

SCALE MODEL TUTORIALS & GUIDES MAGAZINE

A Free E-Magazine - Made by Modellers for Modellers



'Ganesha'
From
Start to Finish
By
Mark Dewhurst



**How to make
Spotlights**
for any diorama
by
Stephen Jones



**Painting
Marble**
by
Alex Landing



**1/32
Spitfire MK. Vb**
By John Lundgreen



**Make your own
palmtrees**
from scratch
by
Mike McElhany

God save the king

By Jaroslav
Matejcek



Welcome to the fourth edition of the "*Scale Model Tutorials And Guides*" magazine. Our Christmas issue!!!

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



John F Byrne



David Reader



René Ketting



Stu Bradley



Contributing Editors for this issue



Chris Bolesta



Mark Betts



Our New Editorial Member



Frank J . Haspels



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Contents



Vinyl Venom by Derek Lewis

Rigging by Han De Roos



s KV-1 model 1942 Lightweight Cast Tank, by Les Ball.



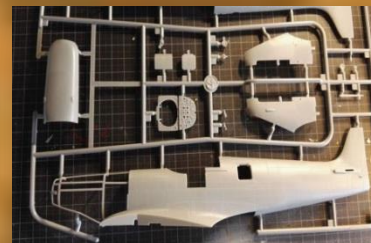
Paper and card buildings by Bakai János

King Tiger by Jaroslav Matejcek



Make your own Palm Trees from scratch by Mike McElhaney

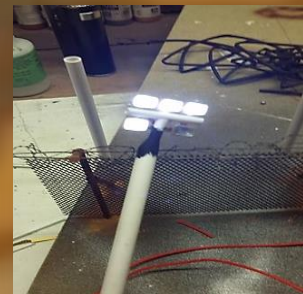
Spitfire 1/32 Spitfire Mk. Vb by John Lundgreen



Painting Marble by Alex Landing



How to build working spotlights by Stephen Jones



Chipping Guide by Ash Guest



‘Ganesha’, from Start to Finish – By Mark Dewhurst



+ Contents +

Regular Slots

Masterclass With Geoffrey Charman

The Artistry Of Modelling With Phil Hought

FIGHTING TALK *STU BRADLEY*

SARGE AT LARGE **GEORGE MAHER**

Quick Guides

Members Gallery

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SCALE MODEL TUTORIALS & GUIDES MAGAZINE



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**THE MAGAZINE WILL BE
BI-MONTHLY
FROM NOW ON
TO ALLOW MEMBERS TIME
TO GET ARTICLES IN.**

Rigging by Han De Roos



Fig. 1 EZ Line

For this project I will be using the Valom 1/72 Walrus (or Seagull). At first I was going to bin it due to bad fit and crudely shaped parts. But for this demo it will do the job, so this is not meant to show you how to build a perfect Walrus...For the rigging I will use the excellent elastic thread from EZ line (fig 1.). You can stretch it seven times its length, and the further you stretch it, the thinner the line becomes.



Fig. 2 Drilling the holes



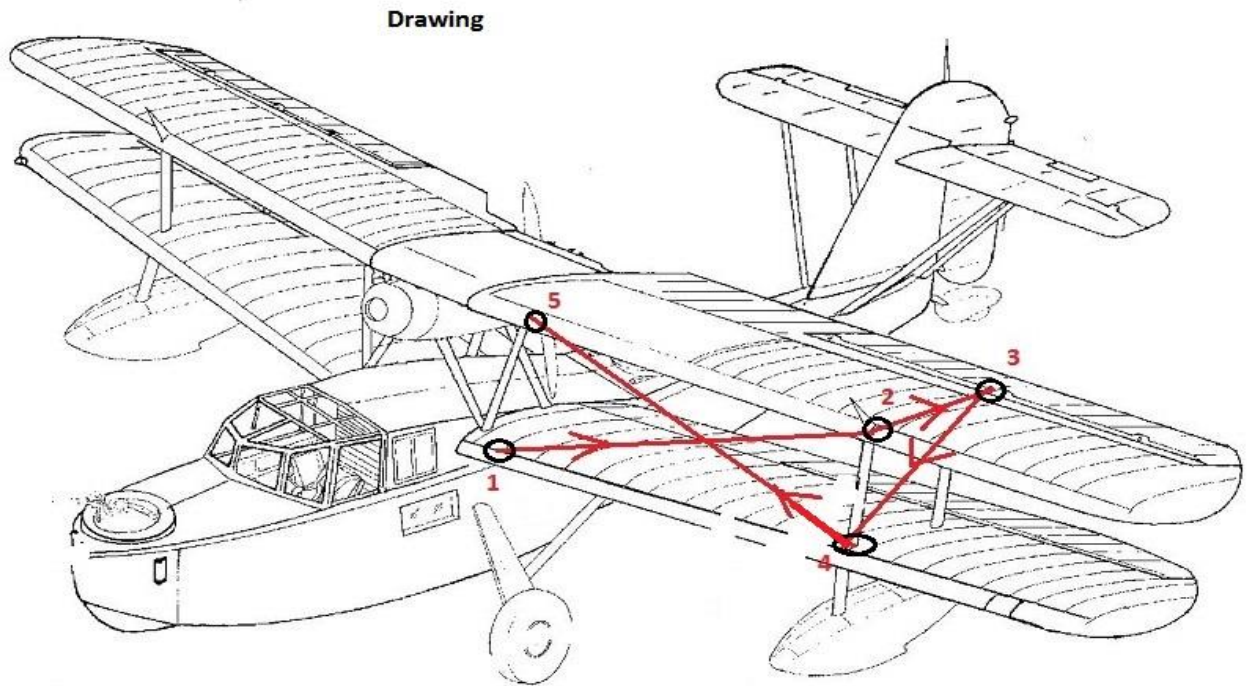
Fig. 3 Placing the wings & struts

This rigging method however, can only be used if the model has separate bottom and top parts for the wings.

Step 1 is to drill the holes for the wires in the *top* part(s) of the *lower* wing and the *bottom* part(s) of the *upper* wing. These wing parts are then attached to the fuselage as per instructions (fig.2 and 3), including the placing of the wing struts.

So do not glue the upper and lower parts of the wings together yet!

The drawing (below) has the positions of the holes numbered 1-5, (in the text D1-D5)



Please note, that contrary to the drawing, only the top of the lower wing and the bottom of the upper wing should be attached in this stage.

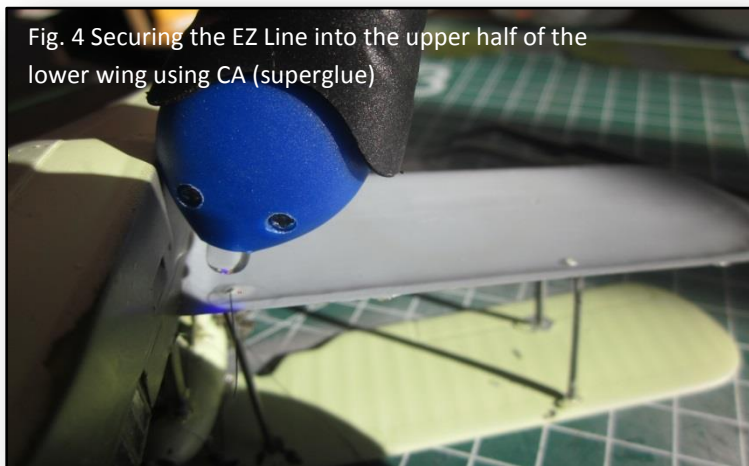


Fig. 4 Securing the EZ Line into the upper half of the lower wing using CA (superglue)

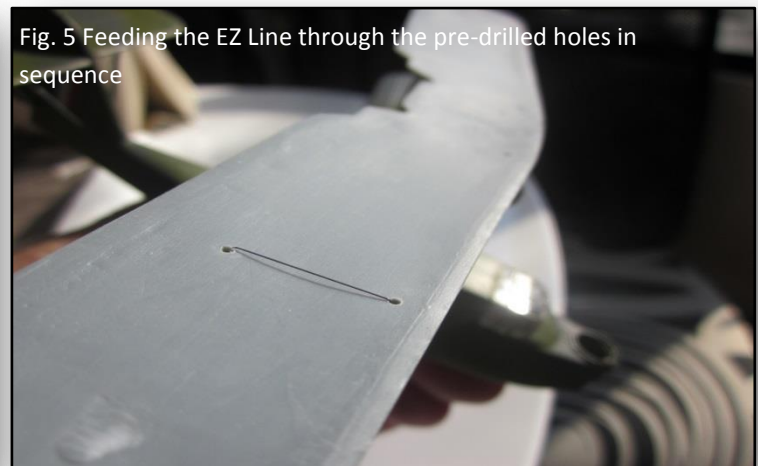


Fig. 5 Feeding the EZ Line through the pre-drilled holes in sequence

Step two is to feed a good length of EZ line, (about twice the span of one winghalf), through the hole in the lower wing (D1), closest to the fuselage, and nearest the leading edge. Secure the end at the underside of the wing with a drop of superglue or use a UV light pen, which is my favourite method (fig. 4).

Now feed the line up through the hole in the lower top wing (D2), close to the forward strut. Take it over the top wing to the hole near the aft strut (D3). See Fig 5.

Then feed the line down through D3, so you come from the top of the aft strut and go to the bottom of the forward strut and secure to this forward strut (D4) by winding the line around it, secure with a tiny drop of superglue to prevent it from moving up the strut.

Now take it up to the top wing and (in this case) attach to the engine strut on top of the engine or any other strut that connects the wing to the fuselage (D5).

You now have used one line to form a diagonal wire from the lower wing near the fuselage to the upper wing at the struts, down diagonally between the two struts and up again to the fuselage.

If you now use the same route starting at the hole in the lower wing trailing edge near the fuselage and ending at the hole in the top wing trailing edge near the fuselage, you will have used two pieces of line to complete the whole rigging of one wing of a similar model (fig. 6). I did not draw this to prevent cluttering up the drawing.

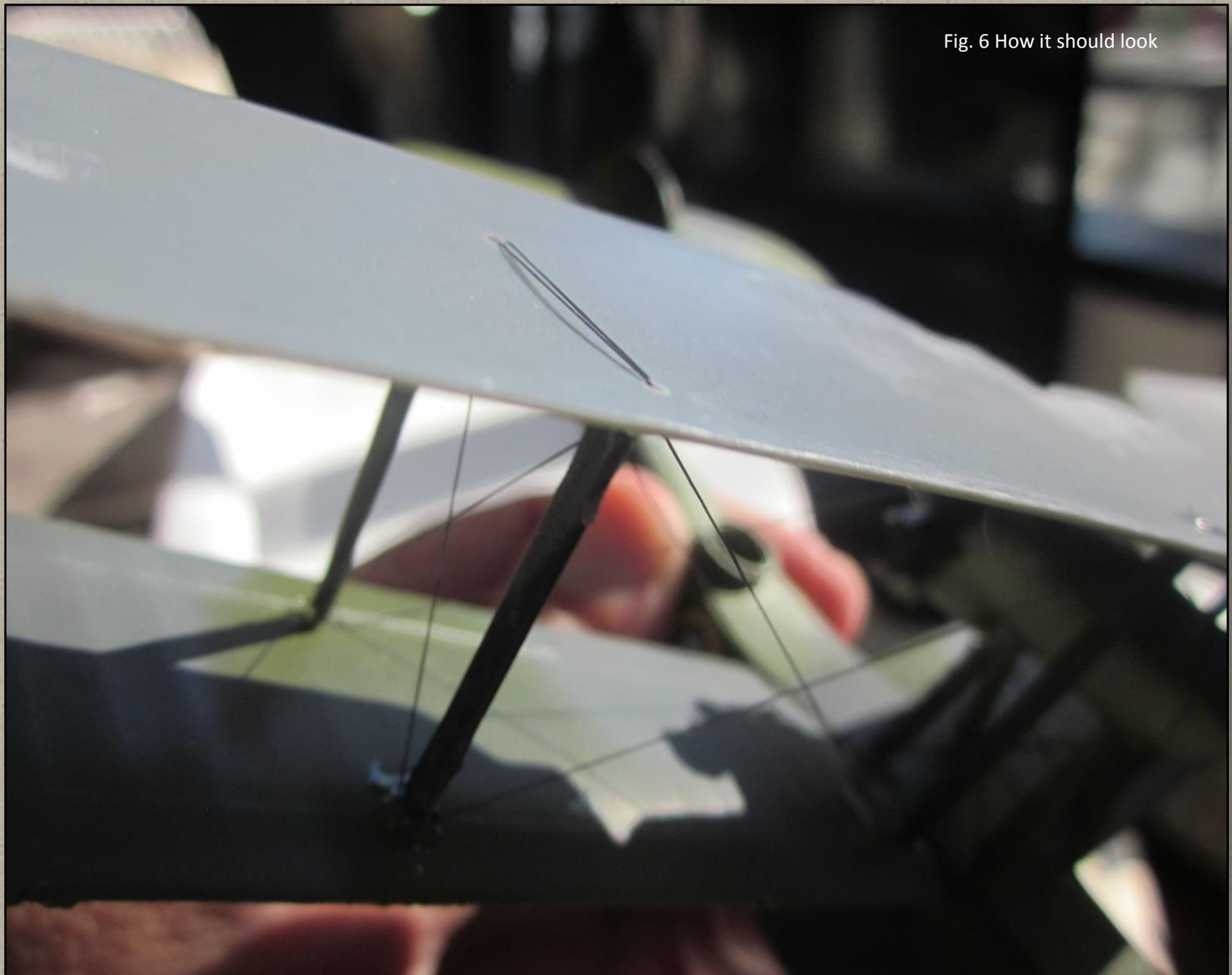


Fig. 6 How it should look



Fig. 7 Attaching and securing the remaining wing halves

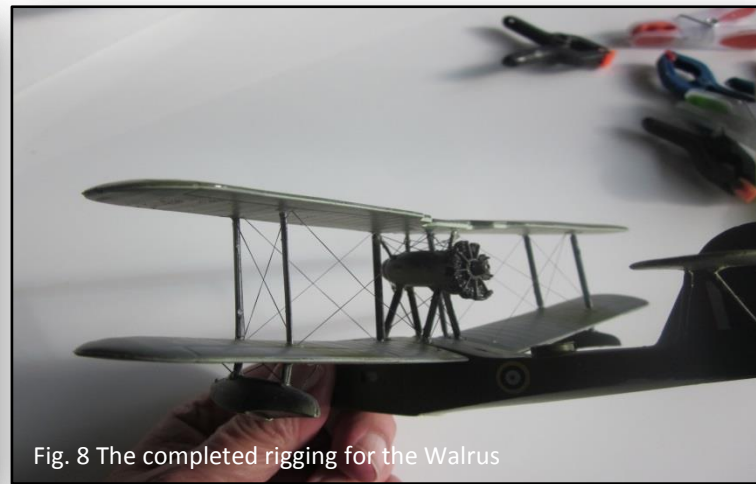


Fig. 8 The completed rigging for the Walrus

The other wing half is rigged in the same manner, and when the rigging is complete you can attach the other parts of the wings (fig. 7 and 8).

The advantage of this method is that you will not have to clean up any glue spots as they will be sandwiched between the top and bottom halves of each wing (as will be the line between points D2 and D3). Also you can weave your way and use a minimum of separate pieces of wire and only a few glue-points.

For this model I did the rigging of the engine struts before attaching it to the fuselage, and the rigging of the floats before attaching the bottom parts of the lower wings. Also I sprayed and decaled the model before starting the rigging as mentioned above, for easy access.



Vinyl Venom by Derek Lewis



I picked this up at the NEC at one of the Comic Cons, the seller had a whole trunk load of vinyl stuff so I came away with a couple more kits, now waiting to be built.

Although it must be a recast, the vinyl is good quality and the detail is spot on; the only flaw is on the underside of the tongue – a chunk is missing, but that's it!

Once all the pieces were trimmed, I did the usual method of strengthening, by using threaded bar into the legs then filled with cheap resin and filler powder.

I did the same with the arms, making sure the threaded bar was long enough to go into the torso.



The arms were then glued to the torso, and then this was half filled with resin, more filler added to the torso, then it was glued to the legs. The threaded bar sticking out of the legs would now be in the resin, so it should make for a pretty secure model.

What to do for the base? I was going to go for a sewer type base, but when I presented the mock up to my wife, she said she would prefer the death scene from Spiderman 3, because of the pose of the model.

The idea was sound, but did I have anything I could use that was big enough?



The simple answer was no, so after much searching we ended up buying a cheap stool from The Range. Once the legs were removed, I decided to mould it so I could have more bases in the future. Once I had the first cast out, I marked out roughly where the poles were going to be, and then drilled corresponding holes.

To allow me to build up the rubble easily I glued on some rubber seals around each hole. For the rubble I cut up some foam board and plastic card, these were then glued in place.



To add some texture to the rubble I spread superglue on, then bicarbonate of soda gave me the rough finish I was after.

Two holes were drilled for Venom and the base was ready.



After priming with Halfords grey, I decided that colour was fine for the concrete; I just darkened some pieces of the rubble for contrast using Vallejo Golden Brown. For the scaffolding poles I used plastic piping, primed with Halfords grey and then painted with Vallejo Steel.

For painting Venom, I primed him with Halfords grey, then pre shaded using Vallejo black primer, He was then sprayed lightly with Vallejo Intermediate Blue, allowing some of the pre shading to show through.

The tongue and gums were done in Vallejo rust, with aged white for the teeth, logo and eyes.



Venom was bolted in place, the poles were pushed in, and job done. I'm happy with the choice of base in the end, apart from having to hand paint the spider logo this was a pleasure to build.

Quick Guides

Amazing results with aluminium foil by Ian Sadler

Steel panels come in all shapes and sizes, so do the strengthening ribs, which also have different profiles.

These two photos show non-scale panels made from sheet aluminium, otherwise known as an ex. Chinese takeaway dish!

Firstly, you need to make a master (plasticard and profiles or old sprue are great for this) and leave it to set for at least 24 hours – cut the aluminium panel over size by at least double the finished size.

Place the master face down on the sheet and fold the extra over the back of the master and crease it.



Turn the panel over and start rubbing with a blunted cocktail stick, the tighter you get the aluminium into the master the better the end result. When you are happy with the result, remove the sheet from the master and cut to size. The panel will now have an outside and inside profile, just like the real item.

Photo 1 shows the masters with the inside profile. Photo 2 shows the outside profiles.



Replacement Russian fuel tank – T55 series.

Again you need the kit part as the master, this is from the old Esci kit. Cut out a piece of aluminium sheet larger than needed and place the master face down on the aluminium sheet.

Press the extra aluminium over the bottom, invert and using a blunt cocktail stick, emboss the detail.

When satisfied, remove the replacement fuel tank top and cut to shape. You can now add the fuel filler bug and the inlet and outlet pipes.

Create as much or little damage as you please.

Aluminium replacement empty 45 gallon fuel drum.

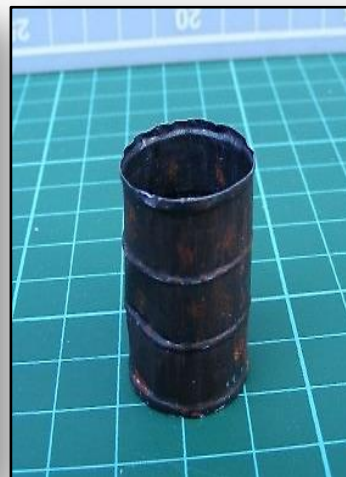
You need the kit part as a master; make up the barrel halves, but do not glue in the top or bottom pieces. Leave to harden off for at least 24 hours. You will need a strip of aluminium sheet at least one and a half times the height of your fuel drum while the length needs to overlap by at least 1mm – this is to form the side seam. Roll the strip round the master and cut tongues in at the top and bottom of the sheet only – experience will tell you how many. Fold in the tongues at either end (see the photos). These are to hold the aluminium in place while you burnish it with a blunt cocktail stick.

You will never get every single crease out of the aluminium, but this makes the completed drum appear more realistic. When you are happy with the result, peel the replacement drum off and cut off the tongues.

Laminate the kit base with aluminium sheet on both sides, and super glue in place before cutting to size.

All that is left to do is super glue the base into the open barrel and super glue the seam.

You can make a barrel cut in half in the same way – just study the photos. You will then end up with a wash station or a barbeque drum!



Replacement bonnet using aluminium sheet.

For this you will need the kit part as a master. See photo 1.

Cut out a piece of aluminium sheet at least twice as big as the kit part.

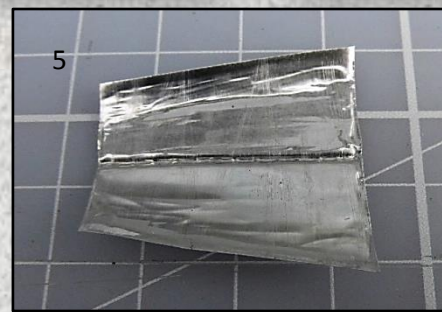
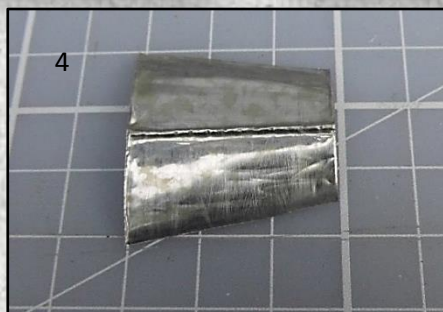
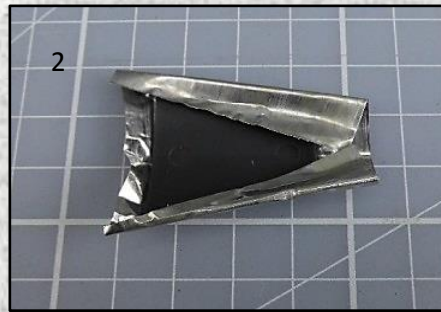
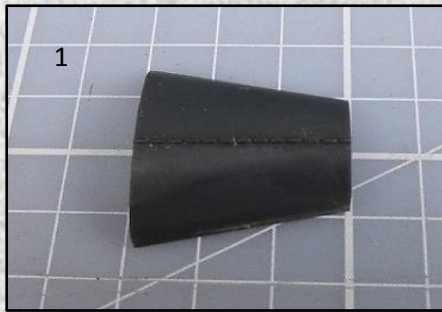
Photo 2. Place the master face down on the sheet and fold over the extra aluminium sheet, this is to hold it down while burnishing the sheet with a blunted cocktail stick.

Photo 3 shows the final result ready to be trimmed by cutting it out.

Photo 4 shows the bonnet as seen from the top.

Photo 5 shows the internal detail.

Give it a go and let's see your results.



Lastly, in this tutorial on replacement parts from aluminium sheet - Flat panels when used in the kit to show open details, i.e. a box lid, where the plastic is smooth and has none of the outside relief.

The following photos need no instructions as to how to make two sided panels or box lids, the Russian fuel drum also needs no explanation. I hope these inspire you to give it a go.



DOA



If you have any questions please get in touch.
Mobile Text : 07703287565 (9.00am - 5.00pm)



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DIORAMA DEBRIS MOULDS

Examples of what can be constructed
with
Diorama Debris
moulds



Examples of
DIORAMA DEBRIS
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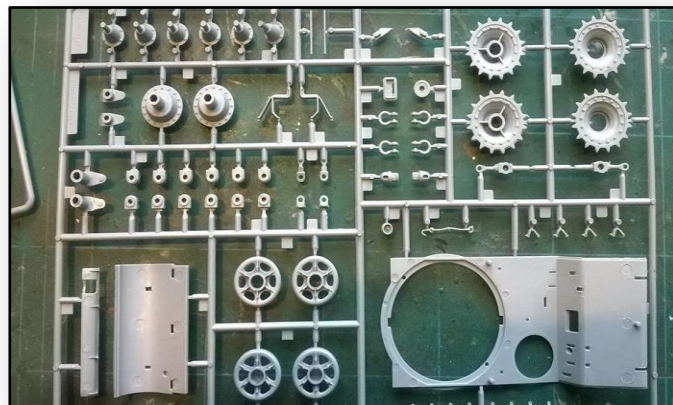
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Trumpeter's KV-1 model 1942 Lightweight Cast Tank, by Les Ball.

PART ONE



Released in 2005. Nice box art, there seem to be a lot of boxings of this kit with lots of different versions available.



First sprue out of the bag, like all earlier Trumpeter kits it's not too bad, some nicely detailed parts but just a little rough in a few places.



Moulded on detail is nicely done, if a little soft edged.



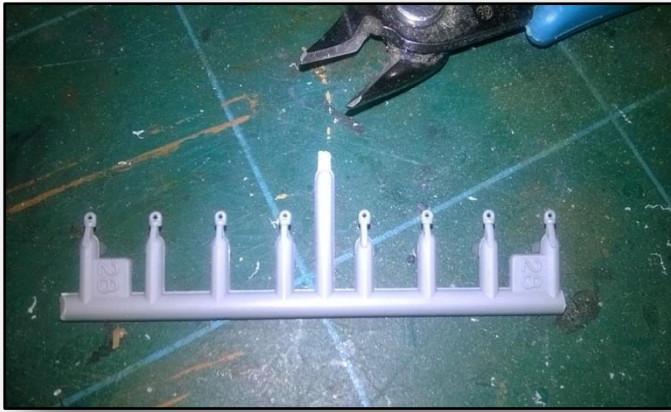
Obligatory rubber bands added, I'm wondering if I could strum up a few notes on it while I'm waiting for it to dry....



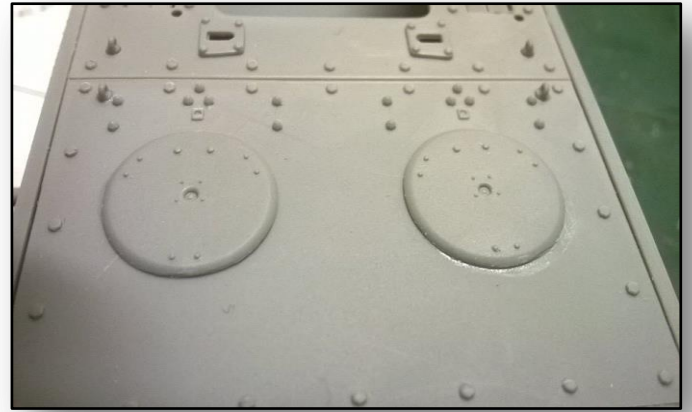
I was about to add the engine deck, but unfortunately it doesn't fit properly! A few well-placed strokes of the craft knife should do it.



Oh dear, where's my filler? All the clamping and rubber bands in the modelling world wouldn't close this gap up. Good job it's relatively out of sight on the underside of the completed model.



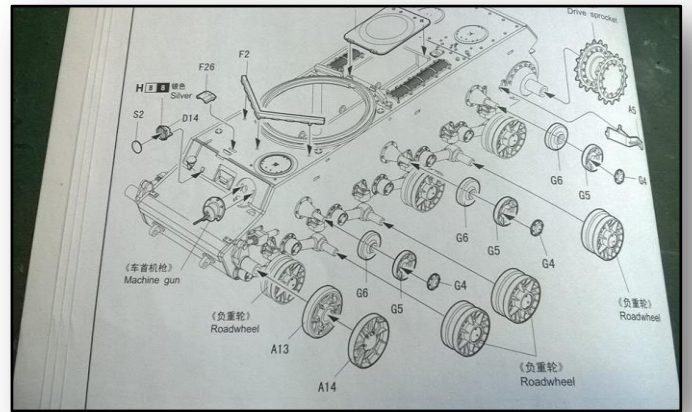
These are the very small tie downs, nicely moulded so that no clean up required if cut away carefully. Invest in a quality set of sprue cutters for fine work if you haven't already; it will save a lot of hassle and cleaning up time. Plus, those smaller, more fragile parts will come away without breaking. Here I've removed the whole section of parts from the sprue with an older set of cutters first; this gives me more elbow room to cut the parts off easily.



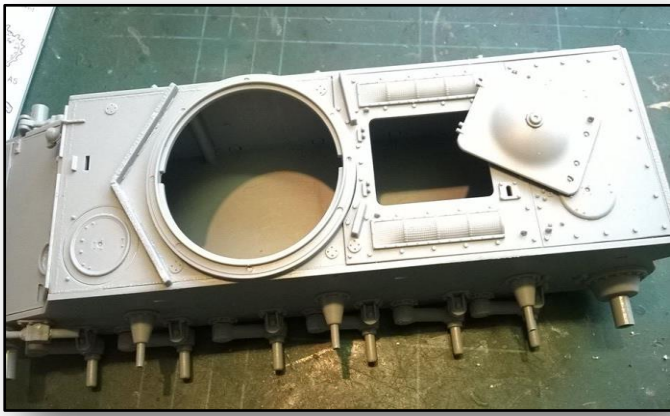
Argh – the dreaded glue marks have appeared around the circular cover on the right. They probably won't show when painted, as it's extra thin liquid cement, but I'll wait overnight until it's completely dry then carefully scrape it off with a sharp knife – just in case! Don't attempt to remove it while it's wet, as it's a solvent and you may damage the surface of the model in doing so.



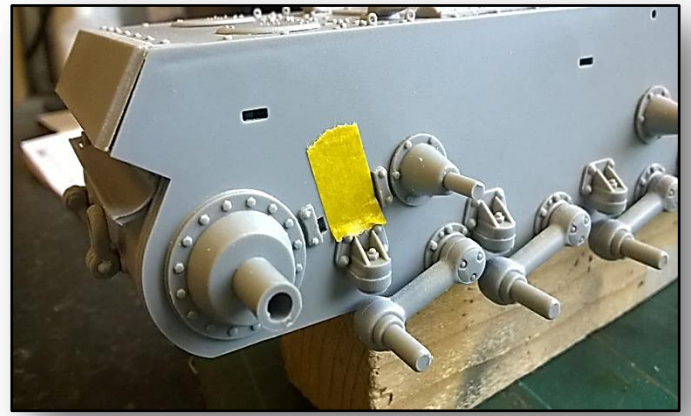
Actually forgot to cut out these two locating slots for the machine gun until now, they look a bit rough but they won't be visible.



The instructions call for the wheels to be added at this point, but seeing as they will have to be removed again to paint and weather the lower hull and suspension (they're mounted on poly caps to make this simple) this seems pointless at this stage, so I'll crack on with the body work and come back to them later. Rules are made to be broken!



The build is starting to look very Russian! Lots of potential there for an aftermarket engine assembly. Maybe next time....



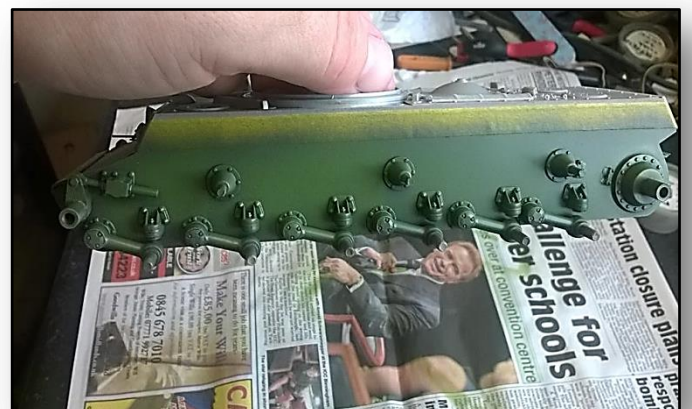
One disadvantage with adding the drive sprockets after painting is that the small part that goes here for preventing mud build up, will need to be added at the same time as the sprocket, meaning that the locating slots will need masking. A little piece of tape added now will remind me to add a little dab of masking fluid prior to painting.



Here, I'm masking off the area below the fenders using the locating slots as a guide. I'll be painting the model in two phases, running gear and lower hull first, upper hull later. Here I've used Washi tape, it's pretty much the same as conventional 8mm modelling masking tape, apart from the fact it's around £1 for ten rolls, if you're prepared to wait a couple of weeks for it to arrive from China!



The turret was blasted over in a light coat of Vallejo White primer. I'll be pre-shading the lower sections with Nato Black to add a little contrast to the finished colour.



First fine coat of Russian Green, this is AK 4BO Base.



To give a worn out and abused appearance I've used the sponge method to add AK Russian



Highlights. Gives a nice chipped and scratched effect. I bought these sponge pads from my local 'Poundshop' in a kid's art set. Very useful, and using this method is a good way of removing the excess paint that builds up around the top of these paint bottles!



Here's a close up of the chipping effect using the sponge method.



Meanwhile – I decided that the underside of the fenders would require some dried on mud



My special recipe – the driest, least fibrous earth I could find in my garden. Baked in the oven on a low heat for 1 hr to remove all moisture and anything nasty. Once cool, it's sieved to remove any stones, grit or fibres. This leaves a really fine dust-like substance – perfect for modelling



It's fixed in place with PVA white glue randomly dabbed onto the surface.



Leave to dry for 20mins then gently shake off the excess.



Sprinkle the dirt liberally over the area to be treated.



I've sealed the whole thing by gently dabbing Johnson's 'Klear' (Future) onto it, and letting it soak in naturally. This will set as hard as rock, and if you leave it like this, it gives a nice fresh, wet appearance.



While that's drying I've given the turret a first coat in Russian Green. The pre shading is still quite visible.



The 'mud' is dry - I want this to appear dry and dusty so I've given it a light coat of matt varnish.



Another light coat of Russian green for the turret while the mud finally dries. The contrast caused by using white primer and black pre-shading appears to be showing through.



Finally, a quick light coat of AK Light Russian 4BO base on the top section to give a slightly more faded appearance. The turret will now be left to dry thoroughly before decals and weathering are applied.



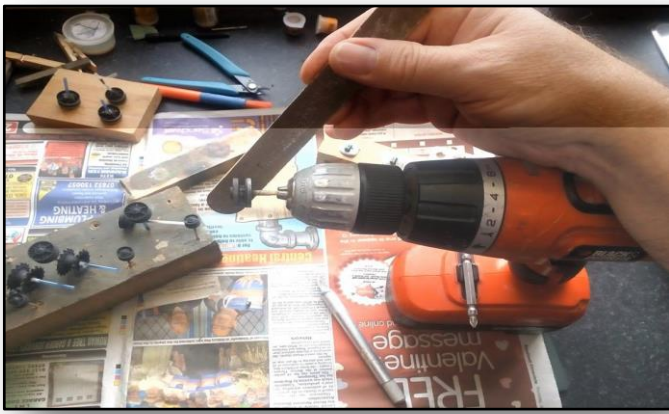
Some more sponge work, this time with Model Air black/brown, paying more attention to exposed edges and areas where wear and chipping would occur naturally. I also added streaks and runs with a combination of Model air Orange Rust and Sepia Wash. Finally, I used the latter to pin wash rivets, outlines and recessed details. The whole lot has been finished off with a coat of matt varnish. I'll give some of the edges a little gun-metal dry brushing to give the effect of exposed bare metal.



Time to start the wheels. More Nato Black as an undercoat. This was done whilst still on the sprues to save fiddling about.



All assembled, not forgetting to add the polycap in each wheel. The black undercoat will add a nice shade effect to the wheels.



Not too happy with the edges of the wheels still showing signs of the attachment points, so I've mounted them in a cordless drill, and then carefully held a sanding stick against the spinning wheel to leave a smooth-finished edge.



Here I've used Vallejo Acrylic Sepia wash. It works well on green surfaces and gives a nice outline to both recessed and raised details.



Once dry, it's time to give all the parts a coat of 'Klear'. This will protect the painted surfaces and provide a good glossy finish to aid the next stage – the application of a wash. A tip here – get a small pot and keep it full of Klear, it's great for using as a dip for wheels and other smaller parts, much better than painting or spraying!



These are intended to be steel wheels with no rubber rims or tyres, so a bare worn or polished finish is most appropriate. Easily done by once again mounting the wheel in a cordless drill and just holding a brush loaded with a dull metal colour, (such as Model Air Gunmetal), against the rotating edge.

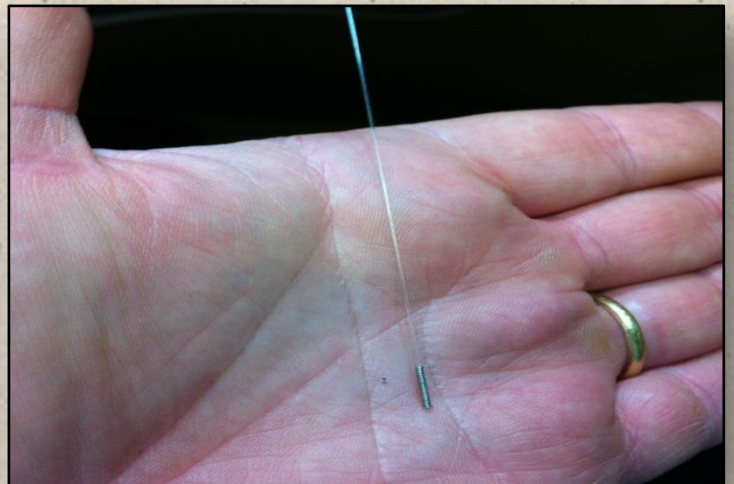
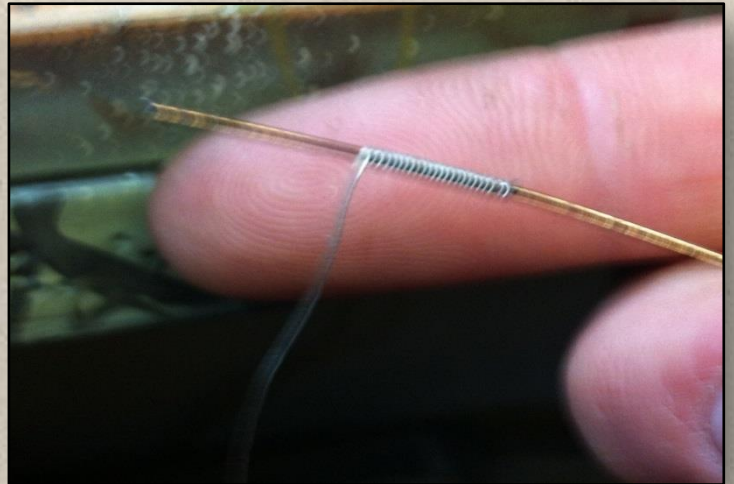
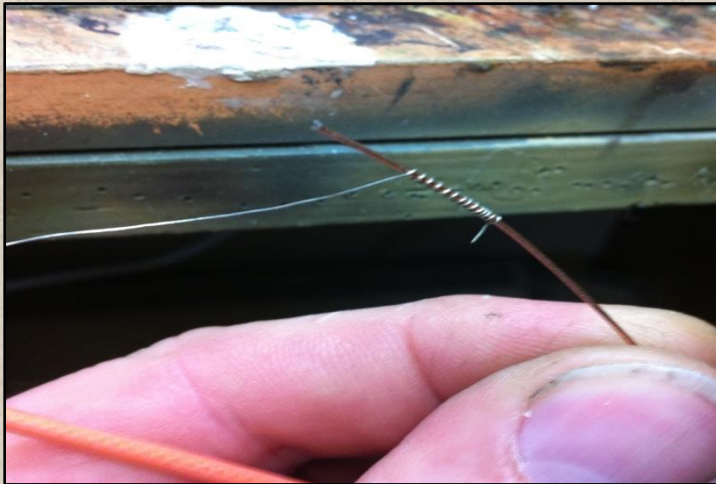
Here, I'm also using this method to add some light rust rings around the edge, as would happen on the real thing. I've used both Model Air Light Rust and Orange Rust here. The finished wheels, ready to add to the main assembly.

PART TWO NEXT ISSUE

Quick Guides

Realistic Aerial by Phil Hought

This should be fairly self explanatory. A fine-gauge electrical wire wrapped tightly round a piece of strong fine welding wire so it doesn't bend, always clean the end up of the strong wire or you wont get the spring off!



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Paper and card buildings by Bakai János



On the internet, I found this paper kit from a Russian website.

Originally in 1/120 TT scale, I transformed it to 1/87 HO scale.

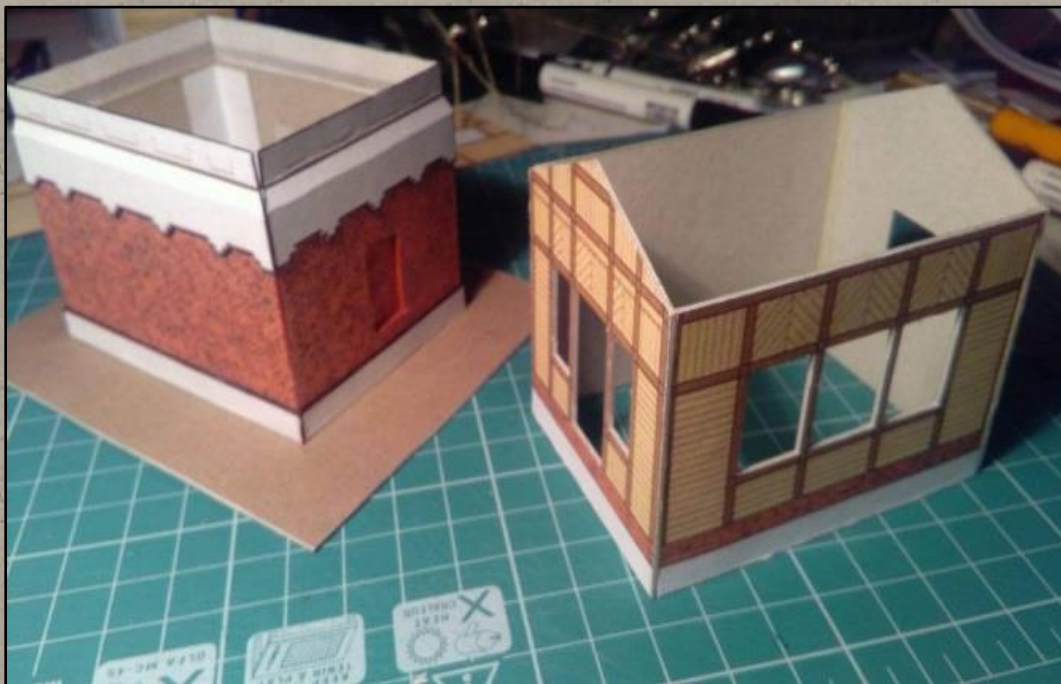
I printed all the parts on 80g paper, and then cut the base and the first floor of the building. I printed two pieces of every piece to make a stronger finished piece with a little more accuracy as a 3D model. The paper was also glued to a 1 mm thick cardboard for strength. I also cut the door and windows to mount them.



Then cut the door, to be more accurate I cut the back parts and glued them, which made a 3D door, not just the painted one from the original kit.

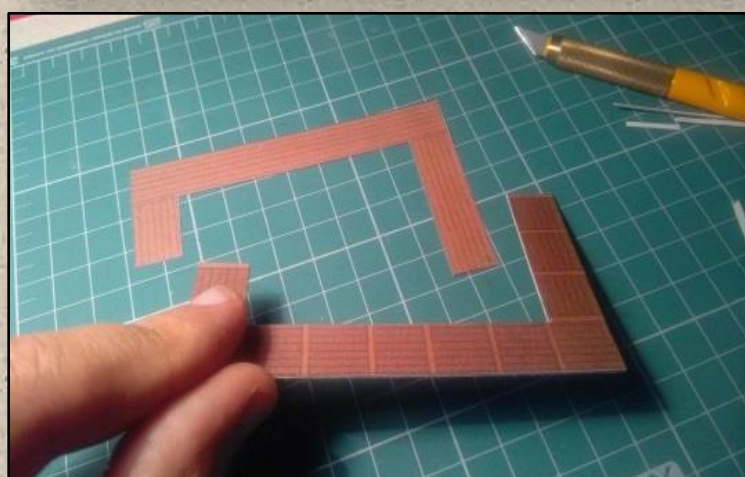
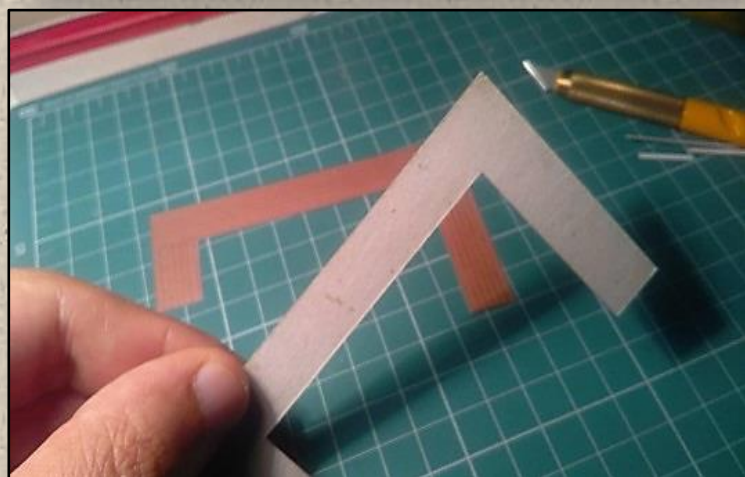
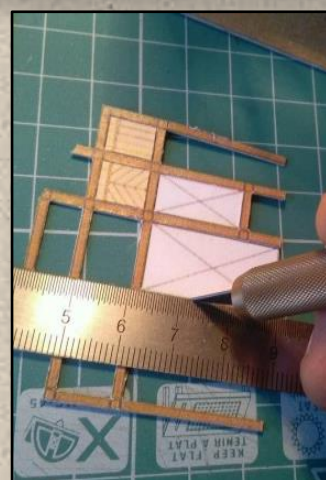
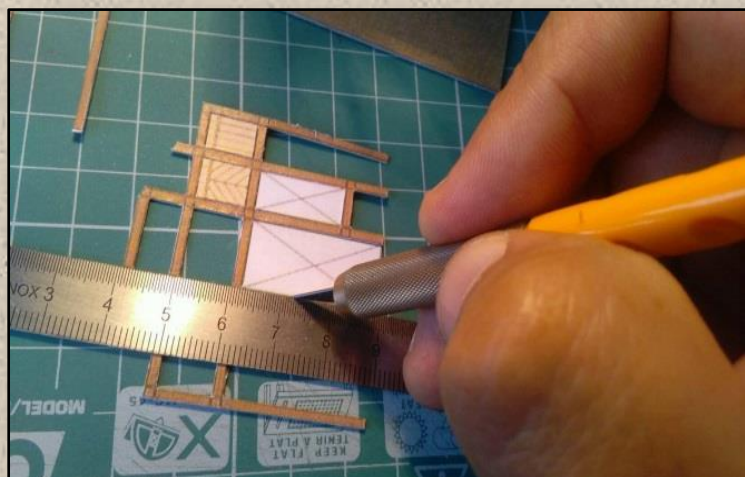


Next, I made the first floor and, using the same techniques, glued the pieces onto 0.5 mm cardboard and mounted it on the ground floor.



When cutting the parts to make the build more accurate – be careful of the parts where the paper is pre-coloured, it's often necessary to touch up the cut joints with acrylic paints, to hide the natural white of the paper.

Now comes the balustrade.





The roof is weathered with some green moss.



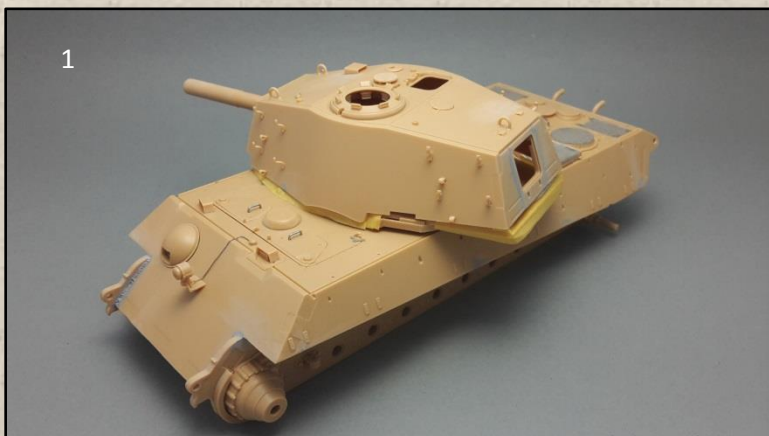
GOD SAVE THE KING



KING TIGER BY JAROSLAV MATEJCEK

The Academy 1/35 KING TIGER

I primarily use products from Ammo of Mig Jimenez as I believe they are among the best on the market. I recommend a visit to the Ammo website where there are a number of manuals to download, and where techniques are explained in detail. Also, have a look at Mig's workshops on his YouTube channel. Most of what I know, I've learned mainly from there. For practice purposes, I use plastic sheets of around 5 x 10cm, where I can practice everything from staining, to painting with pigments to everything else. Then my tried and tested techniques and procedures are applied to the model. For this tutorial, I decided to build a King Tiger, it is only my seventh AVF build and I hope that it will help to motivate you all.



Final result of build photo no. 1

The kit I chose for this build is the Academy German King Tiger "Last production". The kit is of a good quality, with good fit and not too much filling and sanding. I also added some PE details from Eduard, such as tools, handles etc. as well as a metal tow cable from SKP Model. The building went well, with a couple of minor glitches such as a small area of filling needed to the back of the turret. My chosen method is to build the kit in its component assemblies, such as the turret, chassis, tracks etc. – just as they would have been done in the factory. The first part of the build was the body and chassis, then the turret, and finally the equipment and accessories. As well as for the construction, I also follow a set procedure for the painting and weathering.



Final result of priming photo no. 2

Thinking about the color scheme, the first idea was that the hull should be dunkelgelb and the turret is a red primer color. After much thought, I decided on a different variant, the final result being the dunkelgelb hull and turret with a light 'Reseda' green camo, with other parts finished in red primer. In previous builds, I painted the chipping effect with sponges and fine brushes, but in this case I chose to work with chipping fluid. So, the colors are chosen – let's go to the paintwork!

Starting with a primer, I chose a grey color, making it easy to see where any mistakes may need to be repaired. Gradually, all assemblies were primed on all faces. I use this primer with the airbrush, without thinning, at 14–15 psi, and allowed to dry completely for 24 hours!

3



Base color – Red Primer.

I chose the 'Modulation set for Red Primer' by Ammo of Mig. –Reference: AMIG7002. It may be difficult to see, but I believe it does 'lift' the model. The edges of the hull and turret are ideal for this technique, where I tried to make the lower parts darker than the top. After painting the hull and turret of the tank chassis I painted other parts of the tank in a darker shade of red primer. (See Photo 3). The tracks were also airbrushed in a black color at this stage. After painting the main parts, I left the model to dry completely for 24 hours.

Final result of red primer painting photo no. 3



4



Second Base color – Dunkelgelb.

Before the painting of the topcoat of dunkelgelb, I lightly airbrushed the chipping fluid in 3 or 4 thin layers, after which I sprayed the base color. This is very big model so I worked with the chipping fluid in small areas. At first, the lower hull, a good place to start, and where I tested the drying time of the chipping fluid and quantity of scratches.

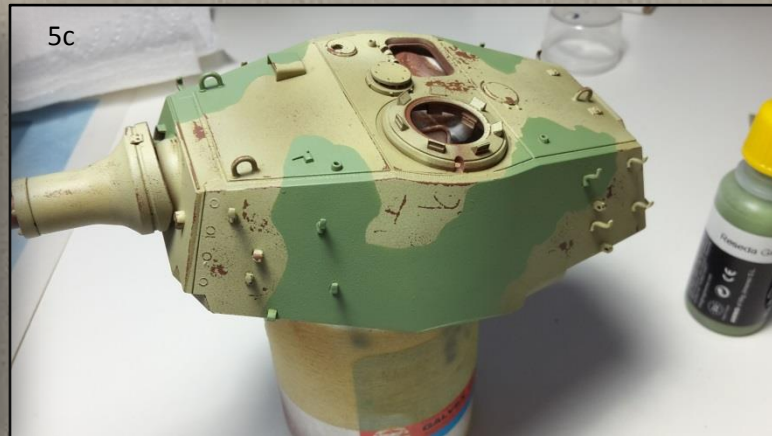
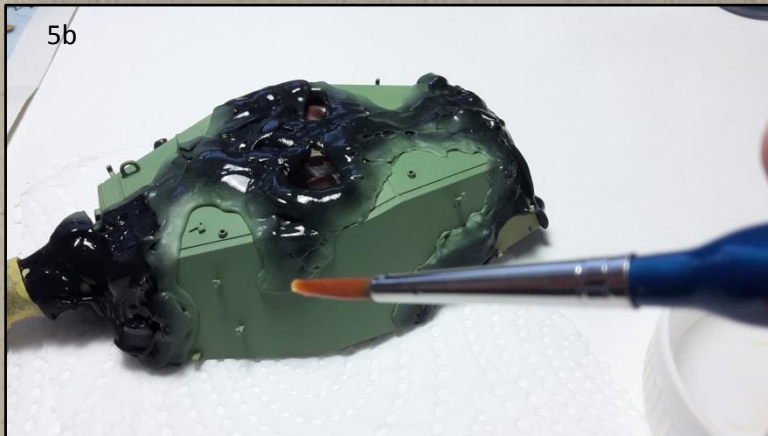
The base color modulation set 'Dunkelgelb' by Ammo of Mig was applied in 3 layers (A.MIG-902-904). After 5 -10 minutes I used a moistened a round brush with water, and began the chipping effect. This technique was applied to the whole model. When it is finished, I left it to dry, again for 24 hours, after that came the application of several layers of satin varnish. (A.MIG – 090).

Final result of base dunkelgelb painting and base chipping photo no. 4



Camo color Reseda green: Before the painting of the Reseda green, I created the outline of the camo with masking putty from MR. Hyde. Then I repeated the previous process from the base painting step. When it was finished, it was left to dry for 24 hours, after which, I applied several layers of satin varnish (A.MIG – 090).

Final result of painting and base chipping photo no. 5, 5a, 5b, 5c



Once I was happy that the previous steps had been left to completely dry, I began to apply the filter 'Brown for Dark Yellow Vehicles' (A.MIG 1511), and the first pin wash 'Dark Brown for Green Vehicles' (A.MIG 1005). The filter is applied with a round brush in a very thin layer.



With the filter, we only want to change the color tone, *not* the colors themselves! The wash is applied only around the details and not across whole surface, the edges cleaned with Odourless Enamel Thinner (A. MIG 2019 (OET)). Again, there's no hurry and I let it dry completely for 24 hours!

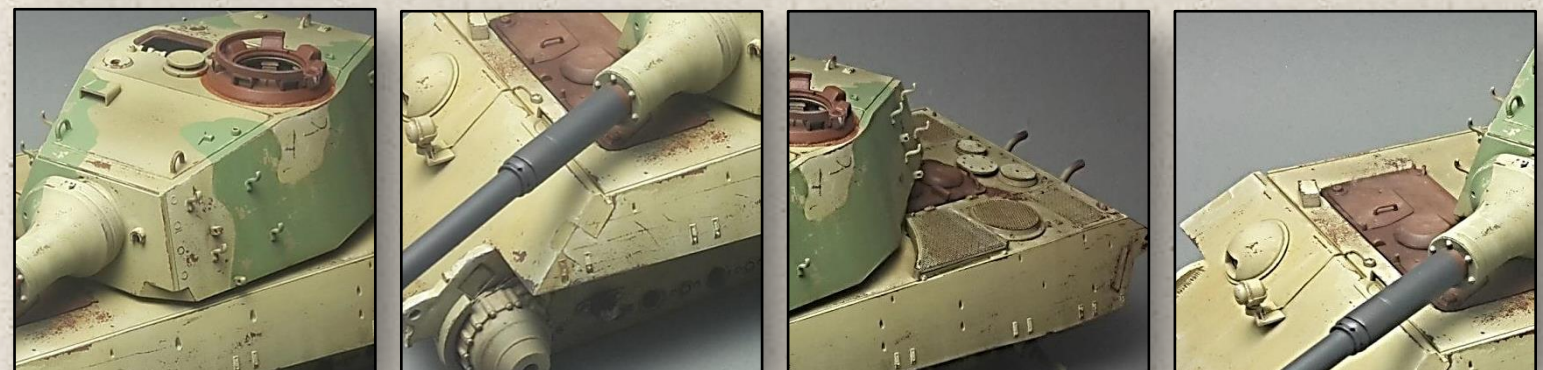
Final result of filter and pin wash photo no. 6



Fading. Beware of oil paints – do not overdo! Better to repeat the process in several layers, perhaps 3 or 4 times. It's then easier to correct any errors to save the model of it all becomes 'too much'! Oil dot weathering was done using a flat brush slightly moistened with white spirit or odourless enamel thinners, dragged in the direction of both gravity, and the direction of rain! On horizontal areas, 'blur' the oil spots in irregular circular movements with a round brush, that's how we create the effect of worn paint, which is a great basis for further weathering effects



Final result of fading photo no. 7





After the oil, I followed with 'Streaking Grime' ([A.MIG 1203](#)) and 'Rain Mark Effect' ([A.MIG 1208](#)). These two can be skipped if you feel the oils have done their work – it's all down to personal preference. I did the oil dot fading/filter in two layers but felt the need to strengthen the effect of the rain and dirt. Plus – I also wanted to test the products! After completing, I repeated the pin wash. The weathering is now complete and hopefully shows the vehicle is indeed used, but not dirty. Final result of streaking is in photo no. 8 as above.



Chipping: Chipping: I do this in 2, sometimes 3 layers. It depends on how deep the scratches go. The first layer of chipping is mostly done using sponges with a lighter tone of the base colour – add white in a 1:1 ratio. The internal areas of the chips are done by hand painting with a fine brush (5/0) in a dark brown colour ([A.MIG 044](#)) especially at the edges and in areas where there is increased movement of the tank crew. Also, this is another area where 'less is more'. Don't overdo it. You can always add more later if you feel it's needed. For some of the deeper chips and scratches, I created the effect of rust running down the vehicle using 'Streaking Rust Effects' ([A.MIG 1204](#)).

Final result of chipping photo no. 9.

Weathering. I decided on very light 'dirtying' of the tank. I created a base effect using 'Dry Steppe' ([A.MIG 1751](#)). Around the chassis handles I added 'Turned Dirt' ([A.MIG 1753](#)), which is darker, and finally - 'Dark Mud' ([A.MIG 1405](#)), but only lightly, in order to create a few areas of darker 'fresh' mud. You can decide for yourself the intensity of the weathering, and 'muddiness' of the vehicle. On the tops of the fenders, I added 'Dark Earth' ([A.MIG 3007](#)) and irregular splodges of 'Earth Europe' ([A.MIG 3004](#)).

Final result of mud weathering in photos nos. 10, 10a, 10b, 10c, & 10d





11a



11b



11c



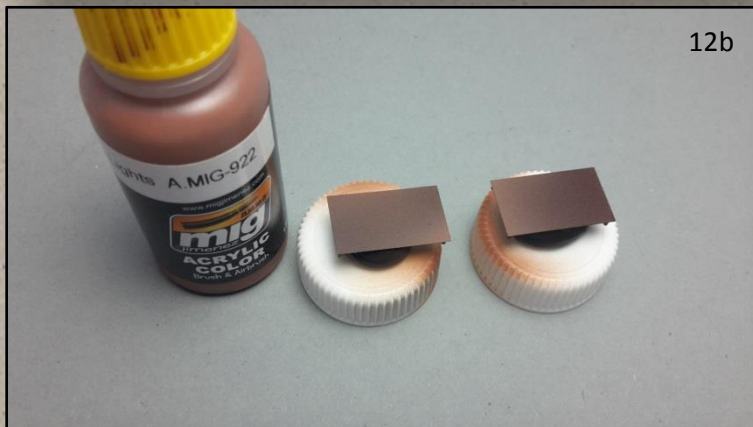
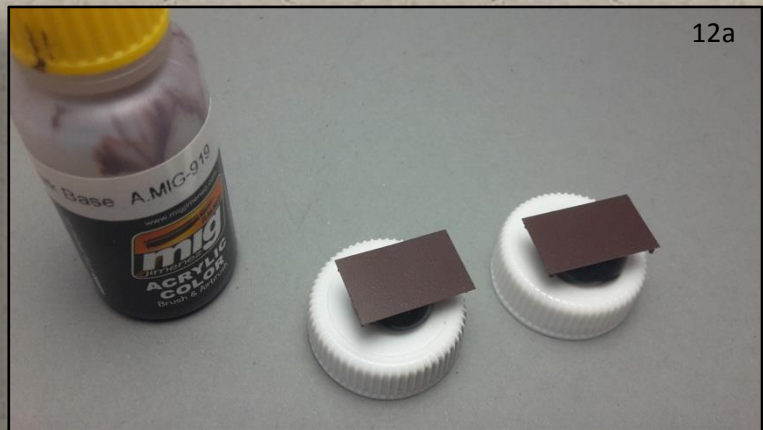
Tracks. I used the transport tracks straight out of the box. The base colour was 'Satin Black' ([A.MIG 032](#)), then I added 'Track Wash' ([A.MIG 1002](#)) followed by a wash of 'Light Rust' ([A.MIG 1004](#)). On this base, I then loaded pigments in an irregular fashion - 'Earth Europe' ([A.MIG 3004](#)), 'Dark Earth' ([A.MIG 3007](#)) and 'Rubble' ([A.MIG 3013](#)). It was all fixed using odourless enamel thinner, by MIG. After drying, I 'polished' the edges of the tracks using 'Gun Metal' ([A.MIG 3009](#)) pigment, and glued the tracks together. After installation of the tracks on the vehicle, I repeated the same process of weathering on the wheels. The chassis is complete! Now we can go to the end! Final result of tracks in photos nos. 11, 11a, 11b, 11c.

Pigments on the hull and turret of the tank. In areas between the turret and the hull, I loaded a darker pigment mixture of 'Dark Earth' and 'Europe Earth'. These were fixed in place using the odourless enamel thinner by MIG. In places where the dirt would build up, I used increasingly dark pigments and where surfaces were exposed to wind and rain, I applied lighter pigments..

Painting tools and equipment. Using a 'wood' colour as a base, draw veins of darker wood, and after drying, use a brown wash. Metal parts such as shovels, spanners, guns etc. were painted matt black, and I then 'polished' the edges using the Gun Metal pigment as used on the tracks.

Fan covers. I used the same techniques as on the main body, with chipping fluid. I first airbrushed the base colour ([A.MIG 919](#)), then highlighted with [A.MIG 922](#). I then carried out some colour mapping with [A.MIG 913](#) diluted with water, and added some streaks in the same colour. Afterwards, I airbrushed Chipping Fluid in 4 light coats, and when dry, I sprayed on the camo colour, and created the chipping effects with a stiff brush moistened in water.

Final result of fan covers photo no. 12, 12 a, 12 b, 12 c, 12d, 12e



13



14



15



16



17



18



19



20



21



22



Stage 2. – New tracks, heavier dirt and small base for King Tiger.

The transport tracks weren't a good fit either length wise, nor did they show a realistic 'sag', so I decided to change them for metal! I ordered the Fruilmodel no Alt 37 Tiger II-Late. To build them took me two evenings at the bench! After which I used the 'Burnishing Fluid' from AMMO for that nice worn effect. Then I polished the edges with a fine sandpaper. For the mud and dirt, I simply used the same techniques as before, with the plastic tracks..

Final result of new tracks photo no. 21, 22

23



24



25



26



27



The base. I used a picture frame from Ikea as the base, covered up the edges with masking tape and made a frame with wood profiles. Into the frame, I poured a mixture of plaster, water and garden soil. When the mix is firm, I took the old transport tracks and pressing into the groundwork, simulated tracking from the Tiger. When the plaster mix was set, it was airbrushed with a base colour of 'Shadow/Rust' ([A.MIG 043](#)) and the edges dry brushed with a Vallejo tan colour. The small bushes were glued in using CA glue. Then, I used a mix of graven and dry leaves and covered the base. This was all fixed with matt varnish, or white glue (PVA). The water effect was created using Vallejo 'Still Water', very lightly toned with Vallejo khaki. For the rubble, I used real brick, cut into small pieces and randomly strewn around in one corner of the base. Europe Earth and Rubble pigments were used here and there and fixed with pigment fixer. The base is pretty random, and totally intuitive. If it felt right, I did it.

Final result of base photo no. 23, 24, 25, 26, 27

Final touchups

Here I feel I must add some dirt and grime. For these steps, I used the same products as before. Only two are new – The 'Fresh Engine Oil' (A. MIG 1408), and 'Fuel Stains' (A.MIG –1409). I used these in the engine parts and the wheels

In some places I added some grime streaking, and from some chips I added rust streaking. On the horizontal surfaces I added more pigments fixed with pigment fixer. As a final touch, I added some dry leaves and bricks.

Final photos no. 28, 29, 30, 31, 32, 33, 34, 35

28



29



30



31



32



33



34



35



I hope that you liked this guide! For any questions, please contact me on Facebook or email.

jaroslav.matejcek@gmail.com.

Thank you, greetings from Jaroslav.3435

Jaroslav Matejcek



Masterclass



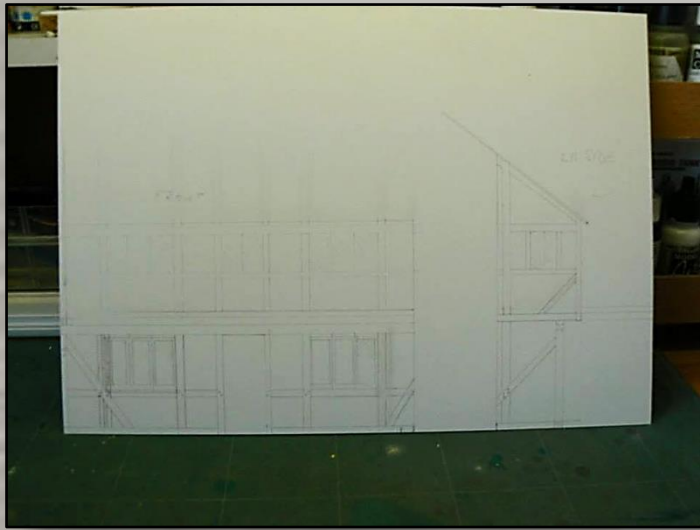
With Geoffrey Charman

Scratch-building 'The Swan Inn' Tutorial

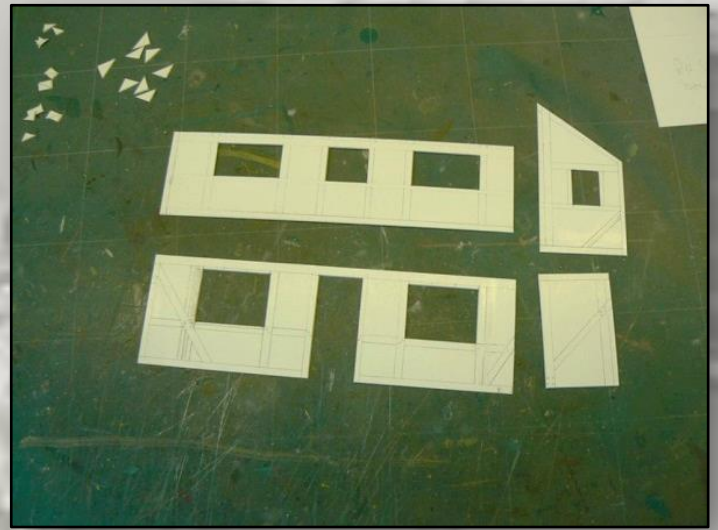
I wanted to build a village scene diorama based on some army manoeuvres in the early period of WW2, with a couple of vehicles, troops and some villagers.

I decided to scratch-build the buildings, as I had made some years ago for an OO gauge railway layout, and I had plenty of card, thin strips of balsa etc.

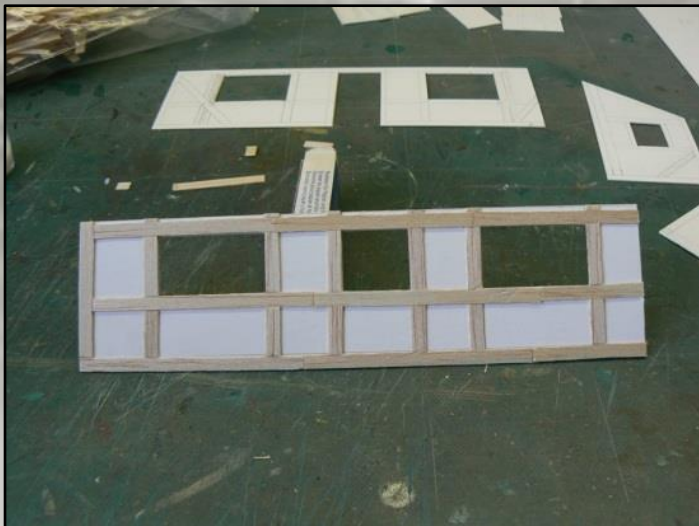
So here is 'The Swan Inn' as I made it up – and I mean just that, right out of my head and not based on anywhere in particular. There are no measurements, all I did was place a 1/35th figure in the doorway and just added a bit extra to his height. Hope you enjoy the project!



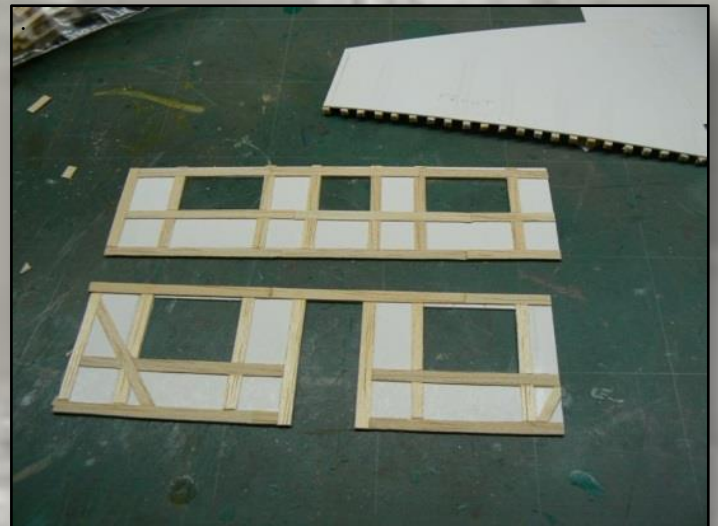
Drawing on 1 mm card. As a measure for the height I used a 1/35th figure and placed it in the doorway and just added a bit of extra height.



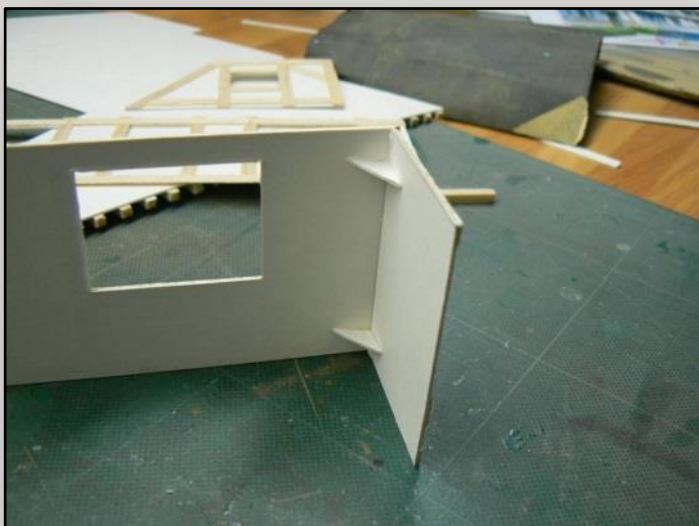
....parts cut out as well as window and door apertures – mark the cut out pieces as they are wanted later.



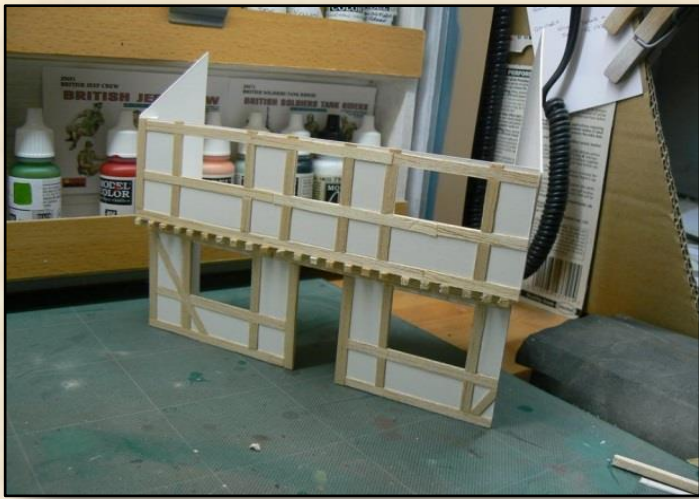
Thin balsa strips are used for half-timber effect, glued onto the card with white PVA glue.



Ground and first floor facades completed.



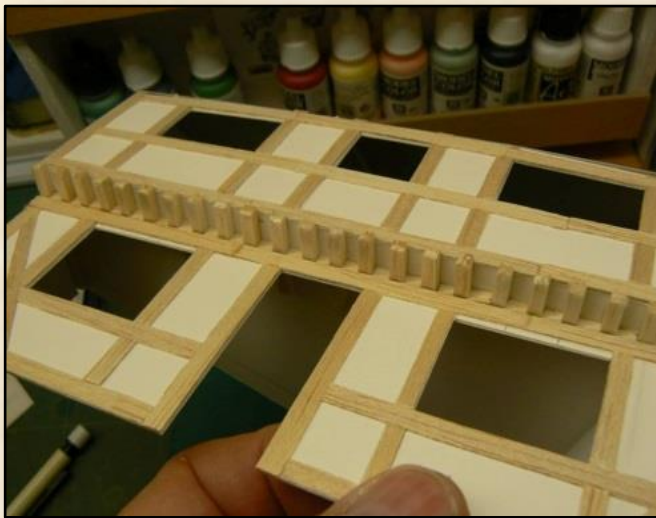
.....side of building glued into place, and the joint reinforced with right-angled triangle card fillets glued into the corner.



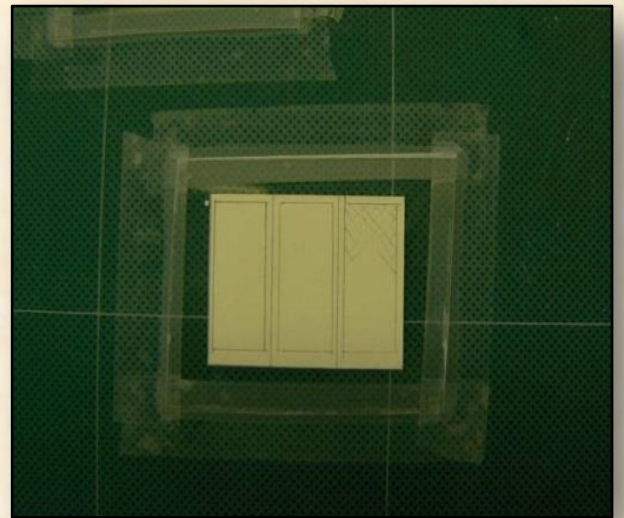
...the two storeys fixed together with the floor joists in place to create the overhang.



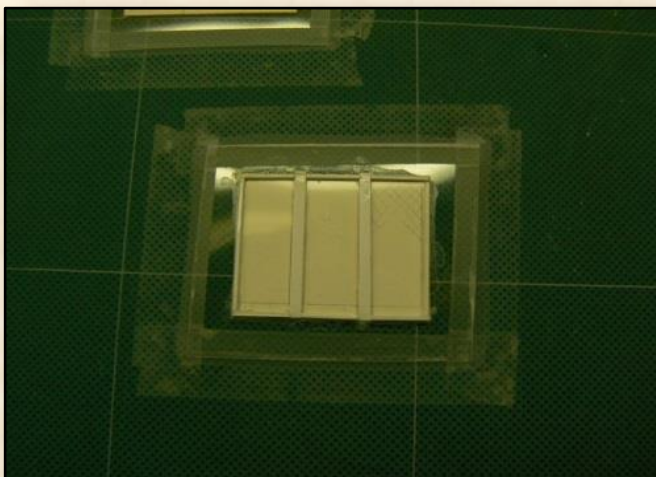
Showing the overhang of the first floor.



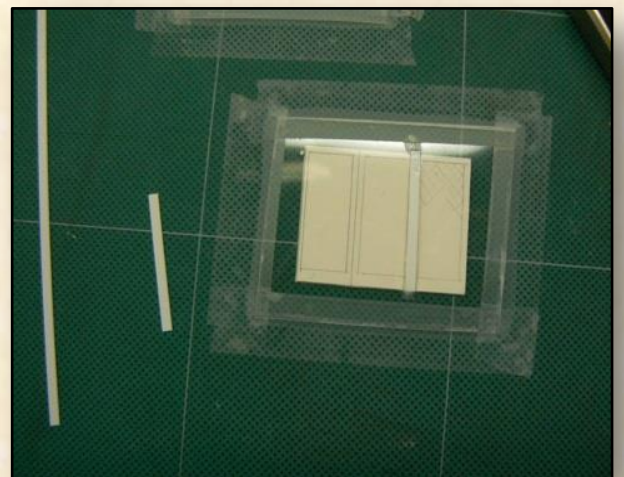
.....showing the first floor overhang support beams.



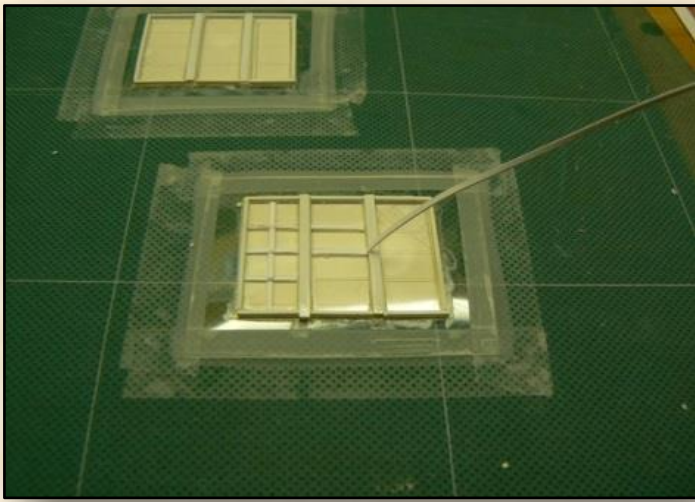
Window making. Using the window cut-out, cut a piece of clear sheet about 10mm larger all round, place the clear sheet over the card cut-out and sticky tape it down around the edges to hold in place.



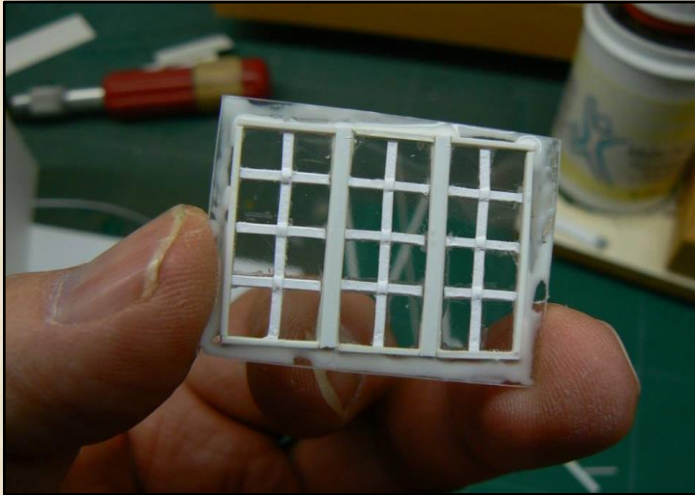
Flat plastic strip glued to the 2 centre supports, I used Slaters Metpak.



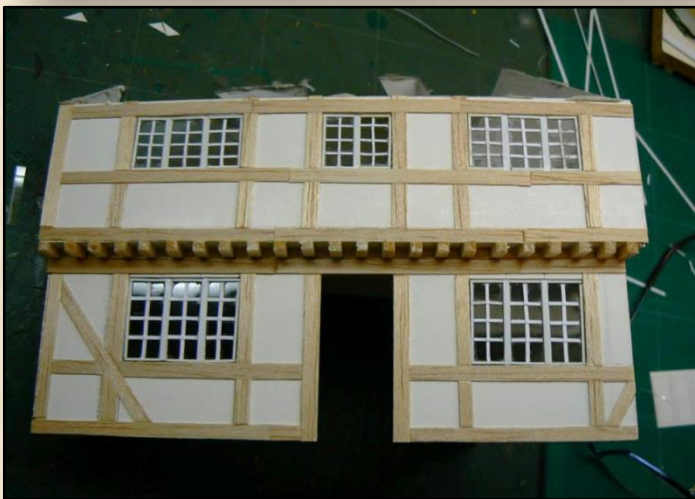
The edge frames are then glued around the edges using square section plastic strip.



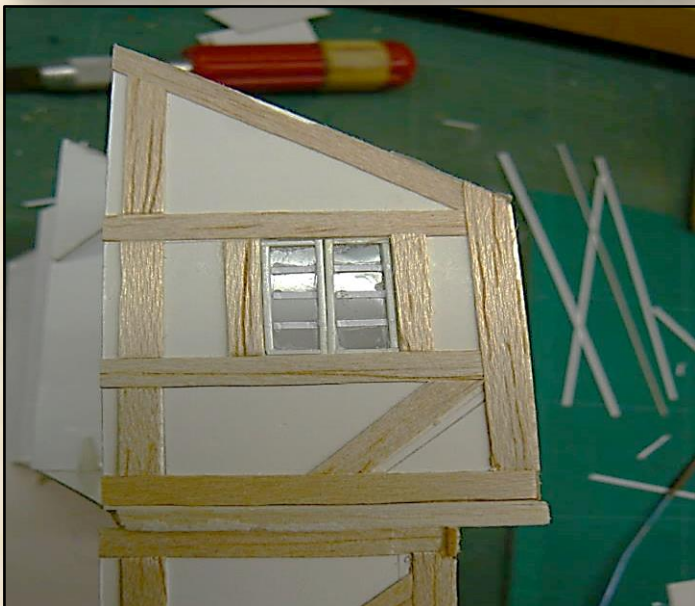
Once the plastic glue was dry, then thin strips of 160gm copier card were glued into place using white PVA glue to represent the leaded window effect.



Remove the completed window from the board when dry. Remove the sticky tape and reduce the clear plastic edging by half to leave enough of an edge to glue to the inside of the building. PVA glue the clear area, window side, outside the frame and position through window aperture from the inside of building, then press home the outer glued area to the inside of building.



Windows now complete and installed.



Side window.



Pub door made from layered thin balsa strips using the card cut-out as a size pattern.



Paint applied, but first plastered areas given a thick coat of white PVA to give texture, when dry a thin coat of colour applied, the wooden beams were given a very watered down coat of mid-grey, windows painted Panzer Grey.



First stage of weathering and dry brushing, now to make the stone base for the building to sit on.



What I used for curtains – the edge of a pie dish!



Bits of pie dish painted and fitted.



All windows with curtains fitted, now for a stone plinth and the roof.



Individual stone roofing tiles were made from card, cut out and glued in place. It's a laborious process, but the end result is worth it.



The roof is painted, washed and dry-brushed.



I just need to add some small patches of moss in-between a few of the joins.



Plinth and step added, pub sign hand painted and attached to a MiniArt lighting bracket.



Hand written signs written in pencil and "You may Telephone from here" sign copied off Google. The door knocker and handle made from electrical fuse wire.



Benches made from self-made wall stones, (see SMTG Issue 1) and coffee stirrers.



Fixed on to base board, the cobbles are 'arboria rice' simply pushed into the DAS modelling clay and then painted various shades. Afterwards, kiln dried fine sand is brushed in and fixed with diluted PVA glue.



A few figures in place.

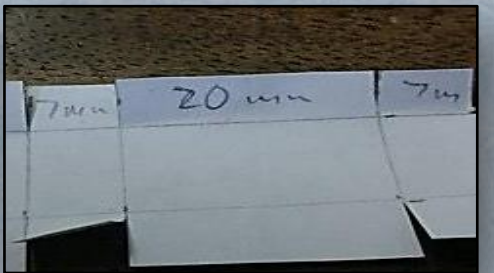
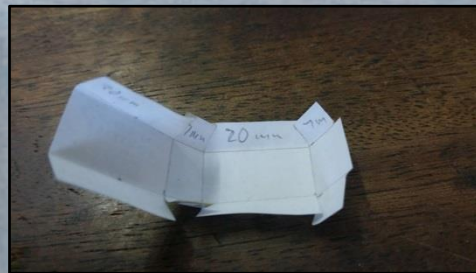
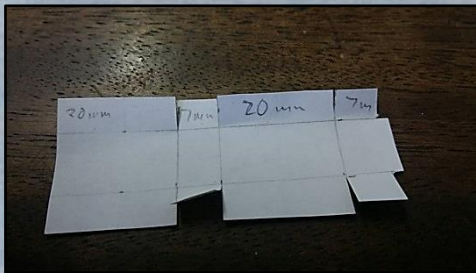
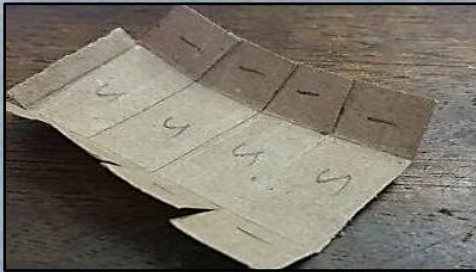
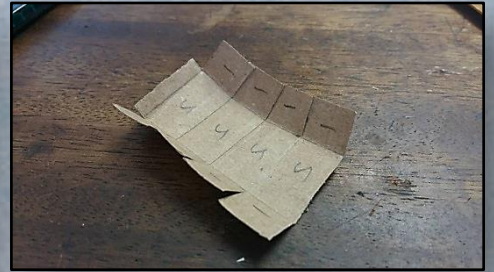
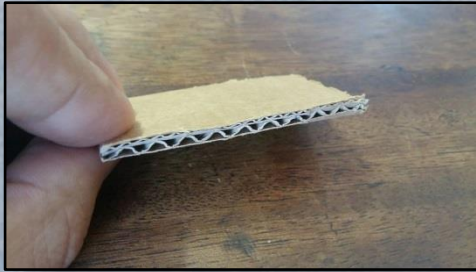


The finished diorama.

Quick Guides

Perfect Scale boxes by Wiehahn Taute

A quick pictorial on different ways of making boxes for your diorama or for your AFV. I know this might be old news to some, but maybe it's helpful to others. Cheers.





Make your own Palm Trees from scratch by

Mike McElhaney

The Problem With Trees In General

As I was preparing to build my Tarawa diorama, I looked at the different commercial options available for palm trees and other trees in general. Here are some problems I found:

- Many were way too small scale wise (a 6" palm is only about 18 scale feet)
- PE fronds are uber expensive
- I needed whole trees and logs

So I came up with my own solution through much trial and error.

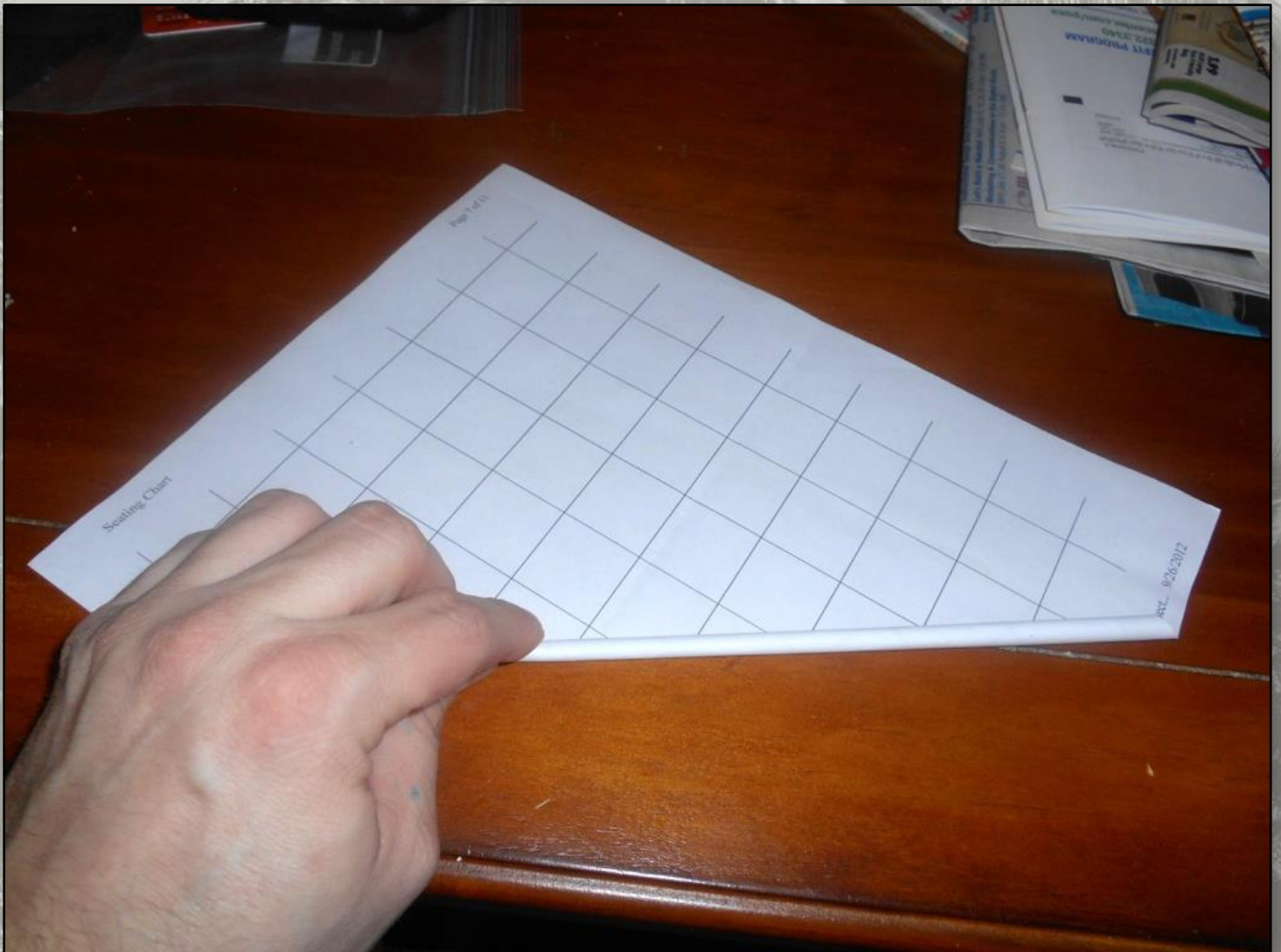
Things You'll Need

- Materials
 - Paper (any sheets of paper will do – junk mail works well!)
 - Masking tape
 - Large paper clips
 - Small length of hemp or similar string
 - 2" section of dowel or pencil or something (to put in the bottom to anchor to the base).
 - Pipe cleaners (optional)
- Tools
 - Scissors

Making the Trunk

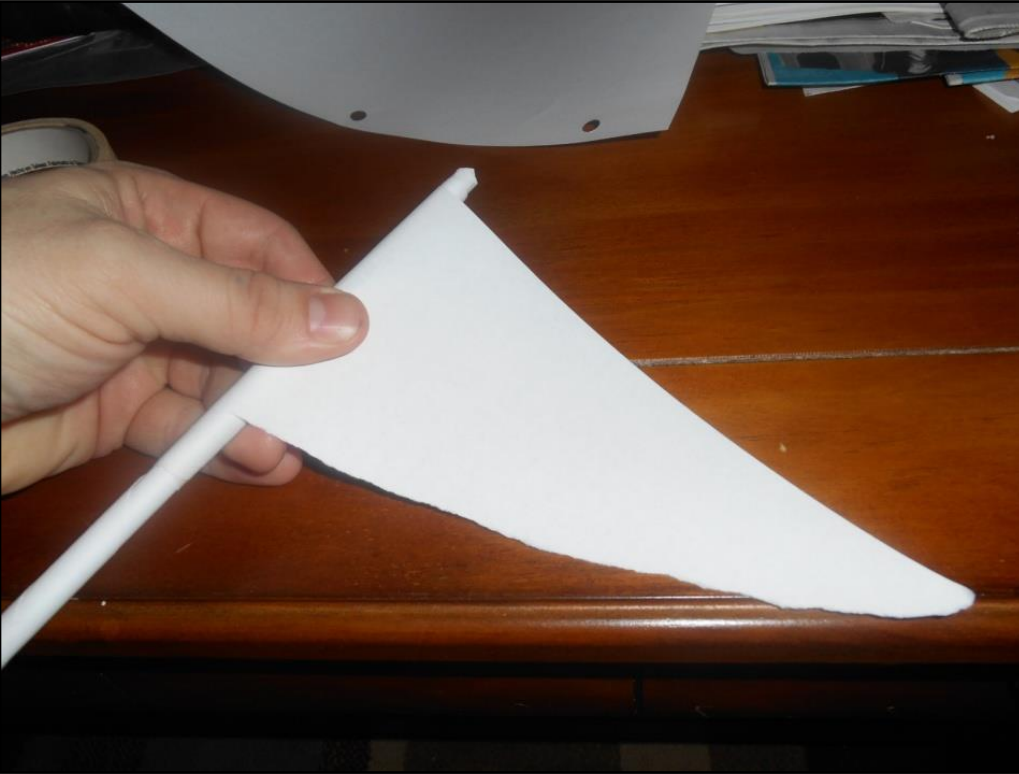
Step 1

Take a sheet of paper and roll it diagonally into a tube. I usually do it around a pencil to start then take the pencil out and re-roll it. When you re-roll it as tight as you can let it out to just a bit smaller than you want the diameter of the tree to be then slap a piece of tape on it so it won't unroll again. If the roll is not as tall as you want your tree to be, repeat the rolling with a second piece of paper and insert it into the first one and affix with tape.



Making the Trunk

Step 2 - Bulking out the Tree



- Pick the fatter end for the bottom and wrap smaller scraps around it and affix with tape. Keep doing this until it is as fat as you want it to be.
- Adding a few layers further up the tree will strengthen it.
- Choose the height of your tree and widen it out a bit as well.
- This can be kind of rough as you will be covering it over.

Step 3 - The First Tape Layer

- Wrap your paper trunk in progress with tape (sticky side in) on a diagonal bias.
- Bottom to top or top to bottom doesn't matter YET.
- You can also fine tune your bulking up the top or bottom at this point.
- Doing it a second time on an opposite bias with strengthen the trunk even more.
- Reinforce the top with an extra wrap or two of tape making sure to leave the top open.



Making the Trunk

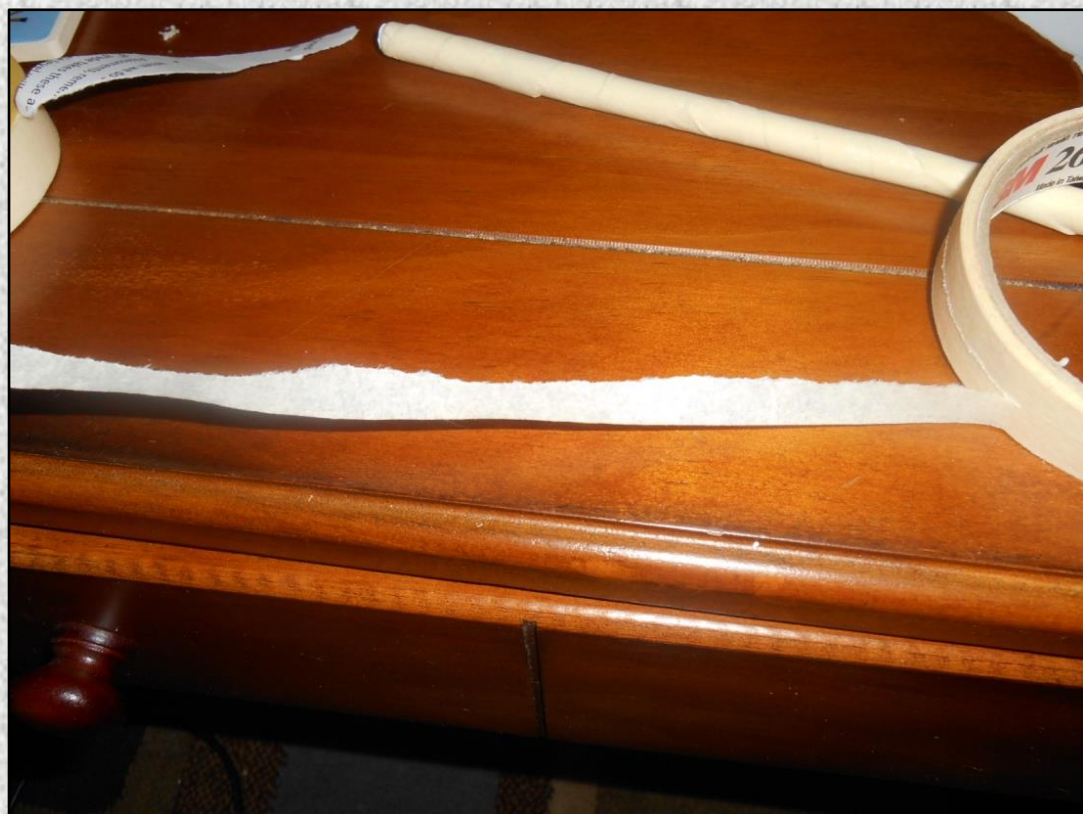
Step 4 - The Second Tape Layer



- Wrap your trunk with tape, sticky side out, on a diagonal bias.
- Bottom to top or top to bottom doesn't matter YET.
- Doing it a second time on an opposite bias will strengthen the trunk even more.

Step 5 - Making the 'Bark'

- Take about a foot of tape and put it sticky side down on a clean cutting surface.
- Drag the scissor blade down the middle, not cutting through it but just lightly scoring it.



Making the Trunk

Step 6 - Adding the Bark



- Peel up one of the two pieces of tape you cut. It will have a factory side and a rough (scored) side.
- Work from the top of the tree down, rough side of the tape to the top, sticky side in.
- Wrap diagonally down the tree, covering the factory side as you go, wiggling the tape up and down creating irregularities.
- Repeat as needed down the trunk.
- Go one way with one piece and the other way with the next. Just mix it up.

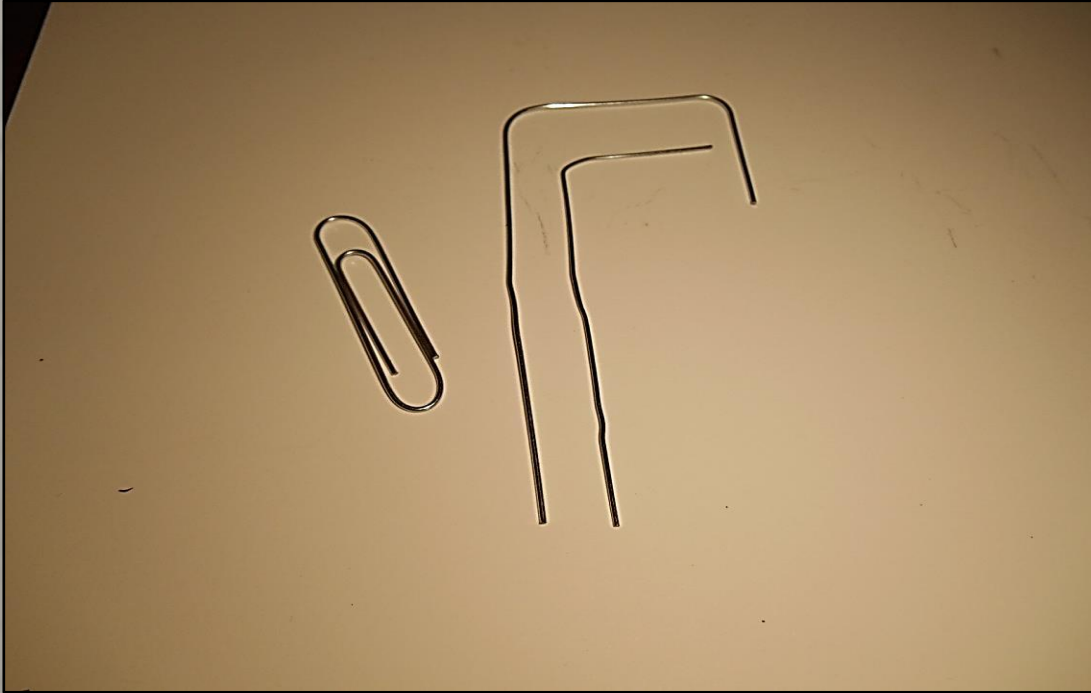
Step 7 - Bending, Shaping, and Mounting

- You can bend the trunk to shape adding the pipe cleaner if desired.
- Wedge and glue pencil or dowel into bottom of the tree.

Painting the Trunk

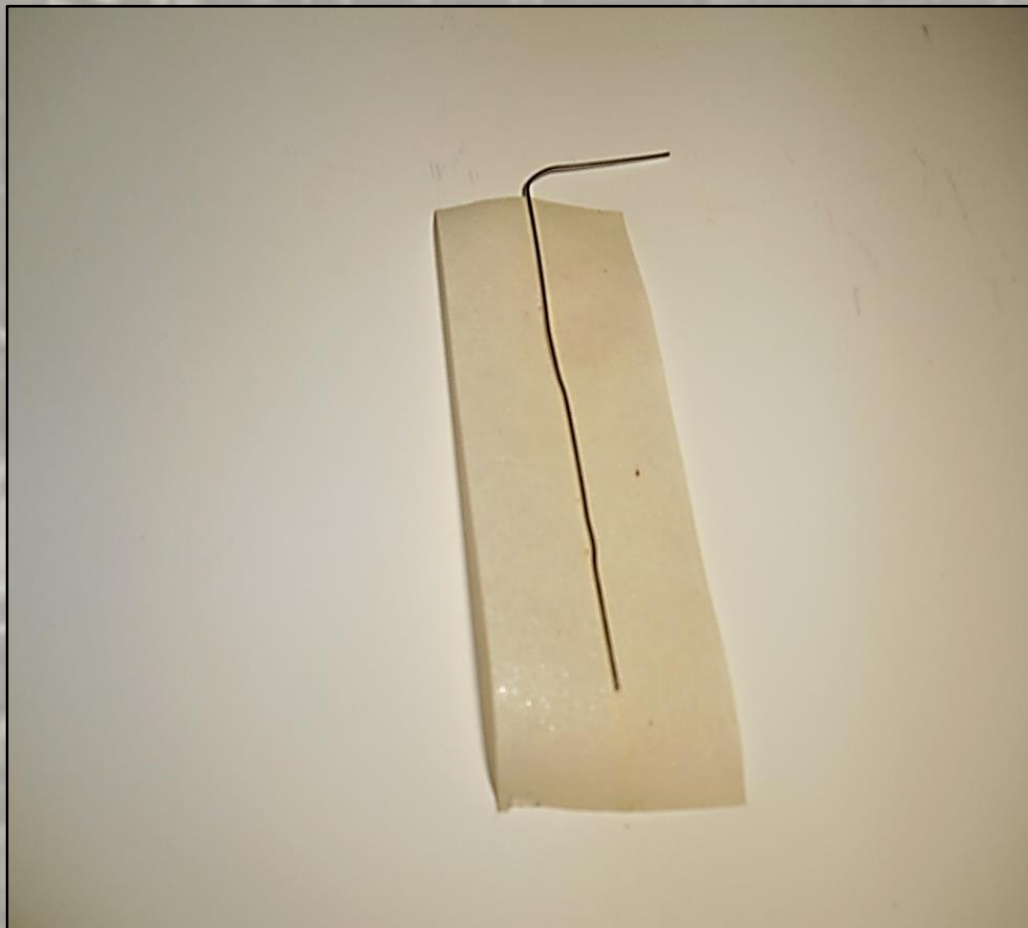
- Using a dark primer (blackish) get into every nook and cranny.
- Heavy drybrush a few shades darker than the finish you desire.
- Medium drybrush your lightest color.
- Wash with a brown.

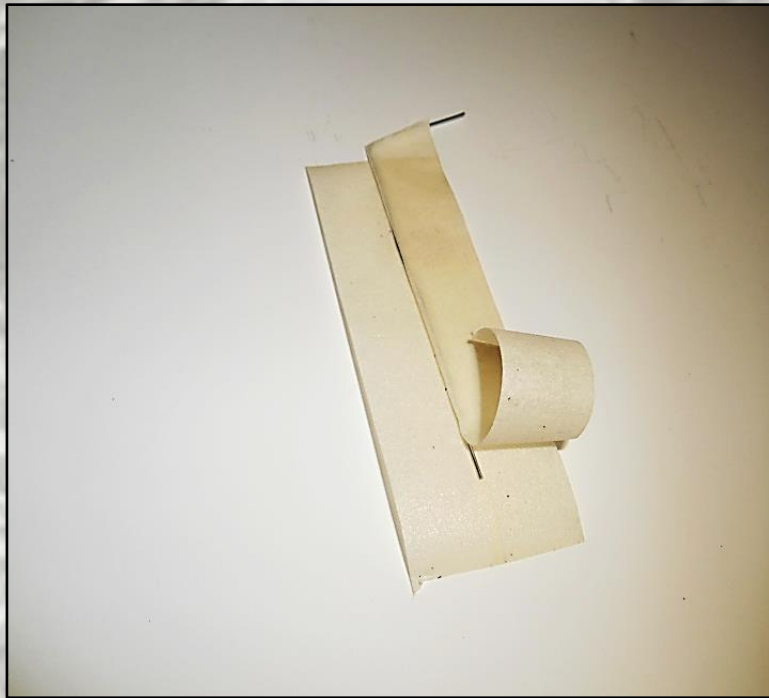
Making the Fronds



- Unbend a couple of large paperclips to make 'L's.
- Use the natural bends in the clips as a guide and do not unbend them all the same way.

- Cut a piece of tape the length of the long leg of the 'L', plus about an inch.
- Apply the edge of the tape along the long leg of the 'L'.
- Apply a second piece, overlapping about $\frac{1}{16}$ inch on the other side of the 'L'. Sticky sides should be facing the same direction.





Flip the clip over and place two more pieces over the ones you already fixed, sticky side to sticky side.



This part can SUCK but it is worth it.

Start at the tip of the frond. Cut individual leaf fronds, making sure to make slightly curved cuts on a diagonal so you get longer fronds than straight out from the paperclip. Always cut all the way to the paperclip or it looks weird. Occasionally, just cut scraps out of the way to create some separation between fronds. If you cut it right the seams between the pieces of tape will disappear.

I use small, sharp, kid-sized scissors to make these cuts. You may have to clean the tape adhesive off the blade every now and then with rubbing alcohol.



You can vary your cuts to make all kinds of different shaped leaves.



Painting & Assembling the Fronds

I hand painted my fronds with cheap craft acrylics. It took a couple coats but it worked well. I followed up with drybrushing with yellows and tans. The dead ones were actually colored with brown Crayola marker then wiped down with a wet paper towel to give them their final color.

To assemble the trees, you will need multiple fronds, a trunk, and some jute twine.

Unravel some twine about 1" long to be used in the top of the tree. Using CA, glue a little in, and start gluing the loose end of the fronds into the top of the tree, positioning them where you want them. You can add more jute as you go. Remember, fronds can be straight up, to straight down – and everything in-between

You can put as many fronds in as you want – but looking at references, more tends to be better.



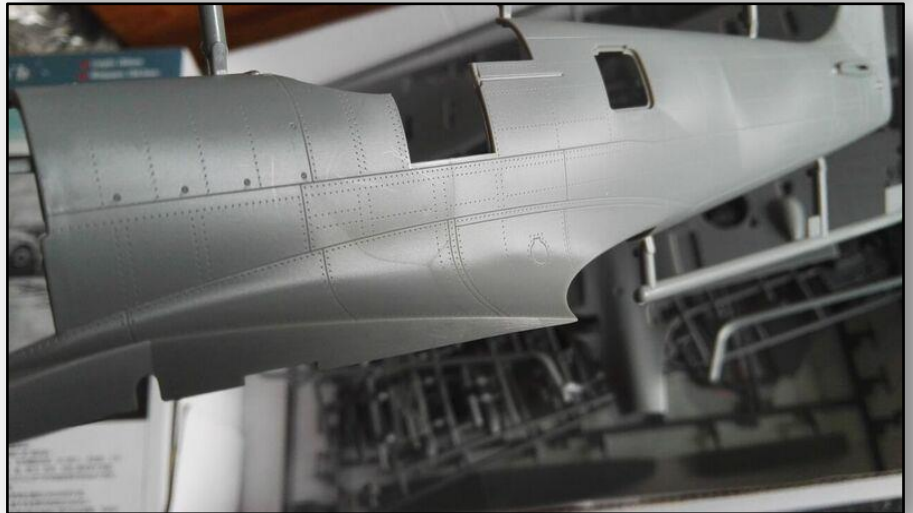
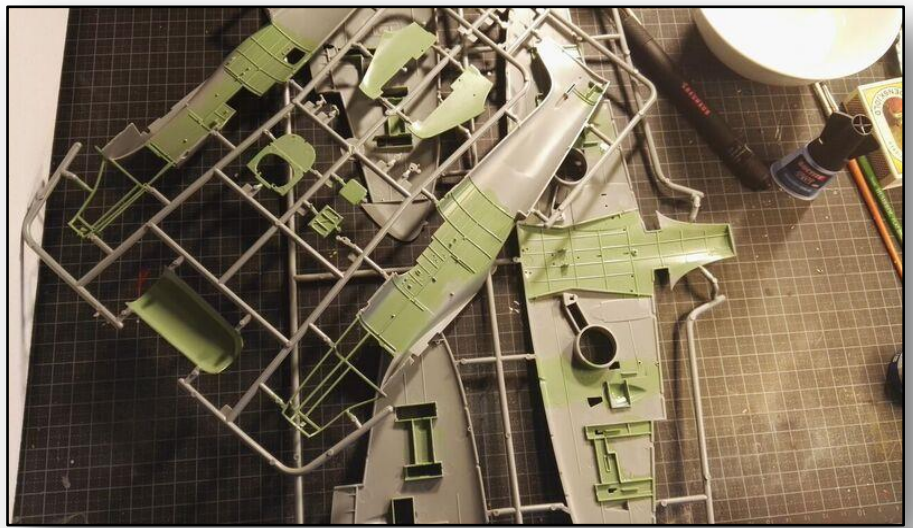
Spitfire 1/32 Spitfire Mk. Vb by John Lundgreen



The Hobby Boss 1/32 Spitfire Mk. Vb is a very nice kit! I have no doubt that the Tamiya kit is more accurate and better fitting ... but it also comes at a considerably higher price. An average builder as I am, I wanted to build a large scale Spitfire, read a number of reviews, and concluded that the Hobby Boss, with all its flaws, would suit me well.

Hobby Boss and Trumpeter are very closely related, and it clearly shows in this box. The level of detail is the same, they are packed in the same manner, and the kits come with a few photoetched parts, and rubber wheels. Everything is well protected. As mentioned, the kit has some built-in flaws. The most prominent being the stabilizers, which strangely enough are made as if the lower surface is metal, and the upper surface is fabric! It is pretty easy to sand down the incorrect fabric surface and re-scribe them, but I didn't even bother. In fact I think it's a funny conversation item.

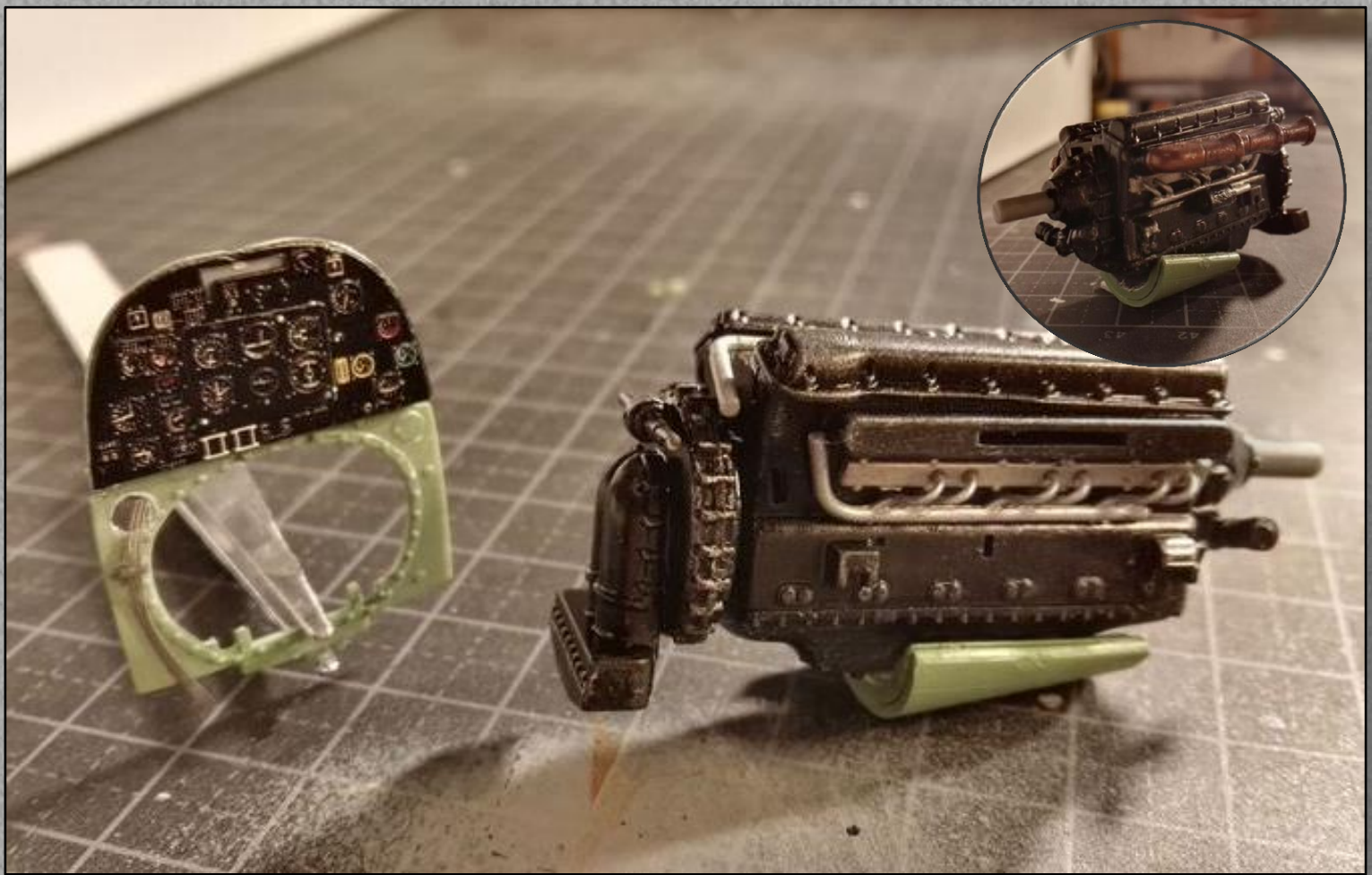
As far as I understand, there may also be issues with incorrect shape of wings, fuselage and canopy. But unless you're focused on details, the Hobby Boss will depict a Spitfire Mk Vb very nicely.



The kit comes with two decal options, and I chose to go with the well-known Spitfire of Jan Zumbach.

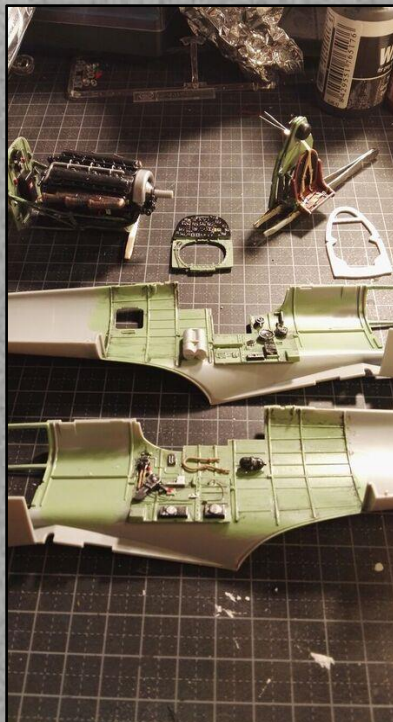
When building a kit like this, I make sure to buy an aftermarket instrument panel and seat belt harness. Even if the ones in the kit may be nice, aftermarket ones tend to be just a tad nicer.

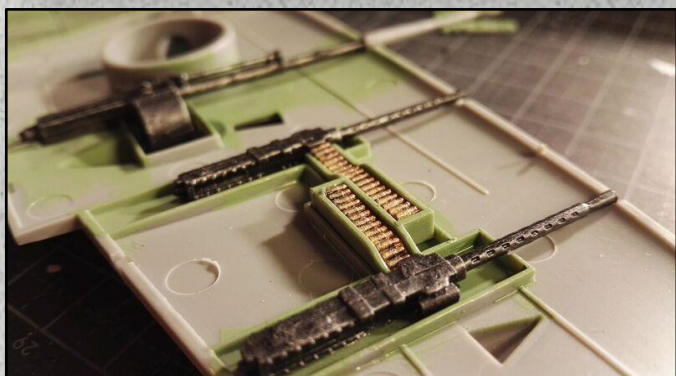
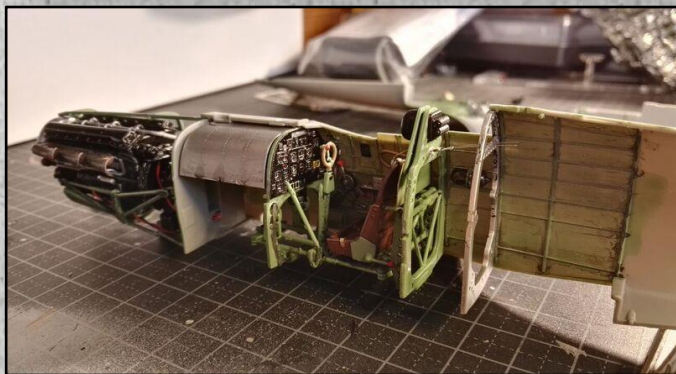
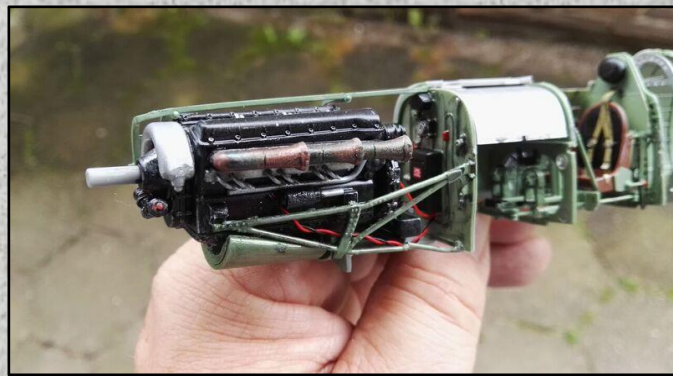




The kit comes with a pretty detailed Rolls Royce Merlin engine. It is detailed enough to let you display the kit with the engine covers off, even if you build it straight out of the box.

I chose to add a few generic decals, and a few thin wires. Other than that, it is built out of the box. I painted the engine flat black (Tamiya rattle can), and dry brushed some Humbrol silver over it. The exhausts were painted with Alclad2 copper, brushed on. I then decanted a bit of Tamiya clear blue spray paint, to add some burnt effect. Finally a Vallejo dark grey wash was added. The struts holding the engine were a bit brittle, and I ended up breaking one. I repaired it before the engine was mounted, but in the end, this part of the strut was not visible.



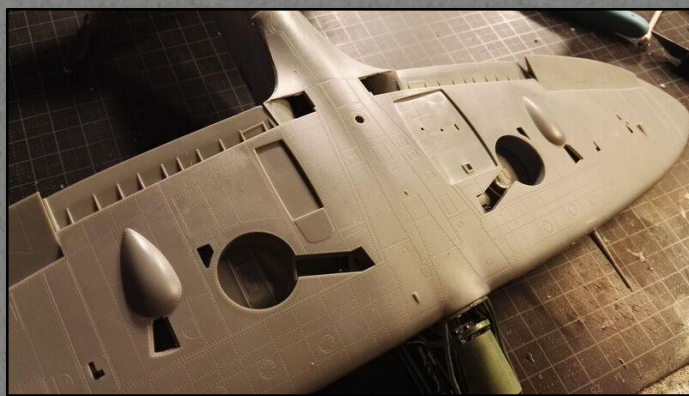


I think the side view of the unassembled fuselage, with engine and cockpit, says it all. This is a very nicely detailed kit!

The engine and cockpit are quite easily displayed, but even if the kit comes with a nice fuel tank, this will never show on the finished kit.

I added an Eduard instrument panel and seat belt harness, and these two items just lift the finished model! At my level of expertise as a builder, I simply cannot paint an instrument panel to match the look of aftermarket parts.

The only problem I encountered was that the firewall appears to be a millimeter too wide. When assembling the fuselage, I had to sand down the firewall. Had I spotted the problem, I would've sanded $\frac{1}{2}$ mm off each side. But as it was, the firewall was glued tight to one fuselage half, so I had to take a full mm from the remaining, unglued side.



As for the wings, here's another fun issue. The model may be built with flaps down, and the interior flap detail is present on the upper part of the wing. But on the flap itself, interior detail is completely absent. Aftermarket photoetch parts are available, and will set this issue straight.

The kit also comes with the option of showing the guns. It has some very nice ammo belts, but again Hobby Boss for some reason has chosen to hide these. With the panels from the kit, only the guns and a single ammo shell will show. Experienced builders may cut a panel over the ammo belts. They are certainly worth showing.

Overall fit is very good. I only had to use filler on the top fuselage, in front of the canopy (due to the firewall issue), and under the fuselage at the aft assembly of the wing section to the fuselage.

For the paint, I used Tamiya rattle cans, which worked very well along with the camouflage paint masks.

Even the radio compartment aft of the cockpit is included in this kit. After collecting info, I found that details on the hatch itself were missing, so I scratch built parts for the interior side of the hatch, a few wires, and a stretched sprue for the arm holding the hatch.



Hobby Boss has included rubber tyres in this kit. And either you love them, or you hate them. Resin aftermarket wheels are available, if you hate the rubber ones so much!

I, however, think that the rubber tyres work very well with a kit this size.

The undercarriage of a Spitfire is pretty simple, and the kit offers a fine reproduction. The undercarriage feels very steady, as soon as it's glued in place, and the model has a great stance.



I chose to go with Jan Zumbach's grey/green camouflage.

For the paintjob, I had paint masks, and used Tamiya rattle cans. Olive Green (AS-14) and Light Grey (AS-2) on top, and Light Grey IJA (AS-18) on lower surfaces.

I then dry brushed Humbrol Enamel Silver, for scratches and chipping, and finally gave the whole kit a very light wash, using Vallejo Dark Grey wash.

The interior green is from Humbrol Enamels, mixed to match a realistic shade.



Jan Zumbach's Spitfire is easily recognizable, and the decals with the prominent Donald Duck have been very well reproduced for this Hobby Boss kit. Even the airplane's waistband is a decal.

The decals are quite thin, and certainly the waistband needs attention. With the use of Micro Sol and Micro Set, these decals turn brittle quite fast, and you need to work quickly, in order to set the decals straight. But as a reward, you will see decals that settle very tightly to the surface. As the kit comes with several panels that may be displayed open, quite a few decals are set over loose panels. But if the panel is flush, there is absolutely no problem in laying down the decal, letting it dry, and then cutting along the panel with a sharp exacto knife. The Hobby Boss Spitfire comes with very nice templates showing the placing of every decal, be it roundels or stencils.



The final stage was a light wash, using Vallejo Dark Grey. I brushed it into the panel lines, let it dry a bit, and then wiped it off, using a moist cotton bud. When wiping in the direction of airflow, this will show not only panel lines discretely, but will also give a subtle overall weathering. A nice little touch is placing drops of dark wash around, for example the fuel/oil covers, and then giving them a light shot of air from the airbrush. This will create quite realistic streaks of spilled fuel/oil. For exhaust and gun smoke stains, I used black smoke weathering powder, rubbed in with a cotton bud. Even if Hobby Boss' Spitfire Mk Vb comes with some built in goofs, it still makes a great model of a Spitfire. It has the potential to be super detailed, and even built out of the box, it will impress anyone. With my kit, I did nothing to correct any faulty shapes or surfaces, and still it looks good on my shelf. As I said earlier, I am sure the Tamiya Spitfires are the pinnacle of Spitfires in this scale. But the Hobby Boss kit is certainly a contender, at a much lower price. I highly recommend it, as even an averagely skilled builder, such as myself, can make a great looking kit out of it.

Quick Guides

Distressing Plastic the chemical way by Glenn Cauley

Sometimes during the course of building a model it is necessary to ‘distress’ a normally smooth plastic surface. This can be done by abrasion (sandpaper, flapper wheels, etc.) but also by chemical means. In this example, I used both abrasion AND chemical methods to ‘distress’ the outer hull of my scale model U-boat.

The trick is to use thick liquid model cement rather than the super-thin variety.

- **THICK LIQUID CEMENT** (for example, Tamiya Cement, white label) works well for this technique since it does not evaporate too quickly, it stays on the plastic longer, and thus it attacks the plastic longer and softens it better.
- **THIN LIQUID CEMENT** typically does not work with this technique, since it evaporates much too quickly.
- **TUBE CEMENT** should not be used for this, as it is much too caustic, and the resulting ‘stringing’ will ruin the plastic.



Materials & Tools:

- Thick liquid cement (for example, Tamiya Cement white label)
- Stiff-bristled paint brush – an old brush you do not plan to use again
- Paper towels
- [Optional] Abrasive disks, sandpaper, etc.

Safety:

- Make sure you have good ventilation
- Use proper protective eyewear

1. [Optional] Mask off the area you want to distress using **masking tape**.

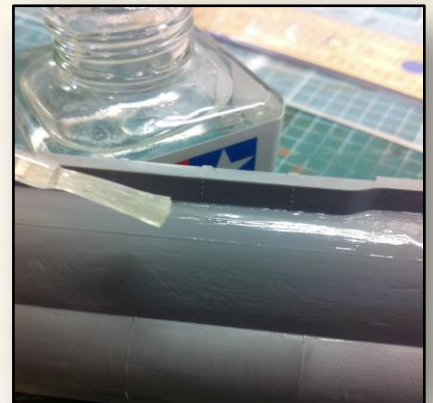
Do not use cellophane tape, since the chemicals will attack it.

- 2 [Optional] Prepare the surface for chemical distressing by abrasion (sanding). The more you roughen the plastic, the more pronounced the chemical distressing will be; the more scratches/grooves in the plastic, the more places the chemicals will pool when applied.

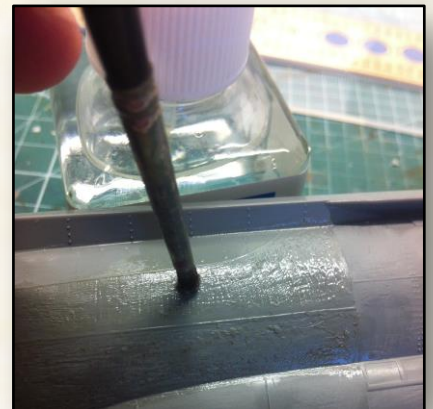
Be careful when sanding the plastic; you do not want to burn through or gouge it (if using power tools).



- 3 Use a brush to apply the **thick liquid cement** to the plastic. Wait for a few minutes to allow the plastic to soften, and then apply more cement with the same brush. The plastic should be soft enough now that brushing on more cement will impart relief into the plastic. The **longer** you allow the cement to sit, the **softer** the plastic will become. Repeat as necessary to achieve the desired effect.



- 4 [Optional] Use a stiff-bristled brush to stipple the softened plastic to achieve the desired effect. **Stop stippling** when the softened plastic starts to stick to the brush and causes 'stringing'.



- 5 Allow the glue to dry, then repeat to other areas as required. The dried cement will impart a glossy finish to the plastic. This is normal, and will be resolved when you paint the model.





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Painting Marble by Alex Landing



The first step is to find a marble pattern that you like. Try to find some colours that go well with your sample; if you just like the veining pattern you can use any colour combination you like. There are various different ways that the veining runs, from huge sections to tiny thin wisp patterns. Keep in mind that if you plan on doing any broken sections the contrast between polished and broken marble is significant. For example, a white tone works best for polished marble while a grey tone is best used for broken marble.



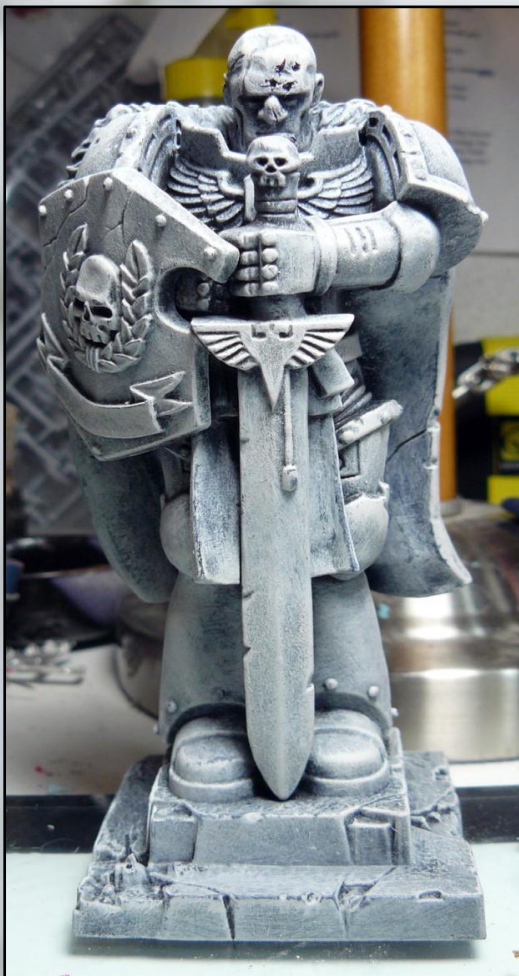
I used cheap craft paint for this project: (from left to right) Porcelain Blue, Dapple grey, Light grey, and White. Citadel Wash Black was used for the smaller veining and Liquitex Matte Medium was used to make areas more translucent during the layering. The sponge and a feather (not pictured) were used to randomize patterns with the wash and larger veins.



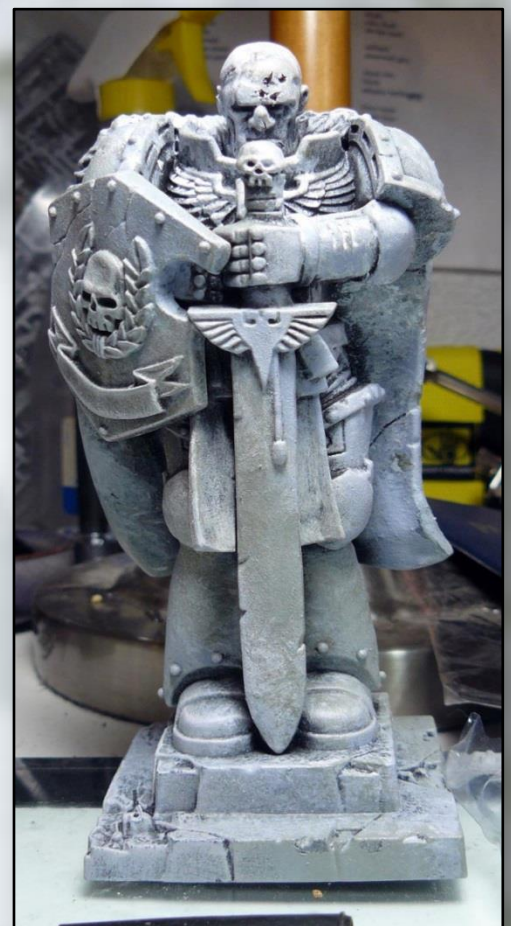
Start by spraying the figure with a Matte Black Primer.



Apply a heavy over brush of the Light grey. Try to avoid any excessively large brush strokes; dab the brush instead of dragging it, as building up texture is good at this point.



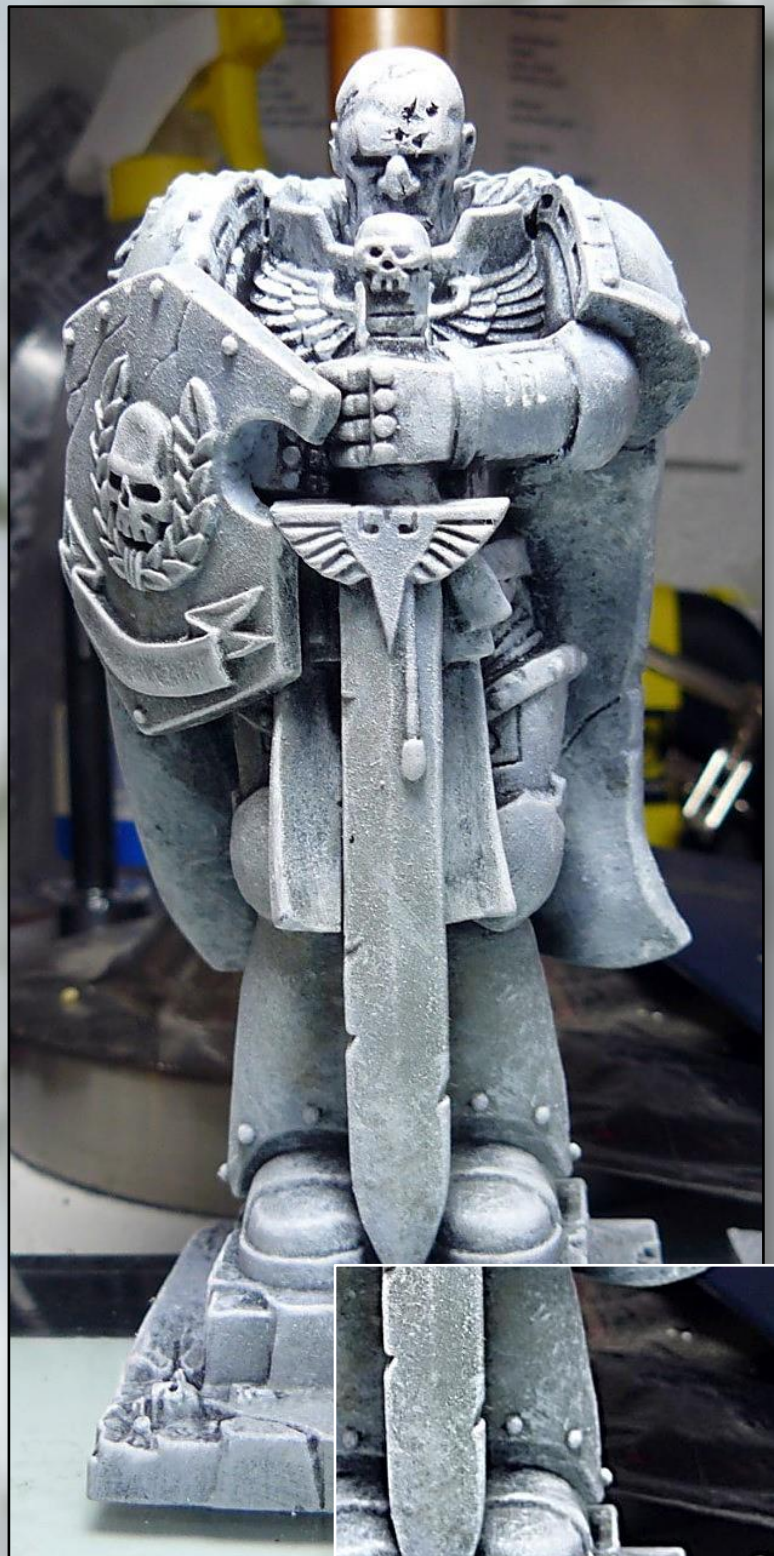
Start to lay out big veins now with a 1:1 blend White/Light grey and Matte Medium blend ("MM" will be used to indicate a 1:1 blend of Matte Medium and paint for the remainder of this guide). This begins to create depth in the marble's colours by allowing the paint to remain semi-translucent.



Sponge on a big vein of Dapple grey/MM. Do the same with Porcelain Blue/MM.



Use the sponge to go back over the previous step with Light Grey/MM to break it up a bit.



Next, sponge the edges and a few smaller veins with White/MM.



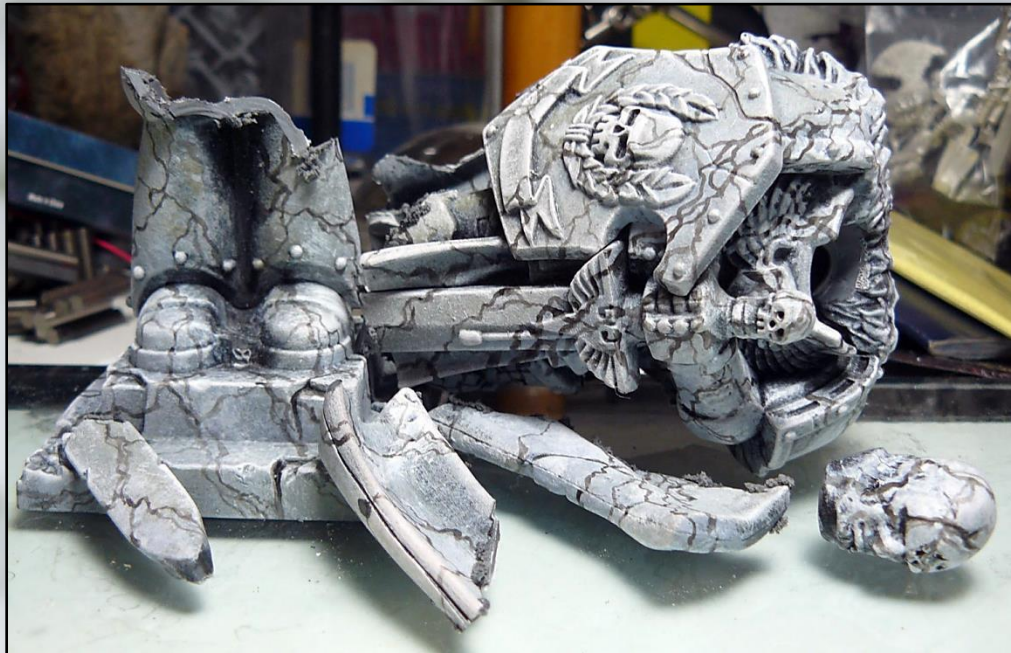
Although the figure looks a little rough, it's time to start painting the smaller veins. I like to use a very contrasting colour. If you plan on breaking up your subject, apply this veining first as it will look better and more consistent. Varying the amount of water used with the wash will change its opacity. Using a ripped up feather will help to randomize the pattern. Alternately, you can use a fine brush with a large reservoir. I've started painting the veins at the bottom here.



Once finished with painting the front, go back to add smaller detail veins. This will help add more realism to your marbling.



Repeat the same process on the back of your subject.
Here you can see the different levels of opacity in wash applications. If you don't want to water the wash down, go back over random sections to create a nice effect.



If you're going to leave your subject intact, apply as many layers of a Gloss Coat as you can stand (try to apply at least five or six layers). By doing so, you will flatten all the textures and create a polished stone effect. If you are going to break up your subject, patch up any holes or gaps and paint broken sections before applying your Gloss Coats. Here you can see the areas I need to fill and paint before applying my Gloss Coats. They'll get patched with sculpting clay, which will then be textured and dry brushed.

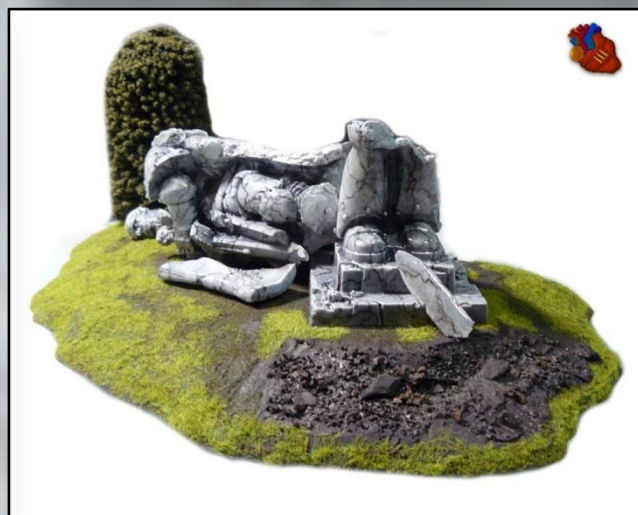
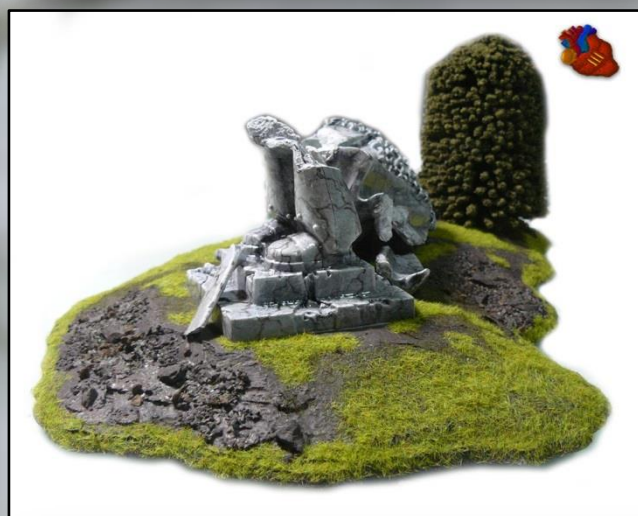


As this was part of a commissioned piece for a store's full time table I made sure to check the layout and placement of my pieces before moving on.



Leave the gritty dry brushed texture on the broken areas as it enhances the contrast between broken and polished marble. Here you can see the placement of all of the marble pieces in addition to the different textures.

As this was a commission, I did not have the budget or time to super-detail this piece as I would have liked. Vines, tall, grass, leaves, flowers, and rain streaks could all be added to enhance the piece.



Here's another terrain piece using the same methods. If done in several different layers, marbling can look very realistic.



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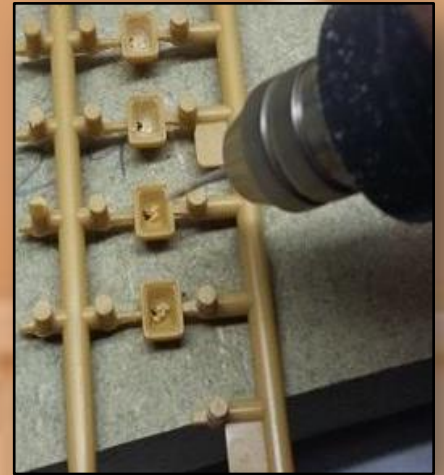


How to build working spotlights for any diorama by

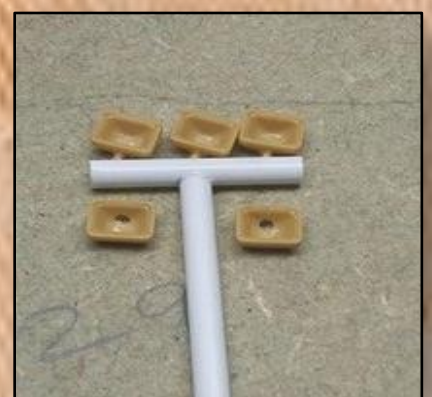
Stephen Jones



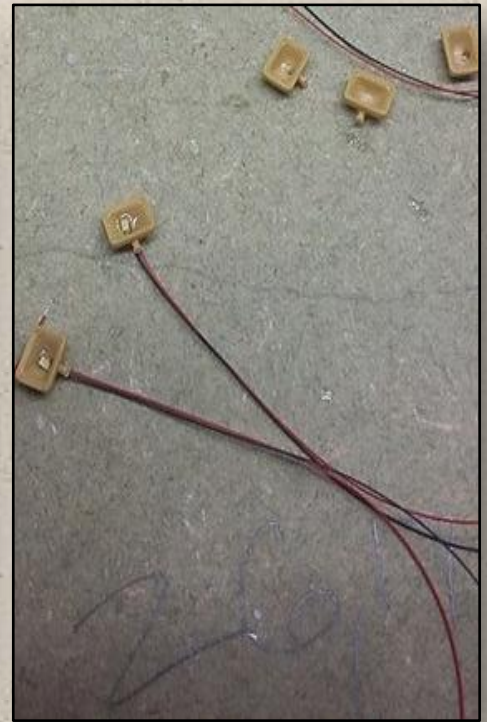
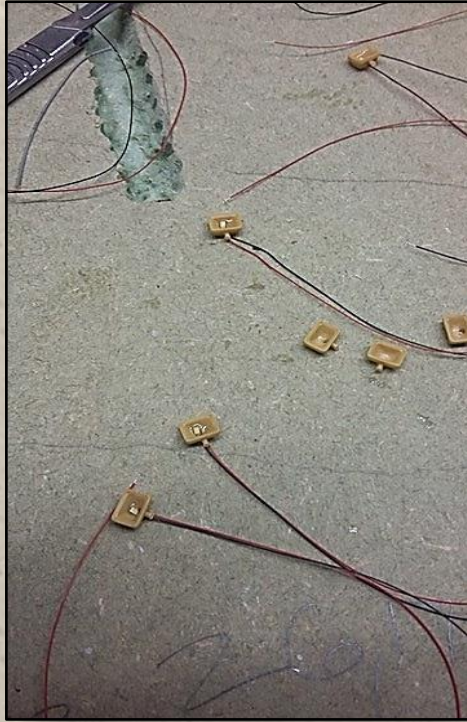
These were brought at around £8 and are from Bronco Models, and I believe there are three different types. Simply drill a 1mm hole for your wire, clean out the interior as there is a lump to represent a bulb – clean that out.



Arrange your lights however you like. The wires are so fine on these bulbs you can do spotlights or light rails on cars etc. and have no problems concealing the wires.

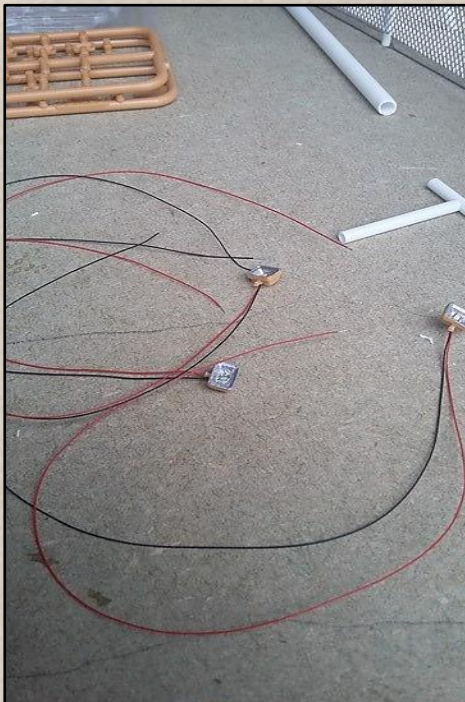


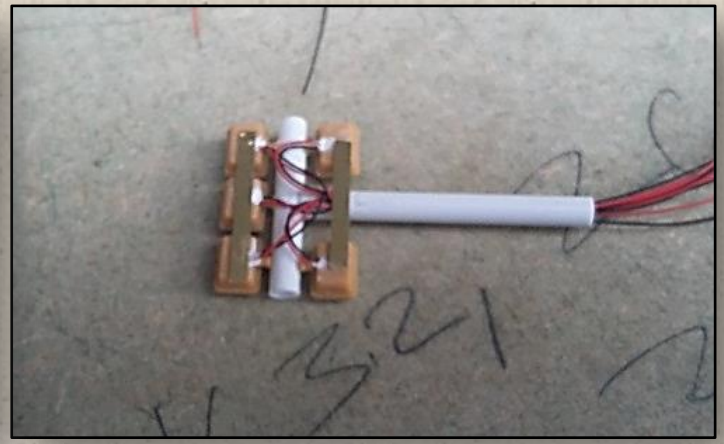
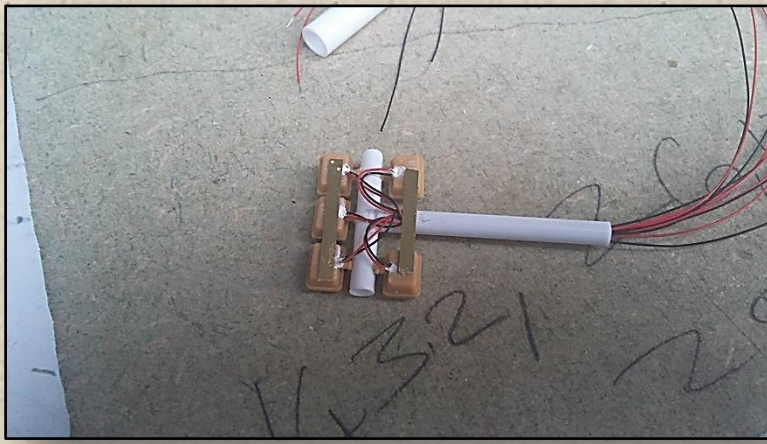
Next I'm fitting Litz 603 bulbs, but there are lots of variations, sizes and colours to choose from. Simply pass through the drilled hole and glue in place. This is the fiddliest part – getting the bulbs to stay where you want them while you glue. I dabbed thick super glue in using a tooth pick.



At this point all you have done is put a plastic box over the bulb. Once properly dry, paint around the Litz with some chrome paint and fix on the lens using Krystal Clear.

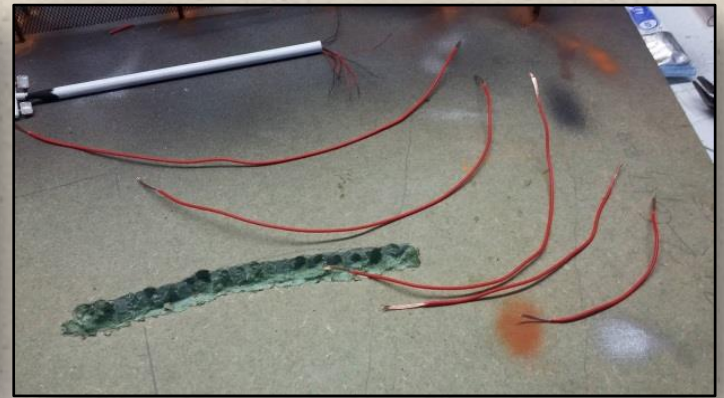
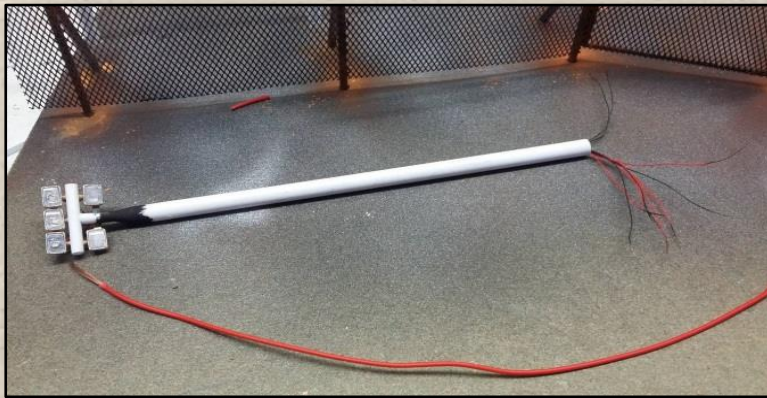
Then it's simply a case of hiding your wires! In this case it's through the centre of some 4mm hollow tubing. Also, so you don't get light leakage you must fill the wire hole. Here I used Vallejo filler as I like the accurate, long thin application nozzle





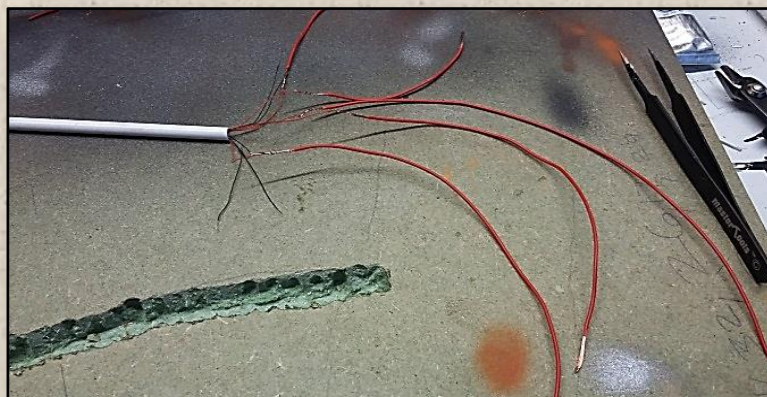
This may look complicated, but it's not. Simply glue your lights in your desired positions one at a time. It doesn't matter about the wires getting mixed up with each other.

The photo etch is simply to make it a bit easier to handle as it's very fragile.



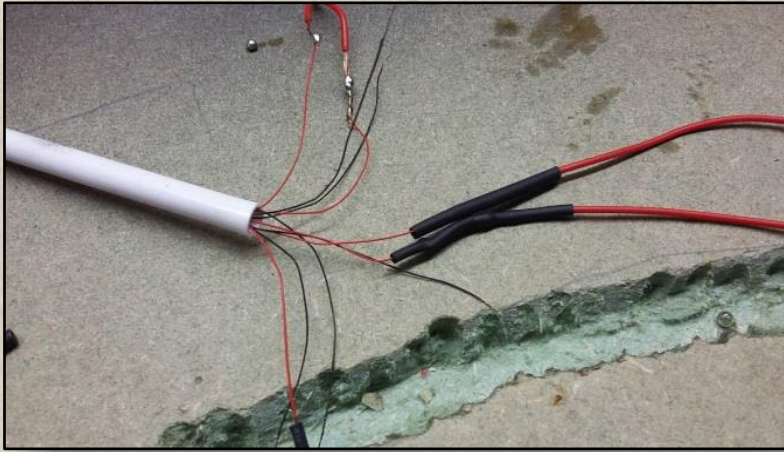
I then added a thicker hollow to be to the desired length, making sure the wires were long enough to work with at the business end.

And now it's time to extend the positive wires. I cut 5 different lengths so that any bulky bits were still able to pass through the small hole in the base.



Simply twist one on to each red wire then solder and cover with heat shrink tubing for protection.

As you can see I'm no expert at soldering but it will suffice and I feel sure they will hold together.



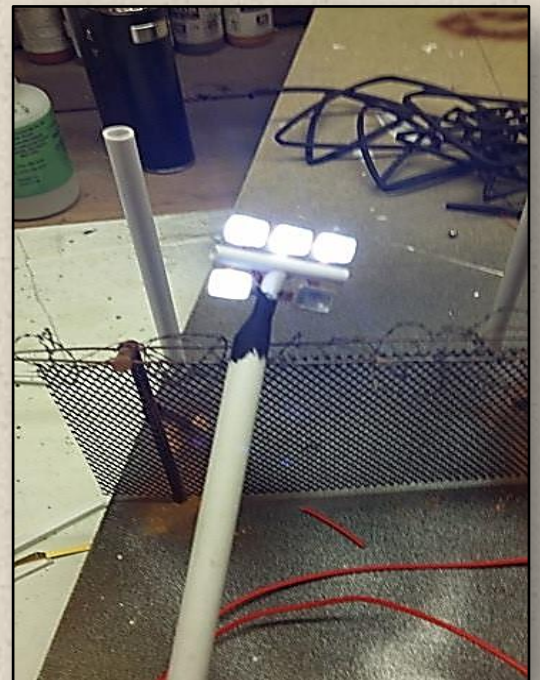
Shrink tube to keep it all neat and tidy, as well as offer protection to the soldered joints.

On the end of each red wire a resistor is required. This is the bulky bit I mentioned earlier. If all the wires were the same length you would not fit all 5 through the hole in the base. Simply solder these on (non-directional).

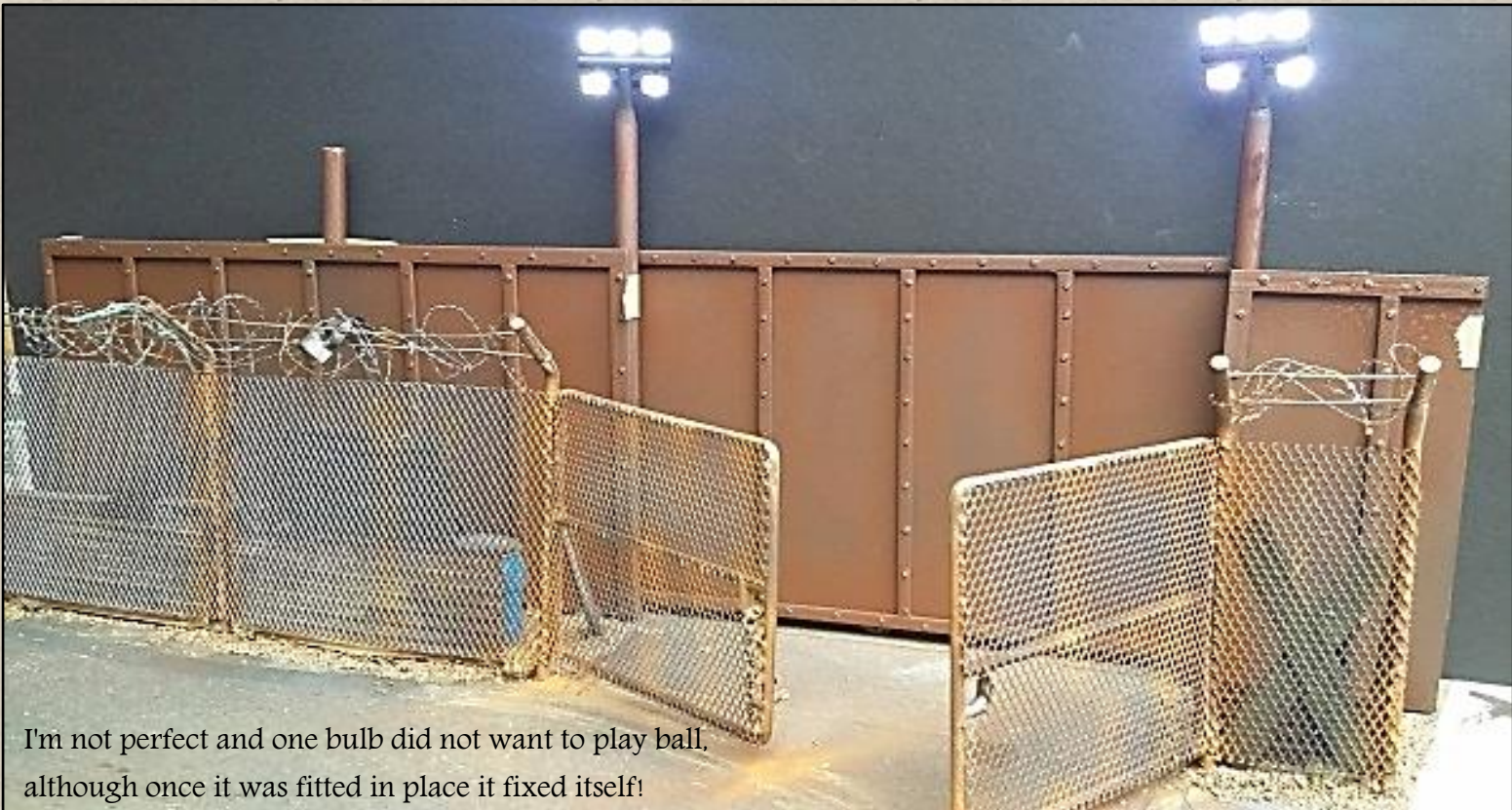


...and you end up with this.

Now you need to add some more wire on the other end of the resistor to make all 5 lengths the same, and then cover the resistor and bare wires with heat shrink tubing. On this occasion I joined all negative (black) wires together and used just one wire for them all. I'm as yet unsure if I could join all the red and use just one resistor for all?



Simply add a 9v battery, *et voila!*

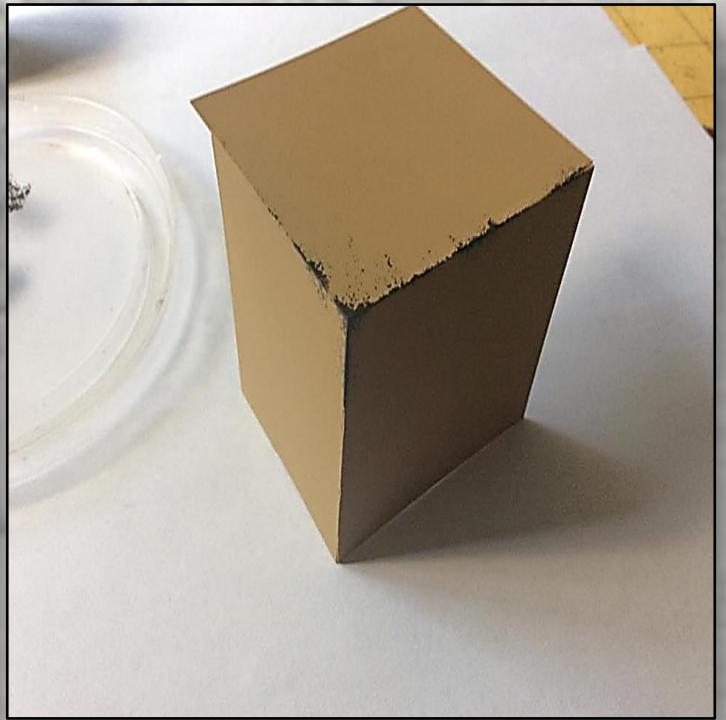
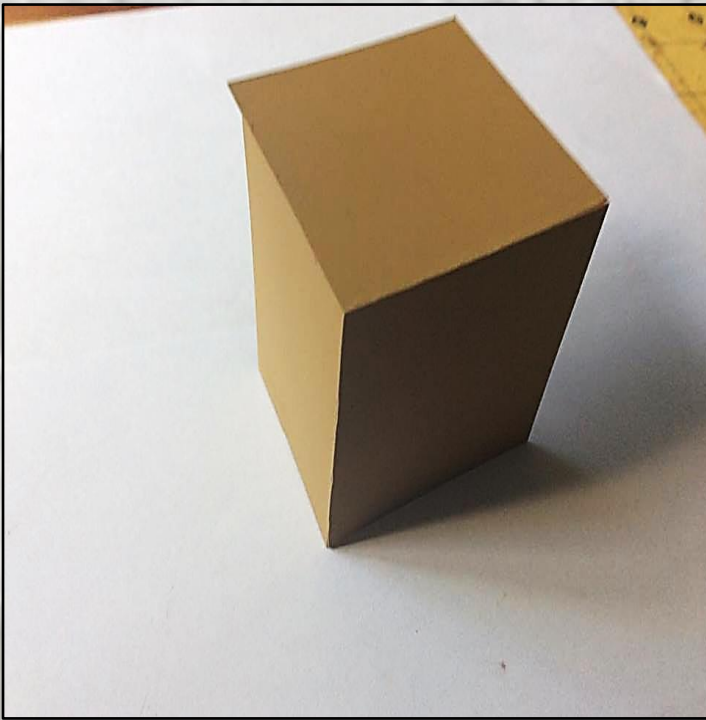


I'm not perfect and one bulb did not want to play ball, although once it was fitted in place it fixed itself!



Chip Of The Old Block...Chipping Guide by **Ash Guest**

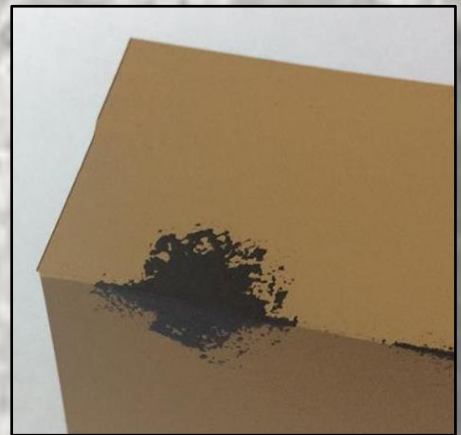
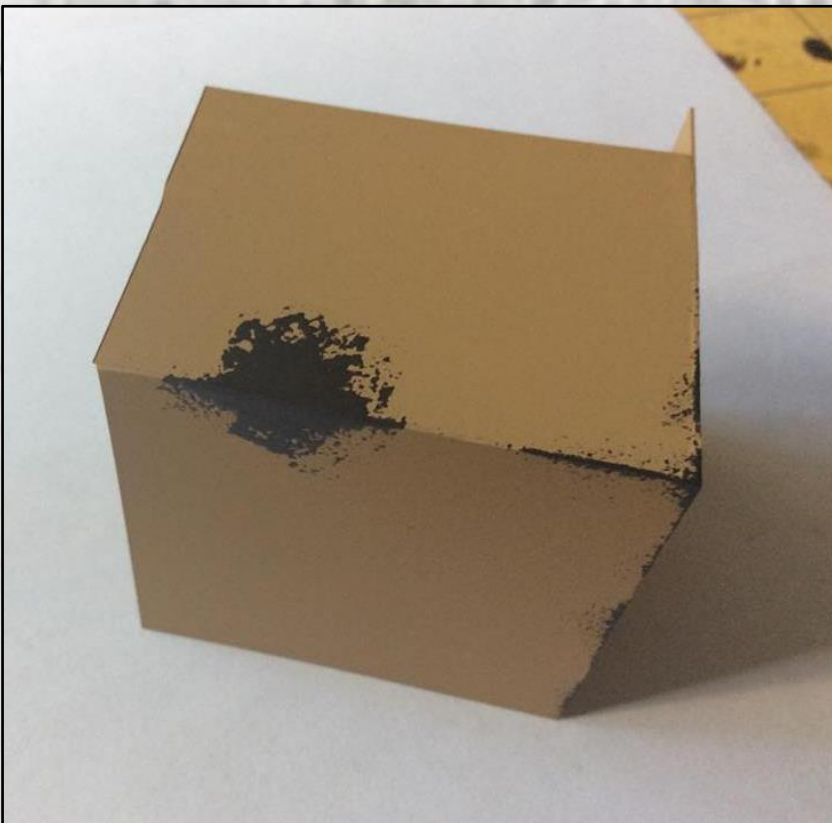
Here's a very quick, and I think effective way to create a chipped effect. I use Tamiya Dark Iron XF-84. A piece of sponge, cheap bath sponge will do. And an old lid to dab the sponge on



I shake the paint and when I remove the lid, there is paint collected there. So I use the paint pot lid to dip the sponge in. Dab some paint on the sponge and then dab the sponge on the old lid to get rid of excess paint. It's a bit like dry brushing – the less paint the better!



Try to work out where the paint will get chipped. Corners, hatches, anywhere that damage and wear can naturally happen.



The picture above shows what happens if you dab too much paint on. You get a big splodge!



To add a bit of new damage I use Tamiya Flat Aluminium XF-16.



And Tamiya Red Brown XF-64 for a little bit of weathered old rust look.

The Artistry Of Modelling

With Phil Hought



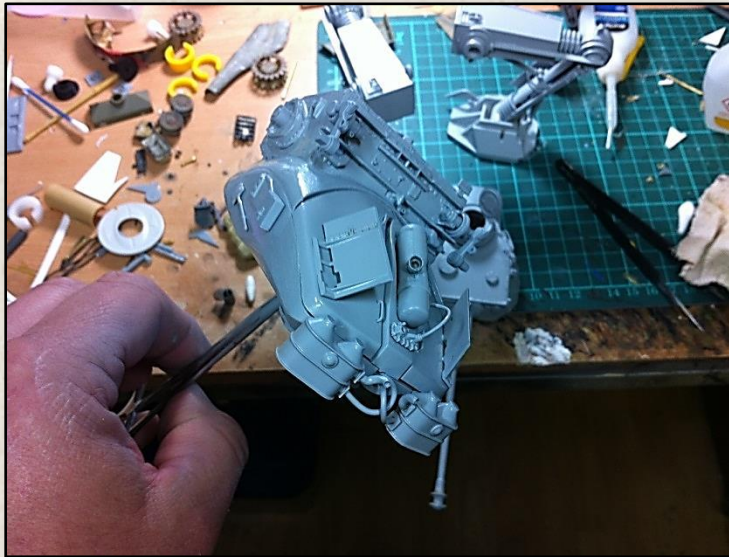
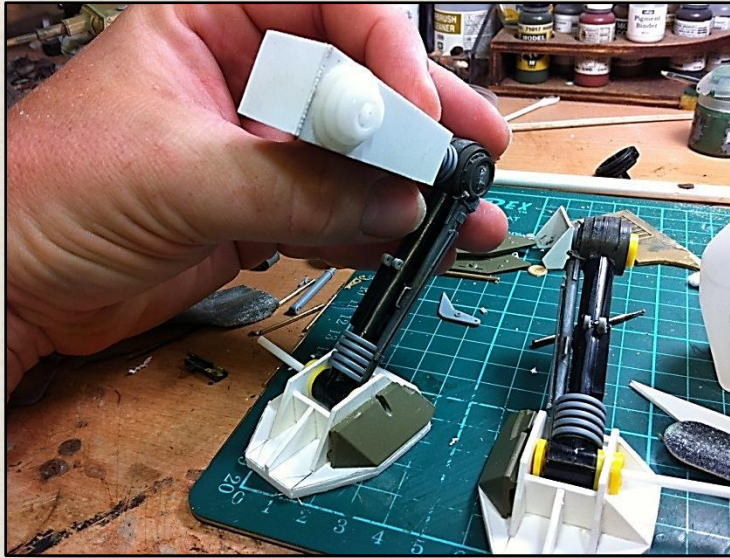
Now then readers, here is the third and final instalment of my figure and 'What If'/fantasy/1946 type build. I've always loved the idea of making a walking tank and over the years have been looking at the kits and figures that are on offer from various manufacturers. One thing that always stuck in my throat a little about these kits was the price, so I thought why not have a go and build one from scratch? Minimum cost – job's a good 'un!

So here follows the guide to my build.



First up, I had a look in my spares box, and box of previous builds from my youth that every modeller seems to have. I unearthed an old Tamiya Panzer IV, various r/c car suspension parts, an old computer mouse and a few bits of plasticard, and off I went.

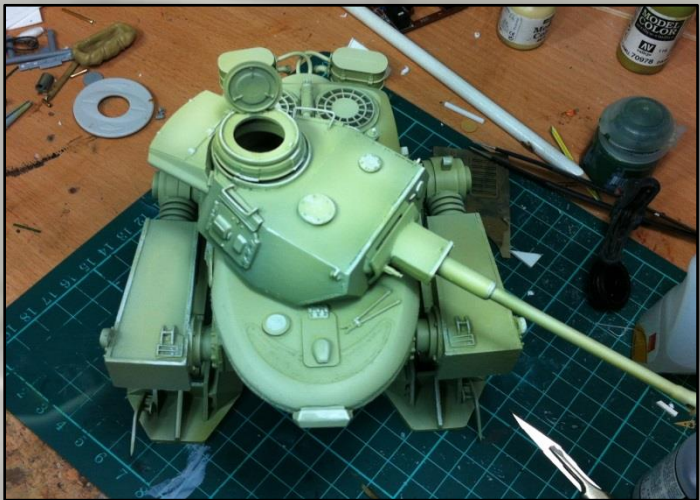
After much trial and error, chopping and changing, a bit of filler here, some epoxy glue there, and the basics were built.



All primed with Vallejo grey primer.

A little pre-shading with matt black.

First full sprayed cover coat of German dark yellow, then this base colour was lightened with buff and Iraqi sand and sprayed from above to create some highlight/paint fading, a small brush was also used to pick out some of the very high points in buff. Camo added with German dark brown and German camo green in a random pattern.



I sprayed the points where the decals would go with Future floor polish/varnish and, using a stencil, put on the German balken cruise, balkencruz, balken....nope, German crosses, on the legs using a sponge and ivory paint. Once the Future was dry, the decals were then added with Humbrol Decalfix. Once dry, the whole model was covered with a coat of Future to seal the decals, and prepare for the weathering stage.



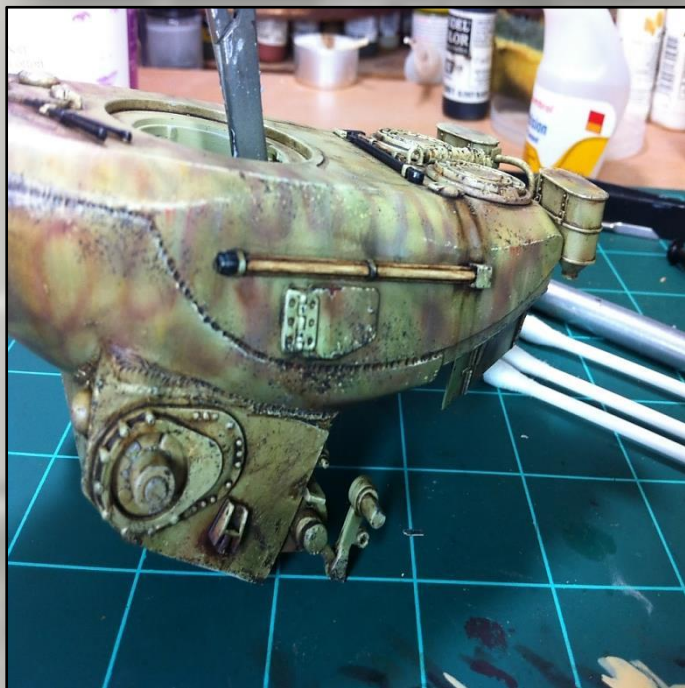
Weathering. I do with oil paint, no expensive pre-prepared washes and filters for me. The palette I used should be in one of the previous instalments.

Right - first wash of Raw Umber and Vandyke Brown oil paint thinned to the consistency of milk with white spirit thinner. This is then left to dry for an hour or so and then any excess or wash in places I don't want is removed using cotton buds.





Next up is the chipping. This is mainly done with a piece of 'scotchbrite', (the green side of a pan scrub), pulled off into a ball the size of a large pea and dabbed in German camo black Vallejo acrylic paint, and dabbed on either using tweezers or my fingers. I also went over some areas using the same method with Vallejo buff. Some chips by the end of the build were added using a fine brush using the same two colours.



Tools were painted acrylic metallic grey to represent the metal bits, and the wooden shafts were painted in acrylic Iraqi Sand. When dry, the metal bits painted with black oil and the wood with Vandyke brown, left to dry for a bit then rubbed over with a cotton bud to create shiny high spots on the metal and wood grain on the wood.

Pin washes were done next with black/Vandyke Brown oil paint, again heavily thinned to near water consistency.



Dot filters came next, with various oil colours, spread and blended with a flat brush, dipped in thinner, dried off on a piece of old cloth used specifically for this purpose.

Once the whole build was dry the model was given a coat of Vallejo matt varnish.

The exhaust was then painted using acrylic Camo Black then various Mig pigments (I've used pastels in the past but I must say these products work for me) three rust colours and soot black.

On most of my builds, I finish by giving them a spray coat of Mig dry mud pigment. This time however, I've left the build kind of *clean* as I liked the way it looked. The figure I painted in the previous instalments was added to the turret, a few bits of stowage added using the same techniques as in the figure painting guide, and a cupola machine gun was added with a photo etch ammo belt finally topping it off.



And there you go – one walking Panzer IV at a mere fraction of the cost of a resin kit! Scratch building should not be daunting, or put you off – especially when you don't have to be historically accurate!





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‘Ganesha’, from Start to Finish – By Mark Dewhurst

The figure was sourced from

https://www.amazon.co.uk/gp/product/B00B4XQTIY/ref=oh_aui_detailpage_o06_s00?ie=UTF8&psc=1 but if you look around it can be found cheaper.

Dimensions: Height 15.5cm Width 7.5cm Depth 4.5cm.

Material: Cast in resin.



The sculpting was quite clean, requiring minimal clean up with regards to flash.

The whole figure was then washed with soap and water to remove the mould release agent.

Painting stages – Paints used were from the Vallejo (paint numbers in brackets), Citadel and P3 ranges.



1. First step was to paint the skin, which was blocked in undercoat paint black [70.950] and the trousers in using a medium flesh skin tone from Vallejo [70.860]). The eyes were also painted in fully with a charred brown [72.045]

2. Gold ornamentation (bracelets and necklace) were also undercoated with charred brown [72.045]

3. The deep cut markings on the trunk were then painted in using carmine red [70.908] and the white of the eyes was added

4. From here I then moved on to the coverage of the skin with increasingly lighter greys being added to the initial black until I was happy with the skin tone

5. The top of the crown was undercoated with dark blue [70.090]

6. Citadel 'Hashut Copper' was applied to the necklace, bracelets and the clasps in the longer necklace

7. Charred brown [72.045] was applied to the rest of the crown and the waist band

8. Black Green [70.980] was applied to the scarf as an undercoat

9. Starting to pick out the pearls using flat green [70.968] mixed with white.

10. The tusks and toe nails were picked out using Ochre Brown [70.856]





11: I then started to work on the gold, gems and flowers in the waistband and crown

For gold I use Old Gold [70.878] followed by highlights in Pure Gold [70.996] and a wash of red/brown [P3 Brown Ink]

The flower petals are worked over with grey and the grey/white mix to give definition

Pearls in the blue part of the crown were picked out using the same method as before

12: The garland was blocked in using Salmon Rose [70.835] and then highlighted using the same base colour and increased amounts of white

You will notice the waistband is not completed at this stage, but will follow the same steps already described.

13: The scarf is highlighted using the same base colour [70.980] mixed with varying quantities of Flat Green [70.968]





14: Next stage is to finish off the two uppermost hand held objects in gold using the gold method previously described, while the sphere was painted to resemble a planet of sorts.

15: Parts of the scarf have patterned engravings which are picked out in purple [70.959], as was the banding at the trouser bottoms

16: The trousers then received a wash of Citadel 'Seraphin Sepia' to gain some definition

17: The pearls then received their final highlights

18: The base gets a good undercoat of black

19: The flowers on the base were done the same way as described before

20: The base was finished off using a variety of browns, reds and pinks

21: The tusks were finished off using Ivory [70.918] and white

22: The blue headdress had the final clean up using the base colour, and highlights were added using the base colour plus lighter blue tones

23: The hair was painted black and highlighted with lighter greys before a final black wash





FIGHTING TALK

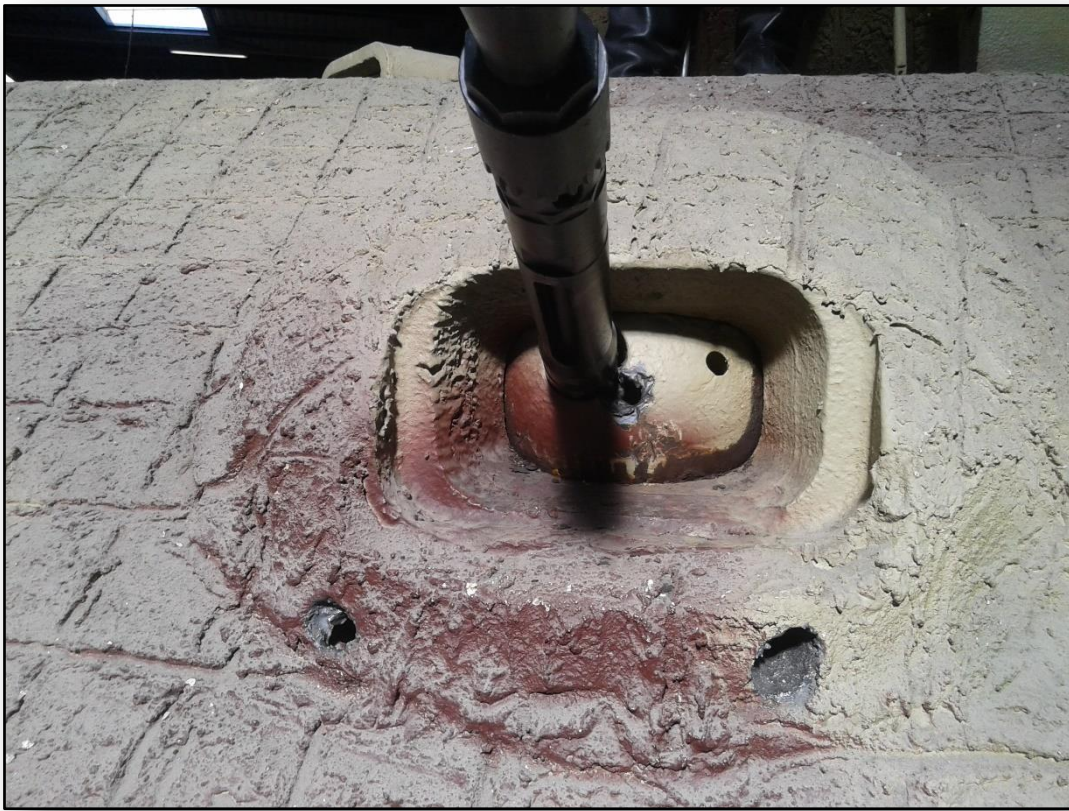
STU BRADLEY



What's The Damage?

It's all very well arming ourselves as modellers with the latest 'must-have' kits, and bottle upon bottle of weathering fluids, and jars of pigments with which to shower over our builds. But what about the damage? How can we re-create the battle-weary, shot-to-hell look of the AFV's and aeroplanes we mimic in scale? What's realistic, and what's not?

In this issue of *Fighting Talk*, we'll have a look at a few real-life instances of battle damage, on real AFV's – some of which may well surprise you, but which are easy to create on our own benches, at home, in miniature!



When looking at some of the museum displays of actual vehicles that took part in battles – it becomes blindingly obvious where the 'enemy' forces concentrated their fire.... anywhere that shoots back! Also the engine/gearbox (to disable the vehicle) and/or the tracks/wheels/tyres, again to disable the vehicle. As we can see from the image of the Panther, above – the opposite side have made a pretty good show of taking out the machine gunner. So, it's pretty safe to assume that there was some seriously close-combat taking place here. The ball of the machine gun took a pretty direct hit, as did the protective casing all around the MG. It's interesting to note that the zimmerit coating isn't as badly damaged as we'd possibly expect.





The mantlet has also attracted some attention in an attempt to take out the powerful '75mm cannon! That's a serious deflection 'wound' at the top there, and you can see another at the bottom left hand side too. Possibly made by 'bazooka' rounds, or a smaller tank cannon. Again, notice how little damage has been done to the surrounding zimmerit. Testament to the adhesive properties of the zimmerit, as well as its thickness, helping to protect the steel below by absorbing much of the initial impact from the shells?

For a rounded impact such as these, we can use a rounded, slightly conical burr in a Dremel. Be careful not to be too heavy handed that you pierce the plastic entirely – unless, of course, that's the exact effect you'd like!



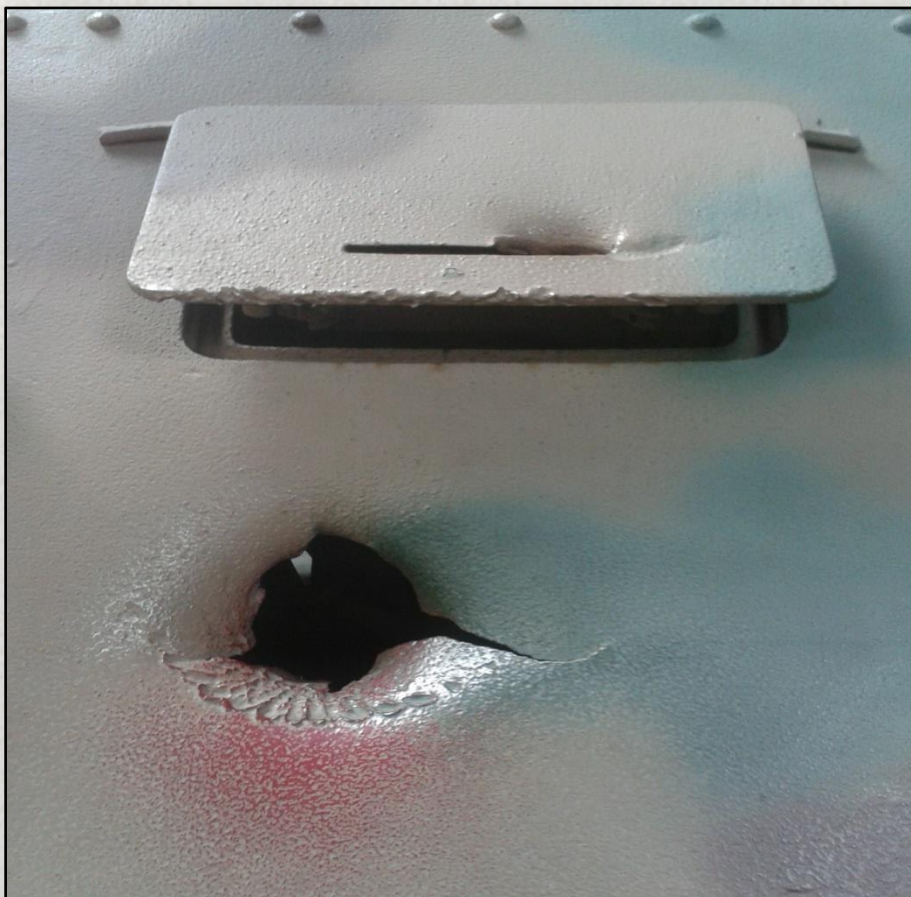


Here's the same Panther, showing the damage to the underside of the 75mm cannon. Multiple shots have been deflected, leaving deep gouges in the steel. This is a museum example, so the areas surrounding the damage have been over painted in time. I feel sure that there would be evidence of charring from explosive hits, and paint would almost certainly have been peeled away in the resulting heat.

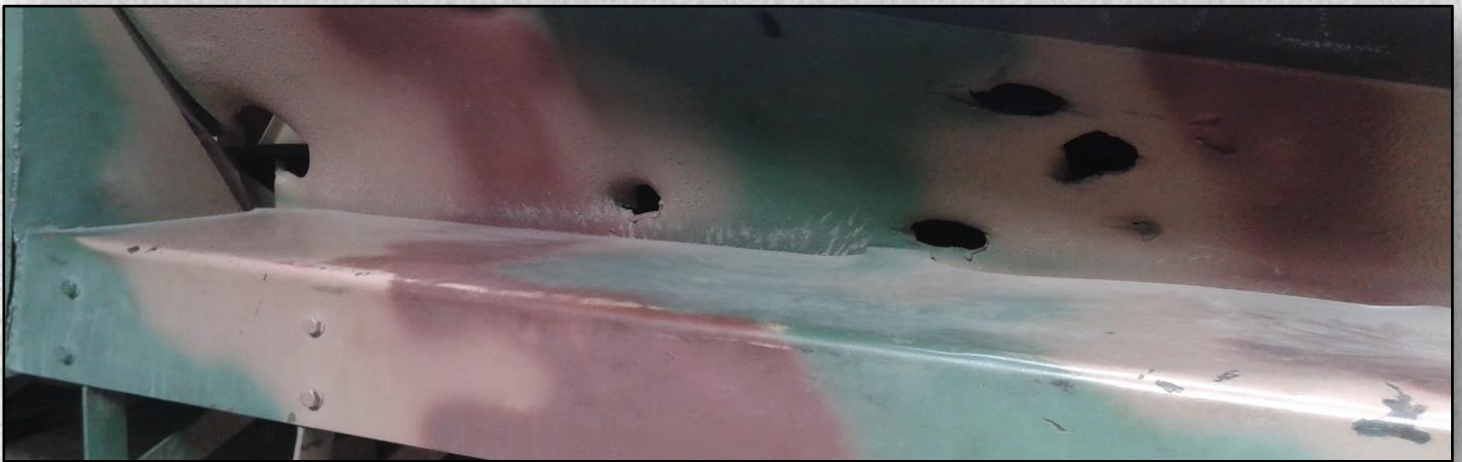
These kinds of hits are easy to replicate using a heated needle for small arms fire on thinner steel plating, or on thicker armour such as the glacis of a Panther, perhaps with a Dremel and a suitably sized burr?

So, it's easy to see here that small arms fire and even anti-tank weaponry didn't have a stopping effect on the heavily armoured Panther. But what about damage to softer skins, such as half-tracks?

Let's take a look at the damage inflicted on a Maultier half-tracked vehicle. This particular example was used in an anti-aircraft role.



Bang! Right on the button. Imagine the mess inside from this apparent direct hit on the driver's position? Even though the camouflage has been repainted by museum staff, it's easy to see the stresses on the metal caused by the shell impact. It's completely torn the thin metal plating, at the same time creating those curious indentations. Look at how the stressed metal has split, too? We can only imagine the carnage caused to the crew.



The fighting compartment's taken quite a battering too. With shell holes raking the underside, just to the top of the wheels & tracks. Some causing more damage than others. There are what appears to be hits from pretty much 90° to the vehicle as well as those from more oblique angles, as seen in the more elongated holes. This vehicle would appear to have been caught in a vicious fight from all sides.

Now we've seen that hits can come from all over the place, we can gear up to re-create the same effect with our Dremel and burr, simply by turning the burr to the side, or by using a more elongated burr. Here too, we don't mind too much if the burring action actually pierces the plastic – to the contrary, that's exactly what we're looking for! Remember also, that the pierced armour leaves shards that can bend whichever way you decide. Here are a few more images...



Here we can see the stress of the various impacts upon the weld seam. These don't look to be heavy calibre impacts, the average hole-size being around 50-60 mm in diameter. Powerful enough to de-weld the seam though.



And here we see that yet another strike has hit the Maultier from the rear right quarter, causing an elongated hole in the steel plating. Notice also, how smooth the bottom half of the impact hole is, and compare it with the top half, which is far more jagged. It also looks like a smaller calibre projectile just scraped the side of the fighting compartment, leaving an 18" long burr in the metalwork.



So now we've seen the damage caused to both softskins and heavily armoured AFV's. But what about catastrophic hits on a something like a very well armoured Jagdpanzer IV/70 (A)?



This particular Jagdpanzer is a late variant. It's taller than normal as it's been fitted with a larger cannon than usual. This one sports the same canon as many Panther variants – the 75mm Pak 42 L/70, and it saw action in France in 1944/45. It suffered several direct hits from an armour piercing shells as a result of which, the 60mm thick armour was catastrophically compromised, the welds were forced apart, probably by the pressure inside the cramped compartment caused by the explosion. Amazingly, the tank was cleaned up, and fought again on the side of the Free French Forces!

So if we're ever in doubt as to how much damage is realistic – here's a few reminders that suggest no amount is enough!



Yes! That really IS a shell that's stuck in the 80mm thick armour plating!

Here's a close-up!



If proof were needed that our Jagdpanzer IV was able to carry on, after such a seemingly catastrophic hit (or three), then here it is near Colmar, sometime in 1945!



We mustn't forget that it wasn't just the allies that were great shots! Here's an image of a Churchill Mk IV that's fallen foul of some pretty good shooting too...





GEORGE MAHER

SARGE AT LARGE



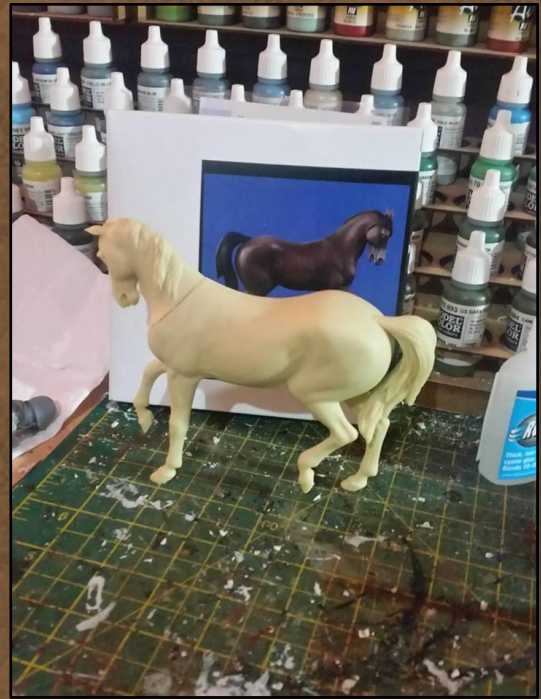
Hi folks! A few people have asked me about horse builds, so in this Christmas edition I thought I would give you a full tutorial from the box to the finished nag! I'm using the now defunct Verlinden 120mm bare horse. It's a resin kit, so comes with its own preparation problems

As you can see the horse comes in a few parts – two body halves, head, ears, tail. First thing to do is get rid of the excess resin caused by the moulding process. Point to note: resin dust is seriously harmful to your lungs. If you sand it – wear a mask. I prefer to cut it away with a scalpel. It's messy, but only for the carpet!





As you can see from the image above, I have cleaned up all the parts before a wee test fit. The only glue I use for resin kits is superglue.



Ok, moving on – I now have the horse built. At this stage, I check the build for any inevitable gaps that will require filler.



You should just be able to see where I've used 'Perfect Plastic Putty' to fill the small gap on the horse's rump. In the UK the putty is available on the Historex Agents website. It's my putty of choice but there are plenty of others out there!



This particular horse is a commission build for a friend's wife. It's going to be a replica of her real life pride and joy – gulp! No pressure then? So, a nice base from Andrea Miniatures (again on the Historex site).



I forgot to mention that before I superglued the horse to the base I primed it with my favourite Humbrol Grey, Rattle-can Acrylic Primer. Here you can see that I've masked off the hooves on the base to protect it from my sloppy painting!



I asked the client's husband to send me some pictures of Freya (the *horse*, NOT the wife). He sent me a picture of its head! Anyway, he tells me that it's a bay mare – so it's brown! It has a black mane and tail and his wife paints its hooves black. So with that stunning amount of information I have base coated the horse with burnt sienna artist oil.

In the next few images you'll see where I have added shadow using a darker blend of the base coat. Then added highlight by blending pure white into the base coat.





One whole week in real time has passed – it takes that long for the oils to dry, and this is what I have so far. Checked with the client's husband to make sure it's ok, and the wife's a happy bunny! Phew!



Mane, tail and hooves in black – job done. I say that because if this was one of my own builds the mane and tail would be given a little extra treatment. A subtle grey dry brush to make it pop but hey-ho, I have a customer to please!



So we reach the only part of this work I had a picture reference for. Freya has a white blaze on her face.



Last, but not least – I have to take an outdoor photograph and wing it to the client!

A very Merry Christmas and a Happy loads-of-bench-time New Year.

So. A horse, folks! It's a bare horse, it's 120mm scale, but I'd use the same techniques for any horse I build.

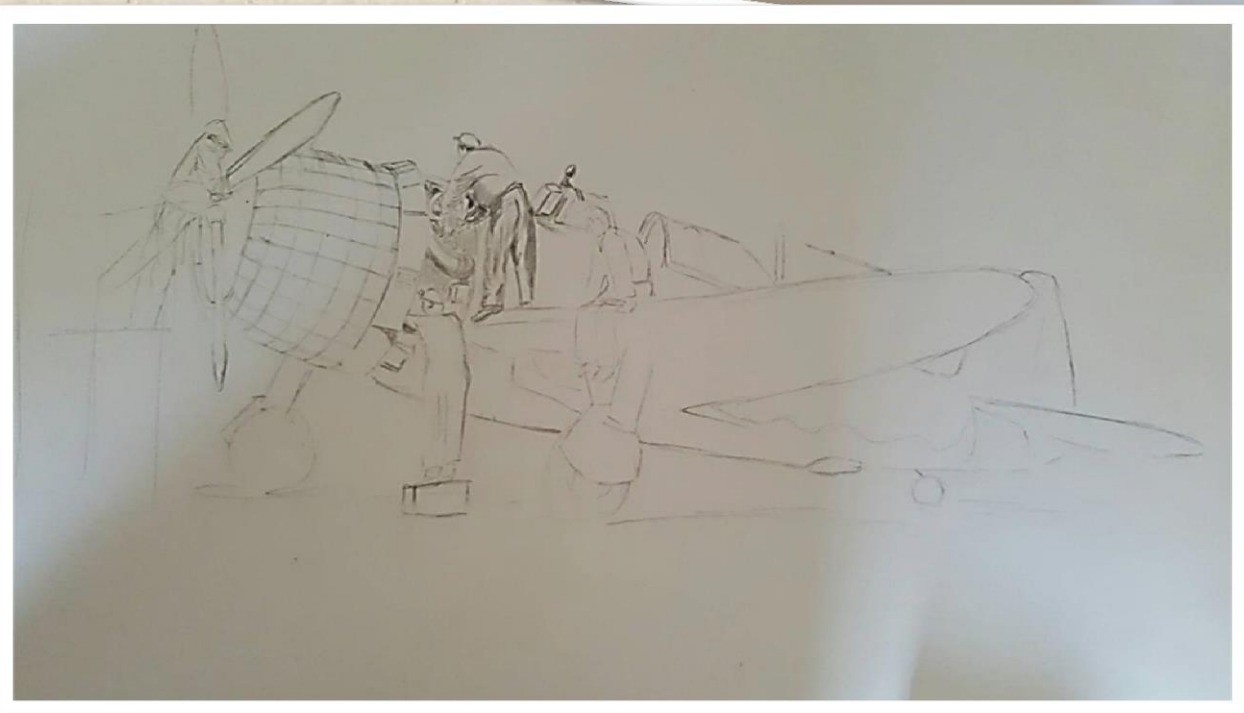
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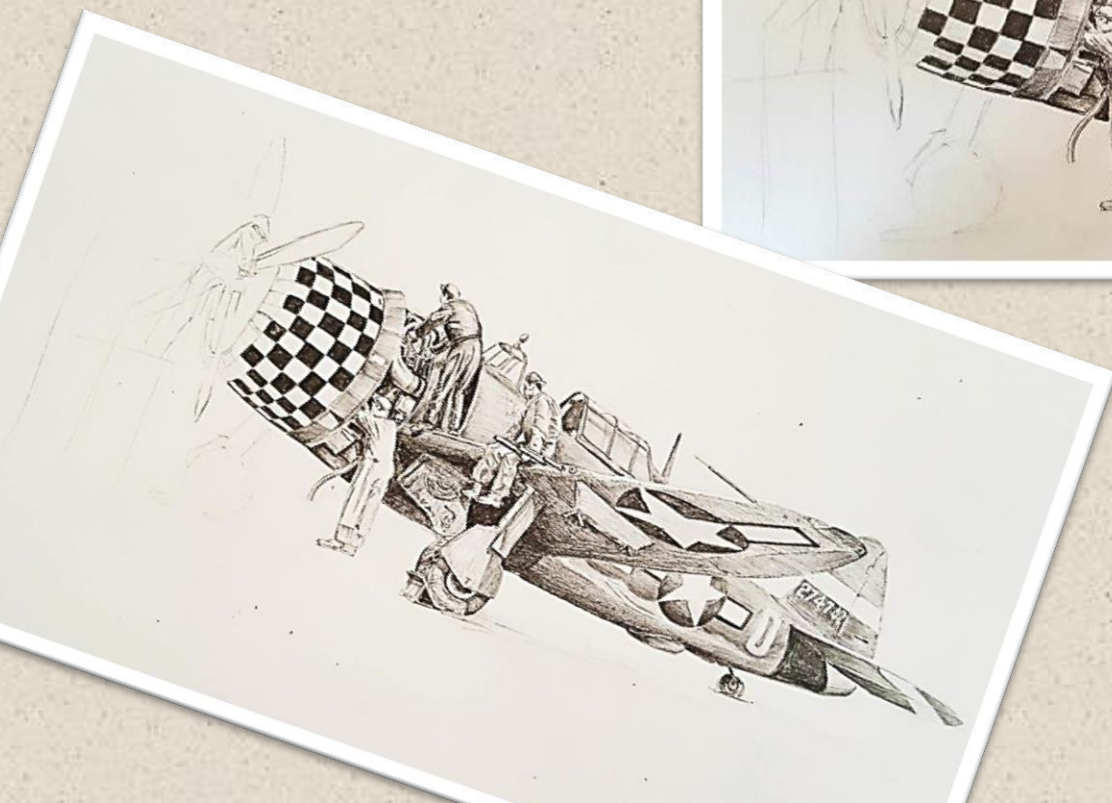
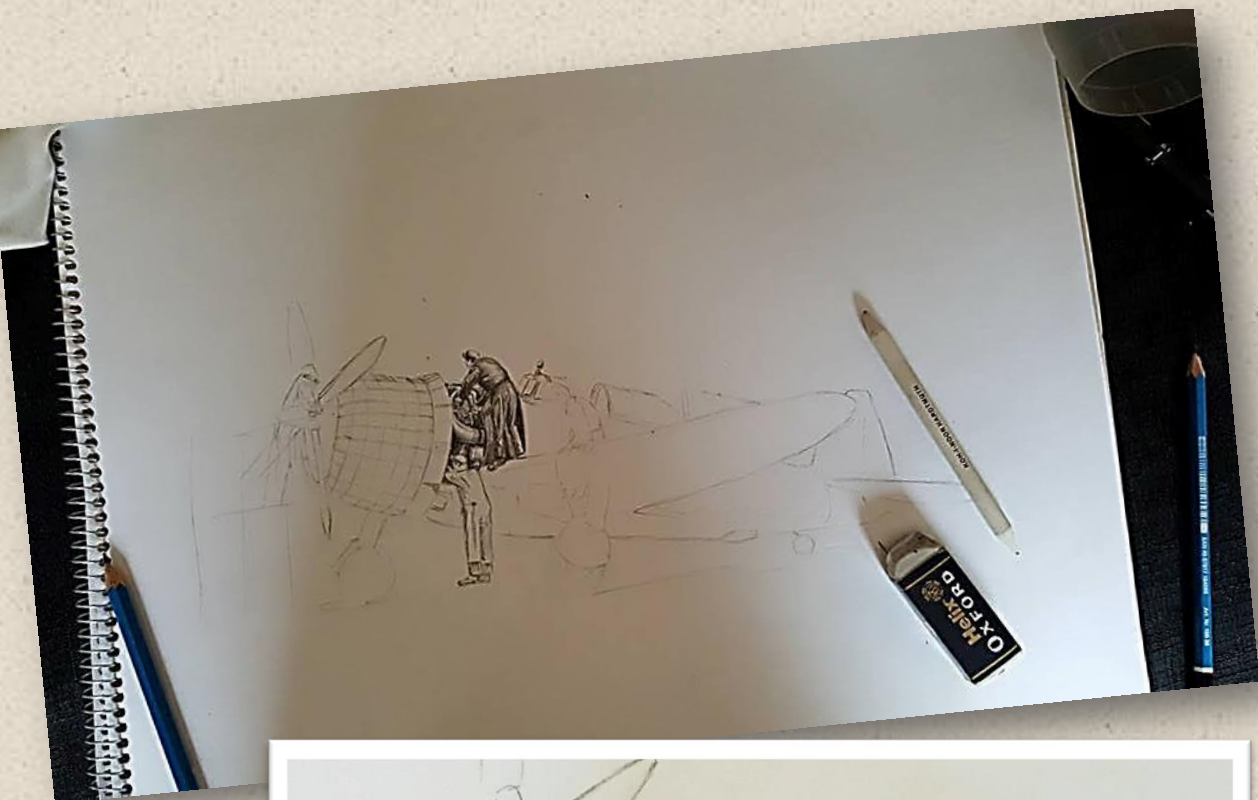
Create a rusting effect with *Steve Jaglowski*

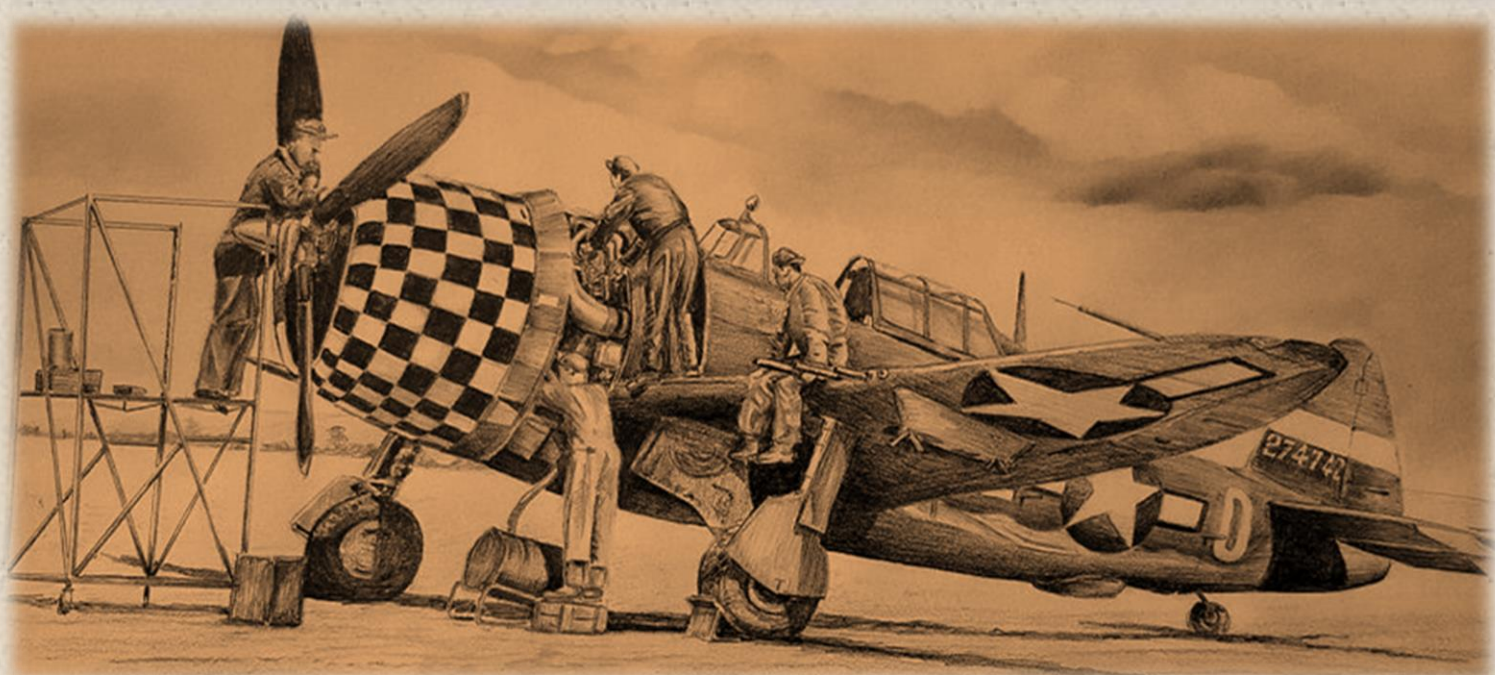
For the rust on the mufflers and muffler covers, I gave them a couple of watered down coats of Vallejo Brown and Red Brown. The Next Step was to use Tamiya Weathering Master sets along with their lacquer thinner. After scraping some of the pigments into a small dish I added a little lacquer thinner to form a paste. Simply dab the paste on with an old brush – don't dab for too long or you'll remove the paint all the way down to the plastic. Tamiya lacquer thinner will remove anything!



Pencil Drawings by Kevin Broomhead







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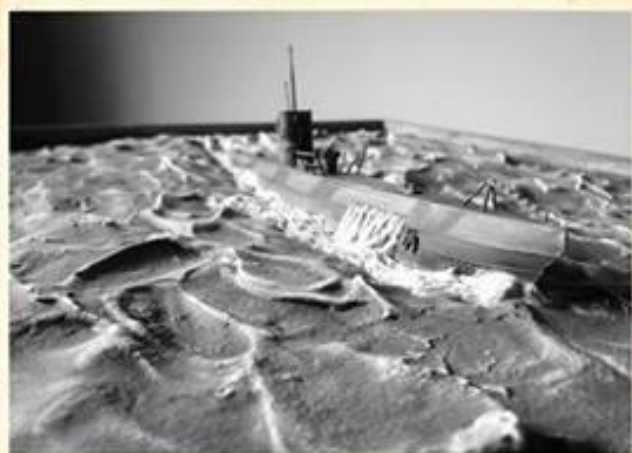
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