

AFV 135

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modeller



007

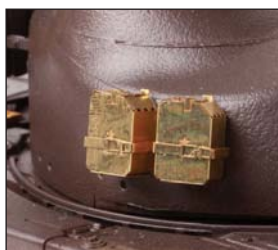
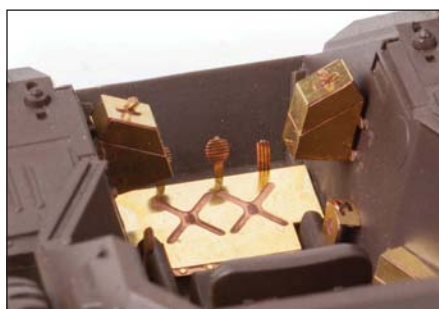
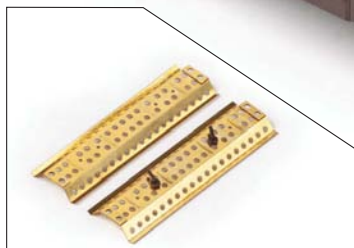
SHAKEN NOT STIRRED...WITTMANN'S TIGER

BEST BRASS AROUND

eduard

Ferret Scout Car Mk.2

1/35 Airfix Cat. No. 36513



T-72M

1/35 Trumpeter

Cat. No. 36514



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THOMAS BIRZER RECREATES A FAMOUS PHOTOGRAPH IN 1:35





007



If you want to model a scene from an original picture, it's always a special challenge.

Sometimes the picture raises more questions than it does answers. If there was anything unclear in this case, I tried to present the feature as logically as possible. There is only one known photo of the wreck of the infamous "Wittmann Tiger 007". In order to depict a wreck with a blown-off turret, you need a full interior. For this reason, only the Tiger #5080 from Rye Field Models (RFM) was considered.

This build report hopefully shows the kit can equal those from Dragon, a long-time benchmark for Tigers in 1:35.

On August 8, 1944, Hauptsturmführer Michael Wittmann and his crew were sitting in the command Tiger "007" shown. According to my research, the Tiger was ambushed by a Canadian Sherman Firefly from the Sherbrooke Fusiliers and hit on the rear left side. The resulting explosion threw the turret onto the engine deck. According to witness statements, there was a second explosion a few minutes later, which then threw the turret onto the ground next to the hull.

The complete absence of tracks can be explained by the fact that the Canadians removed the tracks to use them as additional armour on their own tanks. The hull of "007" was also pulled forward. By the way, the photo was taken three years later by a

local man Serge Varin.

The process described has been long debated and has not been proven with certainty, but it is the most likely theory among experts.

The Tiger kits from Rye Field Model are certainly impressive. The Zimmerit of kit #5080 is quite well represented and the rest of the kit is state of the art. Pretty much every kit has a few minor "glitches", but in this case they can be fixed quite easily. Only a few very poorly placed ejector marks could have perhaps been improved on. The Tigers from RFM are definitely a more than adequate alternative to the Dragon Tigers.

The driver's seat has been slightly modified. There was a fire in the Tiger although it wasn't completely burned out.

Small modifications like this to the exhaust mufflers can be done quite quickly. The kit part is simply unusable.



The interior was trimmed down to represent a wreck using leftover etched parts. A lot of damage was caused in the explosion.

I found enough photoetched details in my spares box to save the expense of a dedicated upgrade set.

A milling cutter is suitable for thinning plastic parts to scale thickness. This means that realistic damage is also possible.

In some places it is necessary to apply missing Zimmerit. This can be done quite well with Magic Sculp and a Zimmerit stamp tool.



The Rye Field Model kit includes three versions of (almost) complete Tiger engines in impressive detail



I decided not to do any elaborate painting on the lower area of the engine, very little can be seen of the engine once installed.

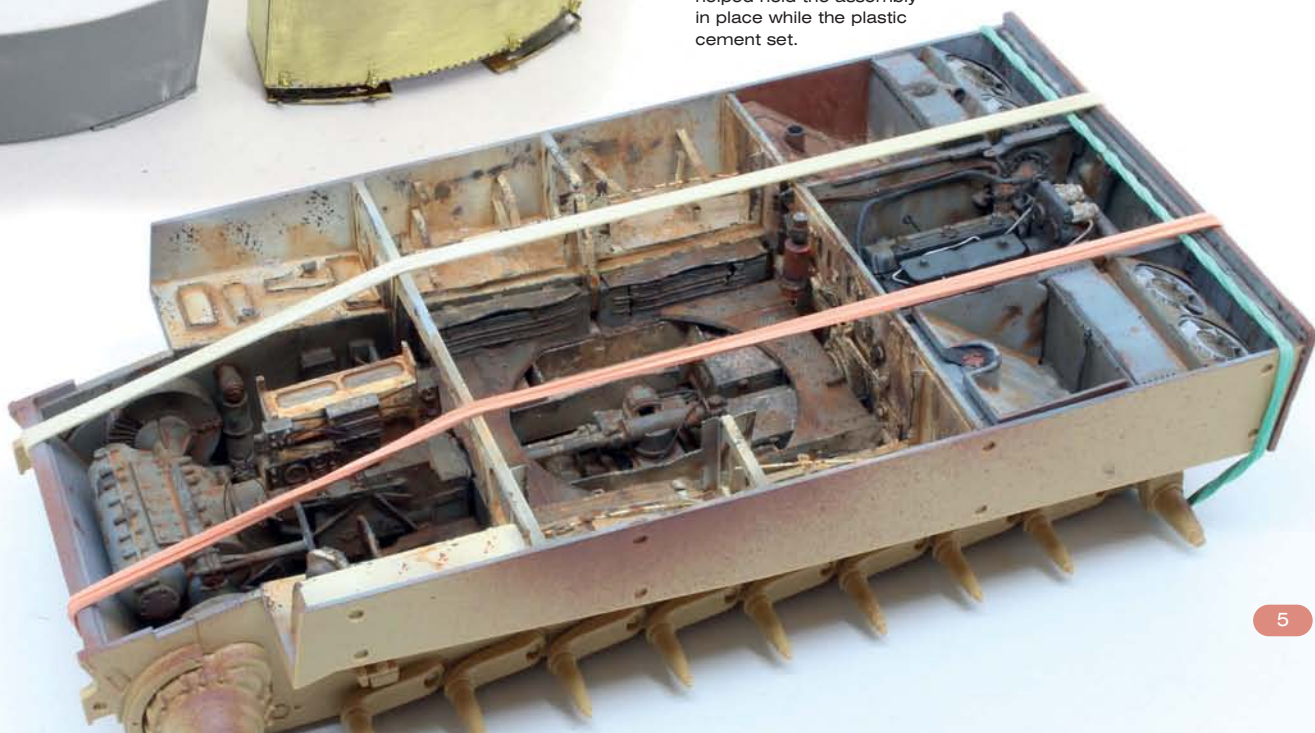


The turret floor had to be destroyed following the period photograph. With this upside-down view a few ejector pin marks, usually hidden, were tricky to remove. Inside of the turret roof has decent detail and was painted and weathered to suit.

I tested two Rommel turret boxes, one from a Dragon kit and another from Aber in photoetch. The decision was made in favour of the ABER with more sharp detail and realistic damage.



Some of the interior parts were later modified and detailed. Rubber bands helped hold the assembly in place while the plastic cement set.





Meticulous masking is important so as not to mess up the finished weathered interior. Base colour is XF-88 + 25% XF-2 from Tamiya.



The camouflage was sprayed using Tamiya XF-67 and XF-68. The paint was diluted with about 50% isopropanol.



Due to the lack of tracks, the lower hull area is quite easy to see. Therefore, weathering must be carried out accurately there too

In this case, all road wheels also need to be weathered accurately, as they can be seen relatively well without the tracks in place. Note the rust tones due to the Tiger being left to the elements for some time.



The mufflers were replaced with Dragon parts because the kit parts are a bit too long. Likewise with the lifting eyes of the exhaust armour. Painting started with grey tones with a gradual build-up of rust colours.





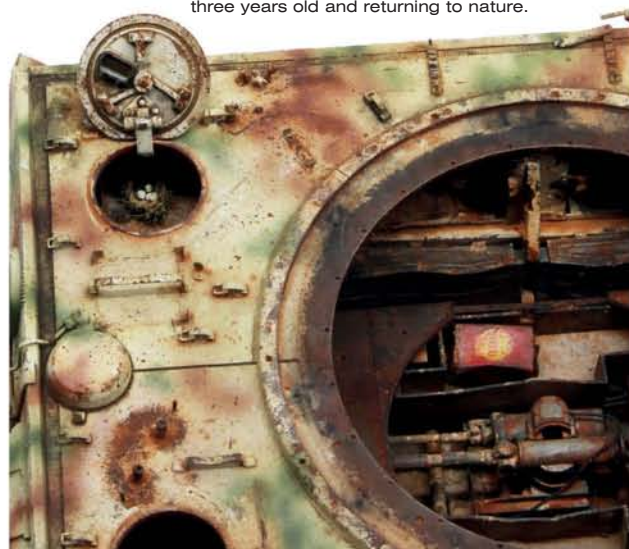
Areas with chipped Zimmerit can be very well represented with red oxide primer and a light ochre colour.



This time my pinwash and chipping was done more with rust colours than usual. "Burnt Sienna" is well suited for this.

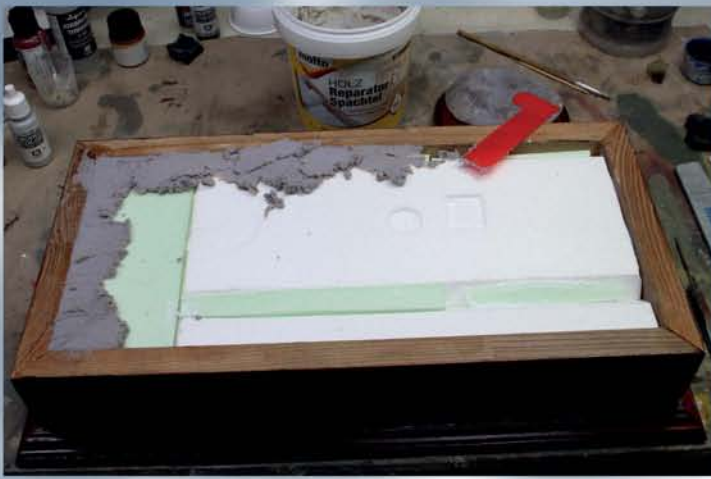
Unfortunately, the metal sheets around the fans are missing from the kit. But luckily they are included in Dragon's Tiger kits. So I was able to add them

The bird's nest in the radio operator's hatch reminds us that the Tiger wreck is already three years old and returning to nature.



Metal parts chipped in grey and brown tones in this way provide a perfect basis for "rusting" with Burnt Sienna oil paint.





For the base, I decided to use wood repair filler. This is very easy to work with and has a nice structure.



Sprinkled sand, small stones and fine, dry forest soil onto the still wet, sticky mass makes a good base of the ground textures.



The static grass spreader is then used. Here 5mm and 8mm blades are sprinkled on PVA wood glue.



Finally, everything is painted in the appropriate colours and the ground is adjusted with different earth colour washes.





After hours of diligent work, I then glued individual, longer blades of grass into the meadow. The individually glued long stalks make the meadow look much more authentic than just tufts or static grass.

Some of the wreckage lying around can also be seen in the original photo. This also needs to be presented as accurately as possible and complete the scene.

007







007



TROJ



1:35



IAN BARRACLOUGH'S BACK WITH
ANOTHER RESIN MONSTER MACHINE

THE TROJAN WORK-HORSE AEV



The Trojan Armoured Engineer Vehicle (AEV) is a British Army combat engineer vehicle used for minefield and obstacle clearance. After the contract was awarded to BAE Systems (Land Systems) in 2001, 33 machines were delivered to various Armoured Engineering units; with the first being operational in 2007, followed by deployment to Afghanistan starting in 2009 in the Counter Improvised Explosive Device (C-IED) role. The Trojan is built on a heavily modified Challenger 2 (Cr2) hull. In place of the turret is a large, armoured superstructure housing the crew stations, engineering equipment and hydraulic machinery. At the front right of the machine is the excavator arm mounted on a hydraulically operated turntable.

This arm is used for digging, moving obstacles and manipulating the rear mounted fascine. The fascine itself is mounted on racks above the rear engine deck and is typically used to fill trenches and tank ditches, facilitating access for the following Main Battle Tanks (MBTs) and mounted infantry.

If you were trying to describe Trojan to someone who had never seen it before I think you'd struggle. I always describe it as 'how you'd draw a tank when you were a child'... big spikes at the front and a huge arm extending from the side to pick up the 'baddies'! I would certainly say the aesthetic form is functional, rather than pleasing to the eye. Having worked in the past (albeit briefly) with Trojan, I can certainly verify that this machine is a very, very capable work horse. Seeing some online images of Trojan in use

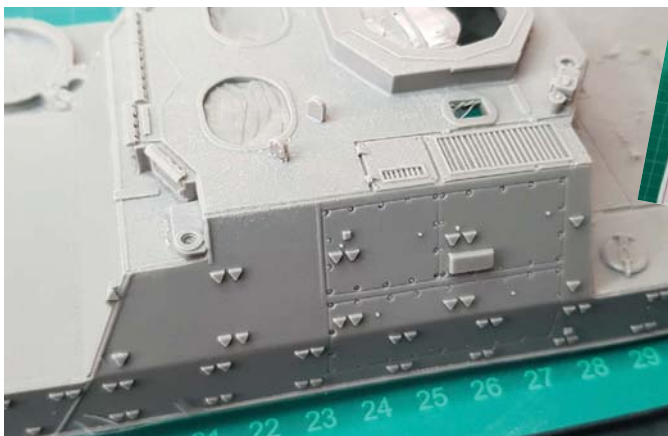
at the British Army Training Unit Suffield (BATUS - Canada) - the seed was planted for the finish I wanted to depict. Newlands Models have been in business since January 2022, producing resin kits of (mainly) modern British subject based on fantastic masters built by Richard Lamb. I built up the brilliant Willich AVRE for Issues 130 and 131 and, I have to say that based on this build - the releases just keep getting better and better. I try to avoid clichés about 'sturdy boxes', but the kit is presented in one - with plenty of packaging material. The individual resin parts for each area of construction are provided in separate Ziploc bags, meaning you don't have to empty all the bags at once onto your desk. The kit also provides some plastic rod of different thicknesses (mainly for the pivot points of the excavator arm) and elastic thread with a fabric coating that replicates the covered hydraulic hoses on the real machine very well. Please use this sparingly as I ran out and ended up raiding the sewing cabinet for more (much to my wife's disgust!).

The instructions are provided as a pamphlet on folded A4 - I like this as you can remove the page you want and use it side-by-side with other pages or reference material. The colour photograph images are clear and well labelled, although my initial version of the instructions contained a few errors and missing numbers, they have been updated since. I also received an electronic pdf copy which allowed me zoom into areas as needed.



Contents are well wrapped and protected for transit. Parts are individually bagged per stage, so no need to open every bag at the start..

Hull top and bottom.

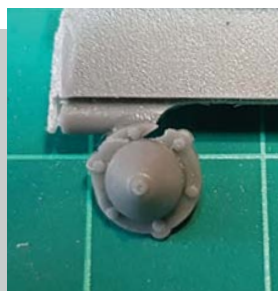


Instructions are clear, although it is certainly worth reading through them thoroughly first as some parts are only highlighted in one picture.



Lovely crisp detail throughout. Painting and oil washes will make this pop later on

A gripe of mine on the Willich is that there was no parts list. Newland Models have rectified this on the Trojan. Instructions for the length and link tracks. Not everyone's cup of tea, but worked well for me and look good fitted.



The first step is to reinforce the engine deck. Mine had a noticeable sag that I got rid of by bracing the inside with brass profile pieces.

Removing the roadwheel hubs proved a bit tricky and I managed to damage a few.

Suspension struts are mounted onto nub type fixings, ensuring alignment. Note the magnet glued to the hull bottom for use with the RP Toolz handle

The Trojan is a full resin kit with the hull 'tub' and top coming as large separate parts. The engine deck of my kit had a noticeable sag; this was rectified (as pointed out in the instructions) by using brass rectangular profile glued to the inside of the hull top to straighten and stiffen this area. I completed the running gear and tracks first before fitting the hull top.



I would suggest that a better way would be to glue the top and bottom top together first, as on mine the running gear and tracks interfered with the clamps I used grip the hull top. The tracks themselves are of the link and length type – something I haven't used since early Dragon kits. My initial intention was to replace these with metal tracks, but gave the resin ones a go and found them to be more than acceptable.

I would normally remove the tracks for painting, but knowing that the tracks and running gear would receive a heavy coat of dust later on I was content to leave them on, gluing them in situ.



Suspension and tracks fitted. I would suggest glueing the hull top and bottom together first, as the tracks and wheels interfere with and clamps you may want to use.



The front light guards are moulded with webs between the guard bars. These need to be carefully removed.



A few bits of added detail. The small grill on the engine deck, the flag holders beside the commander's cupola and padlocks on the stowage boxes.

The rest of the Trojan body is straight forward; simply gluing parts on to the hull. I drilled out the three crew hatch hinges, allowing them to open and close as I was unsure how I wanted this to look on the completed machine. I added electric cables and plugs to the cameras at the front and rear of the hull from solder wire and 3D printed parts. The only area I found to be lacking was the bracket for the crowbar at the very rear of the engine deck. This should have two further brackets underneath the crowbar that clamp the tow cable. These are missing from the kit so I added them with lead foil and punched plastic discs.

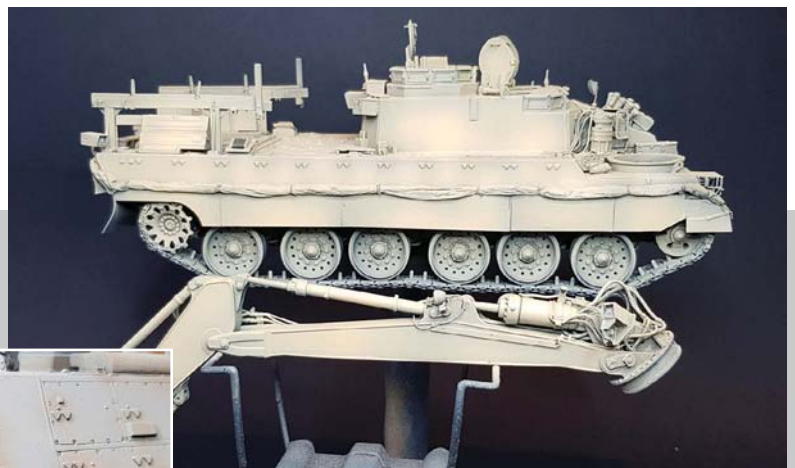
At the excavator arm parts, I again drilled out the pivot points (technically these are called trunnions) so that I could pose the arm later on. At the base of the arm, the lower part (technically called the boom – can you tell I work with excavators?) mounts onto a revolving base. Fitted to this area are a plethora of hydraulic hoses and cables. The instructions usefully point out both ends of these hoses, so you can see where they mount onto to and from. A word of caution here – the fabric coated elastic hardens almost instantly when CA glue is applied: work quickly! I

used the fantastic Trojan workaround on the Britmodeller.com website (images copyright Greg Buckley) to help with the routing of the hoses and cables up the excavator arm. I also noticed from this workaround that the hydraulic piston mounted underneath the excavator arm seems to be shown upside down in the instructions – check your reference. Prior to painting I left off the excavator arm for ease of handling; and the front lights and Remote Weapon Station (RWS), as I wanted to paint these green, as seen on some machines. I used some rolled up household tissue (don't use toilet tissue as it disintegrates in water), soaked in a water/white glue mix to make the rolled-up hessian around the sides of the vehicle. This is used to disguise the tracks of the vehicle when stationary for longer periods and is used alongside camouflage netting to break up the shape of the vehicle.

Prior to painting, I dusted the model off with air from my airbrush. Resin models get particularly grimy due to resin dust, so it's always worth doing this step – a soak in water will do the same, but this would have ruined the tissue used for the hessian I applied earlier. I primed the model first in black, and then from over the top with a grey – both car plastic primers from a rattle can.



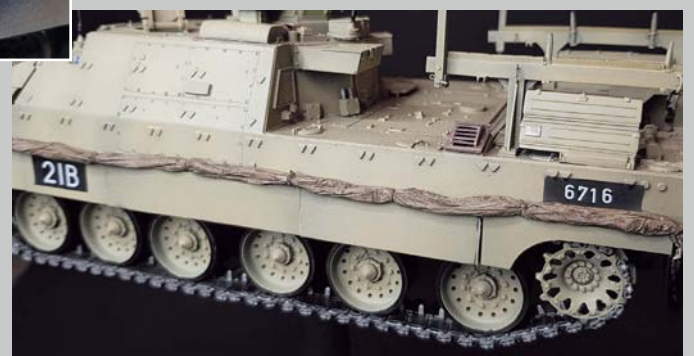
Primer on. I initially used black, over which I sprayed grey from above.



I sprayed some dark brown around the details (left). This would show through the final coat of AK 3rd Gen Acrylic misted over the primer and dark brown



I produced my own decals using Powerpoint and white decal paper. These were applied over a coat of Future Klear.



I made up callsign and Zap numbers from the decal spares box. A few thin lines of black paint will later make them look like stencils.



My trusty oil wash has been in the same pot for over 20 years!



Note the lime green vision ports. I added Mig Products Diesel Spills to these later to get the red tinge often seen on British Vehicles' periscopes.

Following this I dusted on the first coat of AK11362, allowing some of the darker primer to show through along panel lines and in crevices. I lightened this colour with a few drops of Vallejo Off White and airbrushed the upper surfaces, highlighting the centre of panels and raised areas. Detail painting was next on areas such as the insides of hatches, fire extinguishers, tracks and wheels; before applying a coat of Future/Klear in preparation for applying decals. I printed my own decals onto white decal paper with an inkjet printer. These need to be sealed with a clear lacquer before cutting out carefully and applying. I used leftover numbers from previous build to apply the callsign and 'zap' numbers. In real life these are reapplied every time a unit change over happens (every couple of months), so can be quite haphazard in their application. The decals were sealed with a second coat of Future/Klear, before applying a oil paint pin wash. This is simply a mix of dark brown (sepia) and black oil paints and

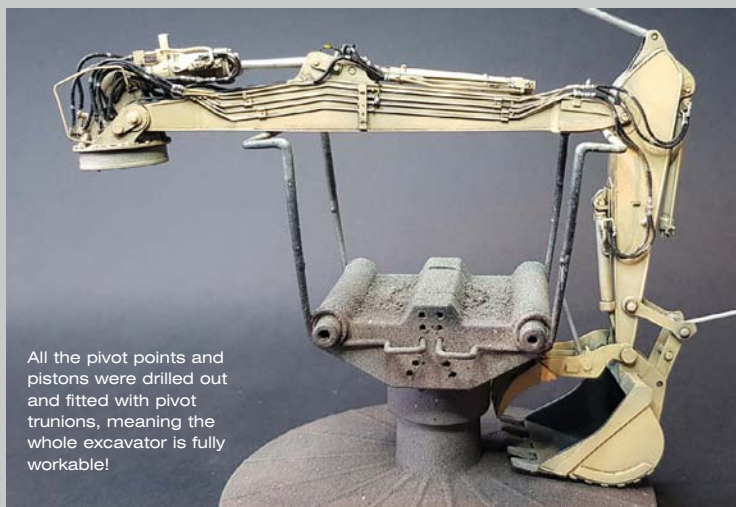
an odourless thinner, mixed to a watery consistency and applied to panel lines and around detail (my pin wash has sat in the same pot for over 20 years – I just add more paint/thinners as required each time). I allowed this to dry for a day, before wiping off any excess or overpaint with a wide, soft brush soaked in clean thinners. This step also adds some nice downwards streaks and darker staining around engine hatches etc. Again, I allowed the model to sit for a few hours to dry (always a good time to start painting stowage and accessories) before airbrushing a coat of Windsor and Newton Acrylic Matt varnish all over the model. Once dry, on top of this I dabbed dots of Naples Yellow and Vandyke Brown in a random pattern all over the model. I then used a flat brush soaked in clean thinner to blend the harsh yellows and browns into the matt coat underneath until the essentially disappear, leaving a subtle colour change that adds interest to an otherwise single colour finish.



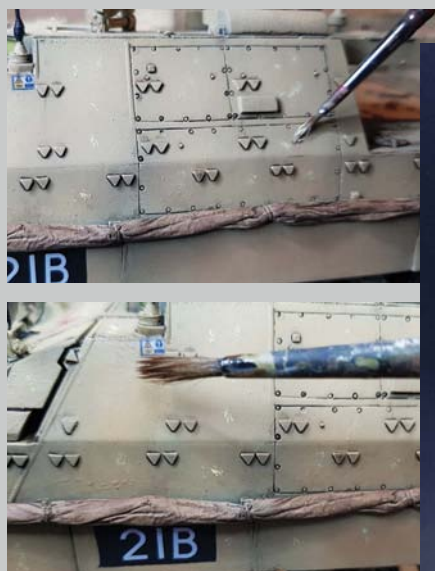
Excess oil paint wiped off. Compare this to earlier pictures to see how well the detail is defined by this step.



I treated the excavator as a separate item for painting. Note the fabric coated elastic used as hoses - very effective at replicating the real thing.



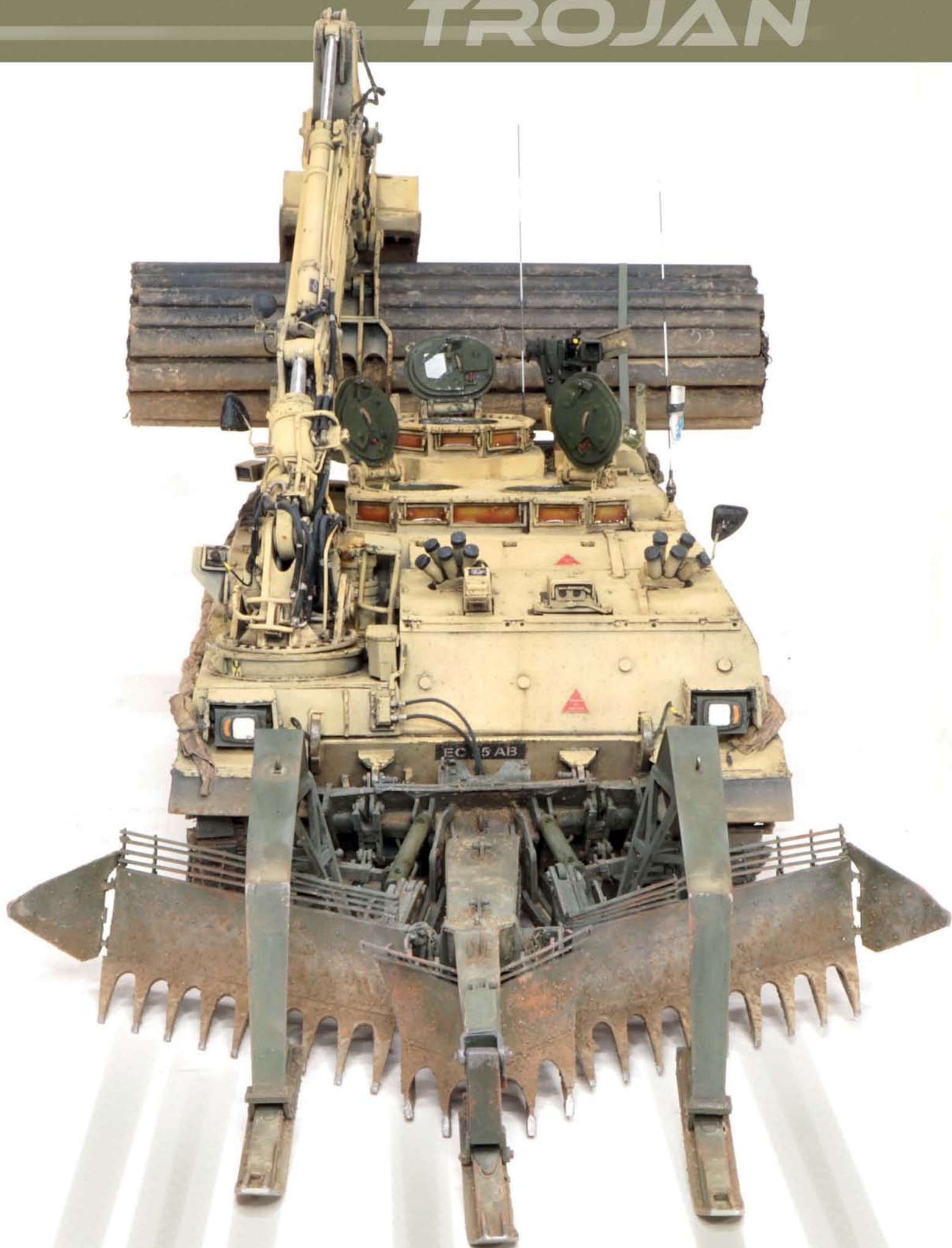
All the pivot points and pistons were drilled out and fitted with pivot trunions, meaning the whole excavator is fully workable!



Dots of Naples Yellow oil paint were dabbed onto the now matt surface. Blending with a damp (with thinners) brush gives interesting tonal shifts and highlights.



TROJAN

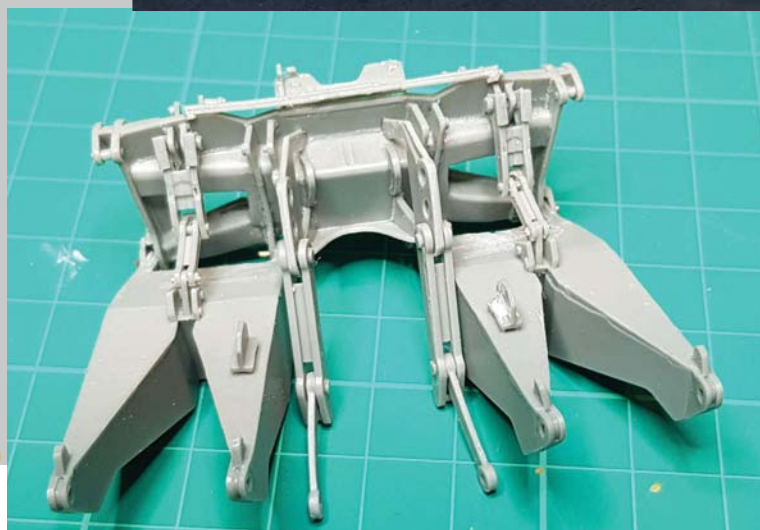




At the same time as painting, whilst allowing coats to dry, I was building the Newland Models Full Width mine plough and scratch-built pipe fascine (Newland Models do produce a 1/35 fascine). The full width mine plough is a kit within itself and needs 3 (probably four) sets of hands to build. The fascine was built from bamboo straws, surrounded by 6mm diameter plastic pipes, on the end of which netting was added from a crepe bandage. Note that these fascines are smaller than the ones carried by the Willich AVRE - again, check your reference.



The Pearsons Full Width Mine Plough is a full kit within itself and needs many hands to get it together!



Back to the Trojan, I airbrushed Tamiya Buff and Flat Earth around the running gear and lower side skirts, building up a dusty appearance. I flicked AK Splattered Effects Accumulated Dust from an old toothbrush, concentrating on the area around the sprockets and rear of the hull. In summer BATUS is very dry, so certainly more dusty than muddy. The bottom of the fascine and excavator bucket also received the same effects. The fascine sits on top of a rack over the engine deck. The crew often fit a cover underneath this rack so that mud doesn't fall into the engine louvres/air intakes. I replicated this, again using household tissue soaked in white glue/water and painted it green. It's also worth noting that in these dry and dusty conditions, the metal parts of the tracks are polished to a very shiny silver.

To finish off the building and painting process, I fitted the excavator arm, RWS and front lights; as well as adding a few bits of stowage. I 3D printed some ratchet strap mechanisms and added these to thinly cut masking tape, to make the straps used to tie down the fascine. I also 3D printed some camouflage 'mushrooms' – these are used on the ends of poles to hold up camouflage netting, a detail often missed on modern British models.

With the mine plough now fitted, I mounted the model on a small scenic base, depicting the Trojan on a replen (replenishment) stop, allowing the crew to get some much-needed food, rest and administration. Note that the SA80 Rifle and GPMG machine gun are fitted with yellow attachments. These fittings are used to allow blank firing to take place; and the yellow colour is a safety indicator. If they weren't fitted, then live firing would be taking place – also a part of the BATUS exercises. The figure is a mechanic from Red Zebra, and has a great, relaxed pose whilst having a 'brew'.

I added the typical, long prairie grass and a few items of debris, long abandoned; as well as a few more items of modern litter being investigated by a coyote. There is (surprisingly) a fast food/coffee takeaway just as you leave the main camp before entering the huge (7 times the size of Salisbury Plain) exercise area, so crews and staff often stop to stock up with coffee, donuts, and goodies before disappearing onto the area for weeks at a time.

Another great release from Newlands Models. They have also released the Theatre Entry Standard (TES) version of Trojan as



Adding subtle chipping with a sponge and dark green Acrylic. Keep this to areas that are heavily used, as it is uncommon for Modern British vehicle to be heavily chipped.



Detail painting complete. Note the Periscopes now have red tinge to them.



Hydraulic oil leak at the excavator turntable. Probably not very realistic, but adds a point of interest.

Painting the tarpaulin added by the crew underneath to stop mud and water dripping from the fascine into the engine bay.



3D Printed Blank Firing Attachment (BFA) for the SA80 rifle. Each of these is 5mm long!





TROJAN





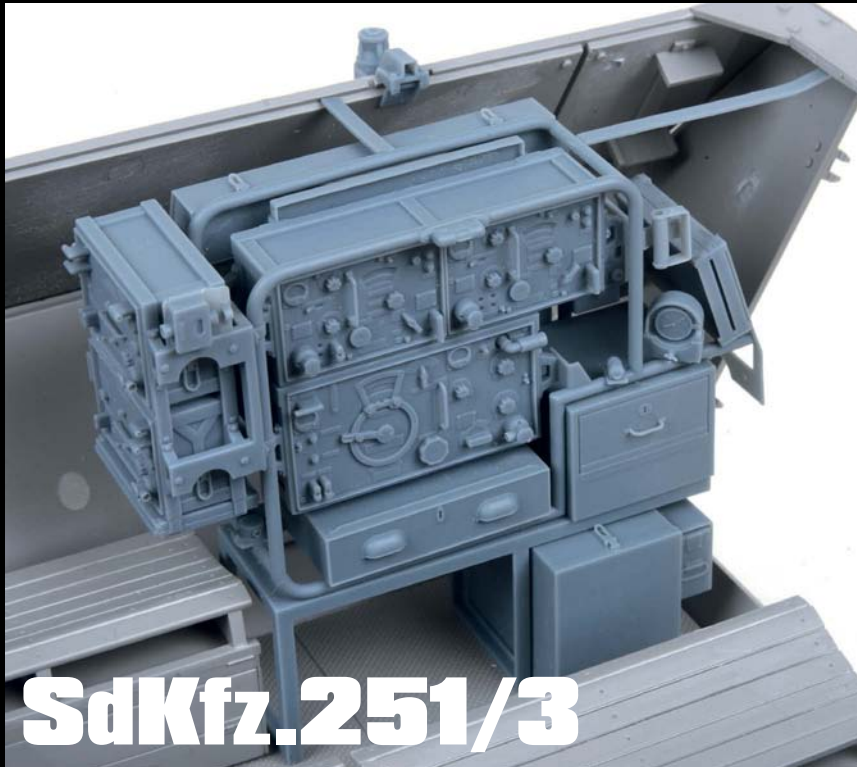
SdKfz. 251

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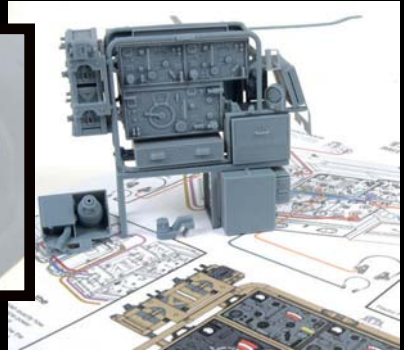
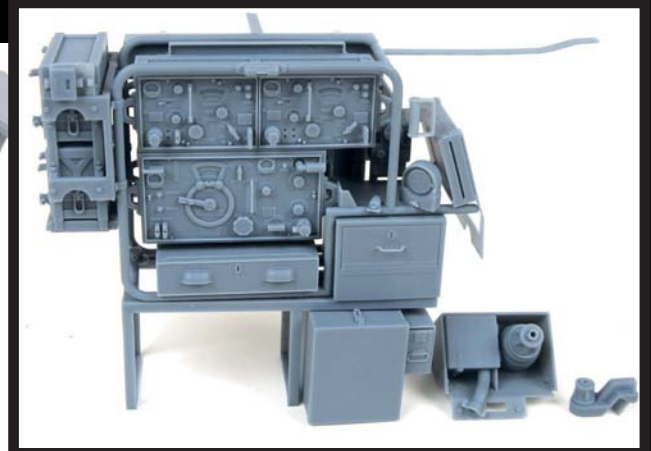
UPDATE PARTS

1:16

FOR THE DAS WERK & TRUMPETER KITS



SdKfz.251/3



SdKfz.251/3 Radio Installation

Now available, this conversion provides the extensive radio installation that replaces one of the bench seats in the Sd.Kfz. 251/3. Our 3D printed parts come with a wiring diagram and colour guide.



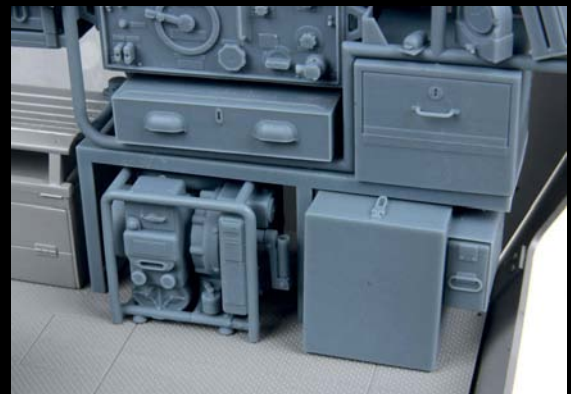
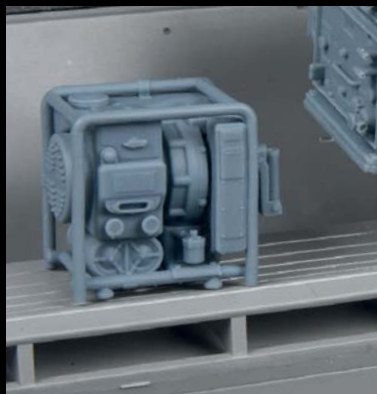
GG 400 Portable Generator

This generator is the perfect companion piece to go with the Sd.Kfz.251/3 Radios as it was used to power the radios and was also carried by the various German Command Tanks to power their additional radio sets. Printed in one piece, just add paint.

SdKfz 251 Interior Stowage Set

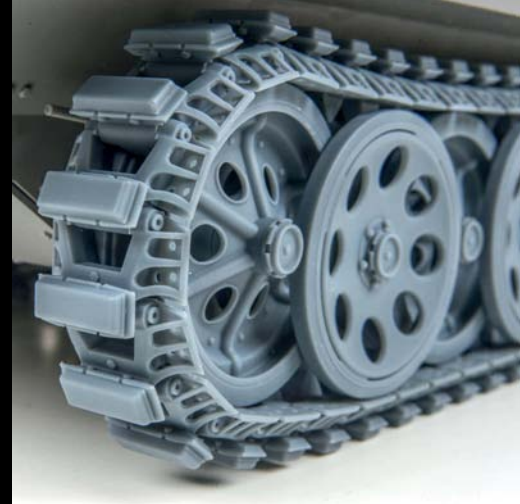
This set provides the missing stowage elements from the rear seating area with two stowed Anti-Aircraft Tripods and the two stowage rails for the dismantled MG42s. Within the rifle rack bins there were spare MG barrel cases and an extension rod for the Anti-Aircraft Tripods. Two sets of each are provided.

Available as a separate part we have an MG42 fitted into its stowage rail on the hull side wall.



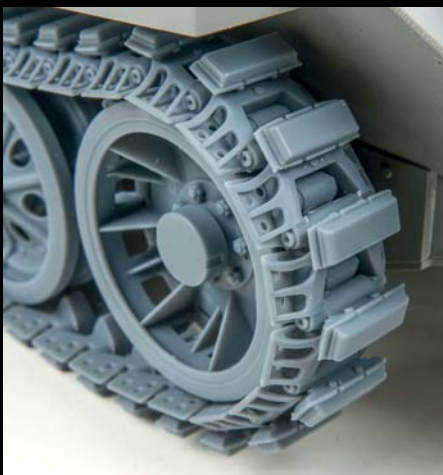
1:16

AFV modeller



CORRECTED ROADWHEELS FOR DAS WERK KIT

Our replacement roadwheel set gives you the correct scale diameter wheels with the correct rim profiles and hub details with welded rim detail on the outer wheels. They come with optional early style hub caps as well as the later version seen here.



CORRECTED TRACKS

The limitations of injection moulding means that the hollow ribs on the distinctive 251 tracks are impossible to recreate. 3D printing allows these to be recreated perfectly and with minimal clean up these individual links and separate track pins give you the most accurate replicas of the real thing. The tracks will come with a set of sprockets to work with them.



SdKfz. 251 Tow Pintle

This two-piece replacement tow pintle both corrects the shapes and ups the levels of detail on this area of the kit.



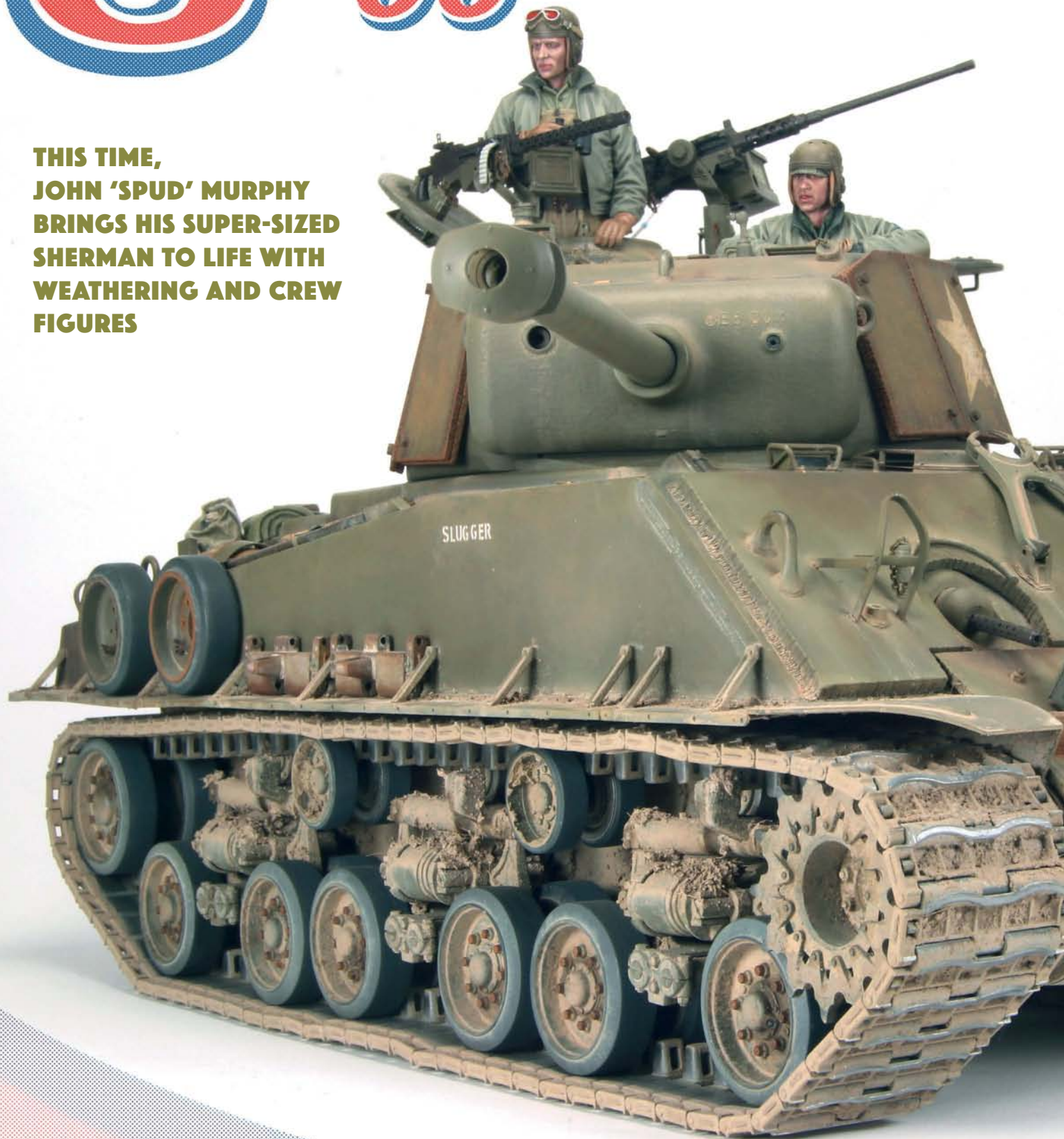
IN DEVELOPMENT

SdKfz. 251 Bench Seats / Lockers

Designed to correct the Ausf.C seats modelled in the Trumpeter kit these corrected seats will be printed in two pieces allowing the angle of the slatted bench to be raised from the combat position to the higher transport position.

Sluggers

**THIS TIME,
JOHN 'SPUD' MURPHY
BRINGS HIS SUPER-SIZED
SHERMAN TO LIFE WITH
WEATHERING AND CREW
FIGURES**





**ANDY'S HOBBY
HEADQUARTERS
HIT IT OUT OF THE PARK
AGAIN WITH THEIR ONE-
SIXTEENTH EASY-EIGHT**

**1:16
PART TWO**

Now, I was happy with the overall tone of the Olive Drab, I could now focus on adding some visual interest to the turret appliqué armour. The idea I had in mind, was to replicate armour that had been cut from a donor M4, but had not been repainted after installation. I liked the idea of changing the tone of the olive drab, showing the remains of the prominent US recognition Stars and the burnt and rusted edges from the cutting torch. The first step was to airbrush and mottle these panels in different tones of olive drab than I'd used on the rest of the model. The panels that were going to carry the remanence of the stars were then airbrushed with a couple of layers of Chipping Fluid, and once dry placed some artists masking frisk on, which I'd cut a star into using one of the stars from the decal sheet as a template. Once firmly in place and the surrounding area masked-off, I airbrushed on some off-white acrylic. As soon as this was touch-dry the masks were removed and then using a combination of water, stubby paint brush and an old airbrush needle, I started to add random scratches and general wear and tear, focusing more toward the edges to simulate the paint being damaged the most by cutting torch and rough handling.

With the tracks already fully painted and weathered, I could now focus on the lower hull and suspension components. So for the first stage, I airbrushed on the acrylic dust colour I'd used on the

tracks, and as soon as it had been applied, I set about removing much of it with cotton sticks and a stiff bristled brush soaked in White-Spirit. The idea being the areas that it remained, would form the basis of where I'd concentrate the bulk of the thicker dried-mud effects. When looking at the finished weathering, none of this initial effect would be visible, but I still found it useful to help me focus exactly where to apply the following effects.

For the thicker dried mud, I used a combination of Ammo's Acrylic Mud and chopped-up Sea Grass. This was stippled onto and into all the areas that the thicker mud would naturally accumulate. I found it best to just work on small areas at a time, as this stuff dries very quickly. Any thinning or blending was done using a brush loaded with water.

Once happy with how this effect was looking, it was allowed to dry fully before applying the final layer, using the same enamel based mud, oil paint and pigment texture combo that I'd previously used on the tracks.

This mix was then liberally applied to the running gear using the speckling method. Once this was all on, I used a chisel-shaped flat brush to drag down some of the larger speckle and splats to replicate where sloppy wet mud has trickled down the sides of the lower hull before drying.



A mix of Abteilung 502 oil paints were chosen for the colourwash. It's important to allow the linseed oil to soak away from the paint before thinning them with white-spirit. This speeds up the drying time.

Colour wash/filter

With the running gear weathering complete and the tracks installed, I could now focus on the rest of the weathering on the upper hull and turret. So to start with I wanted to add an initial colourwash/filter. I use this term, because it acts as both. It's not just a pin wash around specific details, and it's not just a filter to change the overall hue of the paintwork.



What it does do, is a bit of both. The colour used is a mix of Abteilung 502, Industrial Earth, Sepia and Bitume. This was heavily thinned with White-Spirit and then applied to one area at a time for easier control. Any areas that got a little too flooded with the wash got wicked away with a clean, dry brush. From the accompanying photos it's clear to see how it adds a subtle warm tone and helps accentuate both raised and recessed details.



Dry-brushing

After the wash/filter had been allowed to dry fully for a couple of hours, I then set about going full 'old school' and giving areas of the model a dry-brush, again using oil paints. I mixed a shade just a little lighter than the base olive drab colour I'd airbrushed on. This was mixed from the Abteilung 502 range and using very little pressure, I dry-brushed all of the details, including, welds, raised edges, bolt-heads, handles, grilles etc. The aim being to very subtly highlight all these features by giving them a nice crisp, clean edge, but without them becoming glaringly obvious and looking overly contrived.



Dust effects

Over the last few models I built, I've been trying to develop a dust effect that I want to look realistic, yet not too scruffy. So somewhere between authentic and artistic, and hopefully with the end result having the right balance of both. It does however involve a bit of back and forth with various techniques, as it's all about layering the effects in this scale.

The first step was to carefully airbrush a suitable dust tone and in this case using a mix of Tamiya Acrylics.

This was sprayed around details, along panel lines and against edges and into corners as well as adding some subtle streaking on sloped and vertical surfaces.

Once complete, I then went back over all the areas I'd previously dry-brushed with another subtle application of the oil paint dry-brushing mix, just to reinstate the OD on edges that had now been partially covered in the dust effect. The model was now put to one side for a few days to ensure the oil paint was fully dry before moving to the next step.



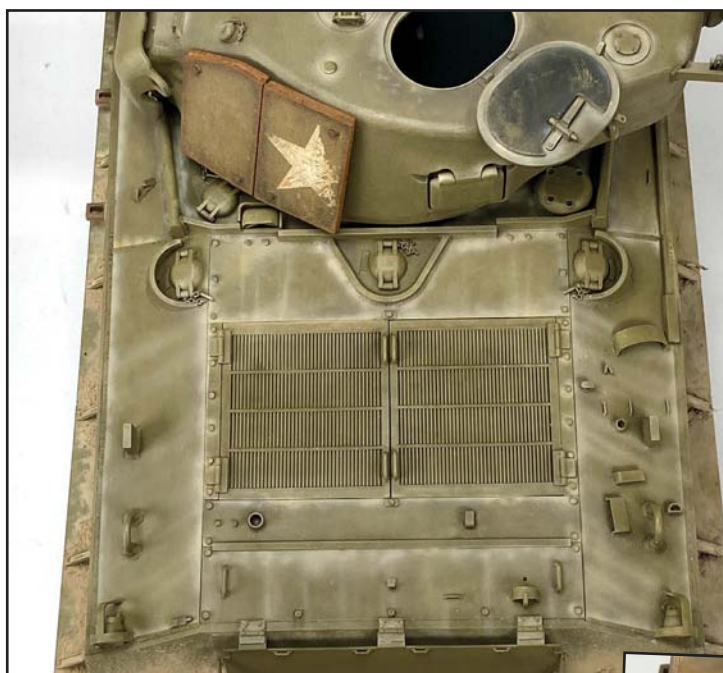
Tamiya acrylics were mixed to get the desired Dust colour. This was thinned with X-20A and then airbrushed around all of the details and the edges of panels etc.



The airbrushed dust could now be refined by adding more dust effects, but using oils this time.

With the colours chosen and mixed to match the Tamiya dust I'd previously applied, I set about adding this around all of the details using a thin brush and a tiny amount of White-Spirit, just so it could be manipulated without it flooding the area. A small clean brush was used to work it into and around the chosen area, before following with a large flat-brush, which was used for the final and ultra-subtle blending. The darker and more random grimey oily stains were applied using the same method, but this time after the lighter base tone was applied and blended, I then repeated the step, but with a darker colour only applied to the centre of the lighter coloured areas and then softly blended out to replicate the oil soaking up the dust and had started to dry out.



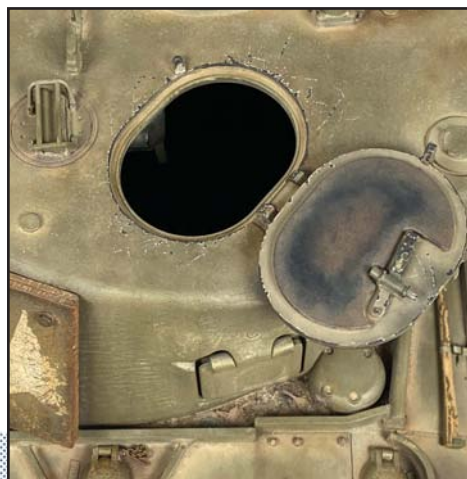


These oil paints mixed into a paste with VMS pigment texture formed the basis of the dust wash, which was thinned with White-Spirit and then applied to all the areas previously airbrush with the Tamiya dust.

Initial chipping around the Loader's hatch was achieved with a pastel green colour from Lifecolor.

And second dark brown was then carefully painted into the centre of the previous chipping colour.

A pencil was then rubbed around the rim of the hatch to impart a nice polished metal sheen.





The rust tones on the spare tracks and exhausts was created using multiple applications of acrylics using the sponge chipping technique. A 'dabbing' action with a sponge creates a controlled spotted texture of tiny random shapes.

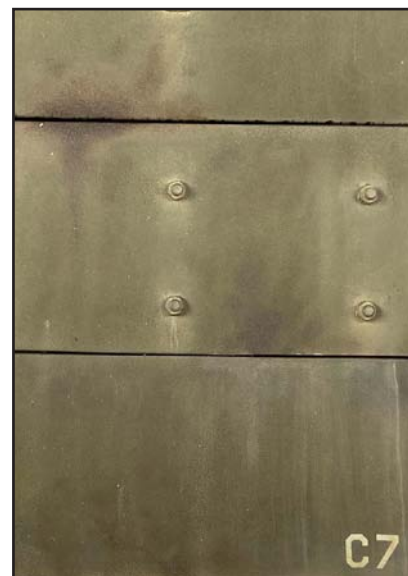
Tools and stowage

On a model of this scale, individual items of stowage and even the pioneer tool becomes models in its own right. I really enjoyed painting these items on my two previous 1:16 builds and this one proved to be no different, except I wanted to evolve my previous techniques and improve them to the best of my abilities. Because the pioneer tools are really prominent on the rear of the Sherman, I wanted to make them an eye-catching feature. Once the tools had been cleaned up, all the tools featuring wooden handles were airbrushed in AK Real colour Lacquers' to ensure they had a durable base coat. They were then sprayed in a couple of layers of Heavy Chipping Fluid before airbrushing on two different Olive Drab acrylics from the AK 3rd Gen range. A quick scrub with a stubby brush and water revealed some nice heavy chipping, to perfectly replicate some well worn handles. The rest of the tool parts were painted in some nondescript greys and browns before some serious sponge chipping with Lifecolor's rust tones to complete the look.

Since building the Stuart, a greater selection of stowage has become available, which is fantastic for items like ammo boxes, buckets and any other solid object, but when it comes to things like tarpaulins, bedrolls etc., they only truly look natural when they squash together, which can never be replicated fully with individually moulded or cast items. So what I chose to do was use a leftover resin tarpaulin from Sol Model, which was originally going to be placed on the Stuart but didn't look right. But it would be perfect for the engine deck of the Sherman and once I'd found the right spot for it, I made a couple of large bedrolls to squash in-beside it. Being mindful that I didn't want to cover the track tool, and more importantly the engine deck grilles, as that would be the quickest way to overheat the tank's engine! Once I was happy with how the bedrolls looked, I decided to press the sledge hammer into them. This was done for the sole purpose of not hiding the hammer, as I was so proud with how it turned out.



Dabbing oil-paint through a mottling stencil helped to create random grease and oil effects on various areas of the vehicle.





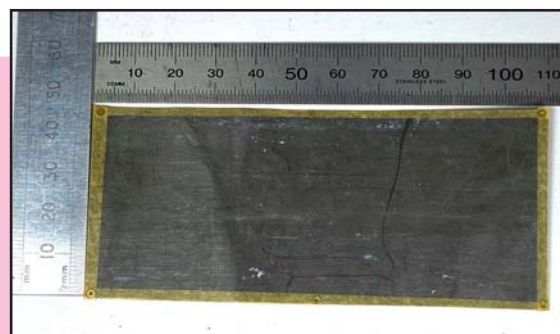
Crew figures

Figure painting has been a discipline that I've neither been very good at or enjoyed, so most of my armour models end up with empty hatches and the somewhat delusional promise to myself that one day I will actually put a crew in those empty hatches. This Big old Sherman was going to be no different, until I came up with the baseball theme for the project.

Crucial to the story would be the New York Yankees logo on the back of one of the crew figures' jackets. This pretty much gave me no option but to attempt some figure painting. Fortunately as I'd been taking my time with the build, it had allowed the aftermarket manufacturers to work their magic and this included Royal Models and their timely release of two beautifully rendered and cast figure sets.

Me being typically awkward, I actually preferred the Commander from one set and the Loader from the other and thanks to Royal Models fantastic customer service supplied with my desired figures from each set.

On arrival, it was clear to see these were truly stunning pieces and



The dayglo air recognition panel was made from a sheet of lead foil, with masking tape for the edging seam and some etched brass washes formed the tie-down eyelets. It was then primed in white before painting in Vallejo Fluorescent Pink.

caused dread to set in. They were way too nice to make a mess of. So I sat myself down with paint brush and figure in hand and pressed play on Calvin Tan's comprehensive YouTube video on layering acrylics on larger scale figures. I got off to a perfect start and after the first few layers, I started to believe I was a figure painting God! Well that didn't last long and as each successive layer was applied, my figure began to look worse and worse, and absolutely nothing like what I was watching. This was in no way Calvin's fault. This was as we used to say in the Air Force, "a seat, control-stick interface problem". i.e. me!

Anyway, to cut a long story short I reverted to a technique I'd used for stowage, initial fading and shading with acrylics and final tonal variations applied using oil paints as this had given me decent results in the past.

But I was still so convinced I'd screw them up, as the oil paints were drying, I started to detail the turret interior so if anyone did look through the empty hatches, there would at least be a bit more to see than what's supplied in the kit.



A black and white primer coat gives a good guide to shadow and highlights.



The crew figures came from two different sets from Royal models. These are beautifully sculpted and flawlessly cast. They were base coated in acrylics and then flesh tones and the clothing highlights and shadows were created with subtle application of oil paints.



1:16 offers so much more scope for detailing with both sculpting and painting.



AFV Modeller's beautiful M1919 .30 Cal, ready to be mounted in front of the Commander's cupola.





M4A3E8

Slugger

Thankfully it must have been third time lucky and on the night before setting off to Scale Model Challenge 2023, I had two crew figures I was actually happy with and the icing on the cake was being awarded a Gold in the Masters AFV class at the show.



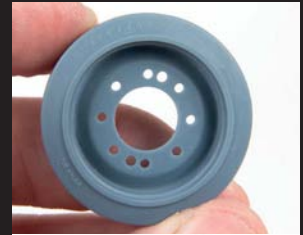
SLUGGER



1:16 M4A3E8 SHERMAN UPGRADES

SCR 538 Radio Set Designed for the AHHQ kit but will also fit the I Love Kit model this radio set fills the visibly empty turret bustle. Printed in 3 parts the set includes a pair of stowed M3 Grease Guns.

Also available: Corrected E8 bogie roadwheels, Spare E8 roadwheels, 76mm Gun muzzle cap and Webbing storage buckles with footman loops.



M2 BROWNING SHERMAN MOUNT

1:16

M2 Browning .50 Cal with Pintle Mount Add that extra level of detail to your 1:16 Sherman kit with this ultra detailed upgrade. 3D printed in multiple parts for easy assembly it features a separate ammunition belt for ease of painting and enhanced realism.

The finishing touch is to add spent shell casings and belt clips available as a set containing thirty of each. Need more ammunition? 50 Cal ammunition boxes are available individually or as a set of four.



1:16 .30 CAL BROWNING

1917 Cradle The familiar semi-circular cradle as used on a wide variety of Allied vehicles.

Tank Cradle Ideal to add the .30 Cal to your 1:16 Sherman.

Jeep Mount Using the D58626 cradle and dual 50/30 feed tray this will replace the rear .50 Cal Jeep mount.



.30 Cal Barrel Ammo box set

.30 Cal Barrel set
Set of three hollow printed .30 Cal barrels to replace the plastic moulded ones on your Stuart or Sherman.



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1:35

Jari Hemilä guides us through the finish on his Finnish StuG.III





Karolína

Finnish Sturmi/StuG III

Ps531-41

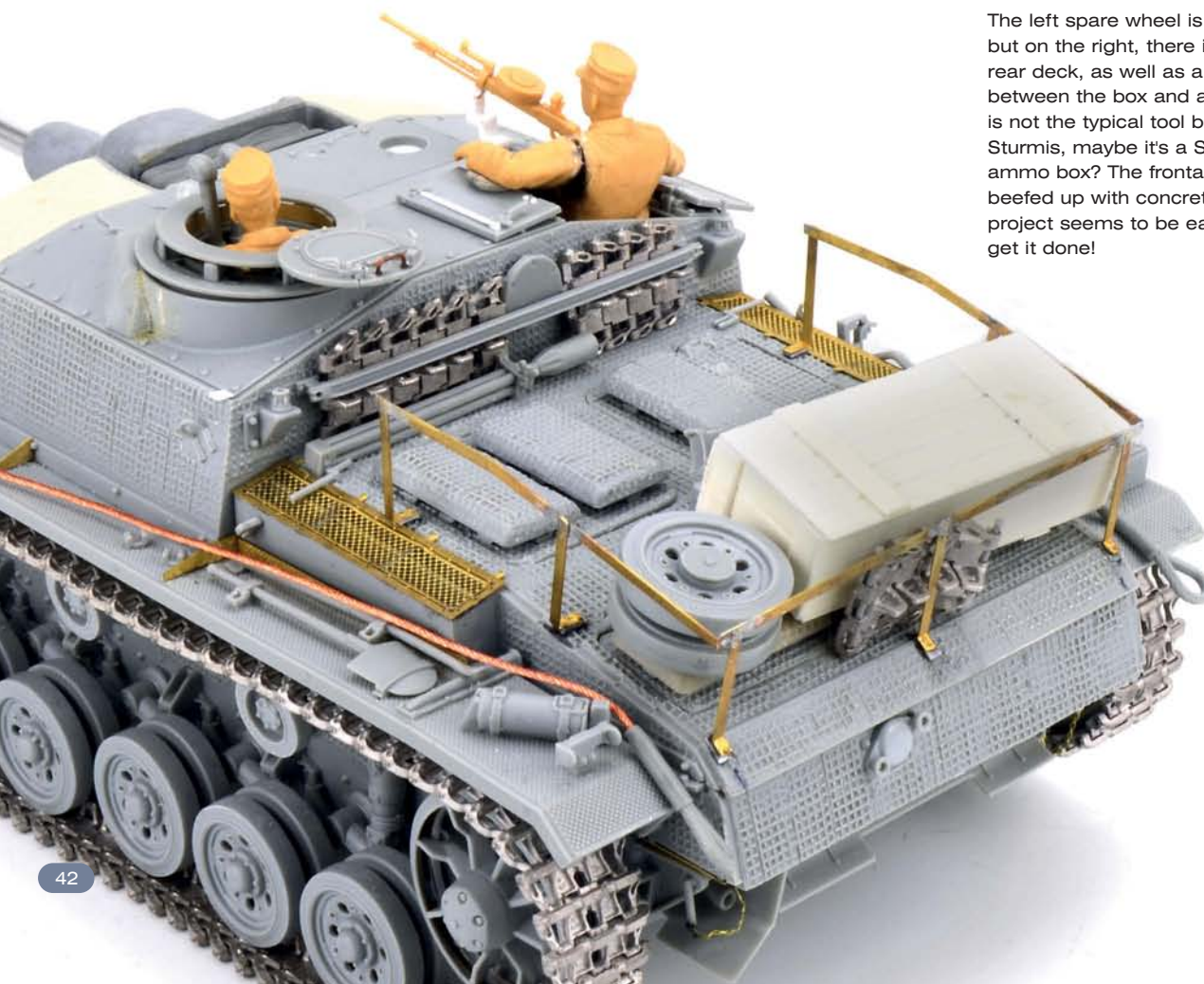
11th August,

Vuosalmi, Finland.





The idea for this model came via the internet, of course. I searched Finnish war time photos in SA-kuva.fi and found two pictures of a Karoliina. The pictures were taken on 11th of August 1944. This particular vehicle was built by Alkett in May 1944 and its Werke Number 105353. There are typical features for Finnish 1944 batch Sturm's: sprockets without hub cap, Alkett Waffle zimmerit, pressed type fender supports, Saukopf mantlet, the hole for the "Nahverteidigungswaffe" plugged from below, the base for the remote-controlled machine-gun plugged with bolted circular plate and but also rubber rimmed return rollers. We can easily see on pictures that the original German crosses are visible. In August 1944, the logs on both sides, used to beef up protection, were already removed, but there are still some remains of twines.



The left spare wheel is in its original place but on the right, there is a wooden box on rear deck, as well as a few track links between the box and at rear gage. The box is not the typical tool box found in earlier Sturm's, maybe it's a Soviet 152 mm ammo box? The frontal upper armour is beefed up with concrete. Anyway, the project seems to be easy, so let's hit it to get it done!

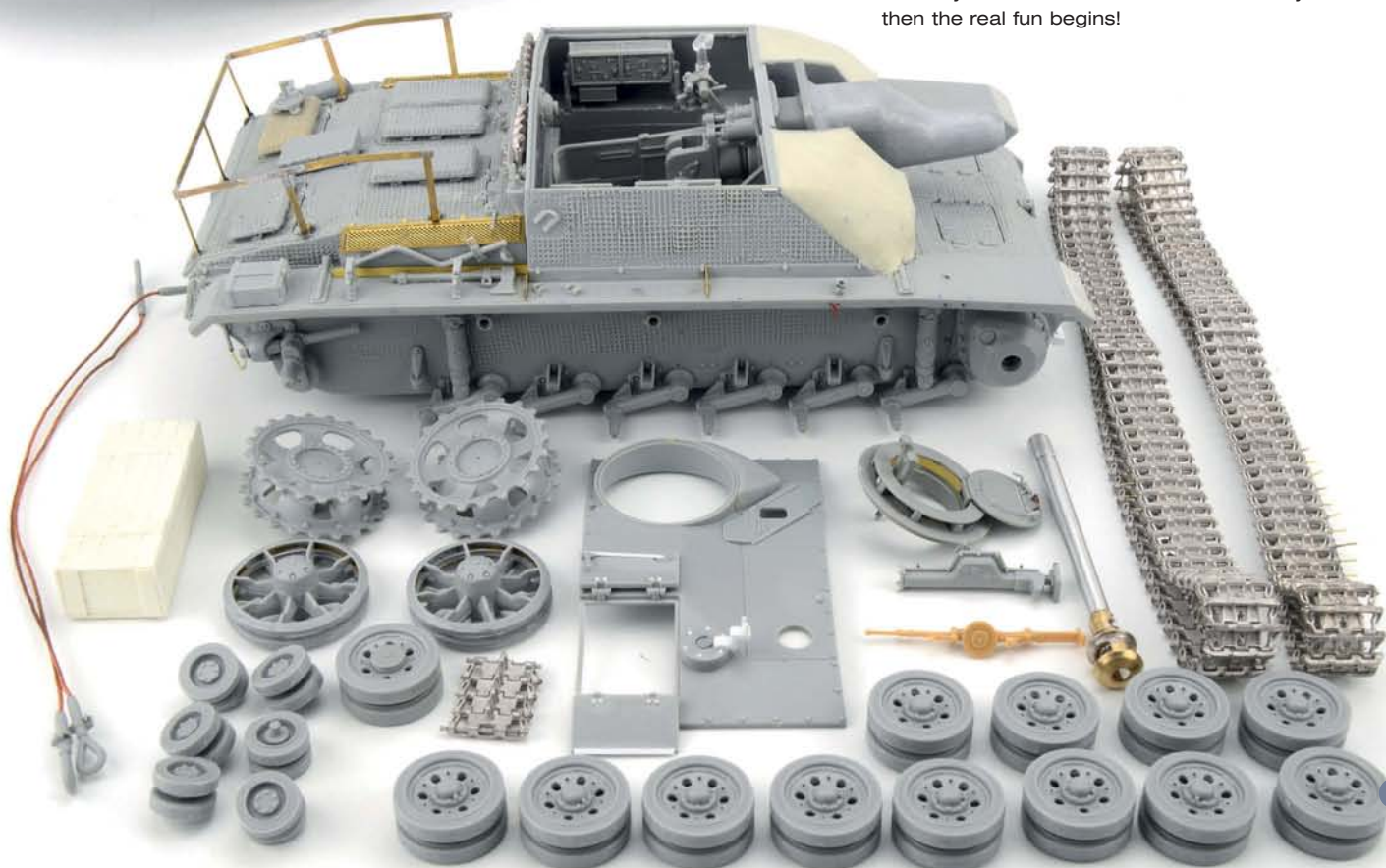
First I need to say I love Dragon StuG III Gs kits! Their approach to the subject is perfect for me, crisp details and separate parts and sub-assemblies, but still not over engineered. You can build a very well detailed model out of the box and the results are amazing! I also look forward to hitting those new kits from Mini-art, RFM and Border, they seem to be cool, and all are available with interiors too. Maybe Dragon will continue their Neos with StuG III Gs too. I prefer white metal tracks and for me, the only choice is Friulmodel. Nowadays they need to be bought from the manufacturer directly but at least in Europe, their service is excellent and rapid.

I started a project using Dragon 6633 StuG.III Ausf.G with the Zimmerit kit I had in my stash. The aluminum guntube is from RB models and the tracks as I told earlier, from Friulmodel. The building was easy to do by following kit instructions and with some earlier experience, the kit turns out nicely. Some extra work was needed when concrete blocks were formed from Magic Sculp. There are some funny details in real vehicle. The Air intakes, at least the left side which is seen in photos, there is no Zimmerit but engine hatches have it. So, all we need to do is to choose the right parts among leftovers. One extra thing was also to add Zimmerit on both fenders and also in loaders side extra armour. The Finns removed Zimmerit paste partly to paint registration numbers on smooth area. At the front... I used some Atak Zimmerit left overs for this.



The wooden box is made of styrene sheet, a wood pattern was made with the razor saw blade by moving it sideways and then blanks are scribed with Tamiya scribe tool. I took a DT machine gun from Tamiya kit, drilled both gun barrel and sights open, and then built the mount from styrene strips. The Finnish punched reg numbers on metal plates and some other details were made of plastic strips too.

After taking general pictures of the plastic-ready model, everything is stripped back to sub-assemblies to ease paint work. All parts are now washed with dish detergent and then rinsed with warm tap-water to eliminate greasy fingerprints. You only need to wait until the model is dry and then the real fun begins!





The priming started with Tamiya Metal primer. This clear liquid is used as a primer for different metal parts such as PE screens and aluminum barrel with a brass muzzle brake. The primer can easily be brushed with a brush attached to the cap of the bottle, just like all Tamiya chemicals. The primer dries nicely without leaving any tidemarks.



All the glass parts are next painted with suitable transparent colours, here I used Ammo Acrylic Crystals, Periscope green for the, periscopes and Black blue for tail light, both thinned with Tamiya Yellow cap lacquer thinner.



The periscope openings are next masked for painting. I use Eduard precut mask stripes. I find it easier to cut required length masks from sticker sheets than put masking tape on a flat surface and then cut needed pieces. It is your choice.



After masking, periscopes can be painted with very dark grey paint or like I did, with black paint. After cleaning the airbrush, the masks can be removed with tweezers.



The model is first primed with Mr Mahogany Surfacer 1000 thinned with Tamiya Yellow cap lacquer thinner. I heavily recommend using lacquer thinner primers specially when the model is both made of different materials and heavy weathering methods are used. This dark brown primer is also a perfect base for Dunkelgelb ie German dark yellow colour.



For a Dunkelgelb base colour I used Tamiya Dark Yellow 2, thinned with their lacquer thinner. This layer is airbrushed randomly over model, but heavier on shadowed areas.



The next layer is a base coat. I mixed Dark Yellow 2 and Flat white, ratio is roughly 60/40. This mixture was thinned heavily, appr 10/90, lacquer thinner and then airbrushed covering the model with a thin layer of paint.



I wanted to add some post shading by mixing Red brown with Flat black and thinning it with approx 90% lacquer thinner. With this mixture, all details like bolt heads, hinges, visible seams etc were picked up.



The final layer of Dunkel gelb is a mixture of Dark Yellow 2 and Flat white, ratio is now approximately 40/60, so lighter than previous mixture. This mixture was thinned heavily, appr 10/90, with a lacquer thinner and then airbrushed on details previously preshaded and cover panel centres leaving darked tones partly visible.



It was now time for markings. The vehicle has original German crosses on both sides of casemate and on rear wall. Due to coarse zimmerit surface, I wanted to paint markings, not use decals. At first, I painted white crosses using zimmerit as a guide and then followed by flat black crosses. I painted crosses with a small #000 Winsor & Newton paint brush. The final results are good enough so I'm happy with them.

The next step is to paint concrete areas. I used light blueish grey for this, it looks close enough to present just cast dry concrete.



Here we can see vehicle at the stage where StuGs were during summer 1944 when Finnish modifications started.

These 1944 arrivals were partly overpainted with most likely Moss green but there is no evidence, was it Moss green or/and even Sand brown.



Karoliina had log protection on its sides only a few weeks, so after removal, the casemate sides were again in Dunkelgelb with German crosses. These areas were then painted partly over.

After the second painting round, the sides and crosses are partly overpainted with a green. One cool detail is that original extra tracks at hull front were removed revealing original Dunkelgelb under them.

The Moss green was painted with the same methods like Dunkel gelb, at first Light layer of J.A. green, followed by lighter Nato green, pre shading with the same brown black mixture and then the lightest layer with Nato green lightened with a drop of white. All these greens were airbrushed thinly with heavily thinned paints to reveal Dunkelgelb.





It was now time for markings, again. The Finnish markings are from Echelon Sturm set. The only markings needed were the registration numbers on both ends of the vehicle and nickname Karoliina over drivers periscope.

Areas for decals are airbrushed with Semi gloss clear, I didn't have a Gloss clear when I needed it.

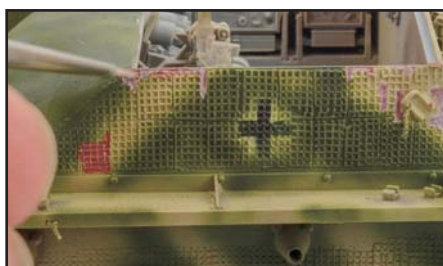
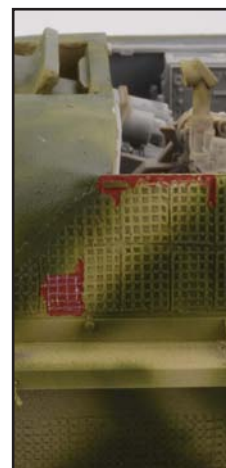
Thanks to even semi gloss surfaces, not to mention Ammo's Ultra Decal Set and Fix, even the rear register number decal, originally painted on zimmerit, sat like a glove on surfaces. The decals are then sealed with a couple of thin layers of satin varnish.



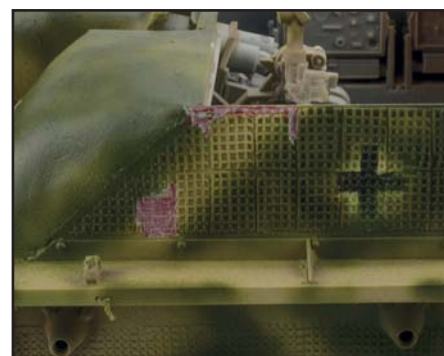
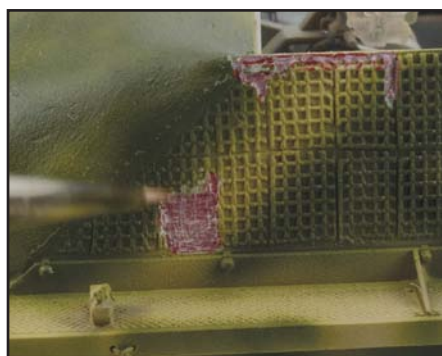
Next we paint some details. I wanted to add some interest in plain paint work by making some chipping. The zimmerit paste breaks easily especially when applied over sheet metal but also when something hit it, as well as when parts, here schürzen attachment points, reveal red primer paint. I painted these areas with a Vallejo Cavalry brown mixed with some drops of Flat red from Ammo. These details are painted with a #000 Winsor & Newton paint brush.



The next step is to replicate the remains of zimmerit. The paste leaves some marks and this can be easily done with light grey paint, here with a mixture of Vallejo Pale sand and Buff, 50/50 mixture diluted with 50/50 with tap water. I paint lines following the zimmerit pattern and then let it dry for a few minutes.



The zimmerit edges are now painted with the previous mixture and blended over primer red by adding some more water, leaving a greyish wash over the primer red paint layer.



The next step is to apply some chipping over concrete. I used Vallejo Buff for this purpose. By tapping motion, some light chipping was made to reveal concrete on areas where the crew is walking.

The rest of the model is now slightly chipped with a sponge method. The undiluted paint mixture, here Ammo Dunkelgelb mixed with White 50/50, is applied on outer corners and areas with a high traffic. The sponge is dipped in paint and then dried by tapping against napkin paper and when leaving only small marks, the chipping is made.



Next chipping step is made with now with a speckling technique. The stiff, short bristle paint brush is dipped in previous paint mixture, now slightly diluted more, approximately 10% paint and 90% tap water, excess is wiped with a paper towel and then flicking paint brush against a toothpick or even your index finger. This produces a huge amount of tiny paint drops around the area giving very realistic results. Too big drops can be cleaned with a small paintbrush moistened with water. Be careful and do not overdo this step.



The chipping stage is completed with some rusty chips. These are made both using #000 Winsor & Newton paint brush and sponge. Because the original vehicles was only three months old, it was a summer time and Katarina did not have combat contact with Soviets, rust effects are now kept minimum. But to add interest we will do it. We add rusty chips using previously made lighter Dunkel gelb chips as a guide. Because the chipping is mainly made by paintbrush, I added some retarder in the paint mixture which consists Dark rust and Flat brown, mixed 50/50, to slow drying, specially in the paintbrush tip



The final painting step was to paint all the metal parts with medium grey, here Vallejo Neutral grey. This includes spare tracks, hatch edges, DT base, periscopes etc.



After the exterior paintwork is done, it's wash time! The hull exterior details and hull pinwashes are now on row. Both the Starship bay sludge and the Dark brown oil colours are just thinned with some enamel thinner and then just touching the detail with #000 paintbrush, the capillary action does the work. Somehow oil pinwashes work even better than enamel washes, at least for me.

The Starship bay sludge is ideal for Dark yellow and Dark brown for mainly green areas. After the pinwashes are dry, they turn flat. The washes can now be blended with a small paintbrush moistened with enamel thinner.



Some detail painting is still needed, so the tools are on the line next. At first, the wooden parts are painted with a traditional Vallejo Iraqi sand and metal parts with a Neutral grey. The bare metal areas got a heavy Gun metal wash. The paint is diluted approx 30/70 with tap water. After some additional dark washes, the hull was ready for weathering.



Now to weather the lower hull. The first weathering step is a dry, accumulated mud. I use Ammo Dry earth ground acrylic paste and some tap water for blending it. At first some Dry earth ground is applied straight from the jar on the most muddy areas and then blended slightly with tap water. Using vertical motion we can make dusty/muddy streaks. Now we can leave it dry overnight, the paste dries fully in 24 hours.





The next step is pre-dusting. I made a mixture of some Tamiya paints, XF-52 Flat earth, XF-55 Deck tan and XF-63 German grey mixed together, mixing ratio is 5:2:1.



The mixture is then heavily, 1:1, diluted with lacquer thinner. With this mixture, all muddy areas and also surroundings, are airbrushed to blend dried mud to the previous paintwork. A dusty general wash was applied next to the lower hull. At first, a highly diluted Ammo Dry earth, 25/75 enamel thinner, was paint brushed over the lower hull and after drying for 15 min, lightly blended if needed.



Same wash was next repeated with Earth wash. This darker tone was now applied mainly on areas with a heavy mud, using mud clumps as a guide. I let the washes dry now, for 2 hours and the final adjustment was made with a Dark brown wash. Using the previous darker tone, this dark was applied only on corners and around areas where mud accumulates. The dark wash was let to dry for 15 min and then blended with a small paintbrush moistened with enamel thinner. Now we can put the hull aside and let it dry completely.



The wheels also got Dunkelgelb base colour with Tamiya Dark Yellow 2, thinned with lacquer thinner. This layer is airbrushed randomly over the wheels.



The next layer is a base coat. The wheels are airbrushed with the same earlier 50/50 mixture of Dark Yellow 2 and Flat white, covering them thinly.



The wheels got also very thin Red brown with Flat black mixture layer so that previously airbrushed lighter tones are still visible. After painting, the wheels are thinly airbrushed with a semi gloss acrylic varnish.



The wheels are at first chipped lightly with a sponge method and more tones and chips are added with a speckling technique. With the wheels, there is no big danger of overdoing this effect.



The chipping stage is completed with some rusty chips. These are made both using #000 Winsor & Newton paint brush and speckling technique. The wheel chipping can be heavier, the wheels are in contact with earth and also vegetation around the vehicle. The wheels look good even in plain Dunkelgelb paint, yeah?



After the painting and chipping is done, it's time for washes! I used Starship bay sludge oil colour, thinned with some enamel thinner and then just touching the detail with a small paintbrush, the capillary action does the work surrounding all the details. After the washes are dry, they turn matt and if needed, they can be easily blended with a small paintbrush moistened with some enamel thinner.



The idler wheel outer rim, the inner surfaces of both return rollers and road wheels, and sprocket tooth were brush painted with shiny Steel colour.



The weathering of wheels starts with some rusty wash. I used the dark Streaking rust effect and did some pin washes over rusty chipping. Let the wash dry 15 min and then washes can be trimmed/blended with a small paintbrush moistened with enamel thinner, leaving subtle rusty marks.

The final painting step is to paint rubber parts. The tires are painted with Panzer Aces Dark rubber mixed with a few drops of Neutral grey.





The wheels also got a layer of acrylic mud. You have to be careful when applying it, the stuff is sticky and hard to remove so be careful when applying it. The paste can be thinned with some tap water and when it is done, let the mud dry overnight. On the next day, the wheels got a thin layer of the previous dust mixture, again airbrushed randomly to soften the mud effect.



A dusty general wash is applied next to the road wheels, followed by darker earth wash. You can play this step back and forth until you are happy with the results. Sometimes the wet blending, you apply all washes not waiting for the previous layer to dry, works well, sometimes not. It is recommended to apply the lightest layer first, blend it and let dry before applying darker mid tone, let dry and apply darkest tone, blend it and let dry.



The wheels are completed by rubbing previously painted metal parts with graphite pen or pigment, and then finally polish surfaces with a silicon pen.



The tracks are treated next. At first white metal tracks must be thoroughly cleaned. I use acetone, it removes all grease and impurities effectively and dries in a flash. For metal track treatments, I always use a toothbrush, it reaches into all the little nooks and crannies.

After the tracks are cleaned, they are soaked in a blackening agent. I mixed burnishing fluid with tap water 50/50 and let the tracks bath for 25 minutes. After that, tracks are washed with soap water to stop chemical reaction and then rinsed with warm tap water and let dry on a paper towel.

Every company advertises that their product makes tracks rusty. My opinion is that if the fluid is blue or green, during chemical reaction, it turns reddish brown, but after cleaning the track, the result is usually random grey. I don't care, I always treat track somehow anyway.



A dusty general wash was applied next to the tracks. I used the same dust mixture made earlier, but this time, it is applied by paintbrush to reach all the little nooks and crannies. Of course, both sides are washed. Thanks to lacquer thinner, the wash dries within minutes.



The wash treatment continues, now with enamel washes. Both Dry earth and Earth are randomly applied over the surface. You can blend them or just leave and let dry. You can add more interest by washing some track shoes with only one colour and also the speckling method works here nicely. You can also apply some random dark brown or even oil/grease washes, with a paint brush and speckling. Everything goes! After the washes are totally dry, after 2 hours, the both tread and inner surfaces need to be polished. This can be done by grinding tread with a sanding stick or sandpaper or like I did on inner surfaces, using graphite pen and then polishing with silicone brush. Both ways can be used and both give us realistic results.



On more visible upper surfaces I took a different approach to weathering. I wanted to add some earth on the upper parts too. This was replicated by adding real sand (My sand is from the Spanish Civil War battlefield in Orihuela Costa) fixed with scenery glue. The sand needs to be formed dry for example with Tamiya paint stirrer and dry paintbrush and the glue drops are applied with eyedropper without touching sand. The capillary action will do the job. The glue dries within half an hour.



You can also add some vegetation, dry grass etc. here I use AK's Dried grass AKA seaballs. You can easily tear them or cut them with a pair of scissors and sprinkle over the model. These can be applied simultaneously with the sand and of course need to be fixed with scenery glue.



The sand will be next coloured with enamel washes. Both Dry earth and Earth effects are diluted as heavy as wash and then applied to sanded areas with paintbrush. Starting with a lighter tone and using sand areas as a guide, wash is applied randomly over surfaces. After a few minutes the excess can be removed and/or blended with a paintbrush moistened with enamel thinner leaving a light dusty general wash on model.

The Dry earth was still wet, the darker Earth pin washes are applied using lighter washes as a guide. This is getting easier! Blend the edges and leave to dry for at least two hours.



Now it is a second wash round. We start with Earth straight from the jar and apply small quantities of dark wash using previously applied darker wash as a guide. This way we can emphasize darker wash effects. Again, blend the edges where needed and then let dry for 2 hours. The final wash effect is Dark brown. With this wash, the darkest tones are applied on smaller surfaces than previously applied Earth, but using them as a guide.. After the dark wash is blended, the model can be put aside and let it dry completely.



There is a kinda blanket/tarpaulin over the box at the rear deck. I think about what it is and then get the idea. It has, ok, it will, to be a Finnish army wool blanket! Those blankets have been used for decades and I think that every Finn male, nowadays females too, born after the war will recognise that thing. It was used both in bunk and also when at field training, it was packed under a backpack. I made my version of pewter, cut in scale 1.4m x 2.0m and then folded it like in the ref picture and then placed it on top of the wooden box with superglue. The blanket and the wooden box got a layer of Mahogany primer.

I wanted to add some interest in a boring green woody box, this was done by chipping. Using Vallejos Iraqi sand, the wood colour #1, I chipped the box randomly leaving un chipped and totally chipped areas. The box was now completed with some dark washes to emphasize both wood grain and boards.



To add some life to the Sturm I wanted to add some figures. Loader, Tanker Mr Marjanen, on the left and Sergeant Mr Rissanen are from Tamiya's Sturm set and so commander figures. The loaders left hand was repositioned and "Räihinäremmi", officers starting from sergeants have this shoulder belt removed.

The Sturm commander's head was turned to the right and shoulders chopped to fit the commander hatch from below.



The paint work is made using mainly an airbrush, so both figures were at first primed with Mr Surfacer black and then some lightening was given by airbrushing White Surfacer mainly from top. This way we can preshade and prelight figures easily.

The clothes are painted with several thin glazes of different shades of grey and when completed, the leather belts are painted with different browns and brass acrylics.



To integrate figures to the model, the same weathering techniques are used. I add some dust and earth washes on figures for both adding highlights and shadows. When looking at WW2 reference pictures, tankers are always covered with dust, mud and grease.

I'm a tank modeller, not a figure painter. I have to take my hat off, those guys and gals are talented!

Figures are now done. Dudes are not perfect, not even close, but hey, two figures painted and ready to add humanity and live in a tank model!





The base 21x14cm was cut off 40mm XP sheet and framed with same height 2mm styrene plates. The vehicle's place was marked on base with permanent marker.



Simple base, simple stuff needed. With the Ammo Acrylic mud Dry earth, the base was covered, except the area where Sturmi sits. The acrylic mud can easily be spread with the spatula



To add some extra interest in the plain field base, some Euromodelismo's great Landscapes in detail, stone assortment, was used and randomly spread over the wet acrylic paste.



This is the reason I haven't made any scenery bases for my models: The track treads. After two hours drying, the model was used as a stamp to leave marks where the model sits. To be certain, I sprinkled fine sand all over the base, more on areas where the track threads are, and then push both model and extra track on the soft surface to have threads on the field. This method worked perfectly, I got track threads modelled and the track was still clean.



The next step is to add some dry, previous year grass on the surface. Here I used an AK's Sea ball, cut in a few millimeter pieces and sprinkled over the surface.



After the small stones, sand and dry grass were sprinkled, the surface is now moistened with a scenery glue. Now this cake has to dry overnight.



To present a dry field, I wanted to add some grass on base. For this we need some static grass, here both 3mm and 6 mm sizes, PVA glue and to make living even easier, a cheap static grass applicator from Amazon. It is recommended to work on small areas at once, this size base can be done in 3 or 4 areas. Load some shorter grass on the applicator and then dot a small surface at once with white glue.



Ground applicator by putting cord to surface and then turn device on and shake over surface. The grass falls on glue drops and due to static electricity, the grass stays in an upward position. After the working area is full of grass, tap excess off and then repeat the process with the next area until the whole base is covered with short grass.



Repeat the process now with taller grass. I used too light coloured grass, I recommend using darker coloured grass to see it when applied. The colour is equal, everything will be painted anyway. I also planted some taller grass cut from a paintbrush. The PVA glue dries quickly, so after an hour, the base was ready for priming.



Everything is now primed with the same MrSurfacer black.



With dark base colour, the plants need to be painted first. I started to paint bushes with Tamiya Dark yellow, continuing with Dark yellow lightened with white. The base green colour is Nato green and finally the grass is lightened with Yellow green. This was followed by detail painting by brush in natural tones.



The base edges are finally finished in matt black and the model can be fixed in place.



We are using the same mud effects like we did with the model. At first some Dry earth and Earth effects are diluted slightly with enamel thinner and then the base is brushed with it.



After the base washes are done, it is time to concentrate on track marks that Karoliina left when it was driven in its present position. The tread marks are washed with Earth directly from the jar and let then dry for 15 min and then blended with fresh enamel thinner.





Karolina



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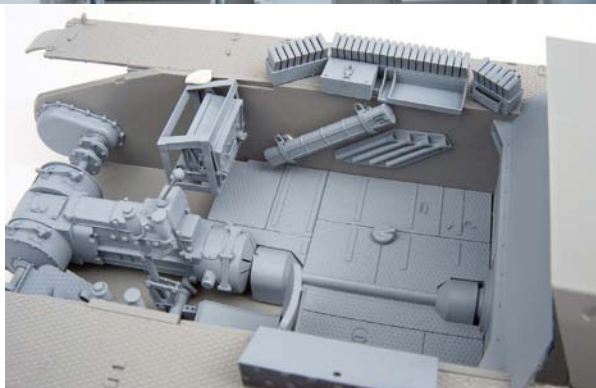
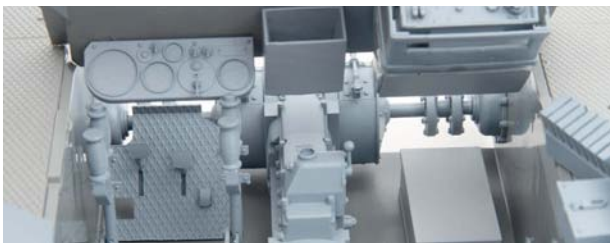


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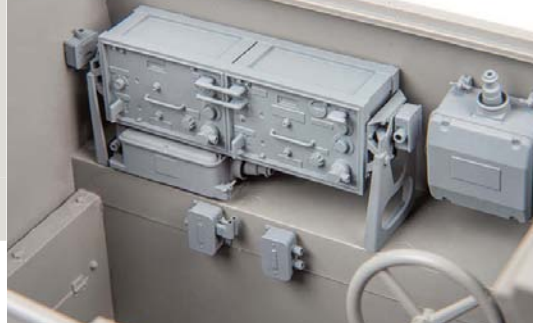
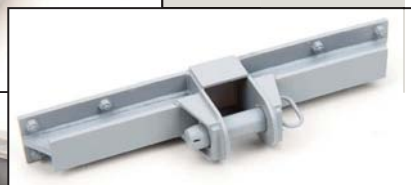
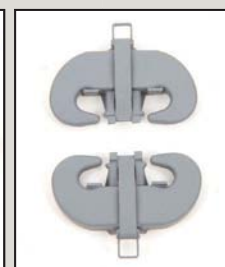
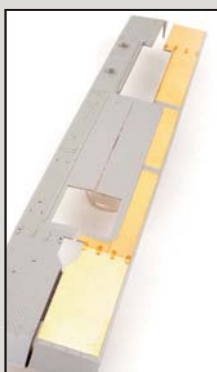
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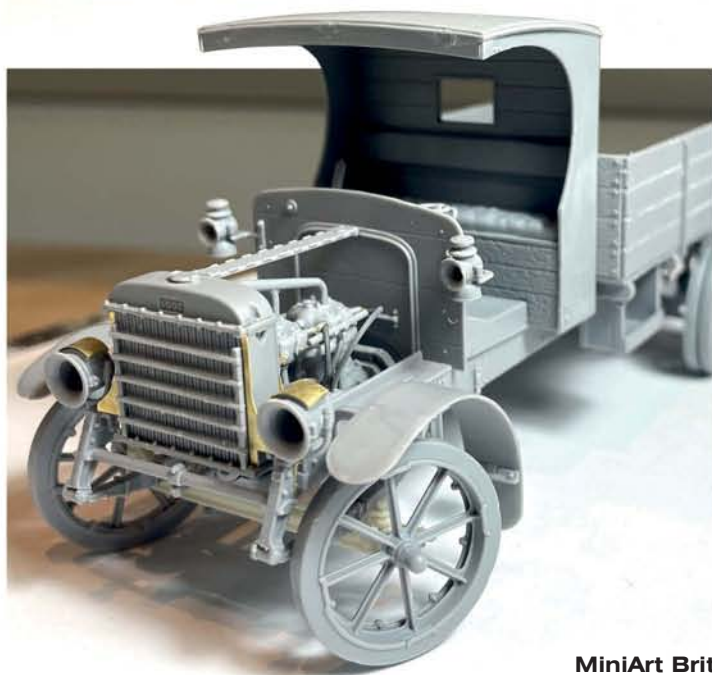
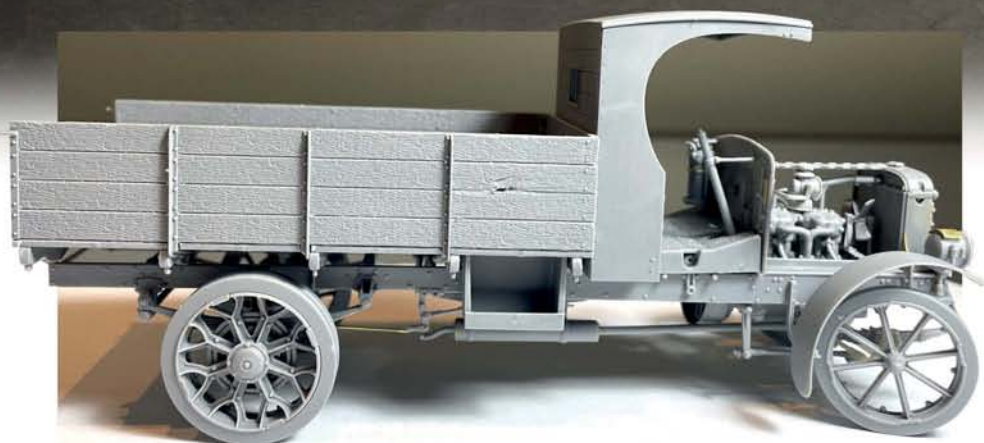


ROB WESTERMAN'S GREAT WAR DIORAMA

As I was inspired by the works of the Italian artist Fortunino Matania, who was known for his beautiful realistic drawings of the Great War, I always wanted to build a diorama of this era.

Although there are some manufacturers that have WW1 related kits and items in their range, this period is still somewhat underexposed. Wanting to do something with a big piece of artillery, my search led me to a nice resin kit from the Resicast range and some figures and accessories that would fit the scene perfectly.





MiniArt British Lorry B-type

This splendid kit from MiniArt is very well detailed. With its typical soft plastic, some parts are difficult to clean up and care needs to be taken with very small and thin parts. Some tubing on the underside of the chassis is almost impossible to cut from the sprue, so I replaced it with copper wire. The kit also contains photoetch parts and the engine can be extra detailed with some wiring, though not to be seen as I decided to close the hood. I replaced the steering axle by a resin one from Resicast, so the front wheels can be turned, making a more dynamic appearance.

Painting was done with acrylics from Tamiya, starting with a Nato Black basecoat. First the undercarriage was painted and weathered before attaching the trunk and roof. Colours used are a mixture of khaki, sand yellow and buff. I added more buff to the mixture to create some highlights, especially on the upper area.

A gloss coat was added by brush on the area where the decals needed to be placed. Then with a lot of set and sol from Microscale, the decals were added, which is especially important on irregular surfaces. Next the decals were sealed with AK ultra matte.



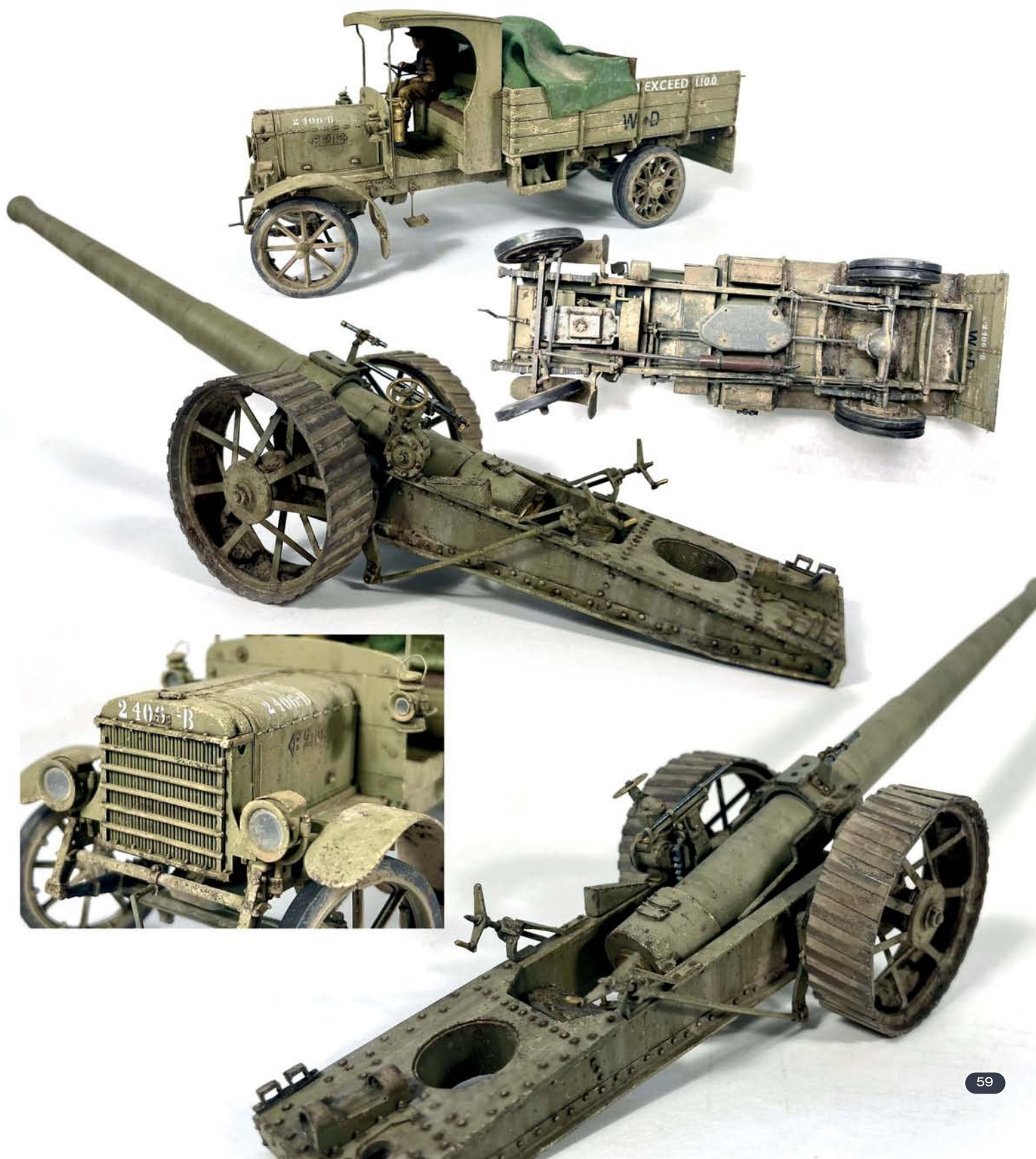
The tarp was made from Magic Sculpt and weathered with diluted thick soil paste from Mig, buff colour oils and pigments to give it a dusty appearance.

Weathering was done with oils and Vallejo acrylics and also thick soil paste from Mig on the undercarriage and wheels, to give a more dirty and muddy look. I always begin with some oil pin washes, a mixture of raw umber and van Dyke Brown and then highlighting details such as bolts with a thin coat of acrylics in mostly a sand colour.

The driver is also from Resicast, adapted with Magic Sculpt, to fit behind the steering wheel.

Resicast Mk VII gun

This really nice resin kit is easy to assemble, the parts are very well casted and didn't need much clean up. When assembled the massive size of the gun becomes apparent when you put a figure beside it! Painting was done in the same way as the truck and here also the chips and scratches were added with Vallejo acrylics using a little sponge, beginning with a sandy colour. Then a dark colour, in this case chocolate brown, was used on top of this to replicate some rust. The colour used for the wheels and breech was done with brass from Mr Metal color.





Figures

Most of the figures used are from the Resicast, they fitted the scene out of the box and just a few needed to be adapted with some Magic Sculp. Only the heads were swapped with heads from the Hornet range.

Painting was done by starting with a base coat of Tamiya Nato Black. This was followed by Khaki for the uniform and a light flesh tone for the skin, all by airbrush, to create some shadows and highlights before starting with acrylics. This time I used a uniform set from AK 3 gen. It contains colours for the basecoat, shadows and highlights and a dark brown colour for leather. The coverage of the 3 gen range is excellent and is very easy to use by brush. Starting with the khaki base coat, you can then create the shadows and highlights by mixing these with the basecoat colour, blending them together. Only for the final highlight I added some flat flesh from Vallejo and for the darkest shadows I added some Camo black brown from Vallejo. The faces of the figures were painted with Vallejo acrylics by brush

Because the faces were already primed with a flesh colour, I continued with adding highlights with a mixture of brown sand and basic skin tone. Gradually using more skin tone to this mixture you can build up the highlights. In the same manner the shadows are created by using a mixture of brown sand and burnt cadmium red.

Sandbags

To make the many, many sandbags for the diorama I used Milliput. After mixing the two components well, I made long rolls, cutting them into small pieces of about 1cm long. Then pressing these onto the base and onto each other, they form into the desired shape. After letting the sandbags dry for some time, a seam was added with a hobby knife. Once you get the hang of this, it is a relatively quick and enjoyable process.





Groundwork

After all of the sandbags were fitted to the diorama, I started with adding a layer of Ak Muddy Ground. When this was still wet, fine sand and small stones were sprinkled on and pressed into the groundwork. All was then fixated with diluted white glue. In this stage it was also important to gently press the truck, gun and all the accessories into the groundwork, to create a proper "sit". This was also done with the figures, so it is very important to determine the exact placement of all of these items before starting the groundwork. The vehicle, gun and figures were then removed of course, because the groundwork was to be painted next. Some of the accessories however, like the ammo boxes, were painted all together with the groundwork.

Next all of the groundwork was airbrushed with Tamiya acrylics. First with Nato black from Tamiya, then flat earth, gradually adding buff to make some highlights in the groundwork. Further weathering of the groundwork was done by adding washes with Mig products such as "Dark brown wash for green vehicles" for the shadows and "Rainmarks effects", which is a sandy colour for highlights. Also some earth tones were added with light earth and dark mud oils from the Abteilung range. The sandbags and wooden boards were then airbrushed in a light buff colour. The boards and boxes were then painted with wood colours from Vallejo.

Quite some time went into painting of all the shells and ammo boxes. The yellow "high explosive" shells were first airbrushed with flat yellow and then the stripes by brush. The decals for the charges and ammo boxes are homemade. The corrugated sheet in the trench was made of a thin aluminum sheet with a home made bending jig.



Jesus on the cross is a 3D printed item from Maim. I replaced the cross by a wooden one, as I wanted it to be slightly higher, also to act as a "raised" element in the composition. A cross or crucifix was a fairly common sight on the battlefield, and I wanted to add this symbol as a contrast between faith and cruelty of The Great War.

The water was created by using an epoxy resin mixed with some drops of khaki from Tamiya. Because the water was situated at the corners of the base, masking off this area was important to prevent any leakage. Tamiya tape was used for this and then some painter's tape for extra strength. Pouring the resin was somewhat nerve-wracking as it was the final step and if it went wrong there was no turning back... But luckily it worked out really well, and I only needed to wait for the resin to harden. It actually took a few days before I had the nerve to remove the tape. On

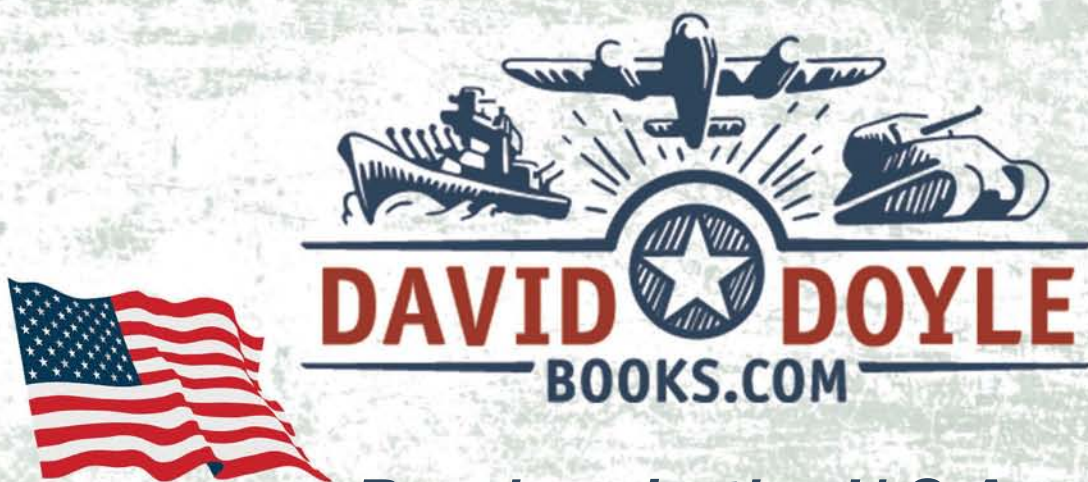
top, transparent water gel from AK was added by brush to create a rippled water surface. The sides were then carefully sanded and clear gloss was brushed on to make it nice and shiny.

I really enjoyed working on this diorama, trying some other painting techniques for the figures and especially the groundwork. Quite some time went into the creating the base and composition of the diorama. The place of the largest items, the vehicle and gun on the base is important of course. But also the position of the figures and all other items, so planning is essential from the beginning.

I would also like to thank the guys at the Dutch Twenot forum for their comments and coming up with the title of the diorama.







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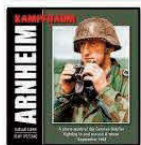


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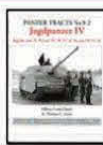
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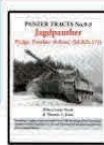
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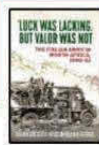
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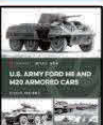
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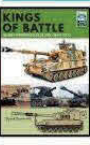
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