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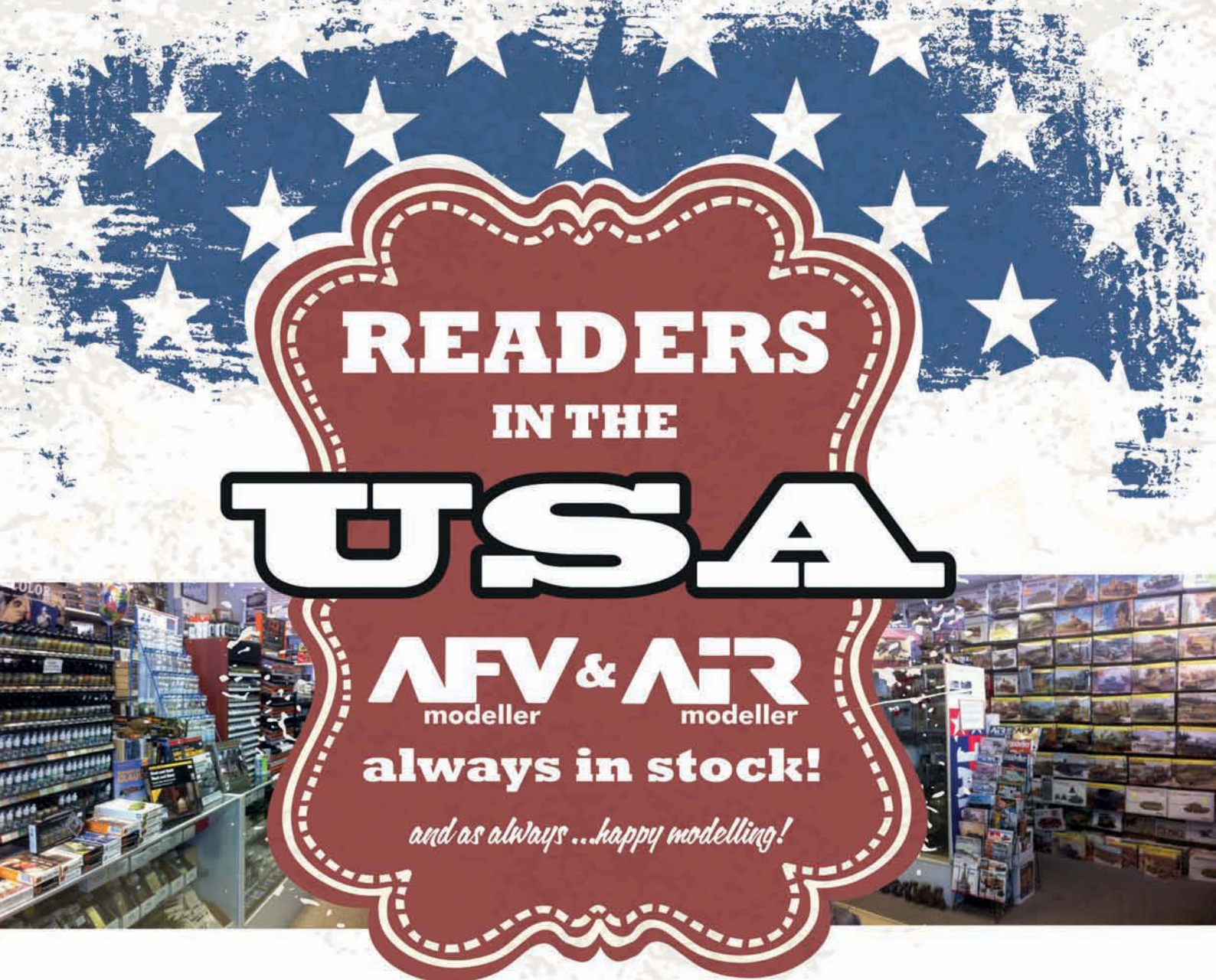
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'L' BATTERY

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MODELLED &
DESCRIBED BY
ADAM WILDER

T-62 HULL

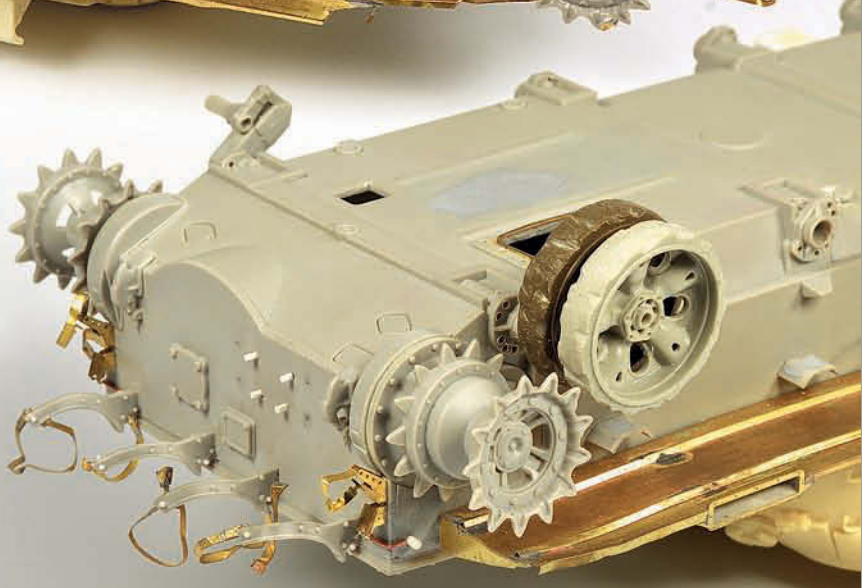


“Around two years ago while researching another subject I discovered a photo of an overturned ransacked T-62 in a Soviet AFV graveyard somewhere in Afghanistan. I immediately saved the photo. I felt that this lost subject would be a nice change for me.”



Other than being a bit of a different subject from what I usually build I also knew that it would need to be presented with a base. When I first started publishing my replicas ten years ago I always constructed a vignette containing some ground work to present my finished model on. Over the years I have lost interest for any type of base focusing all of my attention and time on the model. I feel that this old upturned T-62 would give me the opportunity to fabricate a base utilizing some of the many new mediums such as textured earth and various types of authentic looking grass and shrubs also now available.

As a result of how the T-62 would be resting on the vignette you will see in this article that I had to go back and forth between the model and the base during the various painting steps. Let's begin by quickly looking at the constructed hull. After I will fabricate the base then move on to the different painting steps needed to finish the vignette.



Above The T-62 that Zack Sex assembled is the Trumpeter kit. It had to be converted to a BDD. The armour under the hull to protect the crew from mines had to be scratch built. Other various details such as around the hatches needed to be constructed. The housings for the two additional suspension supports were also made. A few Voyager photo etched brass sets were used to replace some of the kit injection molded details such as the fenders. These photoetched allowed me to create more authentic looking bends and other damage.

Below Because of how the model would be positioned I decided to prepare the base first. I made a tray using sheet plastic then bolted it through the bottom to a wooden base. The tray was then packed with a product called Das Modeling Clay. After filling the plastic base I used water to help me smooth the surface. I pushed the top of the T-62 turret into the moist clay leaving an indent that I could locate the overturned model into after it was painted. The thick clay needed a few days to dry.





After priming the photo etched parts I airbrushed the whole T-62 with a coat of Tamiya Hull Red.



I applied a lighter rust tone over the Hull Red then chipped it using the hairspray technique.



Next I added some more rust tones while subtly blending the Hull Red with the lighter rust tones using the enamel speckling effects.





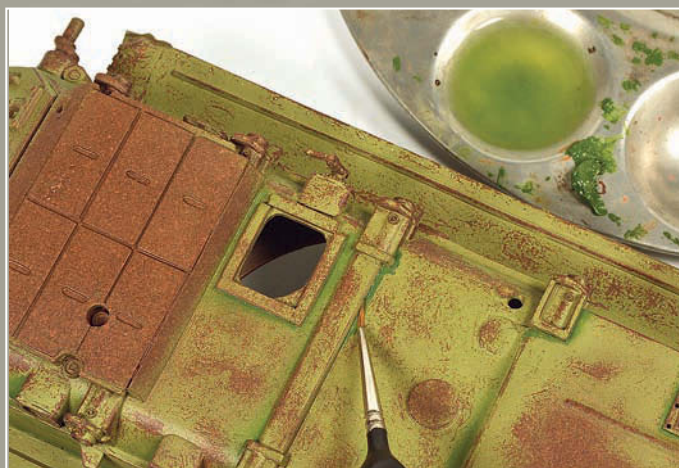
Sometimes enamels can leave a slight satin sheen so I airbrushed a few coats of matt varnish over the entire model. The coats of varnish also helped to seal the first layer of hairspray and the chipped paint over it.



A layer of faded dark green was added and chipped again using the hair spray method.

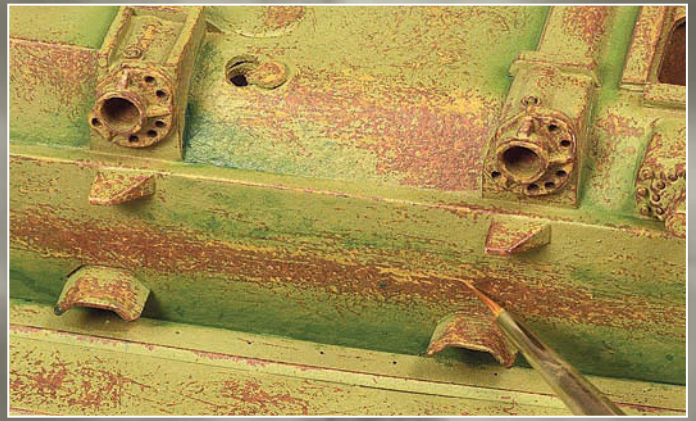
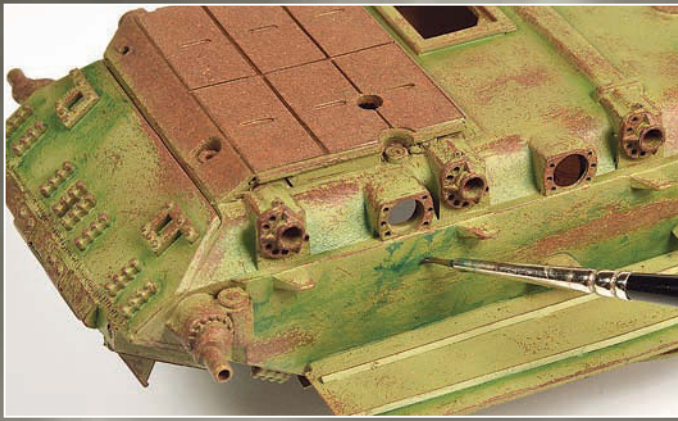


Sometimes enamels can leave a slight satin sheen so I airbrushed a few coats of matt varnish over the entire model. The coats of varnish also helped to seal the first layer of hairspray and the chipped paint over it.



Dark green oils were painted then blended into the corners creating contrast amongst the different parts of the model. I also painted random shapes of the same tone onto the sides of the hull as observed in the photos I was referencing.

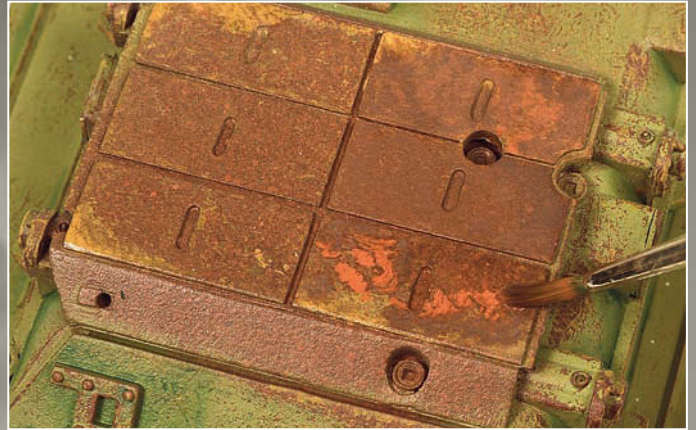




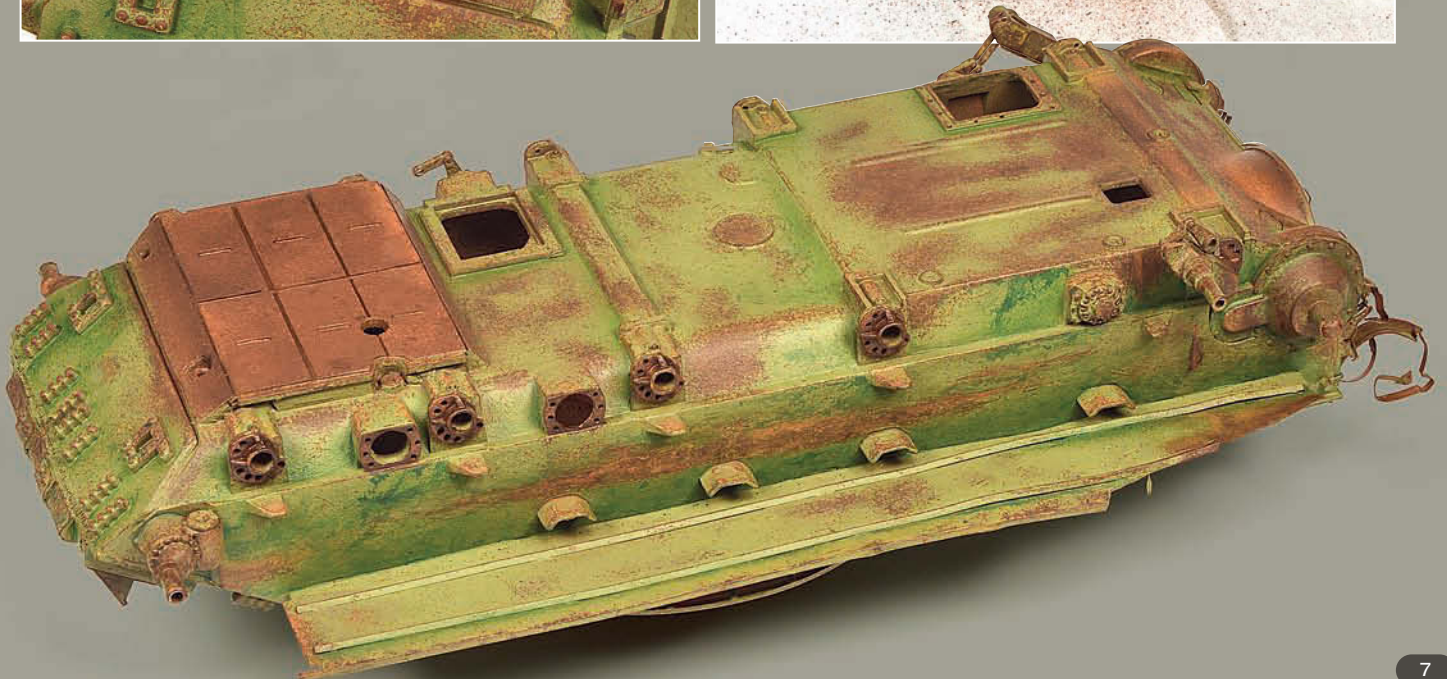
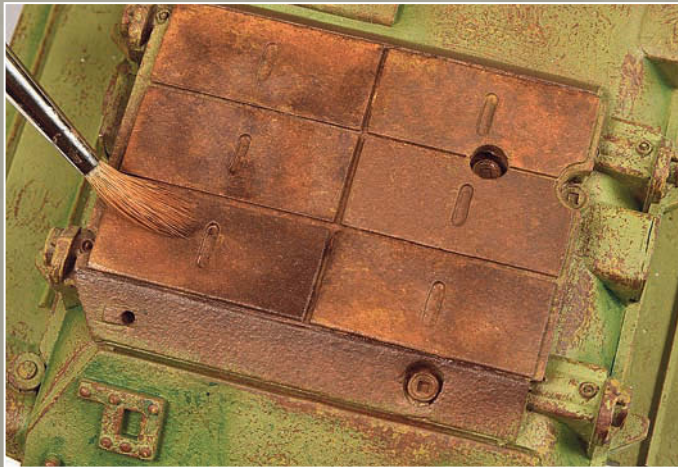
Moving back to the corroded areas I added more rust tones this time using acrylics - again as I saw in the photos



After the acrylics I mixed yet more rust colors using oils and pigments. Fine amounts of these different tones were brushed over the areas of rust.

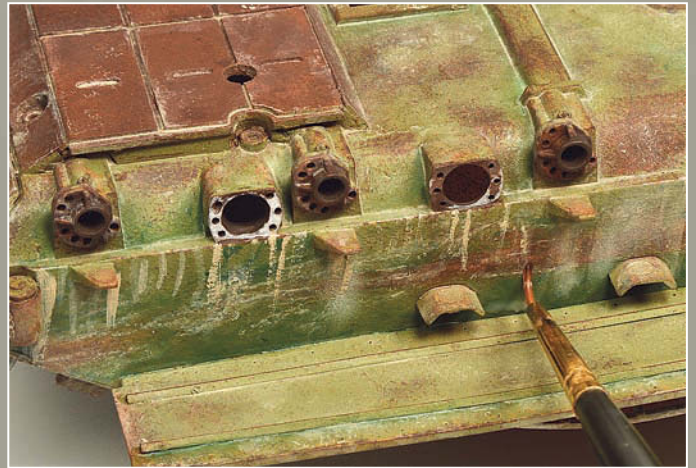
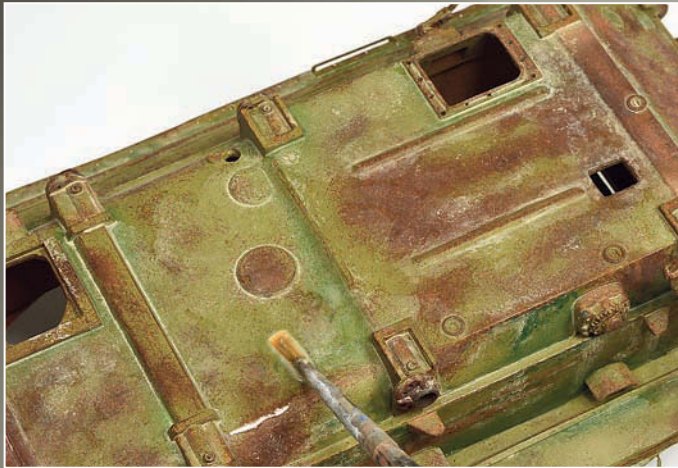


On the larger rusty areas I applied the oils and let them sit for a few minutes. Next the oils were blended using a clean dry brush. Again speckling was used to subtly blend all of the different rust tones.





Now it was time to start moving on to the earth tones. Carefully referencing my photo a base of random light tan acrylics was painted on using a fine brush. I blended light amounts of earth toned oils over light tan(?). After this step I put the model away for a few days to let the oils dry.



Once I felt that the oils were completely dried I applied a wash of light earth oils over the entire model. Faint runs of dust using oil paints were also blended down the sides of the hull as evident in the reference photos.



Moving back to the base I relocated the painted turret and super glued it into place. I added a layer of an acrylic product called Textured Earth to form the actual ground work. I smoothed out the surface using my finger and tap water. Stones were lightly pressed into the Textured Earth while it was damp. I applied more thinned amounts of the Textured Earth around the rocks to make them look more natural.



After the Textured Earth had a night to dry, random amounts of vegetation using scenery products from Joefix Studios and Mini Nature were applied with the aid of superglue. Over the rather lifeless arid ground that I observed in my reference photos I noticed sand dunes. The earth in these dunes was cracked due to moisture that had been absorbed by the earth causing numerous splits in the top layers of sand as the water dried. After building up the sand dune using layers of Textured Earth I mixed a concoction using pigments, texturing plaster and Tamiya buff thinned with tap water and brushed it over the mound. You will note that after a few hours of drying the mix will start to crack. The amount of water that you add to the mix affects the amount of cracking. Therefore I recommend making a few tests samples first before applying it to a base.



You can use the color of the Textured Earth as your base tone. In this case the terrain in the photos contained a very light grey color. I first painted the terrain around the turret using a brush in order to ensure that no over spray would be blown onto it while I airbrushed the rest of the base. The vegetation was airbrushed using different brown and green tones.



In the reference photos large amounts of earth had also been blown in onto the fenders and upper hull. Again Textured Earth was used to build up these areas. Over the fenders cat litter was pressed into the Textured Earth while it was still wet. After the product dried for 24 hours I applied the same concoction mixed from pigments, texturing plaster and Tamiya buff thinned with tap water that I brushed over the sand dune.



Once everything was dried and cracked I airbrushed the dunes on the T-62 with the same light grey tone that was used to paint the base.



To finish the vignette areas of dust around the dunes were created using pigments. Painting a model while referencing a photo turned out to be a bit more difficult than I initially thought it would be. I had to layer some of the techniques differently than what I normally do in order to get some of the

results such as on the sides of the hull. I also had to be more restrained with some of the other effects that I normally use. This was all good for me because it altered some of my insight on applying authentic finishes that I will surely use on the next projects that I finish.

'L' BATTERY

ROYAL HORSE ARTILLERY

NÉRY 1914



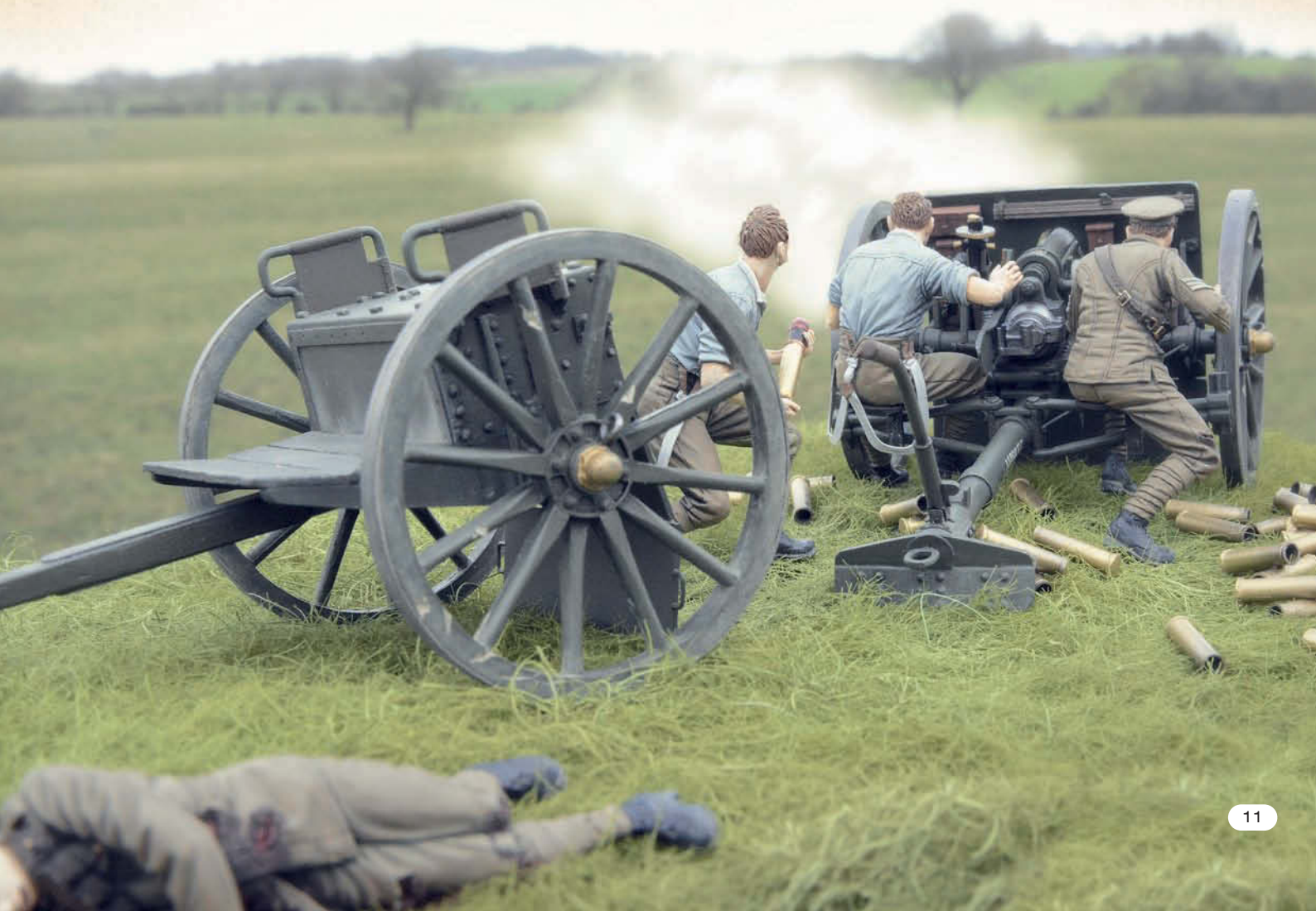
DAVID PARKER BUILDS THE TOMMY'S WAR 1:32 SCALE BOXED SET

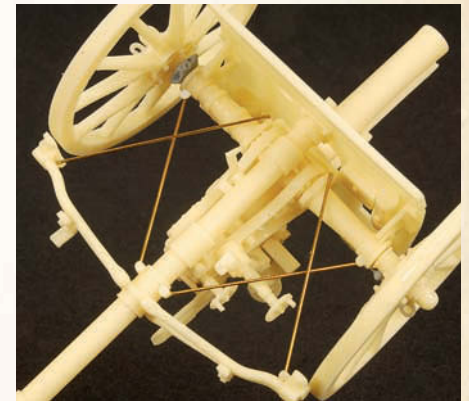
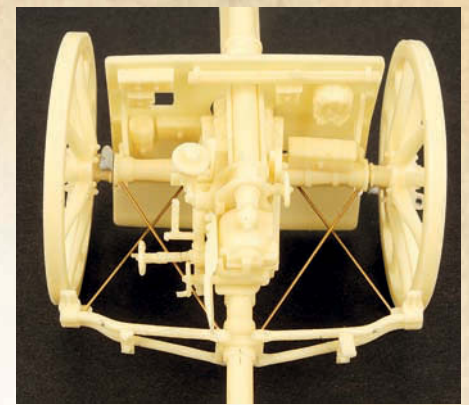
Every now and again a model is released that catches the imagination and finds you stepping outside your normal area of interest to take up the challenge. Artillery pieces can be a little bland without a crew but add a stunning set of crew caught in the midst of a desperate engagement and you have the archetypal 'Boys Own Adventure' scenario and it is had not to be inspired.

The design of this boxed set with gun, limber and four crew is based on the engagement at Néry in France on the morning of 1st September 1914 where six guns of the Royal Horse Artillery along with 1 Cavalry Brigade were billeted overnight. The Battery had prepared for an early morning departure with their horses harnessed to their limbers when they came under a surprise attack by German Field Mounted Artillery with the initial German salvo landing amid the assembled battery and causing horrific casualties to both men and horses. Of the six guns several were put out of action in succession and only gun 'F' remained to fight off the German attack. The gun was manned by Sergeant Nelson who was joined by Captain Bradbury and Battery Sergeant Major Dorrell who had been wounded twice when he joined the gun crew. Ammunition was fed to the gun by Gunners Derbyshire and Osborne but they were having to run to the limbers of the other guns further away. Captain Bradbury went to find more ammunition at which point a shell burst took off both his legs. Nelson and Dorrell continued to fire F gun, hindering the German advance and eventually silencing the German



artillery until a British counter attack finally pushed the Germans back. In the field on the edge of Néry where L Battery had fought lay the bodies of almost 150 horses with shattered guns, limbers and men. Captain Bradbury succumbed to his wounds but according to the citation on his Victoria Cross he continued to direct the fire of the battery until he died. Nelson and Dorrell were also awarded the Victoria Cross for their courage and Dorrell survived the War until he passed away in 1971. The battle-scarred 'C' gun and 'D' limber are today preserved by the Imperial War Museum and provide a graphic testimony to the ferocity of the fighting which was to see three Victoria Crosses awarded.





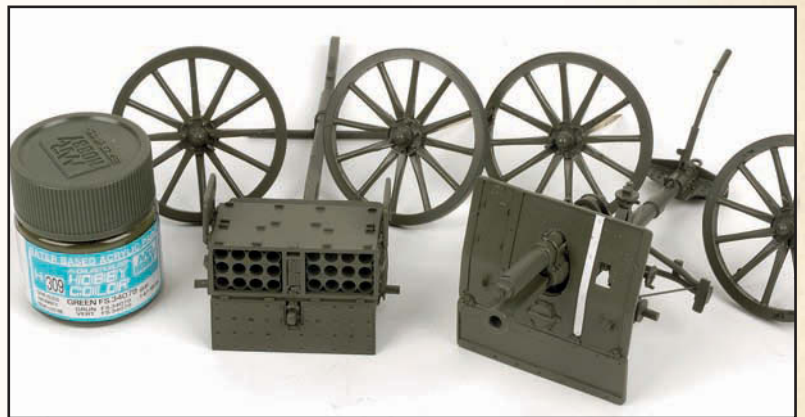
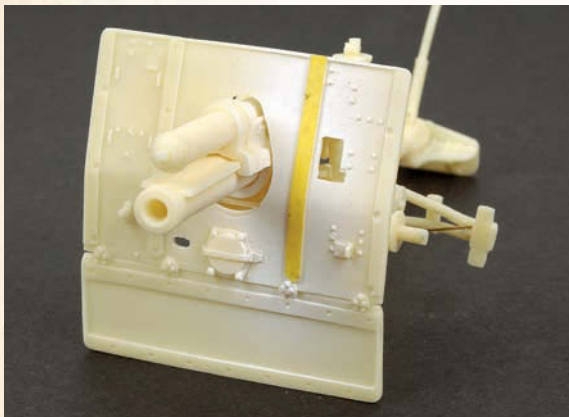
THE 13 POUNDER & LIMBER

These are cast in a cream coloured resin to a high standard and assembly really is very straight forward as these are not complex weapons. The kit provides a detailed instruction booklet for the gun and the limber with clean line drawings to guide the assembly. Our early production sample lacked any directional arrows to show exactly where the parts fitted and this coupled with some differences between the shape of some parts and how they are shown on the drawings caused some head-scratching. I understand that the instructions have now been reworked with arrows to clarify the assembly. The only additions that are required are the bracing rods on the gun carriage which I made from brass rod. The small 'V' shaped loop on the front of the gun shield

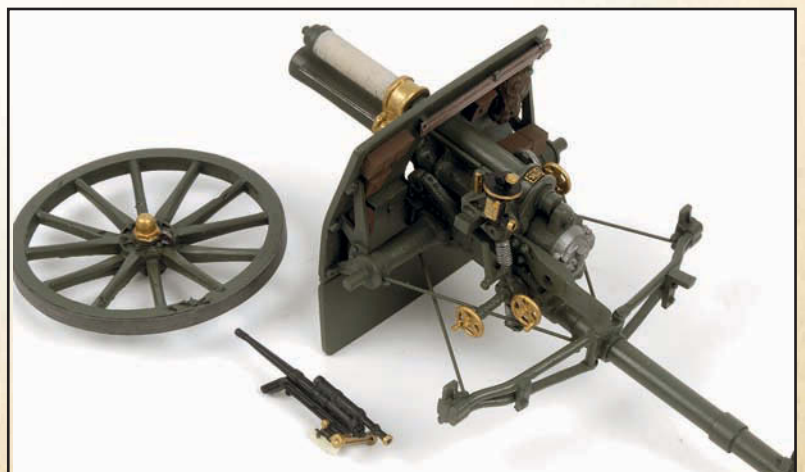
and the small locking (?) handle that passes through the gun shield next to it. Also added as were the pair of handles on either side of the drop down cover on the limber. My only other modification to the kit was to add some shell splinter damage to the wooden parts. The preserved gun and limber in the Imperial War Museum show considerable damage with missing wheel spokes so I added something similar using a micro chisel to add the damage.

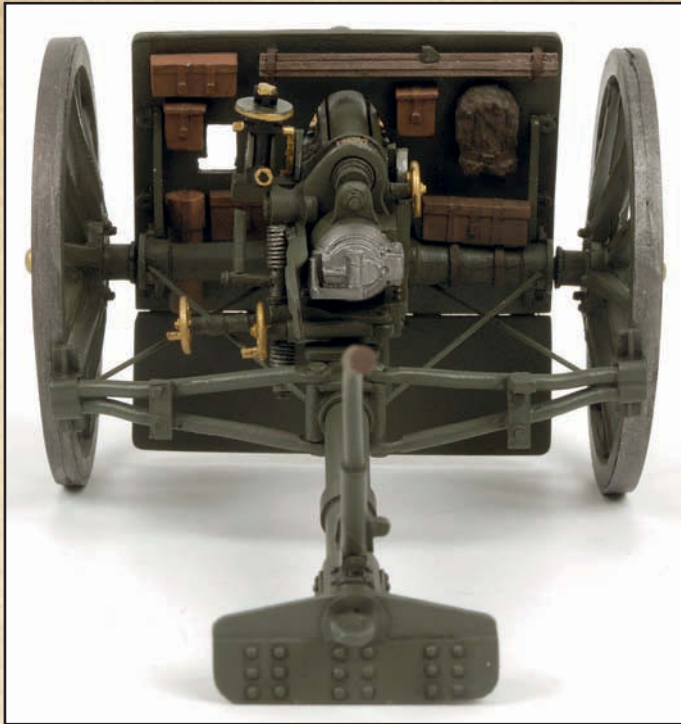
READY FOR PAINT

I left the wheels separate during painting to allow access when painting the finer details. I began by spraying the white stripe on the gun shield which was then protected with a strip of masking tape before I applied an overall coat of AK Interactive black primer. For the overall green I selected Gunze H309 which

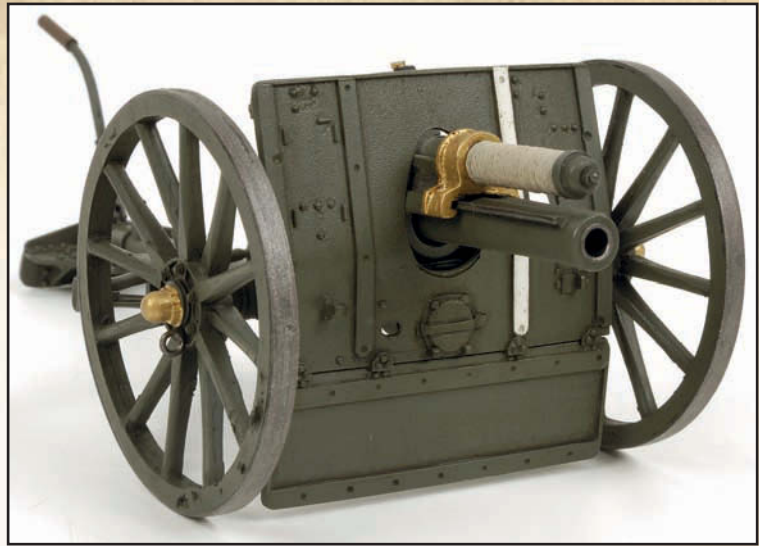


seemed to match the colour of the IWM gun. This paint dries with a slight sheen which was just what I wanted and I then proceeded to start painting the different details. I used the excellent Mr Metal Color Brass for the brass fittings and Mr Metal Color Stainless for the wheel rims. Other metal parts were picked out in other colours from the Mr Metal color range. These guns were well maintained by a regular army unit that took great pride in maintaining their guns to a high standard of spit and polish and so soon after the start of the conflict the guns would not be dirty or heavily weathered. With the base colours all applied this is something that I tried to replicate and I began with a dark pin wash to pick out the details.

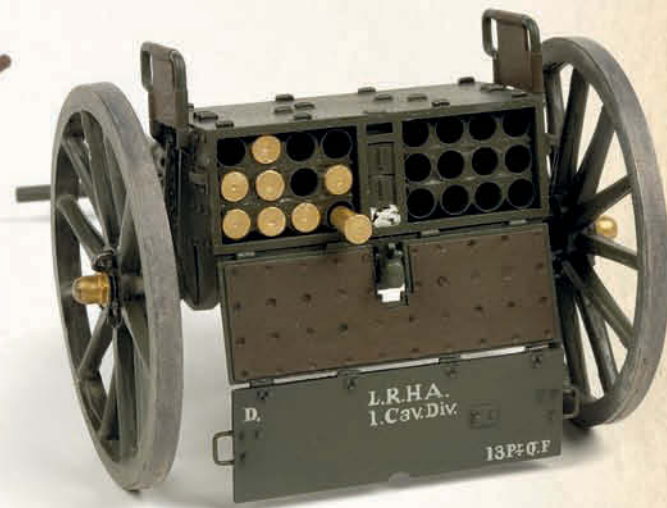
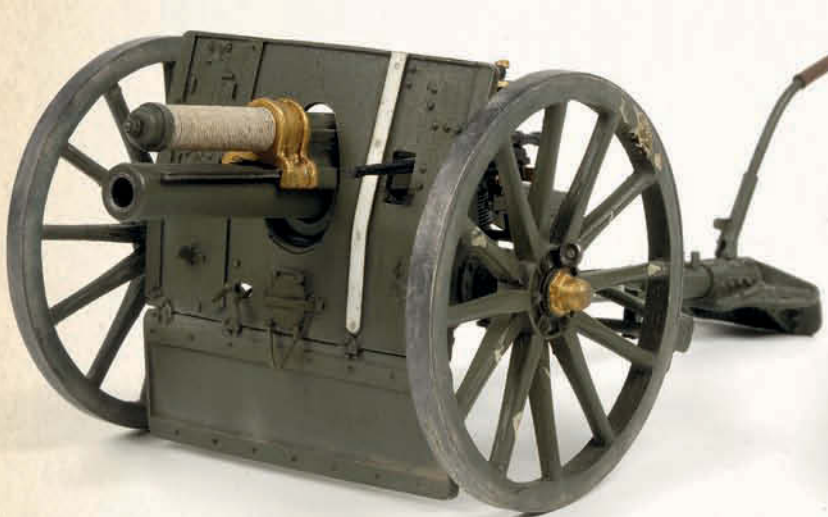
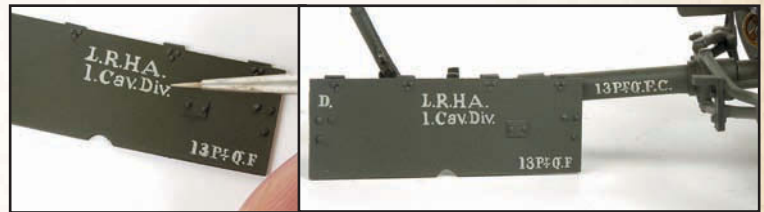




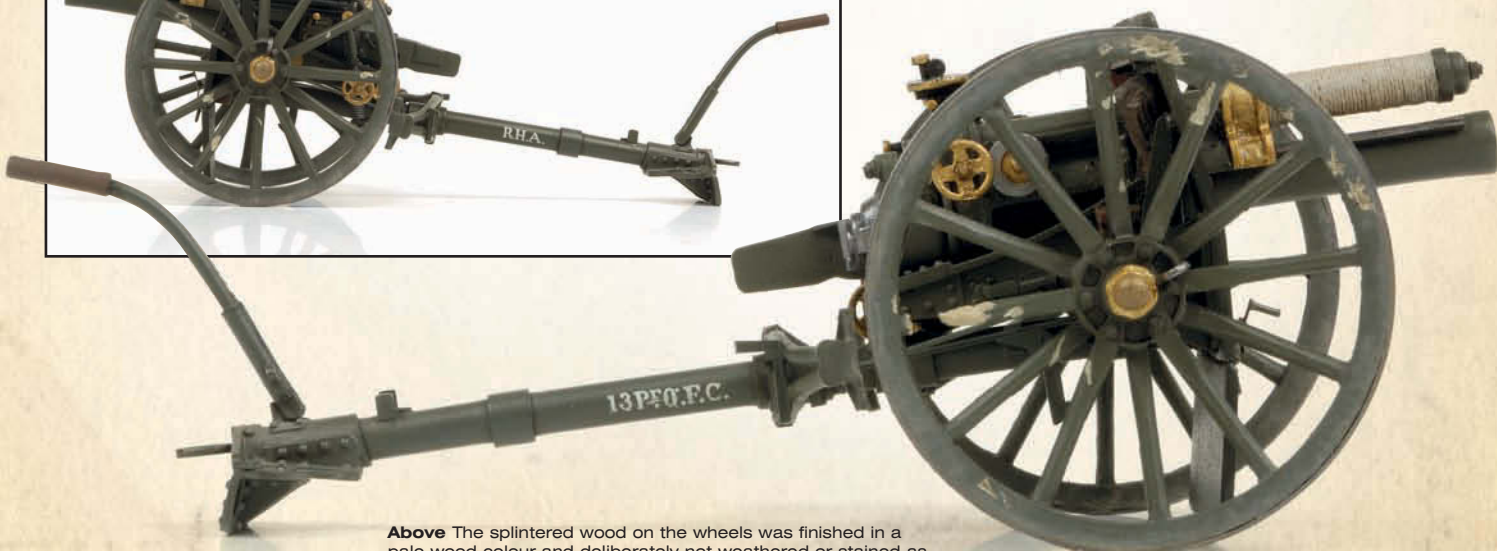
Below The finished gun with traces of dust and dirt added to the wheels and some dusty washes added to the lower edges of the gun shield and the gun trail. Pigments were used to enhance the dustiness along the base of the gun shield.



Above Two views of the 13 pounder with the dark pin wash applied.
Below The markings such as they are were hand painted working from the preserved IWM gun. This means that I have inadvertently wrongly labeled the Gun trail '13Pr.Q.F.C. when its should read Q.F.F. for gun 'F'



Above Discs of plastic were used to replicate the unused ammunition with the centres embossed with a rivetting tool. I added one of the spare live rounds half out of the racks to add to the feel of urgency.



Above The splintered wood on the wheels was finished in a pale wood colour and deliberately not weathered or stained as it is damage that has only happened during the engagement



THE FIGURES

The four figures that come with the kit are an absolute delight and are superbly sculpted with loads of character and plenty of oversized moustache action! Assembly such as it is very simple with very tiny gaps to be filled around arm and neck joints and two of the figures have photoetched brass braces to be fitted. Then it is straight down to painting and I gave my figures an overall base coat of pure white before starting on the flesh tones. I laid down the basic colours and shading using the Lifecolor Flesh paint set. For the more subtle shading and shadows I switched over to oil paints working with thin washes. I wanted the crew to have a flushed look to reflect the physical effort going on, so I enhanced the redness of the cheeks and the necks around the collars. For the dead trooper I went the other way with very pale flesh tones and grey shadows a grey/blue lips. The excellent detail on the faces made the whole process very easy.

With the flesh areas completed I could move on to the uniforms and these were painted almost entirely with Lifecolor acrylics. For the Khaki I used 'Polish Uniform' UA 432 as a starting point and mixed in some 'Khaki Olive Drab' UA 221 and added some flesh colour for the highlights. When the base colours were on I added the shadows first working from lighter to the darkest and then applied the highlights in the same way working to the lightest tones. Again the quality of the sculpting made this so much easier with the tiny creases and seams on the blue grey shirts being especially enjoyable.

The leather bandoliers were base coated with Lifecolor dark browns and shaded and then I went over them with a Vallejo Air brown which is semi-transparent and dries with an appropriate sheen.

All the figures except the loader have wounds of varying severity as befits the scenario so it was necessary to consider how to treat these. Blood loss into the Khaki fabric would stain it to a very dark shade so I added some dark shadows to the leg wounds of the two gunners and the torso of the fallen trooper. This figure has some severe shrapnel wounds to his torso and legs and I tried to reflect the severe blood loss and how this would flow once he had fallen. For the fleshy bits inside the torn clothing I used Vallejo Air 039 Hull Red which is a very muted red and has that slight sheen which is ideal. In the case of the big torso wounds I touched a little flesh colour on the raised details before going over them with the hull red. Gruesome but effective. I actually found it quite uncomfortable to be working on a dead figure but it is a critical part of the story.

One of the last areas to be painted were the boots which I tried to keep quite clean with some ingrained dust and dirt around the soles and I polished up the visible hobnails of the fallen trooper

BRINGING IT TOGETHER

I wanted a compact base to display the gun team but the long draw bar on the limber makes it difficult to get a good composition. Researching the gun online showed many period photos with the limber drawn up alongside the gun with the drawbar facing the enemy but the contemporary illustrations of the battle showed the limber behind the gun which seemed to





The slight contours of the base can be seen from this angle to provide more interest than a completely flat surface.



Some areas of longer Sisa Moss grass were added to the Silflor matt and they show up as the brown areas in the picture.



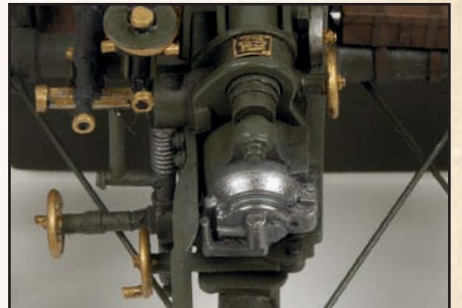
For areas where the grass would be trampled flat I used white glue to soak the matt and then flattened down the fibres.



I am never happy with the colour of the commercial ground work products but a coat of paint soon fixes this. Note the paler areas where the grass has been flattened.



I was not completely happy with the finish of the breech so I tried out the new polishing powders from Uschi Van Der Rosten which proved perfect!



I was able to get into all the recessed of the breech and the finished polished look was just what I was aiming for.

reflect the chaotic nature of the L Battery deployment so I went with this version. I made a simple base from expanded polystyrene sheet and I used Google Street View to take a look at the actual battlefield to get a feel for the terrain, which was flat with a gently slope down towards the German positions (the map provided in the excellent Tommy's War newsletter was a big help here) so I added some subtle contours to my base. This was then covered with a Silflor grass matt for an instant field and I added some areas of longer grass using Sisa moss. Before painting the grass I wanted to added areas around the gun and limber where

the grass had been trampled flat by the soldiers. With the gun and limber positioned on the base I used diluted white glue to soak the Silflor mat and flatten the grass down. Once it had dried it was still clumped together by the glue and was not the effect I wanted so I tried to camouflage the wet looking areas with little tufts of the Silflor turf that I pulled from the offcuts of the mat. These were glued down horizontally and did the job. When painting the grass which was done with assorted greens I mixed some very much paler shades to use on the areas of trampled grass.



Left The kit comes with a generous supply of spent shell casings and seven live shells. I sprayed mine with Mr Metal Color Brass and then added some discolouration around the lips of the spent cases using Alclad Burnt Metal and Jest Exhaust.



Finally it was time to fit the gunners in position. I had already glued them to there seats before they were painted to make this as simple as possible. I found that the left hand gunner was fouling against one of the cross brace wires so I simply removed this.





With the Gunners glued into position on the gun I was ready to fix all the components to the base. I used White glue to do this and I added a brass pin into the foot of the loader to properly secure him to the base. I made sure also that the dead trooper was firmly seated into the grass and not floating off the surface. The spent shell cases were added individually with white glue and here too it is vital that they sit into the grass with an appearance of weight. One of the final touches was rather grimly to add some blood stains to the grass under the fallen trooper.

This has been such a fun project for me with the gun and limber being so simple to assemble it left me to concentrate on getting the most from the superbly sculpted figures which really do bring the scene to life. It is also great to see World War One subjects getting some attention at last and models like this cant fail to catch the modeller's imagination. Our thanks to Darren at Tommy's War for supplying the sample kit.



More information about this and the rest of the range can be found at www.tommyswar.com where both the 13 Pounder, 18 Pounder, limber and figures are also available as individual kits





With the current onslaught of reverent plastic kits bombarding the hobby shops it's a wonder how the small resin and after market companies are keeping in step. I ask myself regularly what am I going to do with all the resin kits in my stash? The truth is these resin kits still hold a higher standard for me and because the plastic guys can't produce every version of every tank they will be built and the resin companies will likely grow stronger. The leopard in this feature is a prime example. I've had a long standing interest in the Leopard tank my interest brought me back to the beginning when the Leopard was first developed. The leopard 1 was designed and produced in West Germany and first entered service in 1965. The design started as a collaborative project between Germany and France, the partnership ended and the final design was ordered by the Bundeswehr. Since 1965 6,485 Leopard tanks have been built. The Leopard quickly became a standard of European forces, and eventually served as the MBT in over a dozen countries worldwide.



SNOW

modelled and described by

LEOPARD

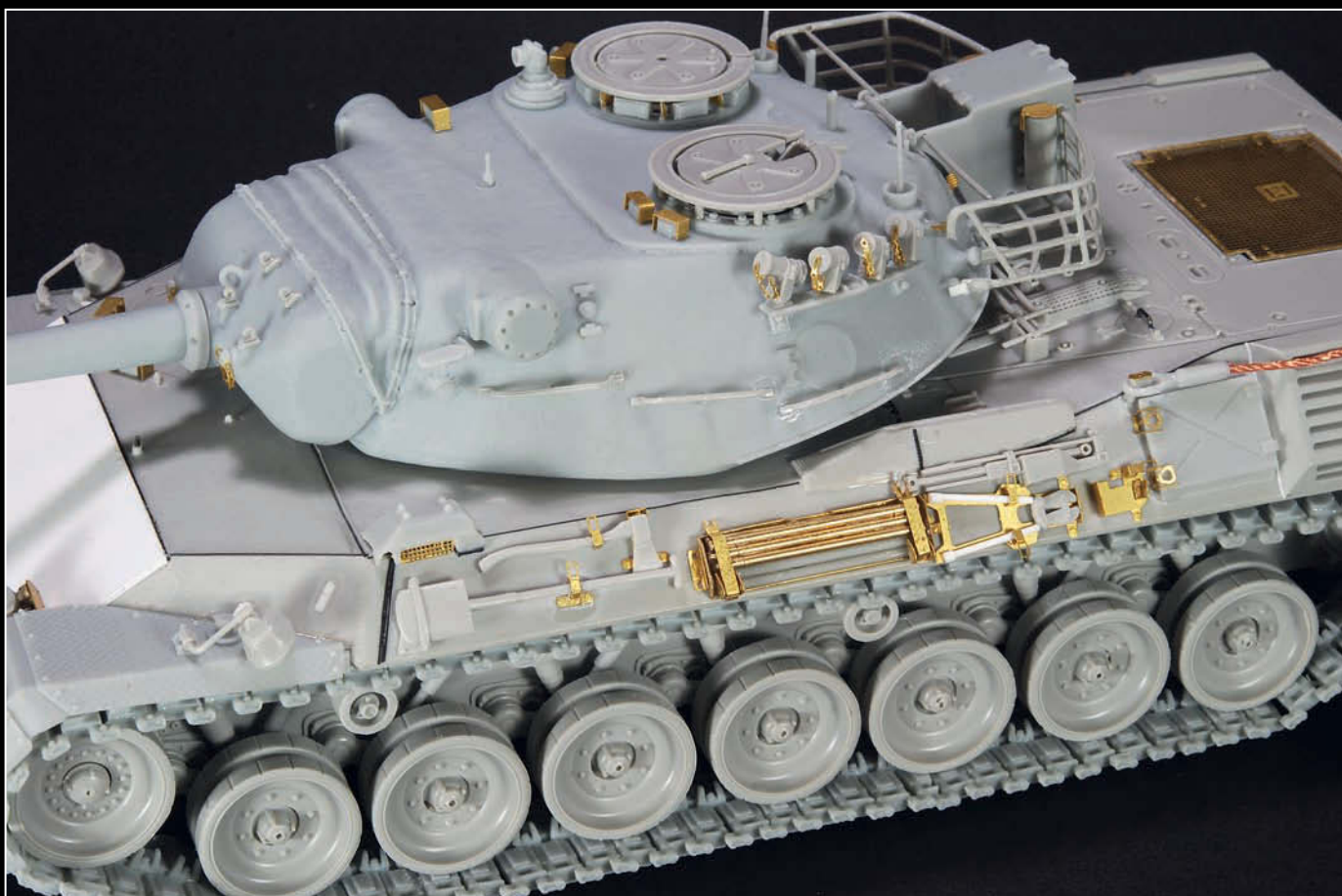
Chris Jerrett



My model is of an early version of the Leopard, and the only way I would be able to model this was to get a conversion kit. Perfect Scale Modelbau is a company that specializes in Bundeswehr and German export equipment. They offer many kits for the Leopard including this one of a batch 1-2. The base kit used for the conversion is an Italeri Leopard 1A5 kit. I started by stripping the parts from the hull that were not on the early versions with the Italeri

wheels and suspension retained. I replaced the kit tracks with resin ones also from Perfect Scale. I decided the best way to deal with the loose fit of the resin tracks was to glue them in place, I normally leave the tracks off during painting but because I planned to do a muddy finish I didn't think it would cause any issues. The ageing Italeri kit lacks key details, for example many of the weld seams where not there. For me that is a problem as after all tanks

are made with huge slabs of metal plate that are welded with huge weld lines and not having these on a model is a distraction. I made new welds using stretched sprue. I used a contrasting colour plastic to help with proper alignment. Next up was the photoetch from the Perfect Scale Modelbau (PSM) kit, and all the pieces were used, a rare first! The kit PE was easy to assemble and gave the model a great depth. One small



negative was the engine deck fan grille was not included in the kit and had to be purchased separately. PSM provide a completely new turret and here again there are photo etched parts to enhance the detail.

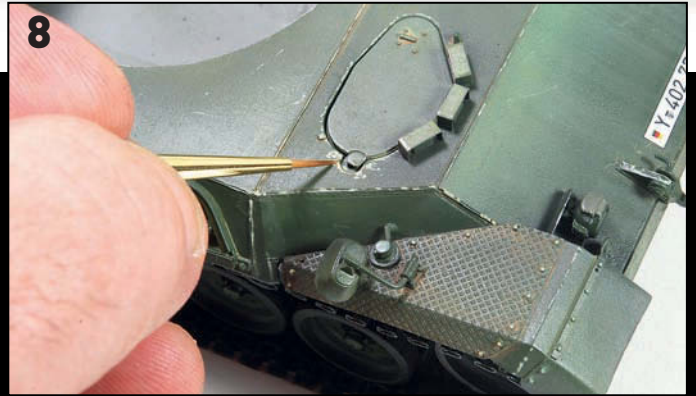
Paint

After a good wash in soapy water I primed the build with a primer (Pic 1) from AK Interactive that you can apply with your air brush. I thought it to be effective and the

results were the same as my normal Tamiya spray can method. A black shading is next (Pic 2) to make sure the dark recessed areas end up dark. I use Tamiya JA Green, XF 81 as the tone for the base colour. (Pic 3) The first layers go on with low pressure and diluted so not to create too dark a base. I mixed in yellows and white to lighten the shade and worked over the base colour while masking parts of the model (Pic 4) so as to paint small areas in different shades to depict a

variety of paint fade. Step one of the acrylic painting is picking out the high points with light tones of the greens, this is tricky because the Tamiya paint does not brush well so I have to work my mix magic to match the tones, even if the tone are to be lighter it is important that the base colour be the same. I want to create a smooth clean surface for the decal markings and for the filters that will help blend the green tones. For this I like to use Tamiya clear (Pic 5). At the same time the







varnish coat will help protect the delicate thin paint layer. I used decals from the plastic kit (Pic 6). To apply I like Micro sol. To start with the filter I use green tone (Pic 7) with a 95% thinner to paint. Subsequent filter are tans and light browns. This filters are helping to recreate faded paint, recessed dirt and rusty spots.

Wear and tear

Now back to the brush acrylics to show a little wear in heavily scuffed areas i.e. the crew hatches. (Pic 8-10) I want to use the paints to depict scratches to the primer layer and or scuffs to the green or the steel plate. Often these dents and hits can result in parts getting a little rusty for the rust look I will also use rust colour acrylics but oil paints give a more realistic look and I can use the oils to create rust streaks from running rusty

water. While the brush paints are out I take the time to paint other details like crew gear and externally stowed tools. White camouflage areas (Pic 11-13) are done with Tamiya white and I first spray the areas with AK chipping Fluid and once dry I spot paint on the white wash. After 15 minutes drying I moisten the are with water and use a firm brush to lift the paint.

Dust dirt and mud

This is the critical point in the model, and once I have decided to do heavy mud there is always a little apprehension before I proceed. I start with the regular dusting (Pic 14) using Tamiya paint mixed with water 70% water to paint. I start the mud effect with pigments in tan and brown tones and then real dirt is mixed in with some plaster for a bonding (Pic 15). AK Interactive Gravel and





Sand fixer is added and I work it to a thin consistency. This mixture is very gritty and can remove paint if you try to brush it on. For that reason I use a firm stiff brush and flick it on with a pinch of my finger, I mask of the top portion of the model to prevent the mud from going in the wrong areas. Once the mud has dried I re-hydrate it with various gloss enamels (Pic 16) applied with a fine brush. I repeat the same process in areas on the top surfaces where mud would have made it to the top (Pic 17).

Snow

I have tried every type of snow effect with many failures, and the problem is scale, because I live in a northern climate I know the characteristics of snow. The normal

methods are not workable and create large clumps that look out of scale even with the large MBTs I like to model. In my experimenting I found embossing powder used to decorate paper which has a fine enough grain to replicate snow. I mix the powder with Tamiya White paint, clear and water (Pic 18). I applied it with a brush and work it with water and the water will eventually evaporate. Many test were done (Pic 19) to reach a comfort level for my intricate model, after all this is one of the last stages and if ruined at this point weeks of work could be lost (Pic 20-21).

To finish I like to create various wet areas on my model, for this I use bottled products from AK Interactive (Pic 22). I

study my reference photos to see where water would pool. At the same time I add a little moisture to my snow. At the end I re-do many of the paint stages in a micro form, to touch up areas that were missed the main repeat stage are the pin washes (Pic 23-24).

For every model I build I always set a goal of trying to make it unique and memorable from the last, this is the most important stage of the early planning. The combination of wet mud and melting snow sets this one apart from my other models. With further experimenting I'm confident the snow effect will be useful on future models.



Pascal Bausset
builds the new
MiniArt Mk.II
in 1:35

AEC



In 1941 there were no official requirements, but the AEC company (Associated Equipment Company) designed and built a new armoured car. This armoured car caught the eye of Winston Churchill (UK's Prime Minister) during the 1941 Horse Guards Parade. Shortly after, a contract was issued and production began in 1941, the last vehicle was delivered at the end of 1943 after a total production of 629 vehicles (all types). Most of the AEC Mk I's and AEC Mk II's were sent to the 8th Army in North Africa, Sicily, and Italy. The British Army retired the AEC armoured cars after WWII. A number of them were transferred to friendly forces after the war.

The AEC MkI was armed with a 2 pdr gun in a Valentine turret. The 2pdr became rapidly outdated and ineffective, so a new turret was designed with a Q.F. 6pdr-57mm 7cwt gun. This new turret with other changes characterizes the AEC MkII, AEC MkIII were equipped with a Q.F. 75mm gun. In addition to the main gun the AEC is also carried two machine guns (one Besa 7,92 co axial MG and a Bren), smoke grenade discharger and the N°19 wireless radio set. The AEC was four wheel drive with a rear mounted 168 h.p., 6 cylinder diesel engine. The engine and gearbox are mounted inclined downwards (to reduce the height of the rear hull engine hood). The engine is also, in plan view, positioned at an angle to accommodate the rear axle, an unusual mounting indeed!



MiniArt's kit

Opening the box you find 17 sprues in grey plastic, a clear sprue for the crews' vision periscopes and driver's windscreen, one PE sheet, 4 tires in hard plastic, decal sheet and the instructions. In total 531 plastic parts and 44 PE parts.

The kit is well moulded, there is no flash or injection pin marks, some parts are very fragile, others microscopic, so great care is needed when cutting parts from the sprues. The 16 page instruction booklet is very clear but also with some minor errors, no less than 78 stages that you need to follow attentively! Painting and decal instruction are situated in the first colour page.

Markings are for four different vehicles:

- 10th Indian Infantry Division, Italy, 1943
- Royal Armoured Corps, unbrigaded unit, Middle East, 1944
- Tank Proving Grounds, Kubinka, USSR, 1945
- 1st Armoured Brigade of Yugoslav People's Army, Balkans, 1944-45

I've choose to represent the RAC 'unbrigaded' vehicle in Middle East.

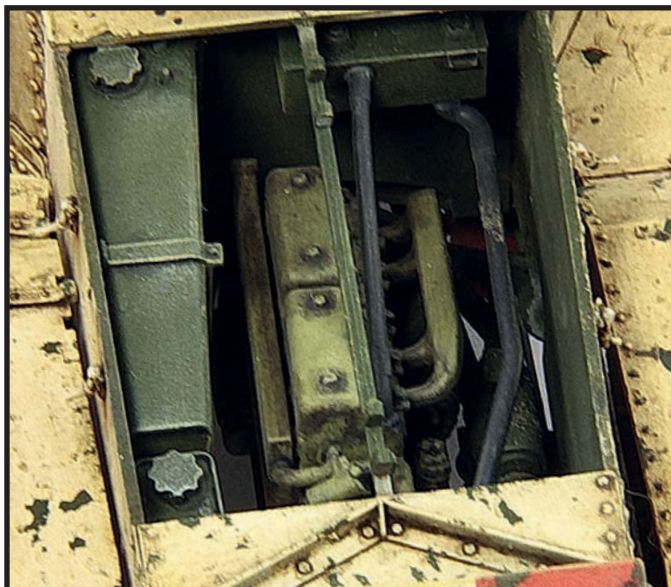


During and post WWII, inside English armoured vehicles were painted with a white-silver aluminum coat, but during the war aluminum became a rare commodity and was reserved for aviation purposes. Interiors began getting painted in flat white but there are no clear dates for this, so I made my AEC like the one to be seen in Bastogne Barracks, i.e. flat aluminum. I first made an undercoat using Tamiya NATO green. After applying AK worn

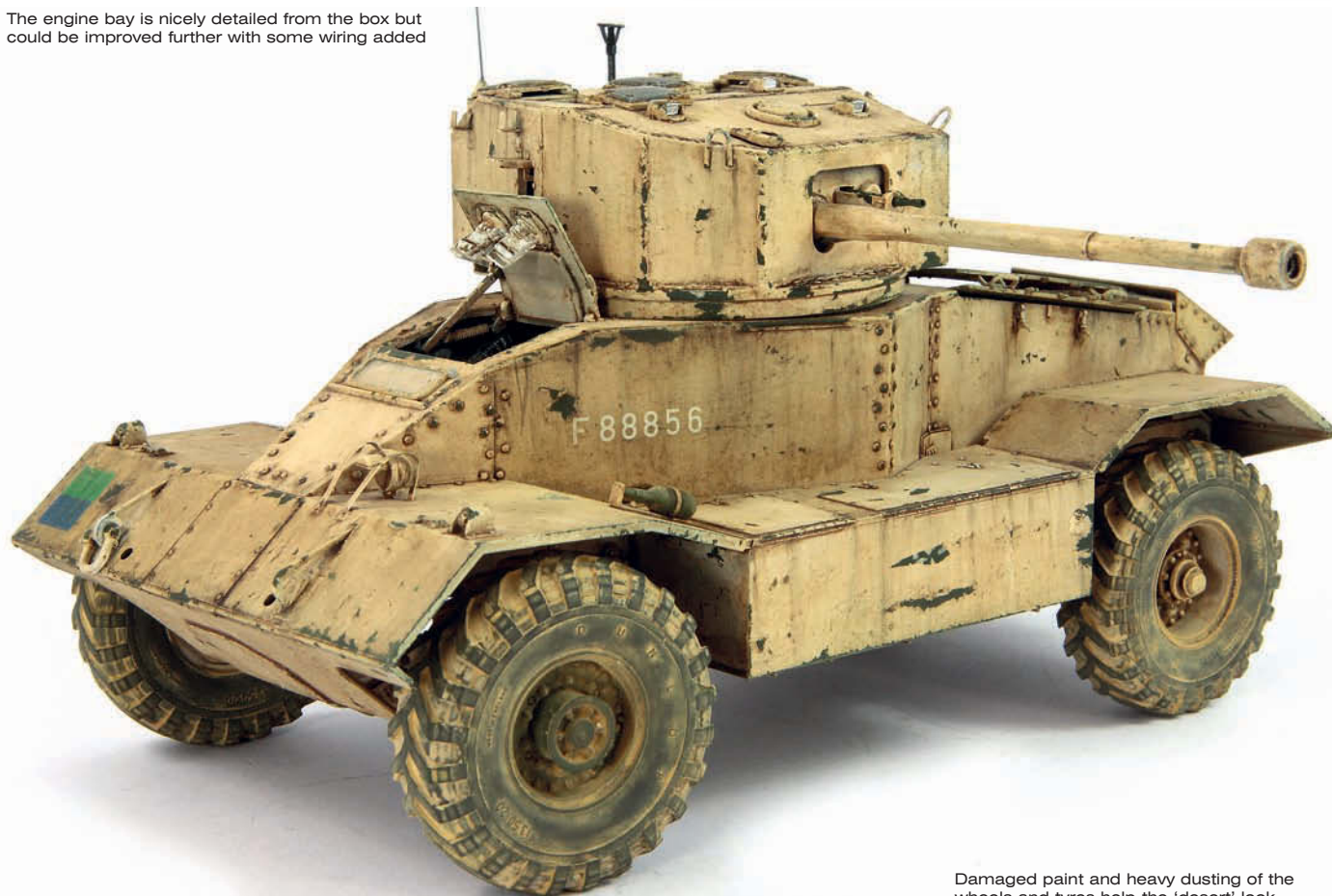
effects and a coat of flat white, I give a used appearance to the entire interior by chipping the white colour. When dry, I applied dark washes to all surfaces using AK products. Then after drying, I used some Silver 'Rub'n Buff' diluted with white spirit.

The engine compartment panels are also painted with NATO green. I used Olive Drab for the seat and flat black for the

steering wheel and the single dial on the dashboard (Ac7 in stage 6).



The engine bay is nicely detailed from the box but could be improved further with some wiring added



Damaged paint and heavy dusting of the wheels and tyres help the 'desert' look

I'll run through the assembly stages pointing out where to pay particular attention...

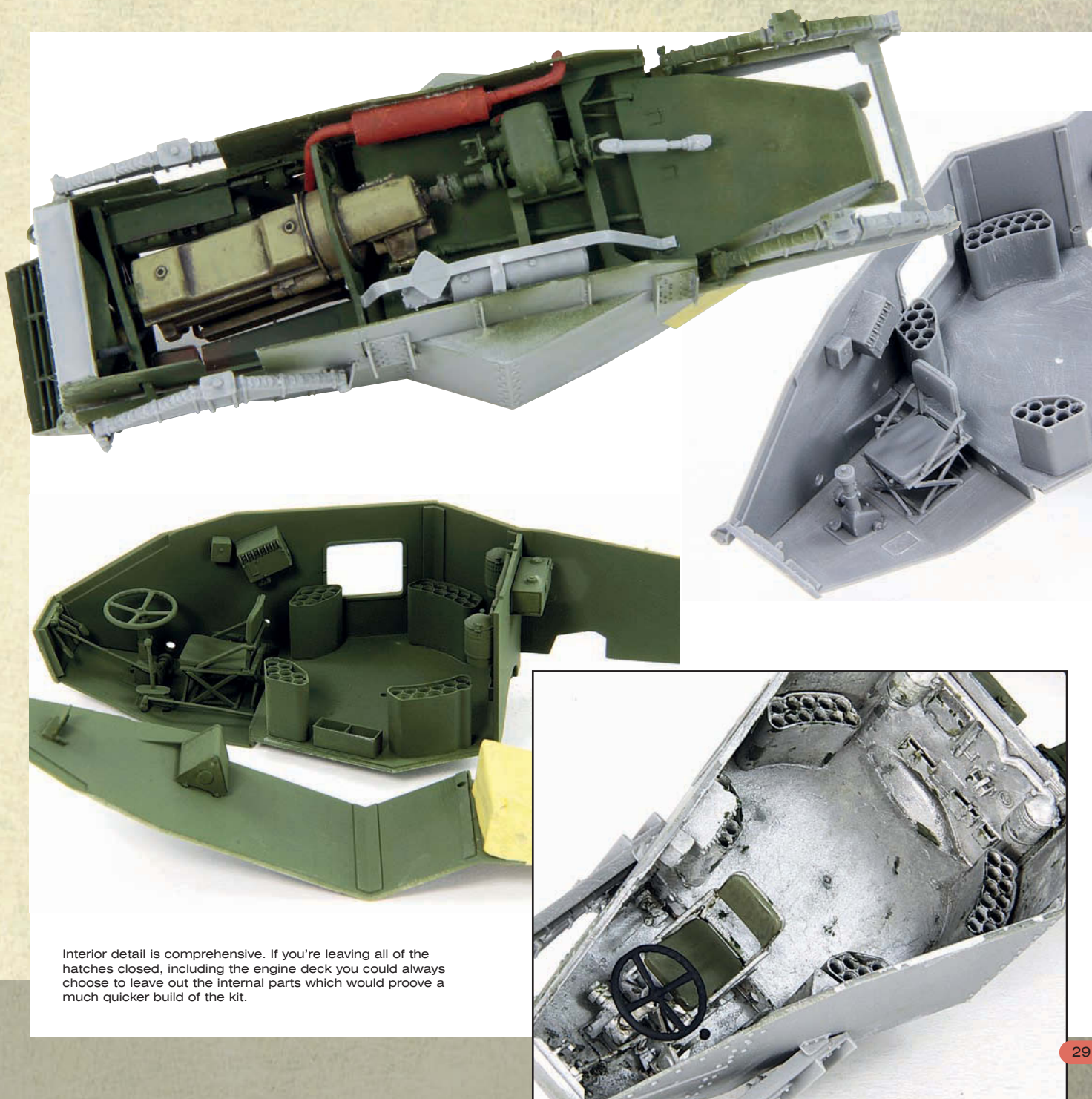
Stage 14 to 22: Parts B35 & 36 are very delicate, take when gluing them. The traverse (part F5) is not positioned in a square position, it is unusual so dry fit first to be sure. Be careful when gluing the spring suspension, a correct alignment is necessary to have the four wheels on the ground when the vehicle is finished. Don't glue parts Ad15 at stage 20. They need to be placed with the drive shaft E6 & E7 in stage 38 on the axles. Beware when positioning part E27, place it in the right direction, otherwise you can't place the drive shaft E6 through the hole.

Stage 23 to 30: building the six cylinder diesel engine is easy despite the very, very small parts. Some fuel or electrical lines could be added but as I don't have any reference photos of the engine bay I avoided this and, once finished, the engine is no longer clearly visible. I painted the engine with a Lifecolor faded Olive drab colour, and applied some AK washes (dark brown and engine grime).

Stage 31 to 33: Inserting the engine is tricky as it's a tight fit, dry fit until everything is properly in place.

Stage 34 to 40:

In stage 36, you can bend the PE parts PE19 & 20 over an Evergreen tube of 6.3mm dia. Caution with stages 36 & 37, again, very delicate parts! There are two parts named E6 in stage 38. The shorter axle is part E7. Here you need to add the discarded parts Ad15 on the gearbox when gluing the 2 shafts. Forming the four PE parts (PE2 & PE3) is a nightmare! The first step is to anneal the metal with a flame until it's red. Then, after cooling, form parts according to the diagram provided. We're expected is to obtain two similar shaped parts from each. Not easy!



Interior detail is comprehensive. If you're leaving all of the hatches closed, including the engine deck you could always choose to leave out the internal parts which would prove a much quicker build of the kit.

Stage 42 to 46

You must note the mounting direction of the tire treads parts H otherwise the final assembly of the wheels will not be correct. There was no spare wheel on the AEC armoured cars.

Wheels can be glued in place at the final stage of the build, when everything else is painted.

Stage 47 to 51

Stage 47 is dedicated to the assembling of two episcopees. Small parts indeed!

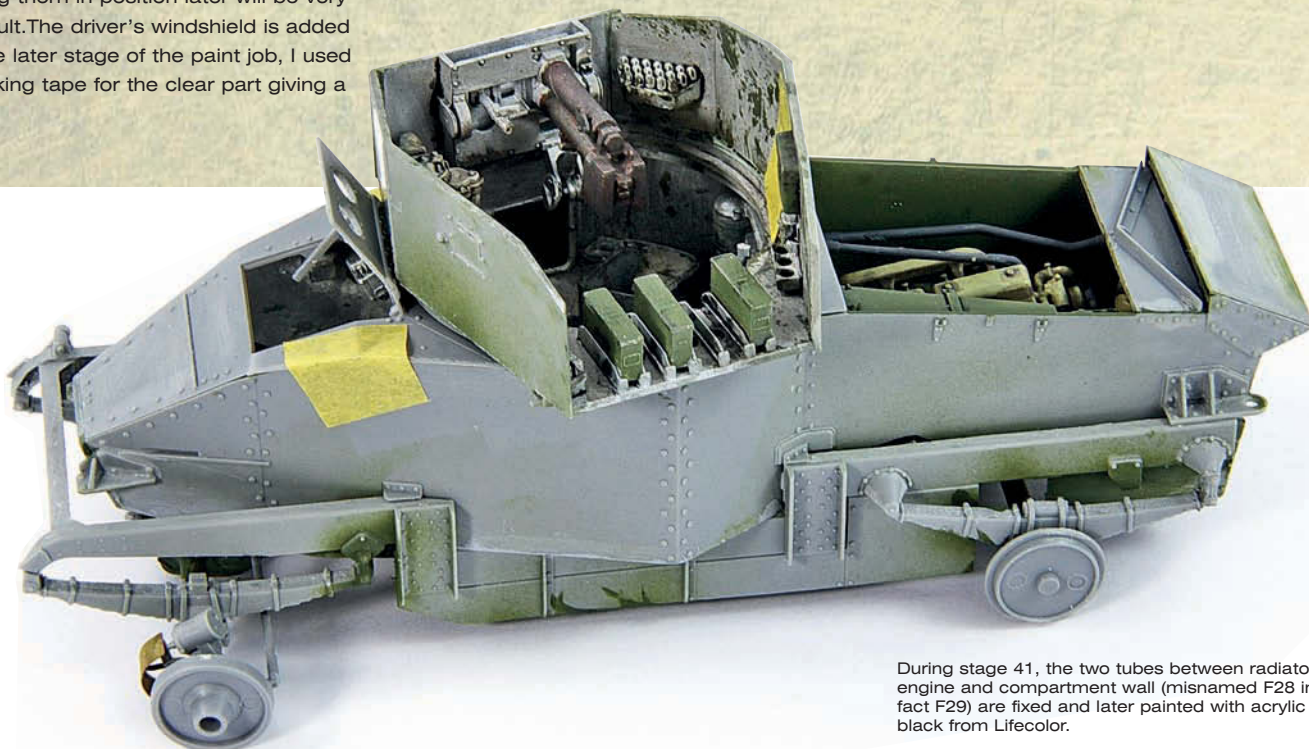
The inside part is painted flat white.

Don't miss parts E17 & 18 at this stage; gluing them in position later will be very difficult. The driver's windshield is added in the later stage of the paint job, I used masking tape for the clear part giving a

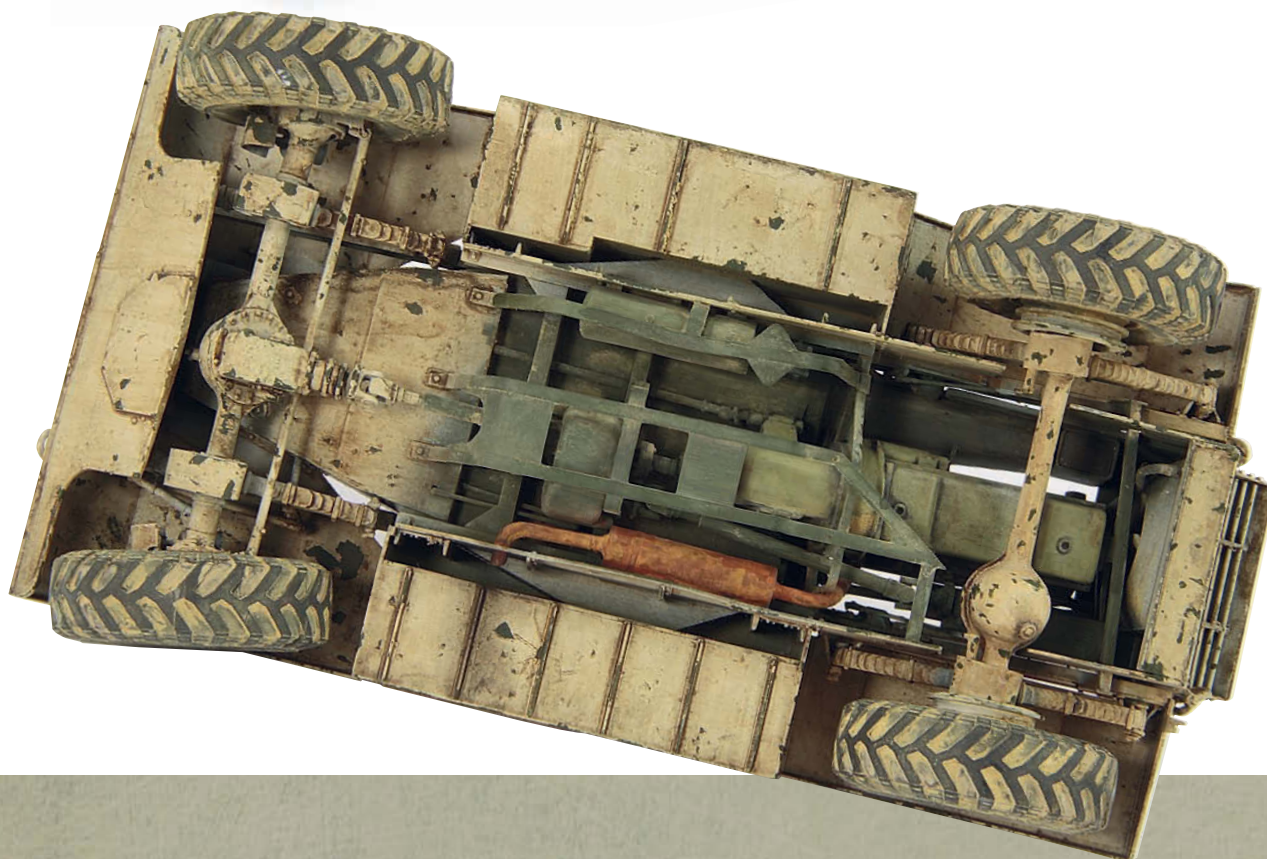
sharp line. You should note that when the driver's hatch is opened, it can interfere with the free rotation of the turret and the main gun travel.

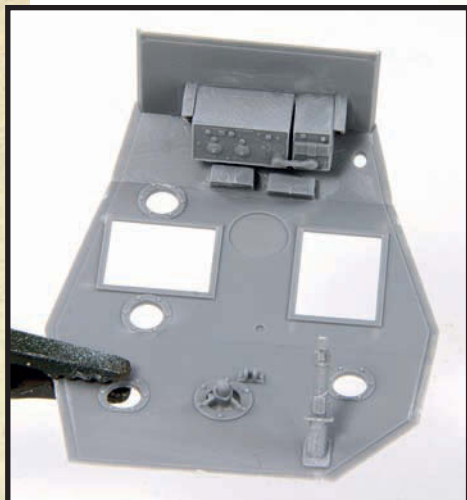
Stage 52 to 57

The rear view mirrors (Ae8 & 10) are placed later when paint job is finished, they're very fine and would be easily damaged. The engine hood doors are not numbered in stage 56, but they are easy to retrieve in sprue F.



During stage 41, the two tubes between radiator, engine and compartment wall (misnamed F28 in fact F29) are fixed and later painted with acrylic black from Lifecolor.





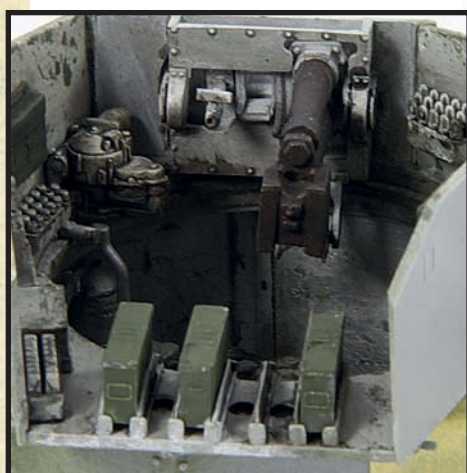
Stage 58 to 74

Now the turret construction begins. It comes complete with the turret basket equipment and internal detail.

As the turret basket doesn't fit correctly in the hull I didn't glue it under the turret but left it in the recess of the hull.

There are no problems during the turret build. The side search light (stage 61) is built and glued in place when the entire model is finished.

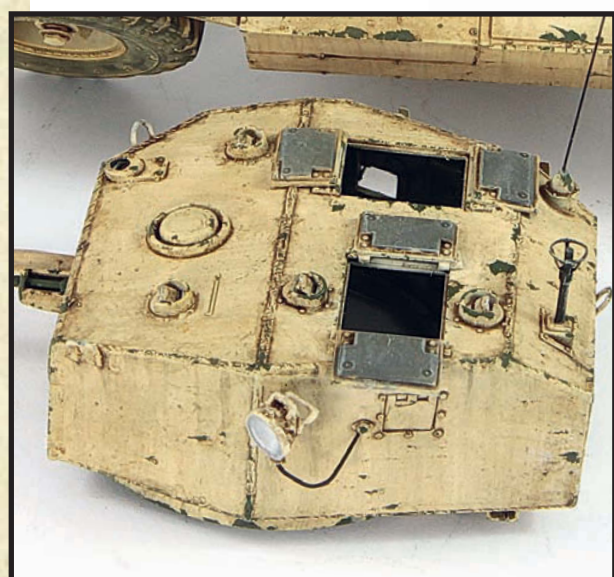
The turret interior is painted using the same products and methods as the hull. Details are painted using different colours. The gun breech is bronze colour (lused Rub 'n Buff, see my walk-around pictures that follow).



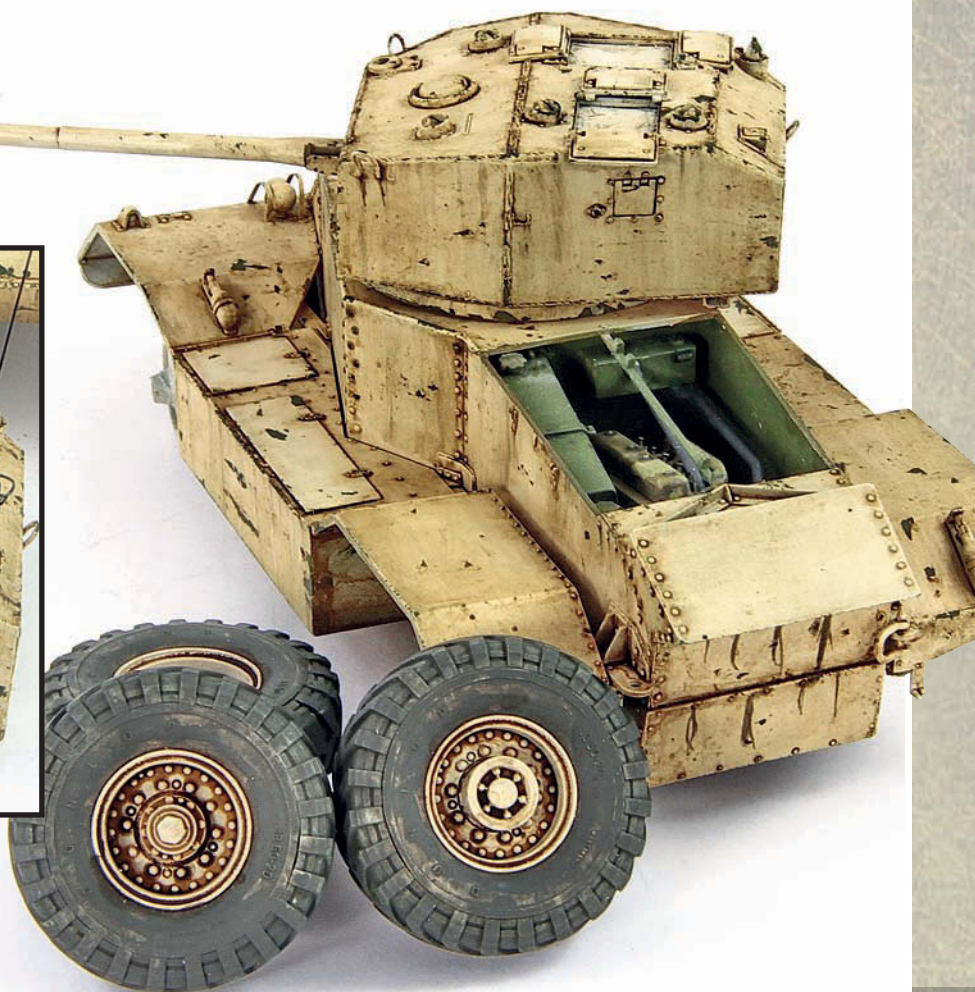
Stage 76 to 78

Finishing the turret is easy. All details are well reproduced and the only regret is that all these details will not be visible if the turret is closed and in place on the hull.

Fixing the wheels in place at the final stage of painting helps with access under the body.



The hatches inside faces are covered with leather for crew protection. They are black/brown (seen on the vehicle in Bastogne's display)



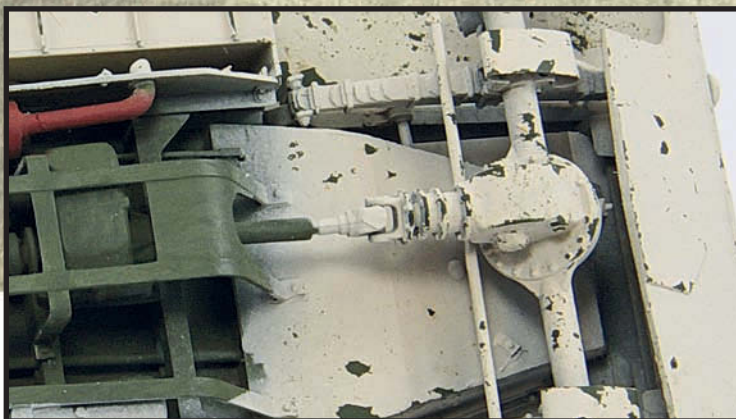


My AEC MkII belonged to an unbrigaded unit from the Royal Armoured Corps in the Middle East (1943-44). So I choose to finish it using UA229 Portland Stone 64 acrylic from the Lifecolor Middle East British vehicle camouflage set.

I first painted the entire vehicle using NATO Green from Tamiya's range. After drying, three coats of AK worn effect product are applied. After a short time I sprayed the final Portland Stone. Now I let the entire model dry for some hours.

Using a dish washing pad I made subtle chipping marks and scratching after wetting the painted surface with water. Repeat this operation until you are satisfied with the look.

After this I started the weathering process, I applied several layers of AK interactive washes or filters (Filter for NATO vehicles, Wash for DAK vehicles, Wash for OIF vehicles).



The 'Portland Stone' base coat provides a good light shade to gradually build up the filters and washes.



I applied the few decals over the usual layer of clear varnish. When the decals were dry, another layer from matt varnish is applied over the entire model and some small weathering touches made. The underside of the armoured car received the same colour and weathering treatments, the exhaust muffler is painted using some rust colours from Lifecolor. Some black pigments are dispersed around the exhaust outlet to represent the

soot and diesel oil deposits. Some dust pigments in different shades are applied all around the underside paying attention to corners and areas where dirt would collect. The radio antenna comes from Accurate Armour's carbon fiber set being very fine and straight.

With the wheels now in place the pigments are used across the tyre tread and details to blend into the rest of the chassis and

lower body. The 'dirt' is removed from the raised areas as happens when running on road surfaces.



I took great pleasure in building this beautiful and well detailed kit. Not my usual period for a project, but interesting and "So British". Miniart has a superb kit here, capturing perfectly the appearance of the vehicle. A 'must have' in the collection!

AFC

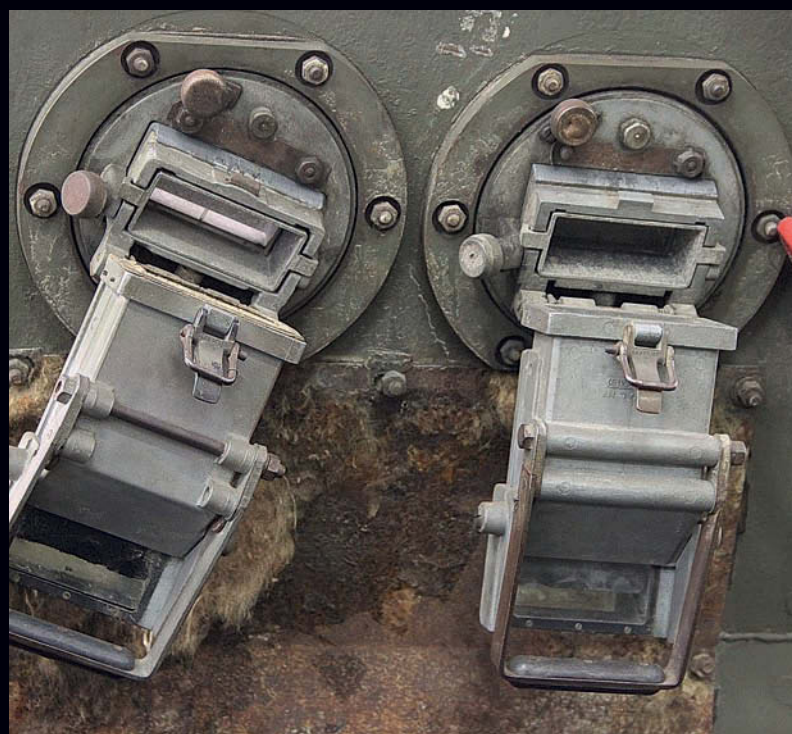


The vehicle on display at The Bastogne Barracks museum depicts a Belgian vehicle from the 1st JP (Premier Chasseur à Cheval- First Light Horse). This was the first recreated unit as recon squad from the First Belgian independent brigade (better known as Brigade Piron) in 1944. The AEC was in service during the occupation of Germany (from April 1945 to 1950)

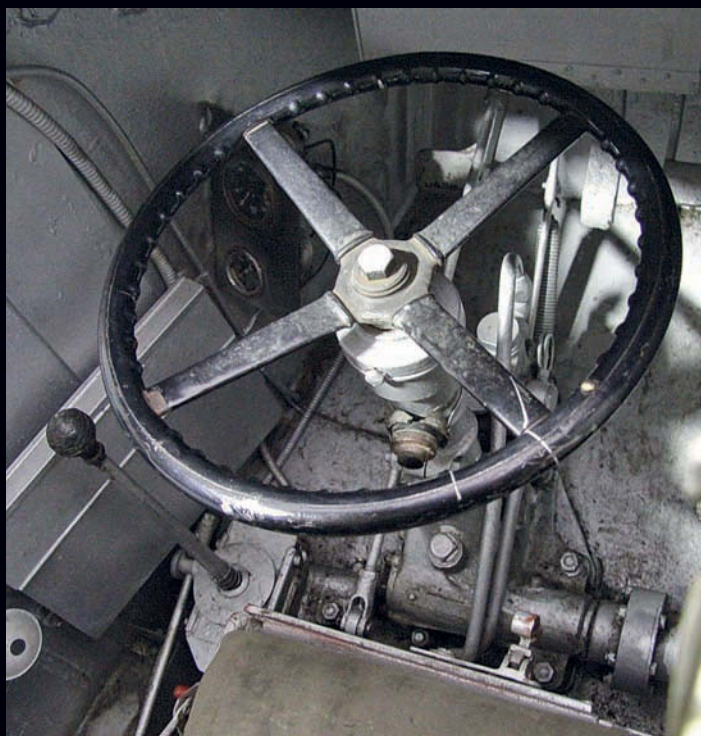
AEC Mk.II walkaround

Photographs by Pascal Bausset & Pierre Yves Nicolas

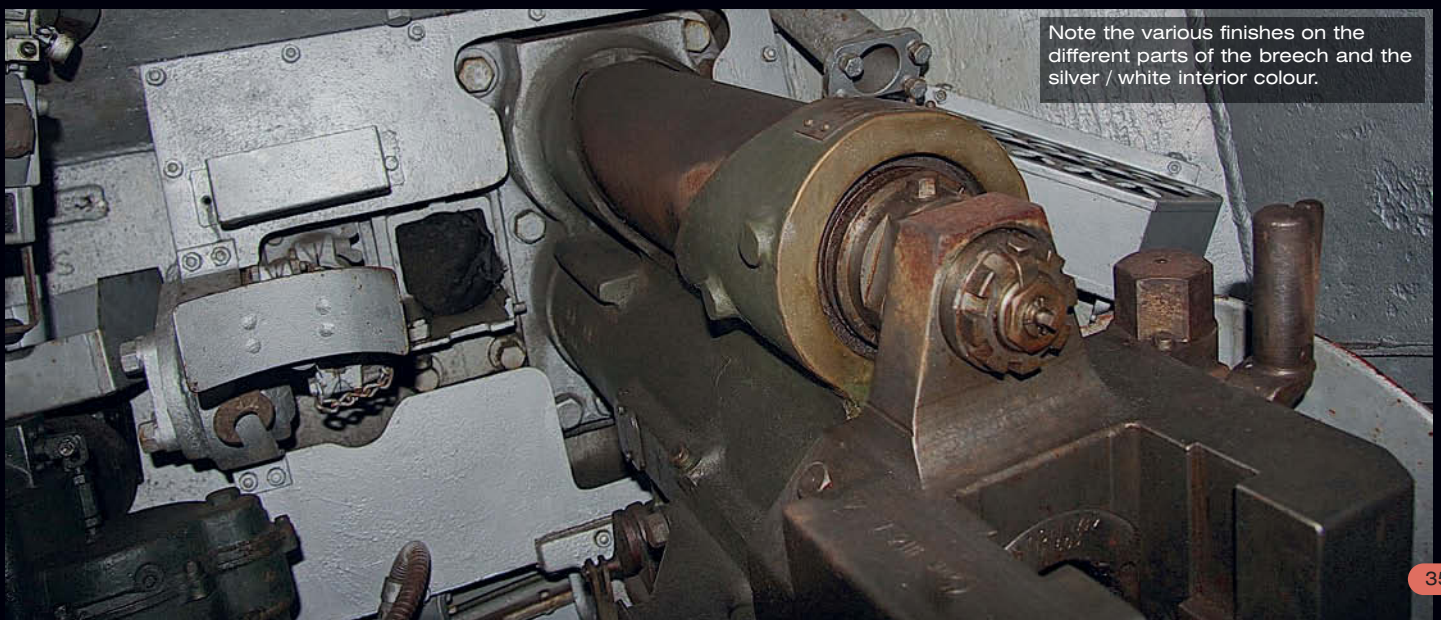




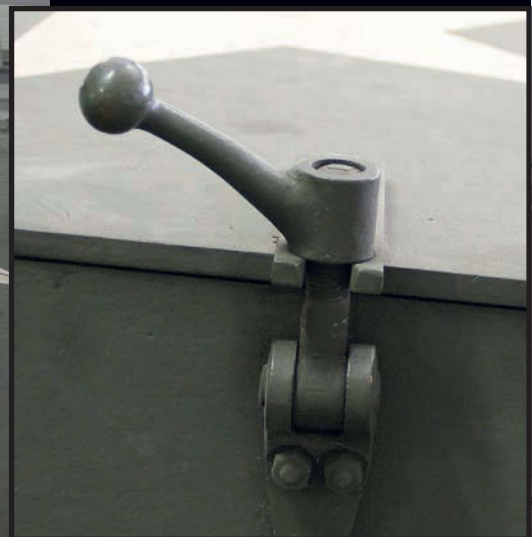
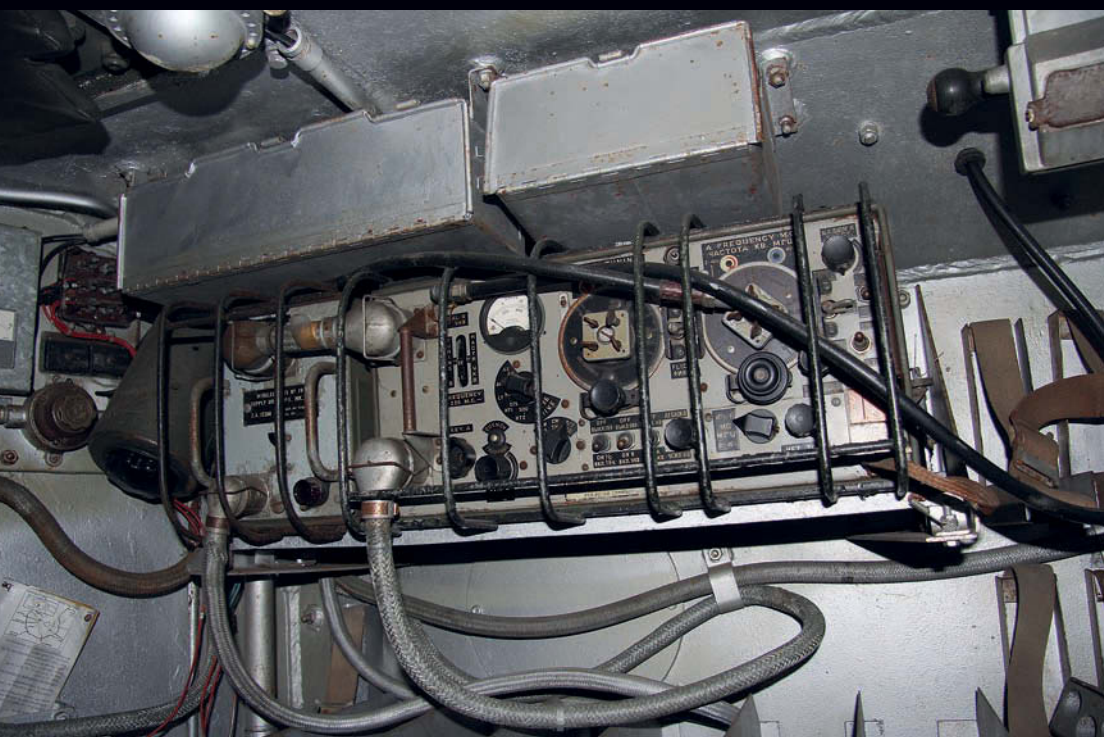
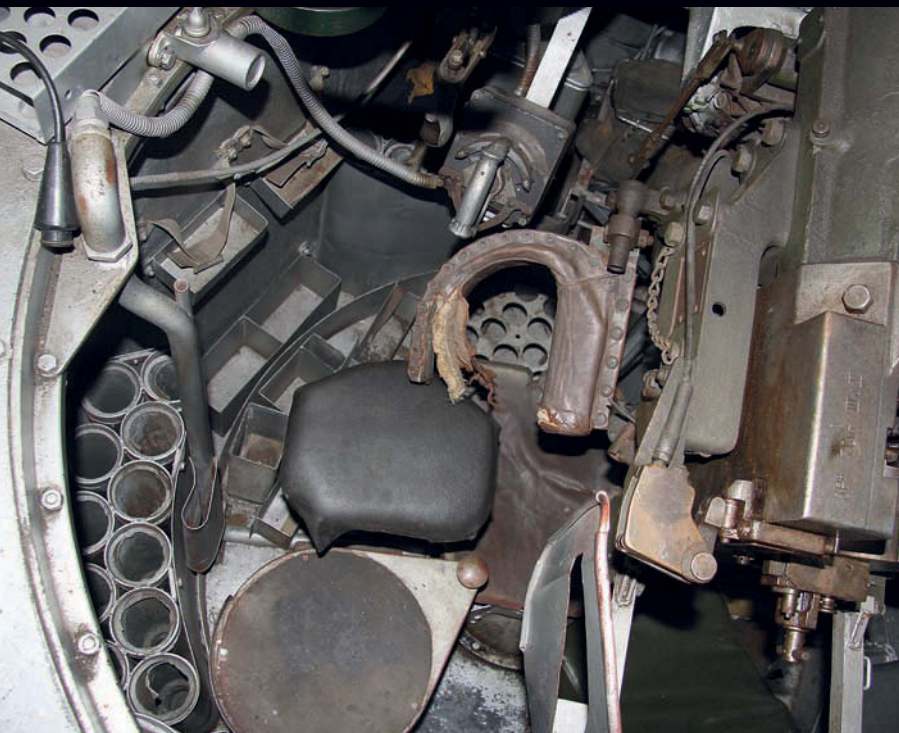
Above The protective pad for the driver's head is missing inside the hatch.



Below Overview in left inside of the turret. Note the ammo racks for the 6pdr and the loader's seat.



Note the various finishes on the different parts of the breech and the silver / white interior colour.



Turret mounted search-light and wiring conduit.



Note that the tyres fitted are not wartime pattern



**The Bastogne Barracks museum
Quartier St Heintz
Rue de La Roche 40
6600 Bastogne (Belgium)**

Many thanks to the museum staff and in particular to my friend Etienne Ducarme for allowing us access to the vehicle





"In der Falle?"

Tasca's 1:24 Zündapp KS 750 m.
BW43 ("Kriegselefant")

1:24

PART THREE ● Modelled by Robert Doepp

The Figures: Manning the Elephant

Whenever it comes to diorama building, figures are not only the eye-catching icing on the cake but a very important aspect if you are after telling a specific story. In case of the small scene shown this stays true even though it did not follow a specific plan from on the beginning but developed step by step. Studying references for the Zündapp I was fascinated by the casual postures and uniform style several soldiers showed, which reminded me of modern "biker"-style rather than of the traditional concept of Nazi-German soldierhood. I have tried to catch this aspect with the first (smoking) figure, which once was planned to be the only one. When I had developed the plan to show a scene from the Falaise pocket I made the second figure studying a map in a mix of concentration, confusion and desperation. The third figure looking up to the sky stands in fear of the constant Allied air threat. In addition the vehicles trying to escape from the Falaise pocket were typically packed with soldiers and so it made sense to man the Zündapp with three soldiers rather than two.





Pic 1: Once the basic "skeleton" had been bent to the necessary posture the joints from copper wire were fixed with small sections of plastic tubing.

Pic 2: A first "naked" version helped to fix the dimensions and later on kept the fabric folds from getting too deep. Using materials of different colour (Bondite) allowed me to notice whenever the layer of Magic Sculpt got too thin.

Pic 3-6: Even sculpting the face started with a framework of plastic and was done in several small steps. Each step could be corrected with a

hobby knife or sandpaper after drying before the following one.

Pic 7-8: The lenses of the protecting goggles were made from exactly drilled thin plastic card glued to a plastic card base and both carefully sanded to create a very fine edge. The collar of the shirt exactly fixed the heads position.

Pic 9-11: The uniform was also added in many small steps. In order to keep the subunits removable cuffs and lower trouser legs were added first from half dried material and fixed with

extra freshly mixed putty while grease was added to the hands and feet to stop the putty sticking where not required.



12



15



13



I have continued working this way ever since because this procedure allows me to work separately on every part. Another basic, which I have followed more and more consequently, is to split the sculpting process into many sub-sessions. There is no need to worry about the problem of smoothing the transitions between many layers of material. This can make some minor filling necessary but in the end but it helps to concentrate on the detail as well.

Pic 12: The lower end of the jacket was the last thing to be added as the legs could no longer be separated afterwards.

Pic 13: All these sub assemblies are treated separately. This is helpful to allow me to create detailed inner seams on the uniforms.

Pic 14: The first soldier is wearing the second pattern of the Panzer denim jacket along with the black M43 field cap and nailed high boots. The tankers field cap is sometimes seen in the reversed position to allow them to look into optics - or keep it from being blown away by the slipstream.

14



16



16



Pic 15: The second soldier shows the first pattern Panzer denim jacket and M40 field cap along with the branch colour soutache, which was discontinued in summer 1942 but remained rather popular.

Pic 16: The third soldier is wearing the standard black Panzer jacket and the M42 field cap. He is outfitted with a Walther PPK pistol.



Painting

The figure painting was completely based on oils, which were wet-in-wet applied to give smooth transitions between the different shades. As the oils were used only minimally diluted with linseed oil and therefore free from any running, all the details could be painted before the shading. As oils can have rather poor covering characteristics they were added to undercoat paint layers, which were airbrushed with Tamiya acrylics whenever possible or brush painted with Revell enamels and sealed afterwards with acrylic varnish (Tamiya X21/X22).

For the shading I usually mixed two darker variants of the base tone and two lighter ones, which were all applied wet-in-wet starting from the darkest shade. The transitions were already blended while being applied and afterwards reworked with a clean brush until I had achieved a convincing light and shadow effect. Working with oils in this way means that



you have to mix the necessary shades for each part, which will be wasted after drying. Therefore I usually mixed a fair amount of paint and kept most of it in the refrigerator as long as some retouches may have proved necessary.



17

Pic 17: All sub assemblies were fixed to simple handles to avoid touching them during paint application. The arms of the third figure were only provisionally fixed. Otherwise it would not have been possible to adapt the hands in the end. All base tones are done and sealed to a semi-satin finish, which works best for oil colour application. A flat surface will make the oils dry too fast while a glossy one will decrease the covering characteristics too much.



18



19



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Pic 18: Only the white of the eyes was pre-applied with Vallejo acrylic paint. All the rest was done in several steps with oils. Of course the details were left to dry completely before the shading started.

Pic 20-24: The shading process starting from the darkest shadow going over to the highlights. Even the additional details were done while the previous paints were still wet. Only the field cap and goggles were done after drying of the rest.

Pic 25: Linseed diluted oils will keep their shine after drying and have to be matted down.

Pic 26: The palette shows all necessary mixtures for face painting. The starting point was the lighter shadow, which was done from Natural Burnt Sienna, Florentine Red, Cadmium Red Middle, Naples Yellow and Opaque White. The darker shade was achieved by adding a bit of black while the basic skin tone like its lighter shades were mixed by adding more Naples Yellow and Opaque White. The lips were painted with the lighter shade with additional Florentine Red. The five-o'clock shadow was done by dappling on straight Raw Umber and for the hair I used the dark shadow plus Raw Umber and a version heavily enlightened by Naples Yellow.



27



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31



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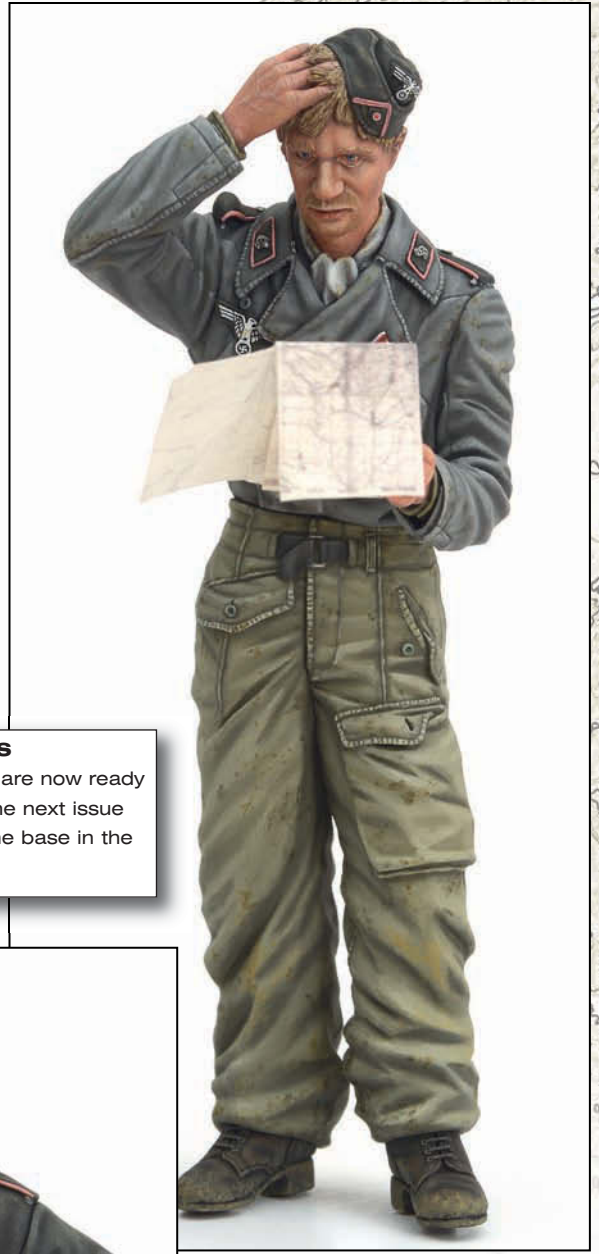
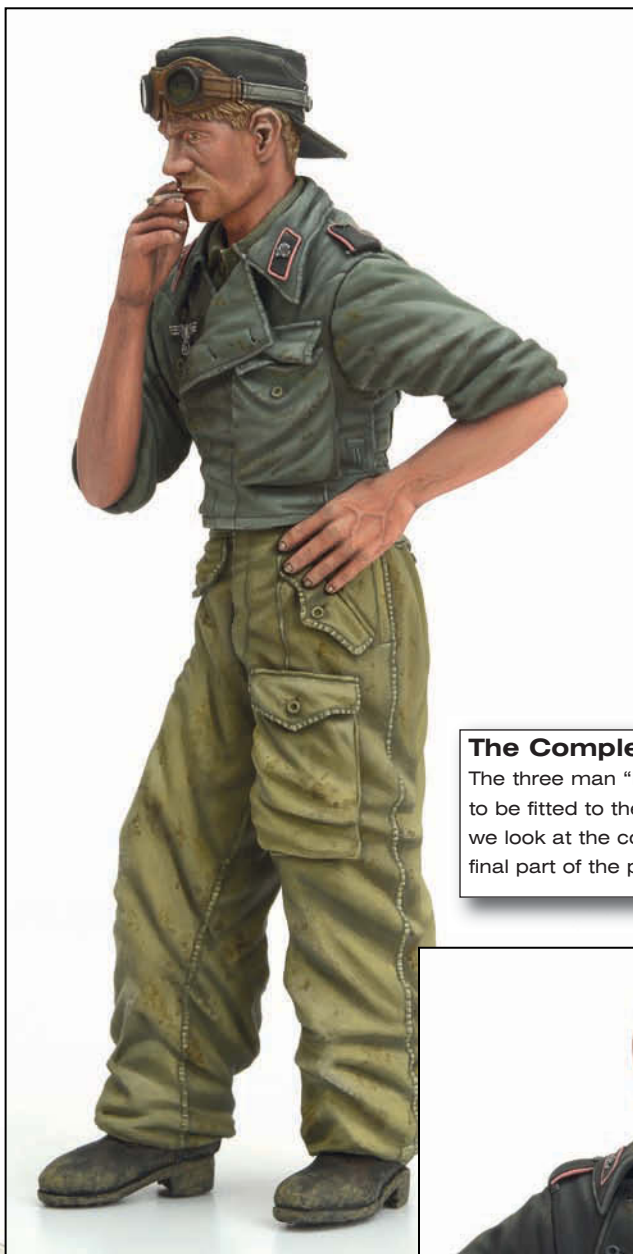
Pic 27-30: Just like with the face uniform painting started with the details as well. The different shades were also applied wet-in-wet and reworked afterwards until the effect appeared to be convincing. In the end some details were outlined. Again matting down was necessary.

Pic 31: The varying shades of Reed Green were mixed from Mars Black, Opaque White, Verona Green Earth and Yellow Raw Ochre and all applied onto the same acrylic base tone. For the jacket of the second figure the Yellow Raw Ochre was dropped while for the first figures jacket some Permanent Green Light was added.

Pic 32: Tankers clothing will collect heavy staining in particular whilst performing maintenance. I mimicked this effect with Mars Black, Vandyke Brown, Raw Umber and a dusty tone mixed from Italian Earth and '502 Abteilung' Light Dust. The staining was done after the boots had already been glued and everything had been sealed with acrylic varnish. Again matting down was necessary.



26



The Completed Figures

The three man "Elephant" crew are now ready to be fitted to the base and in the next issue we look at the construction of the base in the final part of the project.

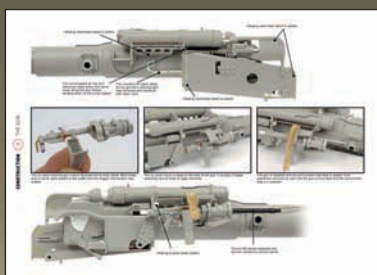




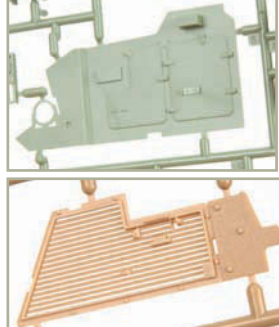
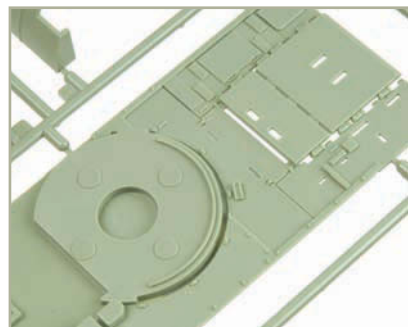
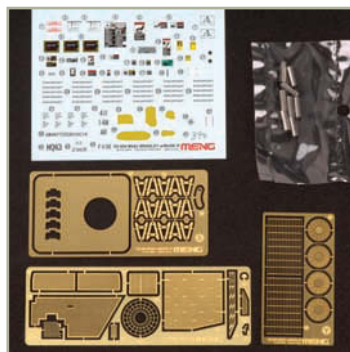
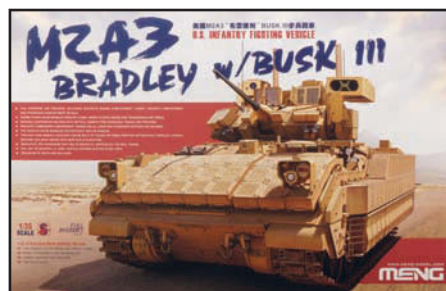
The step by step story of David Parker's remarkable award-winning 1:16 scale replica. Bringing together the three and a half year coverage from AFV Modeller with additional unpublished material and combining archive photographs with walkaround photography of the real vehicle in over 300 pages for the ultimate guide to modelling the King Tiger.

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COMING
SOON



Meng 1:35 M2A3 Bradley w/BUSK III

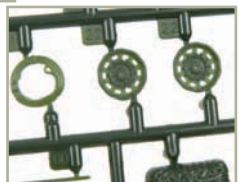
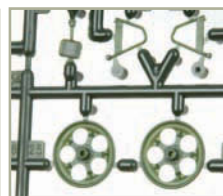
Another bold release from Meng here housed in one of the most chunky boxes we've ever seen, the reason for this is the twenty-odd sprues, bag of tracks, photoetch, soft vinyl seatbelts and decals! This is surely one of the most comprehensive kits to hit the market in 1:35 with FULL internal detail. Meng's tooling and moulding is as good as it gets and the kit is split into three colours: main external parts in sand, engine and drive-train in grey and the interior in pale green (which looks quite close to the actual colour) rather than being a gimmick, I'm sure this will help when working on the kit due to the sheer number of sprues. A good solid hull tub gets assembly started and all going to plan you should have a working set-up with separate torsion bars and short sections of metal tube to create shock absorbers with! The track remains workable with a click-fit to each link. The interior and engine bay

detail is stunning and very complete right down to the seatbelts which are separate soft parts. The complex BUSK armour is beautifully done with subtle anti-slip texture and nice cast texture on the driver's cupola. As you'd hope, all hatches and doors can be posed open to show off the internals the mean looking turret is bristling with arms and ariels with fully detailed internal drum. This kit is quite staggering, Meng have raised the bar and give us a serious kit designed for serious modellers. No doubt this will be a lengthy project due to the full interior but the whole production shows a great deal of care and attention by Meng's designers right down to the subtle blue-green tint on the optic parts. Perhaps in future an 'external' version of the kit might be released? Mr Parker says that I've spent too long looking at this kit and now have to build it...so watch this space...

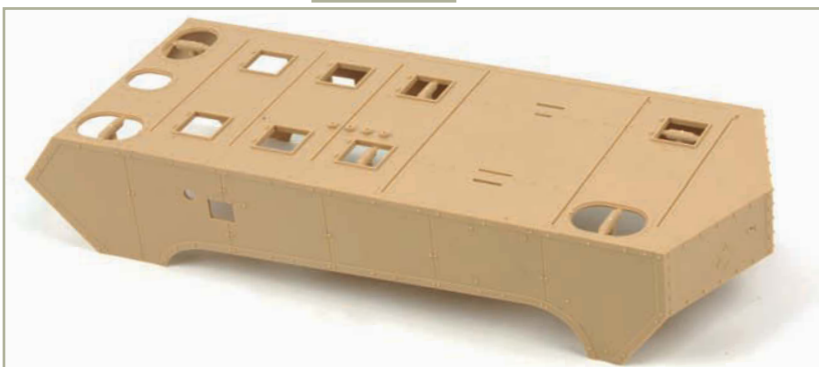


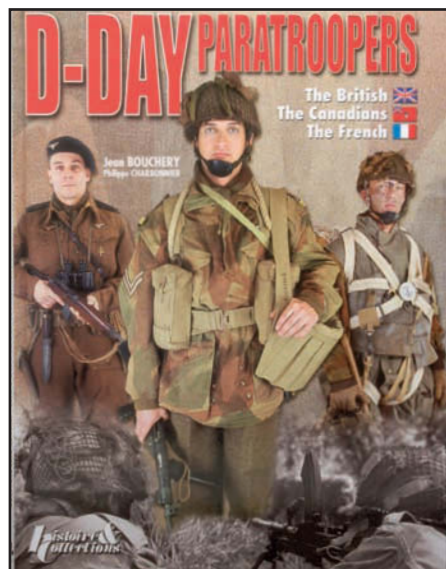
Revell 1:35 WIESEL 2 LeFlaSys

Revell have combined their individual Light Air Defence System Wiesel 2 releases into a set containing the three different vehicles- the Ozelot (weapons carrier) AFF (control vehicle, the eyes and brain) and the BF/UF (battery command vehicle). The longer Wiesel 2 is still minute in 1:35 with the finished kits measuring in at around 130mm, more akin to building in 1/72 scale. The delicate nature is captured well by Revell with some



fine detail, this would show better in a lighter coloured plastic to be honest. This is a very nice little kit of an interesting vehicle which we've praised in the past, I'm just not sure anyone could be so enthusiastic to build three in succession. Revell model kits are available from all good toy and model retailers. For details visit www.revell.de/en, @RevellGermany or facebook.com/Revell





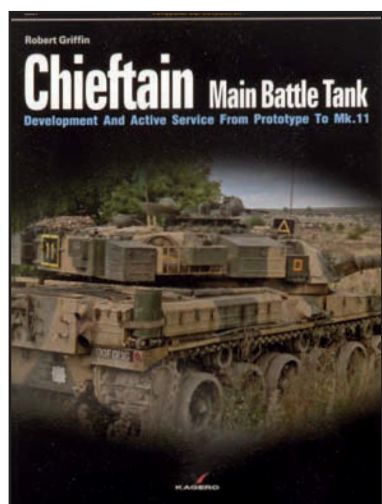
D-Day Paratroopers, British, Canadian and French

Jean Bouchery, Philippe Charbonnier
Published by Histoire & Collections
Hardback format, 128 pages
ISBN 978 2-9152390-31
www.casematepublishing.co.uk

H&C have collated, and elaborated, from their British and Canadians in North West Europe volumes to bring us one great reference on the D-Day Paras and also the lesser known French Special Air Service. These books offer excellent visual reference with large format photographs of original uniforms, insignia and equipment- perfect for modellers. The text offers detailed captions and introductions to each section which include chapters on



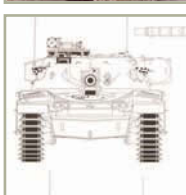
vehicles and markings, radio equipment and signs, personal items and the more obvious uniforms and head gear. The colour shots are of models wearing genuine uniforms and equipment and museum-style arrangements of equipment, perfect colour reference. Essential reading for D-Day enthusiasts and reasonably priced for such a well presented book, a very worthy addition to the bookcase of any Allied modeller of the period.



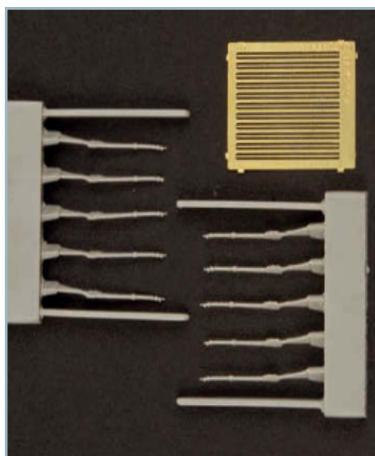
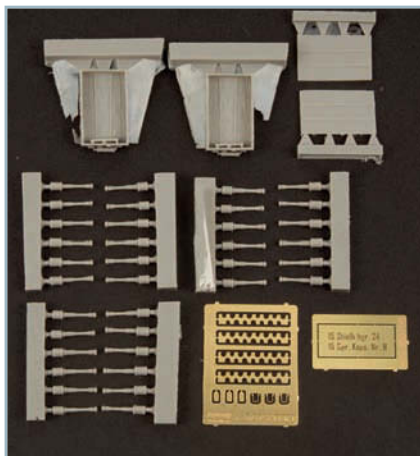
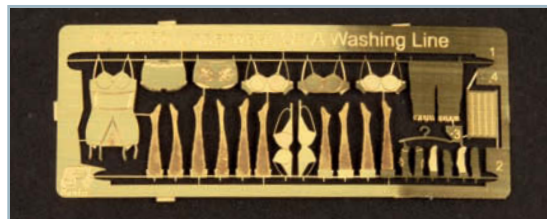
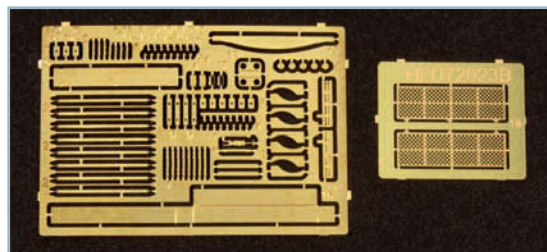
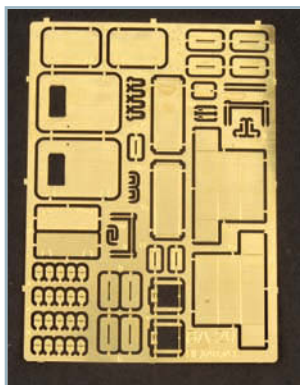
Chieftain Main Battle Tank

By Robert Griffin
Published by Kagero
Softback format 72 pages
ISBN 978-83-62878-52-9
www.casematepublishing.co.uk

The Chieftain's story from prototype to the Mk 11 is told here in a nice visual format in Kagero's modeller-friendly presentation written by a former Chieftain Commander. Rather than being split into formal chapters the text is in dispersed with photographs in both colour and black and white providing excellent modelling reference, the main walk-around section providing the bulk of this with fourteen colour pages of detail shots of both internal and external details of a variety of original and restored vehicles. The particularly striking "Berlin" urban camouflage is covered very well with a selection of colour shots and also in the ten pages of quality colour profiles. Some interesting modelling topics are presented with Chieftains which saw combat with numerous



countries in Middle Eastern wars and some range targets in pretty sorry states. Some plan drawings are included but being in 1:55 scale are more useful as reference of component position and general layout. We rather miss the developmental drawings that Kagero have in their aircraft references to show the differences between the different Marks. A worthwhile addition to the 'Photosniper' reference range from Kagero and recommended to any Chieftain fan, all we need now is a modern tooling of the British classic; surely a must for one of the new kit manufacturers? Our thanks to Casemate for our sample copy
www.casematepublishing.co.uk

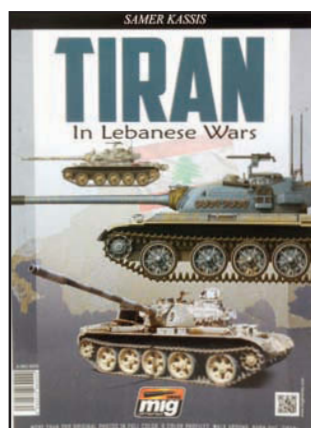


Hauler

Hauler produce some small but very handy upgrade sets in both resin and photoetched parts. Best known for their 1:48 details two new releases are HLX48341 for the ACE BA-20 and HLX48342 for another ACE kit, the GAZ M1'Emka'. Down to 1:72 there's a very delicate set of ten Lee Enfield rifles in resin complete with photoetched slings set HLH72021. The next set HLH72022 will raise a small-scale smile; a washing line complete with a mix of underwear! and finally HLH72023 provides some fine parts to detail Italeri's IS-2. One release in 1:35 is a beautifully detailed box of German 'stick' grenades and box, a photoetched stencil is even provided for the box lid. Hauler have a vast range and www.hauler.cz is the place to go to browse.

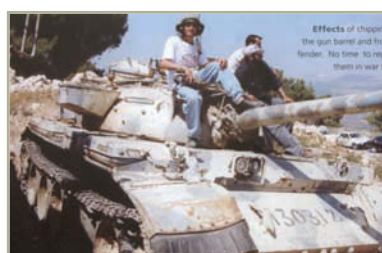
AMMO of Mig Jimenez - Acrylic Paints

The renowned modeller Mig Jimenez has the first batch of releases from his new company 'AMMO'. The familiar format of ready-to-airbrush or brush acrylic colours are available as a range of individual colours (ours being specific NATO shades) or subject specific boxed sets. Our sample sets are both Soviet topics, AMIG 7107 being for vehicles 1935-45 and AMIG 7109 for modern Soviet AFVs. Both sets contain six colours. As we go to press we have not yet had the chance to test drive them but look forward to doing so and with all the new modern Russian releases at the moment there is plenty of opportunity. www.migjimenez.com has details of the range of products available now and a web-shop to purchase direct.



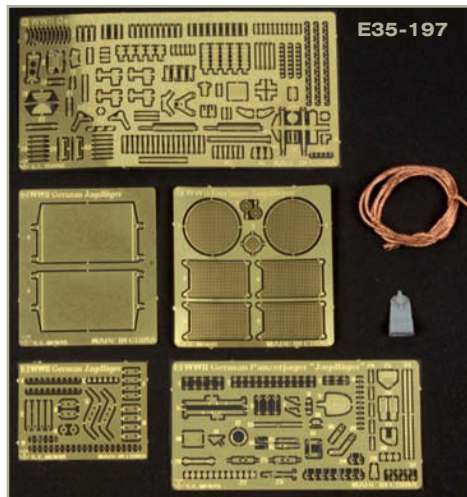
Tiran in Lebanese Wars

By Samer Kassiss
Published by AMMO of Mig Jimenez
A4 softback format 96 pages
www.migjimenez.com

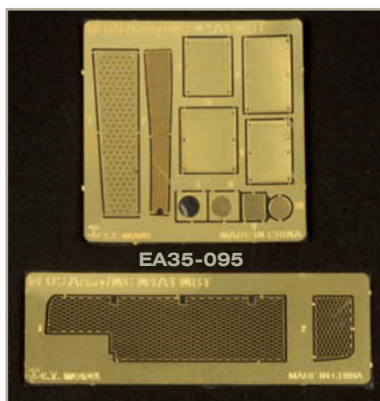


As the modelling interest in the Middle Eastern conflicts gathers at a pace, Hobby Shop Lebanon's driving force Mr Samer Kassiss has gathered together a fantastic collection of colour photographs for modelling inspiration. A brief introduction and then we're straight into pictures, hundreds of them! All versions of all armies appear covered with some great colour schemes which are further enhanced by some quality colour profiles and some detailed

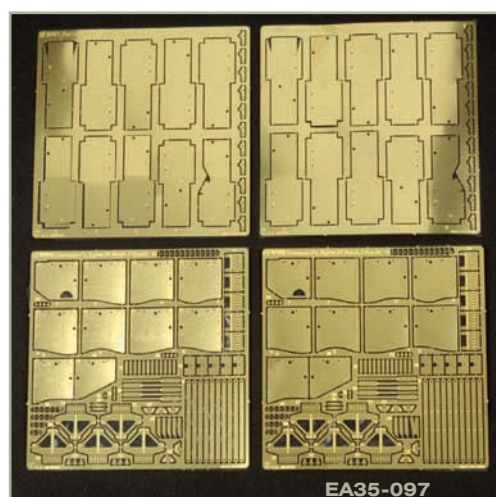
captions. Chapters on knocked out and abandoned Tiran are great for weathering effects and detailing reference and a final chapter provides good quality walk-around reference. A great visual reference and inspiration to any fans of the T55 or Middle Eastern conflicts, and the ideal companion to the recent Tamiya 1:35 Tiran kit. highly recommended.



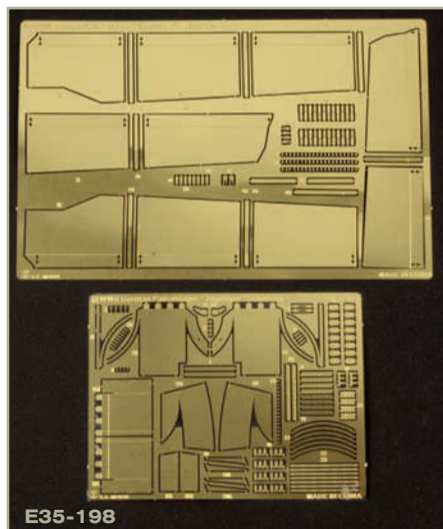
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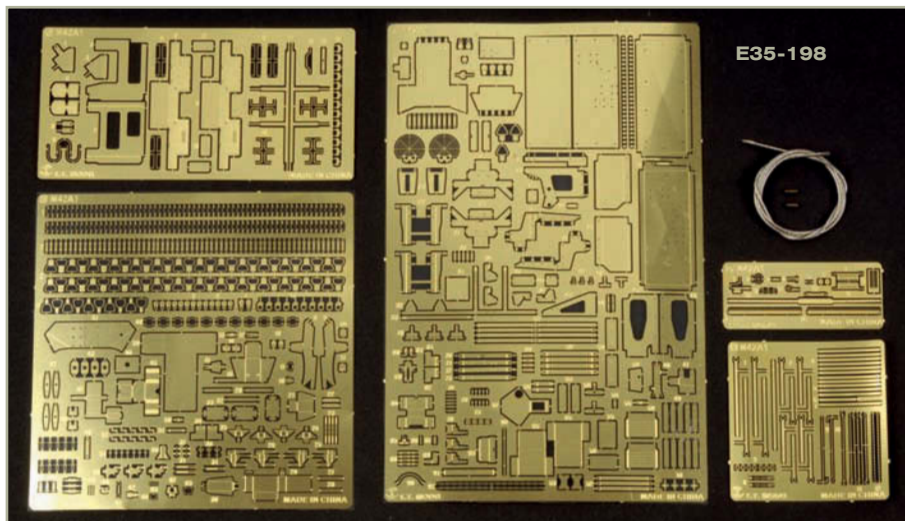
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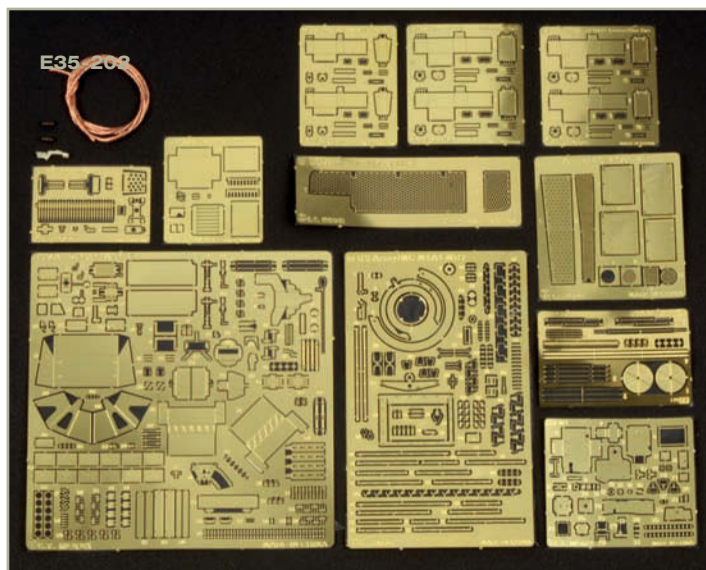
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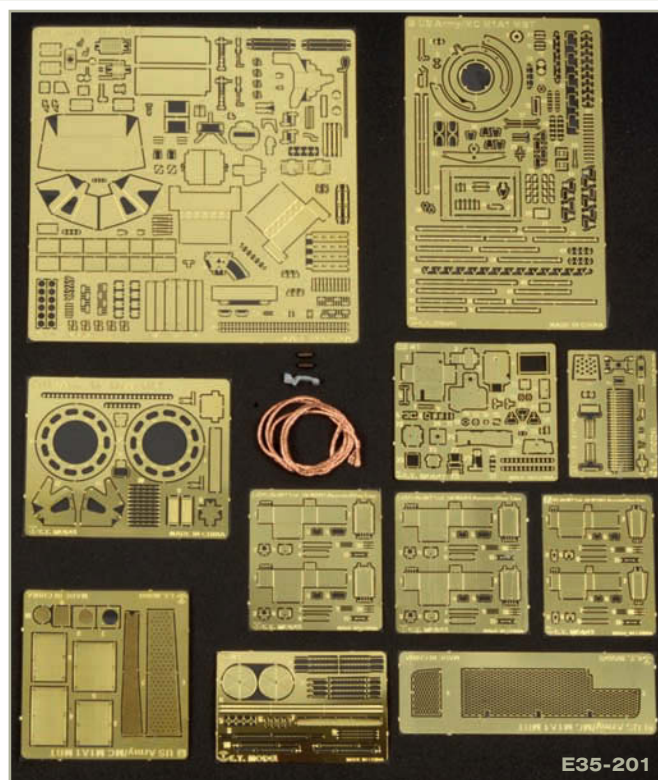
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E35-198



E35-206

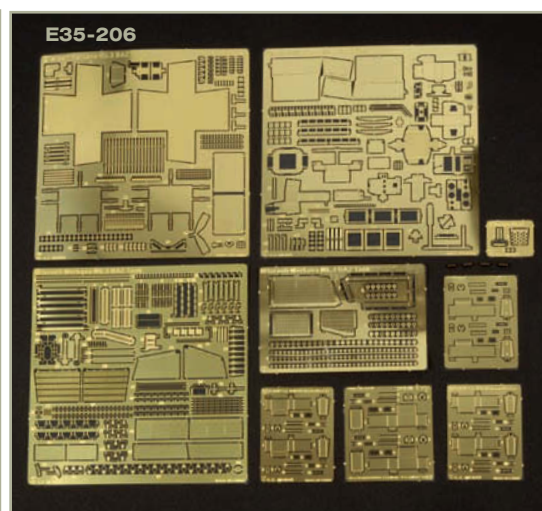
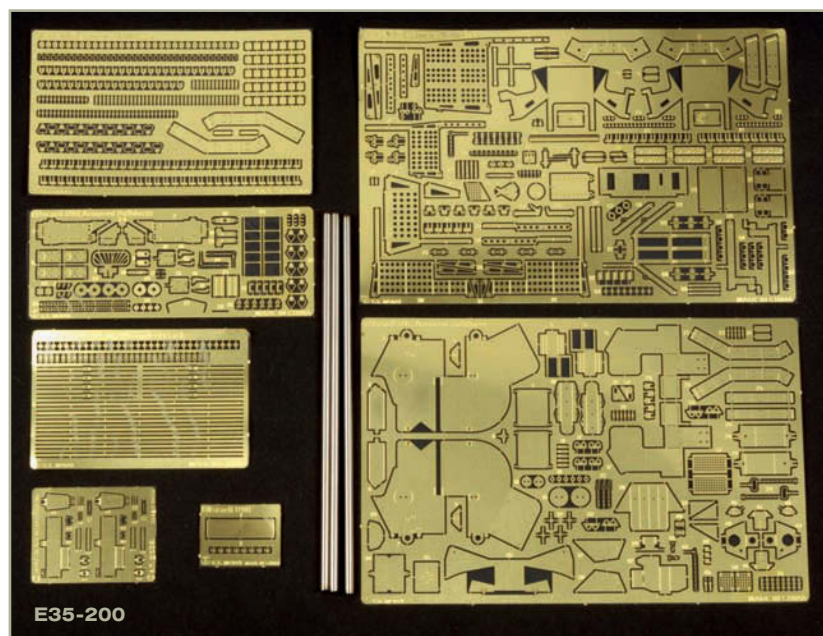


E35-201

E.T. Model

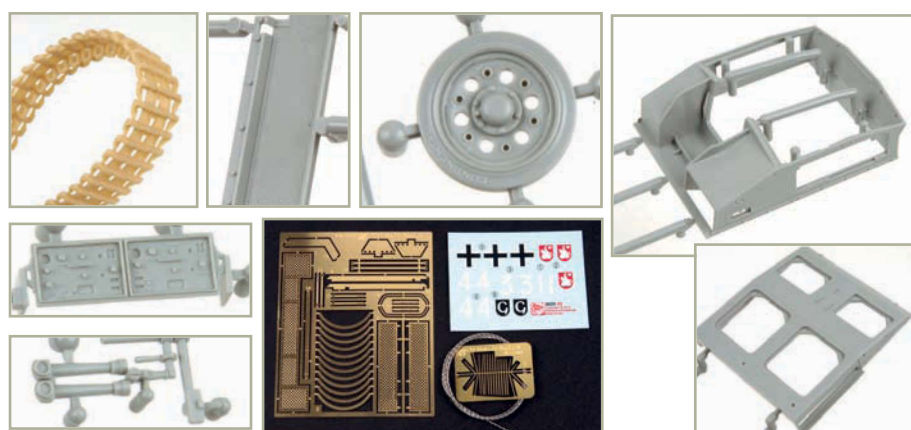
Never ones to rest, E.T. expand their huge range of upgrades across a wide variety of subjects in 1:35. Starting with a popular WWII subject, the Jagdtiger, there's set E35-197 which covers smaller detail and the intake mesh. Also included is the front mud guards and a copper tow cable. EA35-097 provides the Jagdtiger with full side skirts, both sets are designed to fit the Dragon kits. IDF subjects now with a mighty set for Meng's mighty D9 bulldozer, E35-200 is packed with really fine detail and also some fine aluminum tube to replace the hydraulic rams. Still for Meng kits are E35-205 and E35-206 if you want to super-detail the Merkava 3 BAZ, the 'basic' set looks very comprehensive (with some of E.T.'s beautifully fine mesh panels) and 206 provides the

full armoured side skirts in etched brass. U.S. subjects don't escape the brass either with E35-198 for AFV Club's lovely M42A1 'Duster' which will look stunning being of an open-topped nature with this set added. More up to date with a couple of substantial sets for the Abrams MBT. E35-201 is designed for the Tamiya M1A1 and will greatly improve the finesse of the finished model, E35-202 will do the same for the M1A2 AIM, without checking every part these two sets appear the same and include metal tow cable and ariel bases. For a quick improvement to Tamiya's M1s EA35-095 are the two frets for the bigger sets of beautifully fine engine deck and turret basket mesh. www.etmodeller.com is the place to find out more.



Dragon 1:35 StuG.III F/8 Early Production, Italy 1943

Dragon's flooding of the market continues with another StuG, and another very particular release in the vehicle's manufacture; an early F/8 from the Italian campaign. I don't mean to sound negative about these beautiful kits but I'd like to have seen a slightly bigger step back in the time-line to a short barrelled version (which is surely due?) The main visible difference with the early F/8, from memory, is the welded extra frontal armour as opposed to the later bolted versions. The bulk of the kit is as you'd expect, a mix of sprues from the previous F/8 and the excellent 'G' versions. The late style Panzer III hull is richly detailed with torsion bars and superb running gear and I for one welcome the DS tracks, others will no doubt have preferred Magic Track? Other welcome features are a pretty comprehensive interior with a

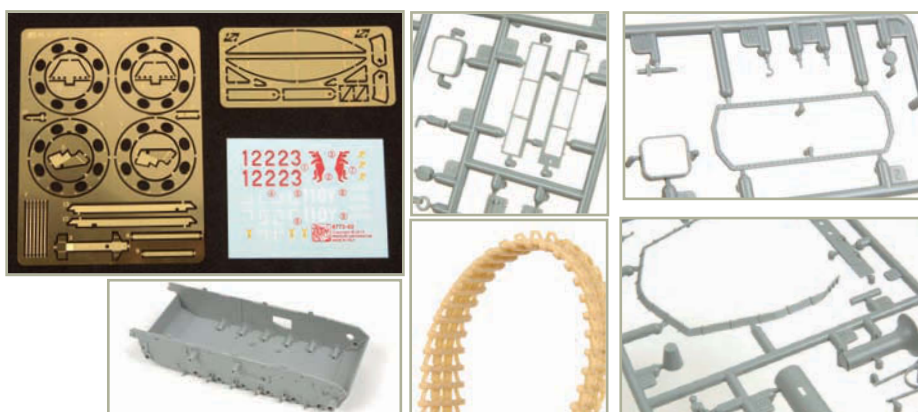


beautifully rendered L/48 gun, cupola and radio equipment with the usual superb fenders and superstructure detail. In common with the Smart Kit range there's no metal gun barrel and the On-Vehicle Tools feature moulded-on clamps but we do have some photoetched mesh for the intakes and rear overhang. One thing that the box artwork states is a pre-formed gun sight cover, this isn't the case; a flat etched piece is supplied with a plastic part to form it over and the lack of an MG34 is confusing as the shield and associated parts are included. No doubt this is a superbly detailed kit, but Dragon really are ringeing every last drop out of their tooling that already exists with very slight variants- highly recommended nevertheless!

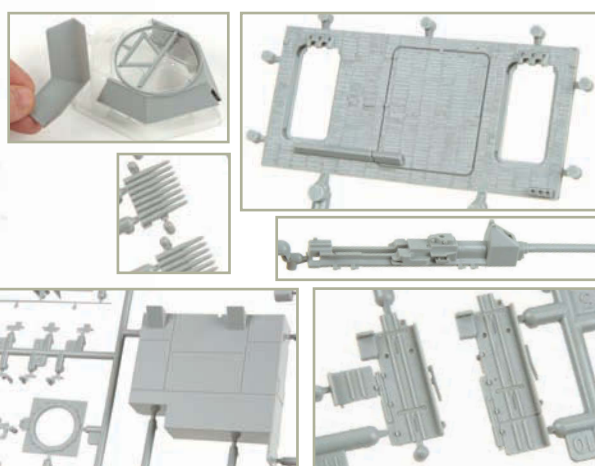


Dragon 1:35 Pz.Kpfw.III (5cm) (T) Ausf.G

We've lost track (no pun intended) of how many of the new generation Panzer IIIs Dragon have produced, no bad thing for the modeller as the choice is vast and you don't 'need' to buy every one! These kits are beautiful, as we've said so many times before; stunning detail throughout starting with the slide moulded hull tub with torsion-bar suspension and what appears to be the later 'G' 40cm track and wheels. Welcome by some will be the single piece Magic Track which have great detail and hollow guide horns and the great looking early style idlers and drive sprocket



(presumably the version with a spacer?) As the 'tauchpanzer' submersible tank there's all of the relevant fixings for the waterproofing and the air inlet flaps as well as the modified exhausts. As expected there's a great deal of parts unused on the sprues including an early cupola and 3.7 main gun assembly which could backdate to an early version but maybe the later track and wheels would be noticeable. Decals include the red bear of 4th Panzer Division to complete another superb Panzer III variant from Dragon.



Dragon 1:35 Flakpanzer IV Ausf.G w/zimmerit

This release should round-off all of the Flakpanzer variants based on the Panzer IV, this one is based on the G chassis with a coating of zimmerit paste. It's hard to tell if there are any 'new' sprues or parts to this kit, at first glance there's sprues from five or six previous Dragon releases meaning more than half the parts appear unused. We've seen this all before but the moulding and detail is still stunning nevertheless, the zimmerit coated parts are so delicately handled and the design of the turret stunning with beautifully thin armour plate and weld detail inside and out. All hatches can be posed open which adds to the complex and

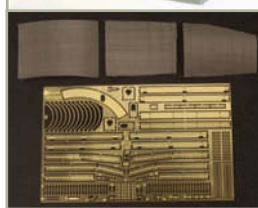
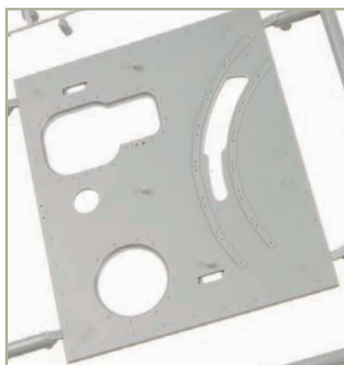
delicate detail, this is one that would look fantastic with an aftermarket interior or engine bay. The newly tooled 3.7cm Flak has the same single piece breech and barrel with exquisite muzzle detail and an etched mesh spent case basket. The assembly of the gun looks like it can remain moveable unlike some of Dragon's other FlaKs. This kit comes with the DS 'band' tracks but a small bag of Magic Track is included for the spares mounted to the front holders. Another bumper Dragon kit which is bursting at the seams, and a great looking Panzer IV conversion with Dragon exploiting their existing tooling to the full!



Dragon 1:35 Pz.Kpfw.III (5cm) Ausf.H Early production

With little difference between a late 'G' and early 'H' this kit is largely the same as the G 'tauschpanzer', we still have the stylish early sprocket and idler but here we're offered the de-sprued individual link Magic Track (although unusually a single bag and not sided) delicate assembly required but superbly detailed. The re-positioned front upper roller wheel is also a feature of the 'H' which has been replicated, a good indication to the lengths DML research these kits. The L/42 5cm gun has full breech detail which looks the part with all of the turret hatches open and the incredibly

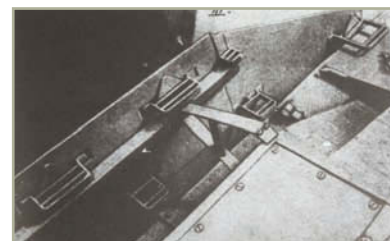
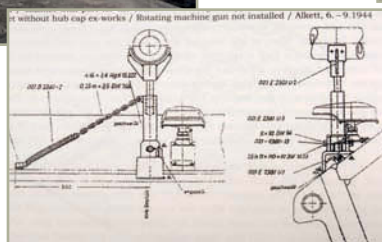
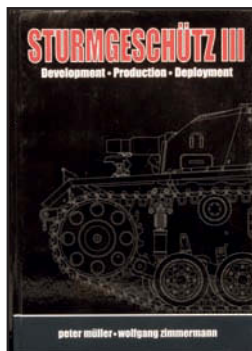
detailed cupola with position-able vision blocks. The open hatches theme follows right down to the cranking handle port cover with all hatch covers featuring internal detail and correct flanges on the body openings. Dragon are draining every last drop from their existing tooling, mixing and matching sprues to produce every conceivable variant of their German mainstream vehicles leaving little in the way of versions for the modeller to convert themselves. Lets hope this is good for their business allowing budgets for completely new subject releases.



Dragon 1:35 Pz.Kpfw.IV L/70(A) final production

Another variation on a theme as Dragon present us with the last of the Alkett built L/70 gunned Jagdpanzer IV. This kit is very similar to the previous L/70 (A) but with a few noticeable differences mainly the later 'J' style chassis with its extended hull sides with integral towing eyes and some changes to the superstructure's roof. DML's sublimely detailed PzIV running gear makes another appearance complete with beautifully delicate de-sprued Magic Track, all this detail comes at a price though; be prepared to spend some time at the work bench- seven parts to each roadwheel deem these kits unsuitable for novice modellers. One point raised with previous incarnations of the vehicle by Dragon was the impossible fit of the mantlet ultimately requiring

surgery. This has thankfully been resolved and makes the kit all that more desirable for an excellent out of the box project with a tremendous amount of detail. The Thoma side skirts are again produced with a fine woven wire mesh with the frames to be assembled from photoetched strips complete with a folding jigsawerious stuff and not for the faint hearted! Only balkencreuz are supplied as markings with one hard-edged camo scheme suggested, the lovely boxart seems to suggest the Western Front but I think I'm correct that most ended their days on the Eastern Front. Stunning detail with everything right there in the box- what's not to like?...well, maybe seven parts to each roadwheel...



Sturmgeschütz III, Volume 1, History, development, production, deployment

By Peter Müller and Wolfgang Zimmermann

Published by History Facts

A4 Hardback format, 316 pages (black and white)

ISBN 978-3-952296-84

www.casematepublishing.co.uk

This book was previously available a few years back in German language but is now fully translated into English. Visually it's quite bland with a sprinkling of black and white period shots and original technical diagrams and graphs printed on a plain matt paper. So not the most pretty of books but this aside, it's the content that's the main concern and I think you'd be hard pushed to find more in-depth information on the subject than this. Drawing on the fact that German industry is renowned for keeping records, the authors must have spent a staggering amount of time researching this book. Chapters are split into technical development, series

production into mass production, variants A to G and the plants that assembled them (including sub-contractors) backed by charts of production, delivery and combat deployment with Heer, Waffen SS and Luftwaffe. From a modeller's perspective this book would allow very precise dating and which plant assembled a particular vehicle and it's design features. Anyone with a technical interest in StuGs and their history will find this book highly informative, even if you consider yourself knowledgeable I can guarantee you'll learn a great deal more, highly recommended to StuG enthusiasts who are prepared for an in-depth read!



Stalingrad

More stunning sculpting from Alexander Zelenkov of 'Stalingrad' with these three releases working particularly well together as a small vignette or along with a multitude of vehicles depicting the savage fighting on the Eastern Front. S-3052 is a well wrapped-up tanker complete with the cumbersome foul weather boots and quilted uniform. S-3053 is in similar cold weather gear, seated on a wooden crate with mug in hand. S-3054 is a beautifully done pairing of a soldier caring for a young child seated on a crate. This would add great atmosphere to any scene. Stalingrad's quality is up there with the best in the business, designed with minimal parts with excellent fit, the casting is superb. Take a look at the full range on-line at www.stalingrad.diorama.ru



High Calibre Miniatures

Canadian modellers and on-line supplier of specialized figures, High Calibre Miniatures, have sent some of the latest releases from two of the ranges they stock (and a couple of our favourites) Alpine with their traditionally posed Kurt Meyer and officer conferring (without any pointing!) 35165 is the set's code. Bravo6 continue their sublime Vietnam figure range with B6-35051 'Greedy Pig' a U.S. Army M60 team in action and B6-35053 a K-9



Scout Team comprising of a German Shepherd and handler. A couple of more casually posed officers studying a map have a multitude of uses with set B6-35062. Bravo6 figures really are some of our favourites on the market, superb sculpting and casting make them a pleasure to paint. Take a look at the full range stocked by High Calibre at www.highcalibreminiatures.com they can also be found on Youtube and other social networks.

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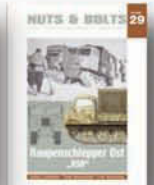
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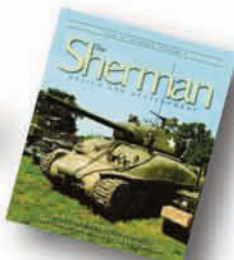
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Antonio Casas creates a dramatic scene of a devastated Berlin at war's end

DESTRUCTION STREET





Berlin 1945

It's all over, the great empire that was promised has fallen and the population are now struggling to survive. Some of them however because of their age, try to have some fun, perhaps feeling lucky just to be alive.

I wanted to show a street in Berlin, days after the defeat, in which children played among an abandoned column of German vehicles that was seen trapped in the middle of the battle. One boy looks on with envy as he can't play because he's helping his family rescue some belongings from their destroyed home. I've spent some years thinking about doing a scene like this since I saw a well known photo of a street in Berlin full of abandoned vehicles, but waited until I felt ready. I've always liked modelling destroyed vehicles, but getting them to work well is a really complicated task if you want to do something really convincing. It's not only just painting well, or assembling the kit correctly, it's taking time looking for photos, asking yourself what materials they were built with and what was their appearance once destroyed and damaged?

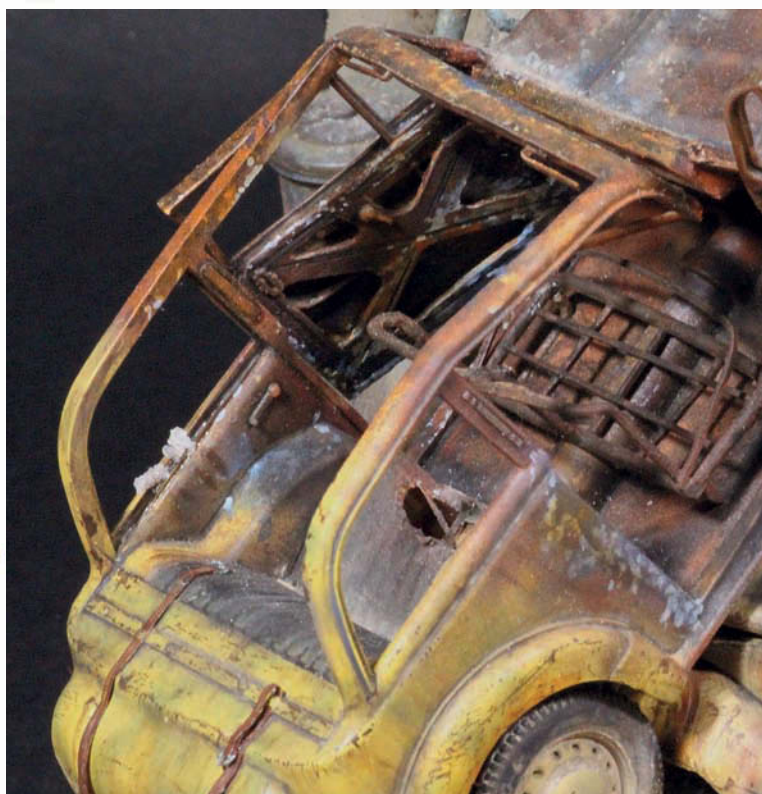
German light Car ref 35047 (Bronco) with Opel Kadett K38 Conversion ref 35130 (Azimut):

At first this appears a good model, beautiful detail and moulding once you begin work you may start to think all the fine detail is not such a good thing; the attachment of the front wheels is a real headache because of its excessive fragility. To this I added the Azimut set to produce a 'Kadett', the cutting location to match the roof is vague, luckily mine was to be a destroyed car! I wanted to represent a vehicle thrown by an explosion nearby that had fallen on another vehicle in

the column. I had to work the interior with Evergreen & plasticard to make the framework of the front seats and the whole inside of the doors with the window winders. I created a panel of plasticard to simulate the inner pressing thanks to the internet and 'Panzernet' photo references.

Once assembled, the unburned area has a base in XF-67 with stripes of XF-4. The burned area was painted almost exclusively with the German AK-124 Red

Primer set. It was a joy to work with AK paints, the formula allows you to work with a brush or airbrush without having to dilute. Then I recreated scorched surfaces and applied filters and washes with AK Interactive products (great time savers), a slight dusting overall and some ash that I deposited on the floor of the vehicle, accumulated between the seats, but not too much. The black and white pigments to make the ash are from MIG Productions.



VW Type 82 ref 35014 (CMK)

I love this vehicle and I have built it several times. CMK's kit is a very good model but rather basic. I have used the resin set from CMK ref 3008 and the Eduard PE ref 35239.

I opened the left front door using a scribe until I could pop it out, a resin door from CMK's detail set was used in its place. I also removed the bonnet and engine cover and sanded these to reduce the thickness as much as possible, not only to give the scale thickness but in order to deform it more easily, which I did with my fingers and heat. I added details inside the engine bay and my good friend Paco gave me the engine. The glass is the worst area of the model being very thick, those that are not broken are made from clear acetate and for those that are shattered I used a

method explained by modeller Per Olav Lund some time ago. "Broken glass: onto some clear acetate plastic, a plastic bag or similar pour some white glue (the amount of white-glue depends on the area you need), spread with a stick as thin as possible. Then sprinkle 'ICY-sparkles' (or glitter) moderately. Allow to dry for a day and you can remove it easily with the tip of a knife. You can cut it to suit, but I've discovered a trick using the glass of the kit as a template, cover it with a piece of a plastic bag for protection.

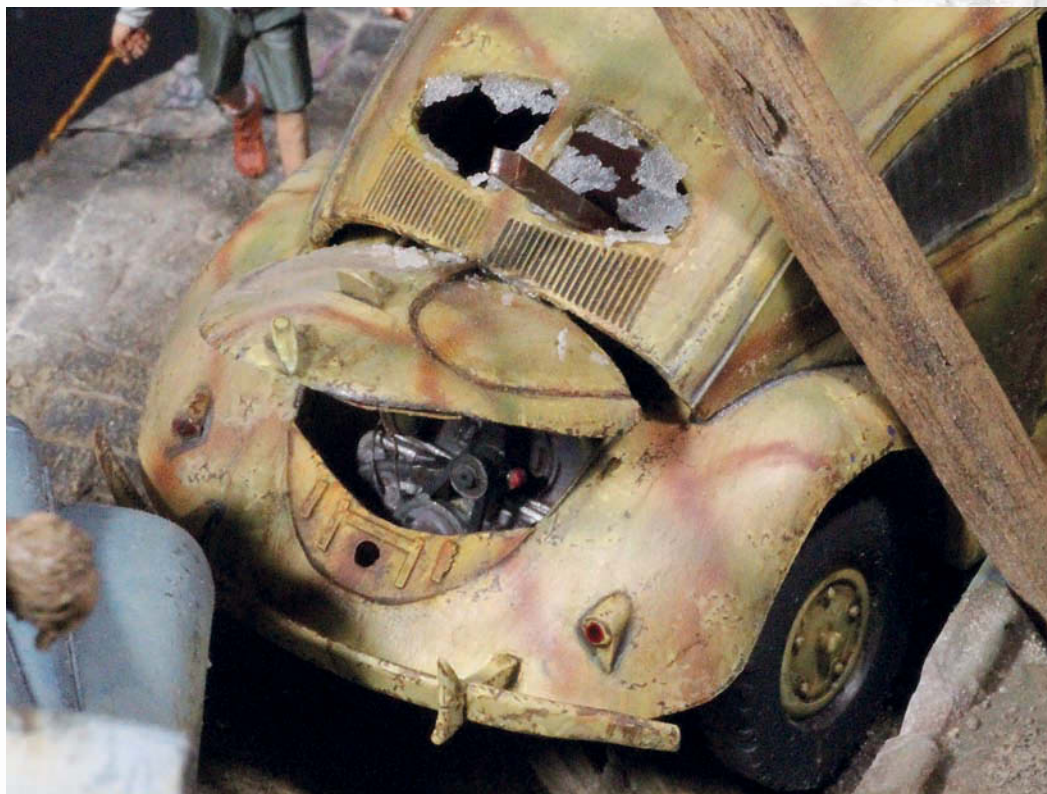
As a base colour for the Beetle I used Tamiya XF-60 with a little of XF-67 and for the camo kept colours very dilute so they are not too dark. Weathering was done with AK filters and washes.



Opel Admiral Sanka (ICM) with Ambulance Conversion (Leadwarrior)

For me, this is one of the greatest joys and frustrations of the diorama. The vehicle is from ICM ref 35471 and I added the conversion to an ambulance from Leadwarrior ref 35206. I think it is a beautiful vehicle, and the sweeping retro-style gives a touch of glamour amid all the destruction. The ICM model is a bit rough fitting in places and needs a little patience. The Leadwarrior conversion is good, but the parts were sometimes complicated and probably as this was my first experience with a resin conversion I struggled at times, and even considered leaving the vehicle out of the scene at one point.

The painting of the Sanka was a marathon I did it in 10 days in order to finish in time for the Torrent model contest, I couldn't finish it any quicker because of using products that require a minimum time for drying such as filters and oils. The base was XF-18 to which I added some drops of XF-23. Adding more XF-23 to the base to lighten the tone. Later the filters, oils, chips and dust were added. The crosses are made with templates and during the painting process I used the "Heavy Chipping" from AK. The interior was painted with AK-092 with some white, followed by a few chips and a couple of washes to unify.



The Street and Buildings



Basically I used the street front facades of ref 1385 and part of ref 2188, both from the Verlinden range. For groundwork I used a base from Hobbyworld, and after measuring I put in the pavement and added the buildings using "No More Nails" to fix everything including the wall that separates both facades. I made a mould with plasticard and poured plaster into it in order to create the height required for the foundations of the buildings. Once dry, I used a piece of Evergreen styrene for the floor. The walls and roof of the green building are made with Forex (a foam pvc sheet) and roof of the grey building is constructed from balsa wood. Even though the buildings were already scarred by impacts, I added some more and filled others that I didn't like, I also plugged some air bubbles present in the kit. Everything was given a good coat of diluted putty and I also added the remains of window and door frames. I placed rubble, bricks and sand sticking it with diluted white PVA glue. I added the handrails made from Evergreen and copper wire, painting them in Luftwaffe

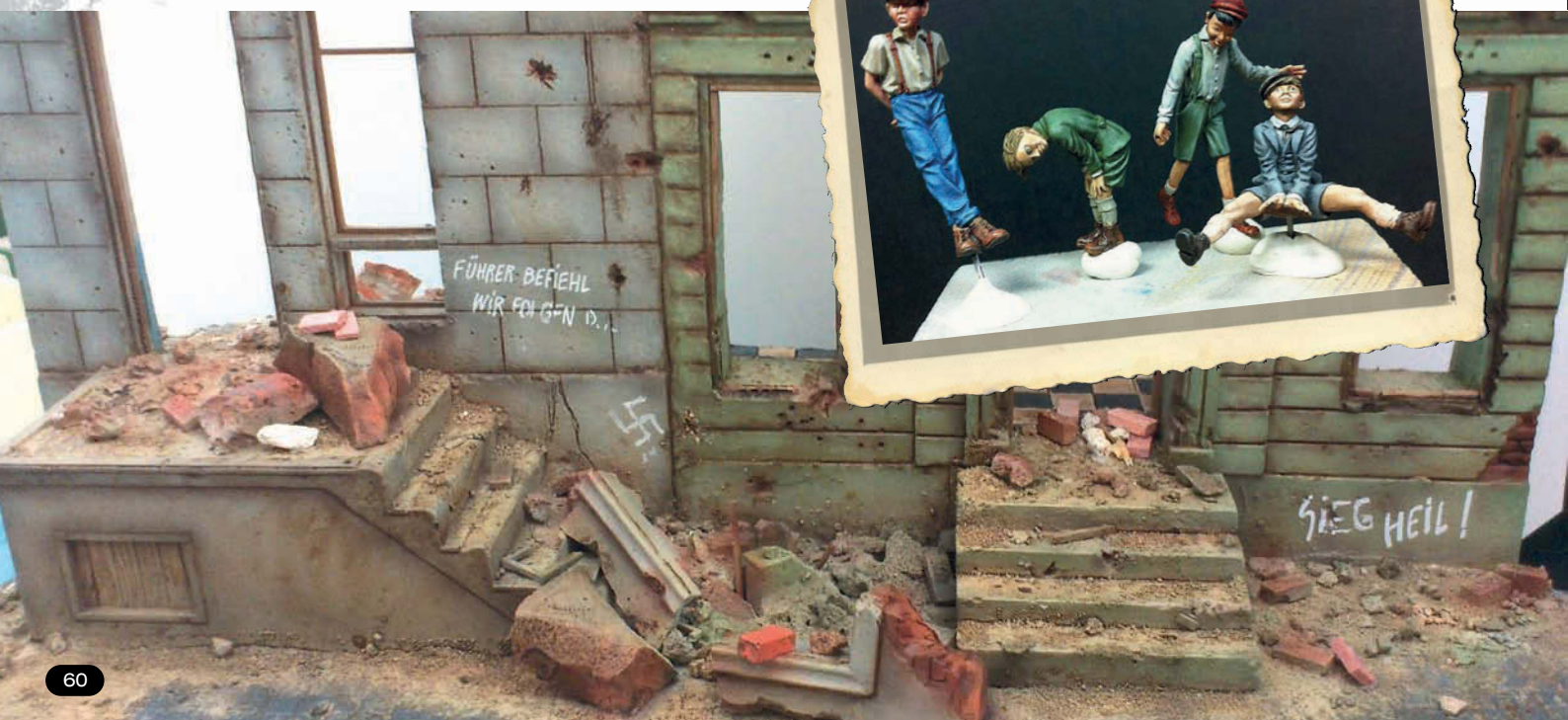
blue from Vallejo. I painted one of the buildings in XF-23 and the other in XF-71. Then window frames and doors were then painted and detailed with some broken glass debris. I put a railing in the lower windows and using plasticard to imitate wooden planks to board up the windows. I used a lamp from RB models and the door is from Verlinden painted with hairspray technique in blue. Finishing details include a crushed oil drum from Fire Storm, some litter bins and a radio from Plus Model, a wall clock from Custom Dioramics and billboards from Reality in Scale. The rubble was made from the remains of the kit that I didn't use simply broken into suitable pieces.

I have to say that I'm a compulsive buyer of add-ons for dioramas... I have saved lots of references, if I see a new release and like it, I get it, so I used a blend of commercial kits from different brands and many of them are sent by my dear friend Roberto from Modelarsky. The wallpaper is from two brands; some from Verlinden, which I found too

thick, but most of the wallpapers are from "Reality in Scale" it is amazing...I'd say....perfect!

The boxes, furniture, newspapers / magazines and small rats are from RB Models, Fire Storm, Verlinden, Plus Models, Historex, ... chief among them is the bathtub from Euromodeller-Super ref 35008 which is a gem. All painted and weathered using the same techniques as the vehicles and buildings.

The figures of the children are from two brands: the Royal Model ref 638 was disappointing but the rest of the children from Andrea are nice, one from ref USG-036 and the other two from the set "Leap Frog" ref SGA-037. All were painted by my good friend and excellent figure painter Victor Gonzalez. For the animals that appear I used rats from Royal Model and Mantis, the dog is from Royal Model also.





Finished at Last

That's all then. To finish the this diorama took me seven months with some stoppages, and was finished within a couple of days before the Torrent contest in April of 2013.

Thanks to my friends from the "Levante Company" for the help and criticism which made this a better diorama and to Javier Redondo for the Photographs.



I would like to dedicate this work to two friends. To Raul Mazarico who died on 23rd of April 2013 after battling with disease for many years, he enjoyed modelling until the end, and to my dear friend Roberto who lost his mother recently.

Antonio Casas



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