

# AFV 144

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# BATTLE TAXI

ANTHONY RUBERTI'S 1:16 M113



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# CONTENTS

|           |                                                                                       |
|-----------|---------------------------------------------------------------------------------------|
| <b>2</b>  | <b>Battle Taxi</b><br>Anthony Ruberti's big scale M113 gets 'In Country'.             |
| <b>10</b> | <b>Pond Life</b><br>Ian 'Boro'clough recreates a Centurion ARV recovery training aid. |
| <b>20</b> | <b>Frosty the Sher-man</b><br>Anders Isaksson's M4A1 in 1:35.                         |
| <b>30</b> | <b>SA-4 Soviet SAM</b><br>Zak Sex builds the Thunderbirds style 'Ganef'.              |
| <b>42</b> | <b>JS-2</b><br>Lukasz orczyc-Musialek builds a fallen monster.                        |
| <b>54</b> | <b>Finnish Feline</b><br>Chris Jerrett converts the Ryefield 2A6 Leopard.             |

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NE61 6ES  
Tel: 01670 823648

Editor and Designer: David Parker  
email: david@afvmodeller.com  
Deputy Editor and Designer: Mark Neville  
email: mark@afvmodeller.com  
Sales Director: Keith Smith  
email: keith@afvmodeller.com

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# BATTLE TAXI





**ANTHONY RUBERTI GETS 'IN COUNTRY' WITH THE AHHQ M113 ACAV**





There's something inherently rewarding about building military scale models, especially when they capture the rugged presence of iconic vehicles. From the time I was a young kid, to serving in the military myself in the NJ Army National Guard, and now being in my mid-40s, I have always had a deep love and respect for anything military.

One such model that captures the attention of armour enthusiasts is the new 1:16 scale M113 ACAV (Armored Cavalry Assault Vehicle) by Andy's Hobby Headquarters. This project took me approximately five months to complete, from the first unboxing to the final layer of weathering dust. The end result was a richly detailed replica that not only honors the legacy of this Vietnam War-era workhorse of the 11th Armored Cavalry Regiment, but also tested and expanded my modelling skills.

In this article, I'll walk you through my experience building, painting, and weathering the M113 ACAV in 1:16 scale—an endeavour that transformed a box of parts into a visually compelling miniature battlefield veteran.

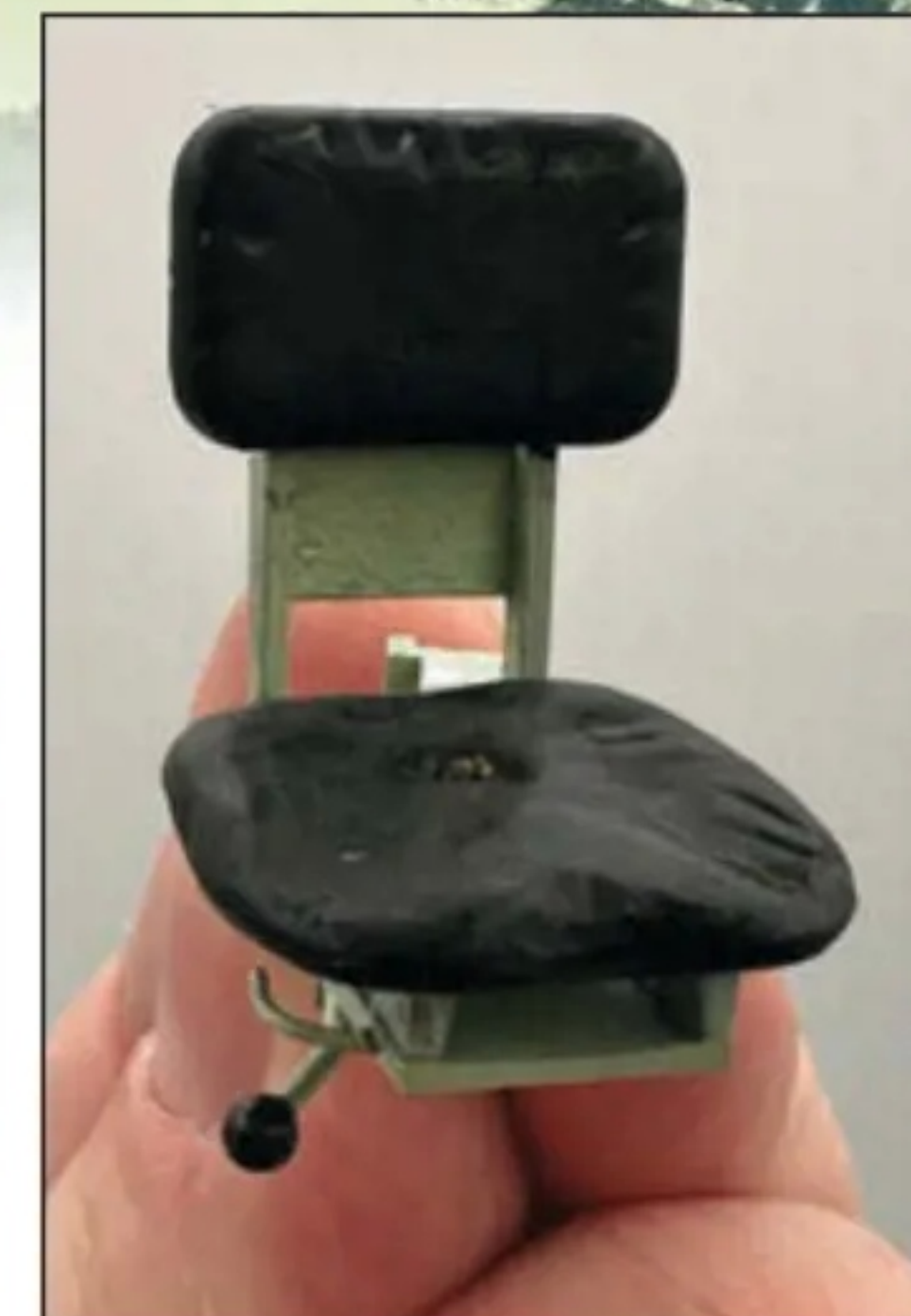
The M113 that I chose to build is based on the Vietnam War configuration, featuring gun shields with a trio of mounted weapons. The kit offers a lot of potential straight from the box, but it also welcomes customization for those inclined to add aftermarket details or scratch-built enhancements, as I would ultimately do.

Construction was straightforward with no issues during assembly. The inside is well detailed, with a driver's compartment, rear bench seats, fire extinguishers, and even a detailed radio. However, I decided to wire the radio with a scratch built handset and some fine lead wire to simulate communication cables between radios and intercom boxes. The interior was painted with a base coat of aluminum (The M113 was mainly constructed of aluminium). I used the hairspray method for some chipping and scratching to simulate wear on high-traffic areas and edges caused by the crews. I then applied the typical sea foam green, which is common in U.S. armoured vehicles.

To enhance realism and create a lived-in feel, I incorporated a variety of aftermarket stowage items, primarily from Value Gear Details and Jason Studios, along with personal effects such as Playboy magazines, cigarette packs, maps and food rations from E.T.A. Diorama. An assortment of ammo crates, rucksacks, smoke grenades, and other crew gear were strategically placed to capture the cluttered appearance common in combat zones. A few wooden crates added further visual interest with their sharp casting and fine decals.







I lined the floor and benches with numerous .30 and .50 calibre ammo cans, plus the larger 40mm cans which are visible in many reference photos. Scattered haphazardly but with purpose, these details were weathered with red clay pigment, transforming the sterile interior into a chaotic, mission-ready environment, emphasizing the human element and the rough reality of life on patrol in the Vietnam theatre.



Epoxy putty weld beads are an improvement over the kit as are the sections of chain added to the roof hatch handle.

With the interior assembly and painting complete, I fitted and glued the roof, removed weld seams, and added new ones using green epoxy putty. Once complete, I primed the entire model with Mr. Surfacer Black, giving a smooth foundation for paint. I again applied aluminum to the high-traffic areas and edges, followed with a coat of hairspray for later chipping.



The base colour was sprayed using AK Real Colors lacquer Olive Drab, darkened with a touch of black. I lightened it up in certain areas for a modulation effect that brought depth to the otherwise monotonous green colour. Kit decals were applied, representing a vehicle from E Troop of the 11th Armored Cavalry Regiment in 1968.







The characteristic red earth and dust typical of some areas of Vietnam is a good contrast against the dark Olive Drab. Note the scuffs and scratches from jungle bustin'.

The ACAV version is certainly one of the more interesting versions with the gun shields.

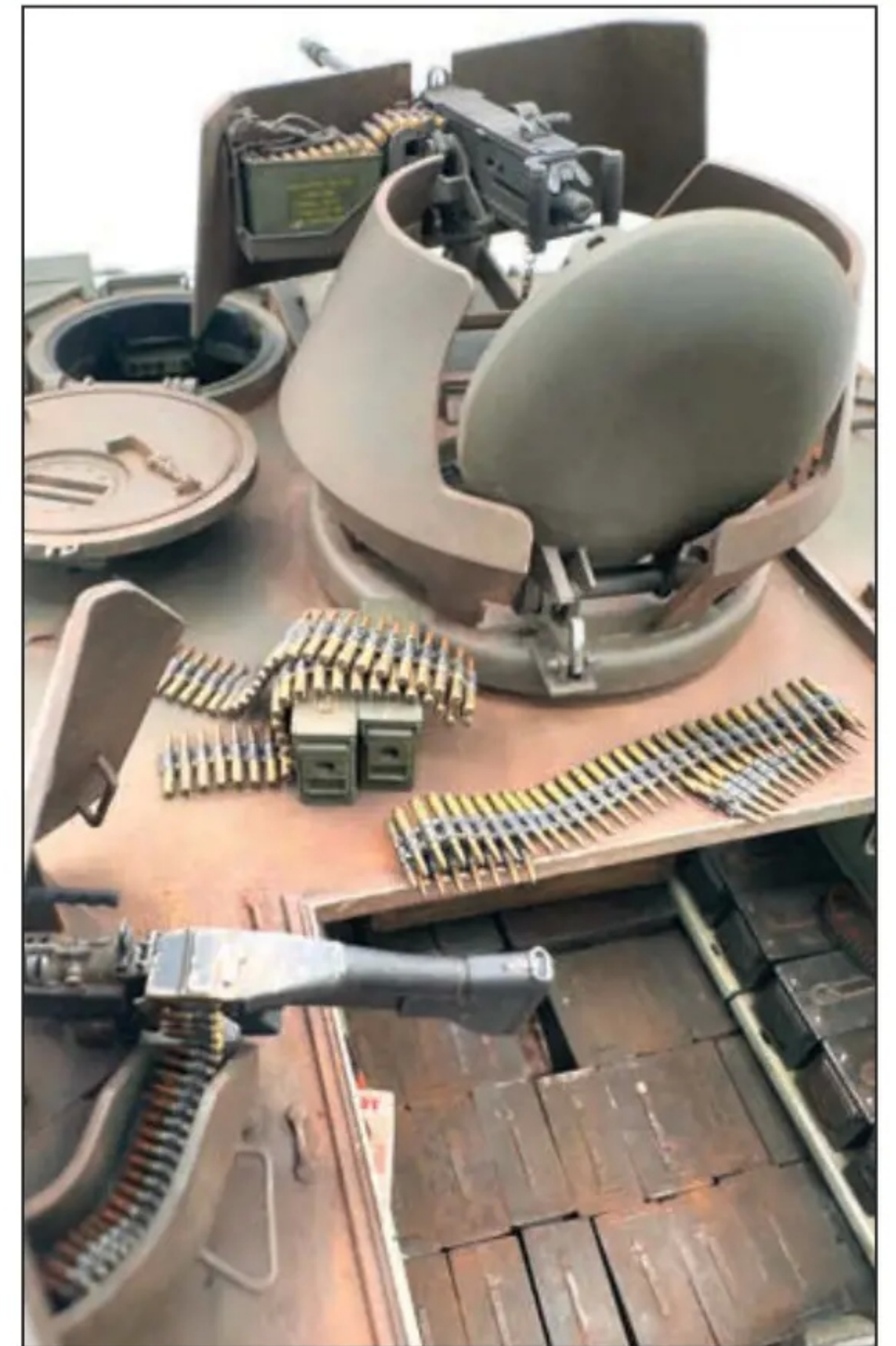
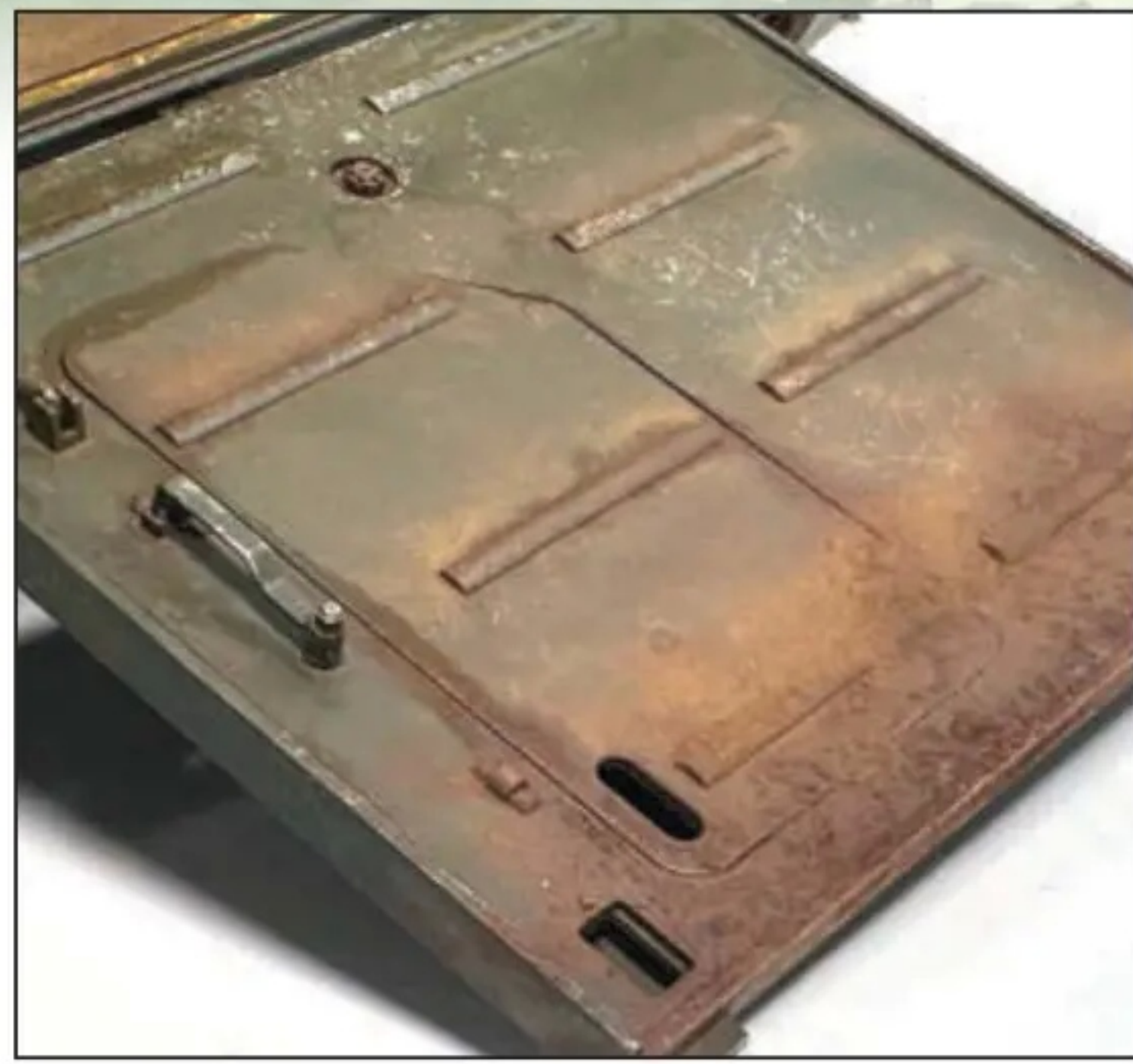


Weathering is where the M113 ACAV truly came to life. I moved on to chipping and scratching, activating the hairspray layer beneath the surface. Key areas like the rear hatch and ramp, cupola rim, and sharp edges received the most attention. Next, I added a pin wash using dark brown enamel, carefully applied to bolt heads, tie-down loops, and recesses—adding depth and a slightly grimy appearance. After sealing the model with VMS satin varnish, mud and dust were applied using pigments. The lower hull, tracks, and suspension were covered in a mix of red clay and Vietnam earth pigments, fixed with VMS alkyd binder. I used a stiff brush to stipple the paste for a caked-on look, followed by lighter dry pigments to represent dried mud and dust.

With the main vehicle weathered, I added the final components: an antenna made from brass rod, Value Gear and Jason Studios stowage piled on the top deck. Details like tools, periscopes, and stowage received individualized attention. Smoke grenades and other equipment were added based on reference photos. I replaced the kits guns with M2 and M60 machine guns from AFV Modeller, painted and weathered to bring out their exquisite detail. Additional ammo cans, flexible ammunition belts and spent casings were added (also from AFV Modeller) to emphasize the firepower of an ACAV in combat operations in Vietnam.







The AFV Modeller flexible ammo belts and weapons lift the levels of detail tremendously.

Painting figures from Jason Studios and H3 to accompany the M113 added vital human context to the model. These resin figures are highly detailed, capturing the relaxed but alert posture of armoured cavalry crew and infantry riding atop or dismounted from the vehicle. Their jungle fatigues were painted in the typical olive green used during the Vietnam War with acrylics. Their skin tones were created by layering and using subtle tonal shifts of the human flesh range. Helmets and flak vests varied in tone, giving a sense of individuality. I followed up with dry brushing, applying washes to the creases, and dust pigments on boots and trousers

to simulate Vietnamese soil. For the seated soldiers, I matched the weathering to the vehicle's dirt effects, helping to integrate the scene.

With the figures complete it added realism I feel transformed my static model into a dynamic combat vignette. As for the base, I constructed a simple wooden box and painted it black. Tile grout tinted with pigment powder was used for that red Vietnamese-style soil.







The final result, my M113 looked like it had returned from a combat patrol—signifying “Another Day in the ‘Nam.”

The AHHQ 1/16 M113 ACAV kit is not just a model—it was my canvas for storytelling. With its impressive scale, detailed interior, and realistic weapons suite, it demanded both my time and care. But the end result was immensely satisfying.

As a seasoned armour modeller, I was looking forward to this large-scale project, knowing it would offer a compelling blend of challenge and reward. Applying all the skills I’ve learned over the years, I feel I created a vehicle that doesn’t just look real—it feels like it has lived.



**“ANOTHER DAY IN ‘THE NAM”  
BLACKHORSE  
11TH ARMORED  
CAVALRY REGIMENT**











# POND LIFE

Developed in the early 1950's, the Centurion Armoured Recovery Vehicle Mark II (Cent ARV MkII) could be thought of as the father of modern British ARVs, with many of the features and functions still being carried on today's Challenger Armoured Repair and Recovery Vehicles (CRARRV).

The lower hull is near identical to the Centurion gun tank, with the upper hull and turret replaced by a box-like structure, containing the winch and separate winch engine. The Cent ARV was fitted with an unpowered rear anchor spade, which could be raised using the winch cable and locked into place. The Cent ARV was produced between 1956 – 1957 and saw service in Australia, India, Israel, the Netherlands, Sweden, Switzerland as well as the United Kingdom. With the British Army, the Cent ARV saw service in Korea, Aden and (amazingly) in the first Gulf War (see my AFV Modeller Article in issue 125).





# CENTURION ARV RECOVERY TRAINING AID



MODELLED BY  
IAN BARRACLOUGH



# 1:35



Often, when an armoured vehicle comes to the end of its life, the machine is either scrapped or sent to a firing range, where sadly we seem them resembling pepper pots rather than the proud machines that they once were. However, some very lucky machines are chosen for a higher purpose - to become training aids with the Royal Electric and Mechanical Engineers (REME) at their new home at MOD Lyneham. These machines are often used to help train the REME Recovery Mechanics: those brave souls who, often under fire, recover tanks and other vehicle off the battlefield. To do this they must train under realistic conditions, so the former RAF Airfield at MOD Lyneham is now littered with tanks and vehicle hulks in all sorts of postures and distress, just waiting

for the next cadre of trainee Recovery Mechanics to practice their skills in extracting them. In 2018 I was given the opportunity to spend the day at MOD Lyneham photographing the various recovery aids. I spent a sunny day snapping images of Chieftains, Challengers, Landrovers, Warthogs... and even a Lynx helicopter! Amongst the many machines, a Cent ARV sat in a small manmade pond, wallowing like a hippopotamus with much of the running gear below the sandy water - a duck floated past, later confirmed as a plastic one as it didn't fly off when I spent 5 minutes shooing it away... I snapped away with my camera.



The Cent ARV was one of my favourite images of the day, and I always promised myself I would one day depict the scene. Fast forwards to 2025 and, with Accurate Armour no longer trading it seemed that my promise would go unfulfilled... until at a modelling show in Scotland, a fellow member of my Tank Room Group gave me a box of old models, mostly a bit battered, but I spied within it an Accurate Armour Cent ARV MkII.

My modelling desk was empty, so I recovered the various parts from the box, noting that some parts were missing-in-action and some damaged beyond repair. The tracks were plastic, but again had become damaged and were very brittle, so I removed these and split the lower and upper hull sections apart.

I was missing some of the running gear parts, so I sourced a drive sprocket from a 3D printing website and printed this on my own printer. I 3D designed some very simplified return rollers, and some slightly more complex snatch-block clamps, and some very complex fire extinguisher brackets; again, all printed at home. I made the decision to do without the lower running gear as much of it would be hidden by the murky water, so the lower half of the roadwheels were removed with a cutting disc and a rotary tool.

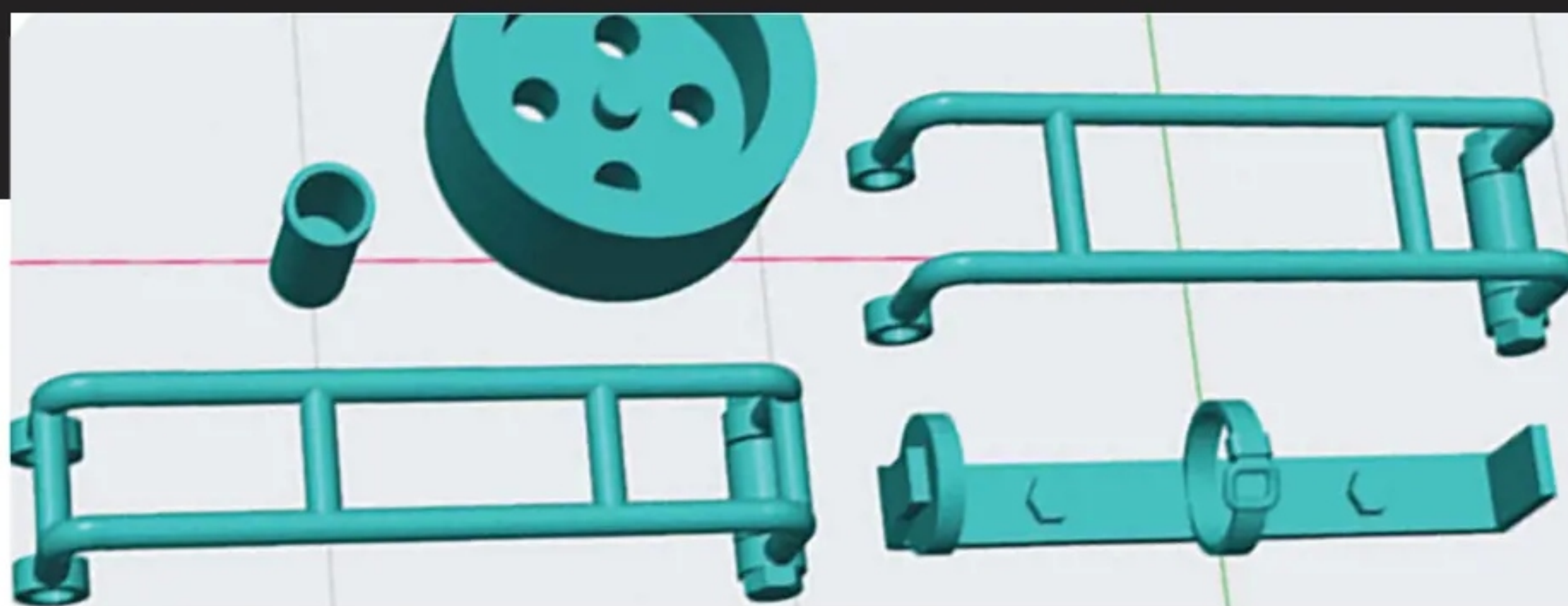


Cent ARV Rectifier sitting in her muddy pool at MOD Lyneham

A great day was had photographing all of the training aids







3D designed parts, including clamps for snatch blocks and fire extinguisher

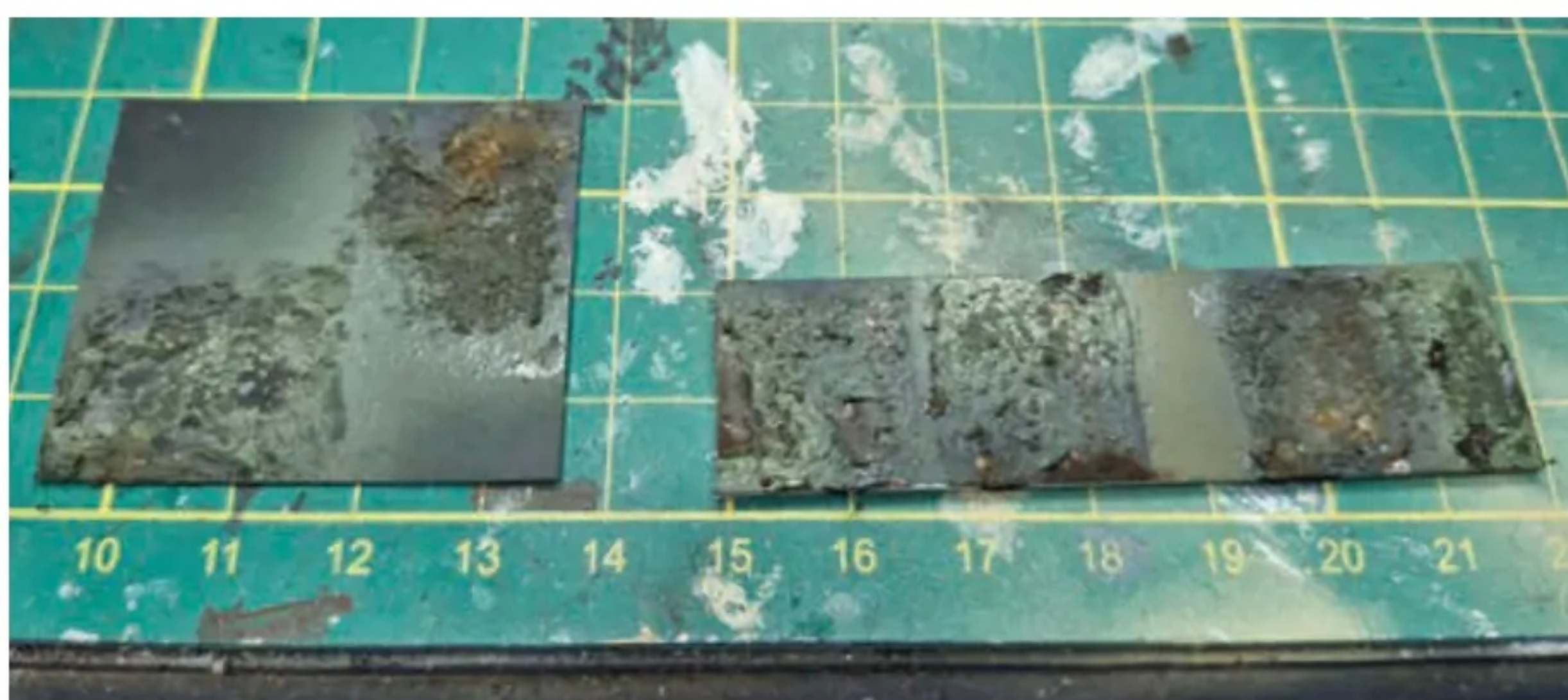
Missing return rollers and sprocket replaced with 3D printed parts



Remodelled front mudguard, damaged using lead foil. Note the front stowage bins opened up.

The two stowage bins on the upper right-hand side of the hull are open on the real ARV, however on the Accurate Armour model, these are moulded closed, and I was concerned that they would be a solid lump of resin. My initial idea was to also 3D design and print these, but after a bit of prying, the tops of the bins popped off and the insides were moulded hollow - a bit of sanding to thin out the sides and they looked perfect. The front left mudguard was removed completely and the mounting bracket 'mangled' with the addition of lead foil. The front right mudguard was replaced with lead foil and 'dented' to replicate the damage seen on the real thing. Once the shape was achieved, I coated the lower side in CA superglue and baking soda.

The baking soda sets the CA instantly, so firming-up the shape. Other smaller additions included the open wiring harness on the front right upper bin; removal of the exhaust pipes and various poles added to the rear storage bins. Before reattaching the upper and lower hull parts, I fitted metal FriulModel tracks. These sag perfectly and really add realism to the model - well worth the long build time pushing pins into tracks.



Testing paints and mixes to get a chipped and worn paint effect.

Before painting I carried out some tests to see if I could recreate the worn and peeling paint as seen on 'my' Cent ARV. I primed some rectangles of plastic sheet black and applied a variety of AK and Vallejo rust products. Over the top of these I coated some of the panels with Vallejo 'crackle' medium before dabbing on masking fluid with a sponge. Again, over the top of this I applied Tamiya greens and blacks, with more masking fluids applied in between. This 'mess' was allowed to dry, then I used a soft latex art eraser to pick off the masking fluid and 'crackled' areas. As the masking fluid came away it chipped and raised the paint to look perfectly like the example I was aiming to replicate.





Various rust colours and rust products used as a basecoat.



Peeling off the masking fluid was very satisfying, but started to cause damage to the model.



Checks were constantly made against my reference images to check for accuracy.



Out of the water Rectifier looks a bit odd.

I copied the process on the model, priming first in black before adding various rust colours. Some of the AK rust powder turned bright orange during this initial phase, but I was content that I could readdress this later. For the greens, I used a mix of Tamiya NATO green and AK 3rd Generation pale green – on the real thing I counted at least 4 separate green colours! I applied these colours trying to replicate the patterns and patinas; doing the same with the blacks, for which I used Tamiya Black Rubber and German Grey. Between the various coats I applied random patterns of masking fluid with a sponge.

Now for my favourite part, removing the masking fluid – here I hit a snag: every time I tried to remove the masking fluid with the soft eraser, another part pinged off the model – many to be eaten by the carpet monster! A bit of research on artists forums revealed

that masking fluid can be removed with a product called 'Sticky Stuff Remover', a product we use at home to remove grease marks from clothing. Applying this sparingly with a cotton bud, I rubbed off the masking fluid with ease and found that the Sticky Stuff Remover didn't have any effect on the water based acrylic paints – perfect!

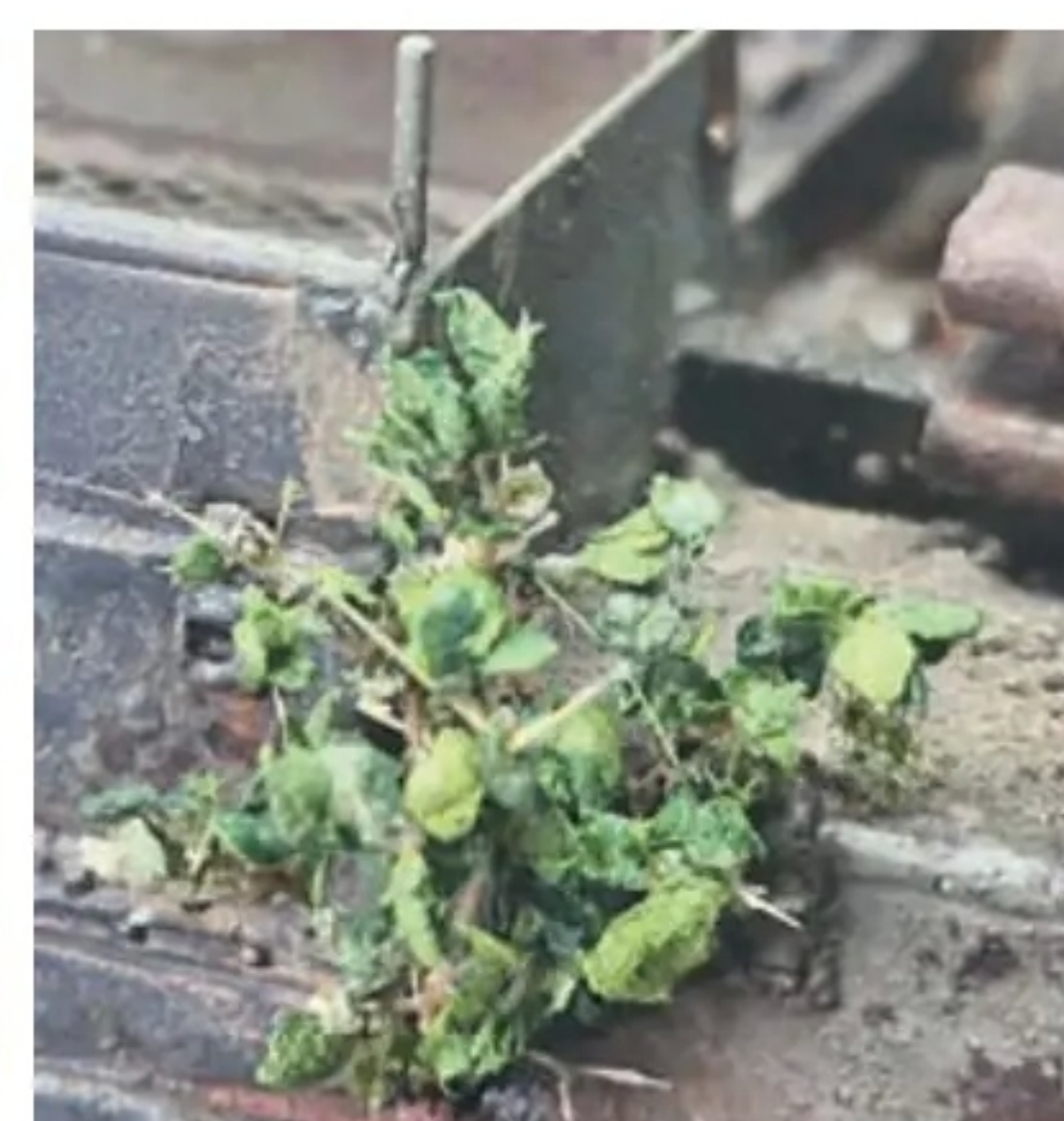
At this stage the finish looked great, so I didn't want to add a gloss varnish to do an oil paint pin wash, so I used a water thinned LifeColor Liquid Pigment burnt umber to wash around the details. This product is great as it is very forgiving – make a mistake and simply wipe it off with a water dampened brush and start again. I added some rust streaking with Weathering pencils and made up some 'mud' from fine sand, small stones and static grass.



wooden plank jammed into the front brace.



Mud, stones and chipped paint on the hull top.



Oddly a bush has grown on the right hand fender. This probably came with the ARV when it was transported from Bordon in 2015.



RECTIFIER name plate, made up with lead foil and leftover decals.



This was 'piled' onto the front right mudguard and roof of the driver's station. At the rear of the hull, above the engine bay and on top of the spade, rusty water has pooled – probably from when the machine was dumped into the water. I poured on a thinned mix of Vallejo Diesel stains, allowing it to pool realistically before wiping off the excess and high points.

To finish of the model, I added the cut winch cable and some etched brass debris to the rear deck; and painted the numberplate and 'RECTIFIER' name plate – made up from lead foil and spare decal letters.

My first idea was to build a round base, but on measuring up this would have been huge, with a lot of free space, so I then flipped

between an oval or rectangular base. Not being able to make up my mind I went with a mixture of the two, not something I've done before but I think it looks different. I built the base up from rigid insulation foam (blue foam) on top of a thick plastic bottom, surrounded by a thin plastic 'wall'. The base was painted black, before waterproofing the sides and bottom with PVA glue. I then filled the 'tub' with water to check for leaks. With the base watertight, I glued in the model and poured 2-part crystal clear epoxy resin, stained with Tamiya Dark Yellow and Khaki acrylic paints. I built up layers of approximately 1cm depth, letting the mix get progressively lighter. Prior to the last pour I attached the reeds and bushes, made up from the groundwork spares box, and when nearly dry – added the 3D printed duck!

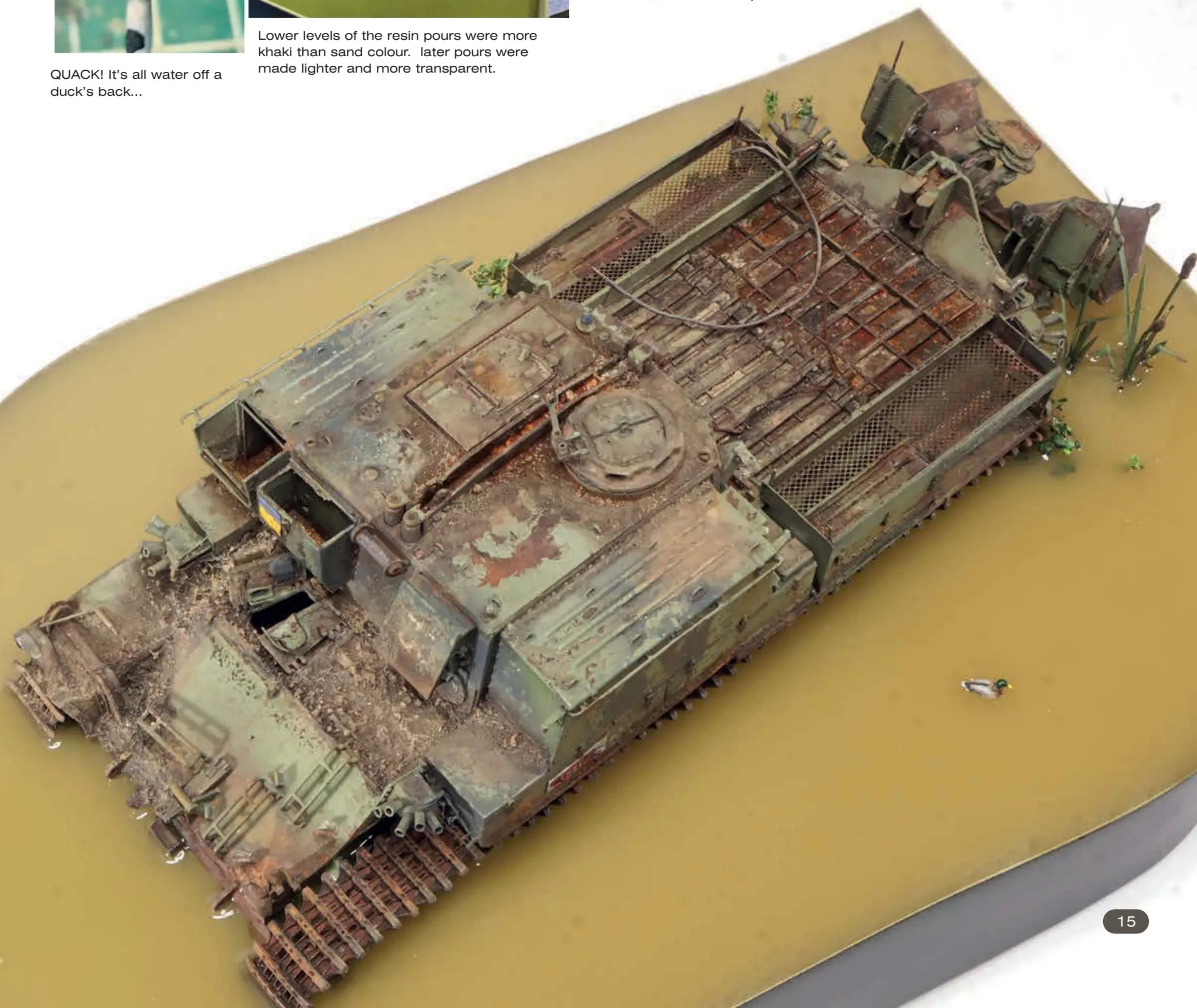


QUACK! It's all water off a duck's back...

Lower levels of the resin pours were more khaki than sand colour. later pours were made lighter and more transparent.



Disaster! Removing the masking tape tore off a large portion of the black paint on the base surround. this was sanded and repainted.





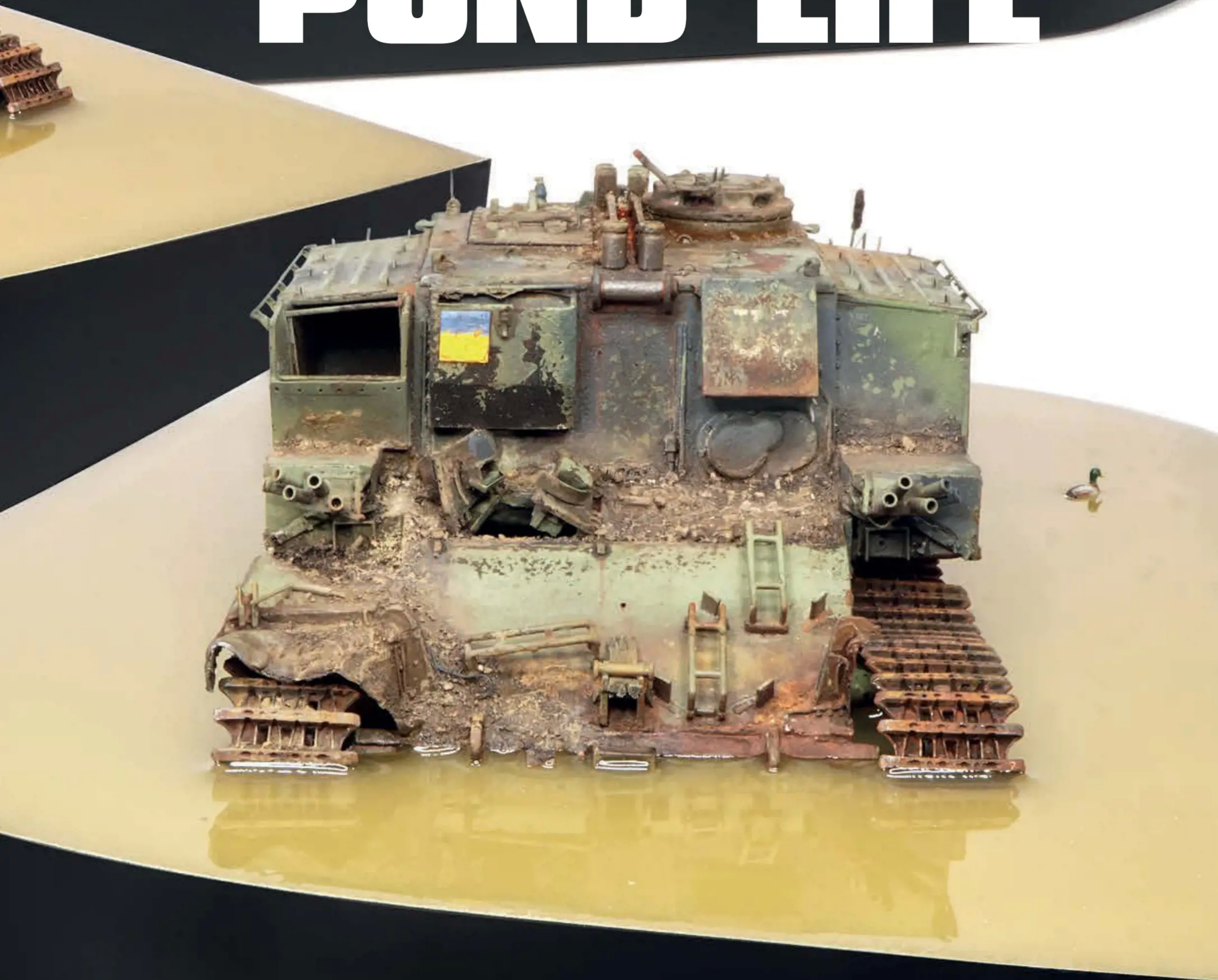


So, thanks to a very generous donation, I managed to build RECTIFIER: during the build I often thought about whether the Cent ARV is still sitting in its muddy pool at Lyneham. After I had posted the build online, a friend at MOD Lyneham showed me a video of 'my' Cent ARV, which has now been fully restored and will soon be a new gate guard at the camp – great news!





# POND LIFE





# LEOPARD 2A7V

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# 1:16

## UPGRADES

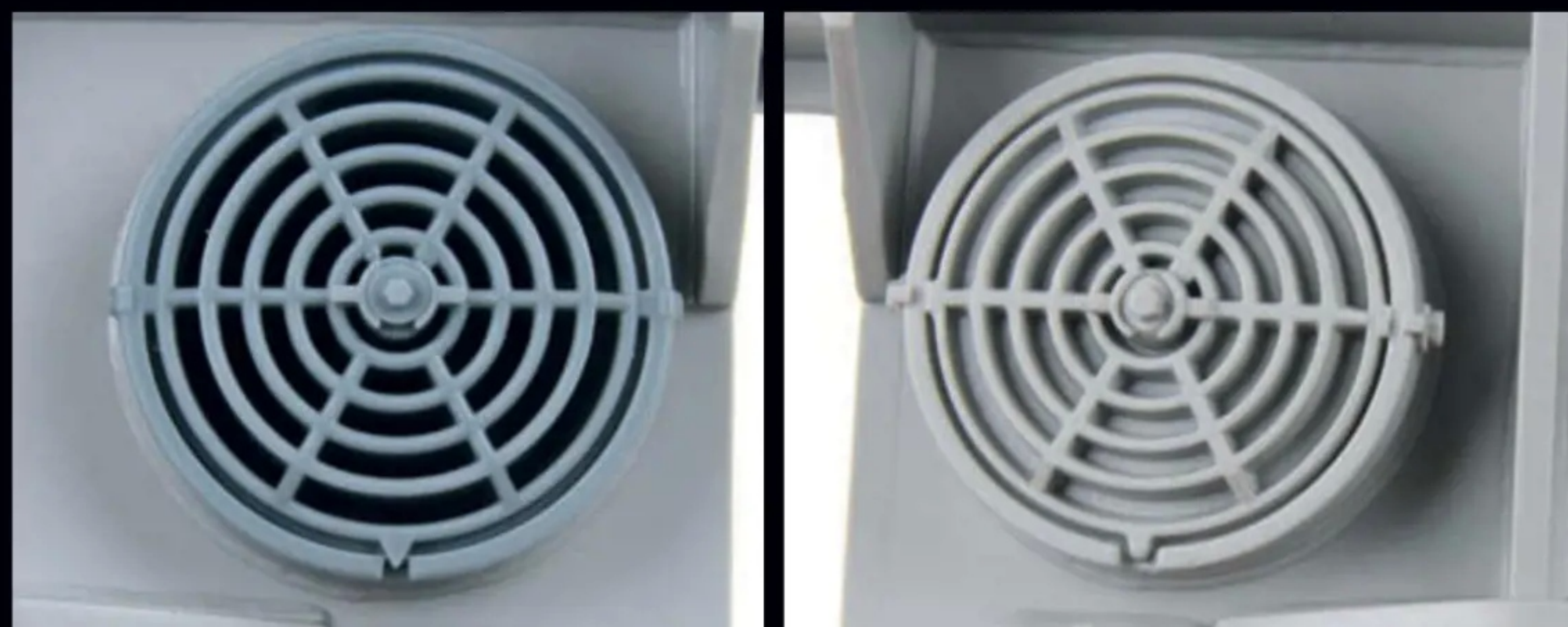
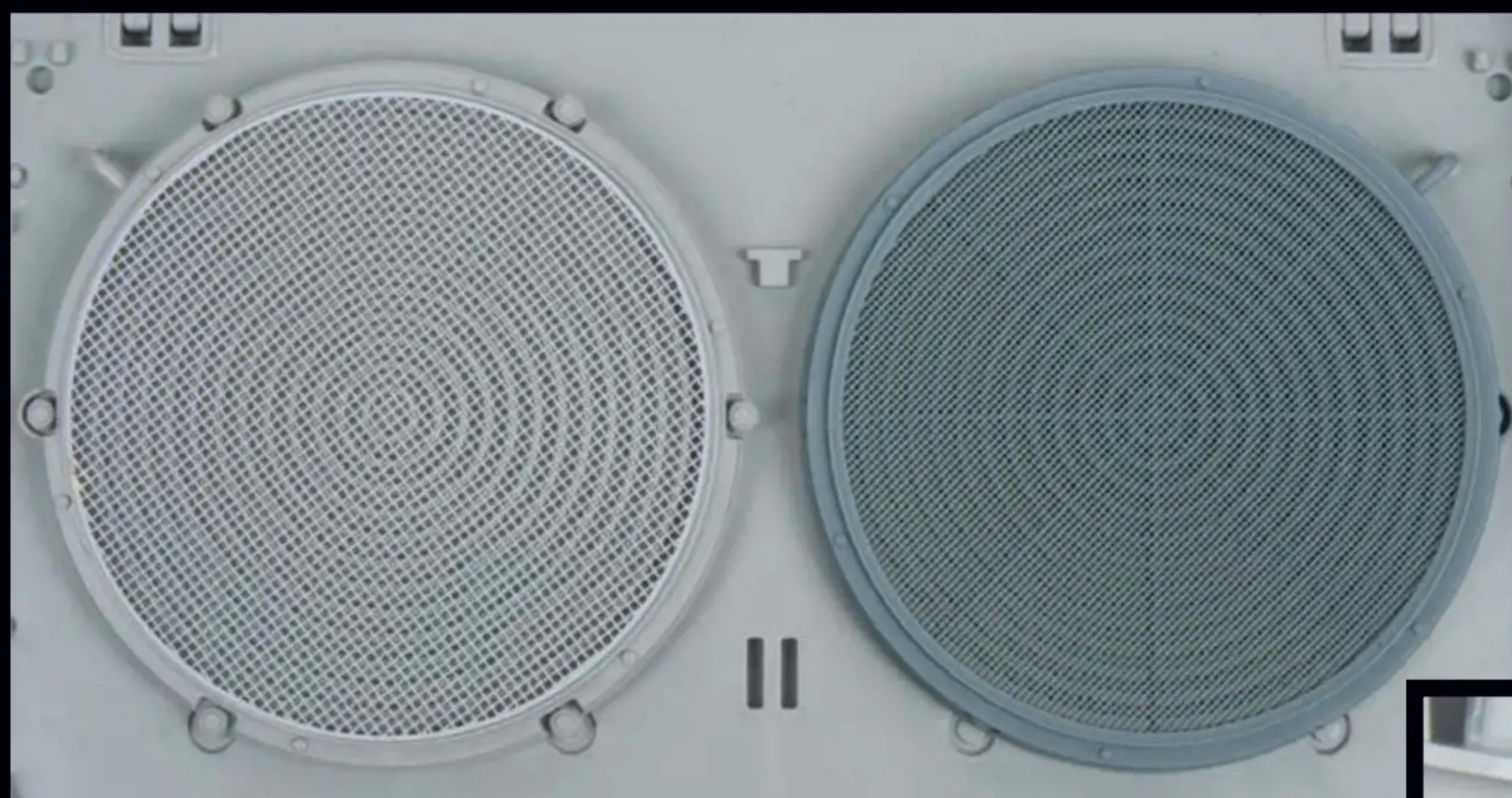


### Leopard 2A7V MG3 Ring Mount

This 3D printed highly detailed upgrade is designed to fit the DAS WERK 1:16 Leopard 2A7. It corrects the errors and omissions in the kit version and provides jewel-like detail for this very visible area of the finished model.

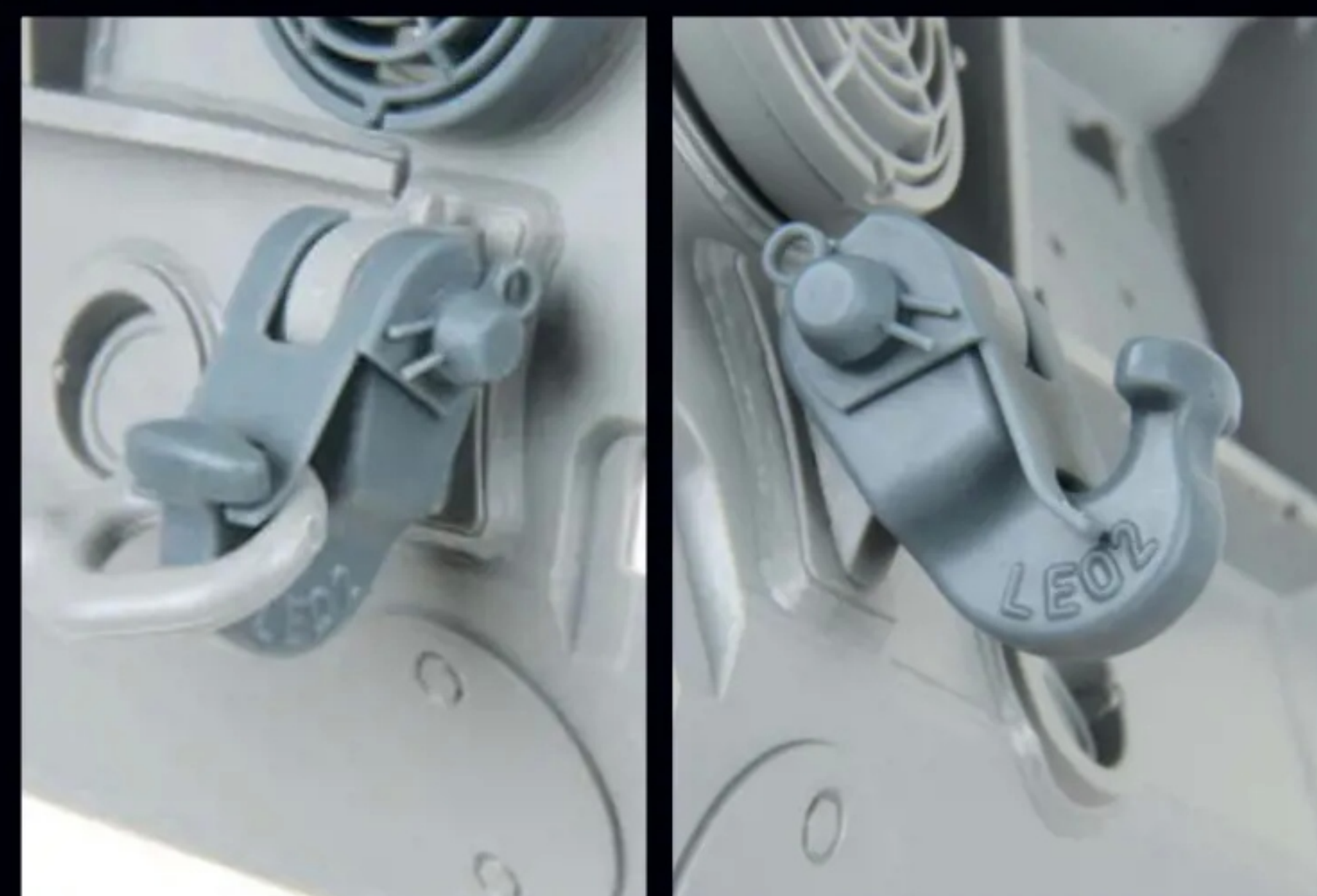
### Leopard 2A7V Corrected Fan Covers

Designed to replace the engine deck fan covers on the Das Werk Leopard 2A7 this set of two single piece fans provides the correct star pattern frame below the mesh. The mesh itself is much finer than the photo etched kit part. The upper rim of the cover also corrects the inaccurate cut out sections on the kit part and unlike the kit part the fan cover is hollow, creating the correct depth and shadow through the grilles.



### Leopard 2 Open Exhausts

These hollow exhausts transform the look of this part replacing the blanked off kit part this gives full intensity shadows. Note you will need to remove the locator ring and open a hole in the rear hull.



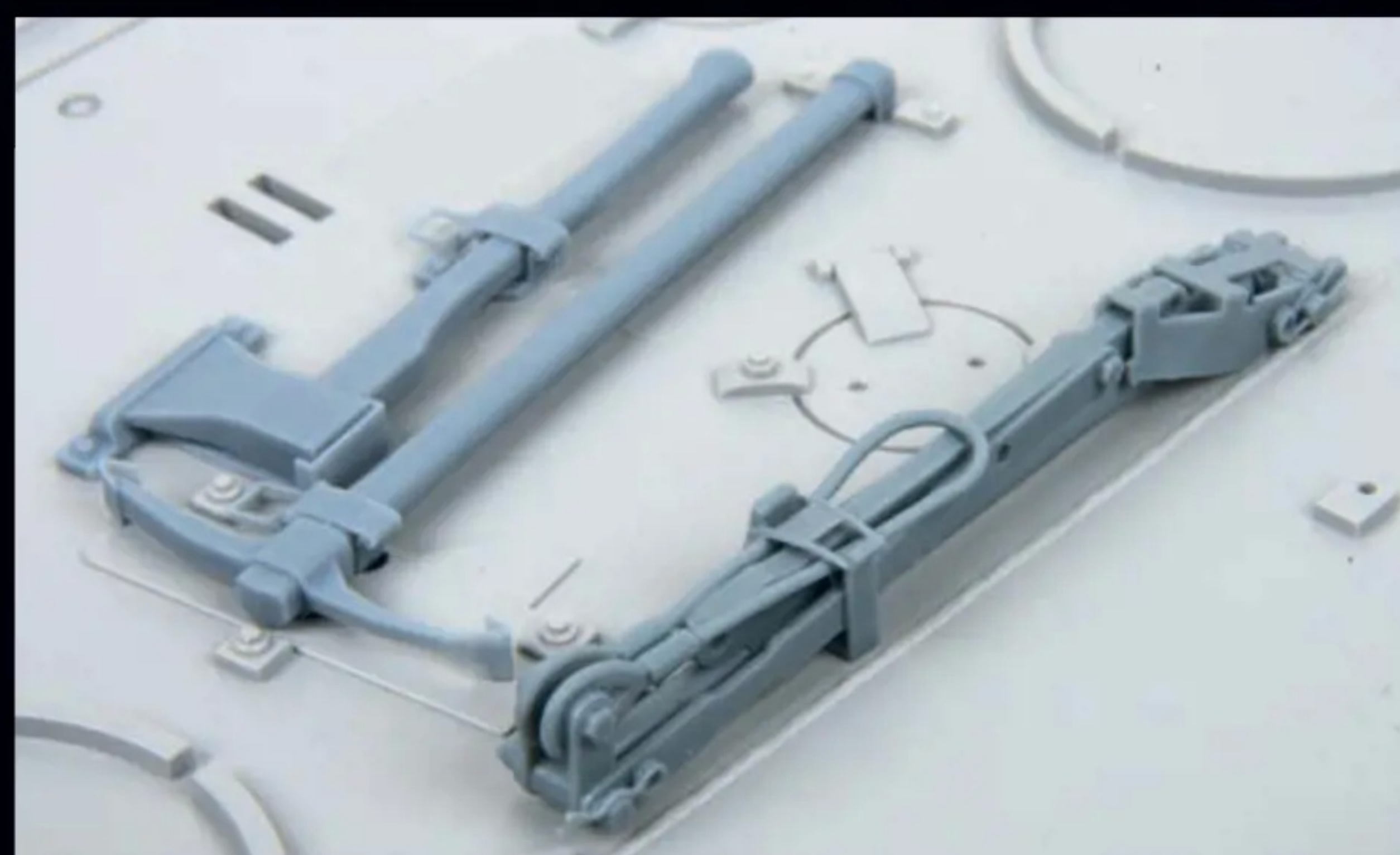
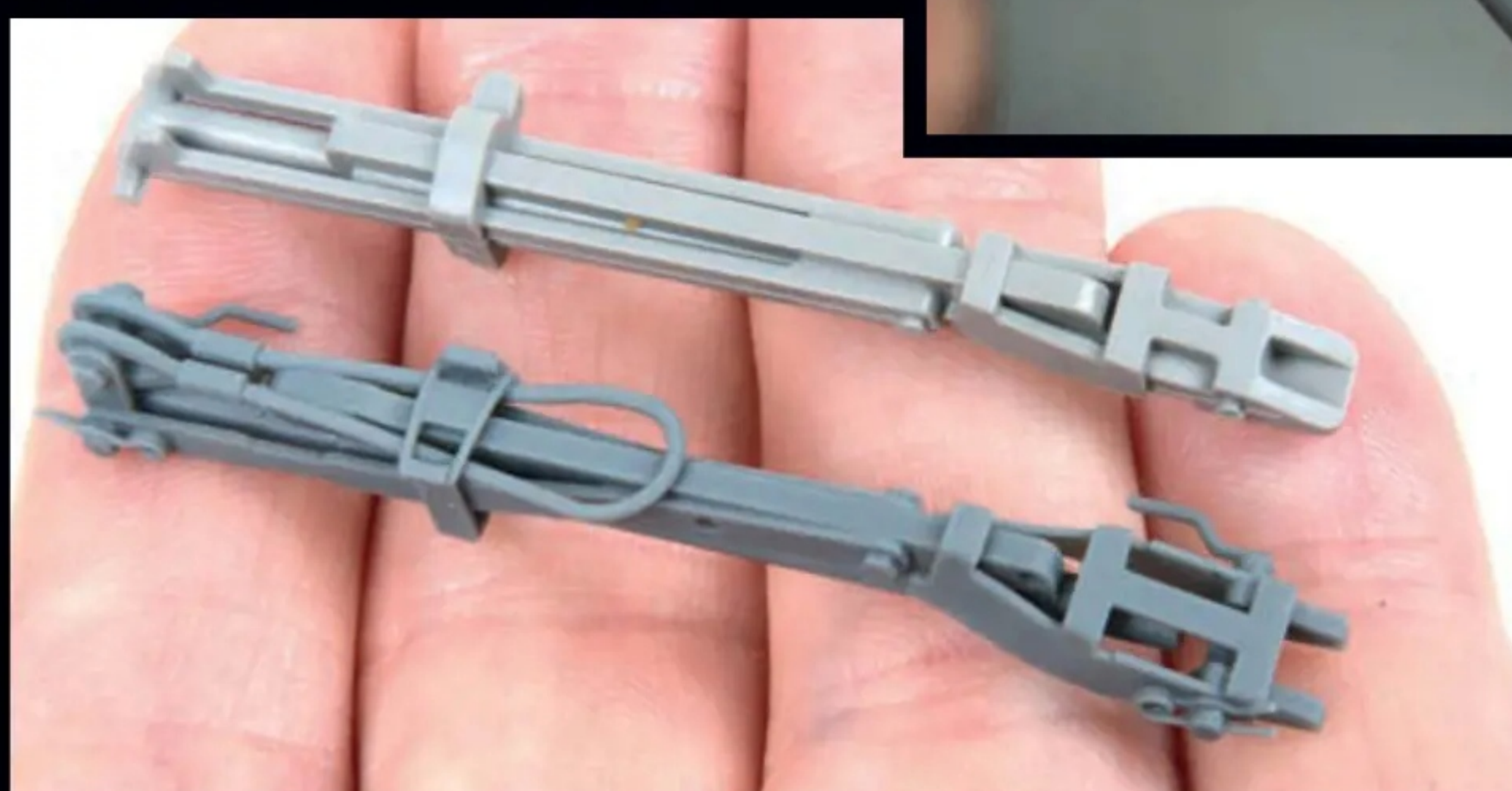
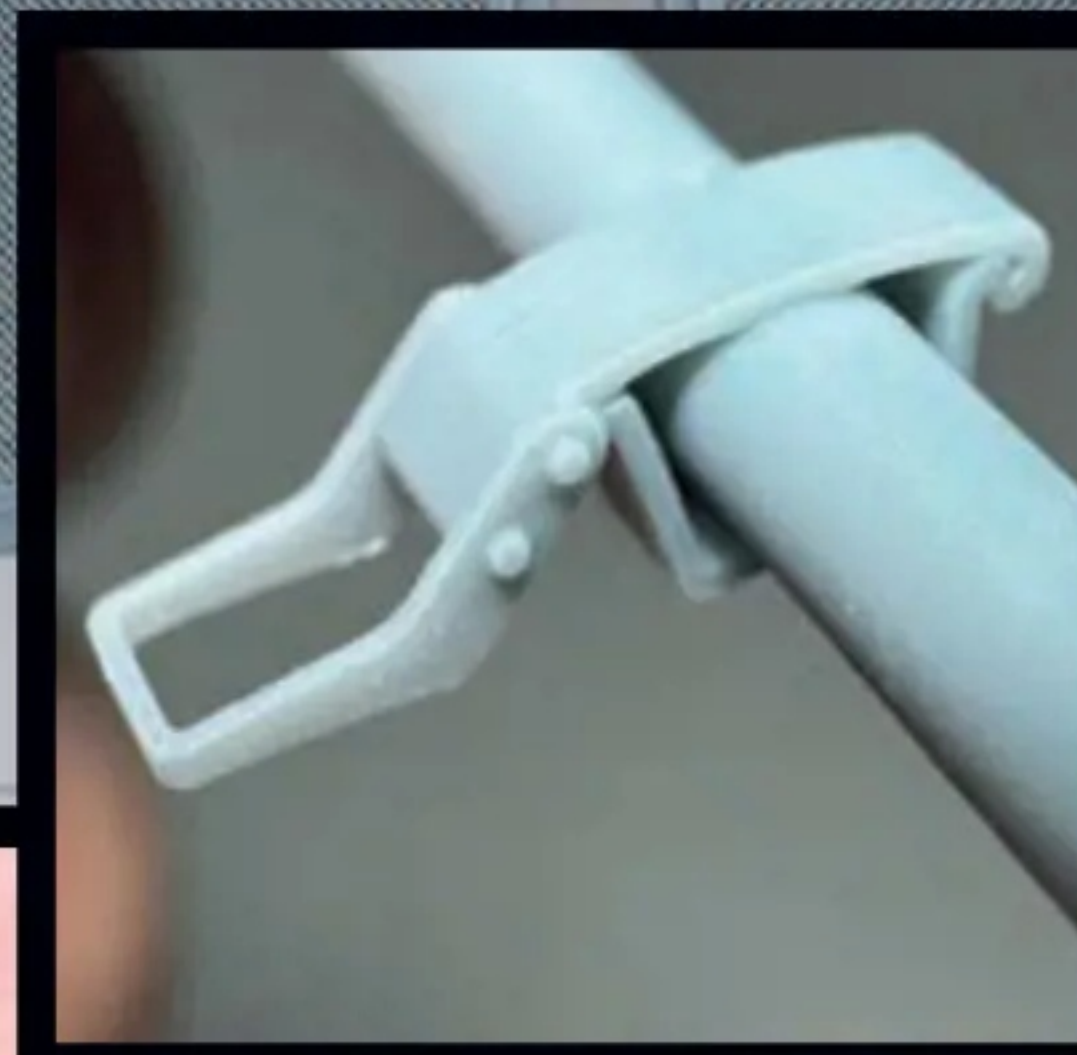
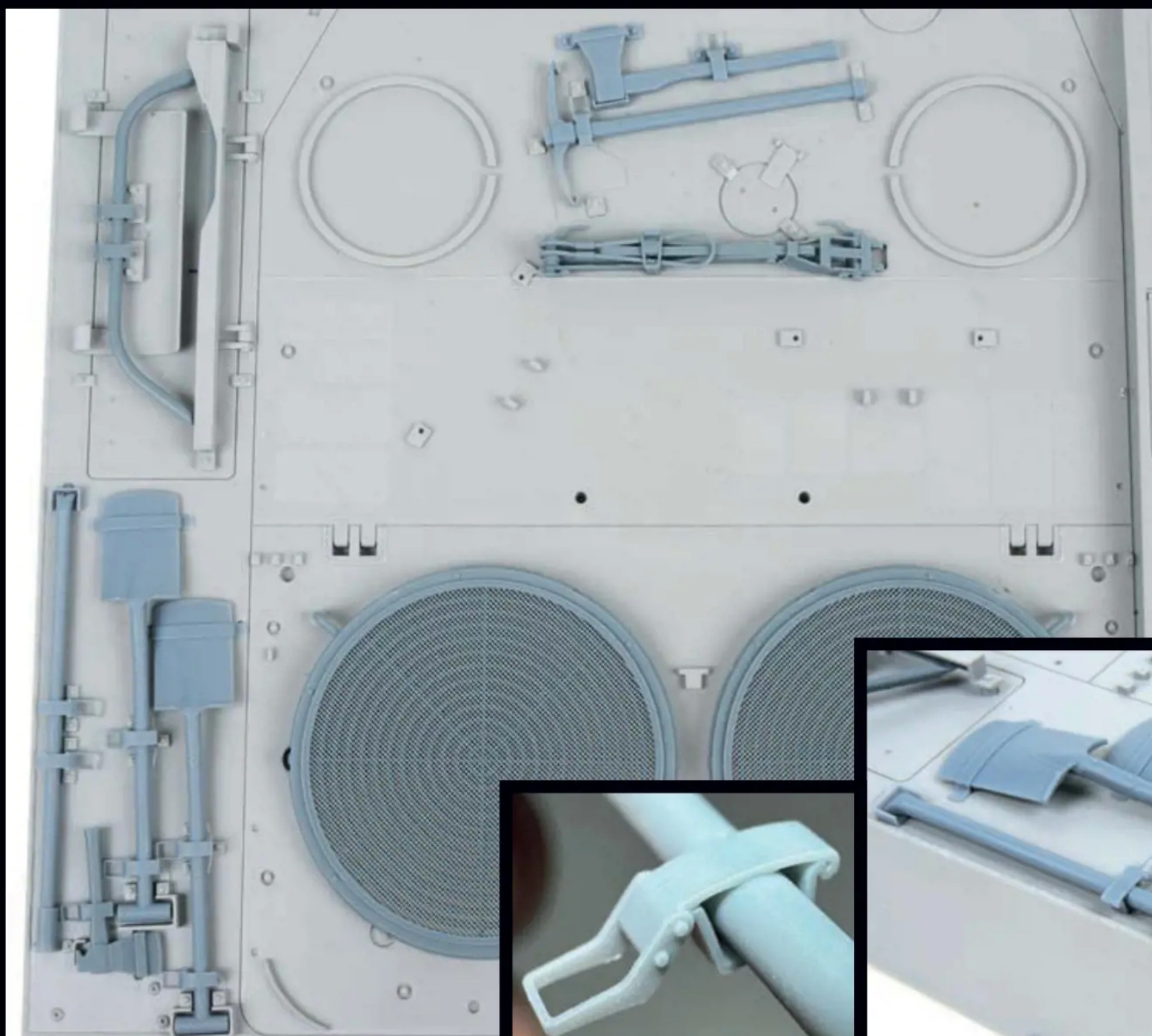
### Leopard 2A7V Corrected Tow Hooks

Set of 4 3D printed replacement tow hooks for the Das Werk 1:16 Leopard 2A7V. They come with the casting numbers 'LEO2'. and the locking plates that stop the tow eyes from detaching at the rear of the tank and the pins are modelled with the spring clips.



## Leopard 2A7V Vehicle Tool Upgrade Set

This 3D printed set both corrects minor errors found in the kit parts, adds the large Axe missing from the kit and provides incredibly realistic and delicate tool clasps. The set also includes the stowed hoisting frame used to lift off the engine deck for maintenance. For those who want the ultimate detail this set is essential to enhance these very visible parts of the kit.



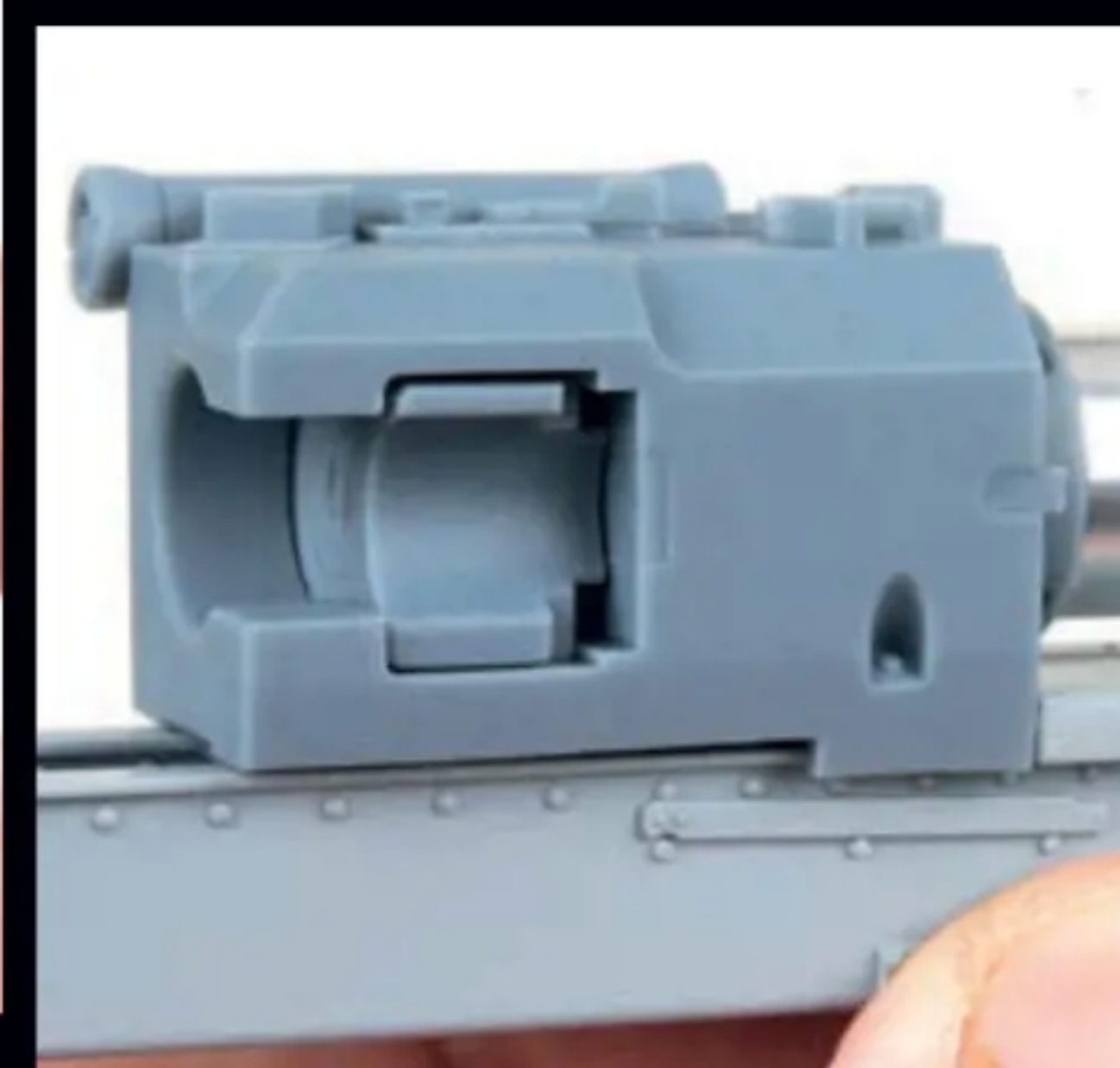
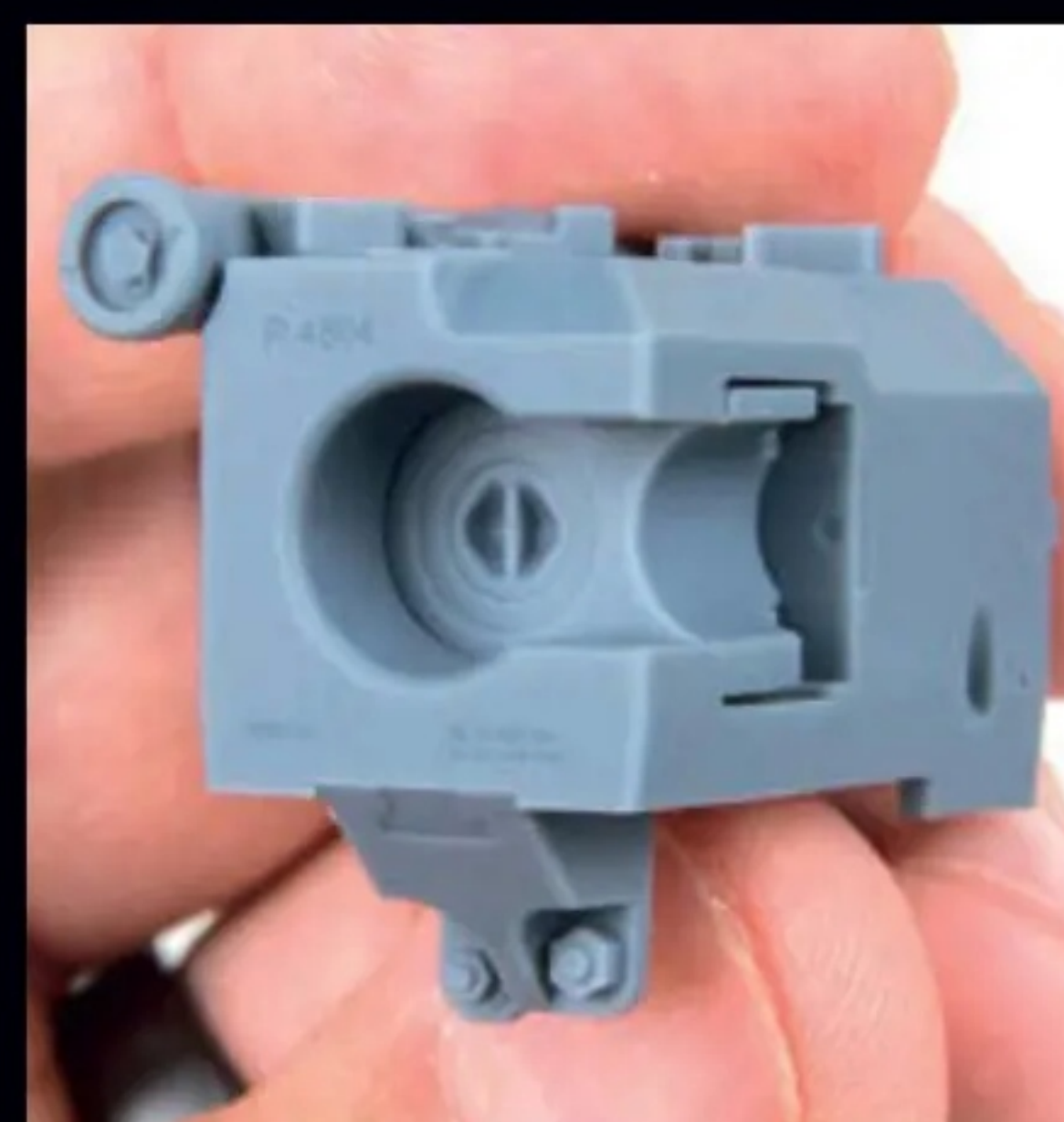
## PANTHER / JAGDPANTHER



### PANTHER / JAGDPANTHER CORRECTED ROADWHEELS

A full set of corrected roadwheels for the Trumpeter Panther and Jagdpanther kits these 3D printed wheels correct the shape and bolt size errors in the kit wheels and fix the problem of the ill-fitting rubber tires supplied by Trumpeter. Tires on the outer wheels have two different manufacturer marks and sizes exactly reproduced and the reverse faces have the correct locking tabs. Also available as individual spare wheels.

## PaK.40



### PaK 40 Corrected Breech

A choice of 3D printed replacement for the Gecko or Das Werk PaK40 kits breech which corrects some issues with size, avoids the need to fill joint lines and offers enhanced details like the engraved lettering on both the face of the breech and the breech block. Printed in 3 parts with a separate breech block. Corrected single piece muzzle brakes also available in 4 styles.





# FROSTY THE SHERMAN

ANDERS ISAKSSON

BRAVES THE WEATHER  
WITH HIS M4A1 (76)





1:35





This project was started quite a few years ago and the idea came about from the well-known photograph showing a pair of Shermans belonging to 3 AD. The tanks appeared to be sitting at the edge of a dense wooded area, with crew members appearing to be waiting in and around both tanks. The Shermans were an early M4A1 (76), which probably entered service immediately post D-day, and an M4A3E2 Jumbo. Everything was covered in heavy snow so presumably the photo was taken somewhere in the Ardennes during late 1944 or early 1945.

To replicate this particular version of the M4A1 (76) I chose to combine the hull and turret from two different kits, as well as make a few small modifications along the way.

For a true early version there were a number of modifications done to arrive at a model that would depict an early M4A1(76). The original Tamiya bogies are the later version with the upswept return roller, arms, so these were converted back to the early straight arms using a set of leftover Formations Models resin parts. While at it, I threw in a pair of Formations idler wheels instead of the kit items.

The second prominent modification to the hull was to backdate the ventilator located between the front hull hatches, removing the cover and milling a U-shaped opening to the hull roof.

The turret was modified with an extra roof ventilator cover (stolen from another Asuka Sherman) attached just in front of the loader's hatch.

As much of the model would be covered with a layer of snow I held back on the extra detailing compared to my typical Sherman build. However, the inside of the open hatches were detailed with resin periscopes from Royal Model and handles made from copper wire. At first I used the Asuka stock items for the periscope protection cages, but at a later stage I exchanged them for superior 3D printed cages from MJ Miniatures. Finally, for the tow cable I used a set from Karaya for a more realistic appearance.

This late in the war tracks with extended end connectors (duckbills) were rather common in the European theater. However, as many M4A1s in the early winter of 1944-45 seemed to still have the plain T48 tracks, I chose to go with this option. Using link-by-link tracks felt like something of a waste considering they would be covered in snow, so I went with the still excellent Asuka items consisting of two soft rubber sections glued together to form a complete length. When I mounted the tracks I noticed a prominent slack so each track was shortened by removing a single link.



## SNOW COVERED STOWAGE

Various boxes, jerry cans and other bits were attached to the glacis and engine deck. Again, as ample amounts of snow would cover the model I was not too concerned about some items not being totally accurate.

A tarp was cut to shape from a piece of very fine silk fabric.

After soaking it in diluted white glue the fabric was draped over the stowage on the engine deck. Ship builder's fine thread was used to as rope to tie down the stowage. The items on the glacis was simply attached on the all-familiar wooden plank sitting between the front fenders, as seen on so many Shermans.





## CHILLED-OUT CREW

Both figures also had their arms slightly modified to better fit in their respective position. The driver comes from the scrap box with a head taken from a Miniart figure set. To both winterize his look and make the head fit as intended I added a scarf from Milliput around his neck.

All figures were painted up using the appropriate colours from Scale75 acrylics for the uniforms as well as the areas of skin.







## GOING GREEN

The entire model was painted using my current favourite combination of black Citadel primer applied directly from the spraycan, and then an overall Olive Drab by applying a few different shades from the Lifecolor range of acrylics in my airbrush. This was followed with selected highlighting of details painted by hand, using a lightened version of the Olive Drab and a fine paintbrush. The sparse markings were taken from various Archer Fine Transfers sheets.

At this stage I applied an overall coat of Citadel Purity Seal to seal all markings and serve as a base for further weathering. Then a series of washes using AK Interactive products were applied in cavities and around details to give additional depth to the

surfaces. Paint scuffs and chips were applied using mostly black and light green artist pencils.

The running gear and lower parts of the hull received layered effects of dust, mud and general dirt made up from a few different pigment powders mixed enamel weathering paints, all coming from the AK Interactive range and dabbed or flicked on using a pair of old paintbrushes, the latter technique working fine for replicating splatter effects along the rearmost sides of the upper hull. Once these applications had dried I covered the entire lower parts of the model with a good layer of MRP-127 Matt Clear to seal the effect and keep the pigments in place.







The upper hull received a lighter weathering in the form of dust effects, again by applying AK Interactive enamel colours and working them around details and in corners. In the end none of this was readily visible as the snow would come to cover most of the horizontal surfaces.

The application of snow was a bit of trial and error before I found a process that worked. When starting out I used a mix of Liquitex Matt Medium mixed with a good amount of micro balloons to form a white paste which I carefully applied on the tracks and suspension units, but as I worked my way upwards on the model I switched to AK Interactive's Terrains Snow. This product is a ready-made snow which worked just the same as my own custom mix but saved me the effort of making my own snow paste.

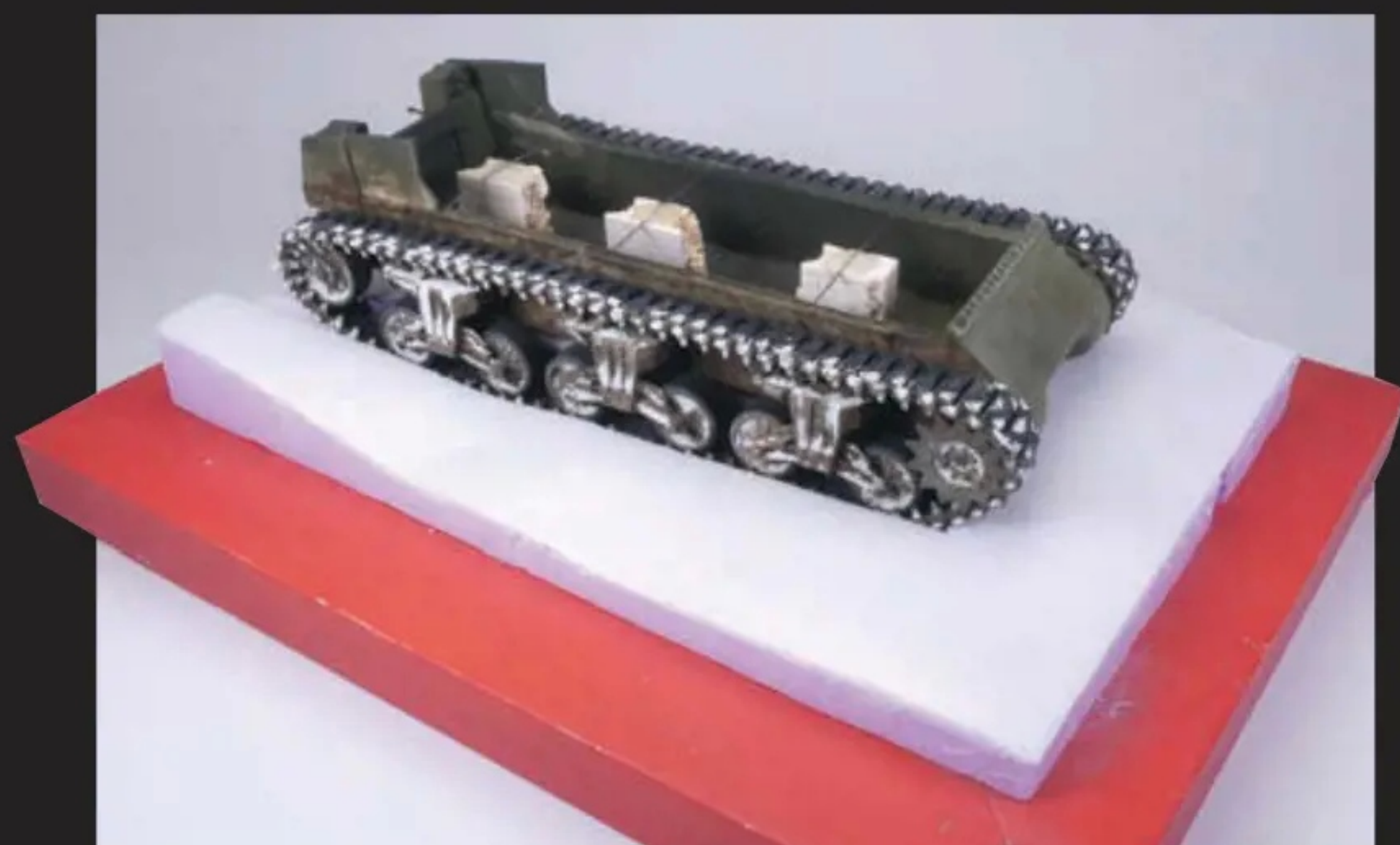
To avoid the snow looking like it has been simply pasted on the model I carefully manipulated the snow with both a wet paintbrush and rubber brush to make it form around the details of the hull and turret and worked into corners and crevices. On the central parts of the engine deck I imagined that the snow would melt from the heat coming from underneath, so here liberal amounts of AK Interactive Snow Sprinkles were applied to complement the surrounding snow.

To further refine the look of the snow I applied tiny amounts of paint, using an off-white shade instead of pure white. The application was done with a piece of sponge to give a random effect.

When the entire model had been sufficiently covered with the snow paste I added a thin layer of baking soda on top of the paste. While the baking soda is a bit out of scale it helps to make the snow look more like snowflakes rather than a solid paste. I just hope the baking soda will keep from yellowing







The basic shape of the groundwork was cut from a piece of XPS styrofoam and glued to a leftover picture frame to serve as the base. I aimed for having the Sherman travelling down a mild slope, and once the profile of the terrain had been established and the model positioned to my liking I made proper cut-outs for the tracks behind the tank.

As the base was to be covered in relatively deep snow I made no effort to model any normal groundwork. Suddenly feeling a bit clueless about how to proceed, I went on to cover the entire surface with papier maché clay to fine-tune the contours of the groundwork. Once dry, the surface was sanded down to achieve a smooth surface. I then applied an overall coat of Mr Surfacer 1500 white primer to unify the surface and check for any cracks and other anomalies.

Next, I ground down a few dry pieces of papier maché clay to use for representing smaller lumps and clumps of snow thrown up by the tank tracks. Another coat of primer finally sealed everything together.

Before proceeding I added a few pieces of natural twigs to simulate larger tree stumps. Also, various small twigs and dried pieces vegetation were attached around the base to represent different types of small bushes and grass. A larger clump of grass was attached between the tracks underneath the Sherman to conceal where a screw would be used to secure the model to the base.

A layer of snow was applied to the tree stumps and bushes using the AK Interactive snow paste and then followed by a layer of baking soda to tie everything together.

## Final words

With the base completed I wrapped up the build by attaching the hull of the model with a screw, keeping it firmly in place without having to use any glue. Next the turret was installed and the figures attached in their positions.

And so my project was finally finished. All in all, I was very happy with the effect of the snow and how the scene turned out.



**Tamiya 35322:** M1 Super Sherman  
**Asuka 35-019:** M4A3(76)W Sherman  
**Aber 35L82:** Barrels for Browning M1919 A4  
**Karaya TCR04:** Tow cable for allied vehicles  
**MJ Miniatures 35017:** Sherman Detail Up Set  
**Royal Model 488:** US Periscope Details

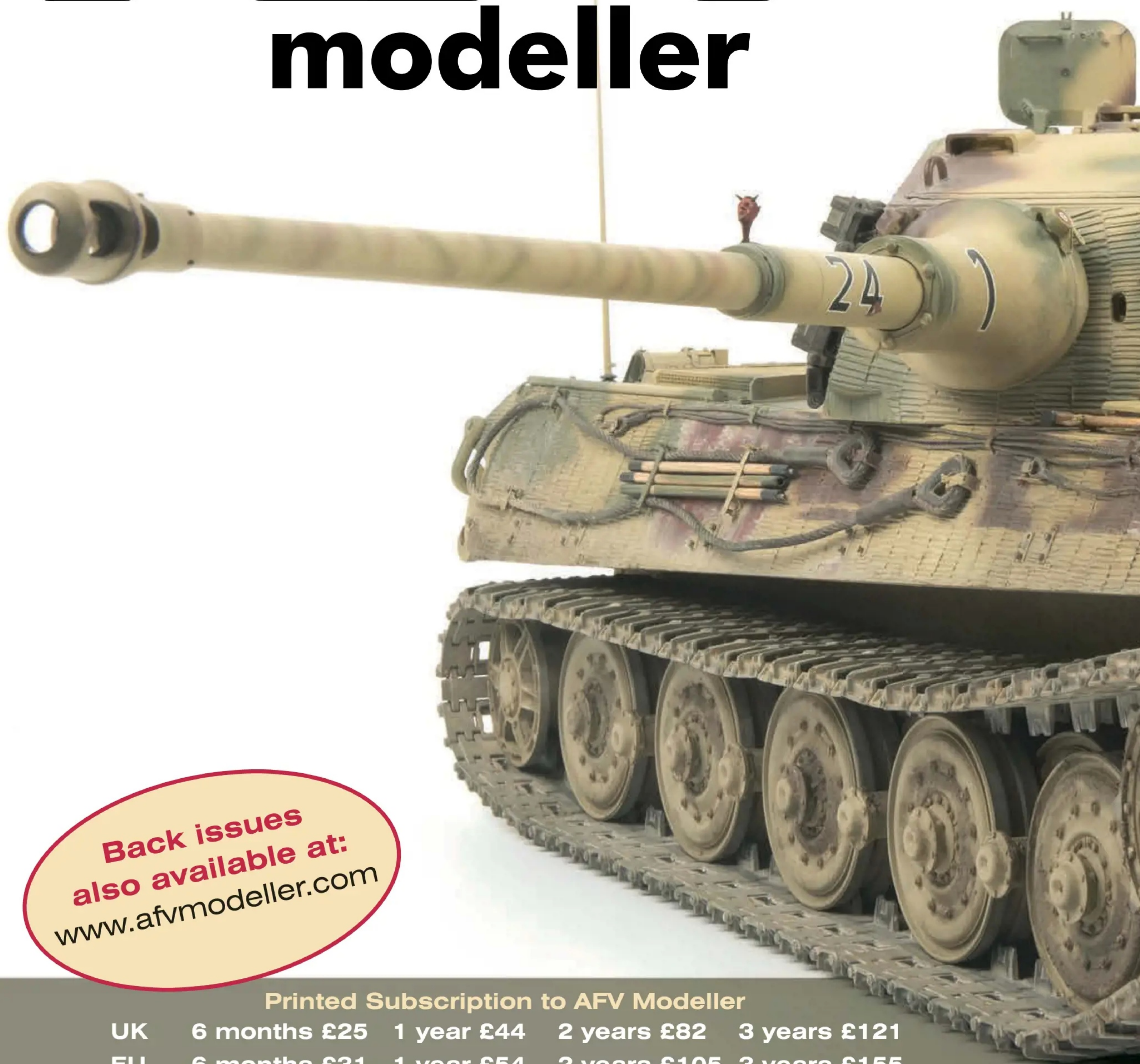


**M4A1** (76)





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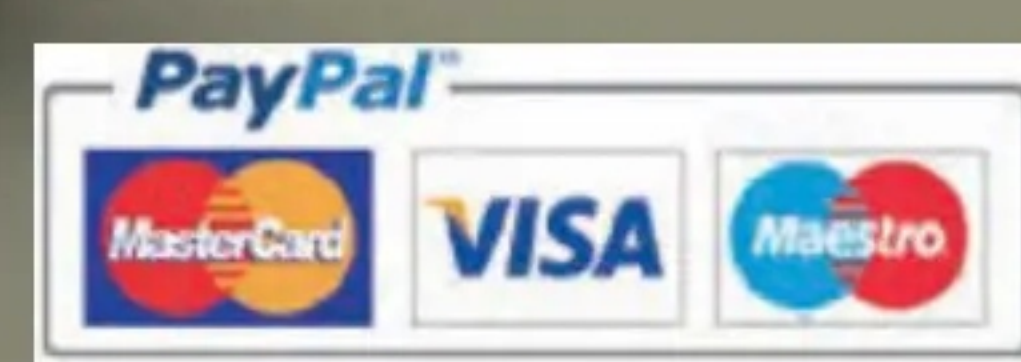


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Thunderbirds are GO with the crazy Trumpeter 1:35 Soviet era surface to air missile launcher modelled by Zack Sex

**The 2K11 Krug or NATO code named SA-4 Ganef was a fairly monstrous long-range surface to air missile. It was designed to protect the vast airspace of Soviet Union and its Warsawpact allies.**

As a young fella in Portmarnock Community school in the 1980s, I used to find myself daydreaming and doodling in the back of the class, one of my favourite activities was to draw tanks and missile launchers from photos cut out of the Sunday Times. One such image that I trimmed out of the review section and glued into the back of biology note book was an image created by a German artist of a pair of missile launchers with a gigantic double missile system, the one in foreground pointed into the heavens in a post Apocalyptic landscape in the background. I presumed this image was straight out of fevered imagination of the artist but actually it was pretty much a straight copy of Soviet propaganda photo of a pair of SA-4 Ganefs on some training Polygon ( which can be found on Wikimedia

commons today) with some alien bushes and foliage added. I've long lost the notebook, but the image stuck in the dark recesses of my brain, and after four decades I decided to finally act on that long over due bit of inspiration. The SA-4 Ganef represented a major improvement and evolution over older long range ground based SAM systems such as the SA-2 Guideline and earlier S-25 Berkut. Both of these earlier systems were launched from fixed launcher positions and lacked the tracked mobility that would be required in modern mobile warfare. On range and reach the SA-4 operated with a number of tracked fire control and radar vehicles, including the 1S32 and AT-T based P40 ( more on that one later), the SA-4's colossal missile had four solid rocket motors mounted on external boosters. These units get the monster missile airborne, after which they would burn out, and a liquid fuelled ramjet sustainer engine kicks in blasting the missile up to speeds of Mach 4 to a maximum operational range of 27kms.



# SA-4

Ganef





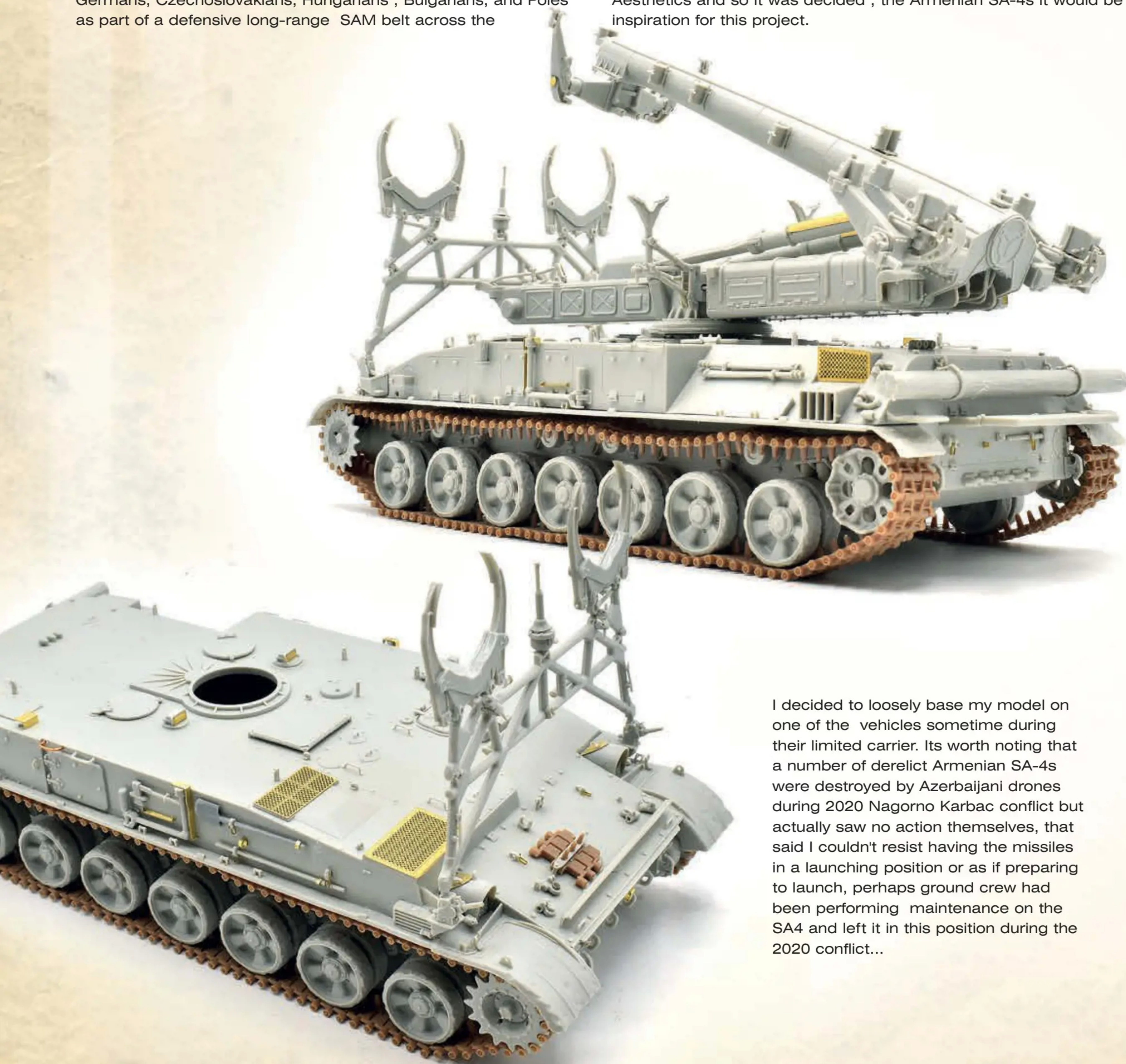
At this point, it's worth mentioning that a certain Col. Stig Wennerström had more than a fair bit to do in helping the Soviets design this master blaster of a missile when he stole the top secret schematics and details of the British Bloodhound missile in-service with the Swedish Air force in the early 1960s and passed them on to his Soviet handlers, hence the NATO code Ganef, Hebrew for the word thief. The similarities between the British Bloodhound missile and the SA-4 Ganef missile is fairly evident in terms of layout and construction, with the Soviet system being a more beefy design in comparison with the more slender British unit.

While Britain had limited export success with the Bloodhound, the Soviets produced and exported large amounts of the SA-4s throughout their extensive list of Warsaw pact allies and the various former members of the Soviet block. The Soviets themselves also deployed the Ganef throughout the Soviet Union around key cities and strategic sites. In the early 1980s, a number of SA-4s were apparently deployed to Afghanistan during the Soviet intervention, these SAMs were withdrawn from Afghanistan as their deployment was not deemed necessary or effective given the nature of the conflict. The SA-4 saw service with the East Germans, Czechoslovakians, Hungarians, Bulgarians, and Poles as part of a defensive long-range SAM belt across the

Warsaw pact. Upon the collapse of the Soviet Union, countries such as Kazakhstan, Kyrgyzstan, Azerbaijan, and Ukraine inherited varying amounts of the missiles from left behind Soviet stocks.

All of the above would have appeared in peace time markings and have been well maintained and have various markings on well-kept vehicles. This, however, what not the type of Ganef that appealed to me, it was the story of Armenian SA-4s that caught my attention and got me building this burly beast. With most successor states including Ukraine having phased the SA-4 out of service Armenia who had obtained about 30 launch vehicles and a few hundred missiles soldiered on with their monster SAMs for a decade or so longer than most.

A number of these missile systems and their accompanying 1S32 radars were positioned around the outskirts of Stepanakert and pretty much left with their camouflage schemes faded and filthy and all markings on their missiles worn away by harsh rain and wind during winter and searing sun during the summer. Some of the Armenian SA-4s GM-12 launch vehicles were converted into a poor man's TOS 1 type rocket launcher (but they look pretty dreadful as a model option). You just can't beat the Ganef Aesthetics and so it was decided, the Armenian SA-4s it would be inspiration for this project.



I decided to loosely base my model on one of the vehicles sometime during their limited carrier. It's worth noting that a number of derelict Armenian SA-4s were destroyed by Azerbaijani drones during the 2020 Nagorno Karabakh conflict but actually saw no action themselves, that said I couldn't resist having the missiles in a launching position or as if preparing to launch, perhaps ground crew had been performing maintenance on the SA-4 and left it in this position during the 2020 conflict...



## Blow Your Own Trumpet

The Trumpeter kit is as one would expect from their recent releases, plenty of excellent details, a good etch set, with tool clips added the etch isn't over done as in some modern kits. The one area of disappointment is the lack of tow cables and suitable fittings for those who want to build an in-service vehicle.

As my Armenian example was old and neglected, I decided that the cables weren't necessary. The tracks on the SA-4 are the same click click type used on the 2S3, which, while simple to assemble tend to fall apart with rough handling or weathering, so I glued them together in suitable style as I went along. I also distressed the tire wheels with a Dremel to give the impression of over use. The missiles and launchers are detailed and take careful assembly, but I encountered no major problems in this area.



## Pound-Shop Paint Shop

My first step in painting the Ganef was priming the chassis and launchers with grey car primer I bought for the princely sum of a Euro and 50 cents in a Polish pound shop in Dublin, good value and effective. Next, I gave the chassis and launcher a coat of Tamiya NATO green, again simple and to the point, the pair of missiles got a nice coat of metallic silver car spray from the same pound shop. I have to be honest. At this point, I thought to myself, "Why not leave it just the way it is? Stick some Warsaw Pact or Soviet markings on it and call it done?". No, I decided, I going down the semi-derelict Armenian road, its decided.





To this end, I decided to use a new weapon in my arsenal... AK's new paint pens. These little wonders allow the modeller very smooth, accurate paint jobs that dry in no time and are very reasonably priced and available in realistic colours. I used a little green and black in the AK paint pen series, two coats did the trick, and the job was complete, care must be taken with the pens but after a bit of practice I'm sure you'll be happy with the results.



## Talking Dirty

With the stance of the SA 4 sorted and the general paint work completed, I set about adding further paint work, weathering in the form of pigments and washes. The first stage of this process, for me, always involves a wide covering of Wilder earth pigments, such as Russian earth and dry mud. These pigments are applied in diluted washes and brush splattering and if over done or not realistic rubbed away with a stiff oil painting brush, this process is repeated numerous times until I'm happy with the overall effect and as we shall see can sometimes be completely overturned.





Over the pigments, I do lamp black oil paint washes, controlled splattering, and in the final stages, dry brushing, I find the black oil paint dry brush work unifies the pigments and paint work and is consistent with the idea of multiple layers adding to the realism I'm looking for when finishing a model. Another easy and unifying effect is working handles, tracks, and any raised or sharp edges over with the edge of a 6B pencil. This gives these surfaces a pleasing metallic finish that again appears to the eye of the viewer as ringing true to the details found on a large metal vehicle. Again, these processes are repeated until you achieve a finish you like.

My only problem was that having created a dusty dry finish on the SA-4, I now decided to set it out on a grassy overgrown piece of land. This took the form of a Styrofoam diorama finished off with plaster, tea leaves, and acrylic brown and black paint sprinkled with railway model grass and all manner of dried weeds with a few pebbles. The SA-4 Ganef seemed to be wearing to dry a finish for this green and muddy base, which also was beginning to dry out, so I applied Mig productions damp effects to the base around the vehicle and darkened and dampened the lower chassis and hull. This unified the vehicle and the terrain in a suitable manner, and I left well enough alone.

The shiny metallic missiles got a light coat of watered-down Tamiya Deck tan spray, which gave them the perfect look of worn-out aluminium as far as I was concerned, a pale red application with AK paint pens on the rear cover of the missiles finished the process off nicely and was done n dusted.











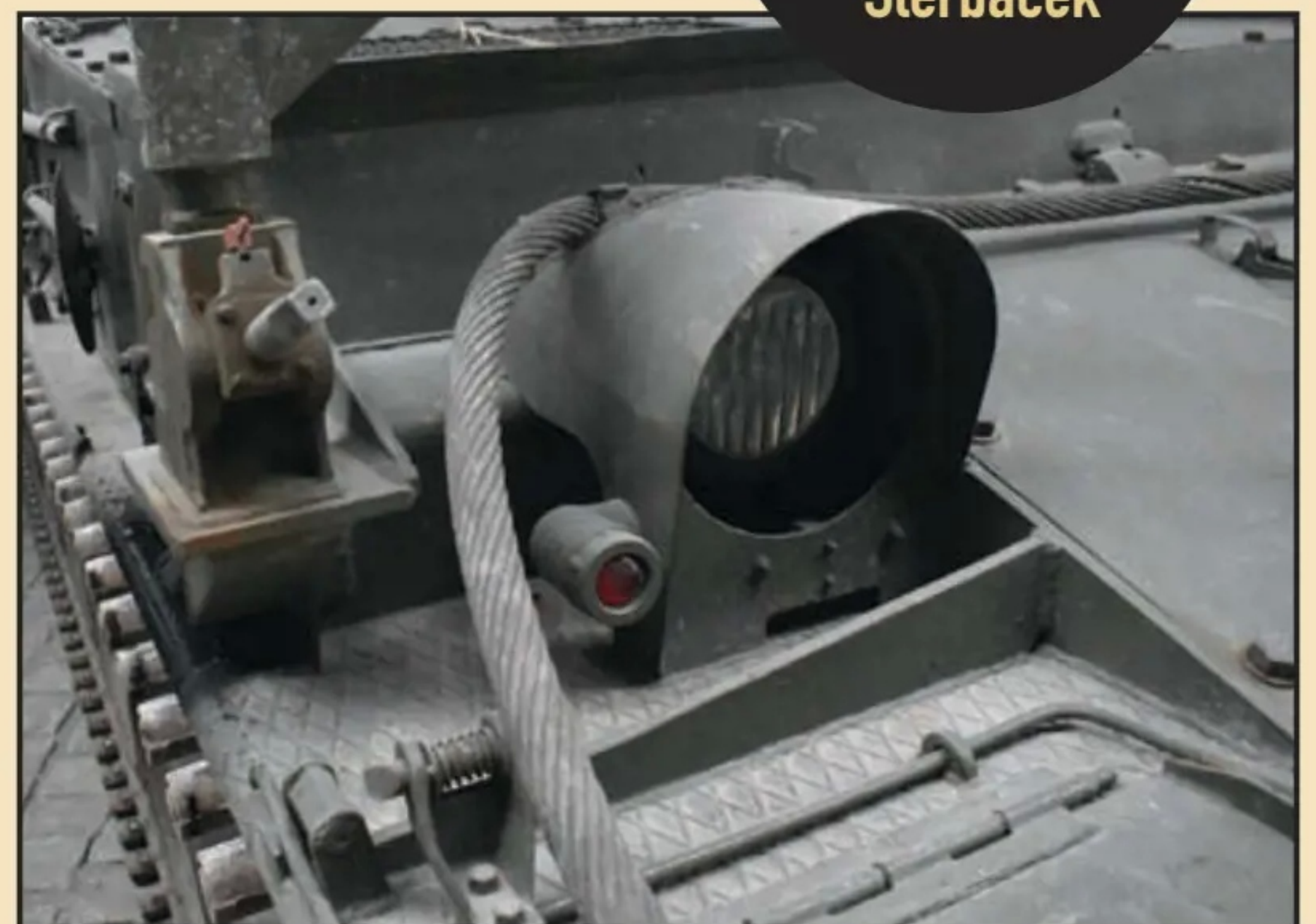
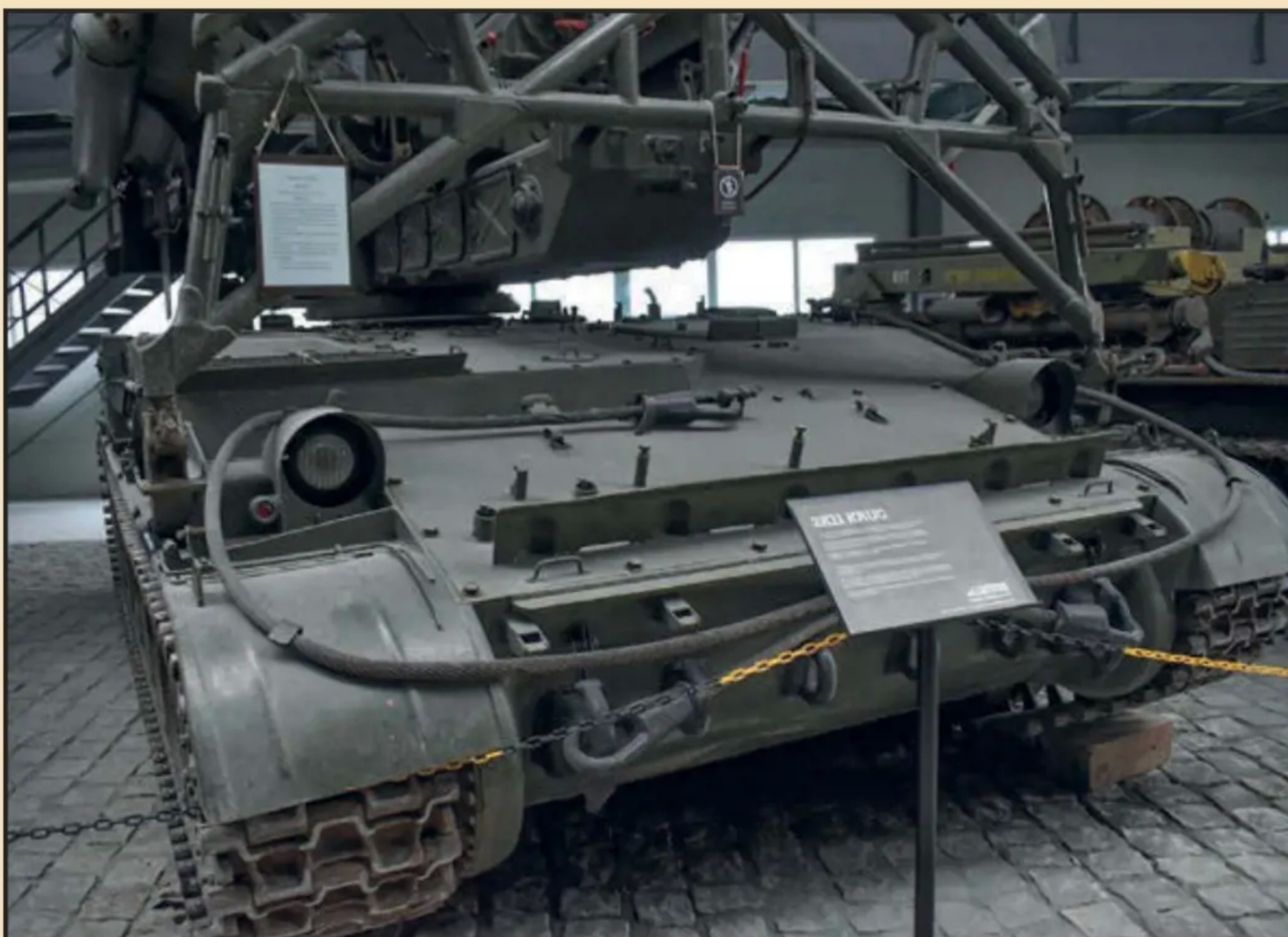
Trumpeter's SA-4 Ganef is an impressive model upon completion. Would I build another ? Yes, absolutely, but now I'm on a Soviet SAM buzz, so I'm going to tackle a Ukrainian SA-8 Gecko next, followed by an S 300. So till next time, keep modelling and stay safe.



# SA-4 In Detail



Photographed  
by Zack Sex &  
Jindrich  
Sterbacek



The SA 4, as mentioned, was the Soviets and Warsawpact's answer to a range of high altitude threats. Today, the large missile launchers can be found in a number of locations in Eastern Europe in private and state museums.

In the Czech Republic, the Tankodrom Milovice not only has BMP1s to drive but a large indoor collection of modern and post-war vehicles. Miliovice is about 40kms from Prague and worth the visit. Meanwhile, in Poland, the military weapons in Poznan is a modern private museum with Warsawpact equipment and a sprinkling of WW2 vehicles, including a Stug IV. The third source is Lubuskie military museum, run by or in conjunction with the Polish military, which is set on a beautiful country estate on the road to Berlin. All three offer the visitor unique opportunities to examine armour and missiles of decades of tension and conflict, Miliovice is a wonderful working Tankodrom, while Lubuskie is steeped in history.



















THE HARDER  
THEY FALL





Lukasz orczyc-Musialek  
builds a fallen monster  
with Tamiya's JS-2



1:35



Sometimes it happens that the whole project starts with some inconspicuous purchase. That was the case here. I once bought figures of German grenadiers from Warriors. I had no idea and time to use them, so I threw them in the drawer. One day, an opportunity arose to buy a JS-2 set with accessories at a good price. I knew right away that it was time to prepare the grenadiers and compose a diorama with a damaged tank. The figures fit perfectly. I also added a crew from Evolution Miniatures.

Thanks to this, I was able to present drama and dynamics on one base. I realize that this is quite controversial because showing quite drastic scenes in modelling is like walking on a knife's edge. You never know how it will be received by the viewers. Some may like such realism, others will be disgusted, and still others will simply shrug their shoulders and move on. For me, it was a challenge. Tell me what you think about it - it will be easiest if you find videos with this model on my COLDEMONSpl channel.



All parts of the model were cut out at the very beginning because the construction of this model is very easy and there is no way to do something wrong if you have any experience in assembling a Tamiya model.



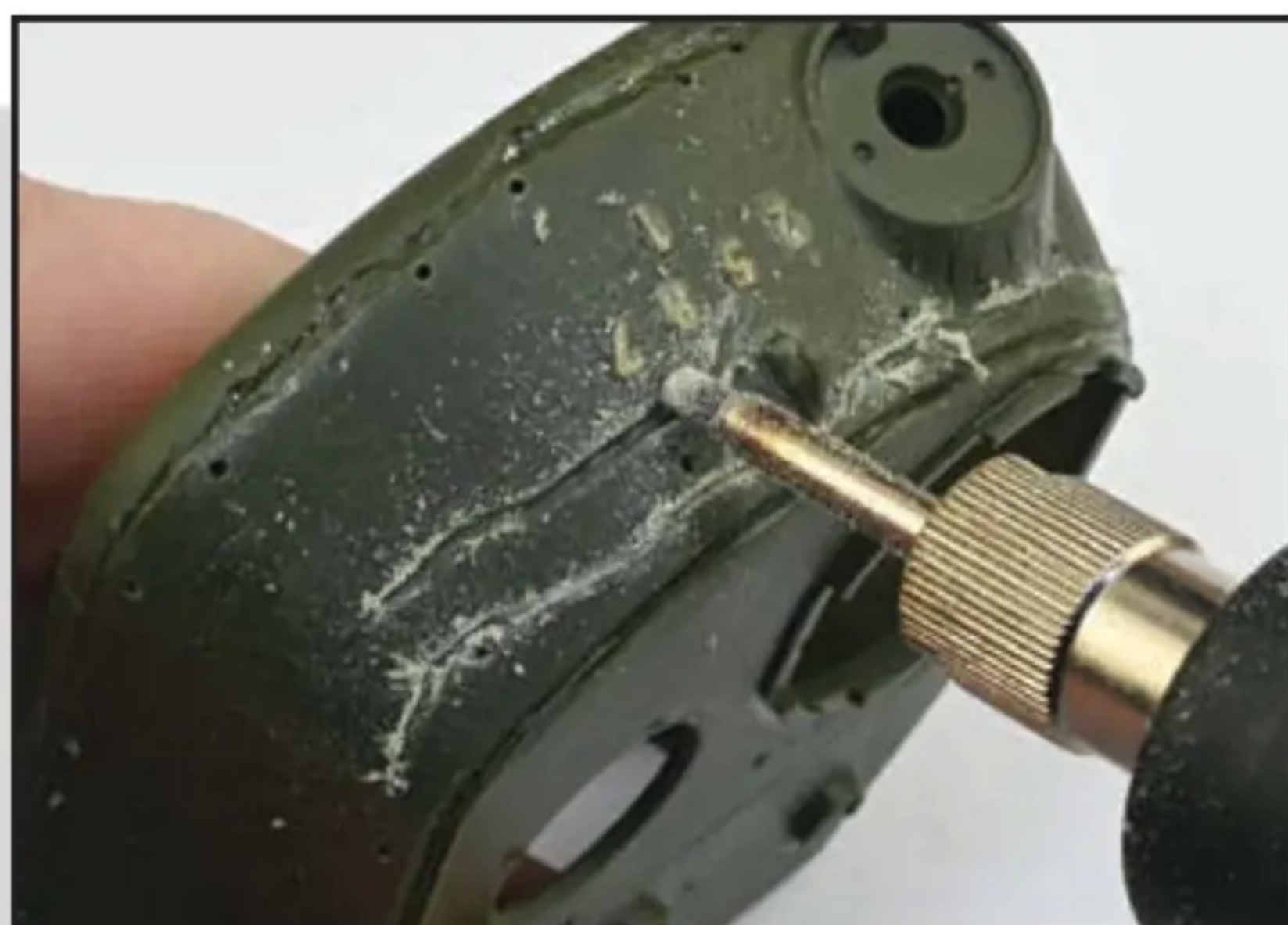
The chassis set is not complicated and its preparation takes several minutes. In a very easy way, you can make them movable, by drilling holes in the axles and gluing wire into them.



All welds prepared by the manufacturer were removed with a sharp knife. Pay attention to the casting number added to the back of the turret - I used the part numbering on the frames for this. To glue it, a thin plastic glue is enough, which will perfectly soften the



I deepened the gaps between the armour plates using a scribe. This way, the new welds will adhere to the surface better.



I prepared all the imperfections of the casting on the surface of the turret with a mechanical grinder. The more irregular the better they will look. I also drilled holes for new metal handles.



A hobby knife will also come in handy to improve your work with mechanical tools.



All the grooves were rubbed with thin glue to get rid of plastic particles created during work and to soften the edges of the cuts.



The new surface of the casting was pre-prepared by spreading thick glue on it, which softened the plastic. This surface was treated with a metal brush, creating an ideal base for applying putty.



I applied modelling gray putty to the entire previously prepared surface, trying to do it in a random way but controlling the entire process.



The remains from the casting stage in the factory were created thanks to the two-component Tamiya putty, which, thanks to its long drying time, made it possible to reproduce all the effects that I copied from the reference photos.





I glued a large nut inside the turret, which will serve as a screw/holder mount.



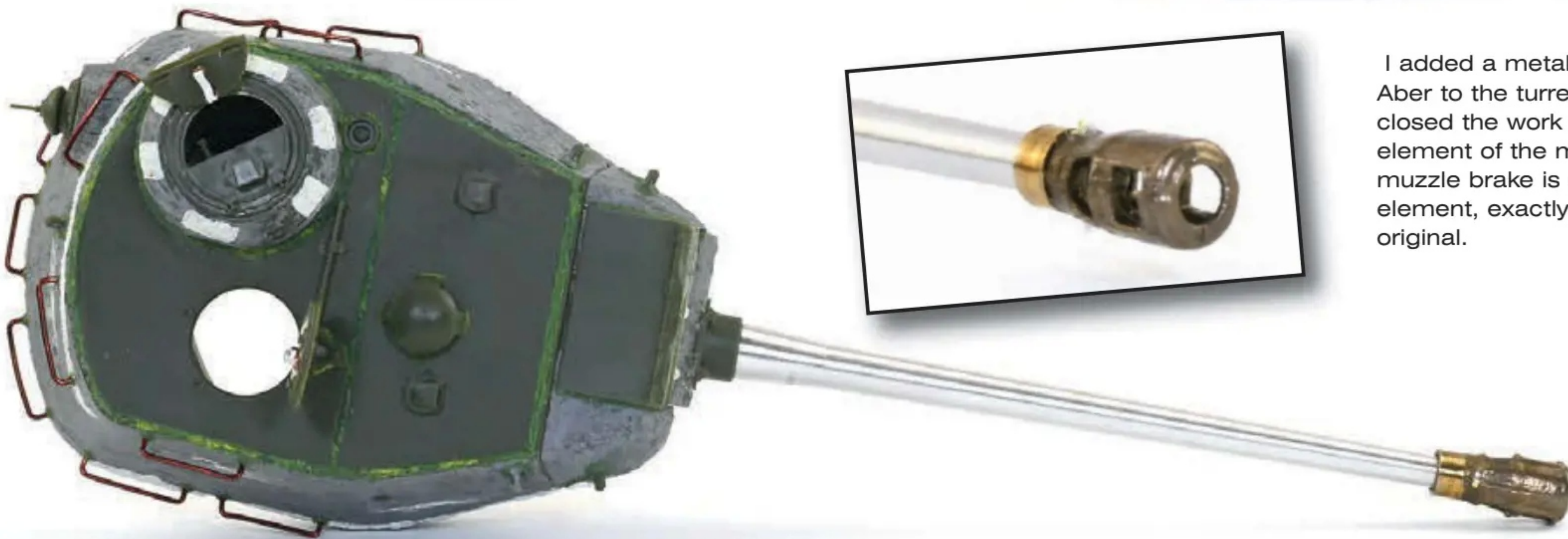
I made handles around the tower from 0.7mm thick copper wire. They look much better than the plastic elements prepared by the manufacturer. They are easier to bend and do not require cleaning.



The machine gun barrel needs to be drilled out, but you have to be extremely careful not to damage this thin element. Eventually, you can replace this piece with a syringe tube.



In all necessary places, I added welds made of green stuff. I formed their shape with various tools to copy the most sloppy look that can be seen in photos of real vehicles.



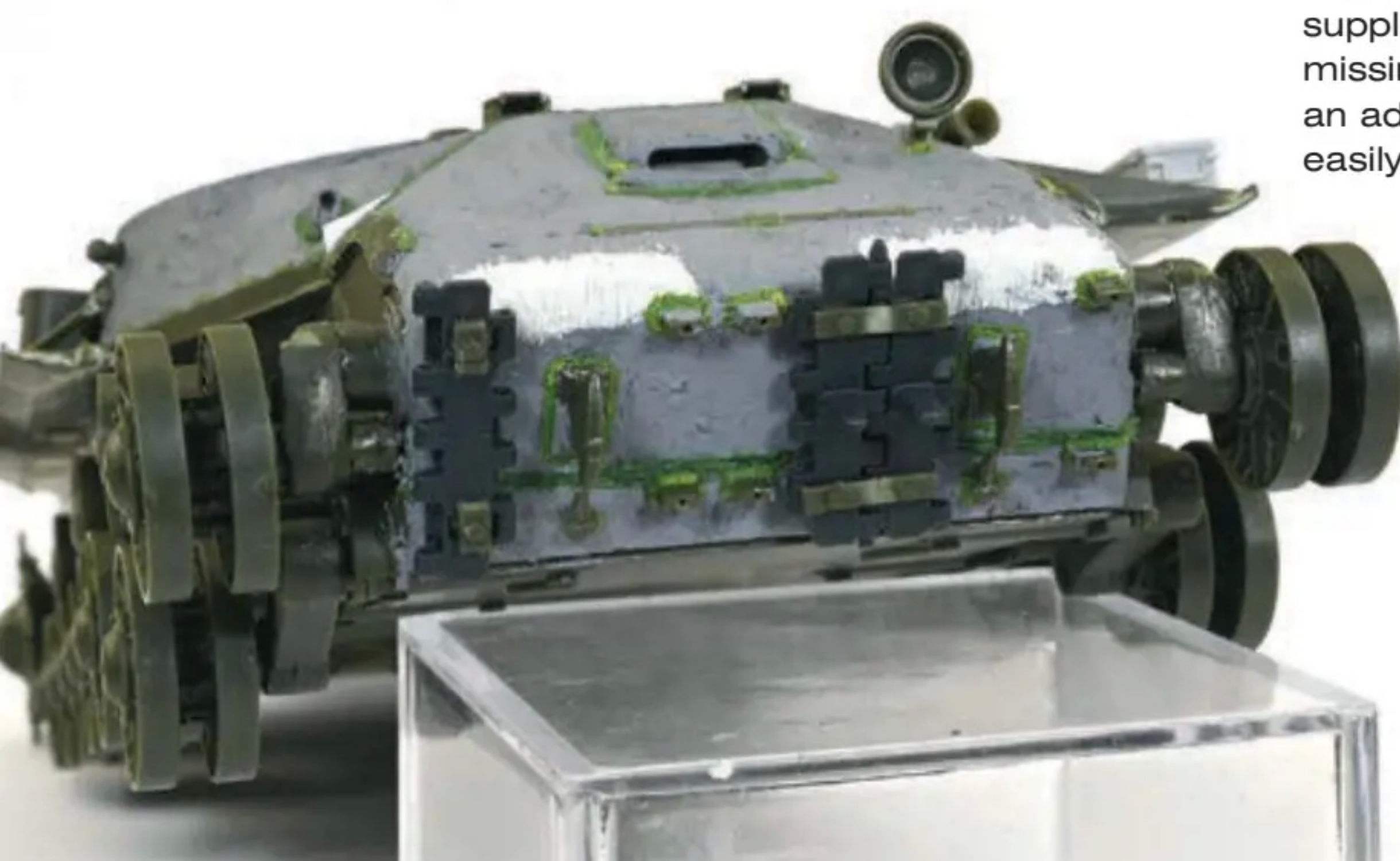
I added a metal barrel from Aber to the turret, which finally closed the work on this element of the model. The muzzle brake is cast as one element, exactly as in the original.



I prepared the hull using the same methods and materials. On the fender I added a resin box from Bits Krieg. There were also electric wires for the lights and horn.



I bent the fenders with flat pliers. With a little practice you can get very good results.



The front, lower armour plate was supplemented with spare track links and missing welds. The Quick Tracks set has an adequate supply of links, so you can easily use them for this task.

As with the turret, I made all the welds using Green Stuff.







The broken shovel, which is held on the last splinter and rests on the fender, is a nice and interesting variation to the appearance of this side of the vehicle.



To add some variety, this part of the armour has a smoother surface and comparing it to the front of the hull you can see the difference.



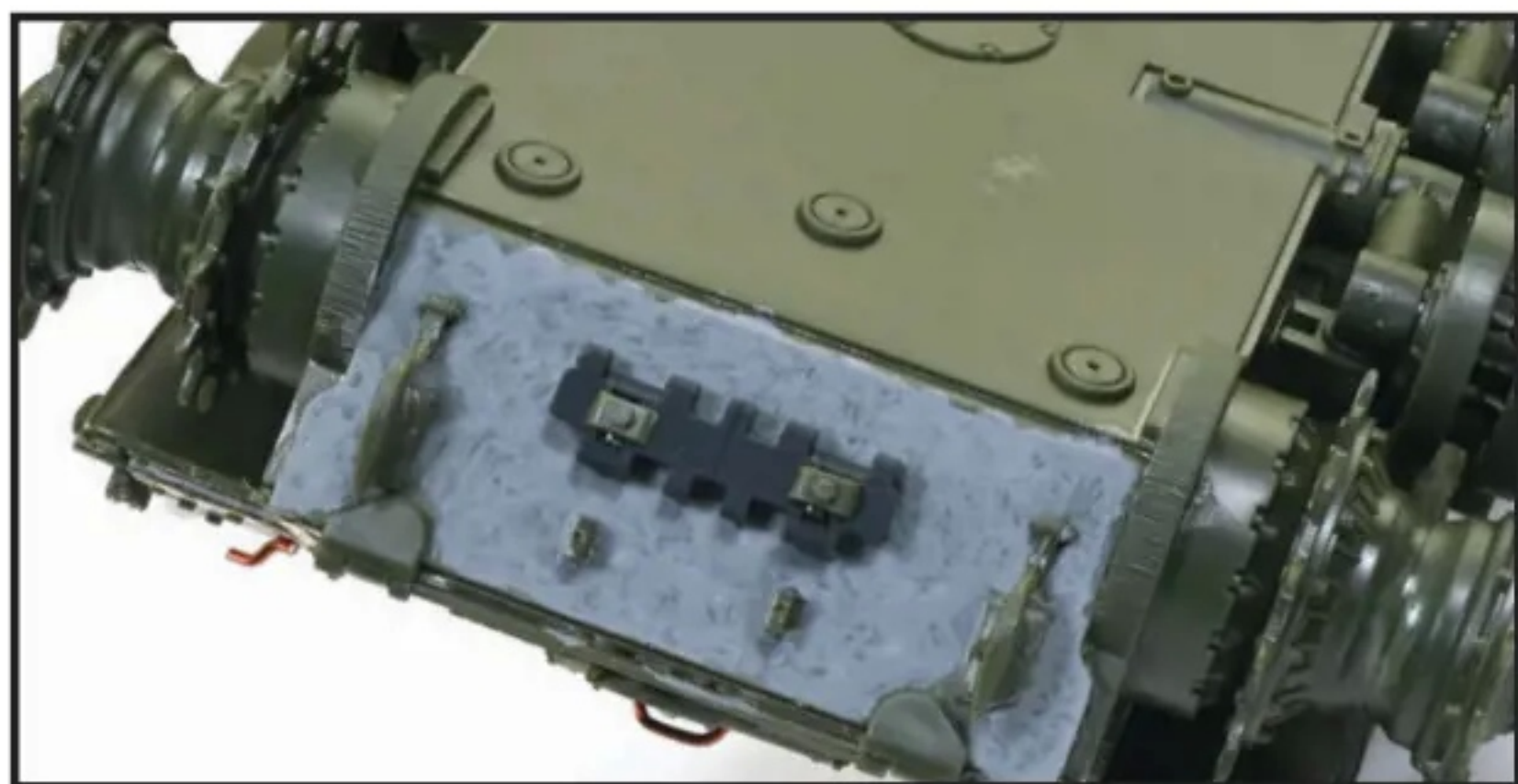
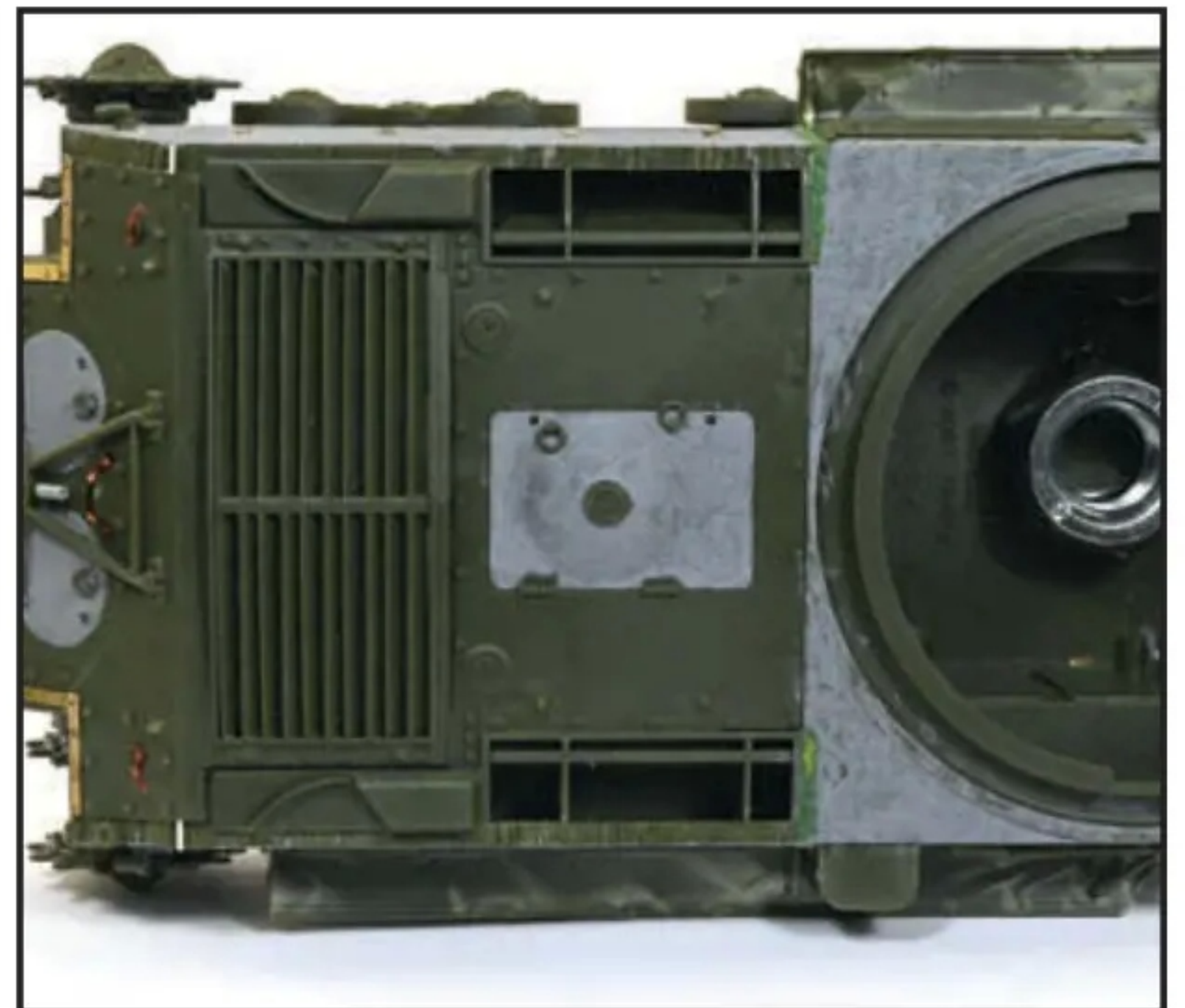
I also glued a screw into the hull. Here you can also see how the wires glued into the wishbone axles are finished. They are responsible for the moving chassis in the model. Simple and reliable



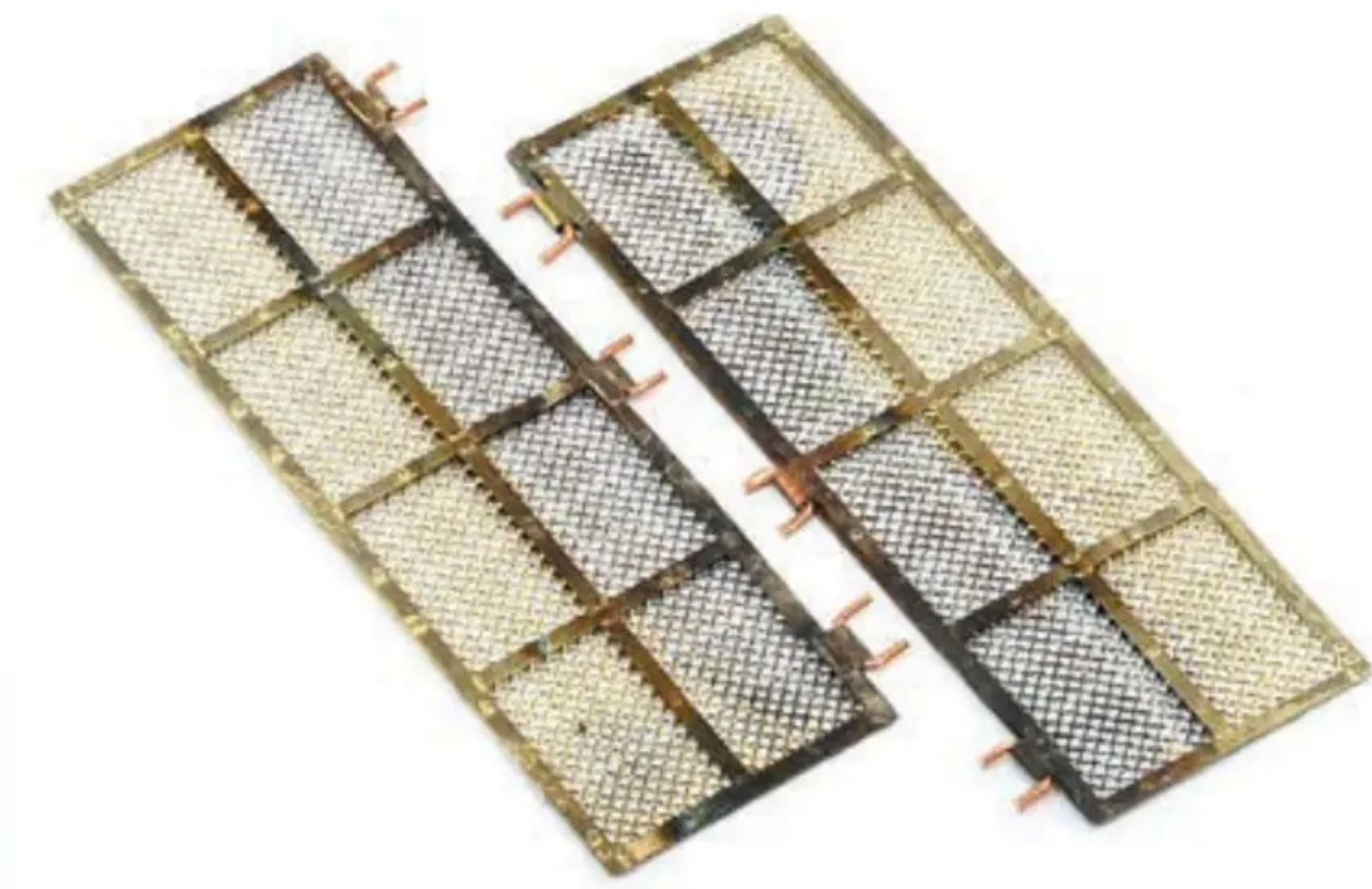
This is how you can set the road wheels in the model. Here I used this method on all wheels, but it is best when the first and last road wheel are glued. Then there is no problem with the correct height setting. I needed all the moving wishbones because of the prepared base for the model, on which the surface is quite uneven.



Additional welds also appeared on the remains of the fenders, which in real vehicles were welded to the hull. The cut marks of the armour plates are made with a hobby knife and smoothed with thin glue.



The rear, lower plate has also been enriched with an additional link, similarly to the front. The rear plate has received some additional elements. It did not require much work and the effect is definitely better.



I prepared the air intake nets from the Aber set and they are definitely better than those offered in the set. The weave and details are more subtle.







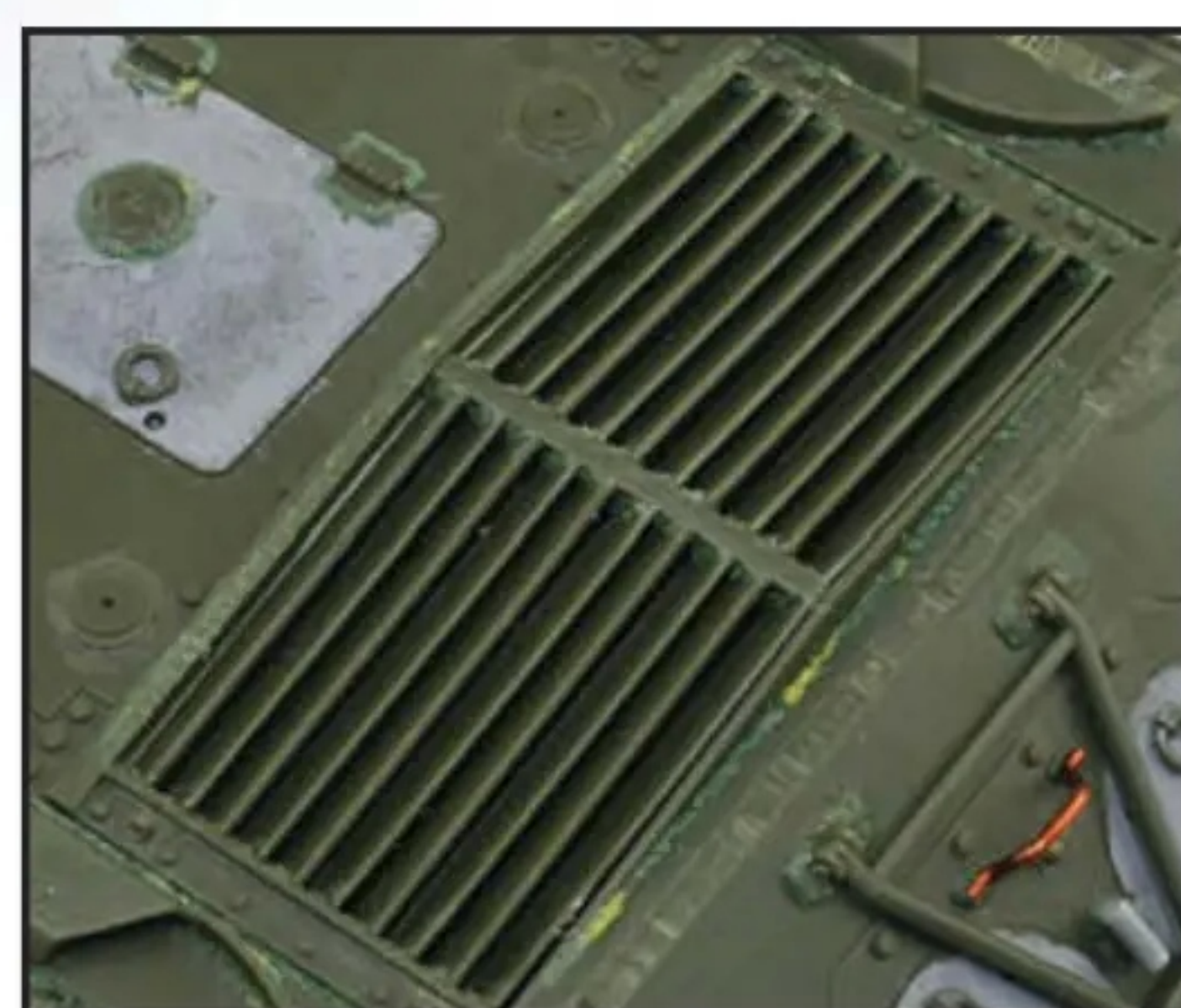
Their attachment is not difficult. It is worth making some damage which will make the BEA look even better.



The Quick Tracks set for the JS vehicle family definitely raises the level of model finish. Assembling the entire set takes about 40 minutes because these are SNAP tracks and we do not use pins with them.



The rear part of the hull also received a welds wherever necessary.



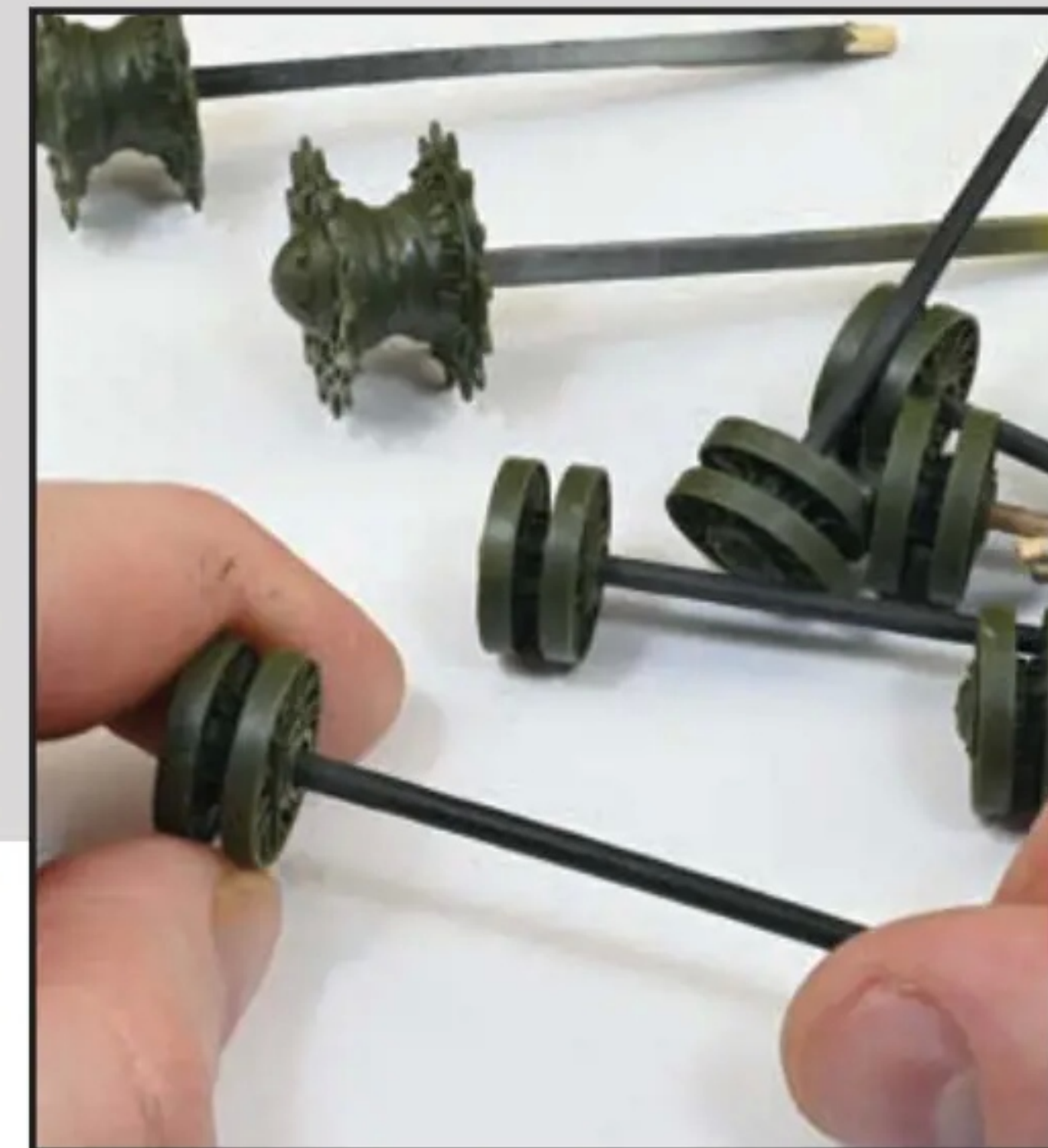




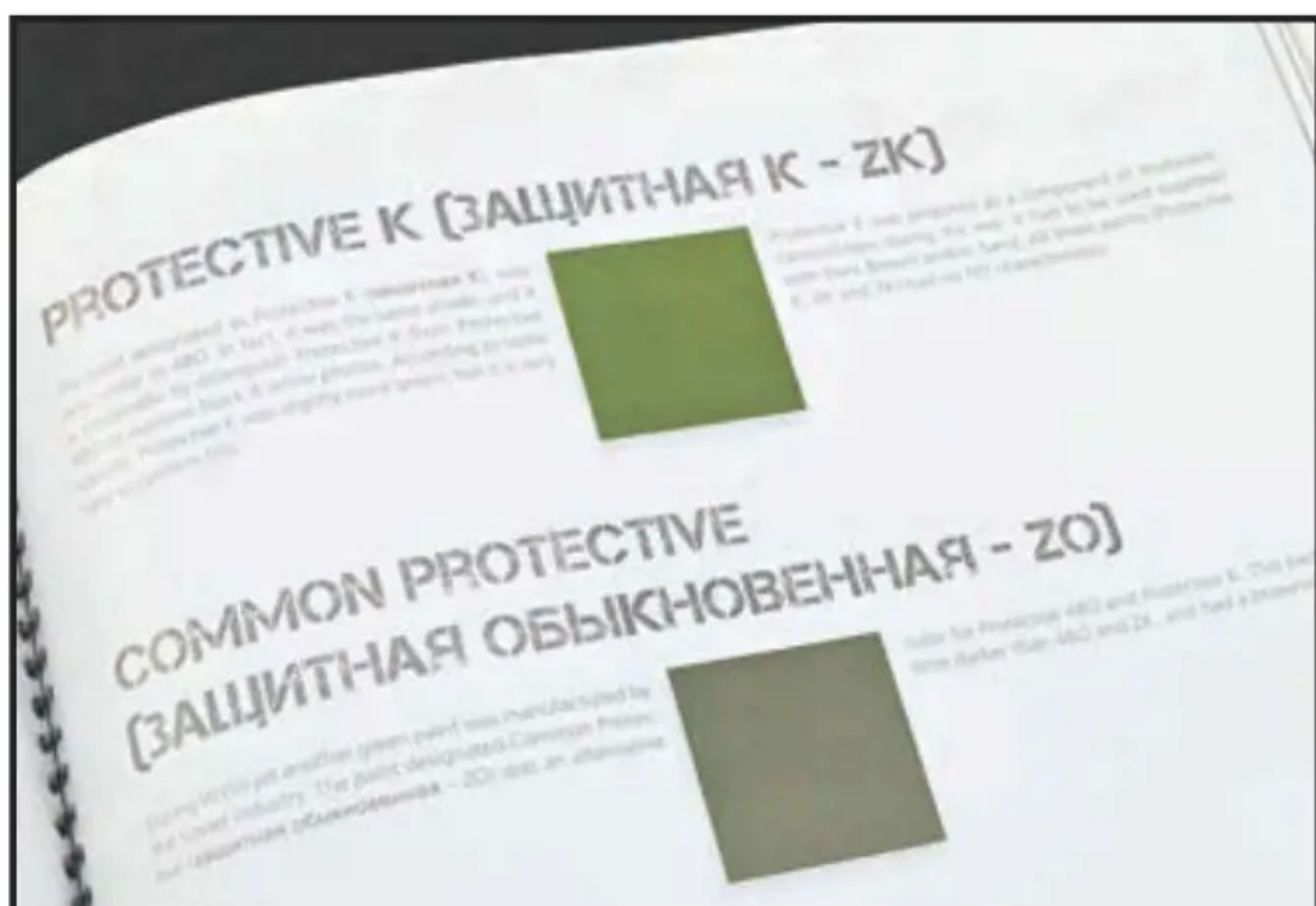
I prepared a base for the model's scene. As a base, I used a thick photo frame, balsa wood and Modelling clay from Modellers World.



After placing the model on the base, in the place where it was supposed to be eventually, I glued all the moving elements of the chassis.



I put all the wheels on wooden sticks for easier painting and weathering.



Based on the literature, I decided to use the protective colour K from the Real Colour Ak



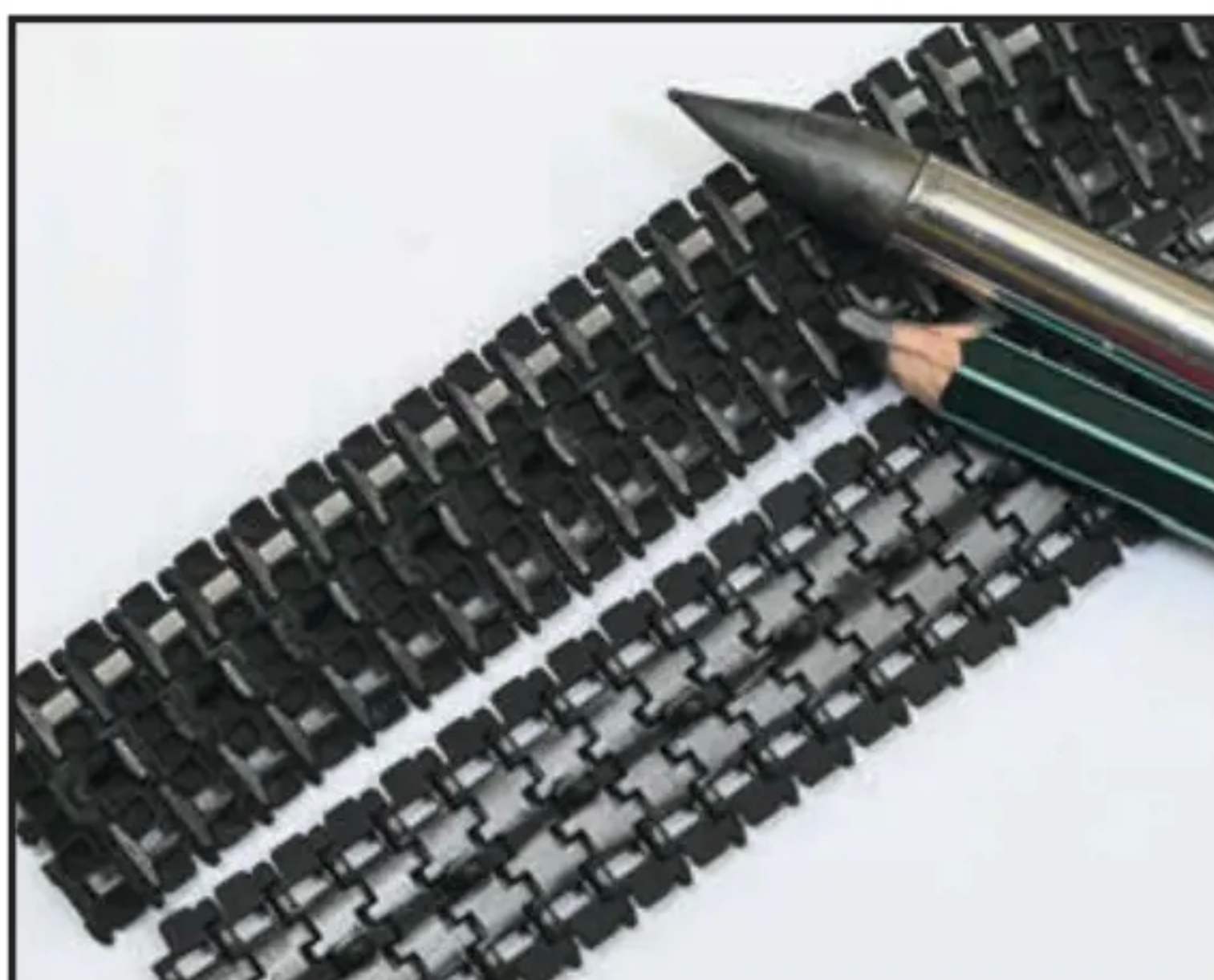
All the parts were cleaned with Model Degreaser, at the same time the surfaces were matted and prepared for painting.



Before I painted the model with primer, all the metal parts were covered with Metal prep, which strengthened the adhesion of the paint.



The Russians often used dark gray paint as a primer. That is why I decided to use this shade on the bottom of the hull.



I painted the tracks with the same colour. Using a pencil and a silicone tip, I rubbed the edges, which should have a metallic shade.



I covered the entire model with the previously selected paint, leaving only the bottom in the colour of the primer.

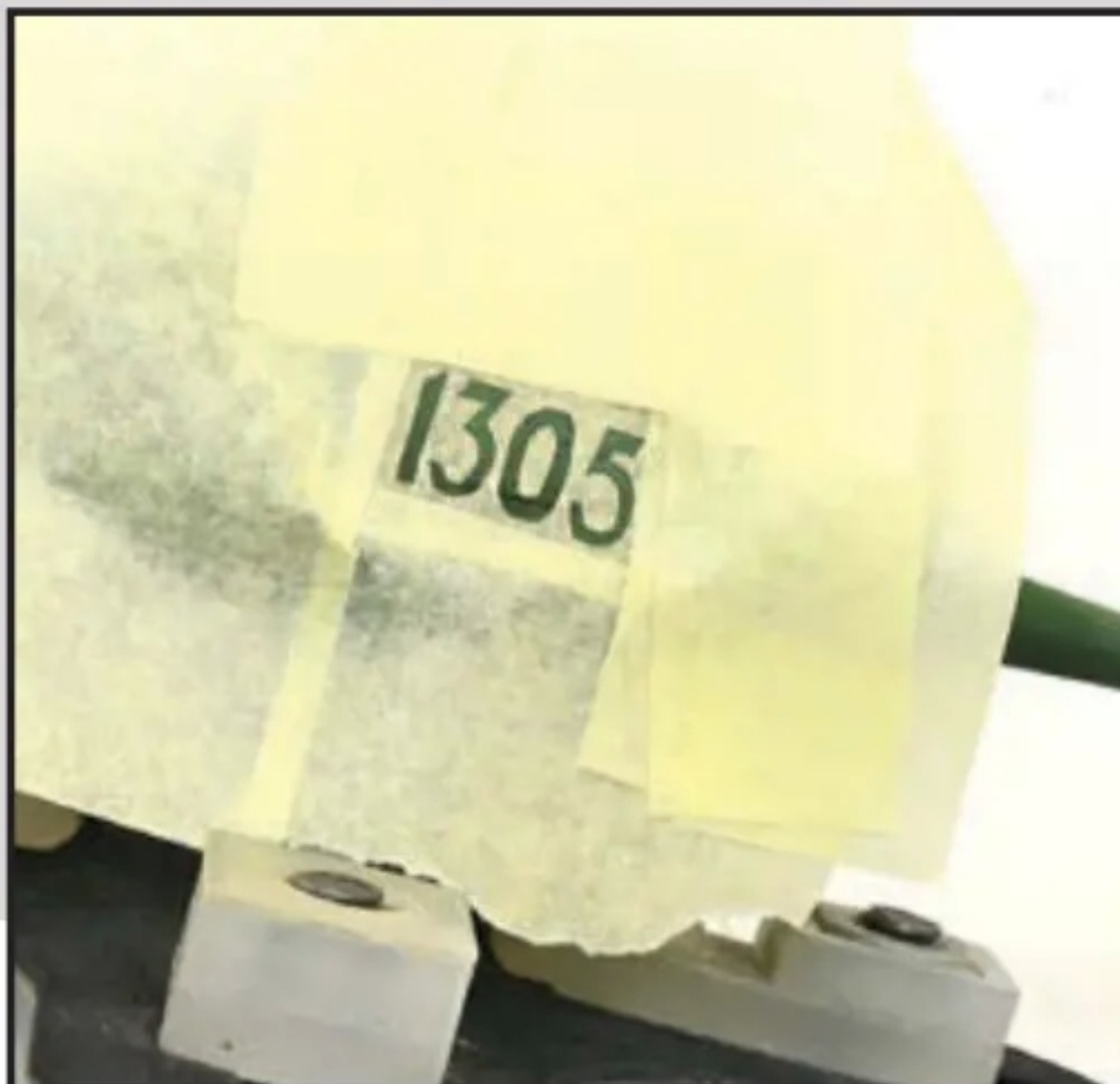


I brightened and highlighted some surfaces by painting with a base paint mixed with a lighter shade. I painted everything with an airbrush. I prepared the shadows in a similar way, but this time the number of places I painted was much smaller.





I painted small details such as screw heads with a brush. This created a large contrast that diversified the model's surfaces.



I used decals from another model to paint the number. I made a stencil from masking tape based on them. Good masking of the surface is very important, but some imperfections will not be a mistake, and will actually add realism to the model.



I added towing ropes to the rear of the hull, which were already pre-painted. Their appearance will be improved with weathering.



On the engine plate I placed a tarpaulin and elements of the Tiger ramrod and a German jerry can.



A carelessly rolled and torn tarpaulin appeared on the turret, and another one squeezed between the box and the hull on the fender. Additionally, I also placed a chain, which I attached with a few drops of Sand&Ballast Freeze from VMS.



The entire model was covered with a glossy varnish to prepare the model for a wash.



All the details were highlighted with a black-brown wash. This colour was ideal for use on the green camo of the vehicle.



The uniform camo is ideal for using oil paints, which can change the colour shade and add extra effects. With the right medium, the work was quite easy to do and did not take much time.



The number of scratches was reduced to a minimum and I focused primarily on places that were most exposed to paint damage. Smart chipping pain by VMS has washable properties, so any excess is easy to remove with tap water.





第1戦車中隊  
1945年5月 プラハ

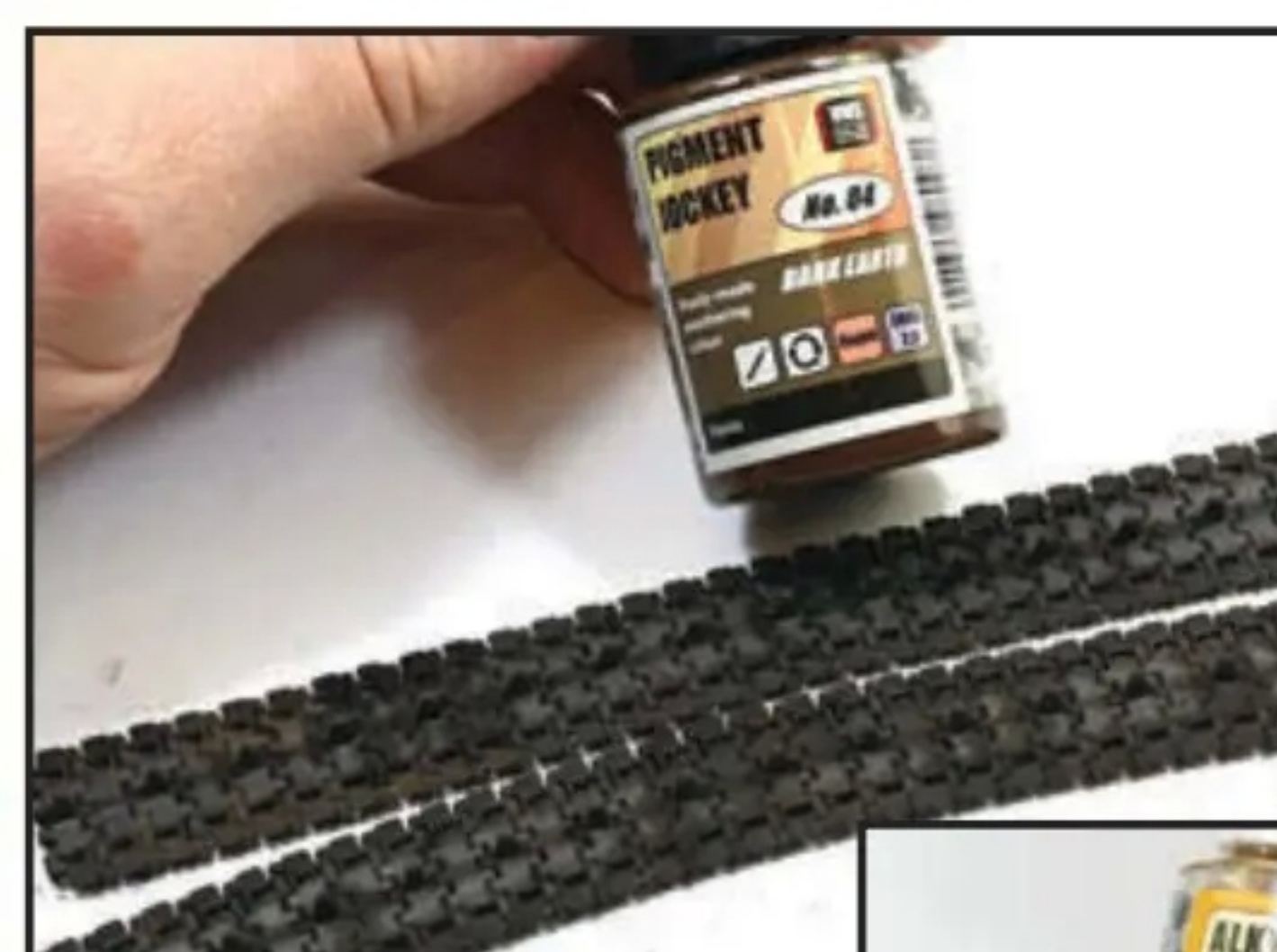
TAMIY







I stained the entire chassis with a set of products thanks to which I could build a fairly dark mud.



The basic product I used to colour the tracks was Pigment Jockey in Dark Earth.

I prepared the wet effect by applying it to the tracks, and especially to the recesses in the Alkyd Binders links in the wet version.



Then I rubbed all the necessary places with a silicone tip with metallic pigment.



I prepared the terrain with Smart Mud, which gives it plenty of time to properly arrange and profile it.



Before the model was attached to the base, I multiplied a few silver scratches on it. Really not much, just to mention that the vehicle is made of steel.



After setting it up and carefully checking whether the model is in the right place and position, I screwed the hull to the base with a screw. This ensures that nothing will move it from this place.



The tracks have been properly pressed into the ground and here and there I have added smart mud to make it look realistic.



The previously planned arrangement of the broken track has been carried out and perfectly reveals the polished wheels of the tank. The lack of rust suggests that the track was broken a few moments earlier.



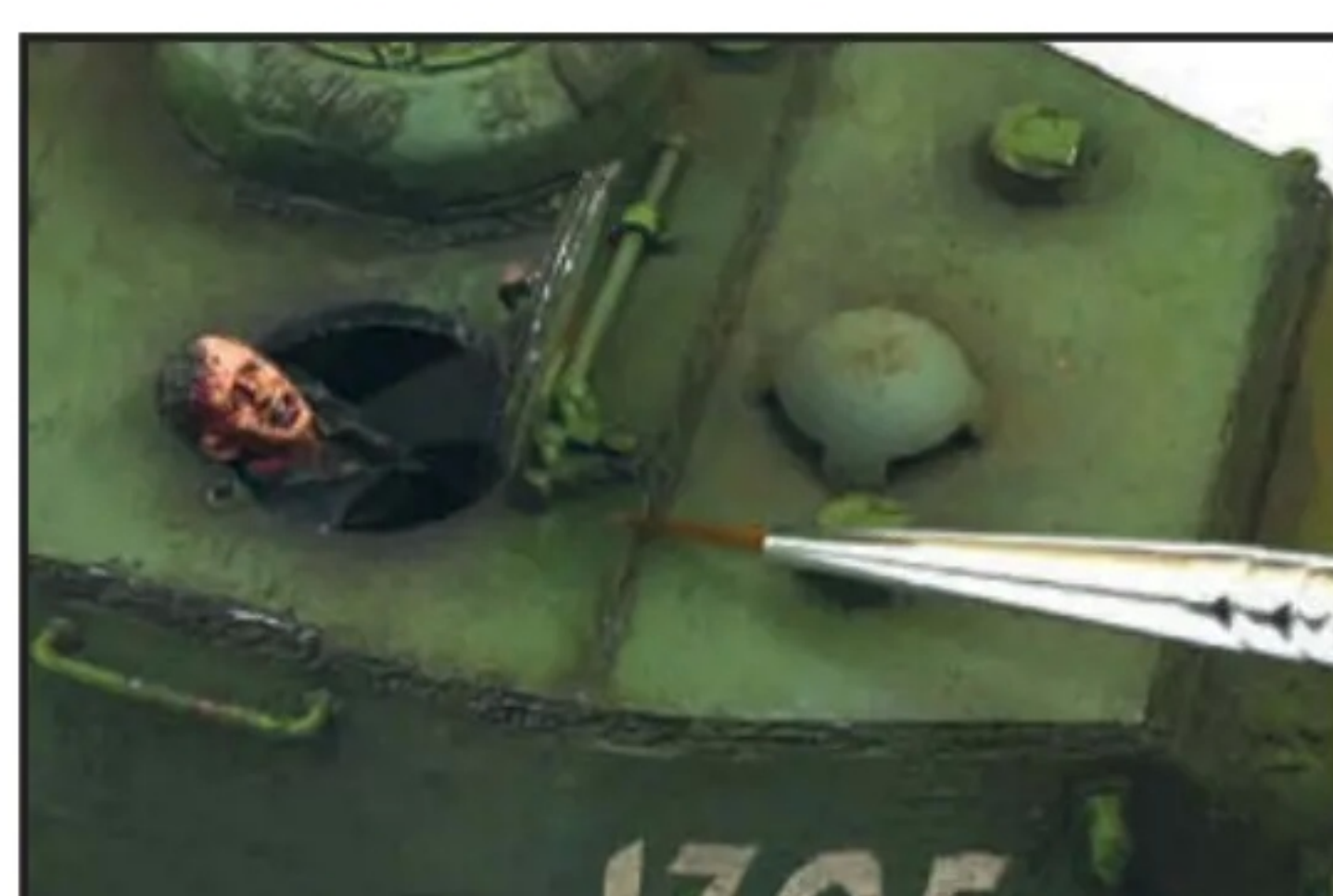
A bit of rust has appeared on the ends of the exhaust pipes. I painted it with oil paint diluted with Oil Expert, which also speeds up its drying.



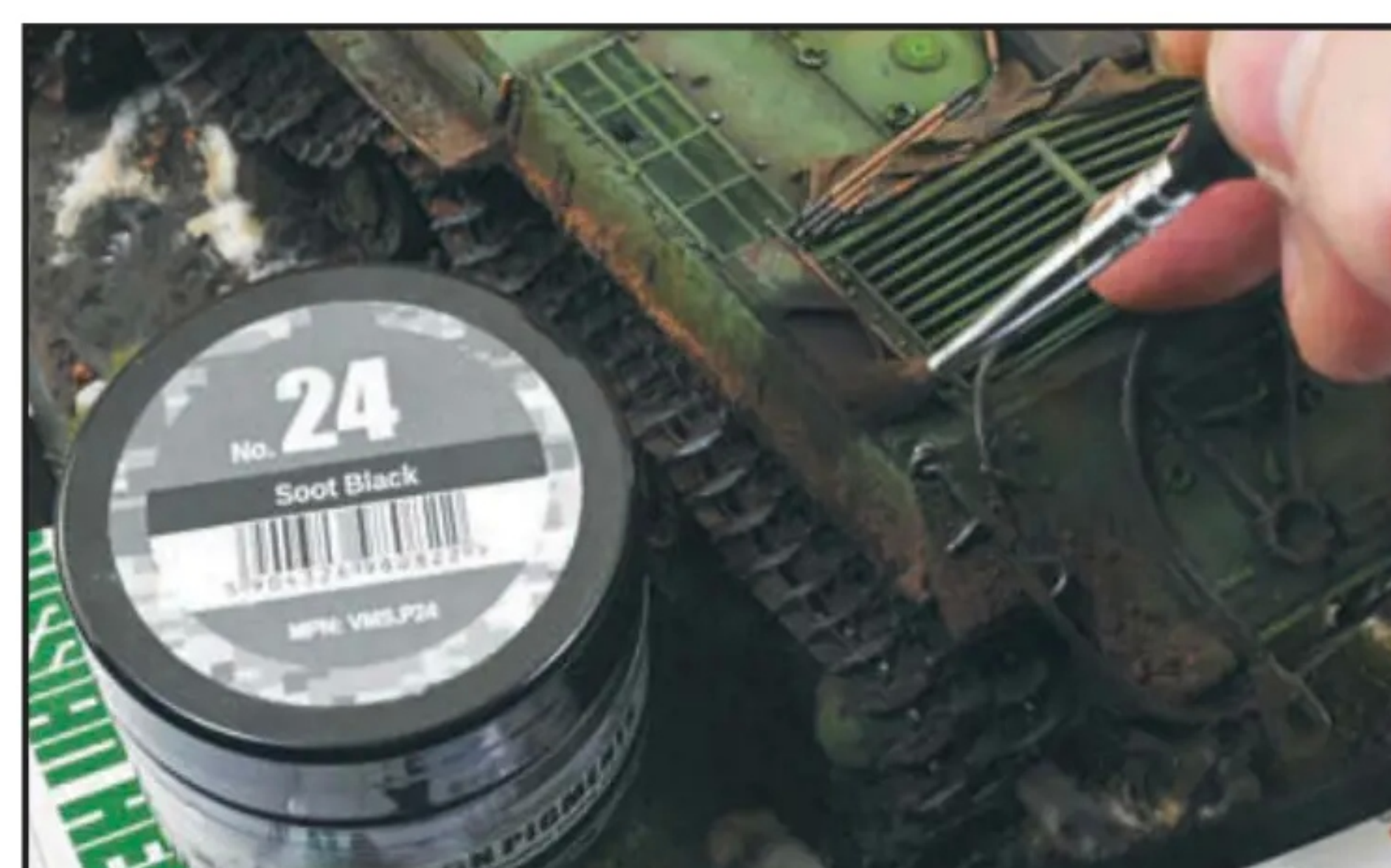
I glued the tufts of grass that I have from Bear's Scale Modelling to the ground, reinforcing each tuft with a bit of glue, even though they are self-adhesive. Now I am sure that they are firmly enough and a blast of air from the airbrush will not tear them off. I started painting the grass with dark green as a base and deep shadow.



I did the highlighting by adding yellow, which changes the look of the grass a lot and at the same time gives it a bit of an old look. I also added some old leaves, which enrich the look of the muddy ground.



Some damp patches are necessary for a realistic finish of the model. The most important thing is to be moderate but at the same time try to create realistic-looking patches with rounded edges. A bit of pigment to create the imitation of exhaust fumes was applied without any medium. Thanks to this, it has the right texture and looks like a dirty cloud that has settled on the armour.













**Finland have been holding the line against their aggressive neighbour since the end of WWII.**

This small country and many of the countries bordering Russia have developed means to cope with the possible threat. For Finland the means to an end is the deployment of the German built Leopard tank.

This model is of a Leopard 2A6 and is training during winter months.





CHRIS JERRETT CONVERTS THE RYE FIELD KIT



LEOPARD 2A6

FINNISH  
FELINE



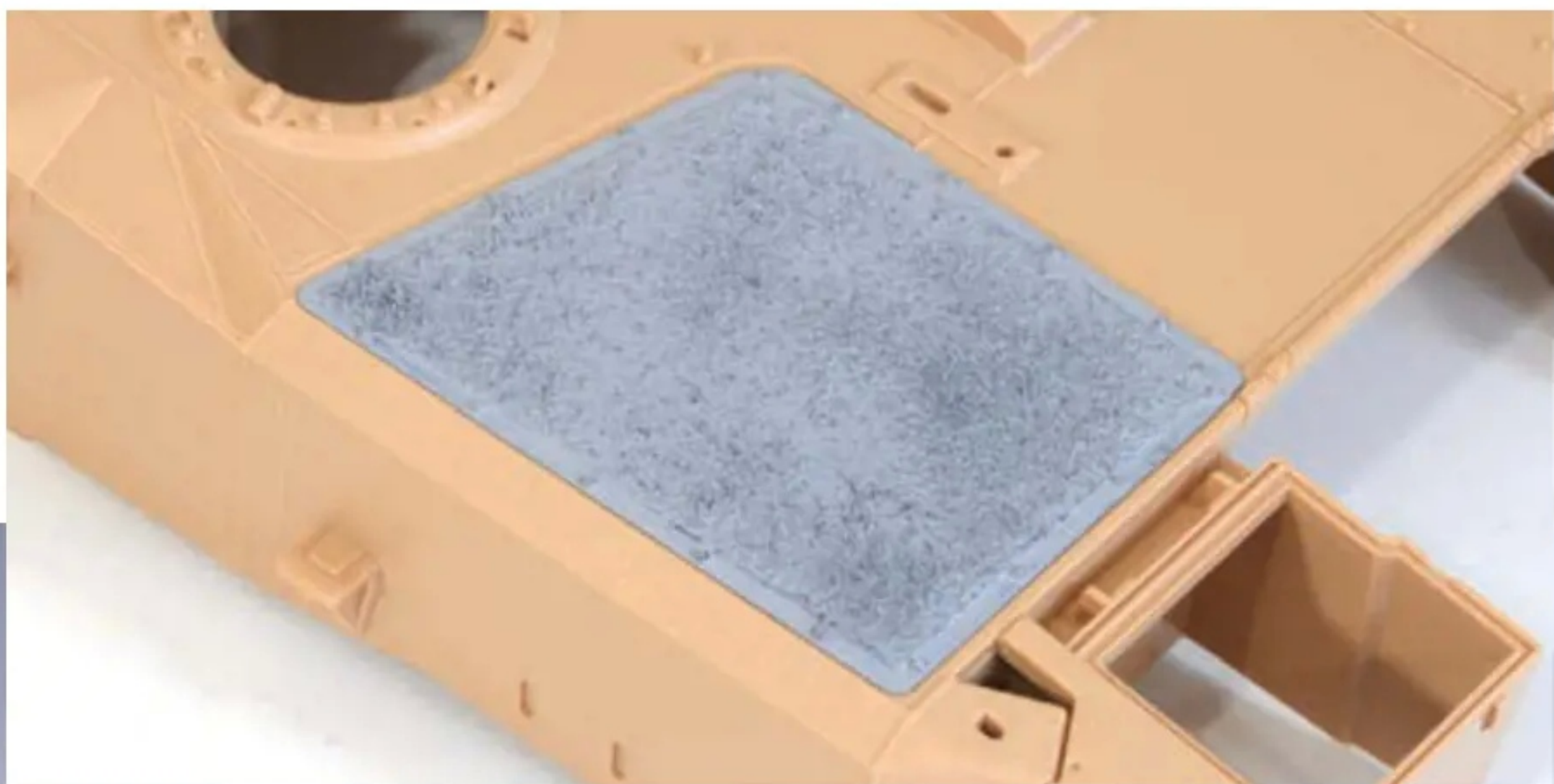
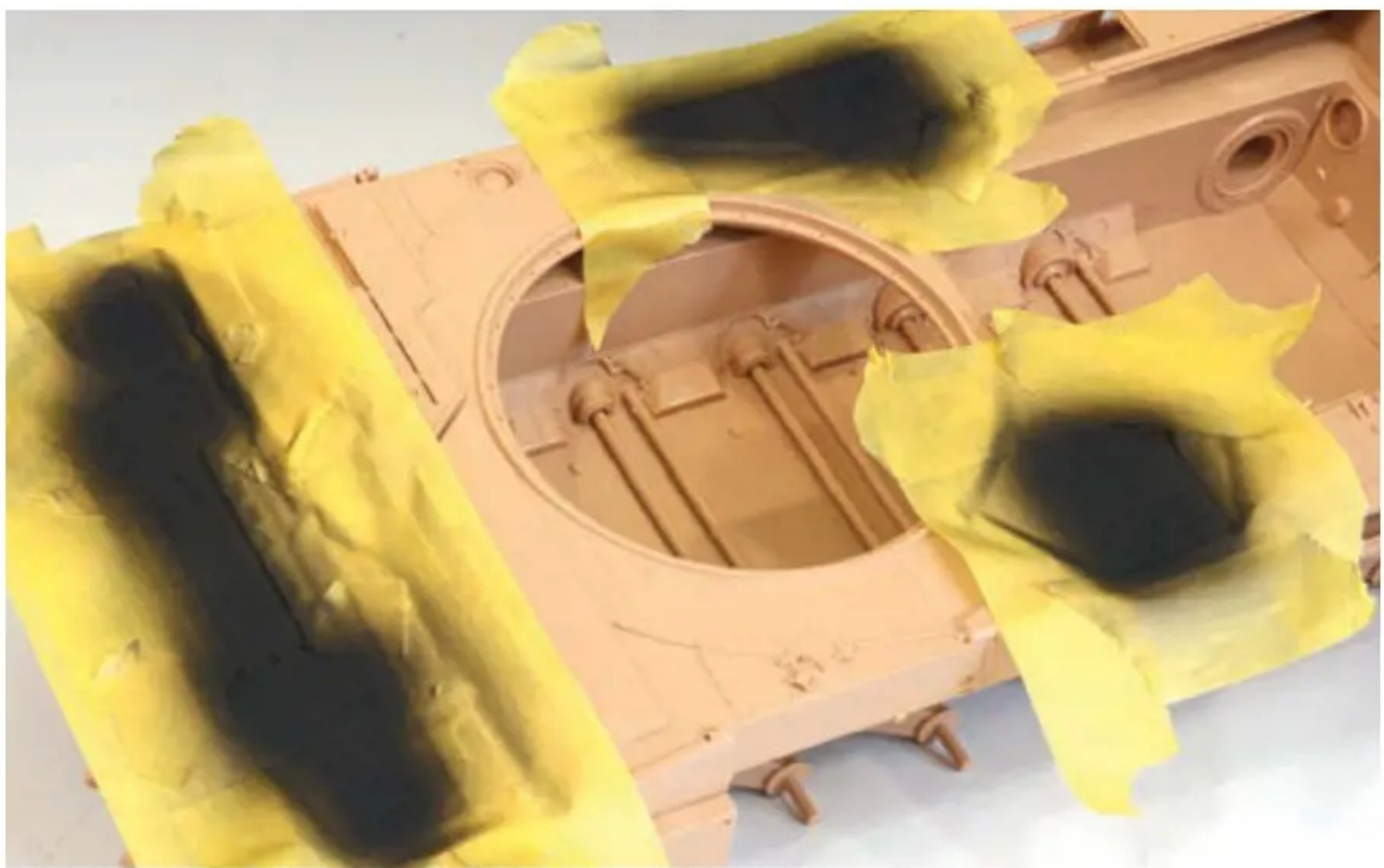


The accuracy of a modern military vehicle in scale, like the leopard, is relatively easy to achieve, it's no problem to get the best photos of important detail. The detail about this particular tank is it was once a Dutch tank. The Dutch had unique features with their Leopards. The details are not available in any modern or newish kit, Revell have some of the parts in their kit to build a Dutch version, but this kit is ancient by today's standards. Perfect Scale modellbau make a resin conversion of a Fin Leo 2A6 that include the parts for the Dutch version. This resin kit was the inspiration for this build. The kit is designed for the Tamiya Leo 2A6, but I chose to use the more up to date and accurate Rye Field kit.

Starting out Perfect scale give you guidelines for adding extra thick texture to the top surfaces of the model, I assume for ice and snow, found in Finland for half the year, a more grippy texture is needed. For this I used fine sand. The area where the extra grip is on the tank was taped off and primed with black paint using the airbrush. picture 1. The sand was attached to the surface of the model with artist white glue thinned with water. Once dry I then did a top prime coat to hold the sand firmly.

The only major conversion of the kit was cutting away the fender above the return wheel and adding the specific Dutch style fender provided in the Perfect Scale modellbau (PSM) resin kit. Also I added damaged road wheels from PSM these required a little manipulation to fit in well. I had recently purchased 3D printed Leopard 2 tracks for T-rex and I decided they would be great to add to this build. The Rye field tracks are great, but the T-rex have that little extra crispness and detail that I'm almost always craving when I build A leopard. The wavy skirts are another unique feature of the stock Leo they were glued in place along with the tracks to ensure the build is strong for the handling during painting.

All the construction of the model is complete, The Figures are from KMT and the uniforms are accurate for the time frame of the model. A few extra notes about the build, experienced armour modelers may find the Rye Field kit to be not as precise as a Tamiya kit. The detail is very well done, and I especially like how RF build out the parts of the model like the real thing. PSM have done a great job with the Fin conversion, and I'd recommend it to anyone curious about building a model that is not from the kit but more unique, which is always rewarding.







For this model I wanted to have a base with groundwork, like a mini diorama. Instead of cutting foam I prefer to make actual contours like A architectural model. For this, a used formcore board and cut contours each contour represents 6-8 inches of grade fall. The base was built using plastic card and then filled with artist paste.

The running gear is active on the model and at this point I test the movement and make sure it will conform to the base. I have one rule for dioramas making sure the main subject does not hang over the edge even the gun barrel, a dio is meant to be a 3D photo so let's keep everything in the frame. Picture 7. And that's it for construction onto paint and texture.



The Fins are one of only a couple of NATO countries that do not use the standard NATO camo, instead they prefer one that better reflects their environment. The pattern is called splinter and presents a good challenge for the modeller. I have done this on other models and have found a simple way to do it effectively. After a few hours of studying the colours of the camo I came up with a mix I liked. I start with Tamiya NATO green for the base. Once that dries, I start with the black camo for this I use Tamiya flat black. Each section is done individually to avoid confusion, this also requires less complicated masking.

For light green I simple added white to the base green for a lighter shade. I only did 2 sections with this colour because in winter months the Leos have white camo added and it's painted over the light green, for the white it's Tamiya flat white.







Camo all done and Finnish markings added I clear coated the model and let it sit for several days for the paint to fully cure. While the paint was hardening, I took some time to work on the base a develop a plan for the texture and groundwork. I started with professional modelling past to create a berm on each side of the track groves Back to the tank portion of the model I want to blend the 4 colours on the tank and create a overall impression on uniformity. For this I start with filters using both over the counter enamel mixes and thinned oil paints. All the extra details are painted at this point and for this I use acrylic paints thinned with water. The next step was to prepare the base. I like to have this ready when the earth and mud go on the tank so the groundwork will match. I like my groundwork and base edge to be precise. The base gets a black paint cover for the low-key effect, and I then masked it to protect it from the messy groundwork. I added earth

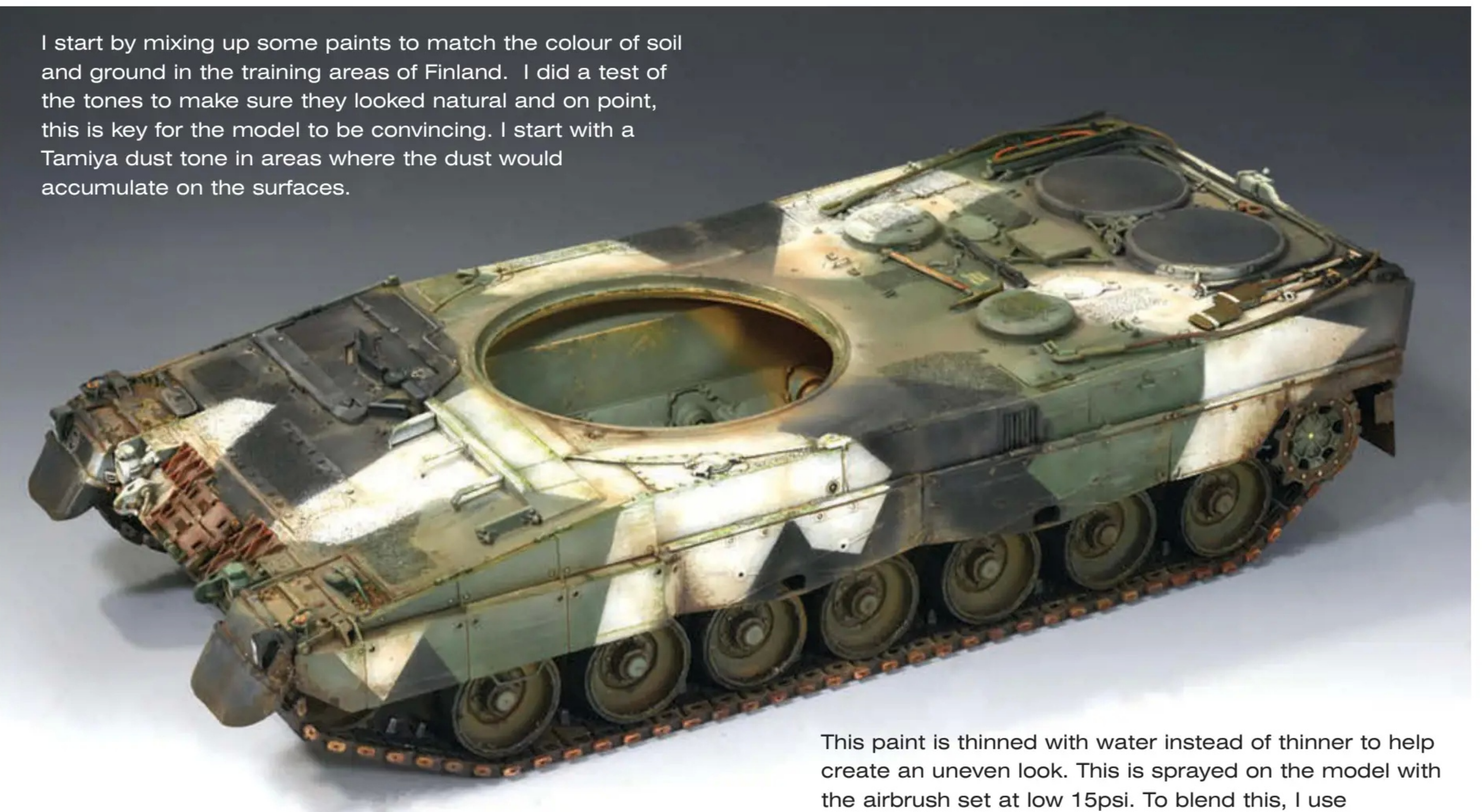
texture using AK muds of varying texture and moisture. Live and dead vegetation is added into the mud, for grass I use tufts of grass. The old Dutch leopards have been around some time and have had some wear and tear but remember the Fins had repainted the tanks, looking into what level of paint damage that would be believable I found that the tanks are in decent condition leaving me with the option of only subtle wear. I typically like to model subject with lots of damage, there was so much going on with this model it was a welcome change for me to do minimum wear, for this I tend to like sponge painting mixed with fine paint brush work. For each layer of paint, I added filters over to reduce the harsh look. The best combination of paints for this process is acrylic mixed with a retarder and water for the chips and oil paints for the filters. At time the model looks great, like a tank just back from wash up.







I start by mixing up some paints to match the colour of soil and ground in the training areas of Finland. I did a test of the tones to make sure they looked natural and on point, this is key for the model to be convincing. I start with a Tamiya dust tone in areas where the dust would accumulate on the surfaces.

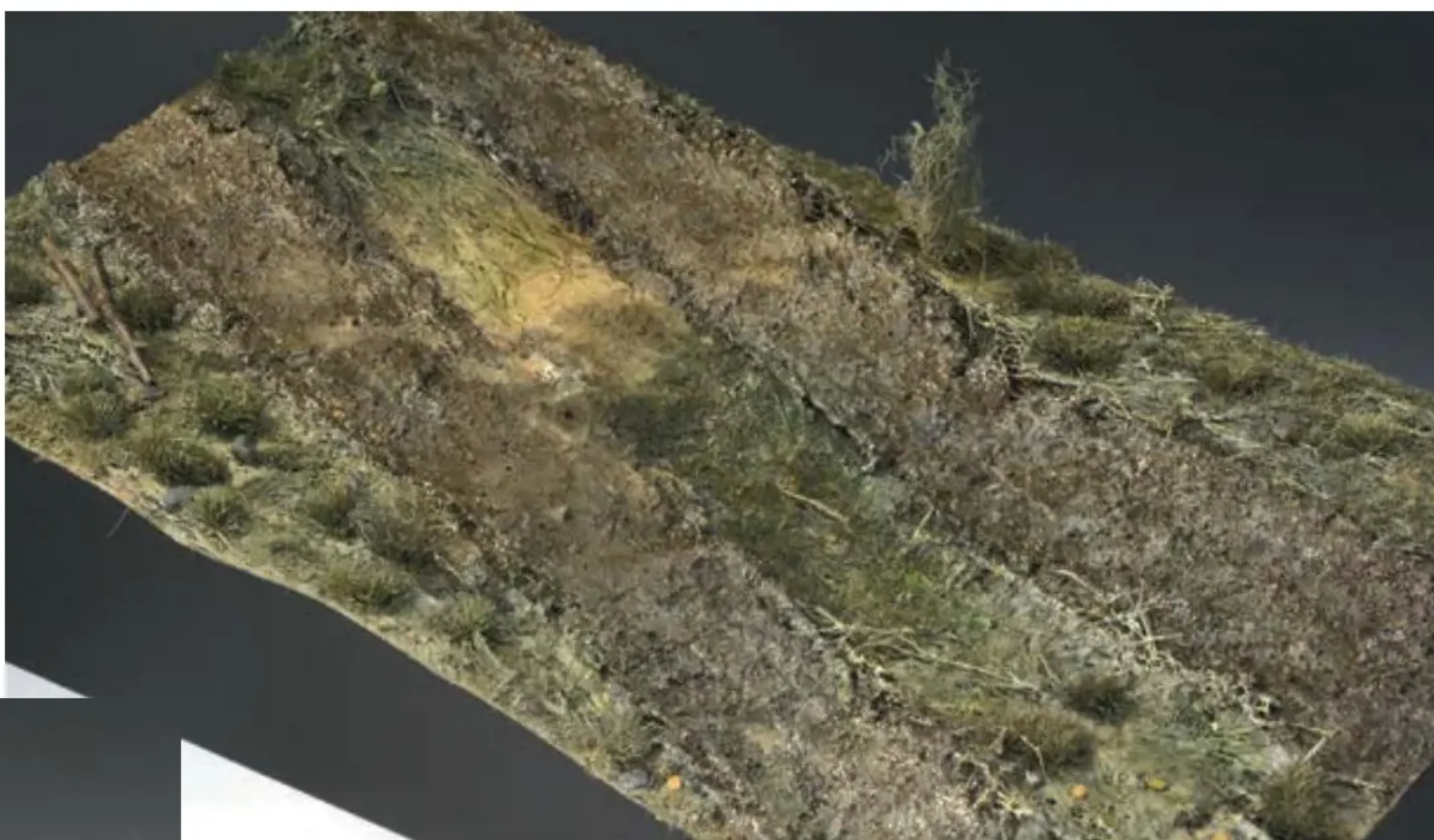


This paint is thinned with water instead of thinner to help create an uneven look. This is sprayed on the model with the airbrush set at low 15psi. To blend this, I use pigments that I mix to match the paint tone. Then gravel and wet mud are added with out of the jar mud mixes from AK.



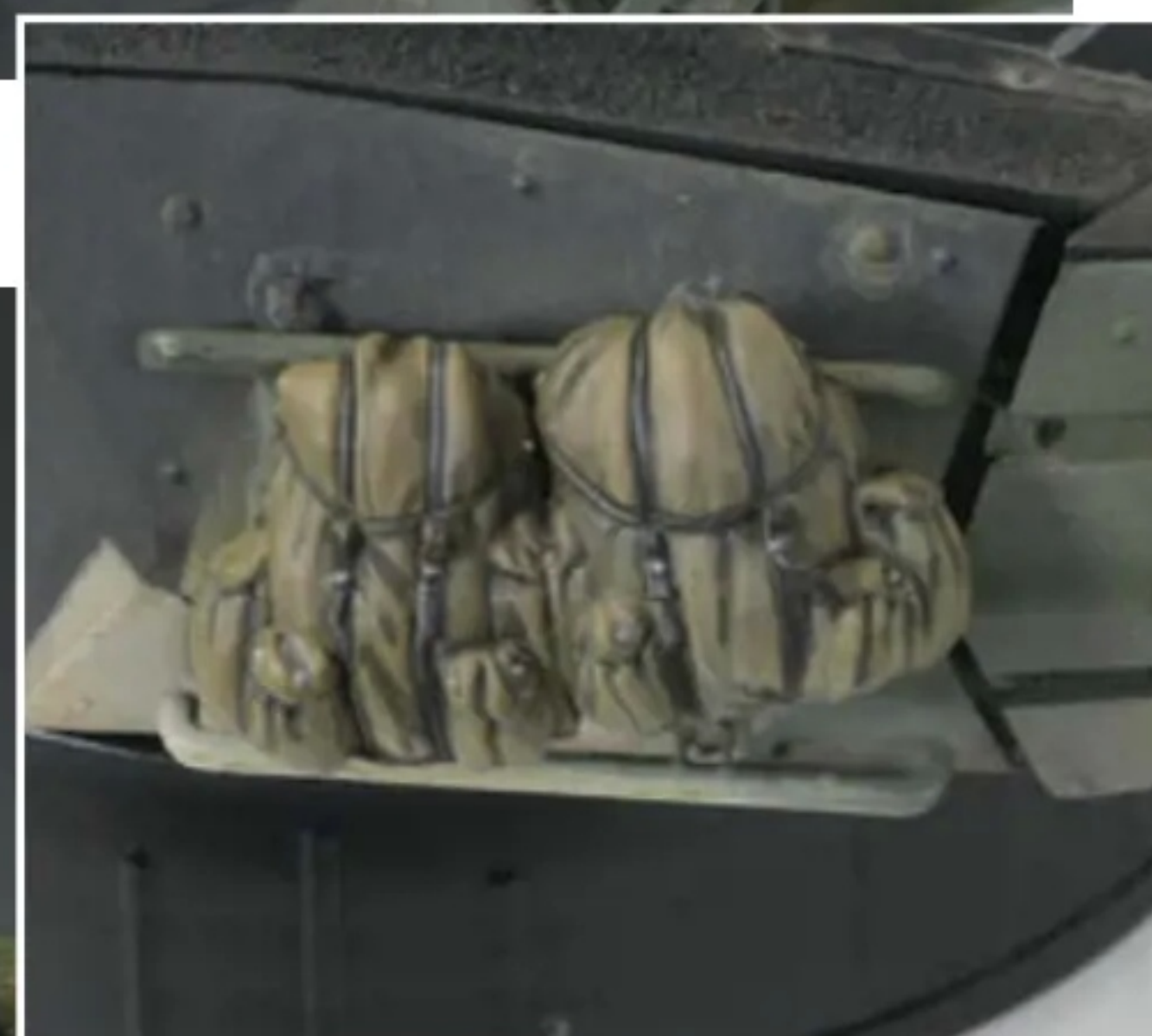
Similar effects are added to the base to help tie in the tank. At this point the tank and groundwork are still not in perfect sync, the next steps to tie them in the tank will need to be attached to the base.

I wanted to get all remaining detail parts painted and or attached to the model so it would be smoother doing the final natural effect to both the tank and base. This includes the figures. The figures are very nice, And I was glad to find Finnish army tank figures for the project. No special technique painting the figures just lots of back and forth with acrylic paint until I get a desired look.



Anyone that has ever built a model of a Leopard that has the FN cupola-mounted gun knows that the details in the plastic kits and many of the resin alternatives have been poorly detailed, this lack of detail will always detract from a great model. Along comes SSR models 3D printed version and we have a winner, the detail is great. Simple painting was done on this so the detail and sharpness comes through.

Final details are painted the crew bags on the turret side and from the figure set, you will see this as standard practice on Finnish Leopard. I painted the bags the same way I painted the figures adding shadows and fading using acrylic paint with enamel washes. One figure was painted with a camo jacket to add a little colour. The Figures fit perfectly into the kit, no modification required. Small details like this water bottle always add a personal touch.



The last steps to this model are attaching the model to the base and finishing the last part of the groundwork. In the early steps on the base construction planning was done to ensure the model had a naturel look, the tracks and suspension are working, and this allowed the model to be manipulated to sit on the groundwork without have to shape it too much. For me this is a key ingredient to making a model look realistic. To set the atmosphere up properly to the white camo on the tank I had no choice but to add snow.

My plan was to add a couple of patches of melting snow but that didn't look great. For the snow I used a combination of a couple of things Tamiya Texture snow was a good choice for heavy snow. Around the edges of the patches, I added a water texture from Vallejo. Some wet mud and dirt were added to the tank model and ground model to represent wet conditions from the snow melting. I used AK wet effects for these.







The key ingredients for this model where new plastic kits, paint and texture materials, 3D printed super detail parts and well sculpted figures. This new level of high-quality products for scale modelling is satisfying for a modeller that wants to achieve detail in 1/35 scale.

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LEOPARD 2A6

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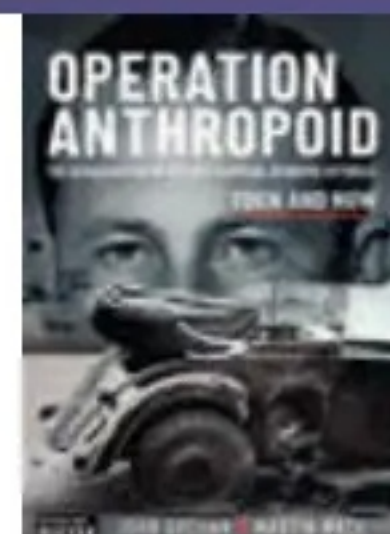
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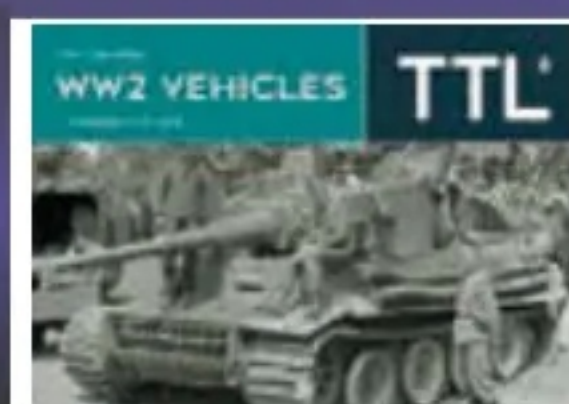
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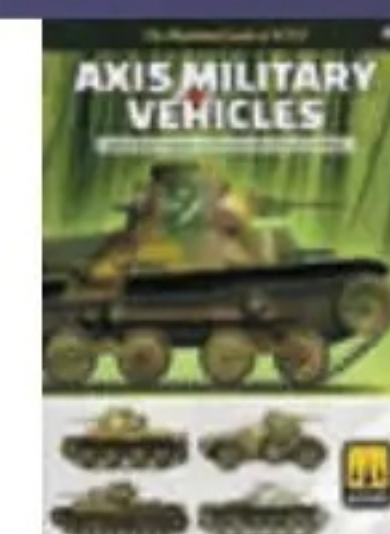
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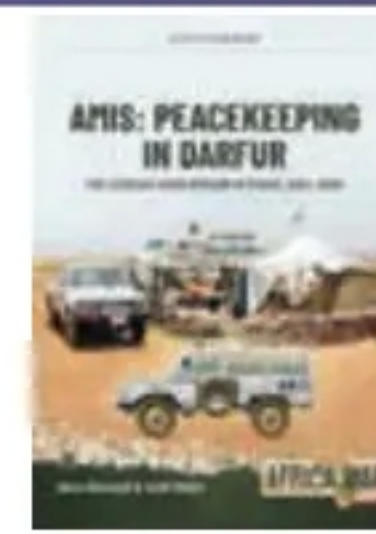
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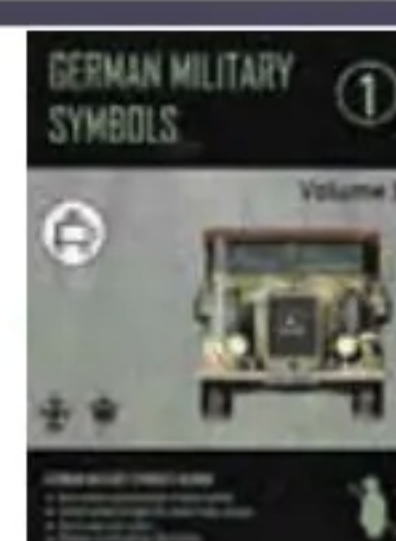
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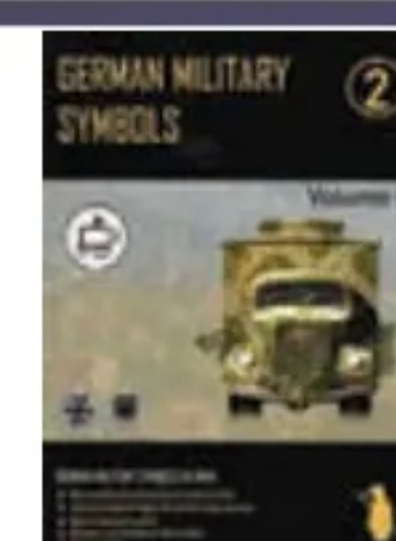
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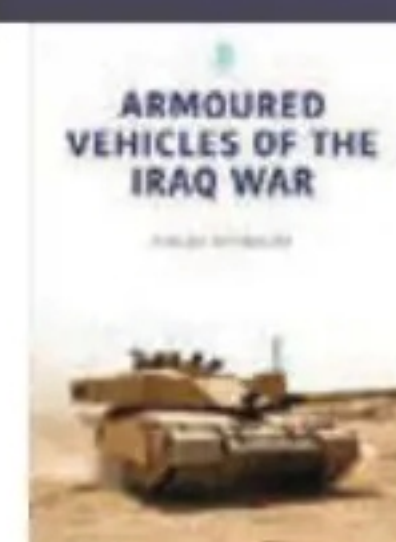
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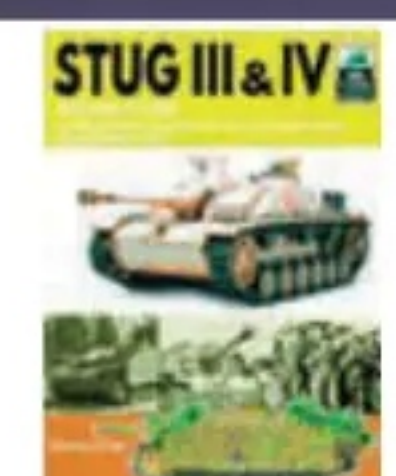
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