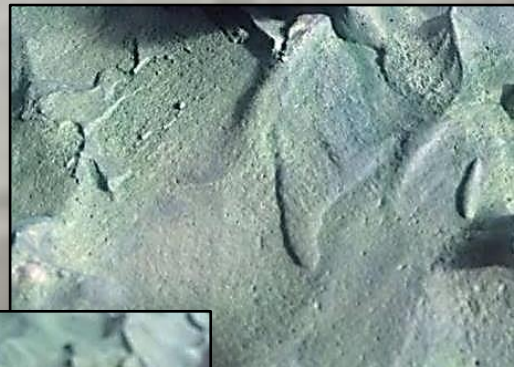
Basic cheap off-brand tube acrylics were used to paint the water. The plaster was base coated with Grey







The whole water surface was then given a wash of Sap Green



Once dry, I applied a wash of Phthalo Blue on top of the Sap Green wash.





A final light layer of grey wash was applied, and the surface was then dry brushed with grey.



The wave crests were then dry brushed with white.

I used pieces of tissue soaked in watered down PVA glue to add bow wave





Small pieces of saturated tissue were placed in position to look like the boat's wake. Wave texture was added by gently dabbing PVA glue onto the tissue and shaping it as desired. This process was continued around the entire water line of the boat. This was then left to dry. Once the PVA glued had dried completely, the tissue paper water features were then given a light grey wash. Wave crests were painted White to create contrast



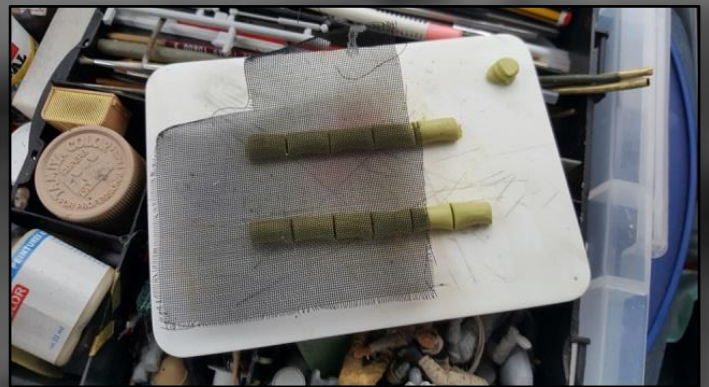
The same process was used to create run-offs from the U-Boat's pumps and drains.



Once the PVA glued had dried completely, the tissue paper water features were then painted appropriately. Finishing touches were added to the water by dry brushing the crests and troughs of waves with white.



# DIY Sandbags By Paul Pablo Collins



These are the main items that you will need: Milliput, a scalpel, a cuticle tool, and some fine mesh.



I will be forming the sandbags to this M113.

Blend your Milliput, then roll it. Cut the rolls into smaller sections.



Lightly squish the Milliput sections into rough rectangles.





Crimp the ends of each section to form the top and bottom of the sandbags.

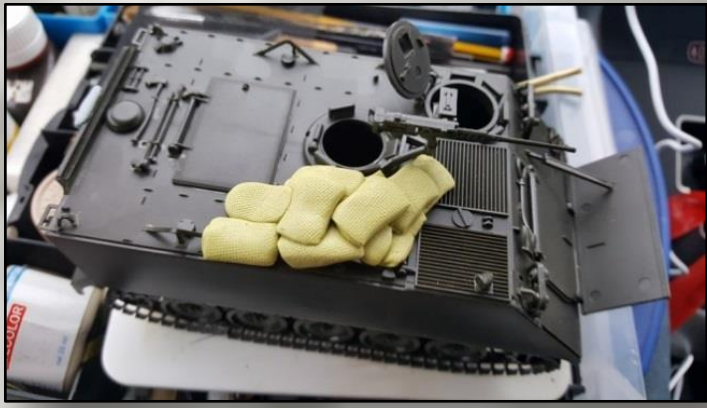


Using your vehicle as a template, start putting your sandbags in place. Use the vehicle's features and other sandbags to form and shape your sandbags.

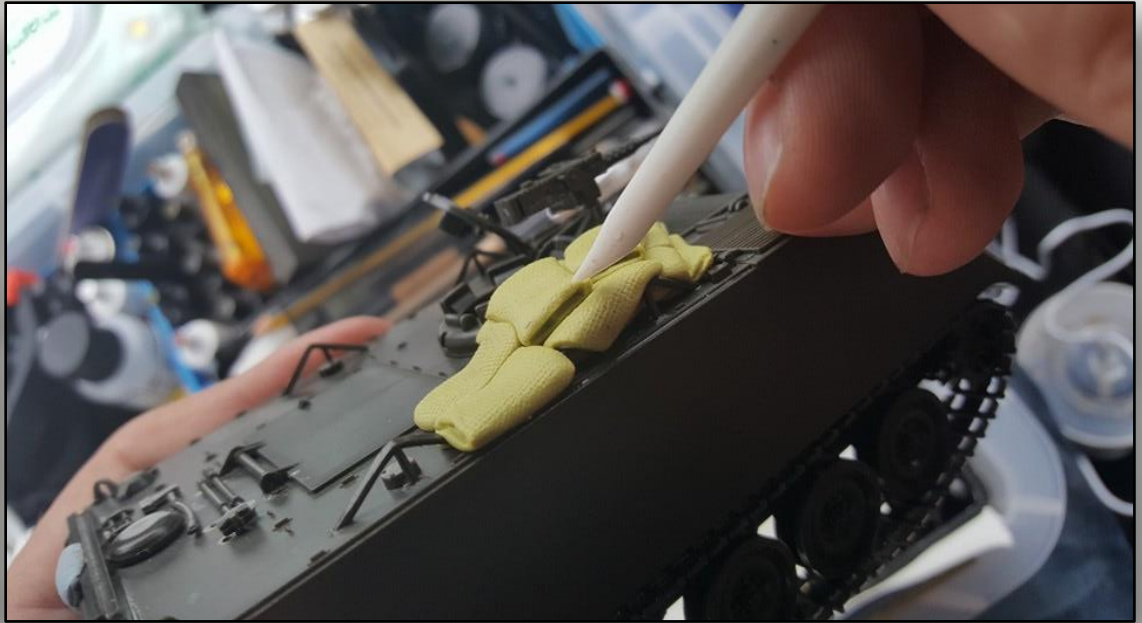


Lightly press the mesh onto the sandbags to create a fabric texture.





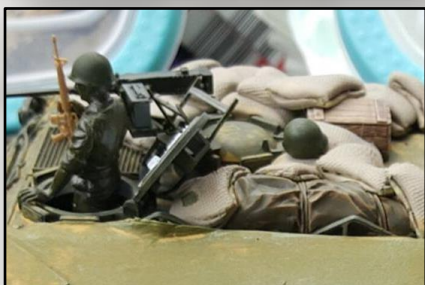
Repeat the process for as many bags as you want.



Using the cuticle tool, open up both ends of each bag. If the indentation is too large, simply squeeze the ends together gently to make it smaller. Use your scalpel and cuticle tool to slice stitching into the sides of each bag. Once you have finished this process with all of your sandbags, allow ample time for the Milliput to cure. Paint as required for your vehicle.









# Quick Guides

Clever Ideas with Ian Sadler

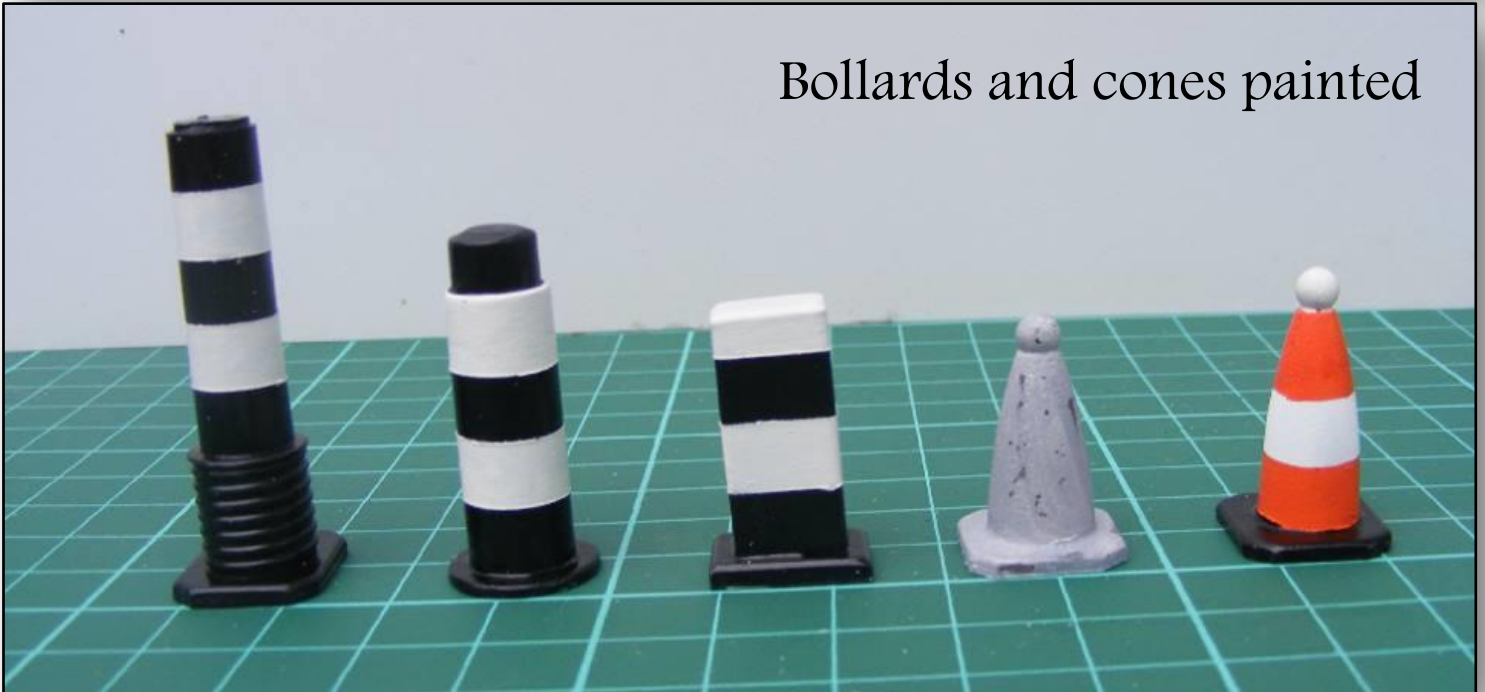
Thinking outside the box. Using parts from pens in scale modelling



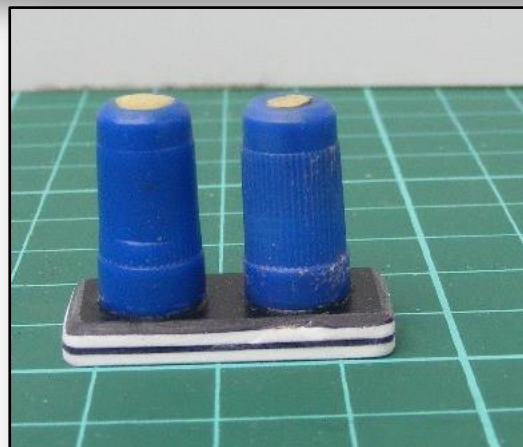
Pen parts and plastic card for the bases and this is the result



Bollards and cones painted



Bollards found in shipyards  
etc , scales out in 1/35 at  
3ft 6in high and 9in dia  
Double bollard completed  
with hawser made from  
old cord of a roller blind





# Nosferatu bust by Steve Jaglowski

I wanted to attempt something a little different from the military figures I'm used to, and thought this would be the perfect opportunity.



After cleaning up the seam lines, I washed the bust with a mild detergent to remove any mould releasing agent. I then primed the bust using Tamiya Surface Primer Grey. Once dry, I misted Tamiya Surface Primer White from the top straight down to highlighted raised areas of the bust.



I airbrushed the recessed areas with Tamiya X-23 Clear Blue and X-25 Clear Green.



I then airbrushed the recessed areas again, this time with a Testors Aztek Transparent Brown.





I diluted Model Master Skin Tone and airbrushed several thin coats on the bust.



I airbrushed a very light coat of Testors Aztek Opaque Purple over all previously shaded recessed areas. The eyes were painted with Model Master Yellow Zinc Chromate and were finished with Model Master Gloss Clear. The fangs were painted with Tamiya XF-55 Deck Tan and both the gums and lower eyelids were painted with Alizarin Crimson oil.



The bust was finished and sealed with a light layer of Testors Dullcote spray.





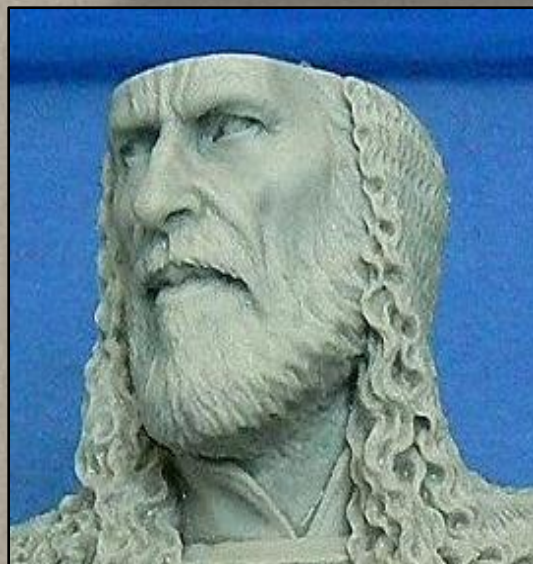
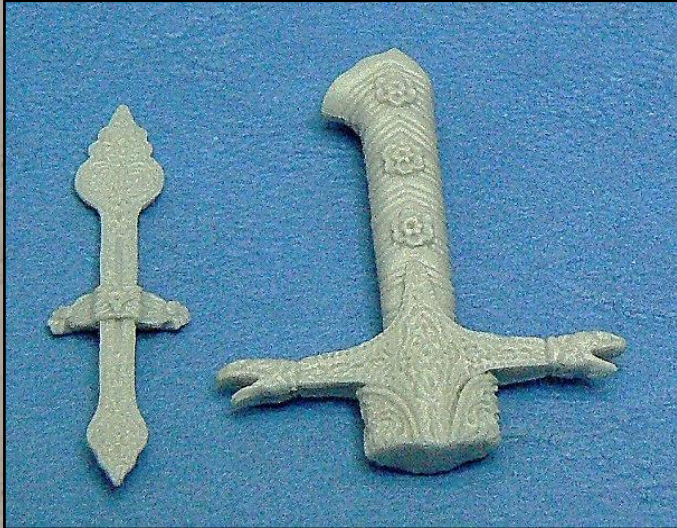
# Masterclass

With Geoffrey Charman



# SALADIN

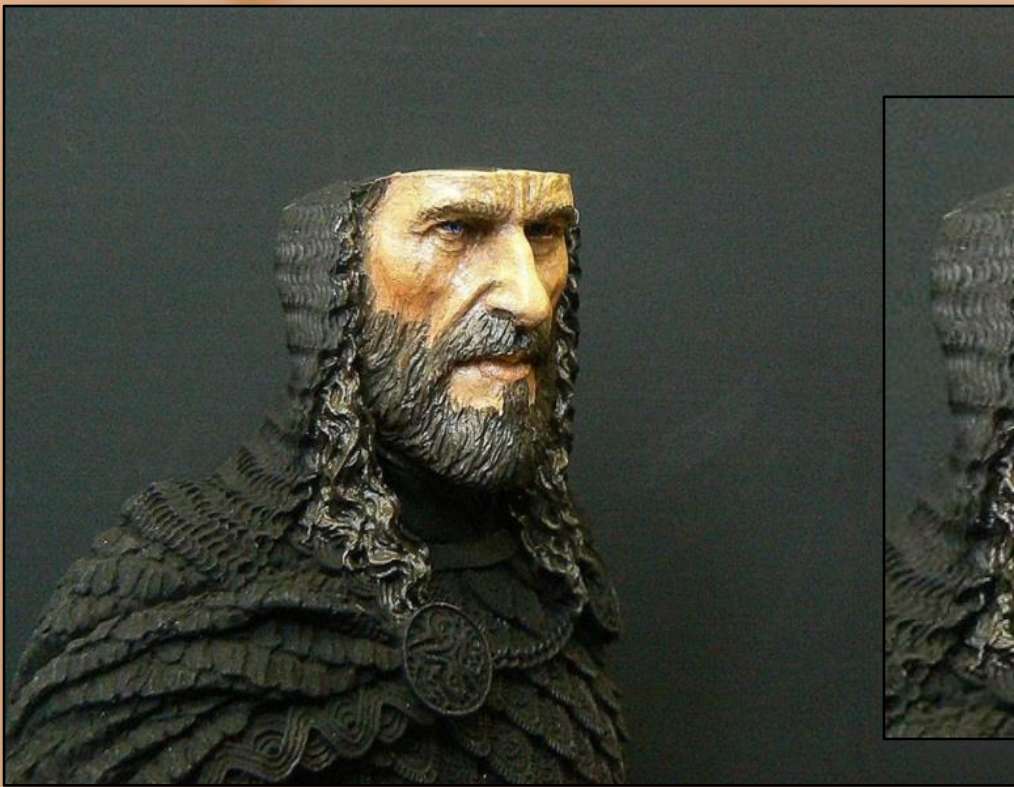




I selected Nuts Planet's 1/10 bust of Saladin for this guide. As you can see, the bust has a wonderful level of crisp detail.







All of the bust's components were sprayed with Humbrol Acrylic Spray Black Matt. As with all of my figured and busts, I started with the face. I painted the eyes using Vallejo Model Colours Ivory for the cornea and Azure and German Grey for the irises. A blend of White, Burnt Umber, and a touch of Vandyke Brown Artist's Oils was applied evenly to all areas of the face. Skin creases were lined with Raw Umber Artist's Oil, and the edges of the creases were blended with the rest of the face. I added a bit more Burnt Umber under the cheeks and blended the edges. Using White, I ran a thin line down the nose, around the lower nostrils, and the creases on the forehead and around the eyes. These areas were all blended to the surrounding areas as well.

The hair and beard were given a wet coat of Raw Umber mixed with Payne's Grey. This was worked in well as it acted as the shadow colour for the hair. This was then left to dry for a couple of days before being dry brushed with a White/Naples Yellow mix.







The helmet was painted with a thin layer of Vallejo Model Colour Gunmetal; this was worked into all of the engraving. This was then lightly dry brushed layer of Vallejo Model Colour Natural Steel, followed by an even lighter dry brushed layer of Vallejo Model Colour Silver. The bands were painted with Vallejo Model Colour Bronze with a light dry brushing of Vallejo Model Colour Old Gold. The face guard was painted in a similar fashion.

The armour plates, each one painted individually, were given a coat of Vallejo Model Colour Bronze.



The plates were then lightly painted with Vallejo Model Colour Old Gold. The chainmail was given a coat of Vallejo Model Colour Gunmetal, followed by progressively lighter dry brushed layers of Vallejo Model Colours Natural Steel and Silver.





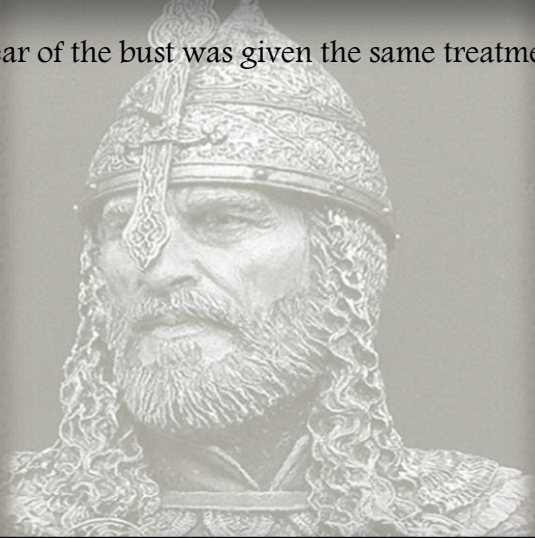
The cloak was painted with a Vallejo Model Colour Olive Green blend while the armour's cloth lining was painted with Vallejo Model Colour Red. A light blended wash of Raw Umber and Black Artist's Oils thinned with white spirit was applied to the cloak and other areas to bring out many of the crisp details. The centre of each armour plate was given a couple of light dabs of Tamiya X-27 Clear Red. Once dry, the edge of each armour plate was lightly painted with Vallejo Model Colour Gold. The ornamental border of the cape and the cape's chain were painted with Vallejo Model Colour Old Gold and then dry brushed with Vallejo Model Colour Gold.







The rear of the bust was given the same treatment.



Many of the raised areas of the bust were highlighted by dry brushing a White/Naples Yellow Artist's Oils blend over them. The scimitar handle was first base coated using Vallejo Model Colour German Grey, and additional progressively lighter layers were applied by blending with Vallejo Model Colour White. The seams of the handle's fabric were highlighted with White as well. All of the scimitar's metal features were painted using the same techniques described for the helmet.



The final touches were added by lightly brushing the edges of all of the armour plates with Vallejo Model Colour Gold





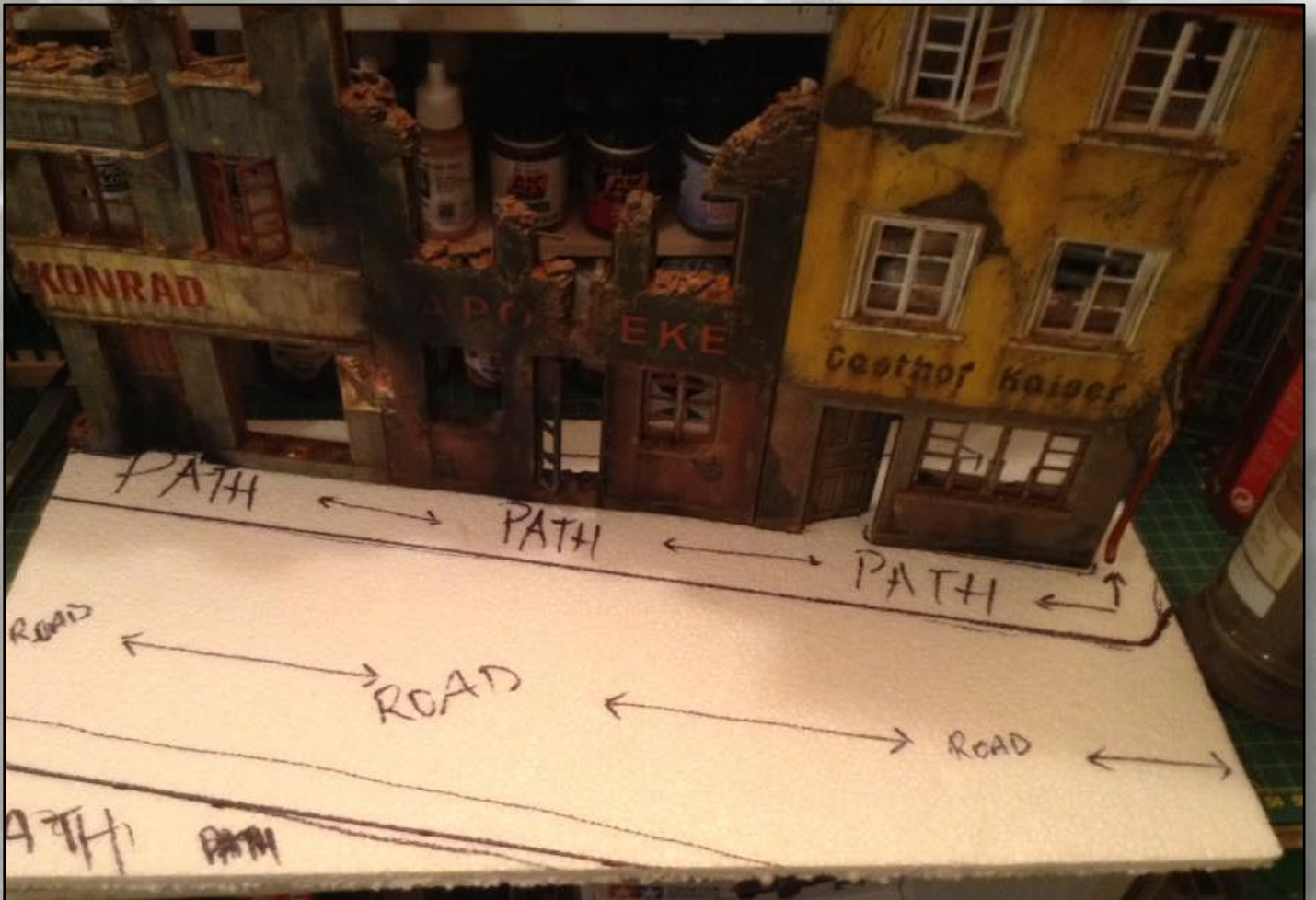
# Defeat And Surrender

## Part Two

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







So, now we move onto the cobblestoned street, which to be honest, for me, was as important a statement piece as the buildings in this scene. The base was made of styrofoam and I mapped out where I wanted the street and footpaths to be. I put it at an angle as I felt to have it all square would make it too 'stiff'.

Drawing roughly where I wanted the street to be gave me a preview of how the finished article would look.





I bought the moulds on line from [trackpads.co.uk](http://trackpads.co.uk) and began construction. I made individual cobblestones, shores, footpaths and manhole covers from modeller's plaster.

The cobblestones became a separate little project in their own right and I used various pigments and colours mixed with the plaster before pouring to see if I could replicate various brick colours in the hope of replicating the stones and also to save me having to paint them for future projects.

The stones in the following pictures show the variety of results I achieved by adding pigments to the plaster before pouring.



On the left you can see the various moulds used to get the parts needed for the street.

The paving slabs were made from cork sheets cut to size and glued in place.

The cobblestones were set in white PVA glue and left to set before painting and weathering began.



The following pictures show the construction of the street. When I had the stones and footpaths laid, the whole thing was screwed in place for stability and a surround made of balsa wood was attached.







Once the stones and footpaths were in place and completely settled, I began the process of transforming the plain white street into something that resembled a well-used and war torn thoroughfare. By this point I had added a variety of broken bricks from the casting process as well as kitty litter around the diorama front and back, to represent rubble and debris.

I first sprayed the whole thing in grey primer, which was left to dry over a 24 hour period. I want the porous plaster to be completely dry before adding paint and pigments.



When the time to paint came, I used a variety of stone colours – all Tamiya brand – greys, browns and black, to give the general appearance of cobblestones; but I also used the same colours to break up the colour blocks by picking out individual stones, and sets of stones, within them.

The same approach was done with the paving slabs and kerbstones.

Pastel powder was added and held in place with hairspray as before.





I continued to build up colour and pastels until I got the 'look' I required. This is a case of letting each layer dry thoroughly, and then adding more and more colour, or powder/pigment to get the look you're after.



The back of the buildings received the same treatment. Layers of colour and pastel powder were added until I was satisfied with its appearance.

I mainly used greys and black along with a dark earth/brown colour for the pastels. These were ground down using a small grater and again held in place with coats of hairspray.



# BONUS SECTION

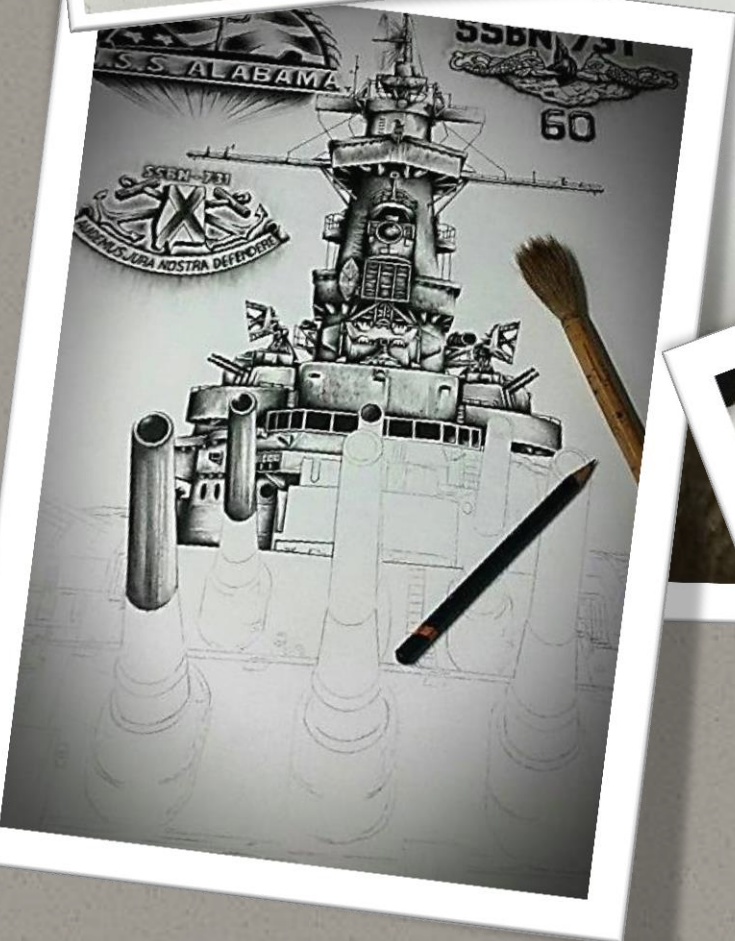
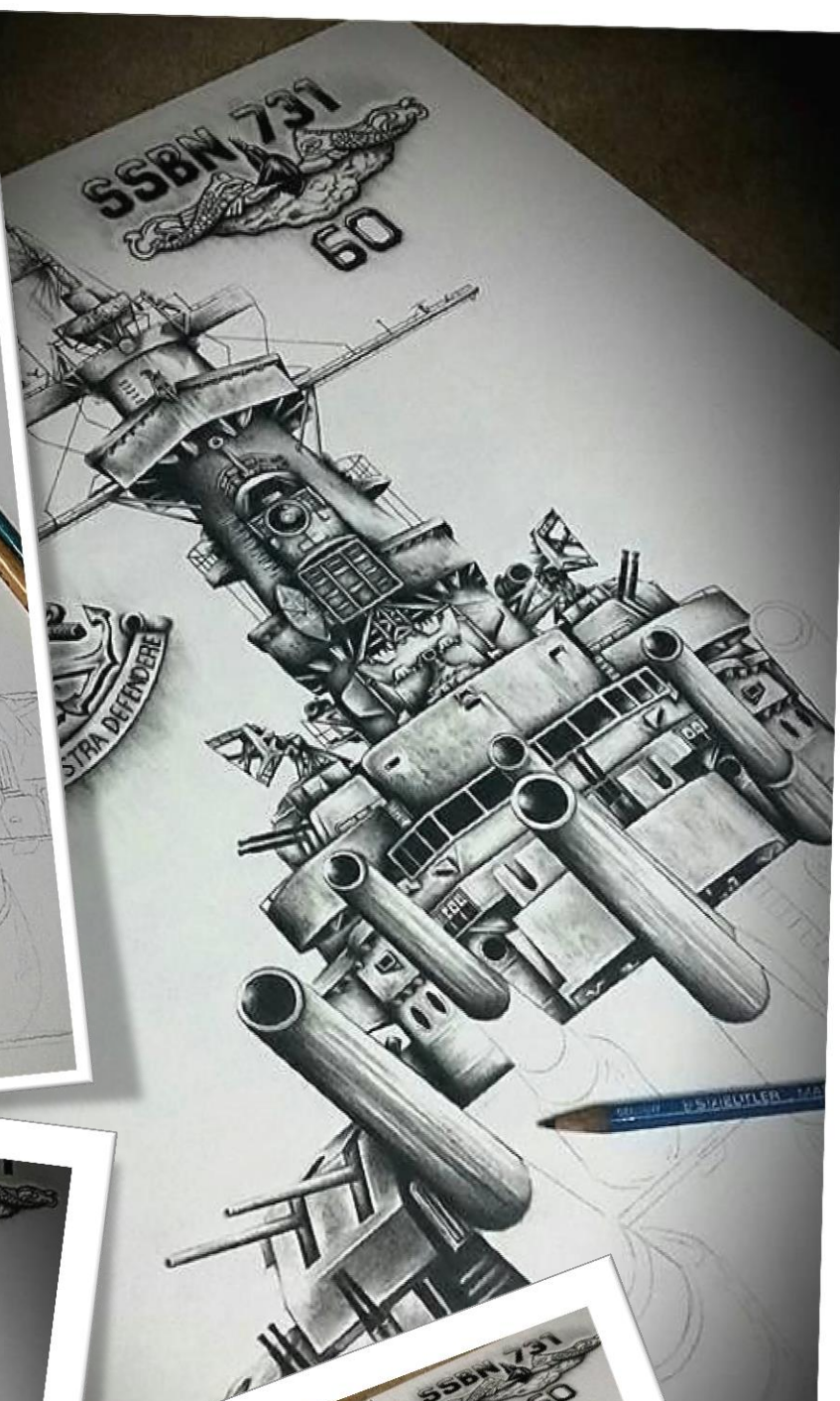
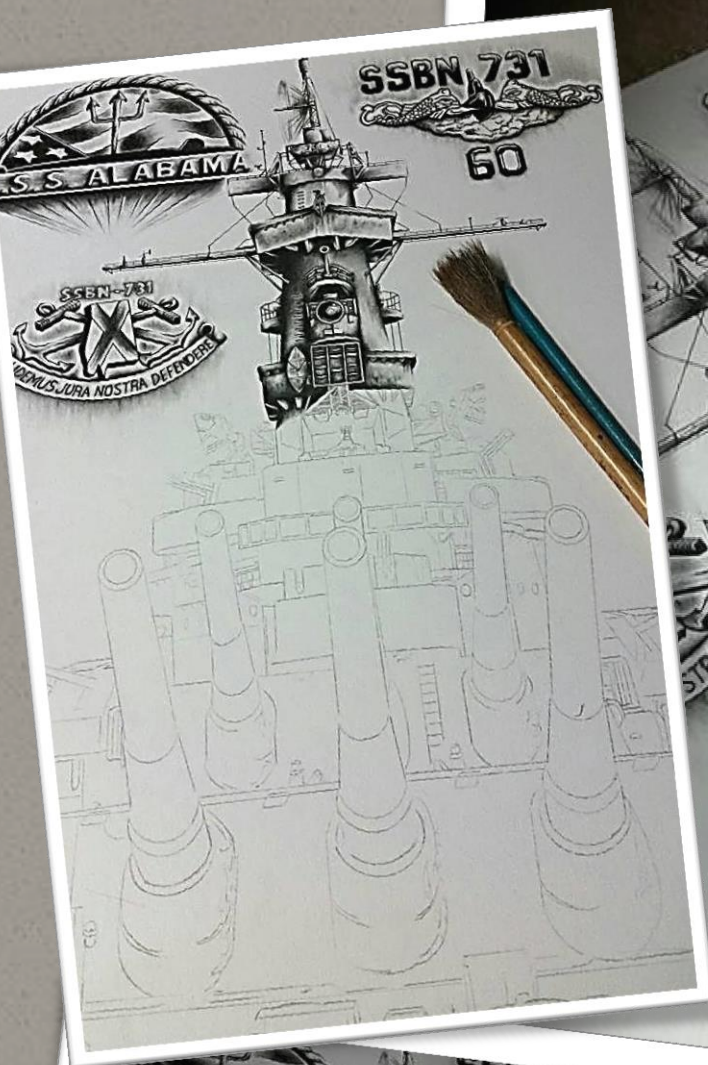
Pencil Drawings By Eddie Jarvis & Kevin Broomhead

(Commissions Accepted)

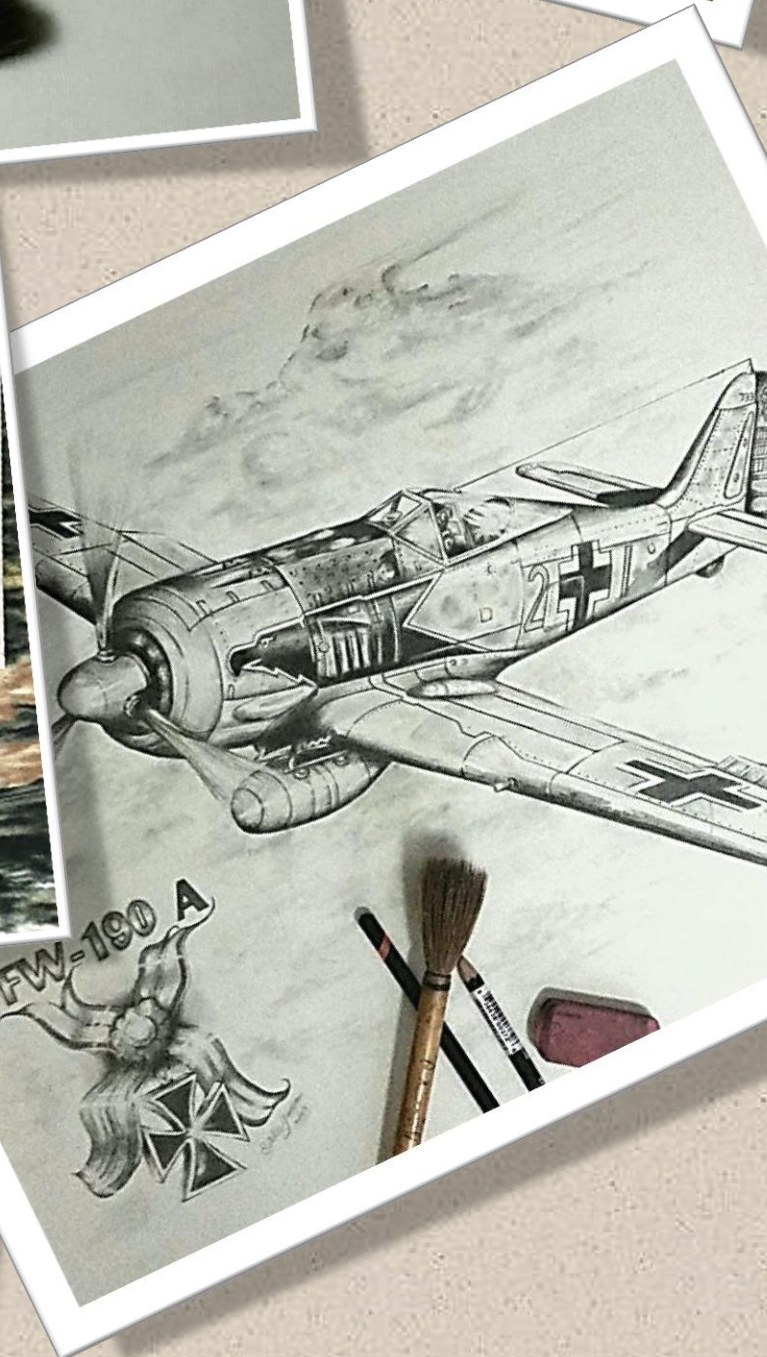
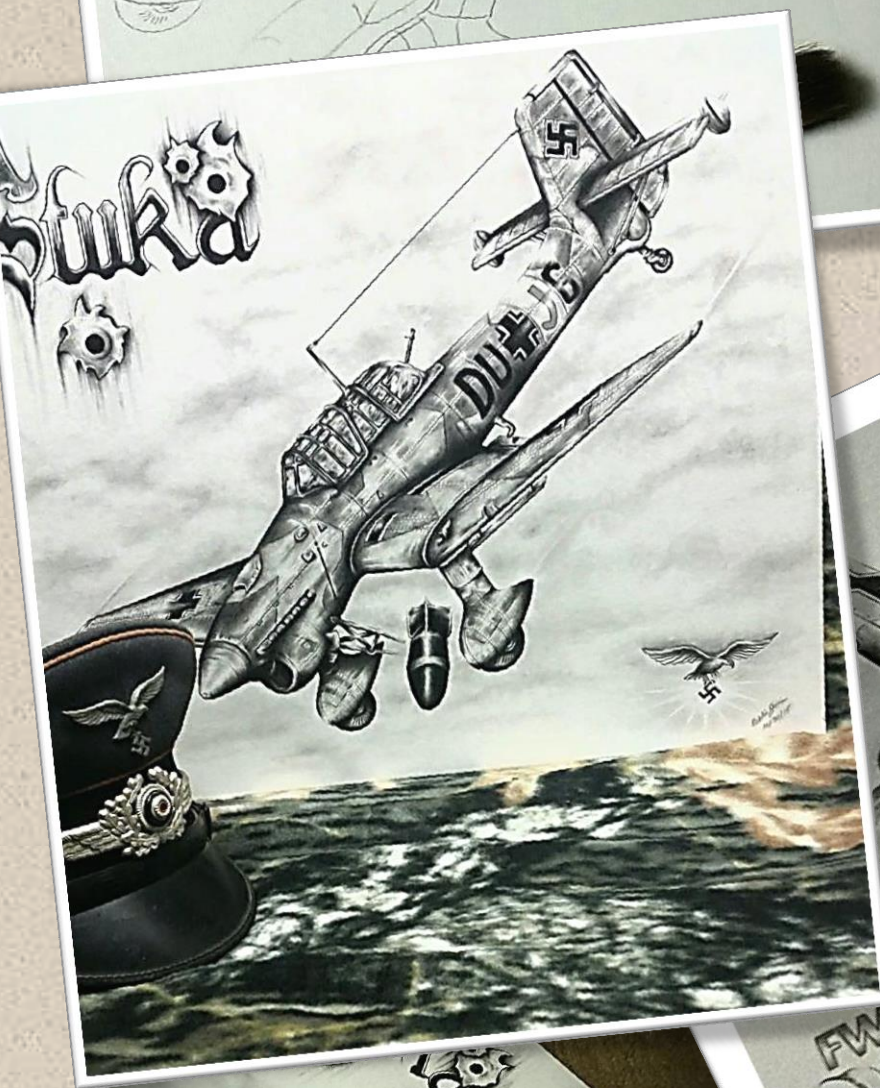
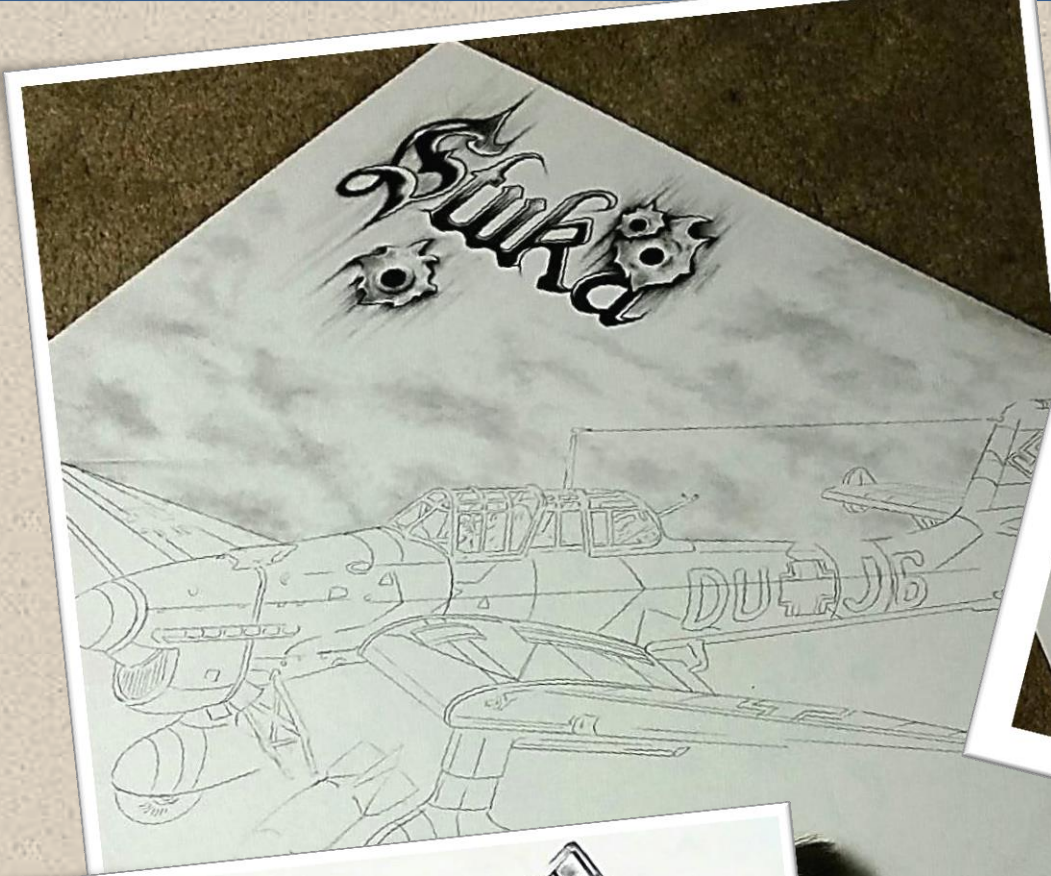




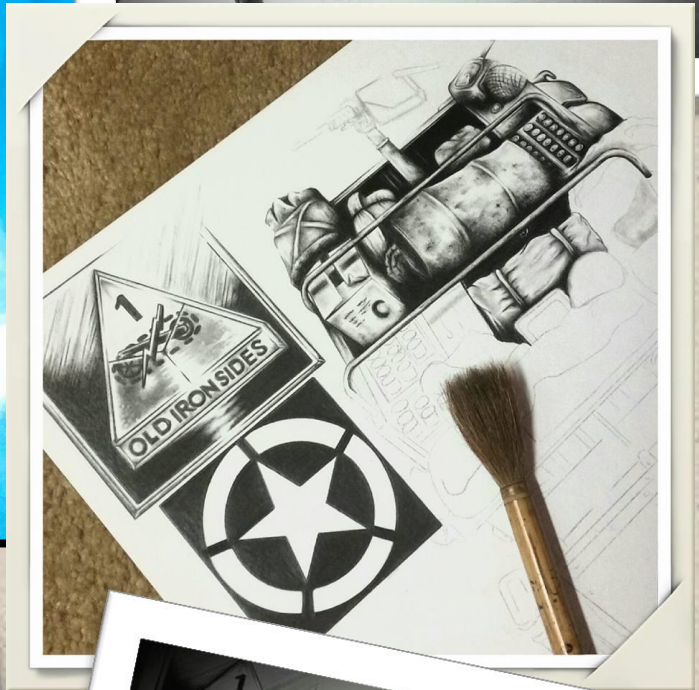
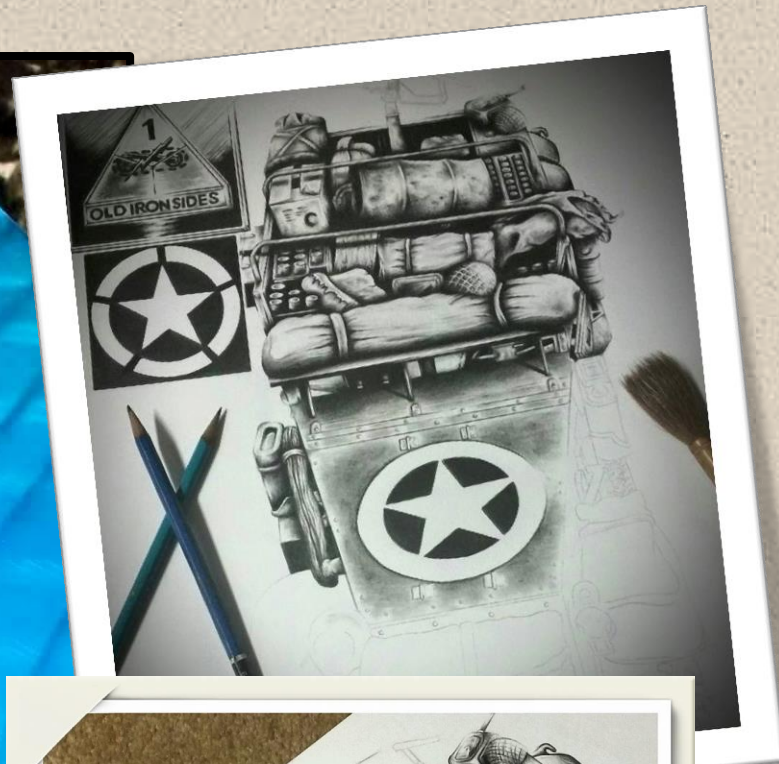
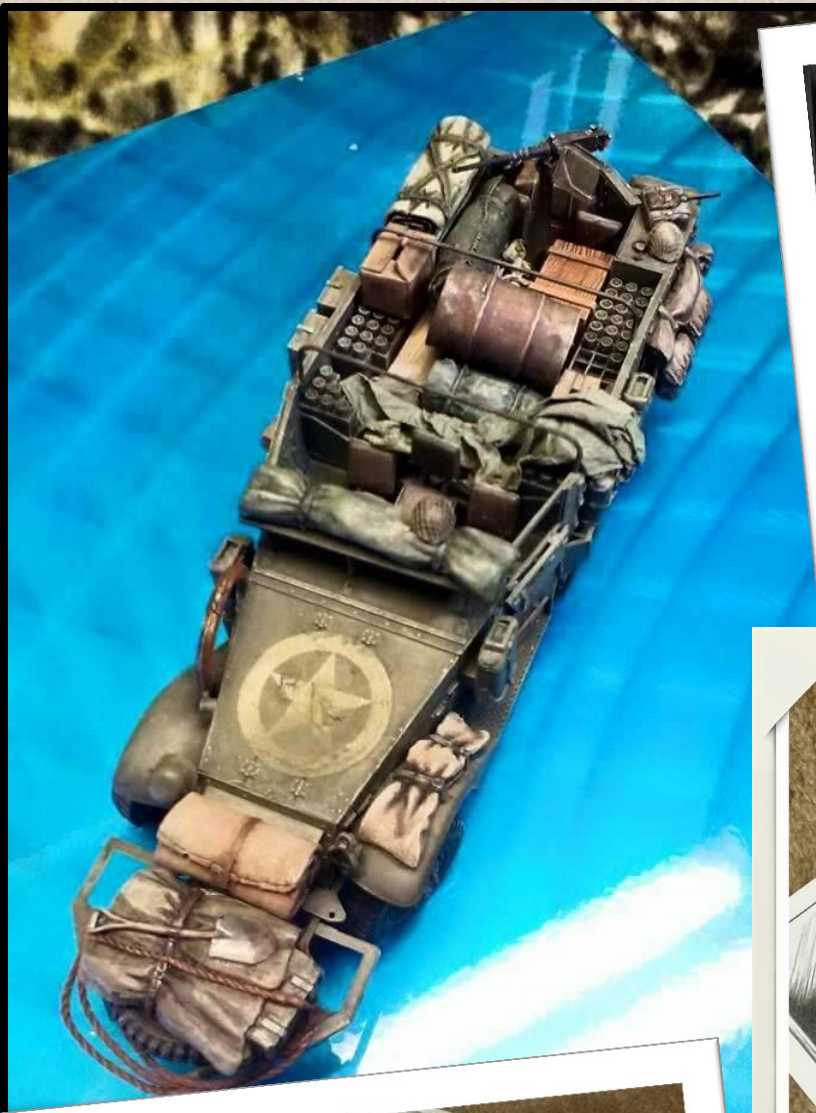
# Pencil Drawings By Eddie Jarvis









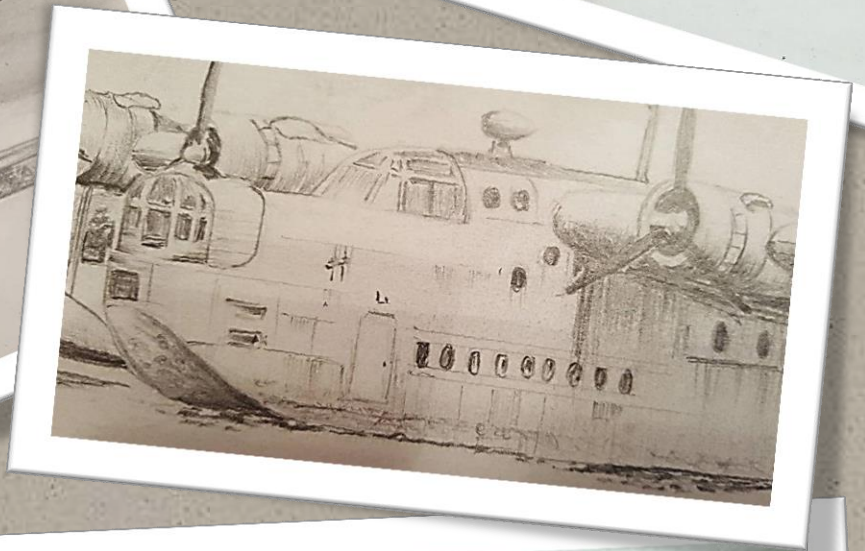
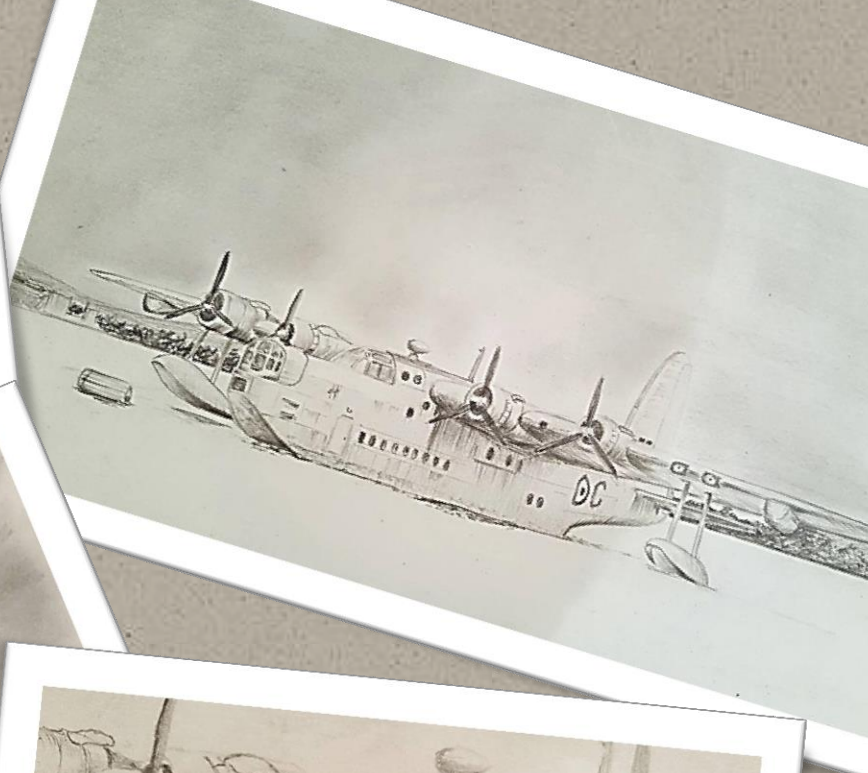
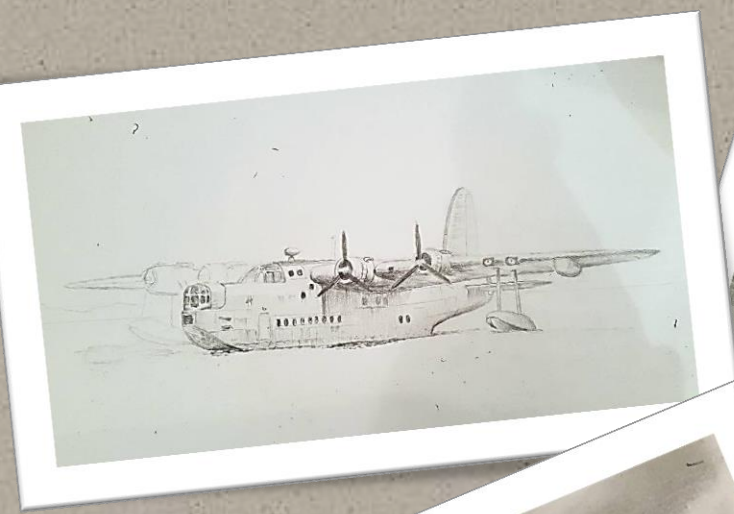




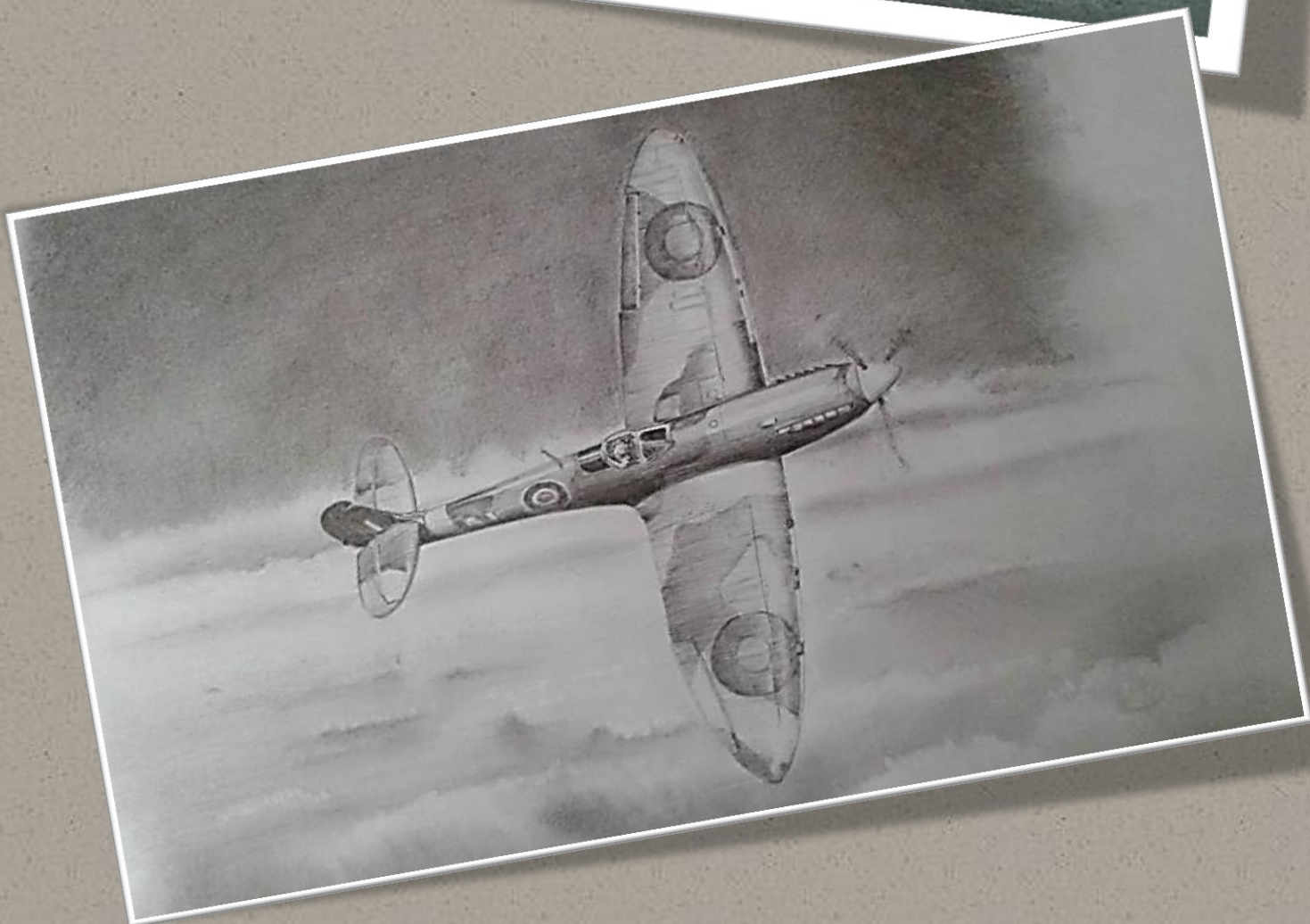
# Pencil Drawings By Kevin Broomhead



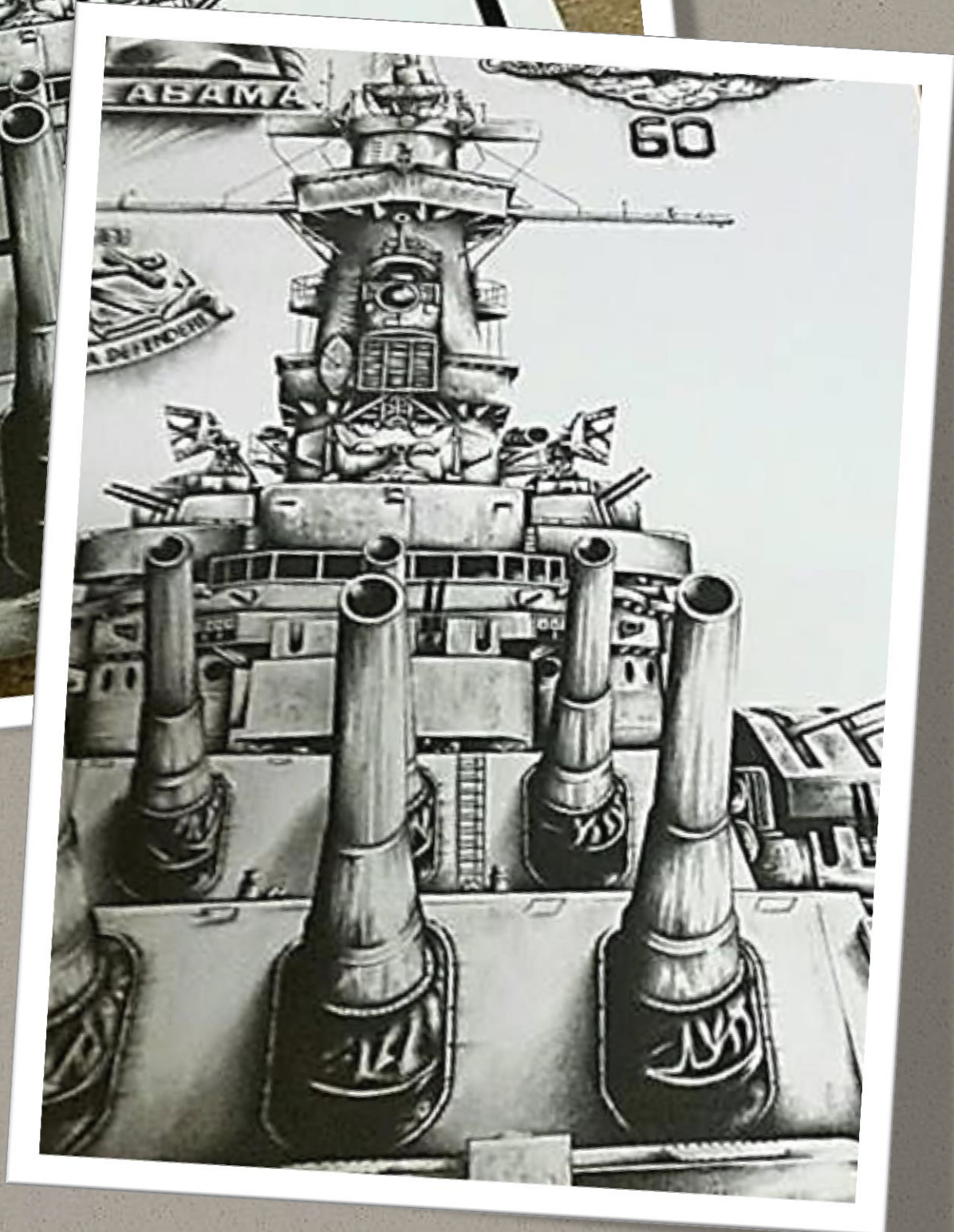
















Top Left: The open rooms were heavily weathered now using pastel powders to make them resemble well-worn and weather beaten room. Again: layer over layer until satisfied.

Top Right: More layers of powders were added to the rear of the buildings and heavy chips were put on using Tamiya buff acrylic paint in an attempt to show plaster chipping.

Bottom Left: I downloaded real posters from the Internet, resized to 1/35 and glued them in place. I then added grey pastel powder over them showing the effects of dust and debris.

Bottom Right: The guttering was painted bright red to purposely break the monotony of the scene, and chipped with Tamiya silver acrylic paint.

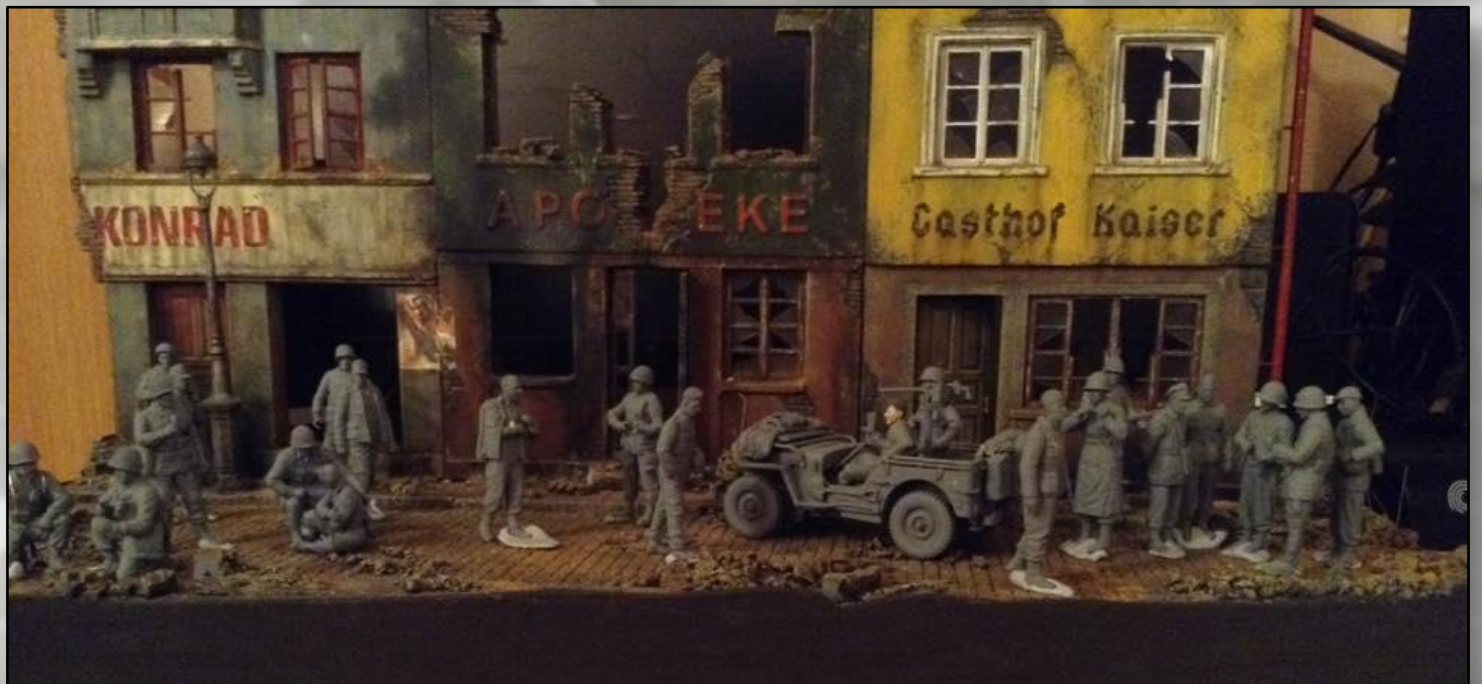
Bottom pictures show the addition of heavy powder weathering, as I was looking for a settled dust look here and there. Again, it's just held in place with copious amounts of hairspray.





On to the figures now.

The figures were constructed and primed using Halfords grey. I added Hornet Heads to the figures as those supplied with the kits were not of great quality.



The figures were placed in roughly the area I wanted them to be and held in place with blu-tac, so I could adjust as I saw fit until I was happy with the overall feel of the piece.





I printed real maps, readjusted to scale. It's doubtful that anyone else will ever be aware of this, but for me it's an important part...if only for me!

Painting the US soldiers was simply a case of following the instructions and guides supplied in the box.



I wanted to depict each German in a different style camouflage uniform and painted them according to the instructions on the back of Tamiya boxes.

This was done for no other reason other than to learn each camouflage style. I mixed up batches of colour according to the instructions on the boxes and still have them in my paint stash now for future use.



The figures were painted using Tamiya washes, built up layer by layer using a variety of techniques found in magazines as well as on the group Facebook page. It's an area I have trouble with so I constantly use different styles and techniques to paint faces...I still haven't found one I am completely happy or comfortable with. But basically I go from dark to light.



# The Completed Diorama





# *The Artistry Of Modelling*

With Phil Hought





Hello readers! Here we are again – Issue 3, and the second part of my ‘What If’ German tank commander. We finished the head in the last issue – so onto his body



Tamiya's 1/35 scale tank commander from the tank crew set, built up from the box and cleaned up...he's going in a 'what if' build of a walking tank, so the camouflage scheme I'm using for his uniform is not historically correct.



First off, the neck was hollowed out using a jeweller's burr and the sleeves were cleaned out a little with a chisel.





The paint process I use works best on non-camo uniform, as better shadows are created, but for this figure it'll be fine.



Next, the whole body is undercoated with grey primer then sprayed with a darkened Vallejo paint mix of dark brown sprayed upwards, thereby creating the shadows.

Next, a lightened brown mix is sprayed down the body, and this creates the highlights, a further lightened brown mix is sprayed to emphasis this.







The first camo colour added is Vallejo German camo green using a brush, then the light colour of the camo buff; it's a variation of Italian tent camo – that's my excuse anyway!

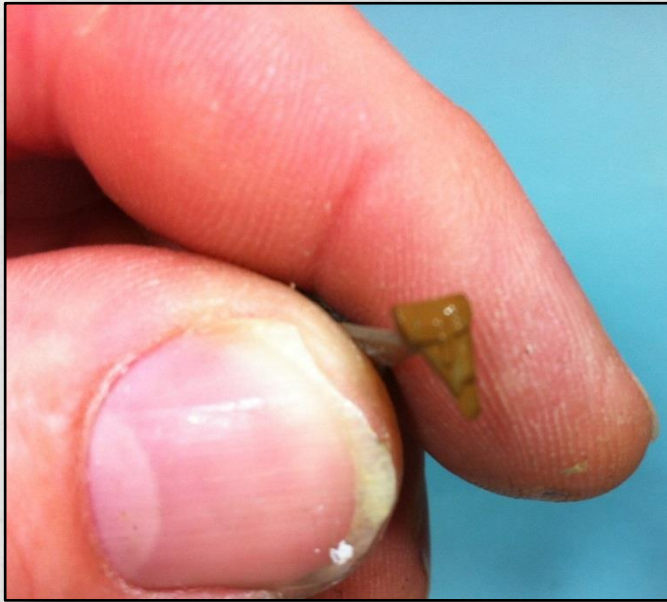




A thick-ish wash of raw umber and Vandyke brown oil paint thinned with white spirit was then added and left to dry for a couple of hours. A sepia type colour is what you're after. This was then removed with downward strokes using several cotton buds. This process accentuates the folds and weathers up the uniform. These were highlighted on the upper edges of the camo with lightened versions of the initial camo colours.



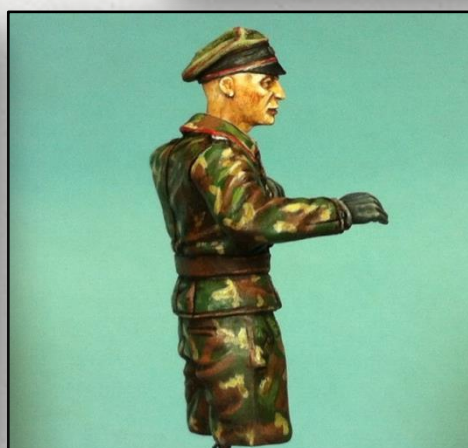




The belt was given a coat of burnt sienna and Vandyke brown oil paint and left to dry. The holster was painted Vallejo earth brown, then a coat of black oil, which was then removed using a cotton bud in a downwards motion and left to dry. Wear on the holster and belt was added with a water soluble pencil crayon when the figure was fully dry and matted off, as the matt gives the crayon something to stick to.



Medals were painted with any form of bright metal colour acrylic, and afterwards pin washed with black oil paint. The collar and epaulettes were detail painted using acrylics and a long thin nail art brush I then added the head, making sure to set it in the right position. Further dark coloured pin washes were added to pick out creases and the like.





The gloves are undercoated a light grey then given a coat of dark grey oil, again removed to leave highlights. Further highlights were picked out with a brush and very light grey mix of oil. The same process with the shirt but a little more white was added.



The figure was then left to fully dry and then matted off with Vallejo acrylic matt through an airbrush..

Finally the figure was added to the turret of my "what if" walking tank build...cheers!



# Body Bags by Chris Bolesta

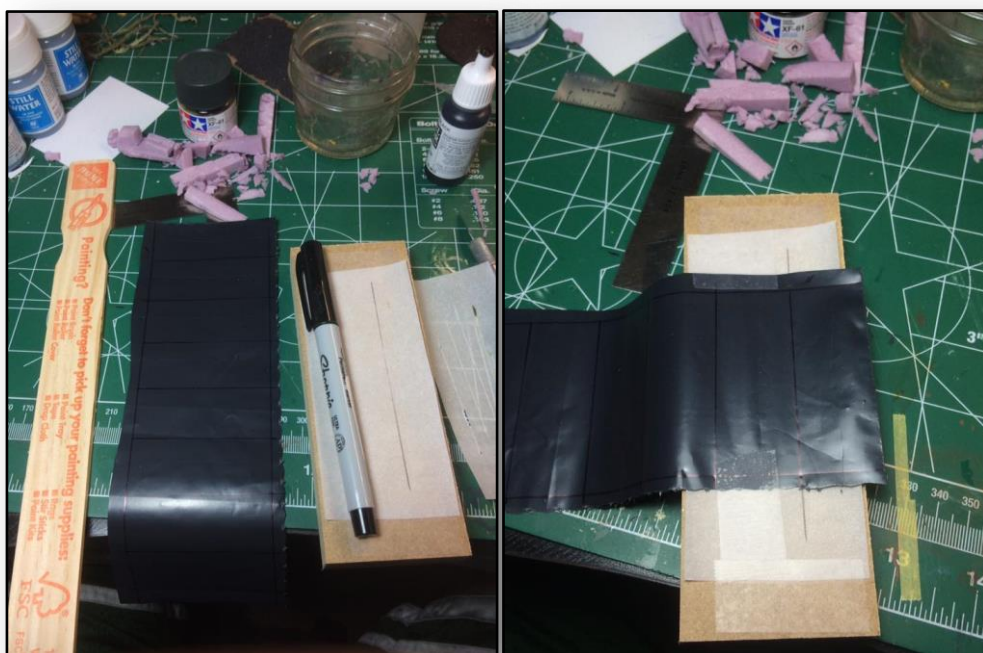
I think I've found a quick and easy way to create 1/35 scale body bags using a technique called plastic welding. I know their use is pretty limited, but this technique can also be used for making scale trash bags, etc.



I did a little bit of research on body bags. I found that a common measurement for them is 36 in. x 90 in., which ends up being roughly 1 in. x 2.5 in. in 1/35 scale.

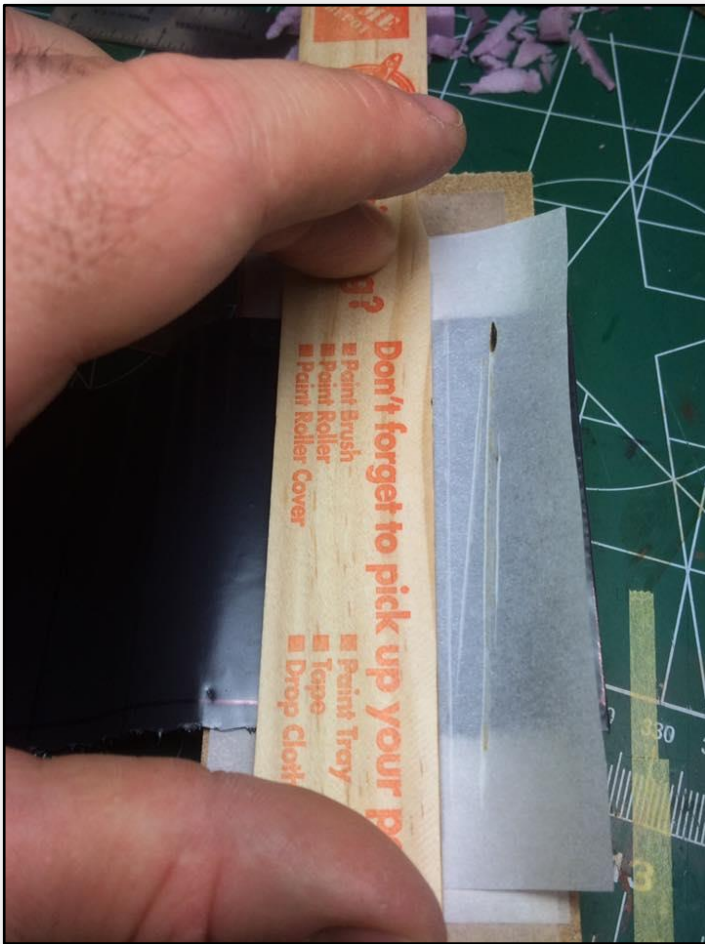
Two things I noticed:

- 1.) Many body bags are made of a thicker plastic material for durability.
- 2.) When filled, details of the body contained within are very minimal. The basic contours of the body are visible, but finer details like facial features are not



I got a carpenter's trash bag, as the material is thicker and less transparent. I cut a long sliver of plastic from the bag, and folded it in half to form a double-ply shorter strip. Using a permanent marker I marked off 1"x2.5" rectangles. I then made a jig of sorts by taping a piece of baking parchment paper to a piece of wood. I drew a guide line to ensure my lines would be straight, lined everything up, and taped the bag down.





I placed another piece of baking parchment paper on top of the bag to sandwich it between the paper. Using a wooden paint stirrer as a guide, I line up the edge of the stirrer with my guide line and pressed down firmly.



I then dragged the tip of my soldering iron along my guide. How hard you press down and how fast you draw the soldering iron along the guide will depend on the heat setting of your soldering iron. Make a couple of practice welds to get a feel for how to handle yours.

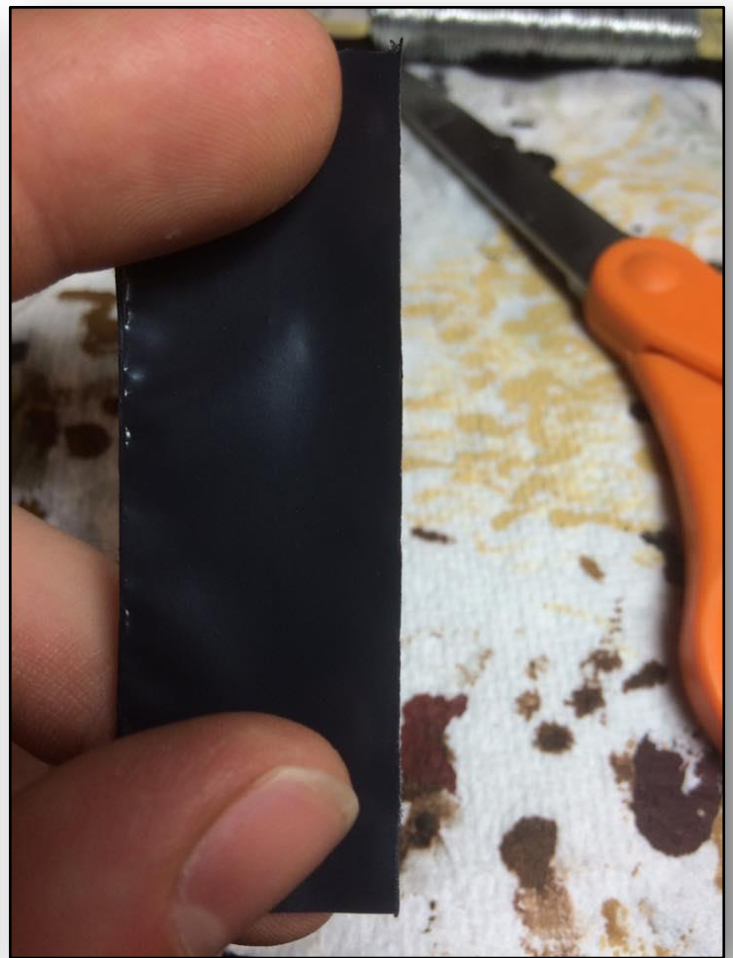


After dragging the soldering iron along my guide once, I slowly removed the top layer of parchment and saw that my weld was successful.



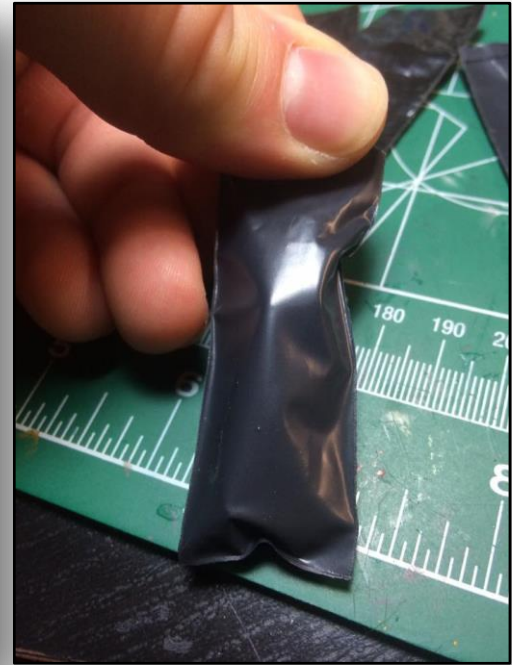


This section was then gently pulled apart from the rest of the plastic bag strip. If done properly, this will create welds on both sides of the separation. Check the integrity of each weld to ensure it is complete.



If you have any stretched out bits of plastic like this, simply run a lighter along the side of the weld. These little bits are so weak and flimsy at this point that even a small amount of heat will melt them.





After welding three sides (remembering to leave one side unwelded), I test-fitted my first body bag with a figure to get a feel for scale appropriateness, visible detail, etc. Since details are not so important with a body bag (as noted previously, most details aren't really visible), I also carved out a small person-shaped chunk of styrofoam to see how well it would work in the bags compared to a figure.



I repeated the steps, but this time decided to use part of a regular kitchen trash bag. The effect is the same, although this plastic bag material is thinner, a darker black, and looks more like typical plastic bag material. The texture/thickness/opacity of the end product all depends on personal preference.

Here are few different body bags made out of the two types of trash bags. When compared side-by-side you can see the differences in the materials



# Quick Guides

In this simple, but effective guide, Sven shows us how to achieve a metal look using graphite

At first I paint the Gun in a flat black, and after drying I take a graphite pencil and a knife and scrape off some of the graphite.

I then rub it with my fingers on the parts where I feel the original paint would have worn off with wear and tear.

After that, the effect should give the result shown in picture 4. Simple, easy and effective!!!





# Flickering Flames In a barrel by Alex Neubauer



Haven't we all wanted a bit more life in our dioramas, like moving parts or even a fire? Here's a tutorial to make an easy illuminated rusty burning barrel. You'll need a barrel, a flickering LED candle, some toothpicks (or other wood debris), and rust colour pigments (I've made these pigments from ground pastels).



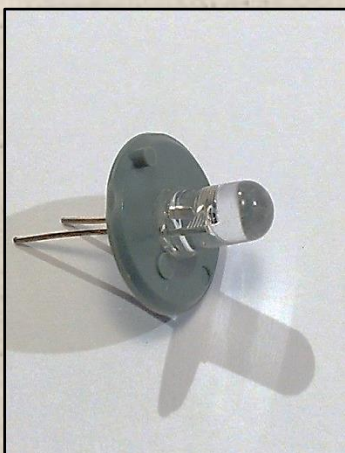
Carefully disassemble the candle. The only parts you will need are the LED and the battery.



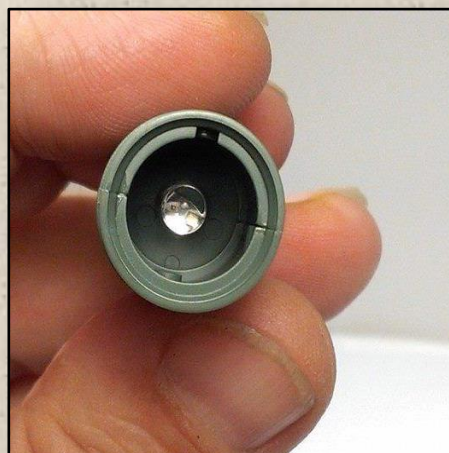
Measure the distance between the two wires, then drill two holes in the bottom lid of your barrel the same distance apart.



Carefully superglue the LED bulb to the barrel lid. Make sure you DO NOT get glue on the contacts.



The bottom lid should look like this.



Assemble your barrel.



Carefully remove any plastic from the inside of your barrel.





Randomly drill a few holes around the lower part of the barrel.



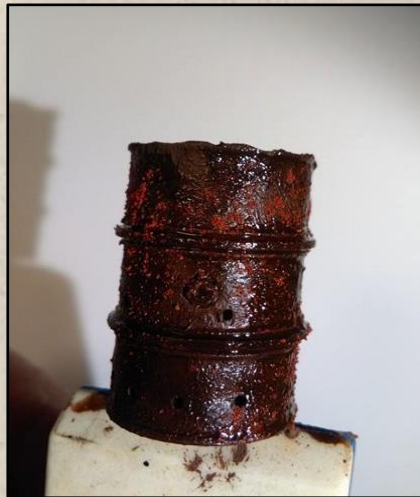
Blend your rust pigment with some thinner to form a paste



Tap this paste on the barrel. Do not paint it on! This will give the rust a more realistic texture.



When dry, apply a layer of hairspray to seal the pigment.



Carefully paint the barrel with AMMO by Mig Enamel Tracks Wash and quickly sprinkle rust pigment on it while still wet.



Carefully work the pigments into the wet wash and let it dry.



Next, lightly apply AMMO by Mig Enamel Light Rust Wash in all of the grooves and holes.





Once dry, apply a black pigment to the top third of the barrel. Work in a downward motion starting from the top.



Cut tooth picks into different lengths, paint them black, and put them in the barrel.



Finally, connect the LED's wires to the battery to ignite the fire!



Now you can warm your soldiers on a cold night in Stalingrad or northern Africa!

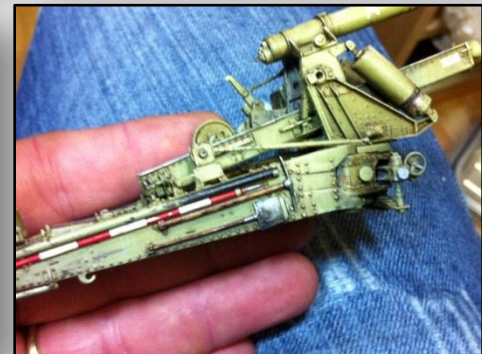
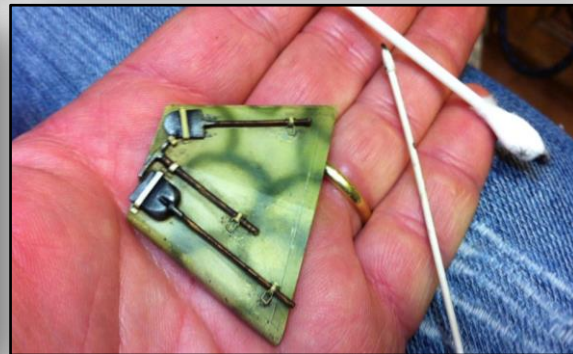




# Quick Guides

Painting Tools by Phil Hought

Little guide for on board tools. I always stick mine on and paint them in situ. So first, a coat of any beige coloured acrylic for the wood shafts and a coat of acrylic metallic to the metal parts, then (when dry) a coat of thickish burnt umber oil paint to the wood and a coat of black oil paint for the metal bits. Again, leave it to dry for a couple of hours, then attack it with some cotton buds and a brush – you're after getting the beige showing through a bit, and giving the impression of grain. Once they are matted down with a good varnish, you can then add a bit of dust using pastels or oils, and they'll look just right.





Bustin the  
**GHOSTBUSTERS**

by

STEPHEN JONES

GHOSTBUSTERS



CALL  
JL5  
2020



# A beginner's guide to giving your model that extra dimension.

There are very many LED's and different means of lighting your model. From the basic LED's pictured to the overseas 'super' LED's. We will come to those later. I got these from 'Maplin', the electrical supplier. The LED pictured is 12v, and can be powered by a 9v battery. There are two power prongs to the led: an anode and a cathode. (+\-) . The longer one of the two is *always* the positive. The LED's here come in various shapes and sizes, as well as different voltage values. You can also buy them flashing or constant. But they look exactly the same. So store separately.



This is a 'Litz' LED. They come in various sizes and colours. Red, green, orange and so on. This is super tiny, but don't be scared if you have fat fingers as they are quite manageable. They're easily identifiable for positive & negative polarities. These come in a range of sizes, and average around £8 for twenty. However these are really low voltage, so a resistor is required.



Shrink tube. This is 2mm and shrinks 50% when heated to give a nice neat solder to join protective, and insulated connection.



Power supply. This needs no explanation. But my most recent build takes 4 of these. It's easy to adapt to using a 9v adaptor





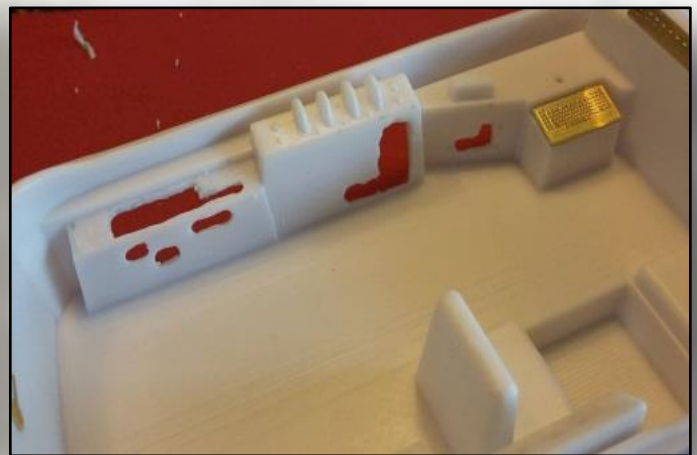
Switches. This one is simple to wire, as it just splits the positive wire. Press the button and it makes a connection.



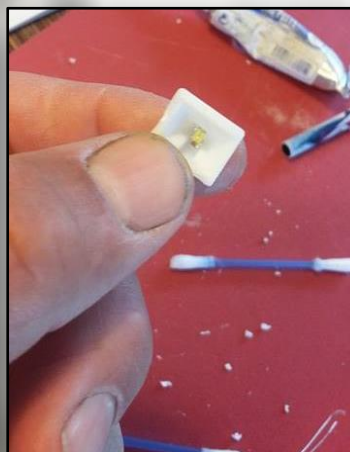
Adding this type of lighting is very easy. As long as you plan where your wires will exit the model.



The PE was designed to be back lit but there are a lot of situations where internal lighting can be used. Behind vehicle dashboards, or even courtesy lights.

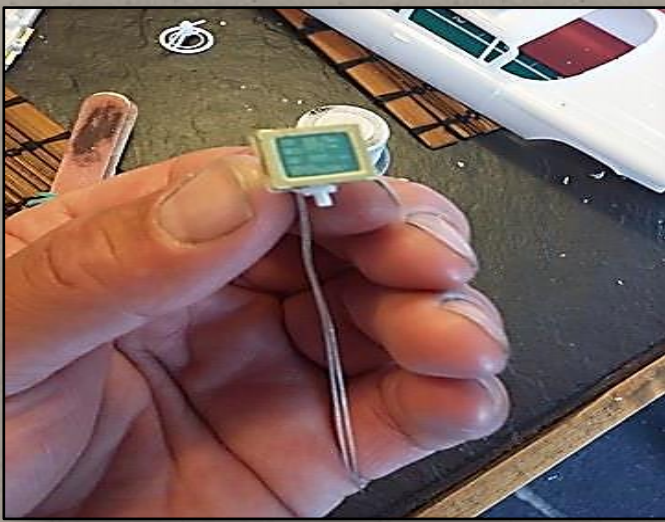


In this case, the plastic was cut away where the PE was to be fitted



This is a 'Litz' LED – they come with wire already attached, so no fiddly soldering here. And you can literally glue them anywhere in your model.





This screen was also in the PE kit, but you could use clear plastic and paint with clear paints to suit. Once the PE was in place, I filled all the holes using a tooth pick, with 'Kristal' clear glue, and then painted with various clear paints...



...which gives this effect. Behind the control panel I fitted two micro Litz LED's which are straight off the peg and glued into position.



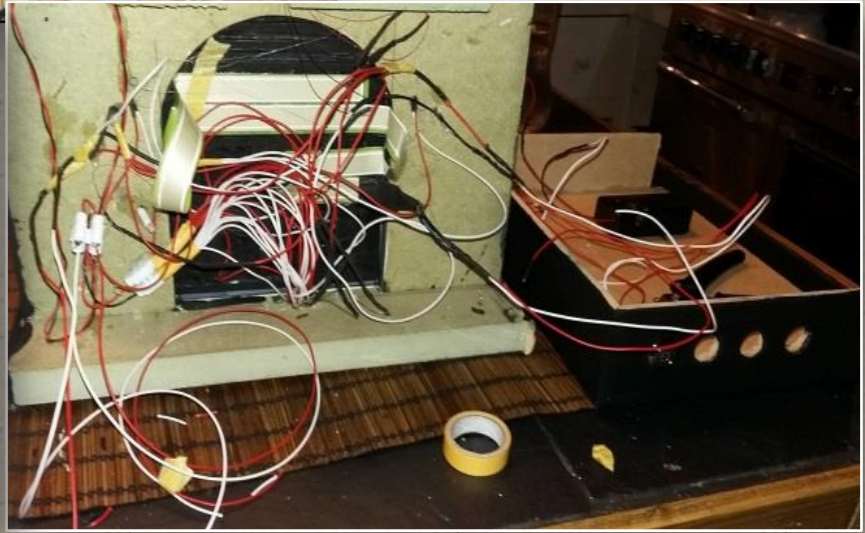
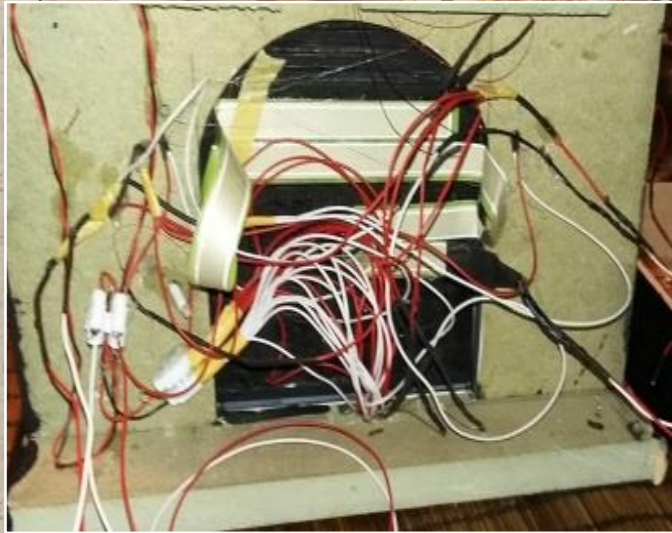
These are the Litz LED's. As you can see, they are super small and come in various sizes and colours. They also have easily identifiable positive and negative wires. So just glue them into place where required, run the cable outside of the model and job done! If the wire isn't long enough, simply extend the wire taking care to neatly solder together and always cover with shrink tube to keep insulated. Shrink tube comes in long lengths that's cut to required length to cover the join. It's easy to do - using a lighter or candle under the tube shrinks it to half its size and keeps everything neat and tidy.

The same applies here. Although this looks complicated, fitting one bulb at a time with clearly visible +\- connections, it's simply a case of twisting all the positive wires together and putting in a block connector as one wire, the same with the negative wires.

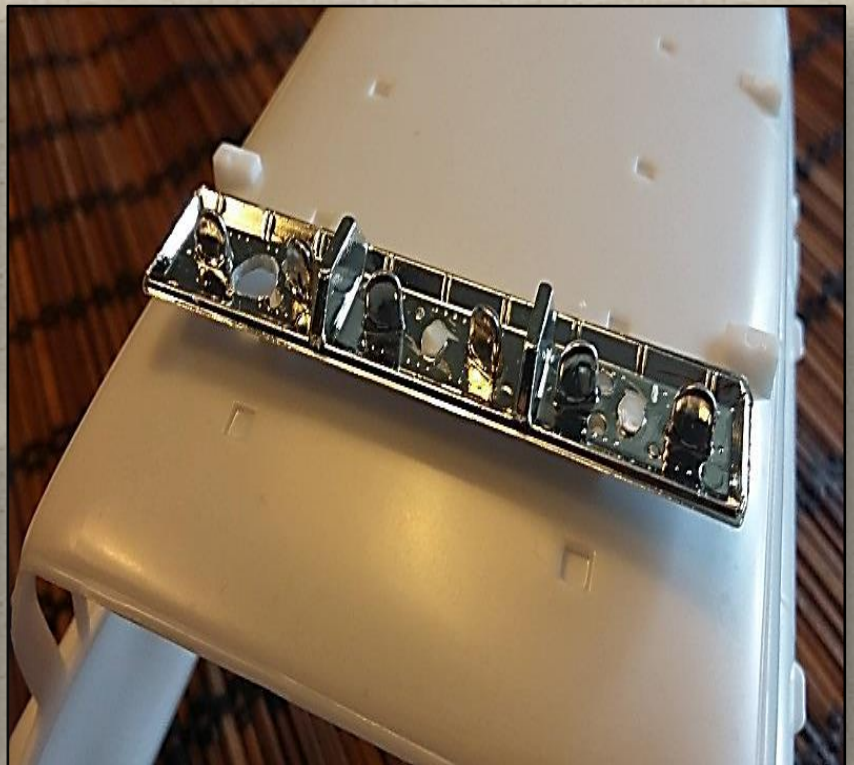
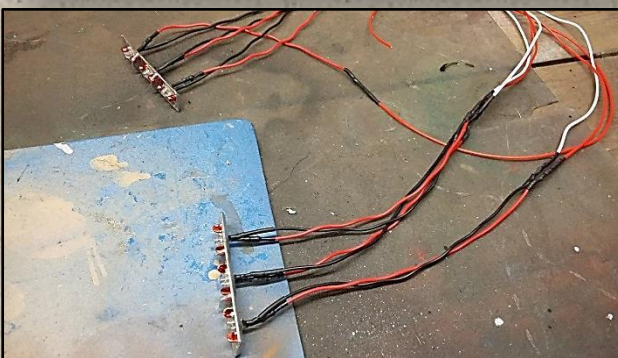
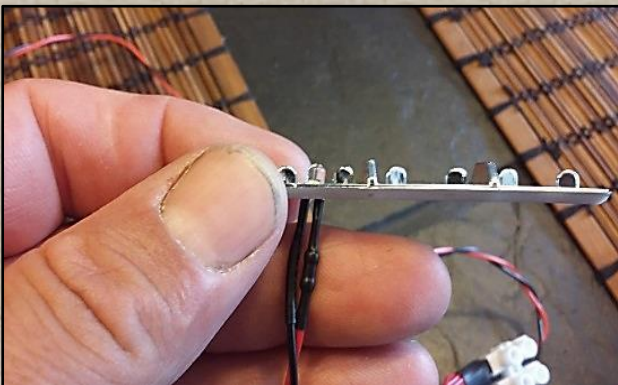




As can be seen here all those wires are hidden in the diorama, so none are visible upon completion.

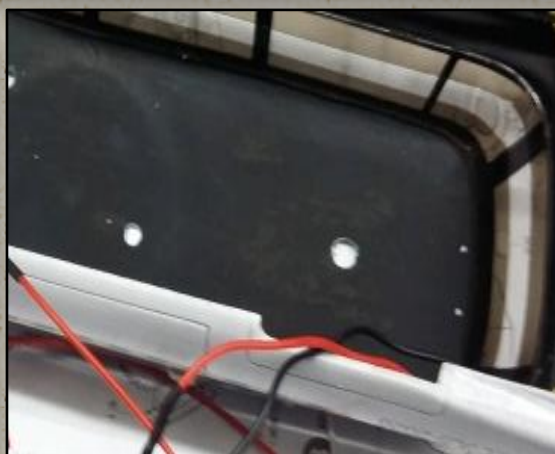
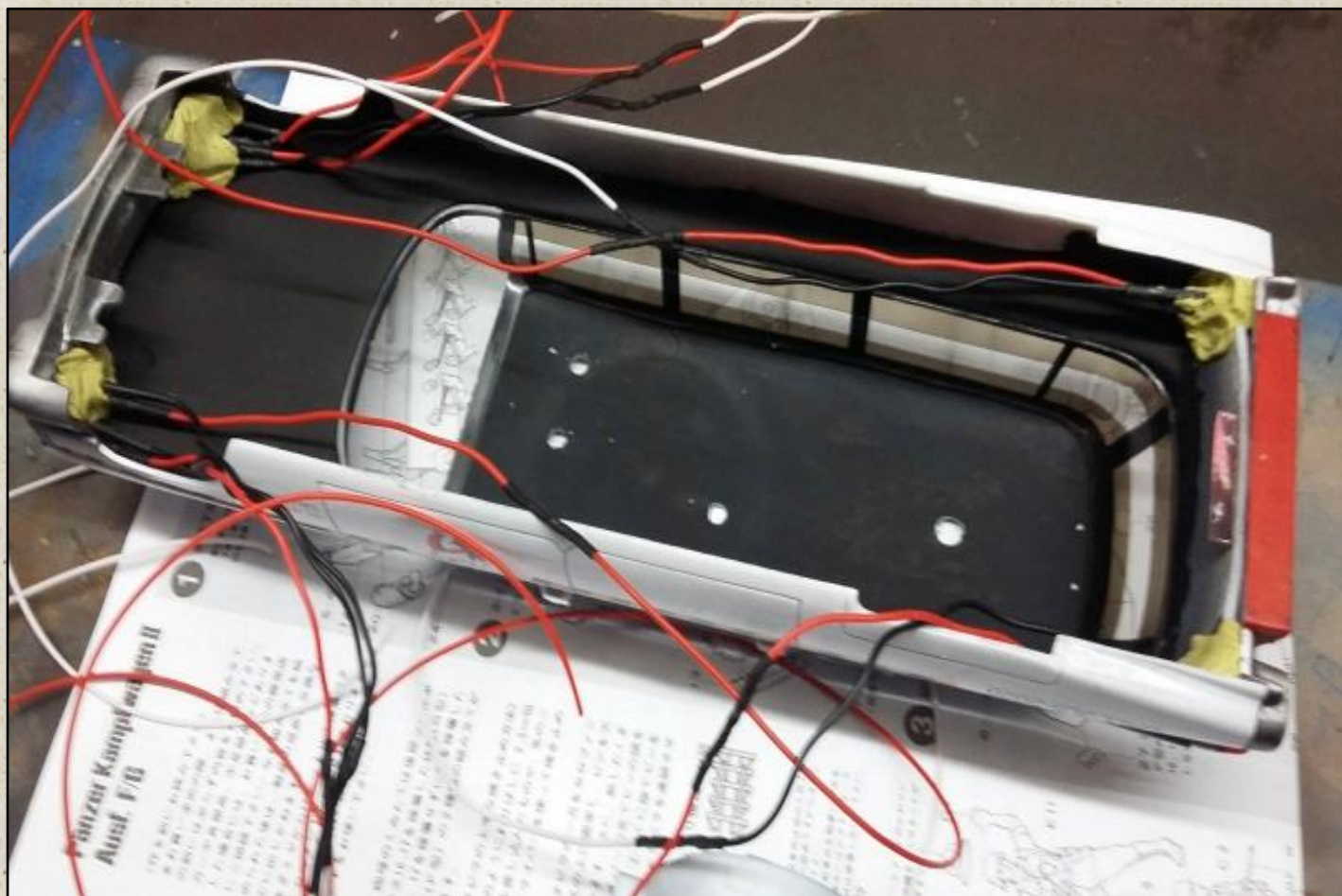


The everyday LED's are a lot bigger and a lot more difficult to fit in places such as the roof on the Ghostbusters build, as the space between the roof and the light bar is around 2mm. A workaround was to drill holes directly through the light bar and roof exactly where required. The LED's were then glued into the light bar and painted underneath to stop light leakage before fitting to the roof.

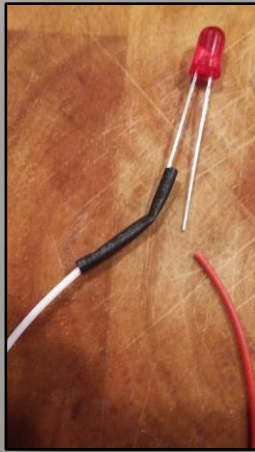




Something else of note, remember that if you put LED lighting in a model and spray your model in a light colour, the light produced by the LED will leak through the plastic, so it **must** be blacked out. I did this by painting the inside of the car with liberal coats of matt black paint







The red LED's are very straight forward as they are 12v and can be powered directly by a 9v battery. The only thing required is wire from the light to the battery, or you could use a socket and mains 9v power pack – but for mobility I used batteries.

A simple twist of the wire around the legs of an LED, a blob of solder and then shrink tube for neatness. It must also be noted that there is a vast array of LED's with various voltages, so it's important to know the voltage of the led in use. I bought a bag of mixed LED's, and without a tester it's impossible to know what voltage they are. I blew a lot! It can be overcome with the use of resistors which I haven't covered yet.

I bought these LED's loose from Maplin's, at around 80p each. I should imagine they can be found a lot cheaper on line. But going to Maplin's I knew exactly what I was buying. I bought two red and two flashing red. Be sure not to mix them up, as they look exactly the same. It's also important to note the anode and cathode (+\-) are different lengths. The longer leg is always the positive.



This is a 'Litz' LED, and a bit small to show the wiring pattern. In this instance, this LED does not need a resistor. If using a Litz, the voltage is between 2/3v. To run from a 9v battery it needs a resistor as laid out in the picture. If you're using a 12v led, remove the resistor- but the layout remains the same.

Resistors. I first bought Litz lights for around £9 for 20, and they came with 20 resistors. My second purchase was less than £5 but came without. However these were £2 for 100 from a UK company. They resist 6.9 and 12v. So simply glue your bulb in place on your model, take the wire outside the model, add a resistor in line on the positive wire and add a battery.





## BUILD OVERVIEW







The chrome plates had flash so I soaked them in bleach to remove it, and then used extreme metal chrome which is much better. Using this old brush that was clogged up with paint to scrub the chrome off, and it came up like brand new.

*TIP: I have just soaked all my old brushes I was saving for stirrers etc. in bleach - 60% are now in good order and usable again!*

The car being basically built, I turned my hand to a 'quick' base that also soon got out of hand! Made from two pieces of scrap MDF, with a door cut out added to the upright piece.



The door is made from Costa Coffee stirrers!



The brickwork was simply scored with the tip of a file, and some plastic profile added.



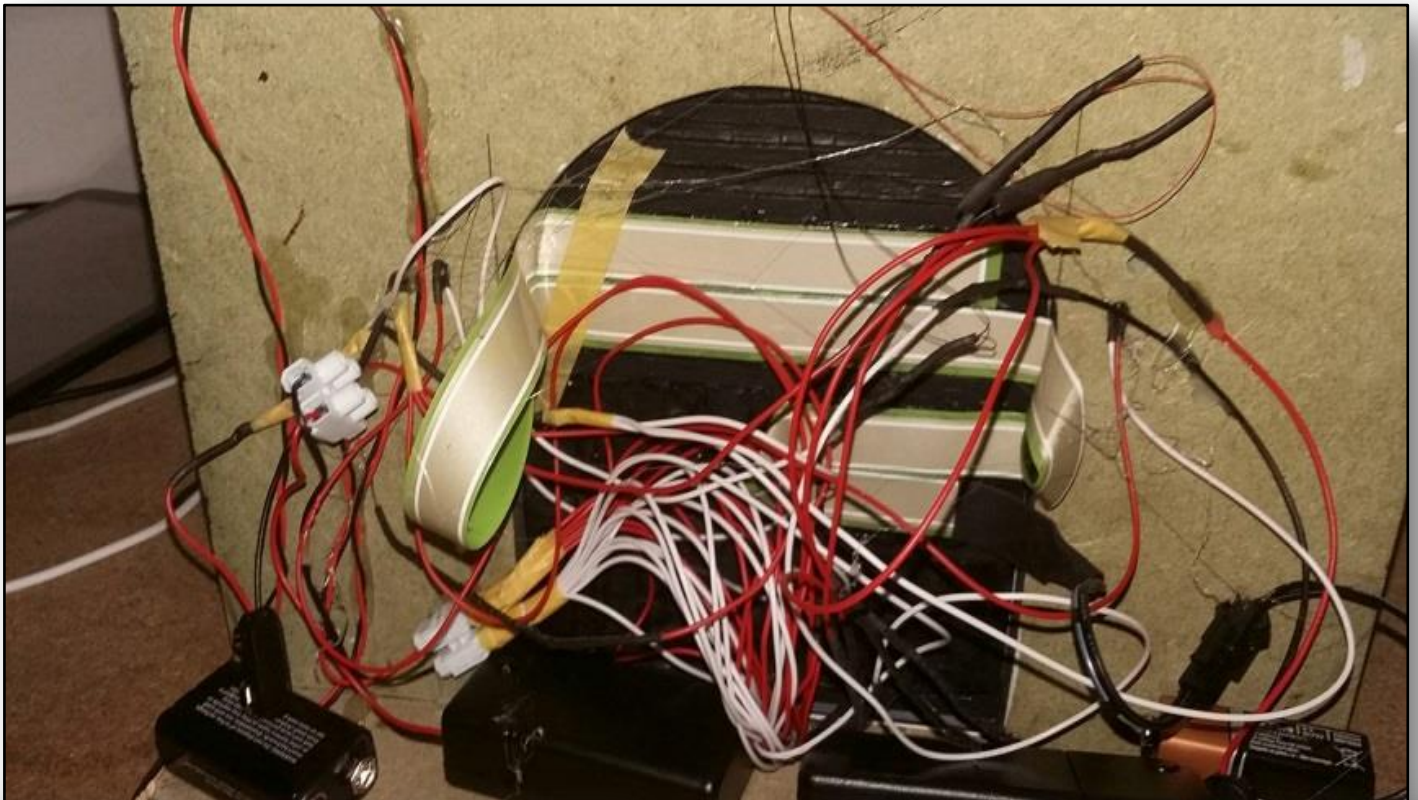
I thought a sign made with coffee stirrers and matches would cover some of the boring expanse of wall!





The pavement is 2400gsm cardboard cut to approximate slab size and painted individually before placement. I made the road surface using Woodland Scenics gravel ballast and PVA wood glue, mixed in a couple of layers. The slime is simply a piece of wire and Krystal clear blobbed on then painted using Vallejo luminous green.

The rear section





And to keep it all neat and tidy, I added these cool switches to the side to save me from opening the box!



*Stephen Jones*



# Cracked Paint by Mark Dewhurst

I have been an avid fan of 'Abandoned Asylums' on Facebook for some time and always liked the photos of paint peeling off walls.

In a recent competition I was able to introduce this feature to a mini diorama.

The issue I faced was how to do it, as I don't have an airbrush to use chipping effects – nothing came up on Google so I guess my Google-Fu is weak!

It then hit me that Humbrol Maskol might be an answer as it has similar properties to latex – which meant it was pliable.

I then sourced a smallish piece of wood and painted it with a bright yellow undercoat.

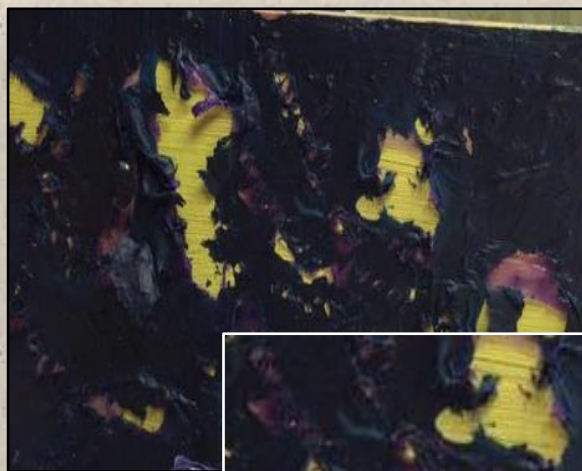
Then I applied the 'purple' Maskol, and when dry covered this in 'ModelMates Weathering Liquid – Mould'. This took as long to dry as the Maskol. I then added the final paint layer in a dark blue...

This was a quick test so I wasn't too bothered about layer consistency – which was a good thing!

When everything had set and dried – I then attacked it with a scalpel, making long drag marks and holes. This would give me a taster for the future adaptation.

The results were not that promising but I learnt a few things: such as making holes smaller and gentle pull a-ways from the surface would crack the paint better.

The unexpected result of my efforts was seeing the purple Maskol through the paint layers and not seeing any of the mould effect I had added.



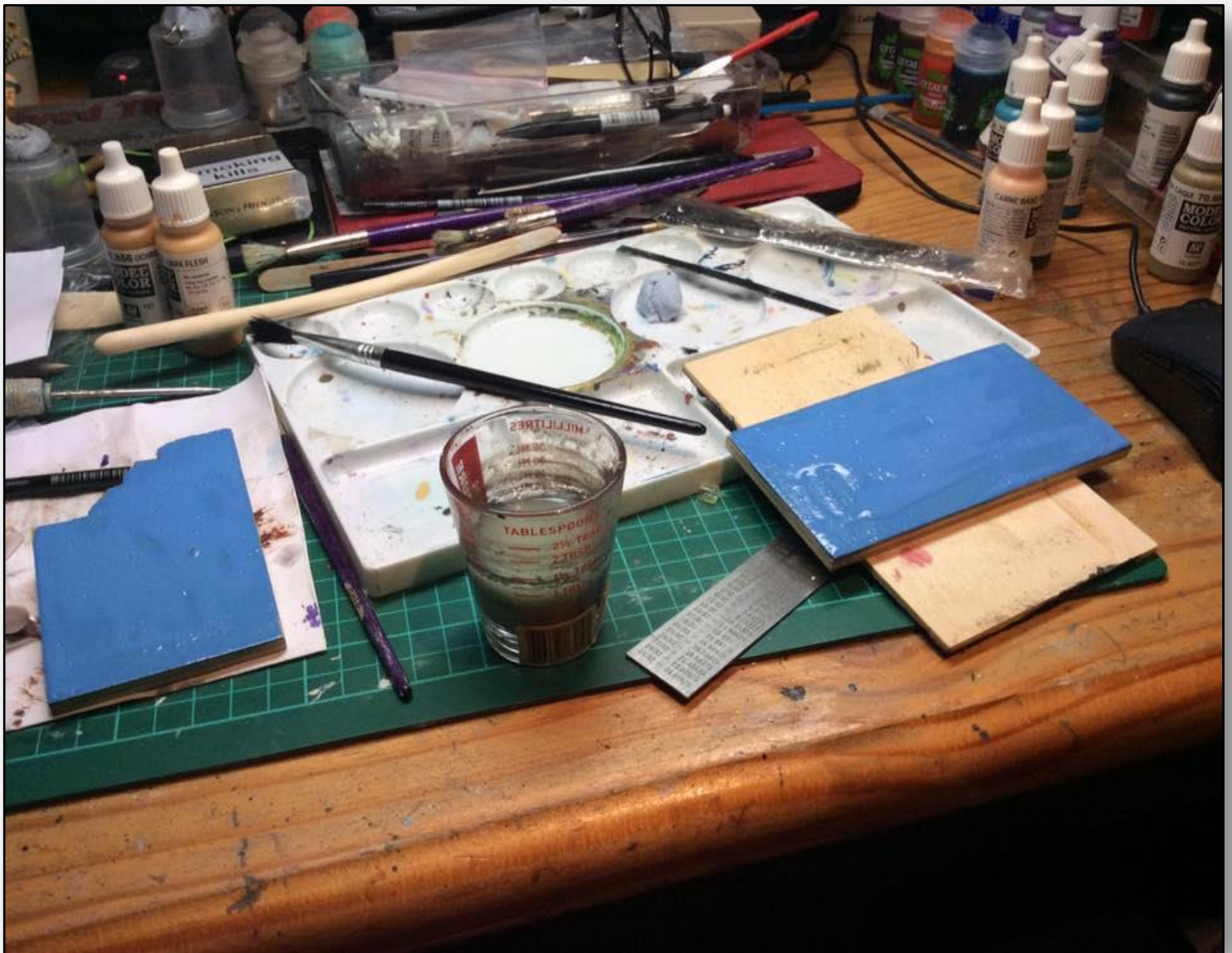


After I had got to this stage an actual tutorial was posted – but I had started so I was going to finish my own version. Again I sourced the wood and made some small ‘adjustments’ to it with a pair of pliers – literally ripping the wood away.

The wood was then undercoated in Ger. C. Beige [70.821]

I then had an epiphany regarding the Maskol – I could mix it with a Vallejo acrylic paint (worth a shot).

I poured a copious amount of Maskol into a small jar and added Azul Electric Blue [70.023] and started mixing. Once I was confident with the consistency I then applied it to the wood.



After allowing this to dry and set, I added the ModelMates Weathering Liquid – Mould.

This is good product and can be manipulated with a damp cloth even after it has dried.





An effect I was not prepared for was the pitting that the drying Maskol created.

After this had dried I added a new layer of even light blue – Sky Blue [70.961]



You can see the mould effect coming through.... As it is water soluble even after drying, the acrylic top layer pulled it through.... I left some darker blue showing as no- ones' house painting is ever perfect, and it will add to the peeling effect.



Once this was all dry I started stabbing with a sculpting tool and gently pulling away the Maskol layer from the wood. The effect is that the paint layers actually crack and I get a peeling effect. I continued using the method, also making some holes, which show the Beige undercoat. I then added the walls to the diorama base and added some dressing to get the visualisation of the finished piece.



I then did a little more work on the base, adding a plinth of sorts.



The final diorama.

All in all, I think the method of using Maskol works really well, and would urge you to try it out, given the opportunity.





# ***Ironheart Artisans***

***Always at the  
top of my list!***

✓ ***Paint Organization***

✓ ***Modeling Supplies***

✓ ***Gaming Terrain***

✓ ***Gaming Templates***

***IronheartArtisans.com***

**A small selection of paint organization for your bench.  
Discover more on our website  
[www.Ironheartartisans.com](http://www.Ironheartartisans.com)**



[www.IRONHEARTARTISANS.COM](http://www.IRONHEARTARTISANS.COM)



[www.IRONHEARTARTISANS.COM](http://www.IRONHEARTARTISANS.COM)



[www.IRONHEARTARTISANS.COM](http://www.IRONHEARTARTISANS.COM)



[www.IRONHEARTARTISANS.COM](http://www.IRONHEARTARTISANS.COM)



[www.IRONHEARTARTISANS.COM](http://www.IRONHEARTARTISANS.COM)



# FIGHTING TALK





# FIGHTING TALK

## Le Tigre Royale. (King Tiger)

### Saumur, Musée des Blindés.

By Stu Bradley.

As some of you may know, I live and work in France, where I'm very fortunate to have one of the world's greatest collections of armoured fighting vehicles on my doorstep – the celebrated Musée Des Blindés at Saumur. Probably the most famous among its 200-odd (some very odd!) exhibits is the *Panzerkampfwagen VI Königstiger*, or *Sd.Kfz. 182 Panzer VI ausf B Tiger II*, commonly known as the 'King' Tiger. There are various King Tigers still in existence around the world, but what sets the example at Saumur apart from the rest is that it's the only one still running. Indeed, a couple of times per year, it's possible to hear the growl of Saumur's Big Cat, and feel the earth shudder as she roars past. Saumur Tank Museum is home to one of France's most popular modelling competitions each May, where a dynamic display of machines old and new held on both days will sometimes feature the King Tiger. Another opportunity may be found at the yearly 'Carrousel', a combined display of horsemanship and heavy metal held within the training grounds for the famed 'Cadré Noir' - France's National Military Riding School. In 2017, the Carrousel will

take place on the weekend of 20-22 July. Book early!

#### A little history.

Our Tiger II has the Fahrgestell number 280112. According to an article from the Saumur museum's magazine n° 54, this tank, which now carries the turret number 233, could be the tank n° 123, which belonged to the 1st Company, 101 SS.s.Abt in August 1944. This machine could have been abandoned by its crew on 23 August 1944, due to engine problems, at Brueil-en-Vexin

(near Mantes-la-Jolie). It was apparently salvaged by the French Army in September 1944, and then stored at the AMX factory at Satory before being transferred to the museum, when it was created.

So – here we present a few up close and personal images for your reference files of the King Tiger, the Beast of War!

Enjoy!





It's often necessary to completely ignore the colour schemes and camo patterns 'invented' by museums, and the one here appears to be no exception. But what *is* interesting are the exhausts and the level of weathering/discolouration due to the very high temperatures of the exhaust gasses. Notice that the exhausts are protected at their base by the cast iron shroud, which doesn't weather at all due to its thickness.

Here's another, closer view of one of the two exhaust stacks. Note the mottling, and the quite obvious gasket seal.





A close-up view of the 'Zimmerit' paste applied to many German AFV's from 1943-late 1944. There were many different styles and patterns of Zimmerit, some of which were mixed even on the same vehicle. Zimmerit paste was also applied in the field by tank crews to a set formula.



In the image above, we can see more of the Zimmerit paste, and outlines where it wasn't applied, for example around the fixing lug for the spare tracks - just below the track mounted on the turret. It's quite possible the lug has been broken off in the field



Also in this image, we see the interior colour of the fighting compartment, on the underside of the turret cover, known as 'elfenbein', an off-white 'ivory' colour. Only the fighting compartment, or upper hull, was painted in this colour, the rest of the hull being primer red. Elfenbein was introduced sometime in late 1942, and became the standard interior colour of Tigers until September 1944, when an order was given to cease the use of elfenbein, and to leave the interiors painted in hull (primer) red! This decision must have proved unpopular with crews, as elfenbein was reintroduced towards the end of 1944!



Here's a closer view of the underside of the commander's turret cover. The undersides of many tanks and AFV's were often painted in the same overall colour as the tank, simply to blend in, when the turret cover was flipped open. The last thing a tank crew needed was the obvious, round, whitish 'target' of an open hatch cover. The Tiger II however, had a cover that simply rotated to the side, no need to paint it in a camo scheme!

In the image below, we can see what appears to be a field repair (probably) by the museum engineers to a portion of the track – probably not dissimilar to what may have occurred in a field maintenance unit during a brief pause in battle. See also the wear caused by the friction of the roadwheels on the guide horns, and the obvious traces of the wheels as they pass over the tracks. While it's obvious that the Saumur Tiger is kept in almost a showroom condition, it's also easy to see that plenty of dust and dirt can



accumulate on the track surface, and that there are many different hues that make up the overall 'colour' of the tracks. It isn't always about the rust!



The next image (below) shows the grease staining on the inner surface of a roadwheel. Careful maintenance by the museum staff means that as the wheels are greased, they're also wiped clean of any excess soon after greasing. This in itself leaves quite a patina that's easy to replicate using oils. There are also many smaller bumps and scratches – all a part of the life of a fighting vehicle.





Both of the drivewheels on the Saumur example appear to have had the sprockets replaced with an unpainted set. This kind of detail can be used to great effect on our own models.

Finally, in the image below, it appears that some of the zimmerit anti-magnetic mine paste has been chipped away, revealing what may be the original 'rottbraun', or hull red 'primer' paint underneath. When applying zimmerit to your own models, it's always interesting to leave patches here and there showing damage sustained either in battle, or by a simple case of careless driving!







All top quality brands on stock or can be ordered on request

*Meet the best of Dutch  
Modelling*

# MODELBOUWENZO

*"You can build with us!"*



## WEBSHOP

[www.modelbouwenzo.nl](http://www.modelbouwenzo.nl)  
[info@modelbouwenzo.nl](mailto:info@modelbouwenzo.nl)



## STORE

Kerkplein 13, Hoorn  
Tel. +31(0)6-101 684 56

**VISIT OUR  
WEBSHOP  
TODAY!**

**EVERYTHING YOU NEED FOR FUN BUILDING  
AND THE BEST RESULTS. TRY US OUT NOW!**

## Plastic model Kits

**Paint, tools, accessories, glue,  
workbench organizers etc.**

**Topquality kits, quick  
delivery, secure payment**

**Specialist in dioramas,  
weathering and airbrushing**

**Extended collection of tanks,  
Military vehicles, Artillery and more**



**You're welcome at our new store in Holland or visit our website**

# [www.modelbouwenzo.nl](http://www.modelbouwenzo.nl)



@Modelbouwenzo |



Quick delivery (same day delivery in Holland) |



Safe and secure payment



# GEORGE MAHER

## SARGE AT LARGE



The build has been primed using my favourite – Humbrol grey, from a rattlecan.



The plinth has been given 3 coats of matt white. The steps received just one coat of flat black.



The plinth has had dark grey lines added then smudged before they dry. Easier to do one panel at a time. The steps have then been dry-brushed with light grey.



The gaps between the steps have been filled in with flat earth.





The statue is then superglued to the top of the marble plinth.



Using a piece of wire wool and a flat black acrylic paint, I have lightly dabbed it almost dry all over the marble.



Reality in Scale picture frame painted flat black then dry-brushed with brass and superglued to the plinth.



To finish, I have coated the marble with gloss varnish. The statue has been dry-brushed with a light green in random areas to show vert-de-gris (or green moss).



Random spots between the brick steps have static grass weeds showing. So, there we have a statue fit for a 1/35 scale diorama.



# Scale Model Tutorials And Guides magazine members gallery

Ash Guest



Jaroslav Matejcek



Mark Davey

Kenneth Forster







David Holmes



Les Ball



Paul Lee





**Steve Ward**



**René Ketling**



**Richard Craig**



**Roger Mark Swinscoe**



**Trevor Paul Bailey**





Colin Smith



Han de Roos



Phillip Beech



Mark Smith



# MILITARY MODEL SHOP

THE ONE-STOP SHOP FOR ALL YOUR SCALEMODEL WISHES

**THE military  
model Specialist**

nearly 40 years of experience

**MILITARY  
MODEL SHOP**



We ship all over the world. But it is also possible to pick up your orders from our pick-up point. Inform for opening hours

address:  
westereiland 97, 1671HZ Medemblik,  
The Netherlands  
info@militarymodelshop.nl 0031630400368

**NEW IN STOCK!!**



**55,-**

TAKOM



**55,-**



**45,-**



**42,50**

**OUR BRANDS:**



**www.militarymodelshop.nl**



