

# SCALE MODEL TUTORIALS & GUIDES MAGAZINE

A Free E-Magazine - Made by Modellers for Modellers



**AFGHANISTAN AIR LIFT**  
by  
Marcus White



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

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

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

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

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

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



**John F Byrne**



**René Ketting**



**Stu Bradley**



**Frank J . Haspels**



**Aaron Joustra**



John F Byrne

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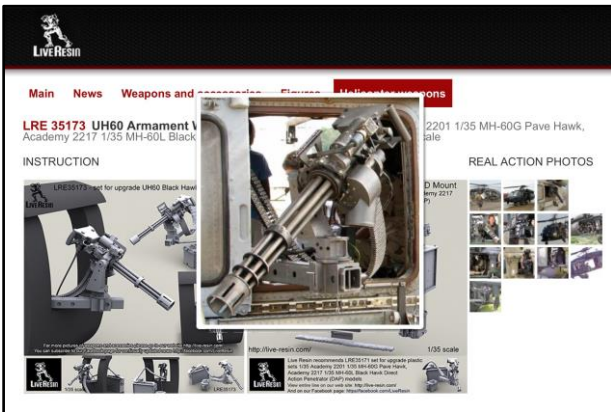
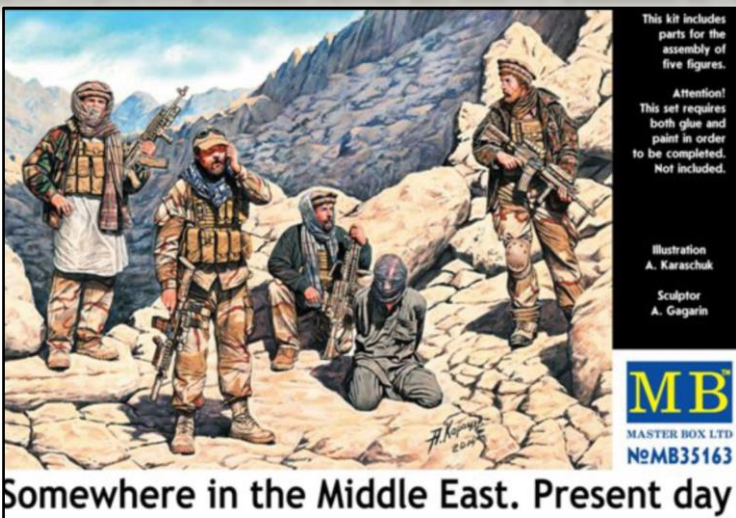
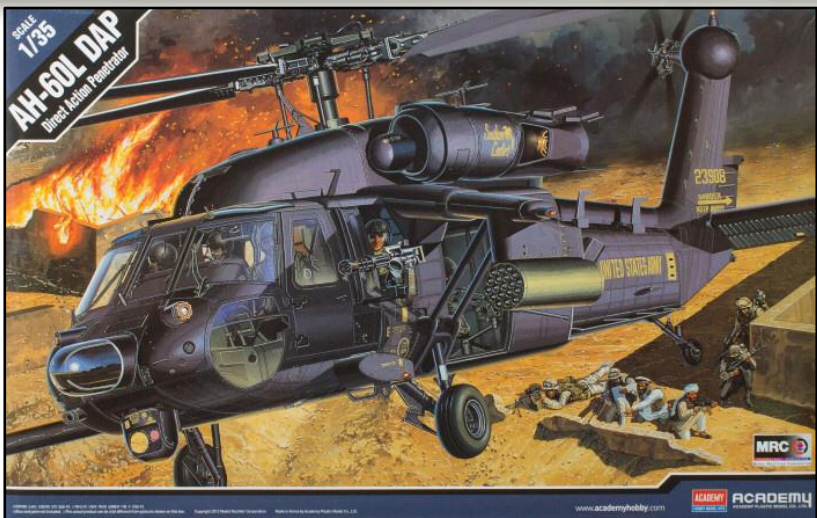


**THE MAGAZINE WILL BE  
BI-MONTHLY  
FROM NOW ON  
TO ALLOW MEMBERS TIME  
TO GET ARTICLES IN.**



by Marcus White

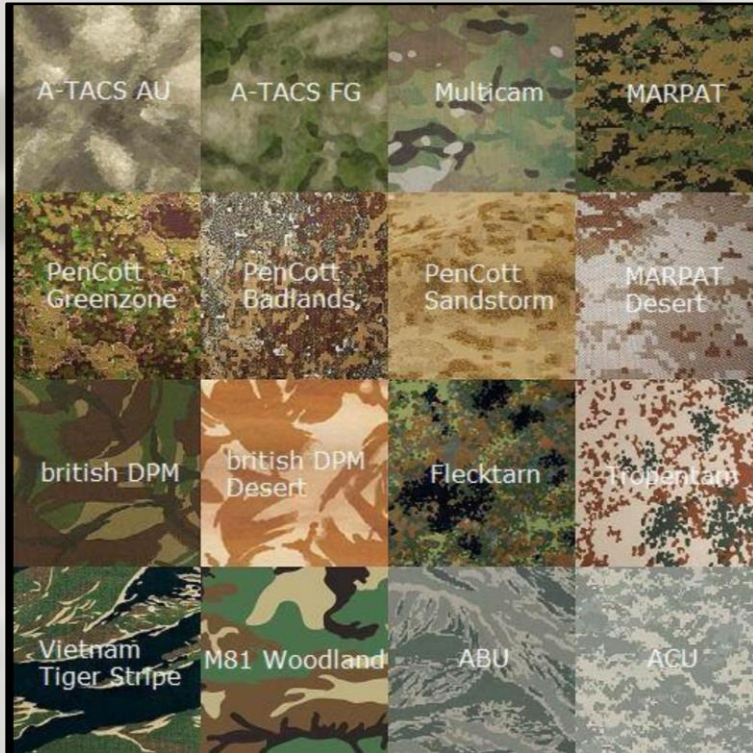
The following 1/35 scale diorama was inspired by a painting of US Special Forces prisoner pick-up by helicopter operating in mountains of Afghanistan. My diorama depicts a US Navy Pave Hawk (MH60G) adapted from the Academy MH-60 LDAP picking up prisoners in the mountainous regions of the country, escorted by Special Forces soldiers. I built the diorama in three distinct phases, starting with the figures painted in the various digital camouflage patterns in use since the early 2000s – including Universal Camouflage Pattern (UCP) and Multicam, with individual items painted in other patterns such as woodland. The Special Forces figures are a mix of Masterbox with Hornet heads and Creative Miniatures resin. The base was scratch built from plywood & polystyrene, then covered in a PVA glue and Polyfilla powder mix, with bushes from Reality In Scale.





## Figure build 1/35.

US Special forces soldiers are predominantly painted in 'multicam', with a few assorted items of clothing in older 'woodland' and 'desert' camouflage – all hand painted using Tamiya Acrylics. You can buy aftermarket transfers but I wanted to try creating with paint effect.



### The red flare guy.

The Masterbox figure's arm, body and leg had to be drilled hollow, then a small clear LED lead fed through to the base; a fiddly job but gives the final scene an interesting light feature.





## The prosthetic Special Forces tribute.

Based on a real Special Forces soldier, Nick Lavery, Green Beret silver star awarded and Staff Sergeant instructor at Fort Bragg. Injured whilst protecting a young recruit, he was offered retirement but took an instructor role at Fort Bragg, with a view to returning to front line combat.

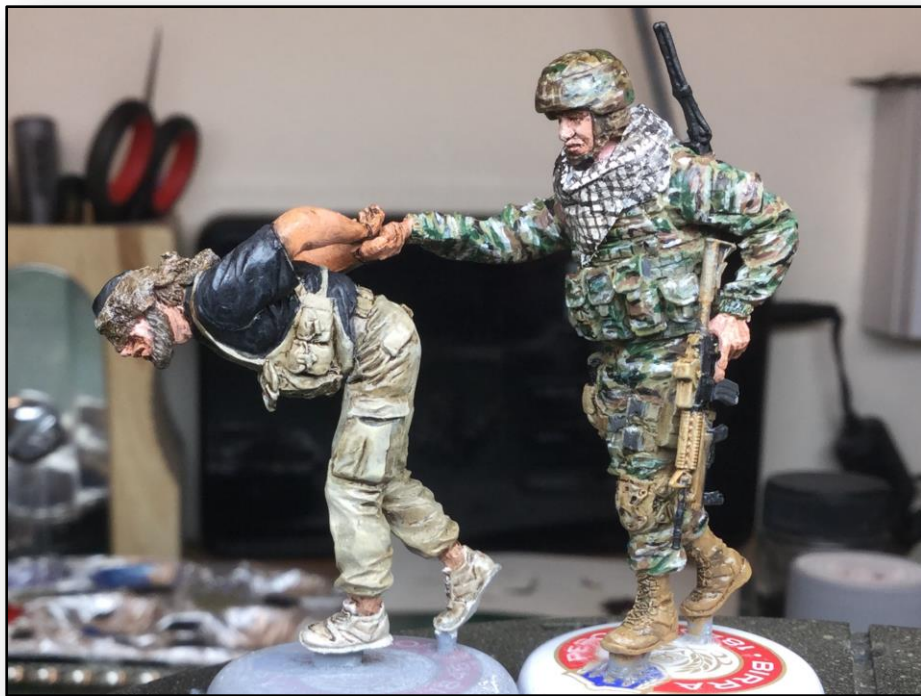


## The Special Forces soldiers resin figures.

Lovely figures from Creative Miniatures, slightly adapted for the helicopter situation with the addition of small items like Live Resin combat glasses and radio sets from Masterbox. Additional wiring scratched from fuse wire and three point slings from foil and CA glue.











## Helicopter Crew.

From 3D print specialist Reedoak, the one piece figures have been painted in Universal Camouflage Pattern.



## The Helicopter: Adapting the Academy AH-60 LDAP

Whilst a number of helicopters are used for Special Forces transport, the US Navy Pave Hawk LDAP Penetrator is used as a long range gunship and combat unit pick-up.

Luckily, the Academy kits come with additional sprues from previous MH-60 Helicopter versions, so you get about 40% spares. The base kit was upgraded with Eduard photo etch sets (MH-60s and MH-60G), door guns from Live Resin and scratch built interior including cockpit, cabin and roof details.





# Afghanistan diorama base.

Material used:

Ply wood

Polystyrene sheets 20mm

PVA wood Glue

Cocktail sticks

Polyfilla powder

Chinchilla dust

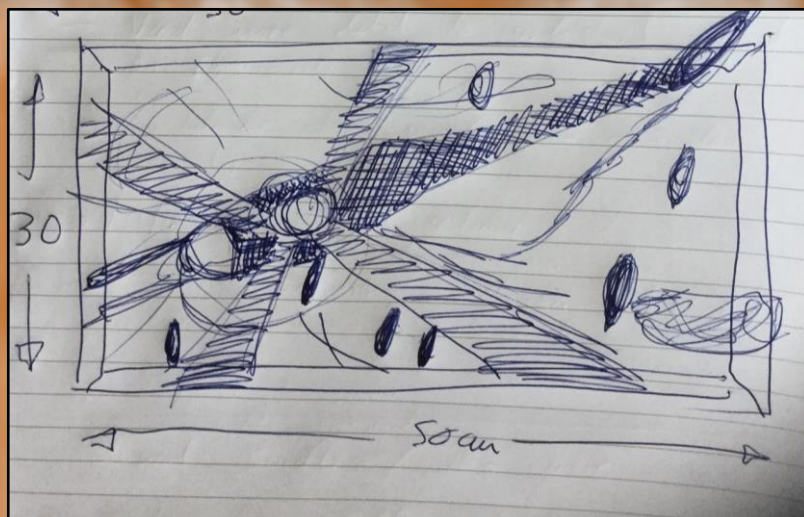
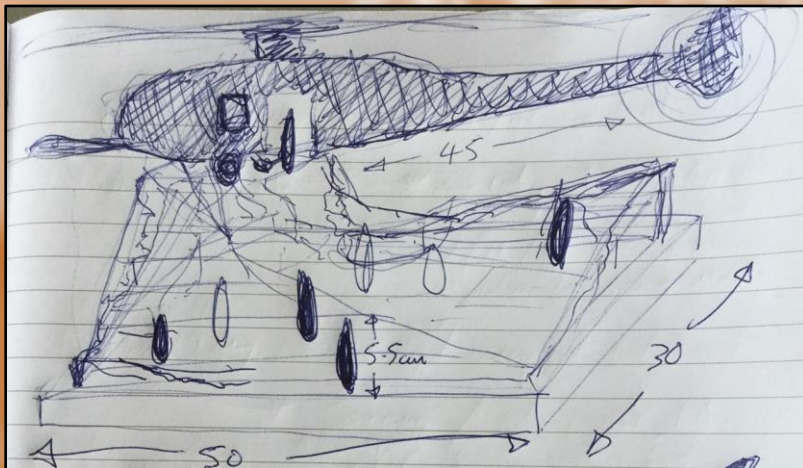
Primer paint

Artist acrylics

Weathering pigments

Step 1. Design the base layout.

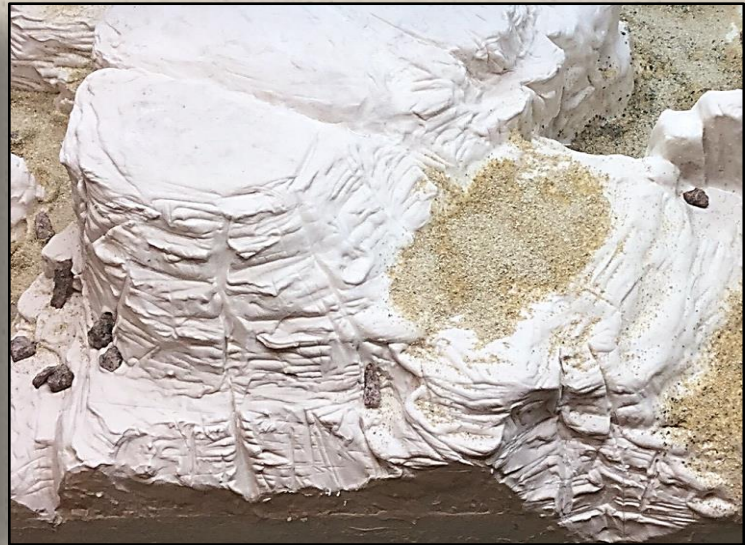
I did this by working out beforehand roughly how the scene would look, then with completed figures and helicopter, I positioned these on paper and marked/measured their location.





## Step 2. Select a section of ply wood.

This is to be used as a firm base for the diorama, make a frame for the base, thinking about final presentation. Cut a polystyrene sheet slightly smaller than the base, then build up your base by cutting more sheet roughly into the shape of the terrain you're looking for. For cutting polystyrene I use a sharp skinning knife, but you can use a hot wire for this also. Once happy with the rough layout, fix the polystyrene to the base and to each other with the PVA glue, and pin with cocktail sticks.



## Step 3. Shaping the terrain.

When the polystyrene has dried to the base (step 2) continue to shape the terrain with a knife taking off any odd lumps. Now mix PVA and Polyfilla into a thick slurry, then apply to the surface of the polystyrene. You could add stones or grit for extra strength and texture at this stage. I didn't, as I wanted to shape the mountain. When the mix is drying, use cocktail sticks or sculpting tools to shape texture in to the mountain.



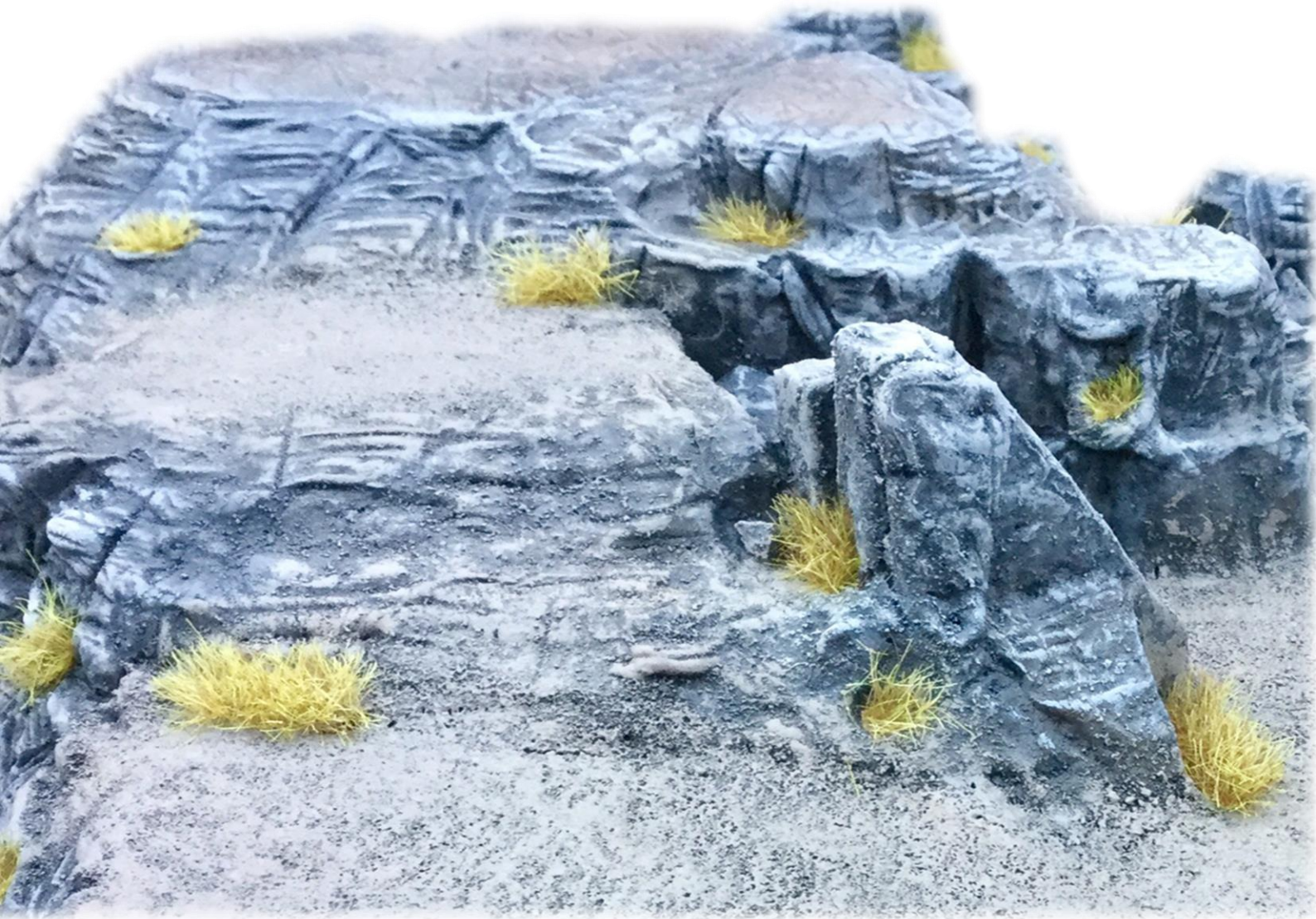


#### Step 4. Surface texture.

When you're happy with the look of the terrain, leave it to dry – the top mix can sometimes shrink slightly and may take a few days to dry properly. Fill in any gaps using more slurry, then add texture to the surface. For this diorama, I added 'sand' in the form of chinchilla dust. Now you need to make an edge to the base. I use plastic card for this. From the plywood base hold up sheet of plastic card and with a pencil draw the edge of the terrain, then cut the card and cement to the sides of the diorama, giving you neat flat sides to enhance the scene. Now prime the whole scene, I used black to give depth to the final colours. Mask off the sides when dry, then with acrylic paints, working from dark to light, build up with greys and browns doing more and more dry brush coats.

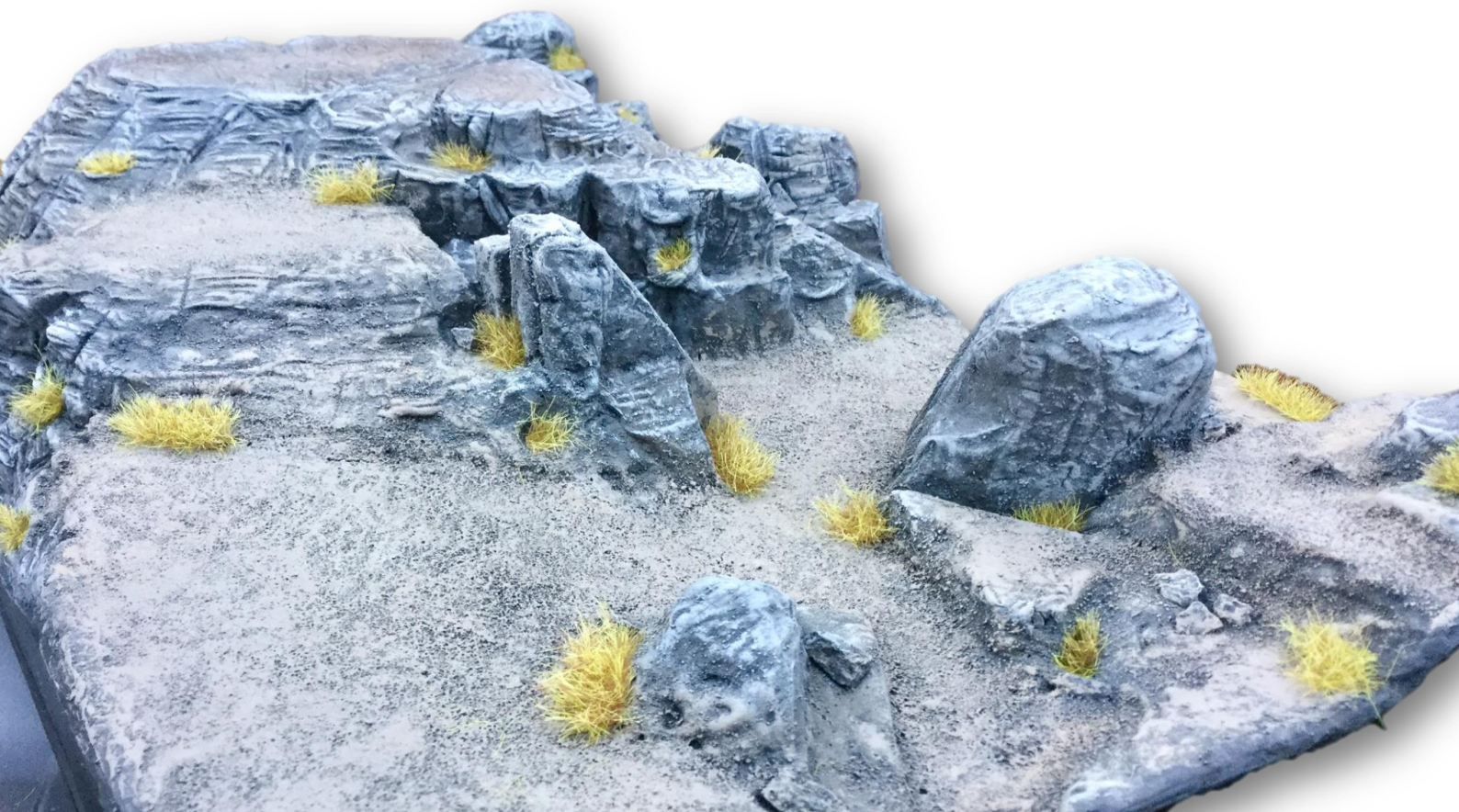






Step 5. Weathering.

To complete the scene, you can use weathering pigments of your choice. I used artist's chalk pastels fixed in place with artist fixative. I then added the figures and mounted the helicopter, securing the hovering look by adding a thin section of clear perspex rod.









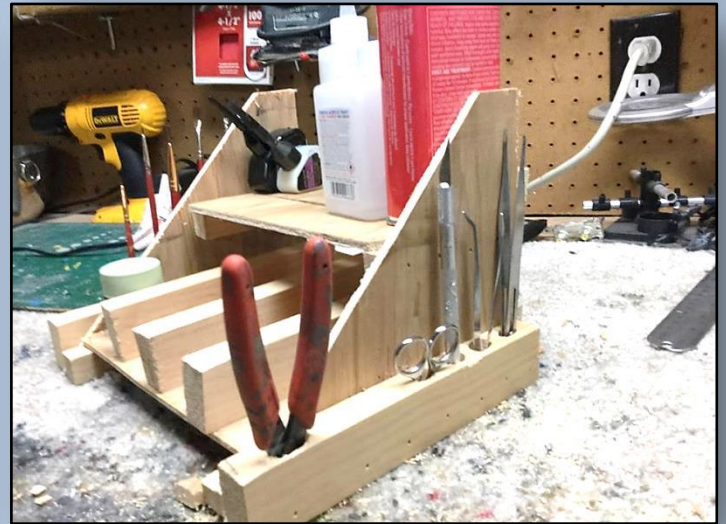




# Quick Guides

Portable work station by Patrick J Driscoll

Just made this little Work Station out of some scrap wood I had laying around. Made the shelf slots large enough to hold Tamiya Paints, and they will also hold Model Master Paints which are generally a bit smaller. Just something to keep my tools and paints a bit more organised and out of the way while I work.





# Painting and Weathering the Tamiya 1/35 Scale Churchill Mk. VII by Brian MacGabhann



## **The Kit.**

No amount of painting can make up for a badly built kit. Luckily Tamiya have done a lovely job with their Churchill Mk. VII; it's well moulded, cleverly designed and a joy to build. The detailing is sharp and clean, and the parts come with minimal mould lines and almost no flash.

## **Undercoat.**

I'm a huge fan of Vallejo paints, for everything except their flesh tones and undercoats. While their undercoats cover well and level nicely, they can't be sanded until fully cured, and that takes about 48 hours. One of the main reasons to undercoat is to reveal areas that require a little extra filling or sanding; having to wait 48 hours each time to do that is not on. Consequently, I use the UMP product for undercoating, and I'm very pleased with the results.





**Fig 1. Turret with the bare Mr. Surfacer applied, undercoat and base coat applied.**

Prior to undercoating the turret, I tried some Mr. Surfacer 500 for the first time, to give the turret that roughened, cast-metal finish. It painted on like slightly thick acrylic, but as soon as it starts to dry you can work texture into it, in this case using an old brush that had the bristles cut back to the base. I have to say I'm very impressed with the results.



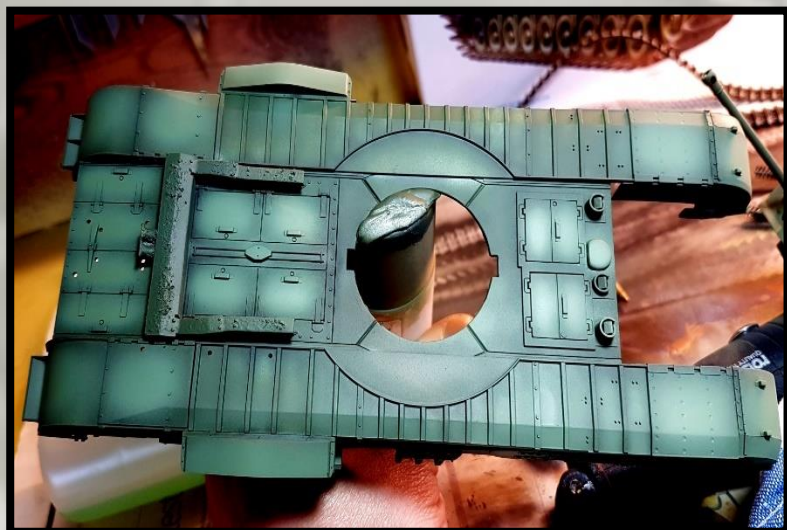
**Fig 3. Upper hull with pre-shading applied.**

I decided to try some pre-shading on this model. I'm not sure how effective pre-shading is with AFV's, because the effect is quite subtle, and by the time the various layers of weathering have been applied any result can be very difficult to see.

However, the sharp lines and flat surfaces of the Churchill just cried out for emphasis, so I gave it a whirl. I undercoated the model with UMP grey, then went back to do the pre-shading in the shadow areas with UMP black, then the highlights with UMP white.

### Base Coat.

I've seen an awful lot written and debated about the correct colour to apply to mid-war British AFV's. I always use a mixture of 50% Vallejo Russian Uniform, (70.924), and 50% Olive Grey, (70.888), and I've always liked the results. As I suspected by the time the base coat was applied, much less the weathering, any effect from the pre-shading was hard to detect, so I ended up supplementing it with a fair amount of post-shading; working carefully over the areas I wanted to highlight with some base-coat lightened with a touch of desert-sand. I never use white to lighten the base colour as this only produces a washed-out version of the main colour in my opinion



**Fig 2. Upper hull base-coated, with some additional post-shading.**



Once the entire model was finished I applied several layers of gloss varnish, in this case Alclad Aquagloss, to seal everything in and give me a nice smooth surface for the decals, which I applied next. I used Microset and Microsol to help them set properly.

The gloss-coat also provides a nice surface for the next process – the pin wash. For this I use artist's oil paints, (Winsor & Newton), thinned with artist's white spirit. This is a lot more expensive than the hardware shop variety, but it's worth it. The latter contains all sorts of solvents and additives that almost always lead to poor results.

Using a fine brush, I gently dab the thinned paint into panel lines and along the edges of raised areas. Capillary action draws the paint into the recessed areas, so you usually only need to dab gently once or twice to ensure the area is filled. After a few hours you can return and remove any overspill with a cotton bud, *very lightly* moistened with white spirit. You can use the cheap hardware shop white spirit for this part, and for cleaning the brushes. Save the expensive stuff for the actual paint-thinning.

I gave the whole lot 48 hours to dry properly then gave the model several coats of a matt varnish, (Winsor & Newton acrylic matt), ready for my favourite bit!



**Fig 4. Microset and Microsol help the decals adhere to curved or rough surfaces.**



## Weathering.

I try to apply the weathering in the order in which it would occur in real life. Weathering is a series of layers, so I try to ensure the oldest types will be at the bottom, working up towards the newest layers on the top. Paint chips, for example, will remain on the vehicle until it gets its next paint-job, which could be several months. Dust and mud effects on the other hand occur each time the vehicle is driven, and are often washed off at the end of the day. So the sequence of weathering I follow is:

1. Paint chips and scratches.
2. Rusting and rust streaks
3. Oil stains, grease and grime.
4. Dust and mud.

But before I apply the paint chips as such, I want to get a worn effect on certain areas – particularly raised surfaces, corners and high-traffic areas. I do this using shavings from a graphite block. You can use shavings from an ordinary pencil to equal effect. I simply dab my finger in the graphite shavings then rub it gently across the raised surfaces. This is particularly effective in picking out raised rivets and hatch-edges. This also produces a nice effect on the likes of tank tracks, chains and grab-handles which are attached to the main hull



**Fig 7. Graphite block. A pencil works just as well.**



For smaller areas I use either a cotton bud dipped in the graphite, and/or my trusty short-bristled brush. Be very careful using cotton buds near any sharp edges or corners though, as these have tendency to pull hairs off the bud, leading to hairy areas on your tank. Very few tanks in World War Two were hairy!



**Fig 6. The model after applying the graphite weathering.**



**Fig 5. Trusty short-bristled brush Mk. I**



For paint chips I use the sponge technique. I use a piece of sponge torn from a household scrubbing pad and clamped between the jaws of a crocodile-clip. Once the sponge is clamped I tug away at it with a pair of tweezers to get a rough and uneven surface.

Unevenness and randomness are the key to realistic paint chips; that and placing them in logical areas that make sense. Scratches and chips are most likely in areas that get a lot of traffic – foot-wells in vehicles, hatch-covers, grab-handles etc. and on raised surfaces that are likely to get knocked and kicked – raised areas on tank decks for instance.



**Fig 8. My DIY paint-chipping tool.**

I use a two-tone approach to chips. I first use a contrasting colour to that of the vehicle to lightly go over those areas I want to apply chips to, dipping the sponge in the paint then dabbing most of it off on a paper towel, before very lightly and carefully dabbing it on the surface of the vehicle. The intention is to mimic the way the surface layer of paint will often get chipped or worn away to reveal the base coat underneath.

I know some modellers do a lot of research to find out what the historically-correct base coat would have been. I'm more interested in the visual effect, and so for dark-toned vehicles I simply use a contrasting light colour, and for light coloured vehicles, desert theatre for instance, I use a darker colour. In this case I went with Vallejo dark yellow.

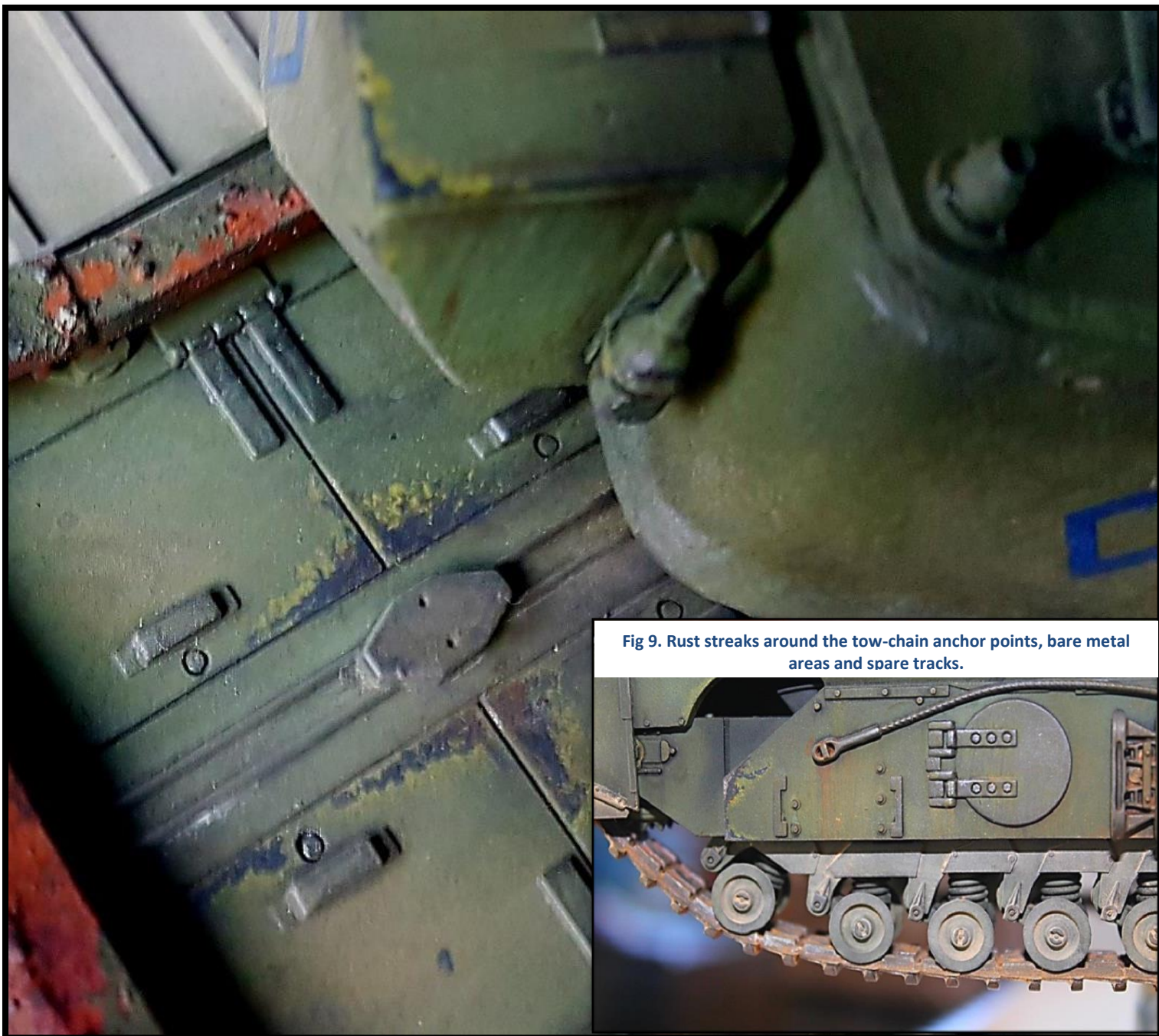


Once the first layer of chipping is applied, I go back over all those areas I've chipped and use a fine-point brush to carefully apply gunmetal grey to the various points inside the chipped areas. The idea is to end up with a two-tone effect – areas of bare metal surrounded by areas of chipped paint. Finally, I select some of the chipped areas and apply a very light rust wash, as bare metal areas will be the first to rust. I finished off the chipping phase by going back over the hinges and hatch-handles and very lightly dabbing some gunmetal grey along their edges.



Rusting is next. My all-time favourite colour for rust is an old bottle of Games Workshop Vermin Brown. I thinned this right down with water, then applied small dabs to those areas where rust is likely to occur – areas of bare metal, bolt-heads etc. Before this is fully dry I take a damp brush and very gently streak the paint. I also apply light dabs around large bolt heads, shackles and tow-hitches, allowing the paint to fill the areas, but not flood them.





**Fig 9. Rust streaks around the tow-chain anchor points, bare metal areas and spare tracks.**

**Fig 10. The finished effect. A very light wash of rust has been applied to the bottom-right hatch cover.**

I used the hairspray technique to rust the exhaust muffler and muffler cover, though in this case I let it get away from me and produced a much starker effect than I wanted. Exhausts and areas close to them would always show the effects of rust, as the heat would quickly peel away any protective paint, and the poor-quality metal used for such parts would rust quickly.

Before applying the rusting I wanted to give the part some texture, to mimic the encrusted effect you often get on rusted areas. I therefore applied some Mr. Surfacer 500, (I'm fast falling in love with that product), and while it was wet worked in some dried coffee-grounds.



**Figure 11. Yep, that's rusty all right!**



Once this was completely dry I painted my favourite rust colour on the part, let that dry then used an airbrush to apply several light layers of hairspray, and when that was dry applied the top-coat.

Here's where I think I made my mistake though; I didn't give the part half enough time to dry. After a few hours I tackled the top coat with a stiff-bristled brush dipped in water, but as soon as the top coat loosened it started coming off in great big clumps. I realise now I should have allowed the whole lot to dry overnight before tackling it. Oh well, learning by doing. The effect is nice, but far more rusted than the part would ever be in reality.



**Fig 13. Grime streaks under the turret-bustle lid.**

Grease and grime is applied using a similar technique to the rust streaking, though I like to use brown oil paint for this phase. I like the grimy feel it produces.

Again I tried to select areas that would be likely to show such effects; the areas around any moving parts for grease streaks, and areas likely to trap water for grime streaks.

Dust and mud is next. This model is meant to depict a scene during the Italian summer of 1944, so dust rather than mud. For this I use chalk pastels, which I scrape into a palette and mix together to produce the right colour. It's a bit of trial and error, but I find that a mixture of earth colours such as ochre, sand and light-orange produce pleasing results.



**Fig 12. Working dust into the tracks.**

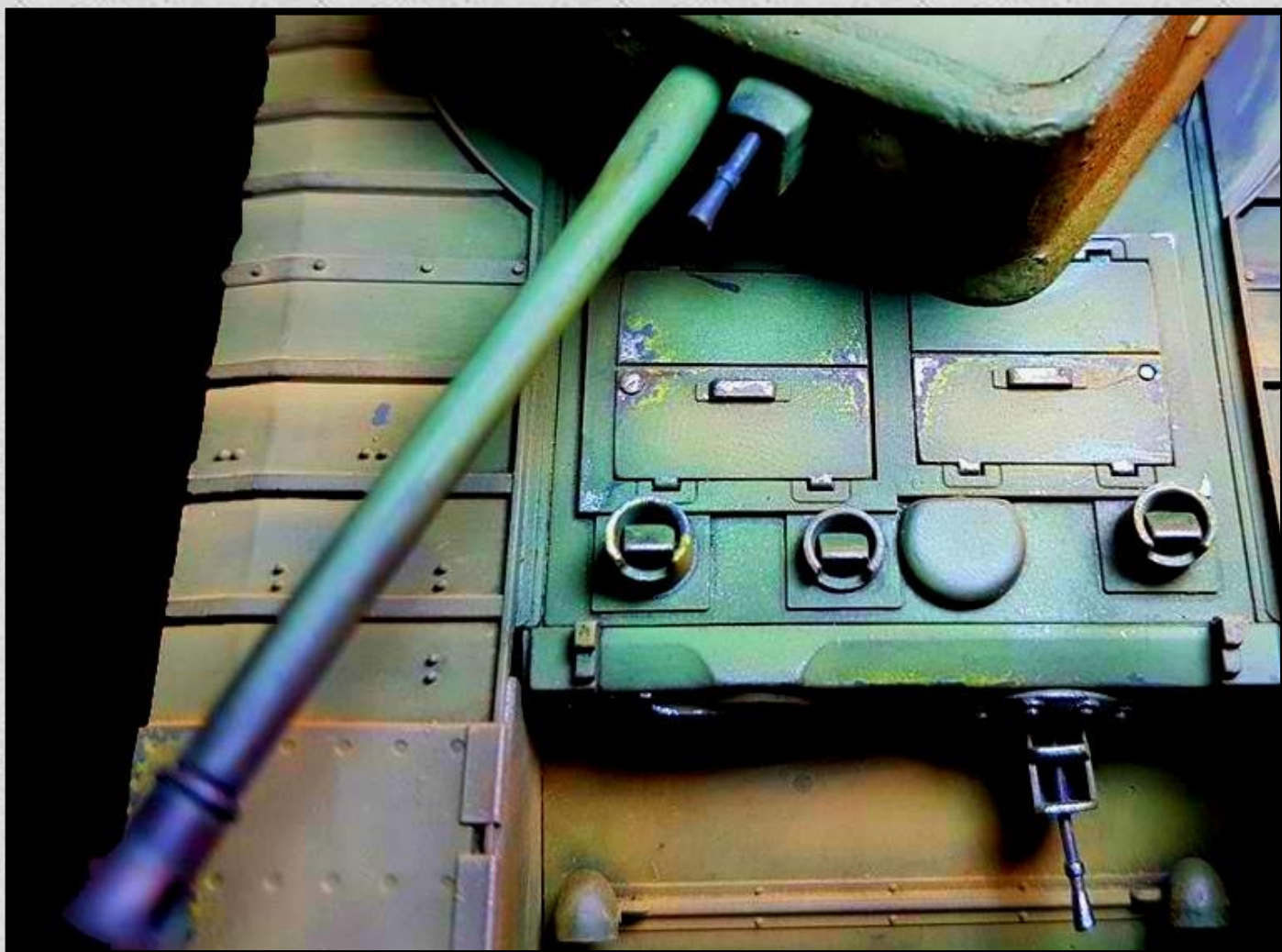
Once the shavings have been well mixed I load up a small, soft-bristled brush and start to apply them to the model, starting from the bottom and working up.

This is important as obviously the lower areas of the vehicle are going to be far more prone to dust and mud than upper regions. Again I tried to select those areas most likely to be affected, particularly the tracks and suspension.

It's important not to forget the upper hull however, as dust in particular would get worked into high-traffic areas and get caught behind raised panels and edges.



So I also went over these areas, but using far less powder on the brush. I dabbed a short-bristled brush onto flat surfaces, such as the top of the turret, then worked it into the area to blend it in, then used a soft brush to gently 'waft' the pastel powder over raised areas, trying to ensure it was caught behind the panel lines. I added the tools last, as I always paint these separately. I weather these beforehand, then once they're in place I give them a few good dustings with pastel chalks, to blend them in with the rest of the tank.



**Figure 14. Dust effect on the upper hull and front glacis-plate.**

A final point: I also dab my finger in the pastel chalk and slowly go over all the decals. This minimises any silvering there might be, tones down the brightness of the decal, (there's nothing worse than bright, clean decals standing out against a nice weathered background), and helps them blend in with the vehicle.

Happy modelling.





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Winter Tiger by Stephen Knudsen

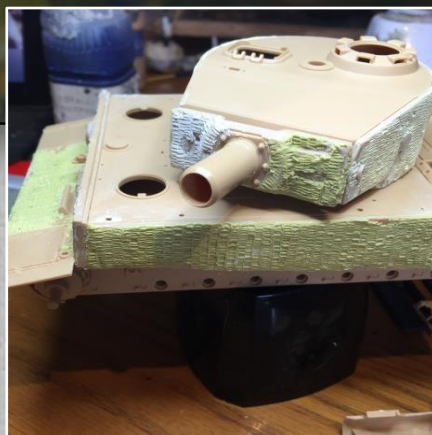
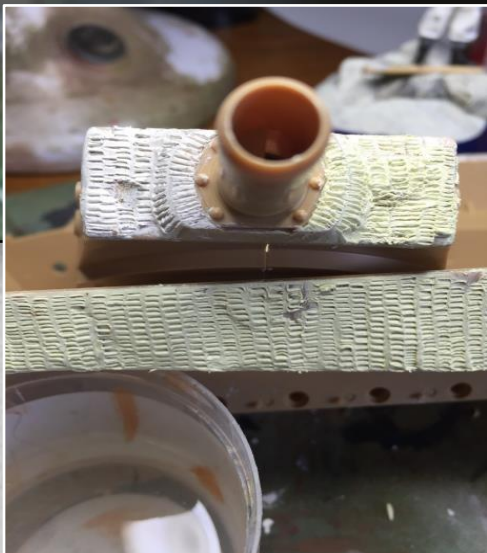


The 'WINTER TIGER' of OTTO CARIUS.

For this build, I used the full interior Academy Mid Production Tiger, the Big Ed photo etch kit and tracks from the Dragon 'Michael Wittmann' Early Tiger kit. Before starting the build, I needed to do some research on the type of Tiger Carius commanded on the eastern front. There aren't too many photographs available, but I did find some which showed various details that would determine the build.

For starters, the front of the Tiger had the cutaway front, by the shackles for the towrope. I achieved this by marking out the shape and removing the scallops using a fine-toothed saw, filling with filler and then filing to shape.

Next to be done were the weld seams on the turret, this was achieved by carefully scribing the original weld seams and then filling and replicating the welds with a small flathead screwdriver. Paying special attention to the commander's cupola as Otto's tank was hit in the turret which blew the commander's cupola off, meaning that it was either replaced or the whole tank was. I chose the former!





As with all mid war Tigers, Zimmerit had to be applied. Here's how I did it...



Stage 1.

Mix enough super fine Miliput to cover the area needed.



Stage 2.

Using your fingers, spread the Miliput over the area in an outward fashion until the surface is covered.



Stage 3

Taking an old roundhead paintbrush, apply water and blend the Miliput as shown in photo 2, until the filler is roughly level.



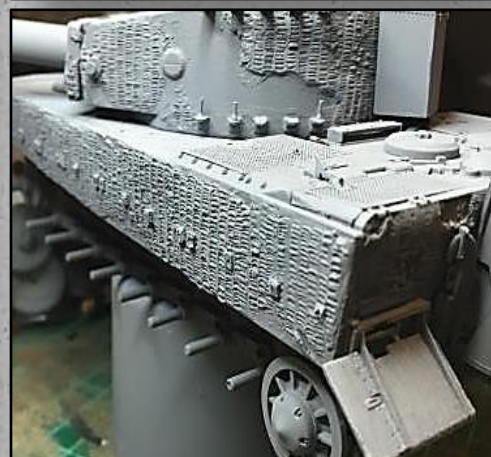
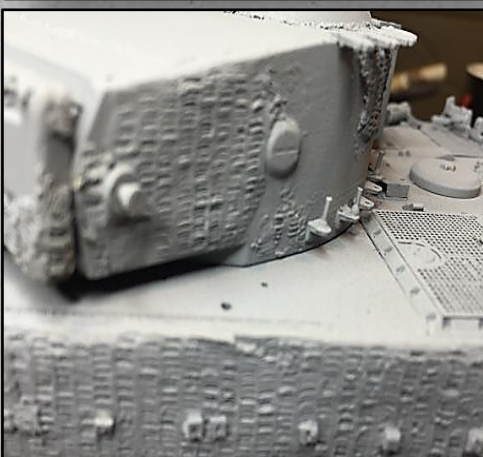
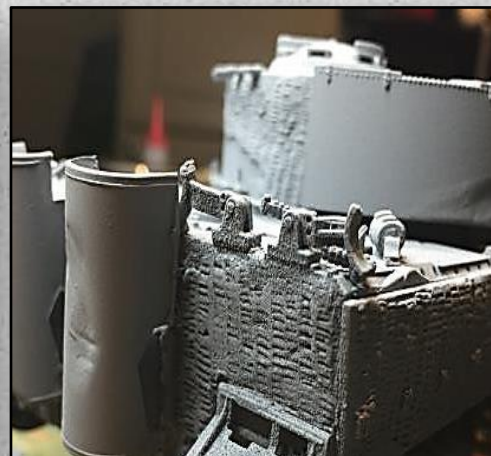
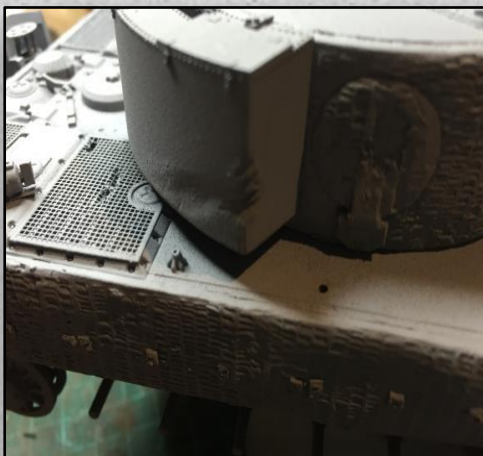
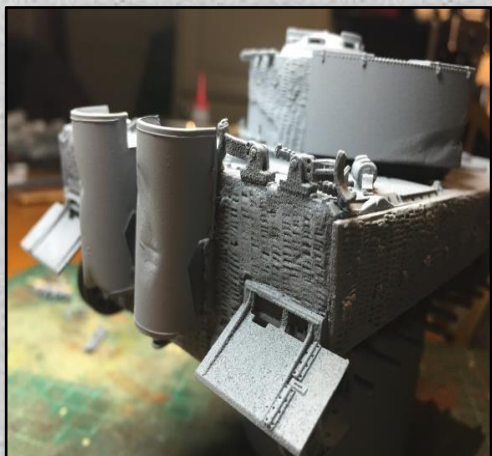


#### Stage 4.

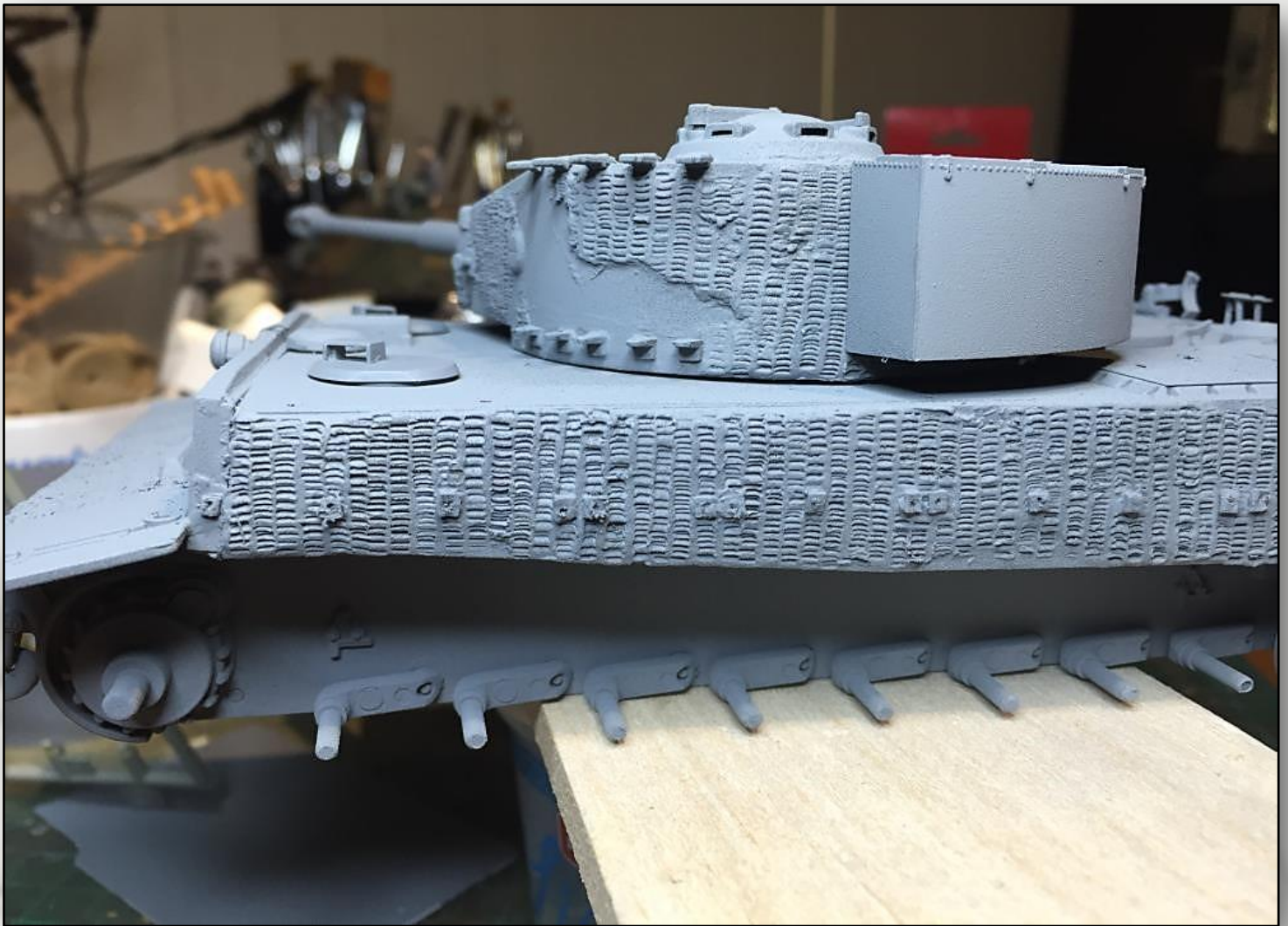
Taking a flathead screwdriver (approx. 3mm wide), dip the screwdriver head into water first, and then push the blade end into the Miliput. Once one column of indentations is complete, leave a small gap then proceed with the next column until the surface is completely covered. Appearance of damage to the tank is achieved by scraping areas of Miliput from the surface of the tank to give the desired effect.



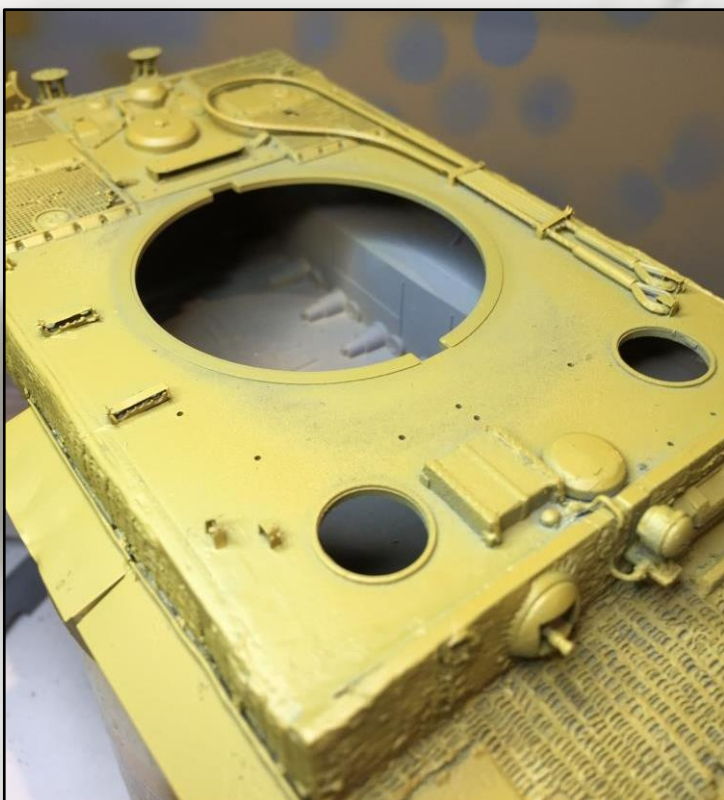
Next up was to apply the battle damage to the stowage bin and the exhaust covers. This was achieved through gently heating of the plastic with a candle and pressing a screwdriver in to the softened plastic in order to create the desired effect. I also added the track-hanging pins using hairbrush bristles!







Next on the list were the side skirt ('schürzen') hanging brackets. These were made by cutting 1mm squared pieces of card and drilled with a pin vice, before being glued into place. The markings for the hangers were done by lightly placing the *schürzen* on the model, and marking where the pins meet the tank with a pencil.



Next up was the light fitting, and to add more detail, I added a cable from the headlight to the conduit on the tank by bending, and forming a piece of fuse wire to the desired shape and fit.



Also, at this point, I was being selective with the Big Ed photo etch kit, using the side skirt armour and the tow cable clips. The one on the right has the tow cable removed which will be added later.

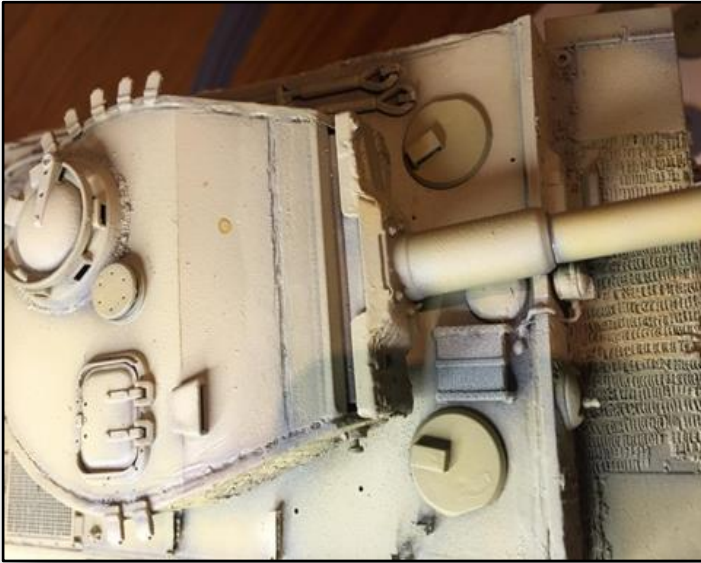


Once the build had dried it was time to apply the overall paint scheme. For this I used the AK Interactive ‘Dunkelgelb Modulation Set’. But first the tank was given a couple of coats of Halfords grey plastic primer. As with the Jagdtiger build, I didn’t shake the can for the first layer in order to achieve the ‘sand cast’ imperfections in the steel. I then brushed off some of the areas that I wanted to appear cleaner and then gave the Tiger its second coat, only this time shaking the can.





Next came the camouflage, and using Vallejo Model Air RAL 6007 Grün and 71019 Camouflage Dark Green, I airbrushed the pattern onto the tank in accordance with historical reference to a Tiger I of the 502 heavy tank battalion. Also shown, bottom left, the full range of products I used to paint and weather the build.





Once the paint had dried I then underwent the process of pin washing the tank using the AK interactive weathering set. The manifolds were painted using panzer grey and steel mixed with a heavier ratio of panzer grey, then weathered using the rust weathering paint from AK Interactive.

Next to be applied was the winter whitewash. I applied Vallejo Model Air white to the tank with a small flat headed paint brush, to simulate the tank being painted in the field by the crew. As Otto Carius himself said, *he never had a white Tiger!* So I thought that it may well have been white washed.







The areas where the Zimmerit was missing were accentuated by mixing panzer grey and hull red together, painted on and then lightly shaded with an HB pencil.





# Quick Guides

Handy painting tip by John F. Byrne

When ready to prime and paint your vehicle, screw it to an old cd tower and no more smudges or fingerprints ...nice and clean.





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# Rudel Saves The Day! By Bjorn Jacobsen

## Part One

### A little history....

Many believe that Hans Ulrich Rudel was the best combat pilot – ever! What few disagree on, however, is that no one will ever repeat his amazing achievements as a battlefield pilot.

You probably think I am talking about one of the great fighter pilots – but no. Hans Ulrich Rudel flew a slow, dive-bombing Junkers Ju87. A plane that normally either had to have escorts to avoid being shot down by enemy fighters, or only operated with impunity, in areas with own air supremacy.

It should not be possible to become Germany's most decorated soldier in WWII in the cockpit of a Stuka, but Rudel became a living legend for the German soldiers on the Eastern Front. His courage and incredible performances were simply unparalleled in the history of warfare.

The son of a clergyman in Silesia (now Poland), Hans Ulrich was born in 1916 and received his baptism of fire as a Stuka pilot during the German invasion of the Soviet Union in 1941. American aircraft crews over Europe were sent home after 25 bombing raids. Hans Ulrich Rudel conducted **2519** raids against the Red Army, and he obtained results which seem completely absurd.

In attacks at low altitude, often with fierce anti-aircraft fire against him, he flew the slow and cumbersome Ju87G "Kanonenvoegel" against huge Russian armoured forces. When the war ended he had destroyed at least **519** Russian tanks, equivalent to between 5 and 6 Russian Tank divisions. He sunk the battleship 'Marat', a destroyer and a cruiser (at Kronstadt outside Stalingrad). He sunk at least 70 landing craft (in the Black Sea close to the Crimean Peninsula). He bombed and shot to pieces between 800 and 1,000 vehicles and at least 150 artillery and anti-aircraft pieces. He bombed and destroyed a large number of bridges and numerous enemy positions and shot down at least nine enemy fighters (in a Fw190).

He saved 12 comrades (6 Stuka crews) who were shot down over Russian territory by landing next to the crashed Stuka, taking on board the crew then taking off again before Russian forces arrived. When he attempted to rescue a Stuka crew 50 km behind the Russian lines in March 1944, his own Stuka became stuck in the thick mud and unable to take off. All four had to run for their lives, pursued by Russian troops. They swam a 300m wide icy river, were captured by the Russians, but managed to escape. With a gunshot wound to his shoulder, Rudel, as the only survivor of the crews, arrived back at the German lines more dead than alive. Miraculously, just two days later – he was again in the cockpit, fighting the Russian forces! He was shot down a total of 32 times by Russian anti-aircraft fire and infantry weapons, but never by enemy fighters. He never used his parachute. He was wounded five times. In February 1945, his Stuka was hit by a 40mm Flak grenade and he suffered serious wounds to his right leg. His Stuka crash landed, and he was only saved from bleeding to death by his gunner. At the field hospital, his leg was amputated below the knee. Six weeks later, he was back in the cockpit with a bleeding stump, again fighting the Russian Army. Both Hitler and Rudel's CO's tried several times to ground him, but with tremendous stubbornness and willpower, he ignored all orders to take it easy and flew the Stuka 'til the bitter end.

So fierce was Rudel's destruction of the Russian war machine that Stalin personally offered a reward of 100,000 rubles for Rudel – dead or alive!

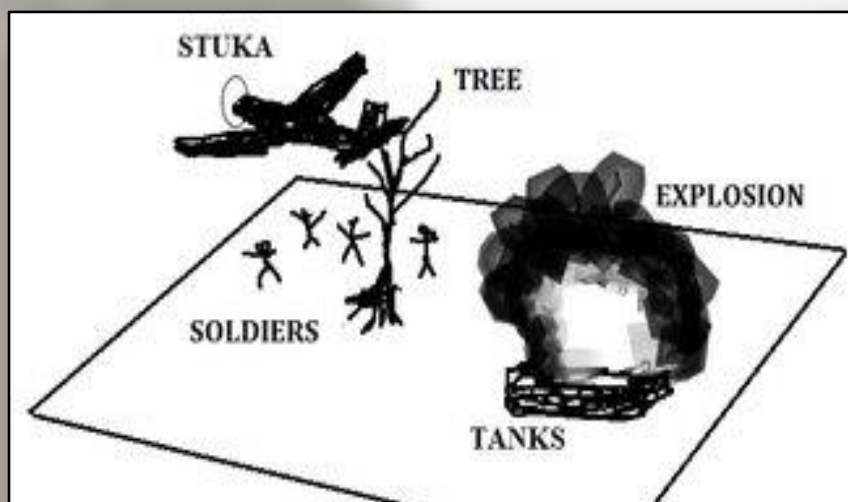


At the end of the war Rudel flew west and surrendered to U.S. forces, which undoubtedly saved his life. Hans Ulrich Rudel was the most decorated German soldier during WWII. After he received all possible awards and medals, the German High Command had to invent new medals to reward his courage and achievements on the battlefield. He was, for example, the only German soldier who received the Knight's Cross with oak leaves in gold, swords and diamonds.

He ended his military career as a Colonel in the Luftwaffe.

After the war he fled, as did many other Nazi officers, to Argentina. He died in Germany in 1982.

The building of the diorama....



I am planning a diorama where Hans Ulrich Rudel, in his Stuka, has just blown up a Russian tank. He flies so low that he is flying through the explosion and touches the top of a nearby tree. This is not an entirely unknown manoeuvre of a 'Kanonenvoegel' on the Eastern Front. These machines had to fly low. Each of the two aircraft canons hold only six grenades and every shot had to count! Rudel once managed to destroy *six* Russian tanks in one raid. It was not unusual that he flew ten or fifteen raids per day. His record was 17 Russian tanks destroyed in one day. Sometimes the Stukas landed with scorched fuselages with a lot of shrapnel damage after flying through exploding tanks. Just as often, they came home with branches stuck in the undercarriage and wings. Such events were known as 'a pilot's birthday' by the German pilots. I also want to have some Russian soldiers in the diorama. They will fire at the Stuka with everything they have as the aircraft passes over them.



The first thing to do is find a suitable base for the diorama. A thin wooden base from an old kitchen drawer (40 x 50cm) will do nicely. A little filler helps in forming the landscape. A couple of brass tubes drilled down and glued to the baseplate are good starting points for the trees. I also make a number of tank tracks in the wet filler (it is always difficult to make these tracks later) I will install an electric motor in the Stuka so the propeller can spin. My first thought was to run the electrical cables through the brass tube, but the rod that holds the plane is going in there, so I have to place the wires up along the trunk. The wires will terminate on the underside of the base.



The next task is to make the brass tubes become trees! The inside of an ordinary lamp cord is ideal for making a tree. By twisting the thin brass wires and splitting them up into smaller 'branches', I can make the tree exactly the way I want. It is advisable to fasten the brass threads with CA glue when they are laid on the stem. The brass tubes are bent slightly to make trees more realistic.



Finally, I use *Elmer's Clear Glue*, to which I have added sawdust, on the tree trunks. In this way the trunks will be rough, like a real tree with bark. Then, the trees need to be painted. The best way to add colour to all the little brass threads that make up the branches, is to use an airbrush.



Then there is the ground.

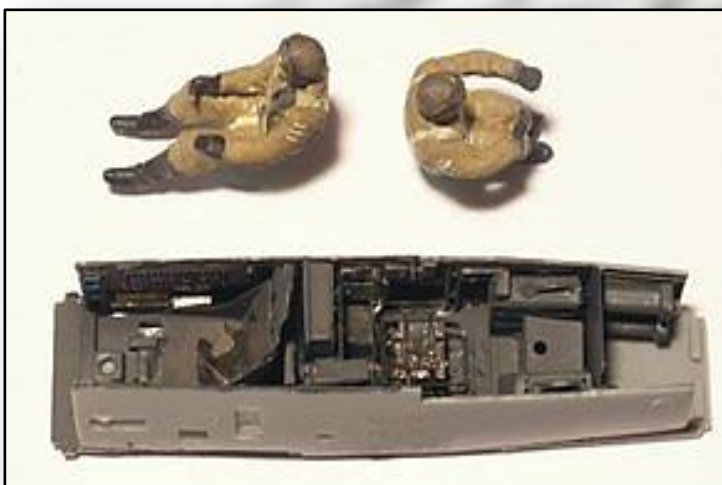
It should be part sand, soil and mud where tanks have run. I paint the soil colour directly onto the filler. In addition, I sprinkle a little sand to create a bit more 'life' into the ground. Using artificial grass from *Woodland Scenics* I create grass and bushes around the trees.



This is a battlefield, so I also make a couple of impact craters after grenades or bombs have exploded, and place some burnt and bent parts around to illustrate exploded vehicles. For longer grass, I cut some of the bristles from a paintbrush and paste the 'straws' on the ground.

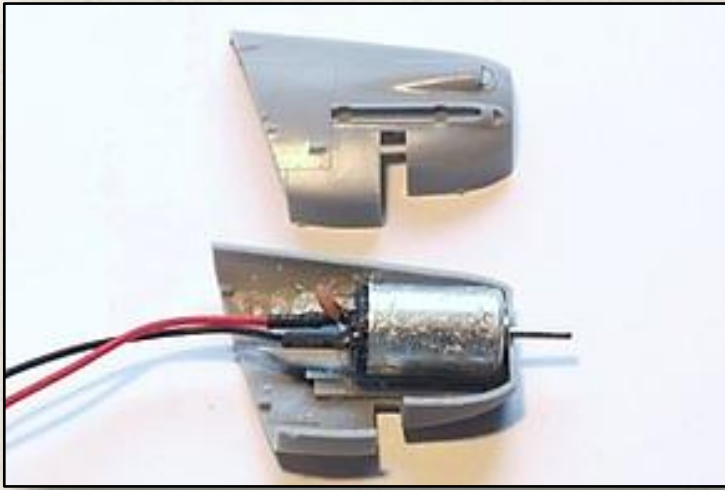
Now it's time for the Stuka!

To make the diorama as realistic as possible I will place an electric motor in the Stuka so that the propeller can actually rotate. I plan to attach the Stuka to the treetop so it looks like it's flying at a very low altitude. Having decided to make the diorama in 1:48 scale, finding a model of the Stuka in the same scale isn't difficult. I chose the *Hasegawa Ju78G-2*, which is not only the correct model, but it also has the correct decals to create a good replica of Rudel's 'Kanonenvoegel'.

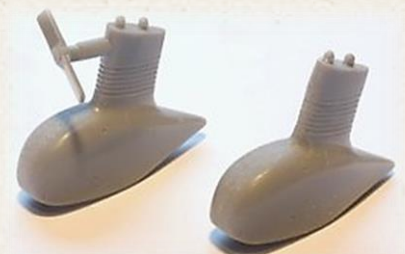


The first step in the building of Rudel's Stuka is the cockpit, where both Hans Ulrich and his gunner are to be placed. The cockpit is painted in a dark grey colour (**RLM 66**).





The electric motor (from *Airfix*) is to be fitted in the nose. It requires some changes in the kit to adapt to the engine, but finally it's firmly glued in place using CA-glue. To attach the 'plane to the tree, I am using a brass rod that slides into the brass tube that will be used as a tree. Thus, I can stick the plane into the top of the tree! The brass rod is glued firmly to the inside of the Stuka kit. The wires from the electric motor are relayed backwards and will form parts of the branches.



Having cemented the wings and ailerons, and put together both cannons and the wheels, Rudel's aeroplane begins to take shape.



A big part of the Stuka legacy were the infamous sirens which were used during dive bombing. The sirens were driven by a propeller attached to the wheel spat. The G model, however, was no dive-bomber and needed neither siren nor air brakes. The sirens had therefore to be removed. After finishing the wheels and canons, the model was now ready for priming.

After each layer of paint, I apply a coat of *Johnson 'Future'*. This makes it easier to work with the different colours.



Here, you can see the wires from the small electric motor trailing from the rear of the kit, ready to be attached to the tree!

Before the camouflage is painted, I trace all the panel lines (*pre-shading*) with black paint. The aim is that these lines should be visible through the camouflage paint if it is not put on too thick. Afterwards, the camouflage scheme is laid on with the airbrush.





Both wingtips and a band around the tail were painted in yellow. The yellow sections on the wings made it easier for the German anti-aircraft crews to recognize their own aircraft.



The next step is to apply the decals. To prevent silvering, I apply *Future* to the whole aircraft before application. I use *Micro SOL* when I apply decals, and *Micro SET* when decals are dry. Then another, fresh coat of *Future* to seal the decals before the model is covered in a semi-gloss finish.

Now the aeroplane is ready for weathering – i.e. making the Stuka look as tired, dusty, dirty and dented as it would have been in reality. The antenna wire is an elastic strap attached with CA (*superglue*).



# Part Two in the next issue



# British and German Cavalrymen WW1 by Craig Hood



Newly released from Master Box is the British and German Cavalrymen, WW1 era. This was my first attempt at the WW1 genre. I also hadn't attempted any horses since my Warhammer Fantasy Battle days, going back almost 20 years. So, there were some interesting challenges. My first impression was based on the box art, which was magnificent. I am currently working on some larger diorama pieces and hadn't intended on something new, but looking at the box, I knew this would be a fun quick build to put in the win column.





As usual, the Master Box figures are beautifully sculpted. Plenty of detail in the riders and horses to make painting a more pleasurable experience. Minor gaps requiring putty filler and some seem sanding, but the pieces go together nicely.

I left the sword arm, sword scabbard and rifle off of the German to make painting easier. There is a lot of fine detail work on his tunic that requires ease of access with a paint brush. The Brit however, can be fully assembled and painted. I used a variety of acrylics to paint this set. I have not ventured into the world of oil paints, but would imagine that the details, especially in the horses would be much stronger with oil based paints.



The kit includes everything you need...except the reins and stirrups! You will have to do the stirrups first as they wrap in between the rider and horse. Once glued in place, paint them, let dry and then glue the rider to the horse. You will need the rider and horse to be put together to attach the reins. I prefer to use the foil from wine bottles (which is becoming harder to find these days) cut into thin strips. I attach one end first and let it set. Once the glue is dry, I figure out the length I need and snip off the excess and glue the opposite end into place. Once the glue is dry - they are ready to paint!





Concurrent to the figure work, I built the base for this vignette. I wanted to create a muddy WW1 battlefield look. I had some left over *Vallejo Grey Pumice* and decided not to let it go to waste.

I spread it out onto the base, nice and thin for the base layer and let it dry. Once dry, I spray painted it with black rattle can primer from the hardware store. I used a hair dryer to dry the primer and then applied the 2<sup>nd</sup> layer of Grey Pumice. I purposely painted in between the layers so that I could more clearly see the 'pot holes' that would later get filled with *Woodland Scenics* 'Realistic Water'. After the 2<sup>nd</sup> layer of Grey Pumice dried (around 24hrs), the mud was primed black and then painted using *LifeColor* Europe Mud.

The next few images show how the realistic water was then poured into each pot hole to create puddles in the mud. Poured thinly, this resin can take around 24hrs to cure. It never completely hardens, so you must be careful not to get fingerprints on it.

Because this is a high action vignette with two cavalymen in full charge at one another, I wanted to create the effect of the mud exploding under the hooves. I achieved this by applying layer after layer of silicone with a toothpick in a circular fashion where each hoof makes its impact. With the silicone still wet, I pulled it out from itself with the toothpick into small points to appear like splashing mud. Once I was satisfied and the silicone dried, I applied a brown wash to it.









With all the pieces and the base complete, it's time to put it all together. This is a little challenging, but not overly difficult. The challenge is that each horse only has one hoof on the ground with the rest in transition. I cut off the useless plastic 'peg' on the base of the hoof and drilled a hole into the hoof and the base. I then used a section of paper clip to fasten the two together.



You'll need to support the horses in place with whatever you have laying around your work bench. The German horse anchors nicely as the landed hoof sits more centrally under the horse. The Brit Horse is more challenging. With the hooves extended outwards and only one contact point, you will need to create some 'memory' in the leg to help it support the weight of the figure and horse. I gently heated the leg with a hair dryer and then propped it into position to cool. You may have to do this a couple times to get the plastic to remember the position you want it in, but it should hold.



The result is a nice little vignette that takes around 20 hrs to complete depending on your skill level and doesn't take up too much room on your shelf!







# Painting Guide for Rubicon's 250 Alte by Jacob Richards

It's been a while in the works due to life taking me for a spin, but I'd like to offer this tutorial walk-through on how I painted my Alte by Rubicon. My methods of painting tend to leave my subject a bit grittier than most would leave their vehicles. Take what you will from this walk-through!

My goal with this vehicle is to emulate the appearance and condition a vehicle would appear to be while in service with the Afrika Korps (D.A.K).

Keep in mind that I left the interior blank as I have a crew that I'm working on separately that will be placed, along with equipment, inside the vehicle.

Without further ado - we start the model off with quick bit of primer. I tend to use the airbrush and apply Alclad's black primer in two light passes. It's enough to give the paint something to adhere to, but it also preserves the details.







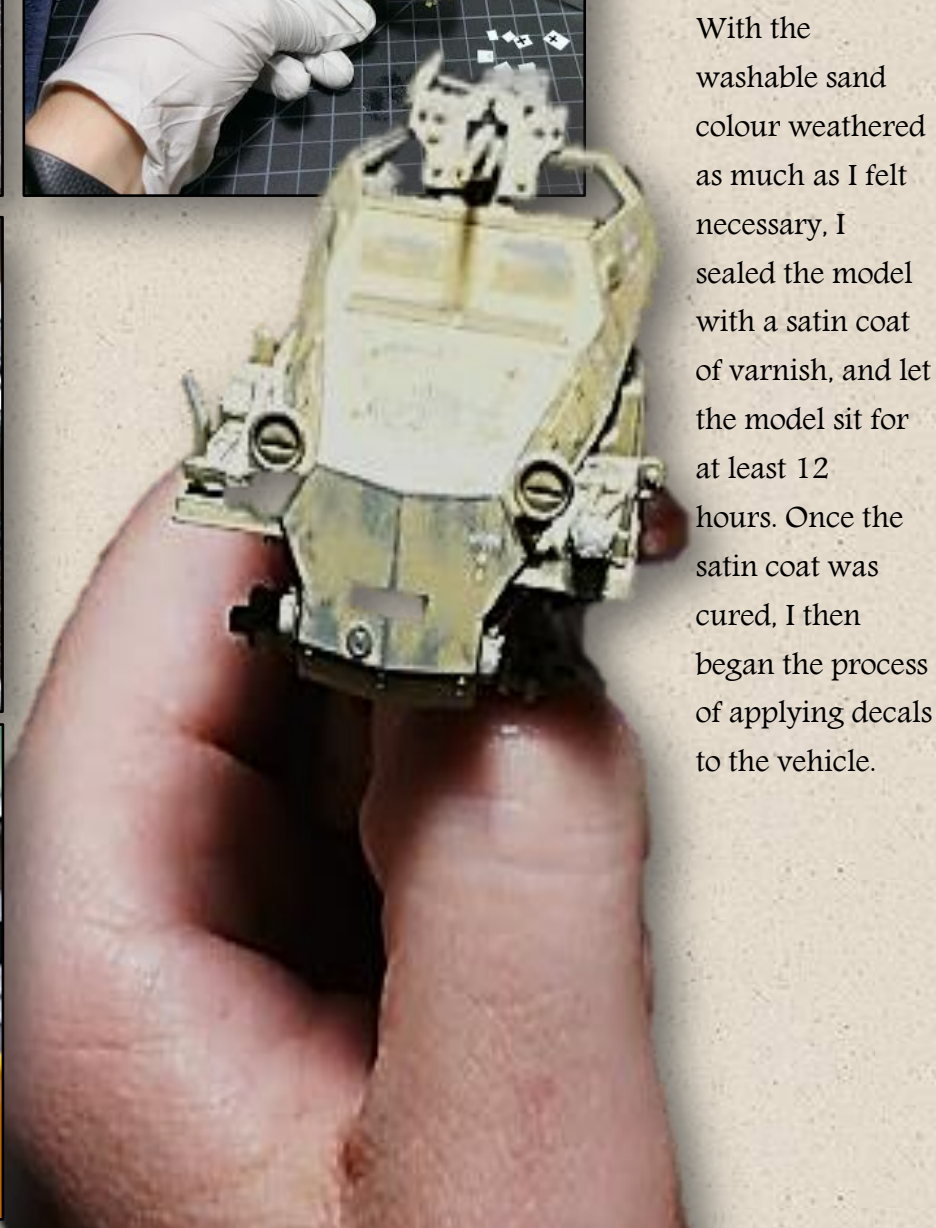
Once the primer has cured for at least 12 hours, I apply a coat of Tamiya German Grey. I keep the tone dark and I do not apply any highlights as I want the darker paint to show through a bit once the sand colour is applied. Believe me, it'll make sense in the later steps. Sadly, I forgot to take a picture of the vehicle in its grey state.

After the grey has cured, I applied Ammo's Washable Sand in light passes over the vehicle. You'll want to keep the coverage a bit sporadic and hardly uniform as you'll want some of the original colour to show through. The goal here is to emulate the paint job the crew applied while gearing up for the field.





After the paint has had time to dry a bit, I took a larger chisel-tipped brush and began to wear on the sand colour to create breaks in the paint and soften its coverage. In places where I took too much off, I followed up with an additional light coat of the washable sand colour.



With the washable sand colour weathered as much as I felt necessary, I sealed the model with a satin coat of varnish, and let the model sit for at least 12 hours. Once the satin coat was cured, I then began the process of applying decals to the vehicle.



As the decals dried, I took the opportunity to begin painting the details and gear of the vehicle. For colours, I used Scale 75's ScaleColor range as I love how flat the colours dry. After I finished painting the small details, I clear-coated the model with an additional coating of satin and prepared to apply filters and washes.



From here, I did a bit of back and forth with adding filters and washes and backtracking if I felt the need. I used filters and washes by Ammo and I even broke out the oil paints and enamel thinner. I worked in small steps and made sure to let the model dry before applying additional filters and effects. Once I was happy with the filters and various washes, I gave the Alte the once-over with pin washes to really bring out the details on the vehicle.





Satisfied with the oils, washes, and filters, I began the process of adding elements such as subtle streaks, chips, and scuffs to the vehicle. I did the streaking effects with Ammo products and used acrylic paints for the subtle chipping and scuffs.





As I was on the homestretch, I took the opportunity to look the vehicle over for anything that I may have missed. Satisfied, I applied pigments to the model with the use of enamel thinner and pigments by Ammo. I did a tiny brush-full of pigments to a bit of thinner to create an almost clear wash. I built this wash up around the vehicle where I wanted pigments to accumulate.

With the pigments in place, the Alte is now completed!





# Masterclass

With Geoffrey Charman



## How I paint large faces on busts

This is my method of painting faces on the busts that I recently returned to last year.

The procedure is basically the same as for the 1/35th figures I paint but quite a bit more detailed due to their larger size.

I use *Vallejo* acrylics for the eyes and tubed Artist's oils for the flesh.

I am always asked during my modelling sessions at the Tank Museum in Dorset, how to paint faces, and the first thing I say is look at yourself in the mirror, study your eyes to see how much space the coloured part (iris) takes up, unless you are looking up or down you don't see the top or bottom of the iris. Look at the creases of your face and see the different shades that are there, all of this helps with your painting. So this is how it works for me and what has developed over the years of painting plastic, resin and white-metal figures.



Bust washed, and primed in Humbrol black primer from a rattle can.



The eyes are blocked in with *Vallejo ivory*. I don't like white as it looks too bright.





The iris is painted *dark sea grey* and the centre is picked out using a *dark sea grey/ivory* mix, but just leaving a thin dark line around the iris. A dot of *German grey* is then positioned in the centre of the iris. This is then left to dry.

I line around the eye lids with **Citadel Dwarf Flesh**, this will give me a line to work to when I start with the Artist's oils flesh mix.



Once the paint on the eyes has dried, I give the eye sockets a coat of acrylic gloss varnish, as once hardened, it will allow me to remove any flesh oil paint, which could accidentally get on the eyes, I do this with a white spirit dampened brush. This does no harm to the paintwork previously applied to the eyes.



Here are the colours I use for the flesh – white, burnt sienna, raw umber and vermillion, I use a metal jar lid to mix the paint, the jar contains white spirit, or mineral spirit in the US.





Mix the white with some burnt sienna to get a light-ish flesh colour and go over the head but be careful around the eyes.



With a small brush (00) use neat raw umber as per the picture and along lower jaw line.



With a dry clean brush gently blend in the edges of the skin and raw umber colours, wiping the brush after each stroke on a piece of tissue.



Now using the burnt sienna, add this as per the picture and blend again carefully wiping the brush as before.





The face should now look something like this.



Add small patches of white to highlight these areas and again blend in.



Add some vermilion sparingly to the cheeks and lips and blend again.



Now with a 5/0 brush and using raw umber, add the fine lines around the eyes, mouth and forehead and lightly blend as required. The hair will be the next to do once the paint has dried and I am happy with how the face looks.





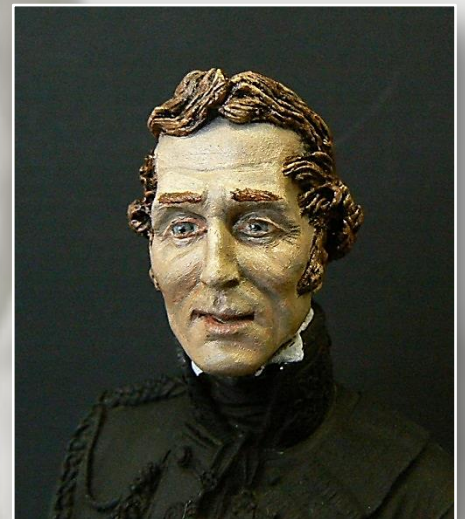
I am happy with the face now the paint has dried, the last job I did was to add a speck of white to each eye ball to give the light reflection, this was done using a worn out 10/0 brush.  
On to the hair now....

Vandyke Brown, slightly diluted with white spirit and carefully painted firstly around the edges – then the rest of the hair area is painted in.



A mix of burnt Sienna and Naples Yellow is lightly brushed over the hair but leaving the deeper areas the darker colour.

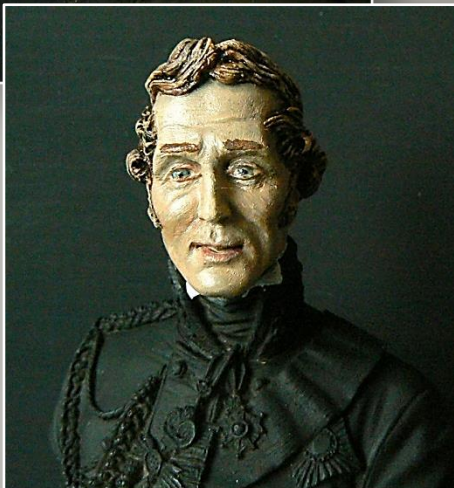
Eyebrows painted and a lighter Burnt Sienna/Naples Yellow mix applied to the raised areas of the hair.



This is now left to dry, mine took two days, but if you are using the fast drying oil paints, you can get away with leaving it overnight.



Now the paint is dry, with a flat dry brush and with neat Naples Yellow, begin applying the dry- brushing method to highlight the raised areas of the hair.



This head is now finished, so on with the uniform, I hope you like (and have found useful) my way of painting hair, and the previous face painting in Artist's Oils.



# Quick Guides

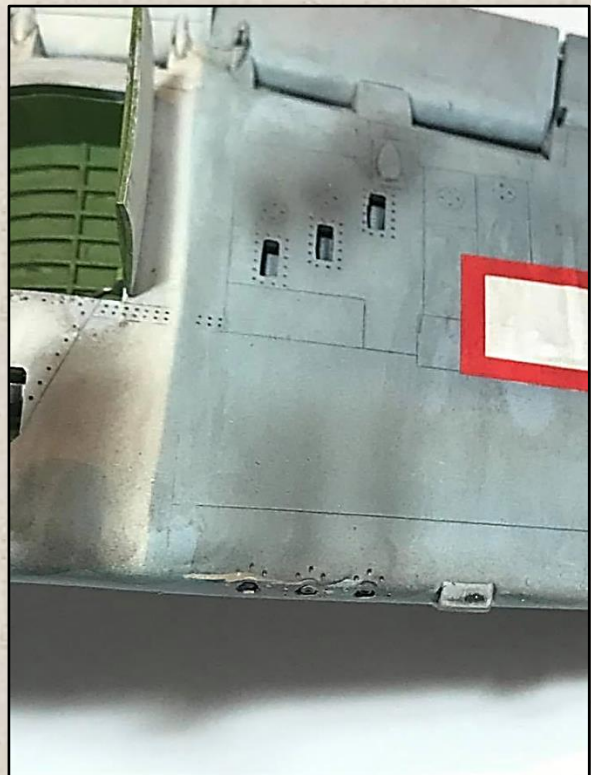
## Smoke Effects by Andy Smith

I use **Model Master** acrylic '*smoke*' for my exhaust and gun port weathering. I have also used a mixture of dark brown and flat black acrylics in the past too. The mixture is thinned 50/50 with acrylic thinner to start, and sometimes I use as much as 70% thinner. The dilution basically depends on the colour of the surface I am weathering.



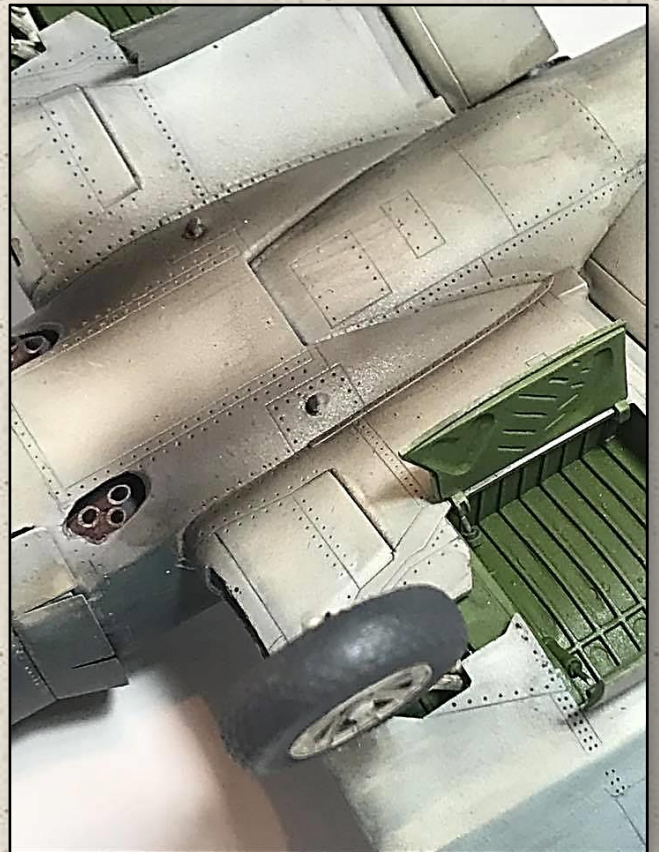
The lighter the surface colour, the thinner the mixture. I use a dual action airbrush at around 10 psi. There is very little product coming out of the airbrush at this low pressure. After testing on a paper towel, I start at the source of the stain, be it the gun ports or the exhaust pipes, and create small thin lines in the direction of airflow.

I try to visualize how the smoke will travel as it exits the source, and where it will gather along the surface of the 'plane. I hold the airbrush at an angle, almost parallel to the surface. I spray from front to back, and slowly let these light, thin lines build up along the wing or fuselage. This requires many passes to build up the colour for exhausts, but not very many for gun ports. This is a thin mixture, so you must take a moment to let the passes dry a little before continuing in order to avoid pooling of the mixture.





Once the trail pattern is established, I begin to darken and thicken the lines at the source. The further away from the source, the lighter and thinner the stains, so I spray three quarters of the line, and then half, and then one quarter, etc., until I get the desired effect.





# The Artistry Of Modelling

With Phil Hought



So, here we are again – Issue 5 of our excellent free magazine, for modellers by modellers! I've picked a little build I did a couple of years ago to show you in this issue – a little Italian number in German use.

The Semovente L.40 da 47/32, a nice looking self-propelled anti-tank gun. It's just a shame it was obsolete and ineffective when it finally got to the field. So, here we have the **Italeri** updated 1/35<sup>th</sup> offering. I chose to do it in German service, as I felt this would make for an interesting paint scheme, so to this end, some appropriate figures were procured from **Mini Art**.



## No 6477 1:35 scale Semovente L40 da 47/32

This small tank destroyer was developed by the Italian Royal Army on the basis of the hull of the light L6/40 tank. It was equipped with a 47mm cannon placed in a casemate and although it provided a good ballistic performance, when it was first put into service in 1941 it was inadequate to attack most of the enemy's tanks. The same hull was used to develop a commando version equipped with a radio to coordinate the action of armoured vehicles. The 47/32 L40 self-propelled tank, manufactured in around 300 copies, was widely used in the final part of the war in North Africa. After the armistice agreed in September 1943, the vehicles in Italy that survived the war were seized and used by the German army.



## GERMAN PARATROOPERS & TANKERS

WW II MILITARY MINIATURES SERIES

### ITALY 1943

UNASSEMBLED PLASTIC MODEL KIT  
THE KIT CONTAINS 51 PARTS  
BOX CONTAINS MODELS  
OF FIVE FIGURES



35163

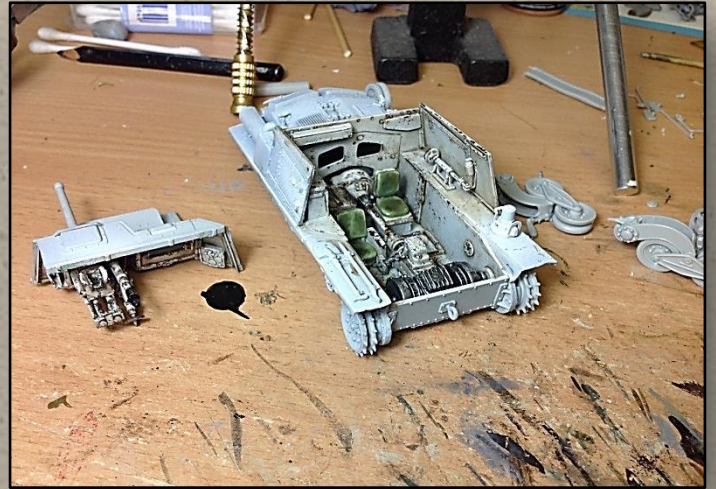
**MiniArt**

А.Корчагин  
2013

**1:35**



The model was built up as per the kit instructions, the only added details being the sandbags, chain and a bit of stowage. The figures, likewise, were built out the box with only the heads being changed for Afrika Korps-style **Hornet** heads. While the kit ones were ok, I do like **Hornet** heads; they paint very nicely and give a figure a resin detailed look at a fraction of the cost.



During construction of the SPG, the interior needed to be painted before the outside could be finished so it was built up in the two hull halves, given a shot of **Vallejo Grey** primer, then preshaded with **Vallejo Matt Black** then a thin coat of **Vallejo Ivory**, with overspray misting of white, seats and various interior details were painted in the colours called out in the instructions. This was all left to dry after which a coat of matt varnish was sprayed on, to protect the base colours.

An oil wash was next for the interior made from a mix of *raw umber* and *lamp black* oil paint thinned with white spirit to a consistency of skimmed milk, and applied with a fat brush. This was left to dry a little for an hour or so and then attacked with cotton buds to remove the wash from areas I didn't want it. Chipping was next. Executed with a small piece of *scotchbrite* pad picked up in tweezers and dipped in **Vallejo German Camo Black**. Small rust patches were added with *burnt umber* oil thinned again with white spirit. General highlights here and there were added with mixed colours from my oil palette, sealed with matt varnish again when the oils were dry.

The two halves of the tub were then stuck together and the interior sealed off with masking tape and a piece of sponge so none of the exterior paint colours would get in.







A coat of **Vallejo Grey** primer for the exterior once it was all built up and stowage added, then preshaded again with *Matt Black*, a coat of *Dark Yellow* then an over spray of *Dark Yellow* mixed with *Iraqi Sand* from above, down onto the model. A further slight mist of this mix, mixed with a bit of *Ivory* for the final 'sunbleached' look. Now, using **Vallejo Model Air** colours (all previous paints have been standard **Model Colour** branded acrylic paints from **Vallejo**) *Dark Green* and *Camo Red Brown*, I applied the camo with an airbrush using a spotting technique in order to build up the colours. These were the given light oversprays of lightened versions mixed with either *Ivory* or *Iraqi Sand*.





The stowage, tracks & wheels were given their various colours; the wheels painted *Black Grey*, the tracks *German Camo Black*, *Field Grey* for the tarps and some of the kit, and *Iraqi Sand* for the sandbags. The decals were next. Applied over spot paints of **Johnson's Future** floor polish, the big rear cross was not a good decal, so I wound up painting this cross on by hand. All chipping and scratches were applied in the same way as with the interior, with the added use of a fine brush and various fine line marker pens.

The whole thing was then sealed with a coat of **Future**.





So now I'm at the stage where I have before me, a camouflaged model with decals added as well as paint chips and fading.

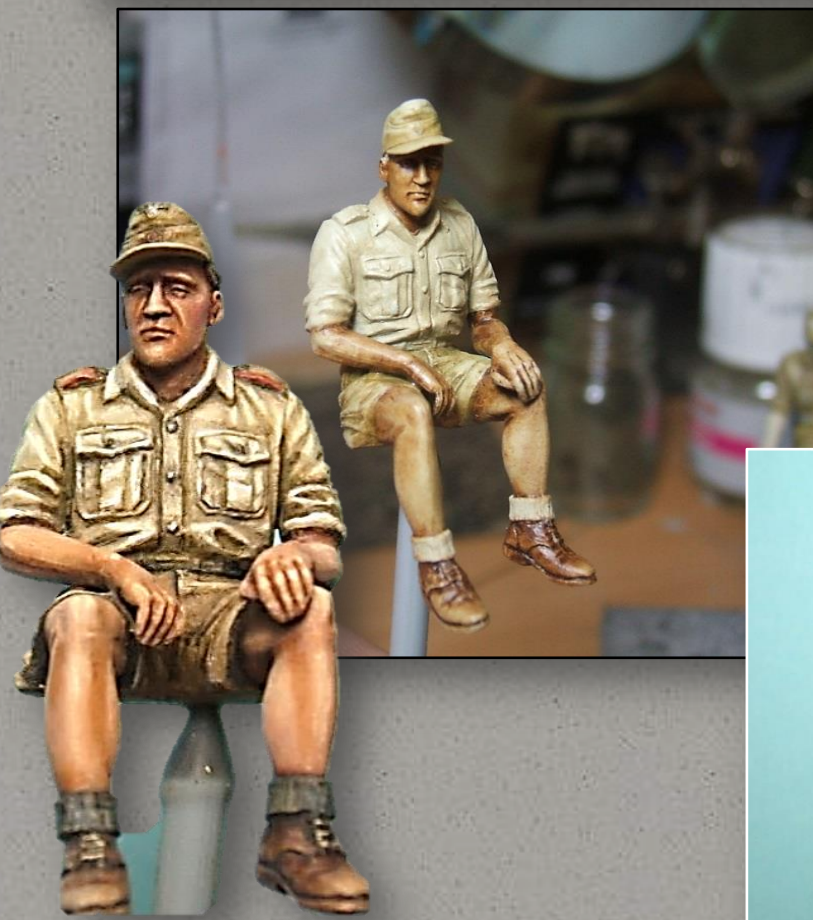
Next, the first big wash of oil paint! *Raw umber/vandyke brown/lamp black* mix. I cant say what the ratio is, as its all done by eye! But more *raw umber* than any other colour, and all thinned to the consistency of milk using white spirit. A cotton bud and tissue attack to take off the wash where I don't want it. When this is dry I add more little areas of the brownish wash to enhance the detail more – pin washing with *lamp black* and various rust spots added with oils and a *raw umber* marker pen. The stowage is finished with various washes of oil paint and highlights added with a brush. The masking is now removed and the whole thing is given a coat of **Vallejo Matt Varnish**.





I knew from the beginning that I wanted this tank to look dusty, so because of this I didn't really go to town on the track and running gear. The model was given a coat of **Mig Dry Mud** pigment, making sure it was thicker on the lower half, thinning out to the edge of the fighting compartment. I mixed the pigment with water as this makes it less adhesive and can be easily removed in places where it's not wanted. In my opinion, this makes for a model that does not like handling but I think creates a better look, as sealing with pigment fixers and varnishes can sometimes ruin that dusty appearance, for me.

The figures were finished in much the same way as I've described in previous articles. Mainly oil paint washes and glazes on top of lightened versions of acrylic paint as under coats.

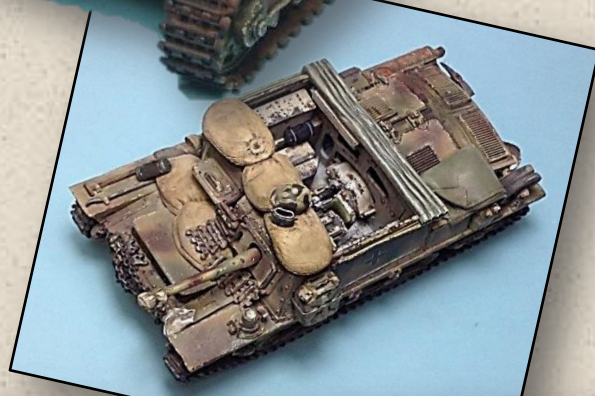




The base is not my best, and is basically a base of polyfilla with smashed stone, a twig tree and various bits of vegetation, with a little stream created with **Model Scenics Realistic Water**.

Both the kits used in this build are really good kits in their own rights, that produce handsome looking models.

Cheers guys, and see you in Issue 6...









# Bushmaster by Geert Wierstra

As a dedicated WWII builder, I never imagined that I would build something as modern as the Bushmaster. But it happened after our son left for Afghanistan as a driver on a Bushmaster serving with the Dutch Army. At a meeting of the Dutch modelling club "Twenot" in Emmeloord, I saw a scale model of the Bushmaster, but due to my ignorance of modern AFV's, I didn't see that it was the Australian variant, and not the Dutch variant.

But I bought the model anyway and decided to build this one especially for my son. I took the model home and I told my son about my plans to build an exact copy of his Bushmaster, so he had to take and send a lot of pictures of his Bushmaster.

So no shortage of reference photographs! At first, the contents of the box didn't look that bad. But when I started to build a lot of things weren't that great.

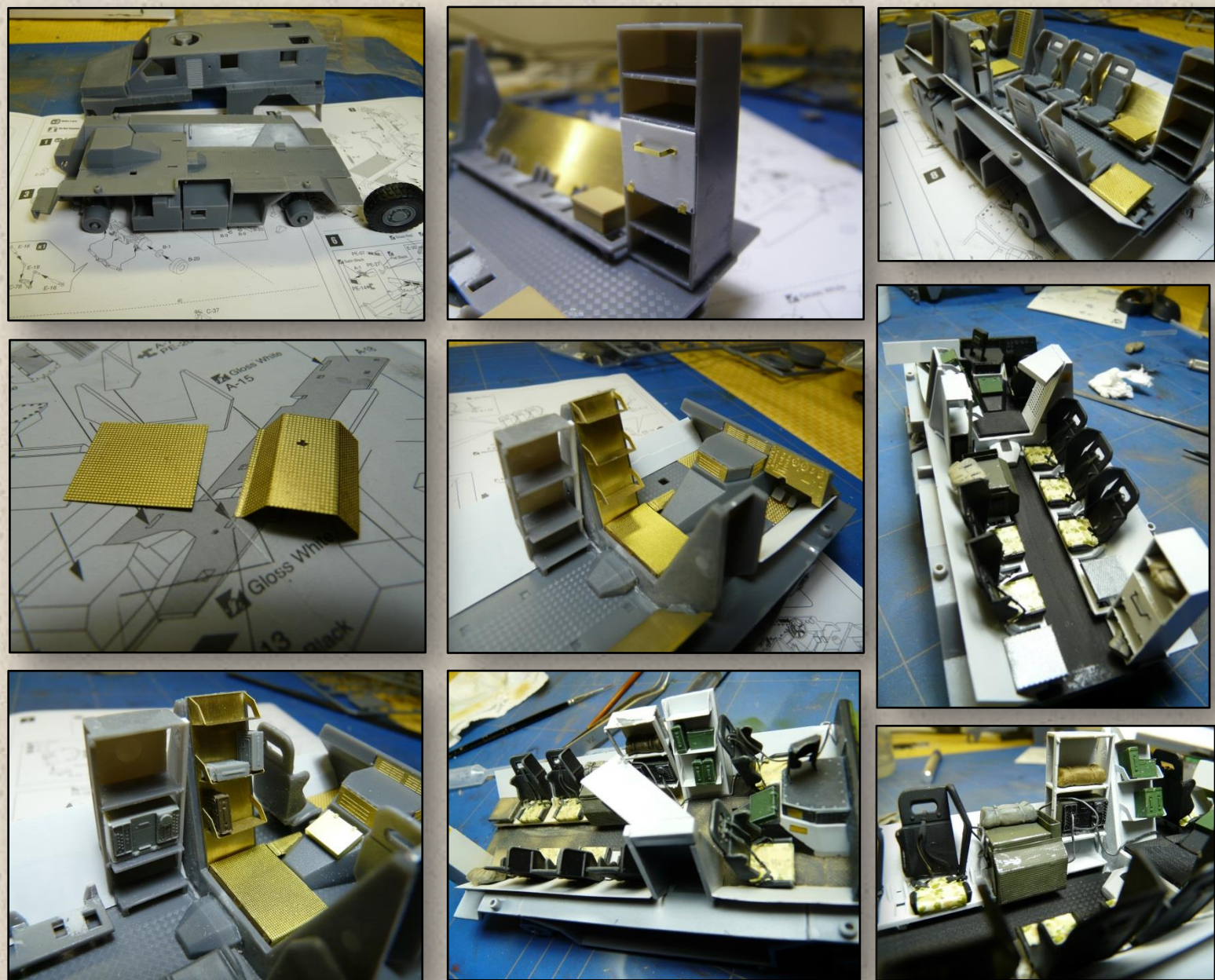
Several parts were missing, and some parts broke when I removed them from the sprues.

So the scratching is on, I would say.





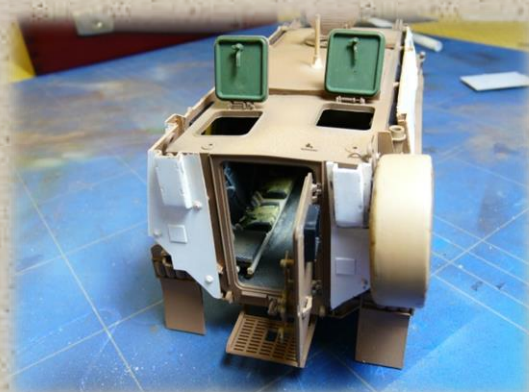
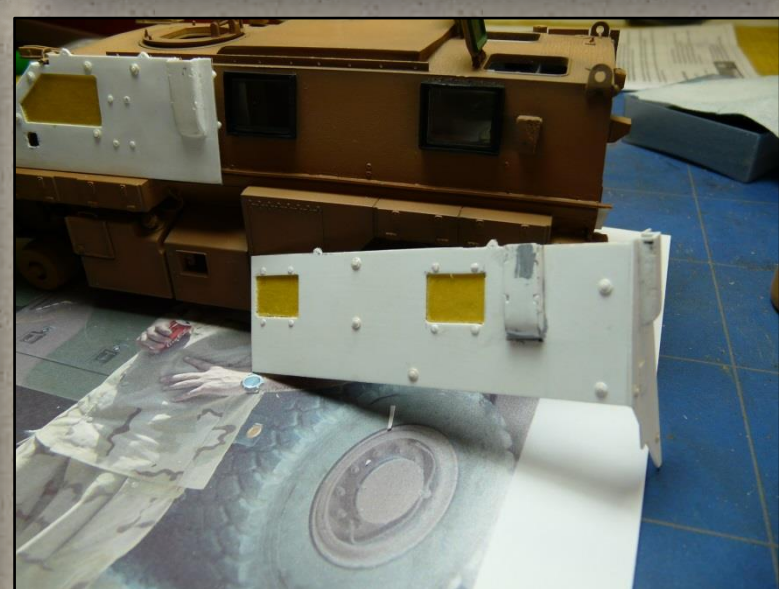
I started with the interior; several things had to be adapted to the Dutch version, like the building of the jammer box, the removal of seats and adapting the standing locations of the gunners. I had to build a lockable locker and I used some photo etch from the spares box. Radio here, a cable and a roller blind there.



The overall build wasn't that bad but it took a lot of time to build it. So after a few months I started on the outside of the Dutch Bushmaster. On the Twenot forum, I met a guy who'd created the Dutch version armoured plates in AutoCAD, and subsequently cut them out of a plastic sheet. After a short discussion, I received the first plates and volunteered to be a guinea pig. So let the building of the outside begin.



It was the first batch of plates, so the fit wasn't as good as it could be, but after some grinding, filling and a lot of glue everything fitted as it should. Behind the armoured plates I made a double layer with overhead sheets to create a realistic look for the windows. The next day, when I came to my workbench there was a little surprise - all the armoured plates I'd fitted were warped. I used some words that I can't put here, but you can imagine what they were! After some research, it appears that the glue deformed the armoured plates so much that I couldn't save them anymore. All my enthusiasm disappeared just like that and I threw everything in a corner and took some time out. After a month had passed, I gathered my courage and continued with the build. I made some new plates in the right size and thickness. I also made some changes to the outside of the Bushmaster, such as increasing the height of the roof and the locations of the antennas.

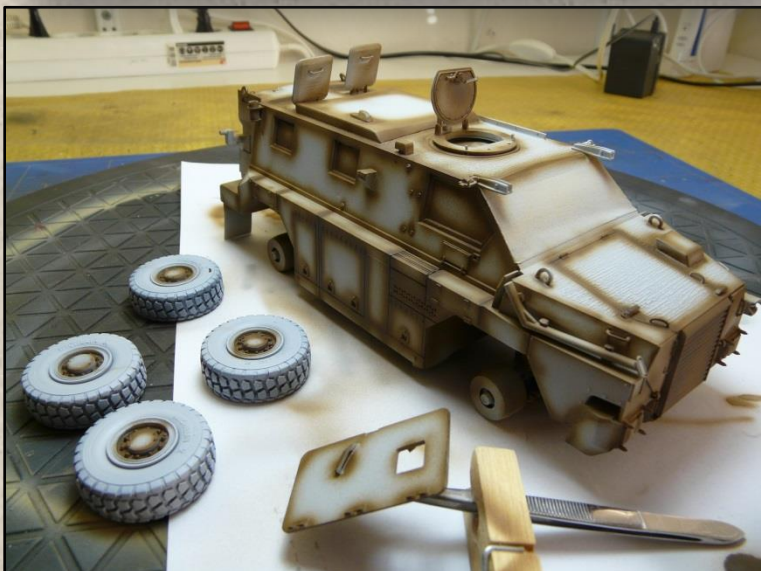
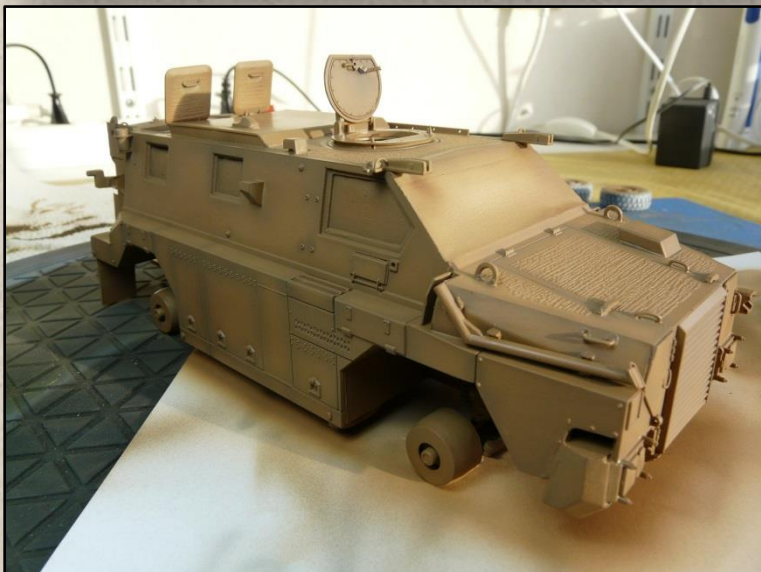
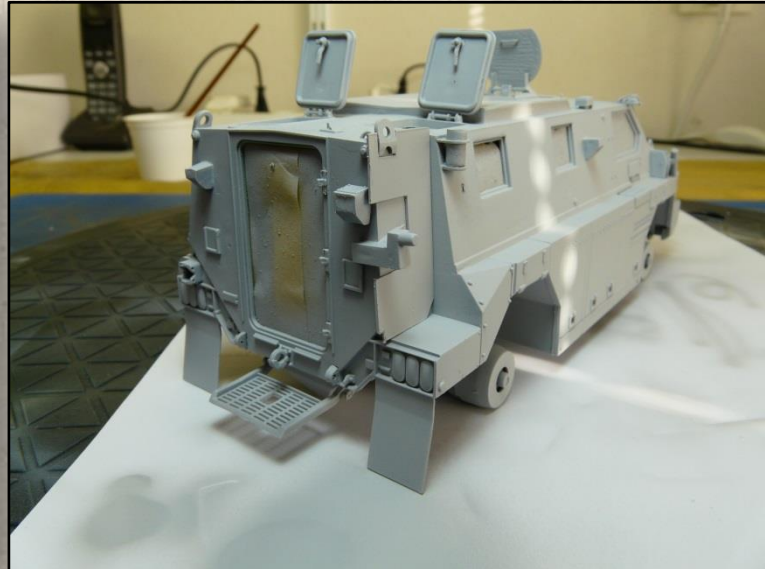
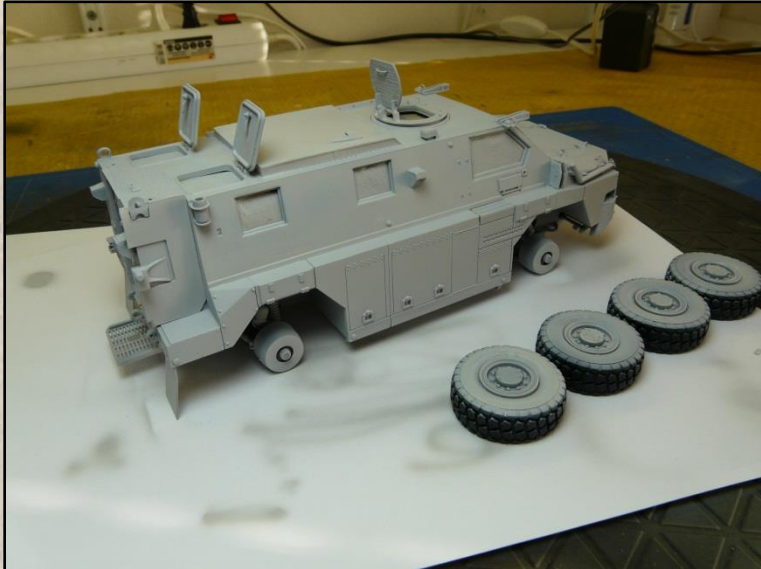




Finally it's time to use the airbrush – my favourite part of model building.

It was not as easy as I thought. At first I sprayed the Bushmaster in a stone colour. After the stone colour, I placed the armoured plates on the Bushmaster. After that I continued with the camouflage pattern.

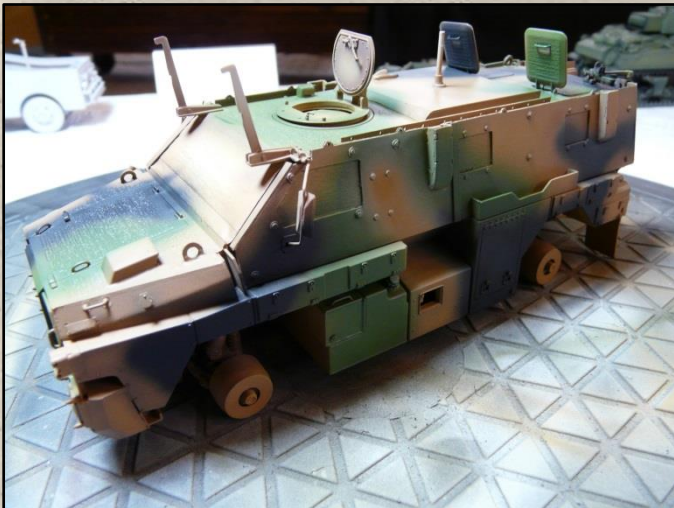
Because it was a hard edge camouflage, I painted it with a brush instead of the airbrush. The complete Bushmaster received a couple of light washes and in some places I marked the lines with a fine brush.





Chipping wasn't necessary, because the Dutch vehicles were new vehicles and after a lot of pictures I received from my son it looks like the modern paint has a better quality than the paint on WWII vehicles.

I did do some weathering however – the vehicle was used in the desert, so a lot of dust and stones.





Finally, after a year, I'm really proud to hand over the Bushmaster to my son.

Looking back, it was a great project; lots of ups and downs and 'never again' moments, but I am so proud of my son that everything I did on this vehicle I did for him.

But now, my first build after the Bushmaster will be an old school Tamiya 'shake & bake' model kit!





# Quick Guides

Adding Anti-Slip effects to you models by Marc Levesque



Picture 1: If you need to make anti-slip areas on your tank and/or aircraft's wings (to delineate the walkway), then this stuff is just the job! It's called *Tamiya Diorama Texture Paint* - I use the sandy one called *Grit Effect*. For this you'll need of course the paint, tape, (I use Tamiya), a brush (depending on the width of your anti-slip) and, of course, your model.



Picture 2: Here you can see the texture of the paint, it's like a very liquid putty that is brush-able. I also added the tape to mark out an area of anti-slip on the model. For this tutorial, I used a small piece of foam board I had lying around leftover from an old project.



Picture 3: That much paint on my brush will actually cover about 50% of the region I taped, I went a little fast, no special reason, but it covers really well.

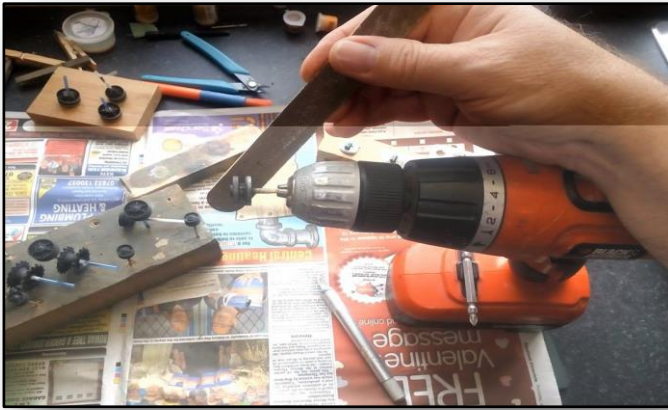


Pictures 4 -5 & 6: Different angles of the surface, which is now dry after around 5 minutes. It's not perfect, as I went a little too fast. But when you drag the end of a finger on it, it feels very much like a sandy surface. Now all you have to do is airbrush your model, as if the sandy surface wasn't there, and you'll get a really nice anti-slip surface for your tank or airplane's wings.



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

## Part Two



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.



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!



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.

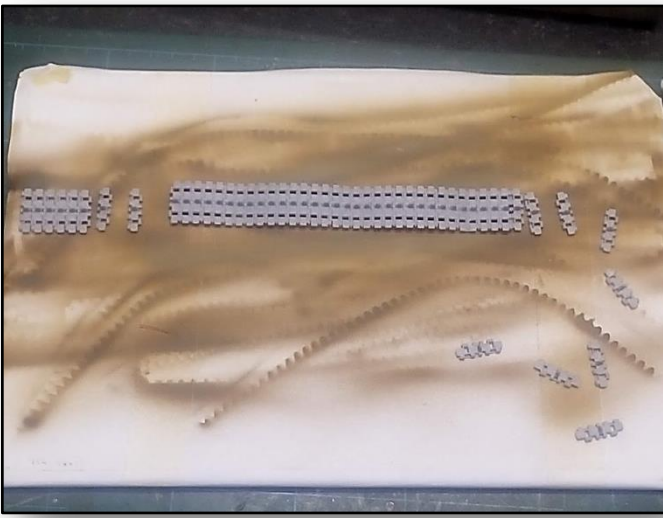


These are intended to be steel wheels with no rubber rims or tyres, so a bare worn or polished finish is most appropriate. Easily done by once again mounting the wheel in a cordless drill and just holding a brush loaded with a dull metal colour, (such as Model Air Gunmetal), against the rotating edge.

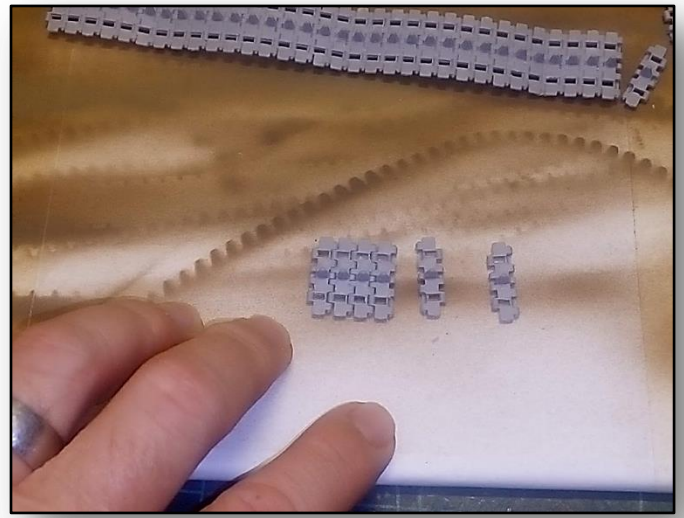
Here, I'm also using this method to add some light rust rings around the edge, as would happen on the real thing. I've used both Model Air Light Rust and Orange Rust here. The finished wheels, ready to add to the main assembly.



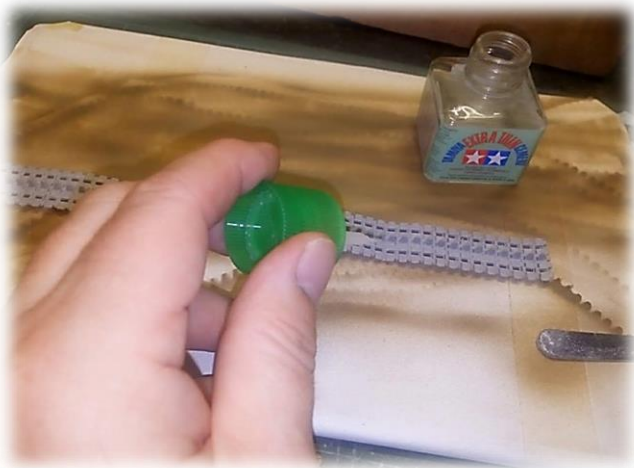




Definitely my favourite type of track, nice to see the sag already moulded in the upper sections. Not workable, but the pieces do push together easily and just require a little liquid cement to hold in place.



I'm assembling the tracks in two sections; top – including the curves round the wheels, and bottom, with either end leading up towards the wheels. This will make overall assembly easier.



Each section is dry assembled complete, and then Tamiya Extra Thin liquid cement applied to all joints.

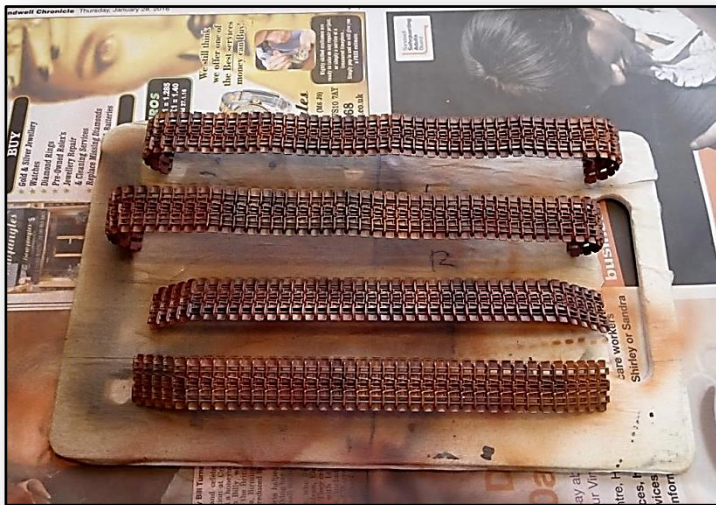


After the sections have dried for just a few minutes, each one is laid in place, and the tracks carefully bent around the sprockets and idlers. Do not glue the top run to the bottom run yet, and take care not to get any cement on the wheels, as once dry, the tracks will be removed for painting and weathering before being permanently fixed in place. A couple of long rubber bands will help to keep everything in place.





Tracks dry and carefully removed, if all has gone well, they will have retained the desired shape. If not, try again! I want these tracks, (like the rest of the vehicle), to have a worn out, rusty look, but not too battered or dirty. So the first thing I've done is lay down a coat of Model Air Red/Brown primer to both sides. Next, a random, patchy spraying of Model Air Rust, leaving plenty of the base colour showing through.



Same again, this time with Model Air Light Rust. Try and be random, and don't use too much either.

A final random, and sparse layer of Model Air Orange Rust completes the first stage of weathering.



After a few hours drying, it's time to replicate wear off the steel wheel. These would leave a worn, almost polished appearance where they made contact with the tracks. Using a wheel as a rough guide, I've masked off the sides where the wheels would not touch the tracks.

All four track sections were then masked off in the same fashion.





Vallejo Model Air Gunmetal Grey is dry brushed lightly over the exposed surface. Don't worry if it looks too bright, as further weathering will reduce the shine.



A coat of Matt Varnish was sprayed over once dry, to protect the surface and to give a duller appearance



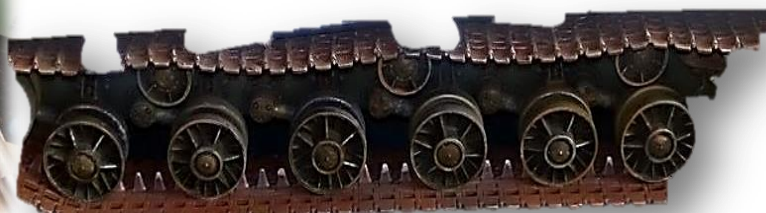
Time to fit the tracks. All contact areas must have the paint carefully removed - glue will not stick to paint or varnish!



Don't forget to do the same to the tracks, only where the wheels make contact. Use a wheel as a guide.



Once everything is glued in place, and all joints have been double checked for alignment, refit the rubber bands to hold it all in place overnight. Here I've used a purpose made weight, scientifically designed to hold the model down while the tracks set....







All dry. A worn, bare metal effect is given to the raised surfaces with Gunmetal Grey, again - do not overdo it!



To finish off the tracks, as access later will be limited due to the addition of the fenders, I've used some dirt coloured pigments dabbed on using diluted PVA glue as a fixer, to match the previously applied mud. Once dry, I've sprayed a coat of matt varnish to finish them off.

The fenders, and all their supports, are finally added. You can see there's a bit of a sag there, so I've packed them out a little underneath while the glue sets.



The wheels and tracks are masked off. I'm very average with an airbrush so I'm not taking any chances!





First, a light coat of Vallejo White Primer, purely to give the base coat something to stick to other than shiny plastic



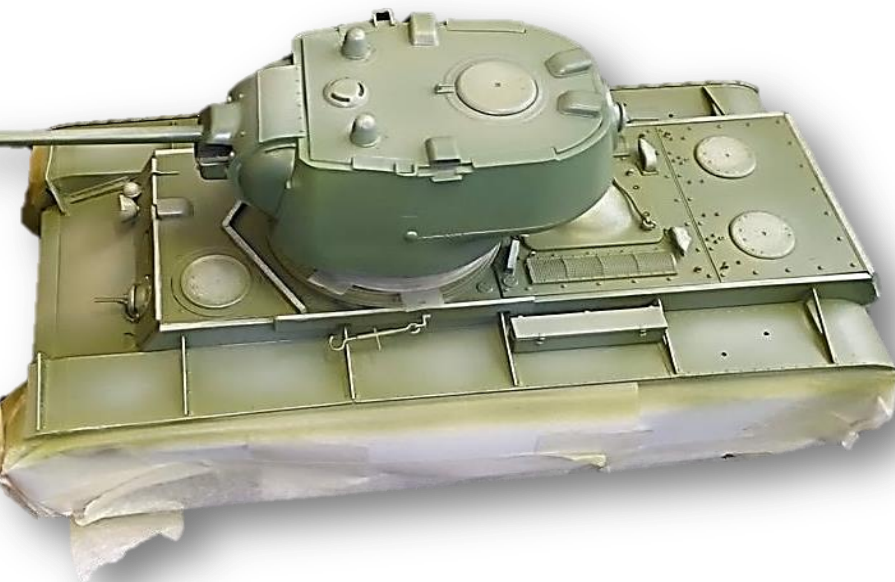
I'm still practicing with the pre-shading technique, so all areas that would naturally be shady are given a quick blast with my trusty Nato Black.



A couple of light coats of AK 4B0 Base, just enough to colour it, while still showing the darker areas.



To add some contrast, or 'modulation', I've carefully sprayed raised details and the centre of horizontal panels with AK 4B0 Highlights.



I've matched the effect to the turret too, it may look garish now but the weathering process will tone it all down and make it much easier on the eye. A coat of Johnson's Klear is added at this point. This will protect the paintwork thus far, and give a glossy surface for the decals to adhere to.





Now this stuff – Humbrol ‘DecalFix’! I use it to stick the decals to my fingers. Occasionally it sticks them to the model too. I’m unsure if it actually has any effect on the finish, and it certainly doesn’t seem to work as well as Micro Sol and Set do. The decals are left overnight and then sealed with a light coat of Klear to protect them.



The masking tape removed.



Next I made up a simple wash with some Burnt Sienna oil paint thinned with low odour white spirit. This was brushed into all of the recesses and panel lines then left till almost dry.



When all of the white spirit has evaporated and the oily residue is almost dry, cotton buds are used to carefully wipe away the excess, leaving the recesses and raised details emphasised by the wash. A dry, stiff, pointed brush is also useful in this process in the more awkward areas.





Erosion and general abuse is suggested by applying Vallejo Black/Brown using the sponge technique

My little Poundshop kid's sponge pads are used to apply a lighter shade than the base and highlights, to create the effect of faded and worn paintwork, in this case AK Russian 4BO Shine.



A toothpick is used to gently apply the lighter colour in the form of light scratches. I find this much more effective than using a fine brush, which tends to bend and give a less realistic finish. Another fine coat of Klear is applied once the acrylics are dry, to protect them from the next step involving more oil paints



Oil paints – White and Yellow Ochre– are squeezed onto some newspaper to absorb the excess oil, and then dabbed along the top edges of the vertical areas of the model. These will become rain and rust marks



A brush, dipped in white spirit then wiped almost dry is used to brush the dots in a downward direction and to blend them all in.





This is then repeated on the hull



The hull is really starting to come to life now.



Looks a mess but don't worry, the beauty of oil paint is that it wipes away very easily if you're not satisfied with the result. As with the wash earlier, let it almost dry before the final touching up.



After a few hours of drying, (depending on the temperature of your bench area), the final touches are performed with cotton buds in a careful downward swiping action to give the effects of stains and rust caused by the elements.



A rust coloured wash I made from Yellow Ochre with a little Burnt Sienna is dabbed randomly around the horizontal areas. Don't overdo this step; less is more, as the experts say....





A final touch up with a cotton bud. Try to avoid leaving any tide marks with the washes, or out of scale stains.



The final little details, such as the rear lights, machine gun barrels and such are painted. Fixing holes for the accessories – here being the spare track links, are cleaned out ready for the glue; here I'm using a cocktail stick, in a twisting action. This will remove paint without damaging the plastic or enlarging the holes.



A final touch. The spotlight inner is painted chrome, the centre, or bulb, is painted with a dab of black, to provide contrast. The lens is then applied using a proprietary white glue to prevent clouding, plus this stuff actually will stick to paint! I find that a cocktail stick with a tiny blob of 'Blutack' is the perfect tool for this procedure.



A coat of Vallejo Matt Acrylic Varnish is blown over the entire build, this really brings the paintwork and weathering to life and gives it that dull, 'hard as iron' appearance. The next – and final step, is to brush some thinner into areas that would accumulate dirt and dust, and then gently dab earth coloured pigments onto these areas. Thicker coats will give a lighter appearance, thus a single pigment can be used to create a variety of shades of the same colour.





The tracks received a similar treatment.



Areas of wear received a last minute, but restrained, dry brush treatment with Vallejo Gunmetal Grey. And Hey Presto! All done!





A model looks a thousand times better with a decent set of photos to show it off. Not being a particularly talented photographer, and only having a built in camera on my phone, and no studio set up - I've improvised! Say hello to my bench by the way - some, the wife included, would call it a kitchen worktop! I've created a seamless white background simply by using a roll of white lining paper, held up one end by closing it in a wall cupboard, and the other end weighted down. Two table top spotlights are on top of the wall unit, lighting up the area.





The finished piece. Photos look best when taken close up and personal, try and imagine you are actually there, face to face with the beast, and looking up at it in awe. I simply rest my phone on the worktop surface, close to the model and pointing slightly up towards it. A few test shots allow me to judge whether or not the flash is required, or any other relevant settings on the camera. The right photo set up can make an average model look like a great model! Thanks for following this build, not all of the techniques I've used will suit every modeller, and many may disagree with some of my methods, but the way I see it is that whatever skill level of modeller we may be, we are all still learning, and craving the perfection that we often see in other's work. Remember, every build is practice towards the next one being better.







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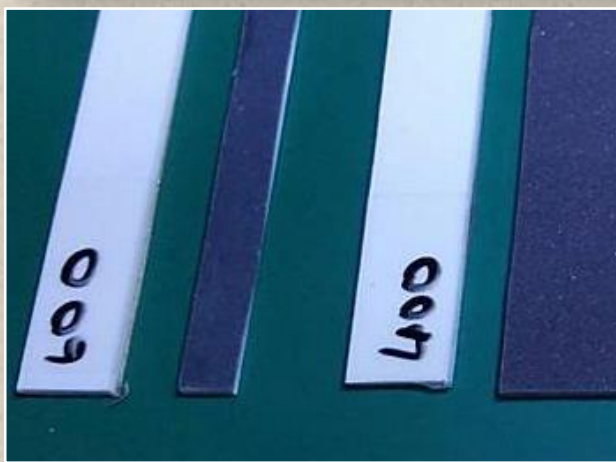
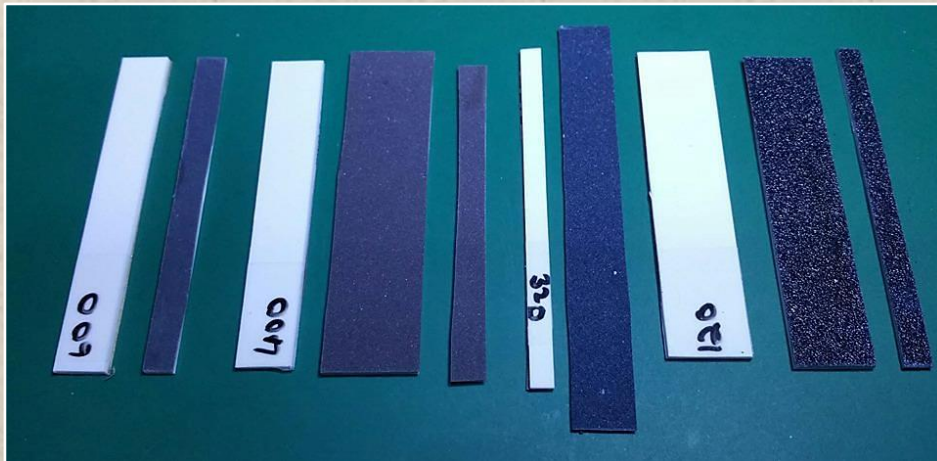
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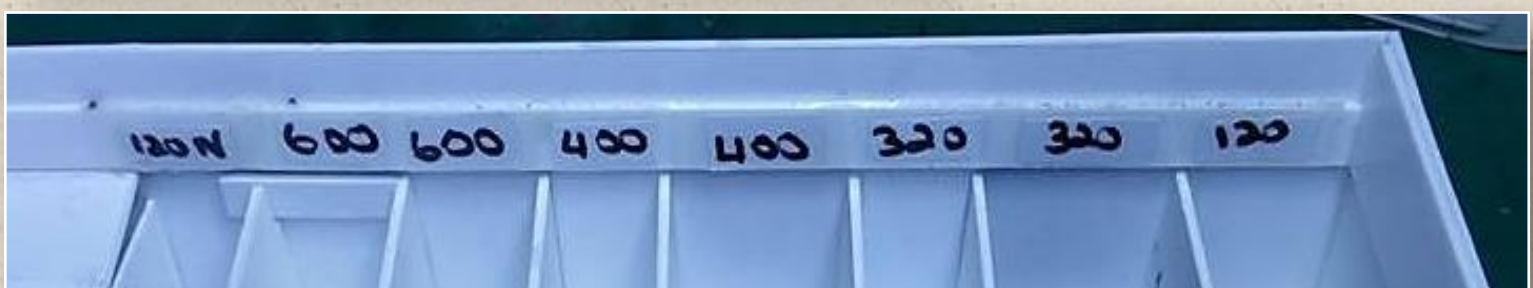
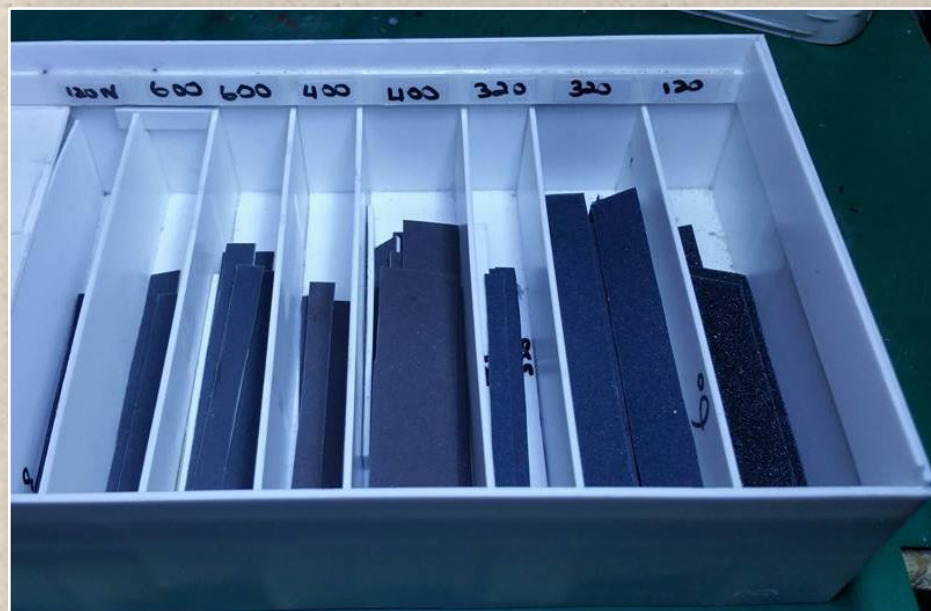
# Quick Guides

## DIY Sanding sticks from Charles Orwin



Sanding sticks, I don't buy them, but make my own cheaply; and they are just as good (if not better). You'll need the following. Sheet of plasticard 40thou, few sheets of various grades of wet & dry paper, scalpel & rule, CA glue.

The ones I make up are various widths but all about 4 inches (100mm) long. Cut your plasticard to the widths you need then CA glue them to the back of the wet and dry grades of paper, trim the excess to the edges of the plasticard & you're done. I find 320 grade is most useful in general clean up, also 120 grade for sanding primarily followed by 320. Up to you what grades of paper you use I mark the sticks up on the reverse with a permanent pen with the number while the glue is drying- its then quick to identify on the bench or indeed in a fancy organiser box like mine I made from 60 thou plasticard.





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# Painting Figures by René Ketting

There are many ways to paint your figures, but this is the way I feel comfortable with. I know that there are a lot of modellers that are having a love/hate relationship with figure painting, but it is not that hard to learn. I am certainly not a master, but it is a hobby. And I am happy with the way I do it.

So let's talk about paint etc.

I use Vallejo Model Color paints, and oils from Winsor & Newton and Talens. The oils are used for washes. The only suggestion I want to make, is that for figure painting we should use good brushes. I see a lot of modellers spending huge amounts on kits, paints, tools, etc. and buying the cheapest brushes there are on the market. For figure painting you need very good brushes. I recommend Winsor & Newton, Series 7. For my 1/35 figures I use only 2 brushes. The number 0 and the number 000. They are not cheap, but if you treat them right they will last for two years or longer, depending how much they are used.







I prime every figure that I build with a neutral grey.



Now let's start with the face. I always start with faces. First give it a basecoat with Vallejo 70. 804 Red Beige, then a second basecoat.



Now we mix a little basic skintone to the beige red. This gives a slightly lighter skintone and we apply it to the nose and cheeks.



Add a little bit more basic skintone to the mix from the previous step, and apply it again on the nose and cheeks.





Now I paint the upper lips and cheeks with a wash of dark sea green, violet red and matt varnish. Mix this with plenty of water, to make a very thin paint mix. Now apply it on the upper lips and cheeks. Don't forget to hold your brush tip against a piece of paper. This will make your brush not to wet. Let it dry and see if you like the result. If not, apply a second wash, but be careful here – It's very easy to apply too much and then your efforts are wasted



Now apply a basecoat of Olive Drab on the helmet. After the basecoat, give the helmet a wash with flat black and the outline of the goggles with a light green.

When this is dry, I start with the straps on the helmet.

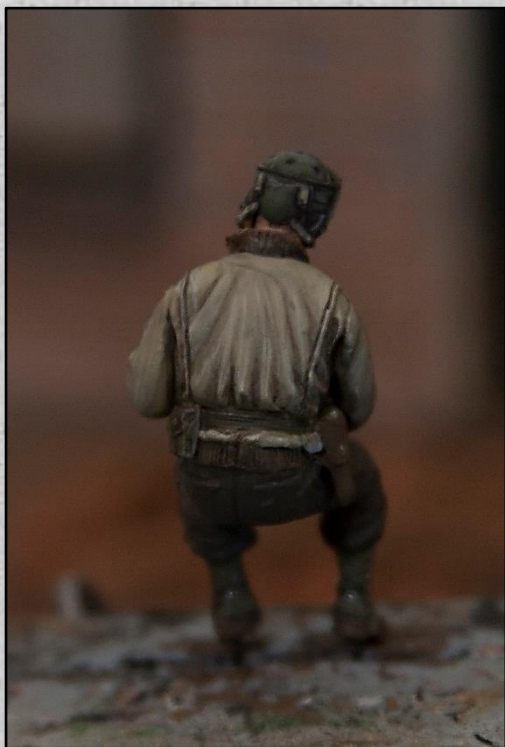
Paint them with Khaki, and after drying, I apply a second coat with German Camouflage Beige. Now give the helmet a highlight with German Camouflage Bright Green. Make it very thin. When wet, it doesn't show. Once it dries you will see the lighter tone show up.

So far so good with the helmet.



Now let us start with the jacket. I gave the jacket a basecoat of Khaki with a little touch of Russian Uniform to make the tone a little bit darker. This is the shadow coat.

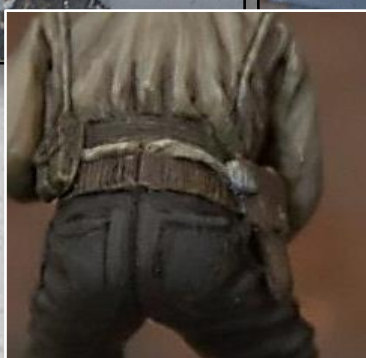




Once this coat is dry, I start with the highlighting of the jacket. I paint the jacket with Khaki.



Now the second highlight is coming on. Mix the Khaki with a bit of pale sand, and go over the jacket once more. Repeat this until you are satisfied with the highlights. Remember, painting with acrylics is painting in multiple layers on top of each other, to obtain the right tone.







Paint the outlines of the sleeves, the shoulder pads and the zipper with a very light mix of Pale Sand with a touch of Khaki. Now paint the outlines again, but now with German Black Brown. This gives the light outlines a nice contrast.

Let's start with the pants now. First – a basecoat of Olive Drab darkened with a touch of Flat Black, for the shadows. Once dry, apply a highlight on the pants with a mix of Olive Drab and Basic Skin Tone.

Give the boots a basecoat with Leather Brown, and after that, a wash with Raw Umber oil paint.

Now your figure is ready.

List of used paint colors:

Vallejo Model Color:

70.859 Black Red

70.804 Beige Red

70.815 Basic Skintone

70.928 Light Flesh

70.814 Burnt Cadmium Red

70.812 Violet Red

70.868 Dark Seagreen

70.889 Olive Drab

70.804 Camouflage Olive Green

70.833 German Bright Green

70.821 German Camouflage Beige

70.871 Leather Brown

70.837 Pale Sand

70.988 Khaki

70.822 German Black Brown

And W&S artists oil paint, Raw Umber





# Friendship Models

## incorporating Wee Friends

### December 1/76th scale new releases The day of the Scorpion

WV76031 FV101 Scorpion Early Hull	£15.00
WV76032 FV101 Scorpion Late Hull	£15.00
WV76034 FV102 Striker Early Hull	£15.00
WV76035 FV103 Spartan Early Hull	£15.00
WV76036 FV103 Spartan MCT	£15.00
WV76038 FV103 Spartan Air Defense	£15.00
WV76039 FV104 Samaritan (Medic)	£15.00
WV76040 FV105 Sultan (Command)	£15.00
WV76041 FV106 Samson (Recovery)	£15.00
WV76042 FV107 Scimitar Early Hull	£15.00
WV76043 FV107 Scimitar Late Hull	£15.00
WV76045 FV101/1 Sabre	£15.00
WV76047 FV101 Salamander (Opfor)	£15.00
WV76048 FV4333 Stormer TRV	£15.00
WV76049 FV4333 Starstreak HVM	£15.00

### Detail sets for Airfix and other Scorpion based model kits or diecasts

WBM76160 CVR(T) Tracks (6 Lengths)	£3.00
WBM76161 CVR(T) Track and wheel set	£6.00
WBM76162 FV101 Scorpion (Airfix) Detail set	£5.00
WBM76163 FV107 Scimitar (Airfix) Detail set	£5.00

### Conversion set

WVC76121 FV101/1 Sabre	£10.00
Incl. Fox Turret and fittings, Adaptor Ring, Stowage Boxes. Can be used with any Scorpion kit.	

### December Special 1/35th Arnhem Ruin Set



Code DA1 Price £40.00

December Special set DA1 Includes  
WF35023 British Para Standing w/ Rifle  
WF35024 British Para Standing w/ Sten  
WF35025 British Para Kneeling Bren  
WF35026 British Para Kneeling Sten  
WD35001 Ruin Building

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# Trash Bags By Chris Bolesta

I'm going to show you how to make realistic trash bags using some easily accessible materials and a technique called plastic welding. You will need:

- soldering iron
- baking parchment
- block of wood or MDF
- straight edge
- plastic bag
- sewing thread
- hot glue gun



(Photos 1 & 2) Tape a piece of the parchment to your block of wood. While you are waiting for your soldering iron to heat up, cut a strip of plastic from your donor bag. Use an existing seam for one of the sides. This will also keep the bag aligned, and in place.





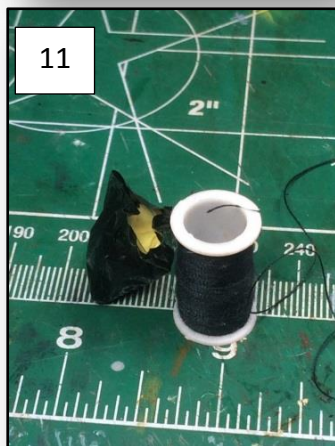
(Photos 3 & 4) Place the strip between your baking parchment and hold it in place with your straight edge. Leave part of the side you are fusing exposed. Once heated, drag your soldering iron along the edge of the plastic. Your speed will depend on how hot your iron is, the type of tip, etc.



(Photos 5-7) A successful weld will create a seam on both sides. Carefully remove the excess plastic from this seam and check its integrity to ensure that there are no holes. Continue this process while cutting the strip into sections. Leave one side of each section unfused as this will be the opening for your trash bags.



(Photos 8-13) Using a pair of tweezers, turn the smaller sections inside out. Use the tweezers to push out any bunched up plastic. You can fill your bags with paper, sand, Styrofoam, etc. Once filled, cut a length of sewing thread and tie a double knot around the top of each bag. Place a small dab of glue on the knot to prevent it from opening. Once dry, trim the ends of the thread as desired.



(Photos 14-15) Make as many trash bags as desired. Once you have enough, use a low temperature hot glue gun to attach the bags together. Most glues don't adhere to plastic bags, but hot glue works well. Be mindful not to let the tip of the hot glue gun make contact with your bags as it will melt the plastic. Using the hot glue gun, attach your bags to your model. Attach any other objects to the trash bags using hot glue.





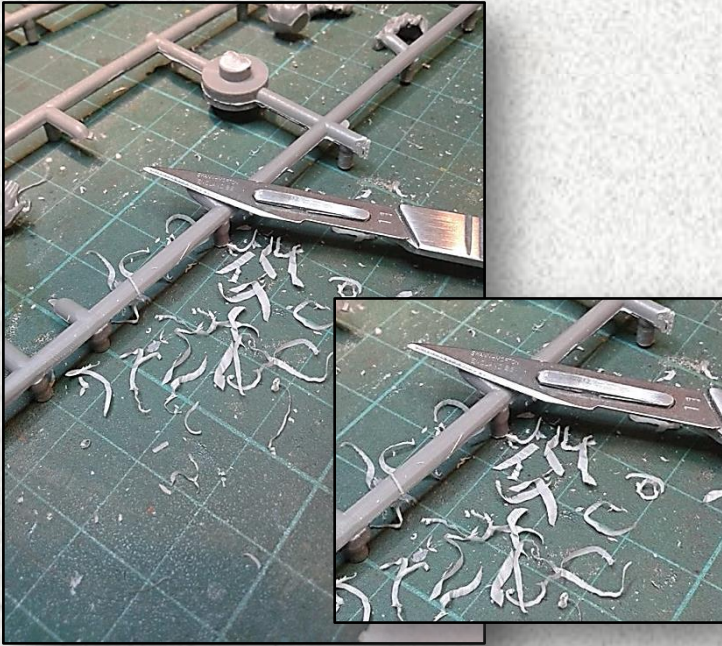




# Quick Guides

## Add realistic hair to your model by Stu Bradley

I thought I'd try and add a little 'hair' to my models to make them look a little more 3D. Here's how I do it



From a piece of sprue, lightly scrape off some plastic with a scalpel.



You'll need good old Tamiya Extra Thin...



Use the brush provided with the TET to place your 'curls' of sprue



Leave to dry overnight, then prime.



# What's on your bench



MARK DELLHURST



ROGER MARK SUNSCOE



ROY PEDERSEN



SAM KUMNECZ



STEPHEN BLAKEY



THOMAS GAMES



What's on your bench



DOMINYKAS MACYS



GORDON G-RETTY



JASON FORRESTER



JAROSLAV MATEJCEK



LES BALL



JOHN LUNDGREEN



What's on your bench



TOM RIJNBERG



ALEX NEUBAUER



ASH GUEST



BRYAN REBBANS



CRAIG HOOD



DARREN HOYLE



# GEORGE MAHER

## SARGE AT LARGE

I built and painted this 200mm Verlinden *Earl of Oxford* 20 years ago. Thought it might be fun to give him an extreme makeover.



First thing I have done is given the figure a complete primer coat with **Humbrol Grey** from a rattle can.



Not a lot of flesh involved with this figure. However, his face is the most important part to get right. So I base coated his face with **Tamiya Flat Flesh**.







I have said it often in comments on the Tutorials Page, "Get the eyes right and the rest will follow." So **Tamiya Flat Blue** for his irises.



Picked out his pupils with a permanent black sharpie felt tip. Have switched to oils and completed his face. His moustache and eyebrows are raw umber.



Gave the whole figure a basecoat of **Tamiya Flat Black**.



I tried out some different types of paint for his plate armour but finally settled for **Vallejo Game Colour Chainmail Silver**.





This guy was royalty, so the band around his head I painted with *Royal Purple*. The gems in the band I tipped with blue and green.



The neck decoration I have painted dark red.



Here, I've dry brushed the neck decoration, skirt decoration with gold along with the sword and dagger hilts.



The tricky parts are the heraldry colours. I'm using **Tamiya** paints for this. I've chosen *Flat Red* and laid the first coat down.



Three coats of **Tamiya** *Flat Red* and it's about done. Next up is the alternate colour.



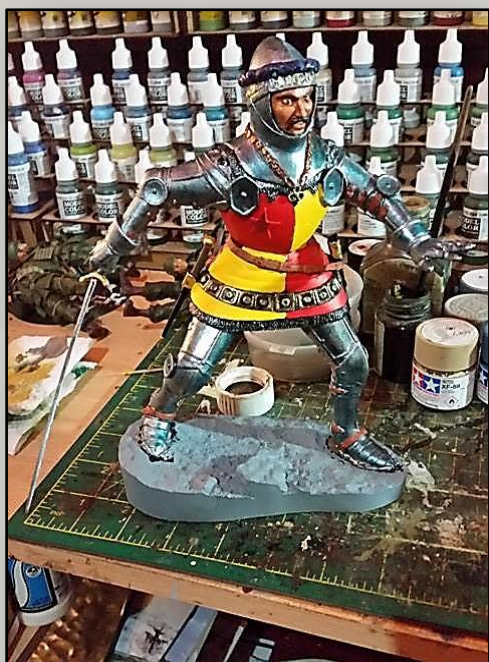


Five coats, yes FIVE coats of **Tamiya Flat Yellow** and this dude is coming alive.

Ok, I experimented a little and it's turned out not too bad. I dry brushed the armour with **Vallejo Gunmetal Blue**. The large decoration on his lower skirt has gems in it. Once again, I picked them out with alternate blue and green stones.



The sword belt, spur straps and armour straps are painted with **Vallejo Red Leather**.



The base has been given a basecoat of **Tamiya Flat Black**.



Base dry brushed first of all with **Tamiya Sky Grey**. Then a random light dry brush on any rocky bits with **Tamiya Desert Yellow**. Finally a random splash of **Tamiya Flat Green**.





The random green areas are now covered with a static grass coat.



The star on the tunic I have painted using **Vallejo Game Colour Polished Gold**.



The final touch to finish off this refurbishment of my twenty year old build, was to outline the raised parts of the armour with **Vallejo Game Colour Polished Gold**. The leather sword belt and the armour straps have buckles, and so I used the same gold and dry brushed all the details in the buckles.





# DOA



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



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

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





# DIORAMA DEBRIS MOULDS

Examples of what can be constructed  
with  
**Diorama Debris**  
moulds



Examples of  
**DIORAMA DEBRIS**  
moulds

These moulds are made of the high quality platinum-cure silicone  
giving the mould an exceptionally long library life and  
high resistance to aggressive resins if you choose to use resin instead of plaster.  
The moulds will give you a virtually unlimited supply of 1:35 scale parts if used with plaster

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



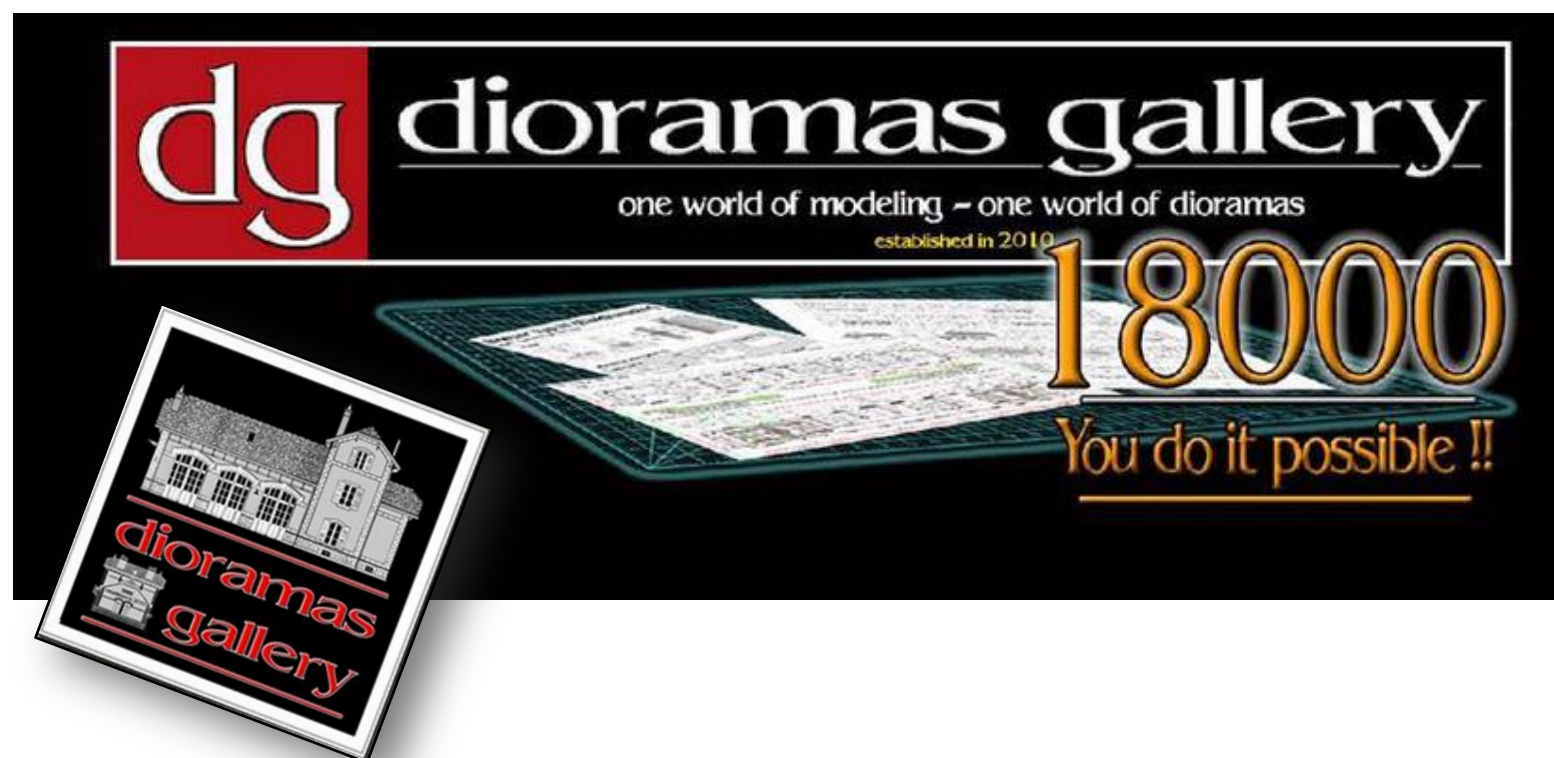
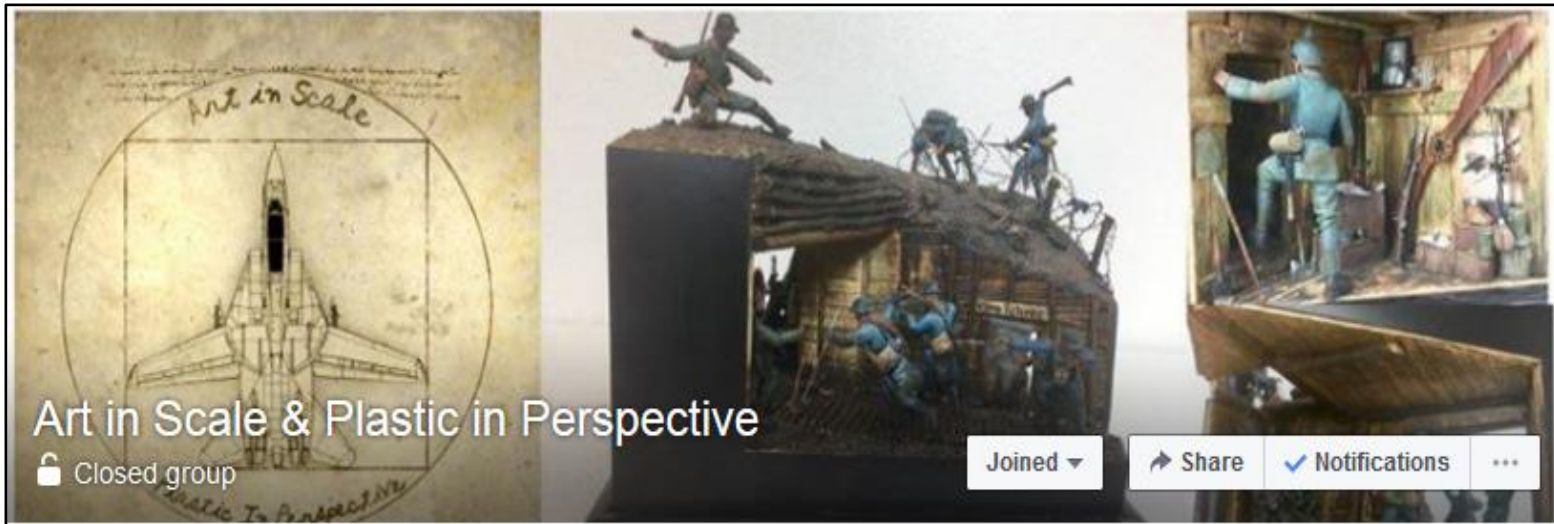
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Website: <http://www.starwars-doa.co.uk/>





# Recommended Facebook Groups









Scale Model Tutorial and Guides

Magazine



For Modellers

By Modellers