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In Windows Version 7 and newer, do the same steps as above, but when the selection box opens, you will have to choose Small, Medium or Large **ICONS**.

We use Adobe Acrobat <.pdf> format for all of our image files. It is the most widely accepted and easily used image display tool available. Other than the free reader, no other graphic software is needed. Just **CLICK**, **OPEN** and **PRINT**.

If you don't already have a copy, download the **FREE** version of Adobe Reader software. You can get it at <http://get.adobe.com/reader/>. (It is also on the DVD or in your Download.)

You can always get in touch with us at: www.clevermodels.net/contact.

PLEASE NOTE: On many of our original texture and kit files, you may see our web address as <.com>. This was changed to <.net>, as shown above, many years ago. We decided that we would not go back and change all the old files as it would just be too enormous of a project. We appreciate your understanding.

PAPER: (Throughout this document, the words paper & cardstock are used interchangeably.)

We used to be very specific in the type and weight of paper we use to print our kits. It used to require that you would have to find either an Art Supply Store or a Paper Specialty Shop. That no longer is the case. In the last couple of years, many stores like Wall-Mart, Sam's Club and Kmart have begun to carry heavy weight cardstock that is perfect for use with our kits. Besides them, the major office supply stores, like Office Max, Office Depot and Staples, carry a variety of sizes and weights of cardstock. (Also sometimes called Coverstock)

We currently suggest that you use 80# or heavier for larger O Scale kits, 60# for smaller O Scale and all S and HO kits and 34# for N Scale.

There is a slight problem with this in that not all 80# (etc.) cardstock is the same. There is an industry standard for paper weights, but it is not based on anything we (outside the paper industry) can readily understand. What I am saying is that one suppliers 60# cardstock, may be the same as another's 80#. You really have to experiment with a couple of types to figure out what you **WANT** to use. Yes, I said **WANT**. In general, heavier weight paper, gives you flatter, stiffer buildings, but is not as easy to bend.

I suggest that you get some 60#, which is the most common weight available anyway, and if you want more stiffness, laminate 2 sheet (or even more) together.

Most of the kits on this DVD or in the Download, are designed to fit on 8-1/2" x 11" sheets. A couple of our larger kits, in O Scale require 8-1/2" x 14" sheets. There are two easy methods of getting sheets this size, if you can't find them in your area. You can butt two 8-1/2" x 11" sheets end to end and fasten them together with 2" wide, clear "packing" tape on the back side. (The side you won't be printing on.) Or you can easily find 11" x 17" paper in most stores and cut it down. By the way, if you butt splice to sheets together, you don't have to cut them down to 14" long. Your printer will just leave the extra white space on one end. It will feed normally.

Always use matt cardstock.

We used to use self-stick or peel-and-stick papers for our TEXTURES, but alas, the manufacturer that we used has gotten out of that market and we have never been able to find a suitable replacement. If you know of any, please let us know.

PRINTING:

We use and recommend EPSON, inkjet printers. EPSON inks, in our opinion, are the best on the market. They are fade and moisture resistant. They also stand up to ACC glues without smearing. Even the least expensive printers do an excellent job. Almost any inkjet or laser printer will give good results. Some printers, such as HP, have a paper path that severely bends the paper as it passes through the printer. For this reason, some heavier cardstock may not feed as well as in a printer with a straighter paper path. Many printers, both laser and inkjet, have an optional straight through feed path. We recommend that if it is available, you should use it.

PRINTER SETTINGS:

Almost all printers offer a variety of settings and they can sometimes appear confusing. It is likely that the default print quality setting will give good results; however, if you wish greater control, here are some suggestions. (These apply to EPSON printers. Others are similar.) Here is how we set up inkjet printers. Open the image that you want to print with Adobe Reader. Press Control P (Ctrl P), this will launch your printer control panel. You will see a printer selection window, and if you have only one printer available, it will be selected. You will also see a properties tab. This will take you to a menu that will give you more control options.

Click "Properties". Select a quality option. You will probably have something like **"Draft"**, **"Text"**, **"Text & Photo"** or **"Best Photo"**. Usually choosing **"Text & Photo"** is the best all around setting. **"Text"**, may be too grainy. **"Best Photo"** just uses more ink.

In the paper options select the "type" of paper that you are using. **Plain Paper / Bright White / Matt / etc.** Select **Matt**. Next select the sheet size, like **8-1/2" x 11"** or **8-1/2" x 14"**. Select the page orientation as **"Portrait"**.

Your printer may have an **"Advanced Functions"** tab. It is usually worth taking a look at what additional options are available.

It is likely that there will be some color controls. In most cases, no adjustments will be necessary as all of our files are color balanced. However each printer (and user) will be different. You might think that an image is too blue or too red. In those cases, you may want to back off the Cyan adjustment by -10 to correct for too much blue or Magenta adjustment by -10 for a too red image. This can be a tricky call and very subjective. Only adjust these controls if your printing is unacceptable. Take notes of previous settings so you can return to normal, if needed. Most laser printers tend to print in a "warmer" look than inkjets. These settings are really up to you.

Page Layout or Paper Settings:

Size is the number one concern. Most printers allow for some scaling of the image. Be sure that your printer defaults to **100%** or **NO** scaling. **Any other setting, such as "fit to page" will result in incorrect scale or parts that don't fit.**

Our kits are designed on computer to assure a good fit.

Kit Scaling:

You can change the scale of your printout, but only in the smaller direction. E.G. You can print an O scale kit in a smaller scale, but not bigger.

Typical reduction ratios for major scales are:

O (1:48) to S (1:64) = .75, O (1:48) to HO (1:87) = .55, O (1:48) to N (1:160) = .30,

O (1:48) to Z (1:220) = .21 For other scales, simply divide 48 by your scales ratio to the real world. E.G. If you are doing 1:400, divide 48/400 and get .12.

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Some of the following tips are excerpts from the “card faq” web pages. (Many have been added or embellished by us.) <http://www.cardfaq.org/faq/> There are hundreds of tips, ideas and personal experiences documented here. We highly recommend this site.

Basic tips and Tricks for building Paper Models:

Almost all paper models consist of primary shapes like cones, tubes and boxes, arranged in any number of ways. Once you get the hang of making these shapes, you'll be able to do even the most complex models. Below are a few tips to help you get started building paper models.

Basic Tools Needed:

Those of you who are already scale modelers, but have not assembled paper models before, will be happy to know that there is considerable “cross-over” of both tools and skills. It is possible to assemble these models with only a scissors and a bottle of white glue, but we highly recommend the following tools and supplies in addition.

- An X-Acto knife and plenty of #11 and #17 blades
- A cutting board; use a bread board or one of the “self-healing” mats sold at craft stores
- A small pair of needle-nose pliers
- Various types and sizes of tweezers
- Various sizes and types of metal binder clips, clothes pins or small clamps
- Several small, cheap paint brushes (for applying glue)
- Felt-tip markers or inks in various colors (light grays, black, reds, browns, metallic silver, etc.) One brand that we really like is **Marvy le plume II**. Available through www.bestpensonline.com
- Glue, we recommend a gap-filling CA. Get a good quality, heavy bodied 5-15 second setting time super glue. Do not get a gel type or the water thin type. A great glue is **INSTA-CURE+** manufactured by Bob Smith Industries Incorporated. www.bsi-inc.com
- A small pair of fine tipped scissors
- Various sizes of steel straight-edges. The typical model railroaders “scale rule” works great, but the 6” pocket ruler is needed too. (probably more than one)
- Various plastic draftsman’s triangles and metal try squares
- Some type of “scoring” tool. A dental pick that has had the tip dulled works well, but so does an old used up (no ink) ball point pen. There are also tools called “Ball end burnishers”. These are usually available, in various sizes, in most craft stores. There are pictures of some of these tools on the next page.

CLEVER MODELS LLC RECOMMENDED TOOL LIST

Self healing cutting matt At least 15" x 10". I also sometimes use a piece of glass for fine delicate cuts.

Straight stainless steel straight-edges One at least 11" long and one or two 6" long. (Thin & stiff are best. Don't use cork backed. A scale rule works well.)

Knife blades #11's for fine cutting (like windows) and #17 chisel type for inside corners. I prefer Xcel

Single-edged razor blades Good for long straight cuts and cheap if bought in bulk.

Steel Machinist's square 4 - 5", needed to get square sides and corners.

Ball end burnisher Available in most scrapbooking and craft stores. Various sizes are available, but get one that is no larger than 1/16" diameter.



or:

Stainless dental pick Ask your dentist for used ones or you can usually get them at train shows.



Draftsman's plastic triangles One 30-60° and one 45°.

Scissors Small, with fine tips. Available in most scrap booking and craft stores.



5 - 15 second, gap filling ACC Ideal for general use. Gap filling doesn't soak into card.

10 - 30 second, gap filling ACC Ideal when positioning time is desired.

Various colors of felt markers Available in most scrap booking and craft stores. Grays, Browns, Ochre's, Bluish-grays, the darker greens, reds, oranges & yellows. One recommended brand name is MARVY 1122 LePlume II. This brand is acid free and has a fine tip on one end and a large tip on the other. They make an amazing variety of colors. Available at www.bestpensonline.com



You will also need the usual stuff, **Ruler, Scale Rule, Pencils, Erasers, Toothpicks, Paper Towels, Wax Paper, Magnifying Visor** and a lot of light.

Sequence:

Very often, in paper model kits, instructions are minimal. That is because most paper models are very intuitive. It is usually, pretty obvious where the parts go. Our kits in particular are designed to be very versatile. While the main pieces only make sense one way, many of the details can be added or not as the modeler sees fit. There is also, usually, no hard and fast sequence. We normally start at the roof and work down on flat roofed kits and at the base and work up on peaked roof kits. It is really up to you. I absolutely believe that any kit can be built starting anywhere. But, if there are instructions, read them completely, first. Next look at all the parts and try to visualize a plan to bring them all together. Really, it is not the same as the typical wood or plastic kit where you usually have to follow the step-by-step instructions..

Scoring:

Scoring is the process of using some type of pointed (but dull) instrument and along with a straight edge, putting a crease into the papers' surface which causes a weak point. This allows you to fold along that crease, which produces a much sharper, straighter fold. Scoring tools can be almost anything that will produce a well defined indentation in the paper without cutting or scratching the surface.

The process of scoring is a bit tricky, because in order to get a correctly placed crease, you need to offset your straight-edge from the printed fold line by one half the diameter of the tip of your scoring tool. You want the tip of the scoring tool to be on the fold line. You do not want the straight-edge on the fold line. The larger the diameter of the tool tip, the more you have to offset. Practice this on scrap card and it will be very obvious what I mean. This is why you want a very small tipped tool, but not so small or sharp that it damages the surface. You also don't really need a lot of pressure to make a good scored line. **Practice, Practice, Practice!**

Folding:

In most kits, fold lines are indicated by lines extending out from the part to be folded. Sometimes there will be no fold lines shown at all. This may be because the fold is so obvious that we didn't think a fold line was necessary. Most paper model manufacturers use the convention that a solid fold line indicates that you fold the tab or part "UP" or toward you. This is also called a VALLEY FOLD. A dashed or dotted fold line indicates that you fold the tab or part "DOWN" or away from you. This is also called a MOUNTAIN FOLD. The direction of folds may also be indicated by a V for Valley Fold or a Λ for a Mountain Fold.

There are two basic folding tips that will really help when assembling your models. Score all fold lines and make all the folds in a piece before doing any gluing. Always fold all parts and test fit them before applying any glue.

This way, you will not be fighting to get that last tab into place in some awkward position. The process of making a good fold is as follows:

- Place your straight-edge along the line to be folded. Hold it down VERY firmly.
- Use your scoring tool to score the line. Usually, you start away from your body and pull the tool toward you.
- Without allowing your straight-edge or the part to move, use something like a single-edge razor blade to lift the free portion of the part. Just work your way along the edge to get it up off the surface that you are working on.
- Without releasing your hold, take a second straight-edge and with it held “on edge” run it along the fold line, BEHIND the piece you just lifted, while pressing it firmly against the first straight-edge. I know, a bit confusing, but what you are trying to do is to stand the free portion of the part up at about 90 degrees and also “sharpen the bend”. When you get it right, you will know it. You will get a very nice looking, sharp corner. **Practice, Practice, Practice!**

Cutting:

Usually, we like to cut out parts in two steps. First the part is separated from the rest of the sheet by roughly cutting around it with scissors. Don't attempt to cut on the lines at this step. Be sure to include any fold lines that extend beyond the part itself. Once the part is separated, it is much easier to handle and you can work without fear of damaging other near-by parts. It is a good idea to do the scoring and folding before proceeding to the final cutting. Especially with small parts and narrow tabs, it is easier to fold them neatly, while there is still waste paper around the part for support.

Once the part has been scored and folded, lay it flat again and cut to the outline. There are three prominent methods of cutting: scissors, knife, (#11 blade) and chisel (#17 blade). Scissors are used for most curves, as it is very difficult to cut curves freehand with a knife. (Although, you will be amazed how good you become at this with practice.) For sharp curves, it is easier to first make a cut about 1/8” (3mm) outside and parallel to the outline and then cut on the line. With only a thin strip on the waste side, the waste paper doesn't push against the scissors, giving you much easier control.

A knife, guided by a steel straight-edge is the preferred method for straight cuts. Unless the line is very short, it is very difficult to make accurate, really straight cuts with scissors or freehand. Line the straight-edge up on the cut line, covering the printed portion of the part and draw the blade toward you. You usually want to protect the printing by covering it. If the knife slips into blank card, no harm is done. With a sharp blade, you probably only need one pass, but don't worry if you need two. Be careful to not move the straight-edge. Also, you want to hold the blade as vertical as possible. You might think that it doesn't make a difference, but trust me; it does, if you want really good fitting parts.

Chisel cuts can be made with the tip of a knife (#11 blade) or with small chisels that you can make or buy or make. (#17 blade). By the way, don't think that you have to use X-acto products. Our personal favorite brand is Excel stainless blades. The main reason is they are not packed in oil as others are and they really stay sharp a long time. They are more expensive, but worth it. Chisel cuts are useful for curves and areas too small to get into with scissors. Use the chisel or knife tip to "nibble" your way around the outline.

Chisel cuts are also useful as "stop cuts", when you have two straight cuts that intersect at an interior angle. Small chisel cuts made before cutting the line make it possible to "feel" when to stop cutting. This is useful with both knife and scissor cuts.

There is a natural order of cuts for most parts, as you work your way around the outline. This is difficult to explain in text, but will become obvious after some practice. It is different for left and right handed modelers of course. If there is an interior area to be cut out, it is usually best to do those cuts first. A good example is windows. When you fully detail a window, you will be removing the "printed" glass and replacing it with some clear material. (.015" styrene works great) **ALWAYS** do the inside muntins **FIRST**. This is where you learn to protect the printed portions.

- Position your straight-edge to cover (protect) one of the vertical muntins.
- With very firm pressure on the straight-edge, make the vertical cuts from the top of the window casing to the bottom, skipping over and horizontal muntins.
- If there is another vertical muntin, repeat the process. I'm right handed so I usually start on the right and work toward the left. Keep going till you finish with the left vertical casing.
- Rotate your work 90 degrees clockwise and repeat with the top edges of the muntins.
- Rotate again and to the bottom edges.
- Rotate the last time and do the right edges.

At this point, you would think that all the "window panes" would just fall out. Well, unless you are very lucky, or very good, they won't. Turning the piece over, reveals the truth. You will see that on the back side, most of the corner cuts do not intersect. This is because, even though we try to hold the knife handle vertical, the edge of the knife blade is not vertical. **DO NOT TRY TO PUNCH OUT THE WINDOW PANES!** If you do, you will leave torn material in all the corners which is very time consuming to get rid of. Just take your knife and carefully finish the cuts from the back side. Don't go too far. Just connect the cuts. This is where, if you first did chisel cuts in the corners, you would be ahead of the game.

A technique to eliminate this extra work is to learn to tilt the knife forward (away from you) as you come to the end of the cut so that the blade edge is vertical instead of the handle. It will take some time to develop this skill, but it will save you a lot of time in the long run. There is a file labeled “**Window pane cutting sequence**” which graphically shows what I just attempted to explain.

There are also a couple of additional files labeled “**How to Layer a Window**” and “**How to Inset a Window**” which are graphical step-by-step instructions for producing these two types of windows. Layered windows are typically found in steel or wood walls while inset windows are used in brick walls.

Printed cutting lines always have some width, of course, and introduces some limit on how precisely a cut can be made. (Sometimes a cut line is defined by a change in color or texture.) If the line is thick, it is usually best to split the line with your cut. As you build more kits, you will instinctively know exactly the best place to cut.

Making Tubes:

Tubes are pretty simple to make. To make them even easier, try pre-curving them by rolling the piece around some form of mandrel before you do the final cut-out. Use a cylindrical object, smaller than the finished tube. It is better to over roll than to under roll.

Making Cones: (Tapered Tubes)

Cones are just tapered tubes. Use the same procedure as above, but keep the smaller end of the taper from moving as you roll.

Butt gluing edges together:

Often with small parts, especially small cylinders, it is necessary to glue two edges of card together, without an overlapping tab. These butt joints can be challenging, because the glued surface is tiny, but there are several approaches which can give good results.

In butt joints, good fit is very important. Use a straight-edge to guide your cuts and test fit the pieces carefully. It may be beneficial to bevel the edges if the joint isn't flat. You can do this by making the initial cuts with the knife blade tilted away from vertical, or you can use sandpaper or an emery board to make the bevel. Use fresh sandpaper, because as it wears and gets dull, it will tear, rather than cut the paper fibers and leave a ragged edge.

If carefully done, it is possible to simply glue the edges together. You need to be very sparing with the glue, as it soaks readily, into the fibers on the cut edge. Double gluing is often helpful here. Apply glue to the edge to “seal” it. (Don’t forget to color the edge first. There will be more about this next.) After the first glue dries completely, apply glue again to attach the pieces.

After your butt joint is complete, it is usually a good idea to reinforce it with a scrap piece laminated to the hidden side. Simply cut a slightly smaller piece, so it will not be visible, and span the seam with it.

Edge Coloring:

Whenever you cut out a piece from a sheet or cut out a hole in a piece, bright white card edges are exposed. These edges must be blended into the surrounding colored piece. One of the most effective ways to do this is with felt tip markers. You can use colored pencils, chinks, paint or any other method that your fertile imagination can come up with. I prefer to use markers, mainly because they are fast, easy and relatively inexpensive. There are two basic types of markers on the market, water based and alcohol based. They each have their use. Water based markers don’t soak into the card as much as alcohol markers do, so they tend to leave their color on the surface. Alcohol markers, because of their lower surface tension, flow into the card much more rapidly and if not used carefully, will leave a “shadow” of color on the front surface of the card. Sometimes this causes an interesting looking effect and can be good. One method to use alcohol markers is to quickly apply the color to the back (white side) of the part and let the color bleed through. With water based markers, just a quick swipe around any exposed edge, usually does the trick. The color you use is strictly subjective. It doesn’t need to match the surrounding area. A light, warm gray almost always works. It blends nicely with anything. Don’t use black. It will be way too dark and call too much attention to the edge. One of the best reasons to use chinks and pencils is that they don’t bleed, but they aren’t permanent until you seal them with some type of coating. We personally like to try to match the surrounding color and so keep a variety of colors on hand. One of our personal favorites is manufactured by Uchida and is their MARVY le plume II brand. We have included their color chart so you can get an idea of what is available. There are many other brands available and you just have to figure out what you like best.

Color Chart



There are 108 brilliant colors and a number of different craft and writing pens to choose from
Add a little color to your life!

69 citrus yellow	68 daffodil yellow	42 cream yellow	22 lemon yellow	5 yellow	16 pale orange
43 brilliant yellow	83 butterscotch	7 orange	49 vermillion	47 pale pink	77 pastel peach
76 blush pink	66 dusty pink	57 rose pink	35 coral pink	80 victorian rose	2 red
89 persimmon	19 carmine	46 crimson lake	65 cherry	64 plum	93 aubergine
28 english red	67 bubblegum pink	9 pink	59 rosemarie	94 scarlet	62 wisteria
78 orchid	55 iris purple	20 magenta	81 pale mauve	63 wine	31 pale violet
79 grape	108 black cherry	61 deep lilac	106 amethyst	8 violet	107 eggplant
86 african violet	60 salvia blue	99 periwinkle	100 sapphire	50 ultra marine	3 blue
29 prussian blue	51 aqua grey	41 blue grey	74 aquamarine	53 pale blue	36 manganese blue
75 sky blue	56 dull blue	17 steel blue	33 oriental blue	10 light blue	104 caribbean blue
58 peacock green	105 light teal	103 evergreen	71 spring green	101 tropical	98 emerald
14 turquoise	73 teal	25 bottle green	95 celadon	32 laurel green	102 jade
72 pine green	70 peppermint	34 pale green	97 apple green	48 leaf green	4 green
52 yellow green	11 light green	92 celery	23 gold ochre	96 jungle green	15 olive green
27 olive brown	30 rosewood	24 beige	82 mustard	13 ochre	87 pumpkin
90 suede	44 light brown	91 tan	88 terra cotta	6 brown	54 burnt umber
84 taupe	85 mocha	18 dark brown	45 sepia	37 light cool grey	26 silver grey
38 oyster grey	39 ash grey	40 brownish grey	12 grey	21 dark grey	1 black

* The colors on this chart are only representatives of the actual colors and may not fully express the accuracy of the intended color.

www.BestPensOnline.com

800-369-4115

Paper Clips, Clothespins and Cross-locking Tweezers are all handy:

Clamping devices of just about any type will come in handy. Don't be afraid to improvise anything that will help in assembling a kit. Sometimes I find myself building elaborate jigs when I think it will help me achieve a better build. Sometimes, there is just no substitute for fingers. That's one of the reasons we suggest ACC glue. It sets so fast, that very little clamping is ever needed. As you acquire practice in getting just the right amount of glue in just the right place, you will need clamps less and less.

Speaking of gluing...

We mentioned earlier, that we use **INSTA-CURE+** cyanoacrylate glue. (ACC or CA or super glue, all means the same thing) This is based on a lot of trial and error. There are other glues that will work, but in our opinion, not as well. **DO NOT** use water based glues like the typical white, school glue or yellow, carpenters glue. These soak the card way too much and tend to make things wrinkle. The thing about a gap filling, CA glue that makes it ideal is that it sits on the surface of the paper instead of soaking in. You only have to apply glue to one side of the joint. You need to be careful when aligning parts as **YOU WILL NOT GET A SECOND CHANCE**. Once parts are touched together, they are together. **BUT!** With time and skill, you will learn that it is possible to float the two parts being joined on the film of the thick ACC. You will get a little wiggle time until you actually press the parts together. Even though the bottle may say 5-15 second set time, because paper is so porous, assume zero set time.

When you use ACC glue, less is more. Use the glue sparingly. When gluing tabs, (Many gluing surfaces are identified with a red dot. Others may not be, but they are obvious.) apply a thin bead of glue along the tab edge closest to the bend, but not right on the edge. Stay about a 32nd. of an inch away from the edge to allow for "squish" room. You don't want a bunch of glue oozing from a seam. If it does, you can quickly wipe it off with a lint free paper towel. (Here the cheaper, scratchier kind is better than the soft, cushy type. Don't use toilet tissue. There are too many fibers to get stuck in the glue.) Another reason we recommend EPSON printers is that their ink is absolutely impervious to ACC. Test yours. If you get some ACC on the visible surface of the model, don't worry about it too much. We will deal with this shortly.

Laminating or doubling card stock:

Our kits are designed to be completely self supporting. There are internal stiffeners provided to help with the rigidity of the model. However you can extend the life of a model greatly, by adding additional interior reinforcement. The simplest way to do this is to double up on the thickness of walls by using scrap card and gluing it to the backs of the walls. Some folks create foam board structures using our images as templates. This takes some skill, but gives excellent results.

Preserving your models:

Most high quality cardstock is now acid free, but you never quite know. If you want to find out if a particular stock is pH neutral, pH testing pens are available. We went on a search to find a finish that would waterproof soluble ink-jet printer inks. One of the best is Krylon Matt Finish P/N 41311. It doesn't truly waterproof, but it does protect from splashes, etc. It is available in large spray cans at most Arts and Crafts stores like Michael's and Hobby Lobby. We have protected many buildings with it and it does an admirable job. Two or three light coats are what you want and it is not a bad idea to spray the inside of your models before closing them up. We have also sprayed both sides of printed sheets before assembly and found no bad results. Parts still cut and folded and glued well. Be sure that you don't have any clear glazing installed in windows when you spray or you will get a frosted appearance. We also use good old Testors Dullcote. It is available in small spray cans as well as brush on. I especially like to use brush on Dullcote to cover places where ACC has smeared on the visible surface of a building. When the Dullcote dries, you cannot see the glue. Plus, you can brush it on around window glazing. Both of these products also give good UV protection. Do not use the cheaper spray "fixative" type products as they yellow with age.

Check the internet:

There are hundreds of tips on building with paper on the internet, as well as hundreds of free models. We suggest that you explore the web.

Guarantee:

We stand behind our products 100% and will do everything within reason to insure that they perform as expected. If you have any issues that we need to deal with, you can reach us a www.clevermodels.net/contact/

We are sure that you will enjoy working with paper as a modeling media, just as hundreds of our customer's do, not to mention the thousands, around the world, for whom paper models are their favorite modeling experience.

Thank you for your continued support.

Dave Miecznikowski
Clever Models LLC
www.clevermodels.net