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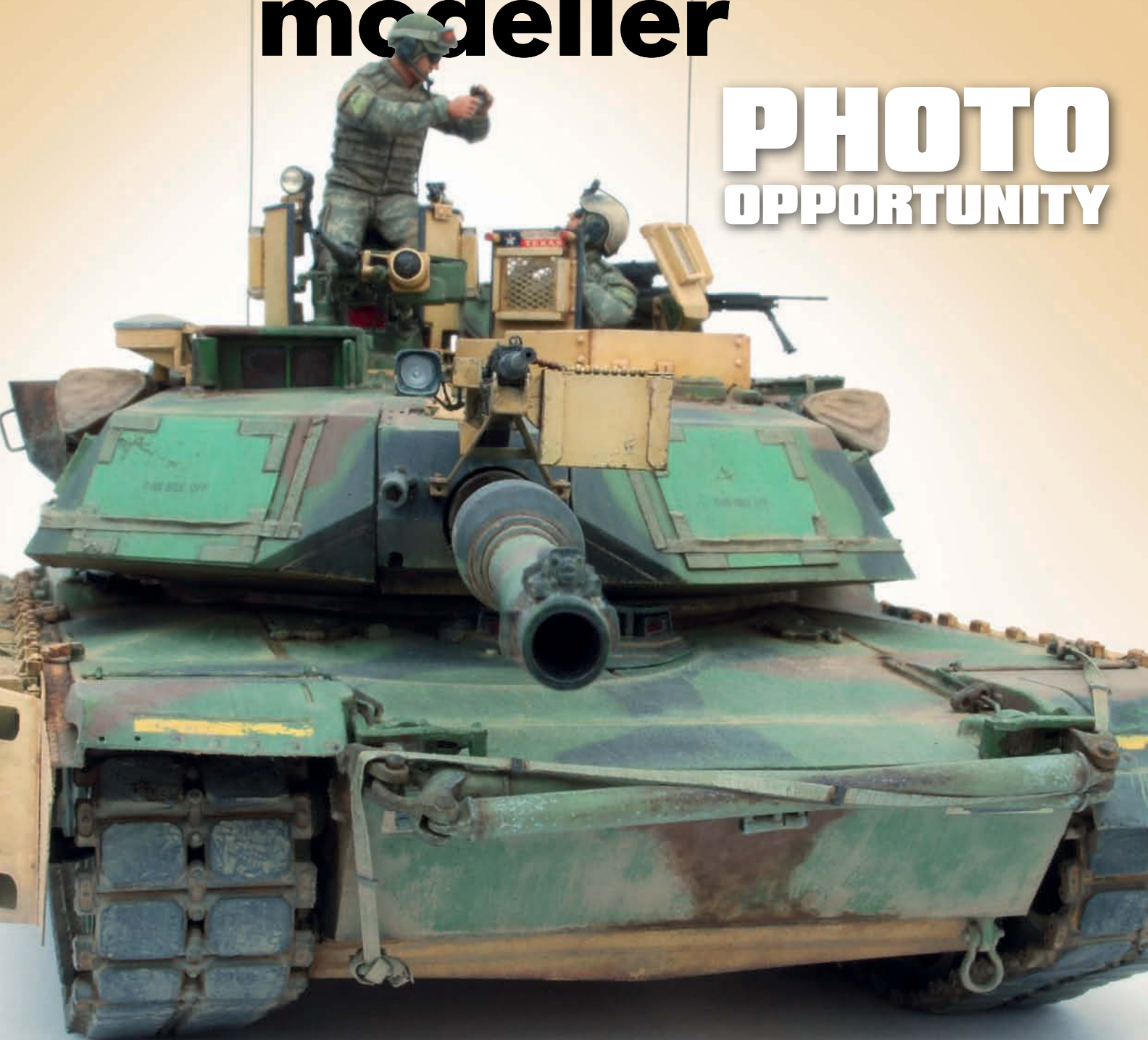
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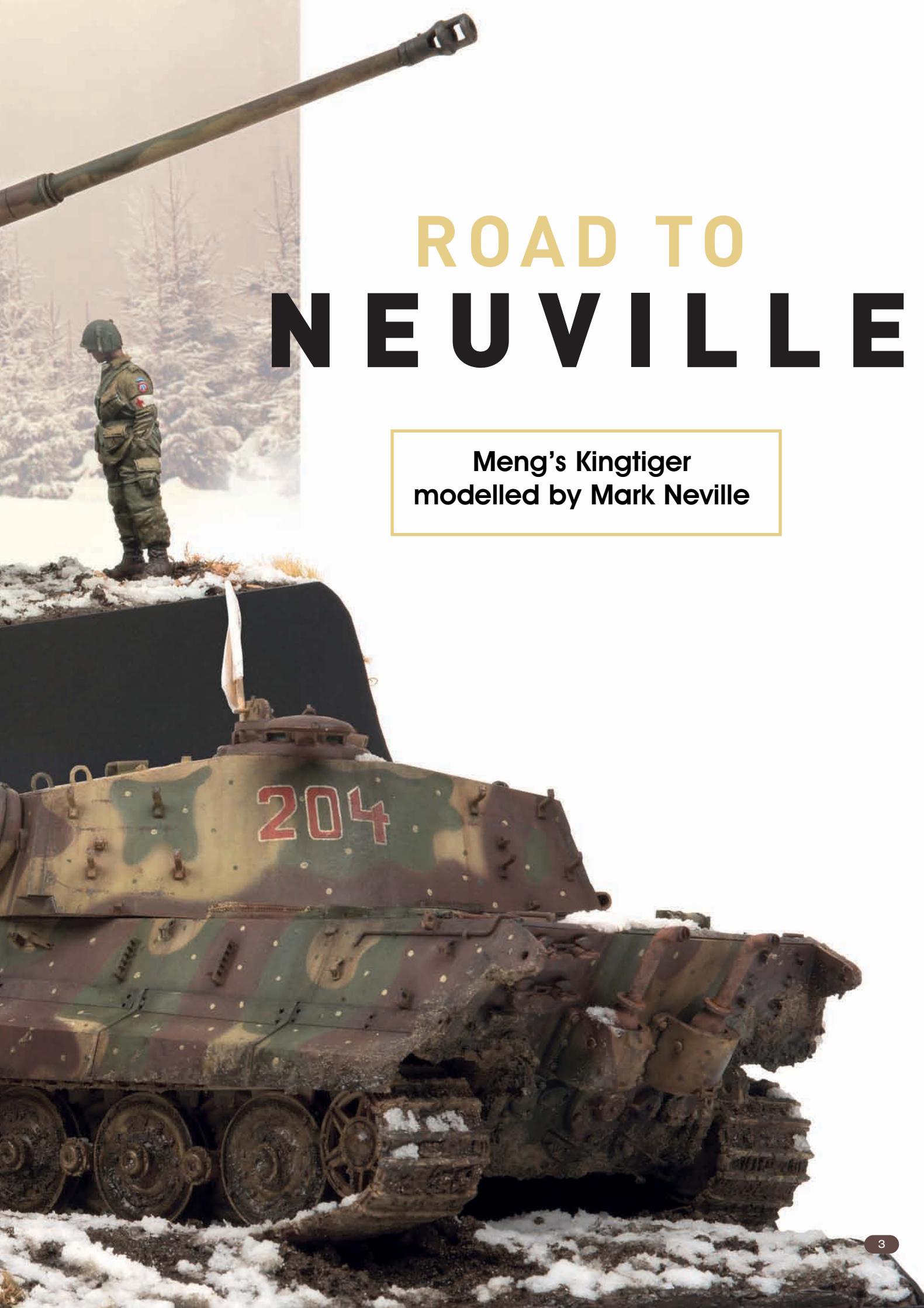
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1:35



Witnessing the Editor's monumental 'Superking' project first hand was bound to rub-off in some way or another. I'd never really had an inkling to build a Königstiger but his constant research and uncovering of information made me appreciate the engineering 'arrogance' of the German designers in producing such a fearsome armoured vehicle. Fast forward a little and Meng had called on David's knowledge of the vehicle to assist them on a new kit project, when we received our first samples of this brand new kit I had the urge to get straight on and build it, the moulding and fit of parts was a delight and although the project was repeatably shelved for one reason or another it was a thoroughly enjoyable kit all-round which I enjoyed revisiting. As with so many projects a single image can provide the spark needed to start creating your own interpretation in scale, mine was a couple of photos of the same vehicle taken at different times but from the same angle with the elevated gun and traversed turret looking rather dramatic. The vehicle in question is '204' from 2./s.SS-Pz.Abt 501, the infamous 'Panzer Gruppe Peiper' fighting in Operation Wacht am Rhein, Belgium, in late December 1944. Initially commanded by Kompanietruppführer SS-Uscha. Eduard Stadler and later by SS-Hstuf. Ralf Möbius (who with 204 reputedly hit and destroyed a Sherman from 2500 metres / 2735 yards in action!) 204 was part of a collected group of thirteen Kingtigers damaged in combat or disabled due to technical issues south of La Gleize. The American captors managed to get 204 running and drove southwest where it reputedly overheated and broke down on the road to Neuville (pretty much my French derived surname!) where it sat remained.

Although I wasn't going to go anywhere close to David's depth of research I set about planning my interpretation of the well known images albeit in a different moment of time.

The image features a highly detailed model of a German King Tiger tank, painted in a camouflage pattern of green, brown, and tan. The tank is positioned on a base covered with white snow. A soldier in a green uniform and helmet stands on the tank's turret, looking towards the left. The tank's main gun barrel extends from the top left towards the center. The number '204' is painted in red on the side of the turret. The background is a soft-focus image of a snowy landscape with trees.

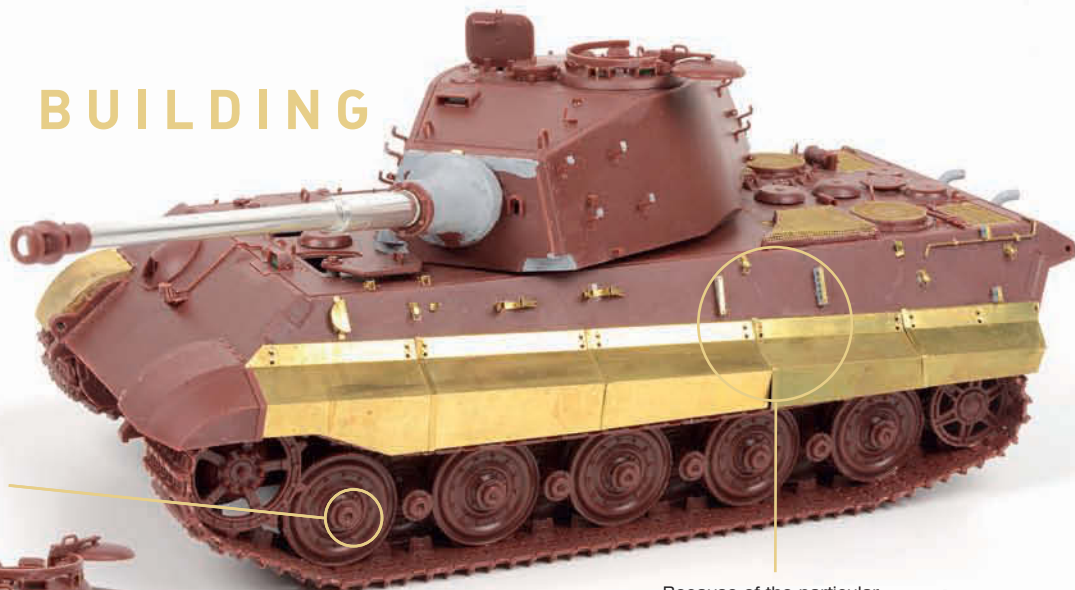
ROAD TO NEUVILLE

Meng's Kingtiger
modelled by Mark Neville

BUILDING

Several options are available with Meng's Kingtiger, with a separate kit providing a fully detailed interior and another upgrade offering working individual link tracks. I opted to use the basic exterior kit to suit my needs and as the tracks would be sitting flat and caked in mud it seemed a waste to upgrade from the kit tracks. The track is designed in a 'link and length' format with good fit and detail.

The suspension requires careful assembly; the swing arms sit 'home' better with a light pass of a coarse sanding stick where they locate into the hull. Wheels are attached via poly-caps which need attention to ensure good alignment.



Because of the particular damage and missing mud guard sections I opted for the ET Model set E35-121. The design and fit is excellent. Also from ET are parts from their detail set E35-259. These were needed as most of the on-vehicle-equipment shows to have been removed in the reference images. Engine deck mesh was also used from the ET set although Meng include these in the kit.

A slice of styrene tube was needed to sit the hatches in an open position.

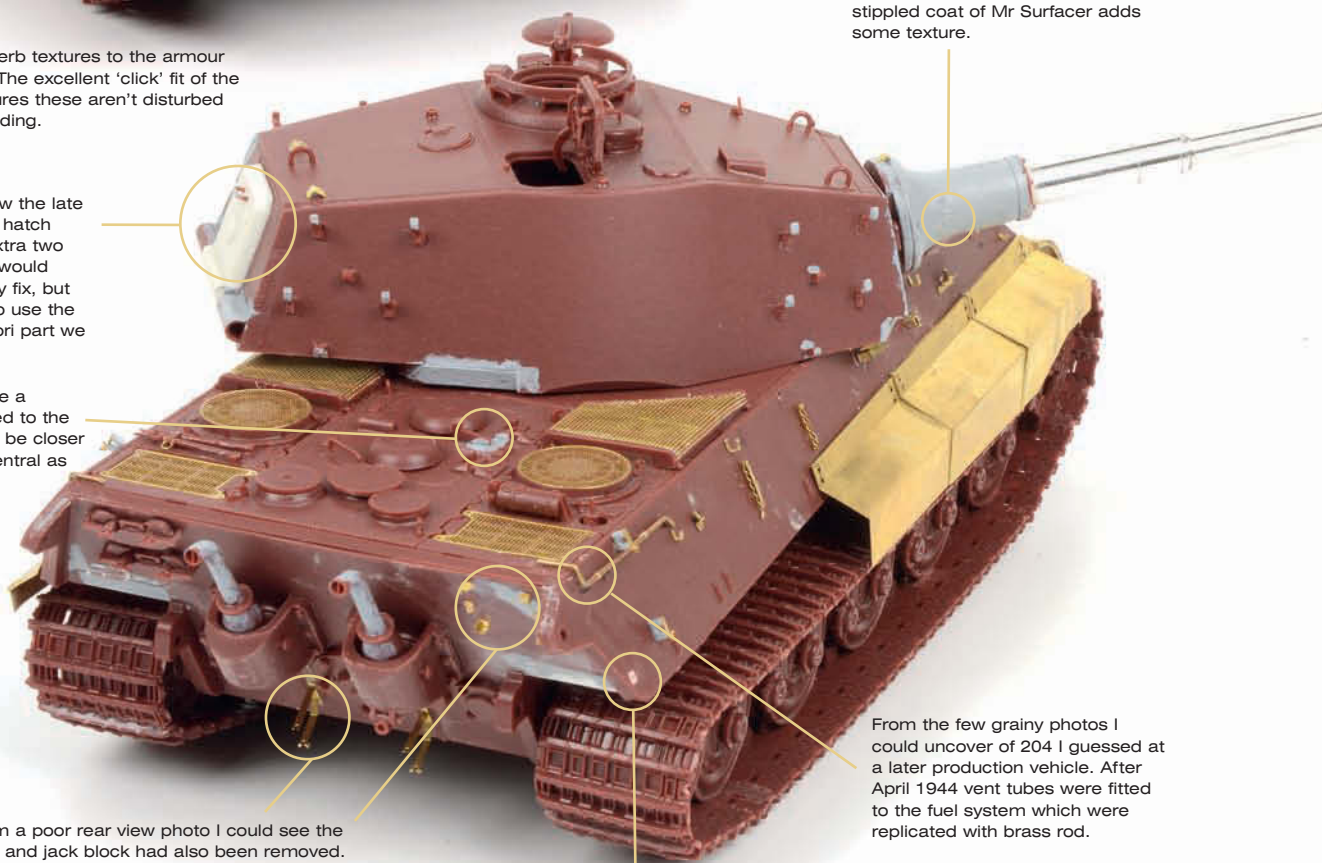
The bow MG34 and Bosch headlamp also are missing in the images of the captured 204 as are the tow hooks.

Optional mantlets are provided, I chose mine according to the reference images and added a casting number by shaving some part numbers from the sprues. A stippled coat of Mr Surfacer adds some texture.

The kit shows superb textures to the armour and weld seams. The excellent 'click' fit of the major panels ensures these aren't disturbed by any filler or sanding.

Photos of 204 show the late pattern turret rear hatch style having the extra two raised discs. This would have been an easy fix, but even easier was to use the vintage Artisan Mori part we had.

Later vehicles have a retaining hook fitted to the hatch. This should be closer to the front, not central as the kit position.



From a poor rear view photo I could see the jack and jack block had also been removed. Later vehicles had these omitted anyway but the photos show the empty fittings.

From the few grainy photos I could uncover of 204 I guessed at a later production vehicle. After April 1944 vent tubes were fitted to the fuel system which were replicated with brass rod.

The kit is missing the final mudguard mounting block which is smaller than the others

With the photoetch used I'd decided a primer coat would be necessary. There's so many primers available these days with both acrylic and solvent base it's hard to choose. A favourite of ours is the Mr Surfacer range. Available in both aerosols or jars (to be thinned and put through the

airbrush) several colours and grades are available. I used the Red Oxide 1000 (No 525) straight from the can. This solvent based paint has an excellent 'bite' and coverage and shrinks as it dries preserving any fine detail and textures.



And if there's a wide choice of primers, what about top coats?! We're bombarded with choice in this golden age of modelling and here at AFV we're sent many samples to try and give our opinions on. One of the large profile releases recently has been from the guys at AK Interactive with their Real Colors range. If you're a long time user of Tamiya and Gunze / Mr Hobby lacquer based acrylics this new range is very much along these lines. (see our reviews in the last issue).

TIGER STRIPES

Real Colors can be inter-mixed with other brands and thinned with pretty much anything you want (although best results will probably be gained with their own thinners). We found the paint to perform very well with very fine pigment yet good coverage and quick drying times. I used the 'late' Dunkelgelb straight from the jar and was pleased with the colour. No 'modulation' or 'pre-shading' here; the camo would make this a waste of time! Ahh...the camo...few schemes have caused more debate than the German late war (mainly) factory applied patterns. Without filling the rest of the magazine with numerous debating points I'll just share my conclusion. Looking at the images to hand of 204 I decided it was a hard-edged scheme with the 'dots'. Where possible I've

followed the shapes and where the images are unclear I've referred to other vehicles to fill in the gaps. We found that many vehicles appear at first to share exactly the same pattern, there are in fact variations on a theme, I think that's the best way to describe it! No two seem exactly the same although the coverage and general shapes obviously follow a factory guide.

Another newcomer to the paint market is Mission Models and having been impressed with the product as base colours on other projects I decided to test it on the time consuming hard-edged pattern. Mission do their own retarder / clear polymer, by adding only a few drops the paint remains 'wet' in the airbrush for a long time and doesn't dry on the tip thus

avoiding any dreaded splatter when working on tight fine lines. MMP-009 Olivgrun and MMP-012 Rotbraun matched perfectly to what I had in my mind's eye of realistic shades. The shapes were lightly drawn with pencil before the lengthy task of filling-in the colours; this was done freehand as I was wary of using any masking putty or tape with all of the small photoetched pieces in place. The edges were finished by brush and numerous retouching in places before I was content with the base colours. With this lengthy process complete applying the 'dots' was good fun. Rather than using a brush I painted the dots with a cut-down cocktail stick to produce a regular sized circle of colour.



WET WEATHER-ING



AK8027 Dry Mud from AK Interactive's Diorama Series is another product tested with pleasing results. This formed the texture and base colour of the mud build-up.

The turret numbers were hand painted. I reduced the period photos to the correct size and printed them out to provide a masking tape guide. The red was sprayed through the mask and the white outlines brush painted.



I figured the most important feature with this project was to try and replicate a damp and darker appearance and also bear in mind the timeline proceeding 204 finally giving up on the roadside. Again, referring to the available photos (and other Ardennes Kingtigers) I decided that most dust would have washed away due to snow and damp conditions and there would be plenty of mud deposited, especially to the rear and right side as the mudguards were missing.



Exhausts were painted with brighter fresh rust tones than I would usually use due to the vehicle overheating before coming to a halt. The exhausts would have been very hot and then exposed to the wet weather...just a small part of the story.

I have to admit to being very unmethodical with weathering my models, even more so here as it's some time since I've done a winter scene and found myself experimenting as I went. Certainly step one was to tone-down the stark contrast of the camo colours; doing this by airbrushing I felt would give a uniform and cloudy look so I opted for a drybrushing approach I'd seen other modellers use to good effect. A soft, flat brush was used to 'scrub' the base Dunkelgelb (yellow) with a virtually dry brush. This is a very gradual approach which allows great control over the subtle tones.

As I wanted a heavy covering of mud across the running gear and rear of the tank this was applied as my next step using a ready-to-use 'Dry Mud' from AK's Diorama Series. This worked as a good texture and colour for older dried-on earth. The next step was colour washes or filters as they are referred to. These are available as ready to use potions from many manufacturers but as I was experimenting as I went along I opted for oil paints heavily diluted with enamel thinners. Multiple colours and layers were applied to give the

wide variety of tones ranging from pure black (which helped the dark and dirty look) through to Burnt Umber and Yellow Ochre. Some pinker flesh tones were also used across the brown camo. While these filters were wet I applied streaking by placing tiny dots of oil colours and dragging the brush downwards. I find a long bristled sign-writers brush works well for these processes as they hold a large amount of the tinted thinners. Onto the wet surface some pin washes were also flooded around the details using diluted black and Burnt Umber oils.

The grimy and damp look was starting to appear and I began to work dark washes into the running gear and lower hull simulating damp earth and bringing out the detail with shadows and highlights. The multiple layers of washes and filters had resulted in some slight sheen to the finish in places; purely accidental but pleasing in this case to represent damp surfaces where the snow had melted. This was further emphasised with select areas treated with Vallejo 'Wet Effects' from their acrylic based 'Environments' range.

The final touches were to paint what few tools remained in place and add some wear to the paintwork. Bear in mind that these vehicles were around six months old at the most so the popular trend of flaking and chipped paint just shouldn't apply if you're trying to strive for realism in my opinion. Vallejo Camo Black-brown applied sparingly with a piece of sponge is a favoured method to give tiny irregular scuffs and chips. Some selected tapping and rubbing with a soft pencil adds to the finesse. This has been kept to areas such as around hatches and prominent edges. Also I'd noticed damage and staining in the photos where the spare track links sit on the turret sides.

More wear was replicated on the contact surfaces of the inner track and road wheels and sprockets. Dark grey acrylic with a touch of red brown was finished with a buff of Uschi 'Steel' polishing powder. On the outer surface of the track the chevrons had a selective rub with the pencil, mud never appears to stick to the polished metal on track outer surfaces.

MELTDOWN

The groundwork was always going to be an essential part of the display, the angle of the broken down Kingtiger...the angle of the turret and gun...all would help try and capture the image. My initial plan was to work as-per the wartime photograph where the snow was fresh and with a heavy coverage, including on the tank. I decided against this in the end as I'd be covering so much of the work done on the vehicle and I wasn't confident I'd get it looking right being left with an irreversible mess! I opted to move the timeframe forward to when the snow had all but disappeared.

As chance would have it we had some snow in my part of the world when I started work on the base, the countryside around me is very similar to the area of the Ardennes I was depicting so as the snow began to melt away I made some observations and took a few reference images on my phone to help replicate the melting snow and ice. The dimensions regarding the road have been squeezed to suit my composition as I only wanted to show a solitary figure and not passing vehicles. Also the actual road may not have had such a heavy covering of mud? who knows, I'll call it 'artistic licence'.



Note the remains of snow on 204 and the wet marks as it melts away. This was produced with Vallejo 'Wet Effects' but gloss varnish would work equally well.



The basic shape of the base was roughed out in polystyrene with the classic fore / middle / background. I then gathered my basic materials; for the earth I used AK's Dark and Dry Crackle Effects purely because the colour was right and the acrylic wouldn't attack the polystyrene. This was mixed with pet cage grit (great for dioramas and very cheap) to give the mixture more texture and body. This was spread and sculpted over the base paying attention to creating ruts at the edges. Once dry I began planting my foliage, referring to my photos I chose appropriate colours of grass from the excellent JoeFix



range. Something else I noticed (both around my village and also on a previous visit to the Ardennes) was a lot of damp fallen leaves. Some willow seeds I'd collected looked the right kind of colour and add some finesse as a generic leaf debris. From my same messy box I pulled some dried mosses, some of which look like miniature ferns which fitted the bill perfectly. A final touch was some plumbers hemp cut and teased to represent tall dead grass.

After a few experiments I achieved a decent looking melting snow with



Woodlands Scenics (used extensively by the model railway guys) snow and AK's Still Water which worked similar to Klear (liquid acrylic) but had more body to the mixture, the snow / Klear mix was used for more slushy areas. The Klear liquid was used throughout to seal the foliage and give an overall damp sheen. This was applied with a pipette.

With 204 in place I worked more mud and melting snow across the tracks making sure I didn't end up with a sixty ton floating tank! A large screw through the bottom of the hull into the base also helped here.



MEDIC!

Even America's finest probably couldn't help out this poorly pussy-cat...I felt the medic (82nd Airborne) would add a touch of irony to the scene. He's a nicely sculpted resin piece from MIG productions. After reviewing a couple of the Calvin Tan tutorial DVDs in the last issue I thought I'd give his approach to acrylic figure painting a try again. Now I don't paint enough figures to become really good at it and lack patience when adding figures to my AFVs (lazy!) but Calvin's techniques allow decent results for most of us in very little time (probably two and a half hours total for this guy). The basic principle is an airbrushed black base coat followed by a white 'directional light' sprayed from above. This forms the basis for your shadows and highlights which are then overpainted with thinned acrylic 'glazes' (Lifecolor khakis and greens thinned with water in this case). Further details are then painted with acrylics straight from the jar.



A final touch was to add the white flag wedged in the hatch handle as seen in the period photographs



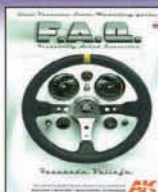
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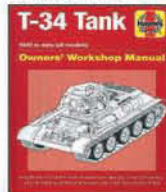
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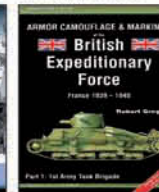
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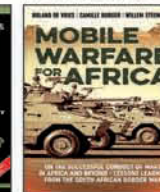
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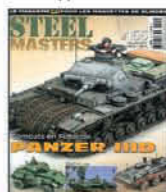
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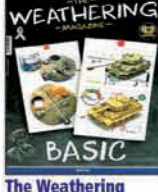
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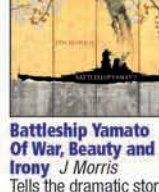
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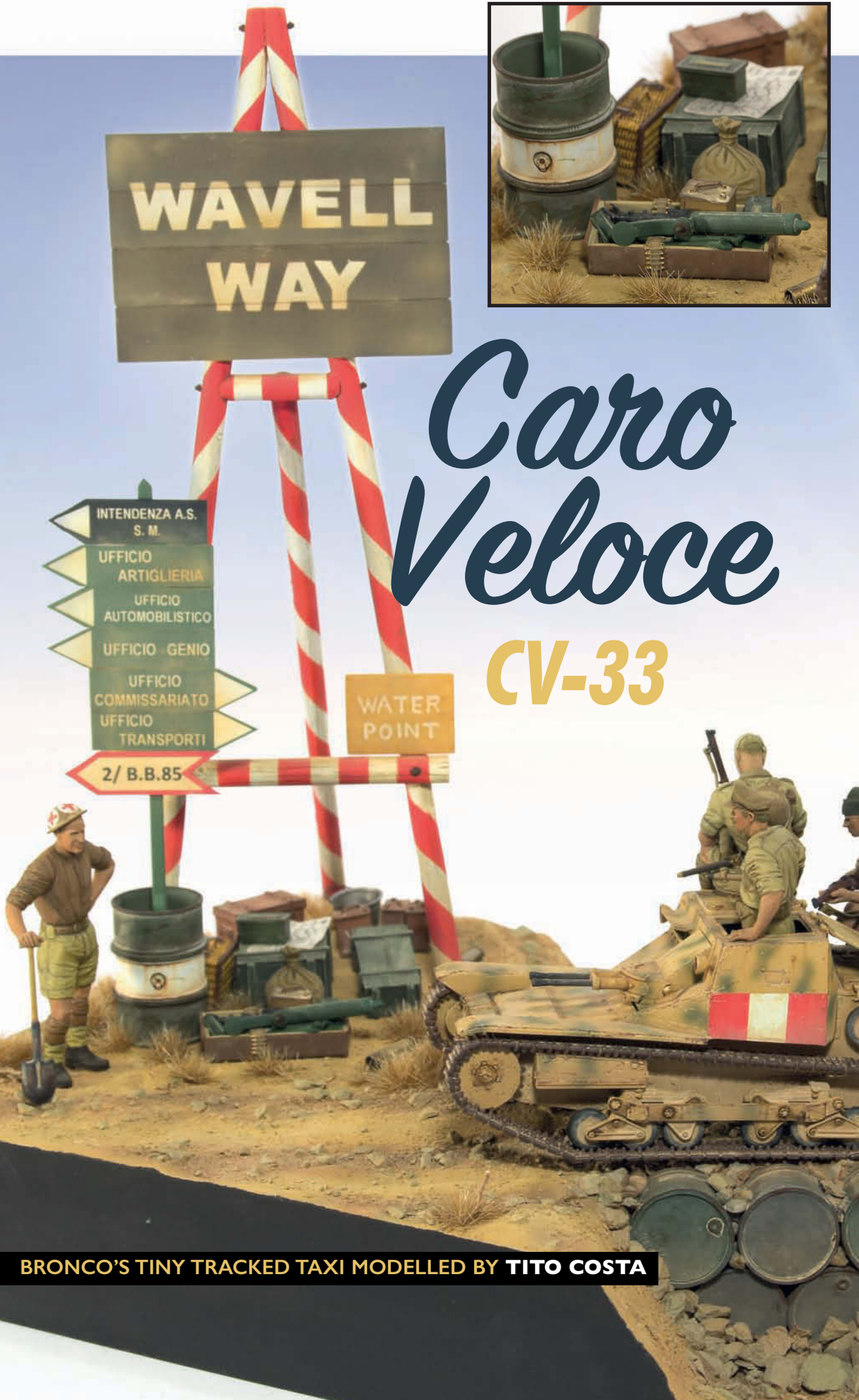


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Caro Veloce

CV-33



BRONCO'S TINY TRACKED TAXI MODELLED BY **TITO COSTA**



My scene shows a party of Commonwealth soldiers at the end of the Campaign, in February 1941, as the harsh desert winter is over and the equipment and dress is evidently lighter. They are coming back from a night patrol and they have taken a ride on one of hundreds of abandoned 'Sardine Cans': the Carro Veloce CV33 or 35, which was the backbone of Italian mechanized forces, but virtually useless against the better-armed British tanks. It may have not been much of a tank, but if it saved walking, it was much better. Some Commonwealth soldiers took the time to paint prominent British recognition markings, but confused the order of the

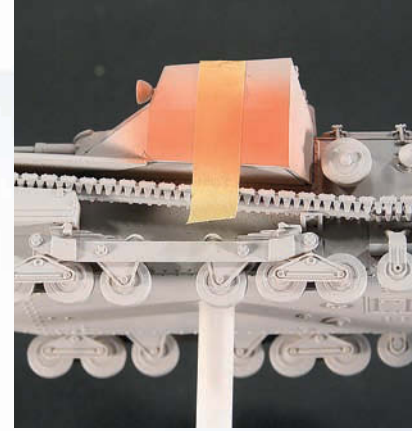
colours, the same mistake that 10th Armoured Division would later make in Tunisia in 1943, by inverting the white-red-white markings. It may not have been correct, but they were prominent enough so as not to be confused with an Italian vehicle.

The infantrymen are tired and exhausted, some even slightly wounded, as they come back from their patrol, and as the CV crosses a tank ditch through an oil drum bridge, they have time to think contemplate what happened last night. Despite the bright colours of the position marker, it is evident that the near future may not be so bright as the war continues in the desert.



SIZE DOESN'T MATTER

Bronco's CV-33 kit features very fine details and an excellent fit, including a well-detailed interior that I did not use as it is impossible to see it with the figures mounted on the vehicle, so I simply painted it in black in order to prevent any unpainted plastic showing from the gunner's position with the open hatch. The tracks were partly fixed to ease the painting job, so I only fixed the upper section including the Drive Sprocket and Idler Wheel. The lower section was separately worked to ease the painting job on the suspension as well. This is probably the kit's weakest point and it is mainly due to the small dimensions of the original vehicle. The tracks are too small and the correct alignment of all tracks links gets really hard, especially around the Drive Sprocket and Idler Wheel. Therefore, I just had to cut some track links slightly to achieve the effect of a natural sagging.



The camouflage pattern painting was very simple, since I only followed the paint instructions straight out of the box and added the identification stripes for British vehicles at the western theatre. The weathering process was also very simple; filters in Ammo's Orange Ochre, washes by using Raw Umber and Sepia oils and chipping with acrylics in a lightened yellow base and, finally, Rust Metal + Dark Brown. To integrating the vehicle to a desert environment, I applied some rust effects on the most noticeable paint chippings and heavy dust

deposits on the vehicle's horizontal surfaces: first, an airbrushed layer of Tamiya's Buff mixed with some thinned Flat Earth. Then, I added AK Interactive and Ammo's dust effects by mixing different dust tones in successive layers. On the road wheels and suspension, I added much more dust and earth, along with oil stains coming from the suspension's moveable points. I painted the tracks with Humbrol Dark Brown and finished with AK Interactive's Dust Effects. The wheels' rubber tires were brush painted by using a mixture of Humbrol Black and Grey.



WEARY RIDERS

The figures were taken from different Miniart kits of British soldiers in North Africa (British Soldiers Tank Riders; British Jeep Crew and British Armoured Car Crew), which I painted OOB and replaced their heads by some better quality, resin-made heads from Hornet and The Bodi Miniatures, and tried to paint every face with different expressions, in order to make them look livelier and show their feelings: A happy medic after coming back from the patrolling, and officer staring at the horizon, a wounded soldier looking down, etc.

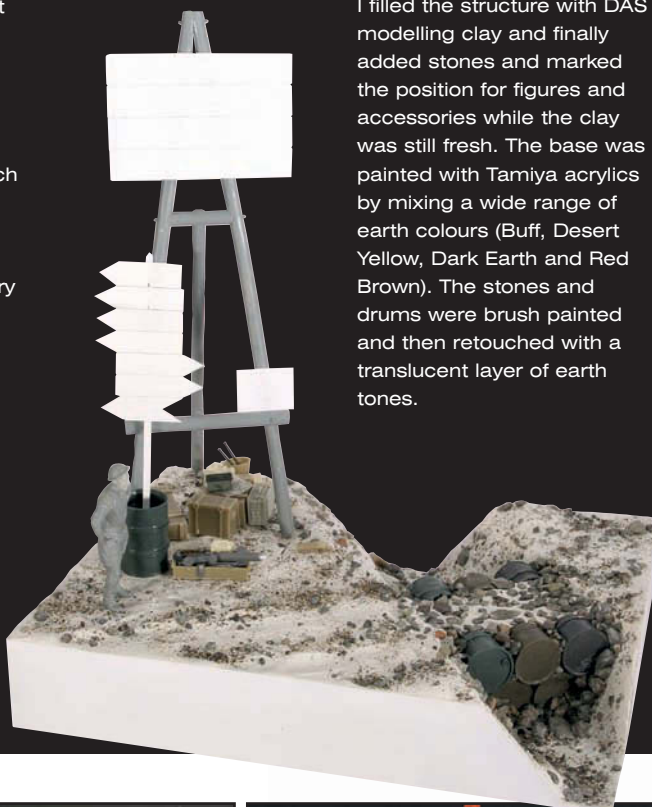
For painting, I used Vallejo and Andrea acrylics. It was the very first time for me painting British uniforms, so many questions arose: Which colour should I use to paint the uniforms? How should I paint their weapons and equipment? After a lot of research I realized there was a wide variety of uniforms during the African campaign, including the standard uniform from the European theatre, as well as some newly issued, lighter and weatherworn desert uniforms. Eventually, I decided to use a mixture of Middle stone and Khaki Grey for the uniforms and another mixture of British Uniform and Khaki Grey for harnesses and backpacks.



A SLICE OF DESERT

To design the vignette, I used many ideas that I found in different pictures from the 1941 British offensive and North African campaign in general. One of those interesting pictures shows a German Sdkfz 8 crossing a bridge made of drums on a sort of trench or antitank ditch, so I decided to build my vignette based on that concept. In addition, I found a photograph of an Italian road sign next to a red and white painted artillery landmark, which I found very interesting as a complement for the drums bridge. The base was built using a plastic card frame, which I filled with balsa wood to obtain the necessary volumes for recreating an antitank ditch and a reasonable room for the road and the artillery pole. The drums were obtained from Tamiya's German Fuel Drums Set that I cut in two halves in order to simulate a two drums-wide bridge.

I filled the structure with DAS modelling clay and finally added stones and marked the position for figures and accessories while the clay was still fresh. The base was painted with Tamiya acrylics by mixing a wide range of earth colours (Buff, Desert Yellow, Dark Earth and Red Brown). The stones and drums were brush painted and then retouched with a translucent layer of earth tones.



To paint the artillery landmark, I used Tamiya's flexible masking tape that allowed me to simply and effectively paint the Red/White pattern. First, I painted the pole in White, then I masked with tape and airbrushed in Red. For the Italian Road Sign I used some Image Editing Software to create the signs and then printed them onto self-adhesive sticker printer paper with the appropriate size, using as a reference the drum in which they are mounted. Then, I built plastic card bases for each one of them. Finally, I airbrushed the poles and attached the road signs.

The accessories I placed under the artillery pole were obtained from different sets, especially old Verlinden Productions resin parts and an Ultracast's Jerry Cans set. The Vickers Machine Gun was taken from Masterbox's British Weapons Set. All of these accessories were airbrushed in base colour and then weathered with acrylics, oils and pigments. I took good care in painting all of them in detail, so that they were properly integrated to the rest of the vignette and help me to complement every detail on it.



JACKSON ACTION

PART ONE

MODELLLED BY ANDREA VIGNOCCHI

1:72

M36 B1





When German heavy tanks like the Tiger and Panther made their appearance, the M10 Wolverine immediately became ineffective and the new M36, equipped with 90 mm high speed gun, had to be immediately pressed into operation. Trying to meet the needs of front-line regiments, it was also decided to mount the new M36 turret onto the Sherman M4A3 hull, allowing the U.S. Army to deliver a bigger number of tanks; this gave birth to the M36B. The most powerful American tank destroyer, eventually the Fisher factory built only 187 units that were much appreciated by the crews, although other sources report 300 tanks built. The conversion was relatively simple: after modifying the interior to accommodate the new rounds and equipment, the factory had just to drop the Jackson's turret on the hull. The M36B1 was the only American tank destroyer equipped with a hull machine gun.

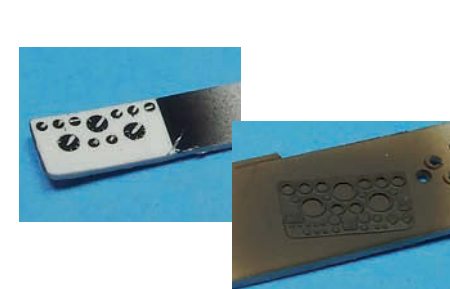
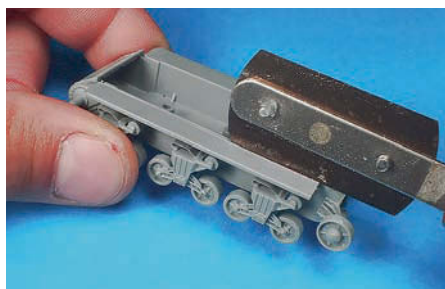
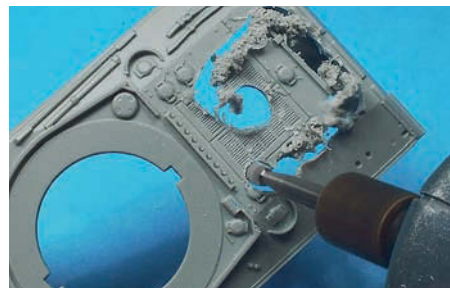


THE MODEL To build a correct M36B1 in 1:72nd scale, one must combine two kits, a Dragon Sherman and an Extratech M36, since this model does not currently exist on the market. My lack of experience in military vehicles resulted in me buying a Dragon Sherman M4A2, with the same front face; but the engine deck is completely different and will need to be redone completely.

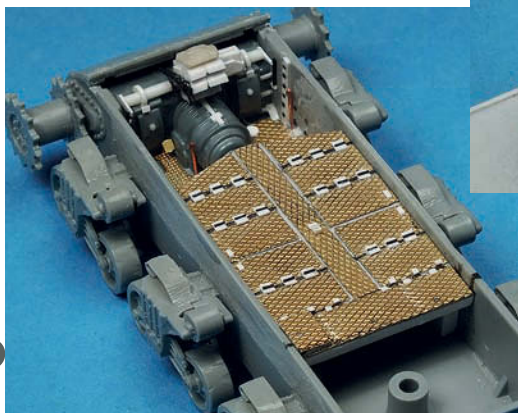
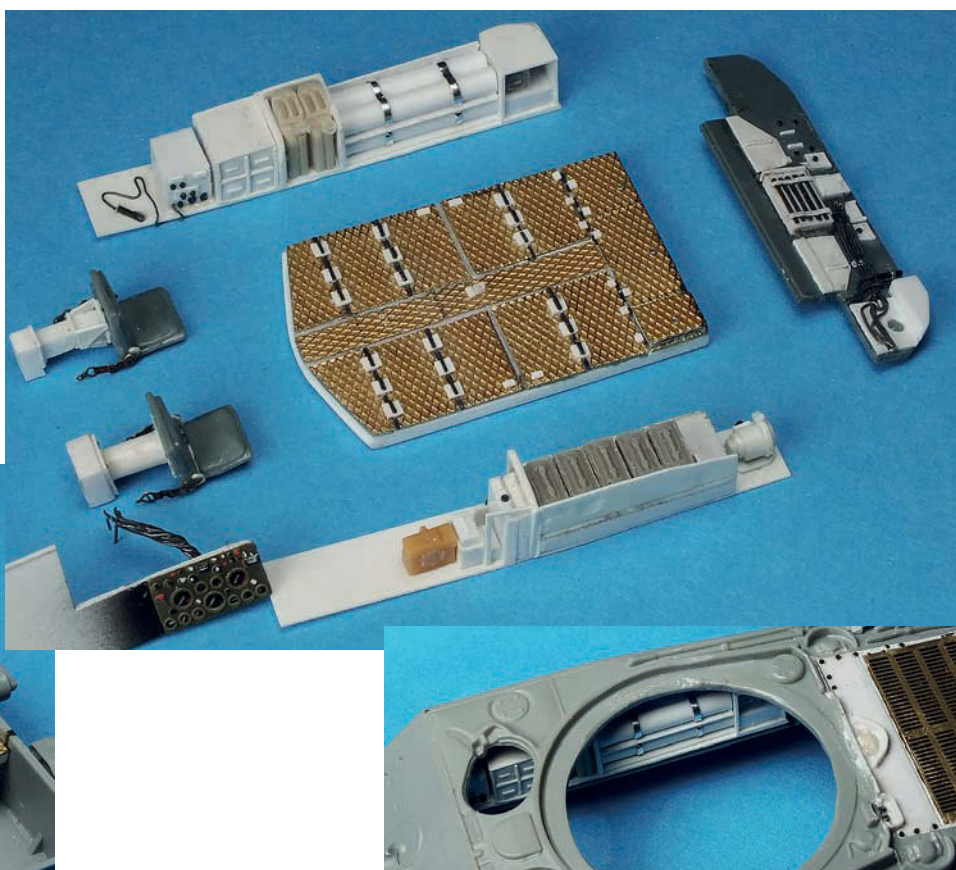
ASSEMBLY I started removing the whole engine deck area with a burr, then I finished the opening off with micro-files, recreating the new deck with plasticard. The Extratech photoetched parts did not

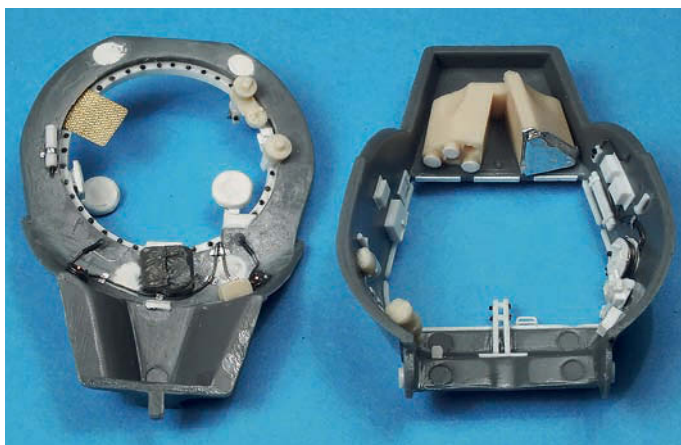
fit, so only the ventilation grid was cut out and glued in place; all the bolts and the small details are made from stretched sprue and plastic.

I started to take care of the lower hull: I first assembled the bogies, thinning the upper skirts. I wanted to make the tracks with "Duckbill" extensions for soft ground, so I used AP Models resin tracks; the assembly method of these tracks forced me to modify the kit, separating the lower hull side sponson plates with a hacksaw and gluing them to the upper hull.

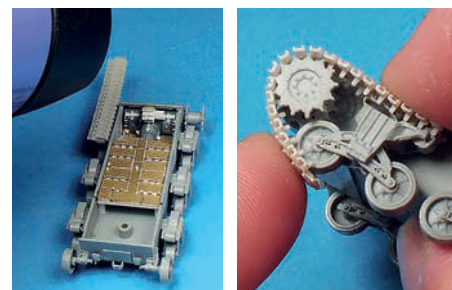
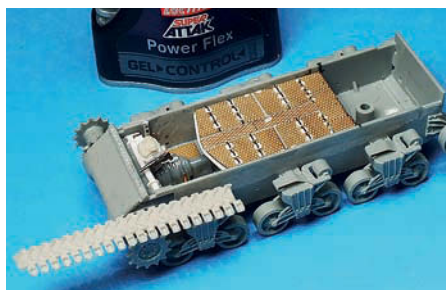
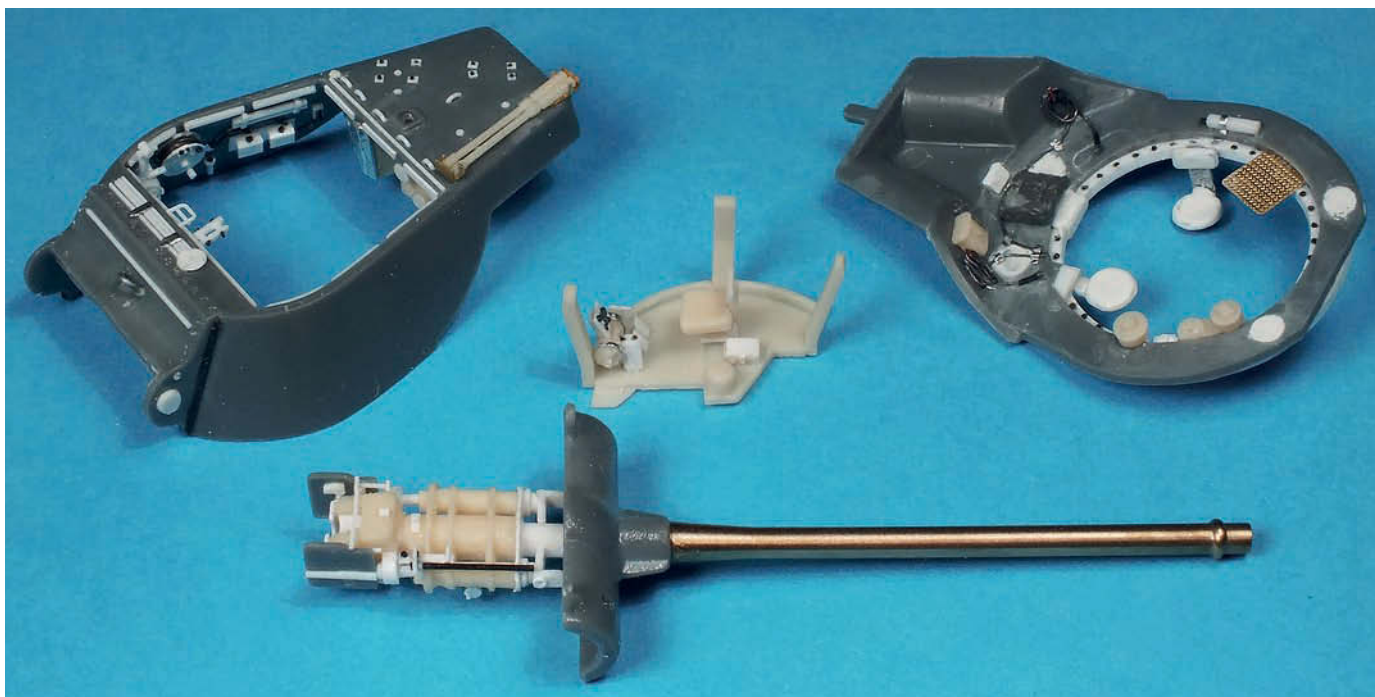


I love American tank busters because they have open turrets, with all the details in view, so I can have fun building them... I started from the driver's position and tank floor; for the transmission I used parts from the Extratech kit while everything else is scratchbuilt. The anti-slip floor is made with a photoetched plate. The dashboard is an etched part from the Extratech kit and I improved it with the dials and their rear cabling. Even the sponson stowage are made from scratch, with some resin parts, cans and ammunition boxes. As reference for the interiors, I used archive photos and pictures of detail sets for larger scales.



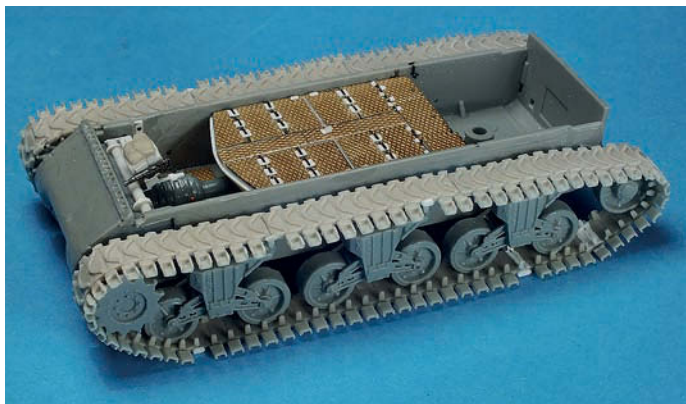


The turret comes from the standard M36 Extratech kit, which is a short run, with all the known limitations, so there will be a lot of work to do! Fortunately the kit includes resin parts, photo-etched frets and a beautiful turned brass barrel that will be very useful later on. Most of the details are scratchbuilt; I remade the lower ring visible inside the turret and all the inner equipment, also using some resin parts, like the turret basket and other details. The inner part of the gun was really poor; in order to correct it, I used a resin part coming from an old kit, modified to bring it to the correct length. Eventually, the gun fits perfectly in the turret. The gun shield and the turret's rear counterweight were cast; I obtained this effect lightly melting the plastic with Tamiya green cap glue and an old stiff brush, taking the opportunity also to make the weld line on the outer part of the turret, melting some stretched sprue with the same glue and then working it with a blade.

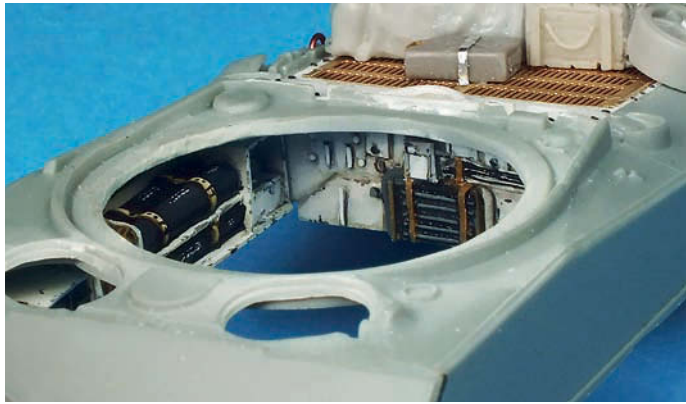
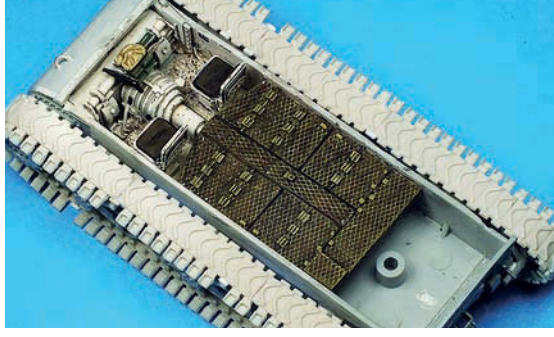


Now we face the construction of the resin tracks; I was concerned about the difficulty of assembly, but in the end it was less challenging than I expected. I started by separating the various section from the sprues, and cleaning all flash from track links. I first glued a track length with cyano on the hull section and it is very important to calculate the exact position; I started from the drive sprocket and progressively shaped the track lengths with the correct curves. Since the resin tracks are rigid, I had to warm them with a small hair dryer in order to make them follow the

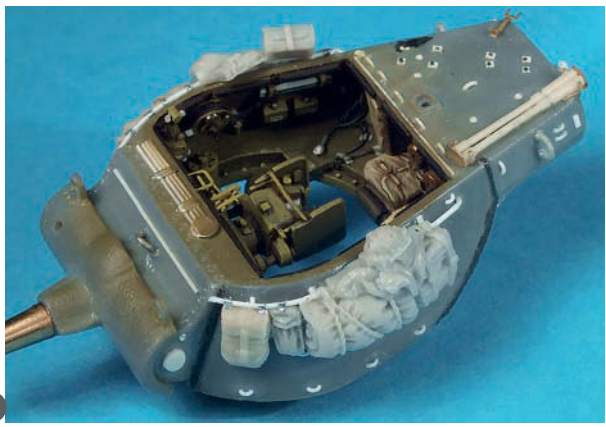
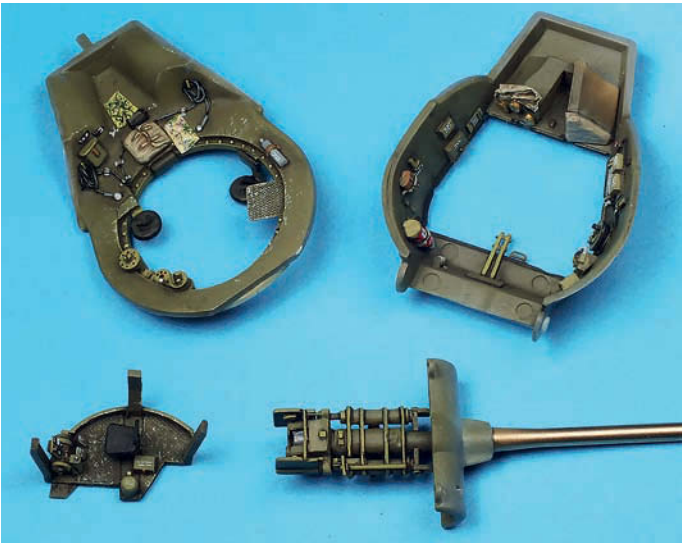
correct curves, making sure to direct the air flow only to the portion of track that will have to be bent. When the resin becomes soft, fold the track length around the drive sprocket, working with glue and patience on a second section, then a third and so on; it's easier to warm up the tracks a curve at a time, being careful not to touch the hottest part, otherwise you may accidentally bend them. In short, it's not very easy, but the end result justifies the effort; I've always liked the Sherman Duckbill and I think that with these tracks the tank has a more massive and aggressive look.



In order to use the resin Black Dog rear cargo stowage, designed for the Sherman M4A3, you have to heavily modify it, otherwise the M36 turret won't be able to rotate; I had to eliminate various details with the cutter, reducing the stowage both in height and front to back. I reworked the tarpaulin with a small burr and added the front part of a case and a jerrycan, arranged so as not to interfere with the turret. It was a long job, but real American tanks were heavily stowed.

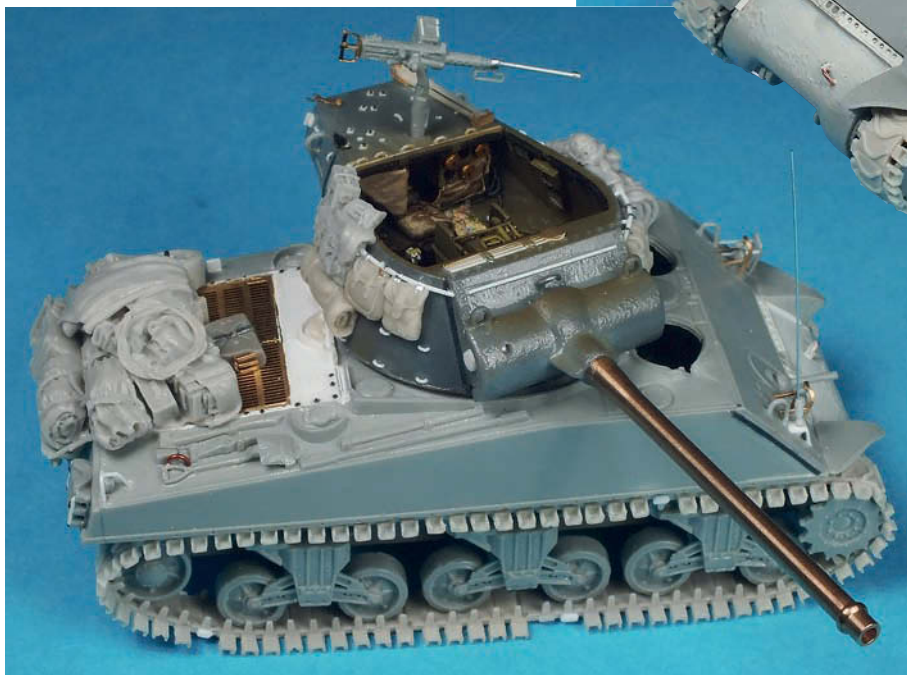


I then started painting the interior of the tank; the turret interior and the hull floor were painted Olive Drab, while the Driver's compartment and the inner walls of the hull are off-white. Washes, paint chips and careful colouring of the details with Vallejo acrylics completed the interior; you can see details such as maps, crew microphones, bags, backpacks and seat belts.



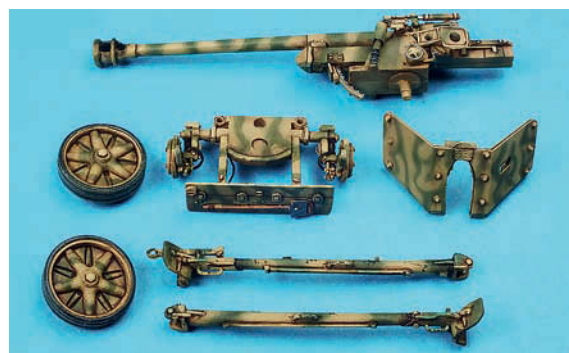
After gluing together the two sides of the turret, I began to improve it: I first added the welds, completely absent, softening a piece of stretched sprue with Tamiya green cap glue and working it with a blade.

I then added the stowage loads and all the details that fill the turret. The Black Dog resin set was modified, dissecting it in order to be adapted to the different curvature of the turret. I added other resin backpacks and bags, trying to achieve the typical overloaded effect of these tanks. The countless loops, bolts, rails, etc.. were made with 0.3 mm plastic rod and black stretched sprue that allowed me to better control the centering of the various bolts.



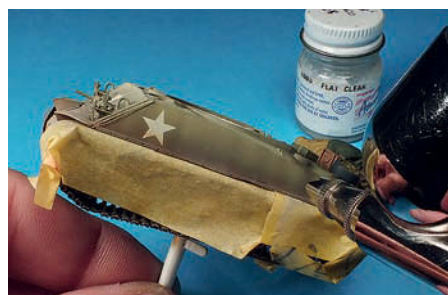
I was approaching the end of the construction; the two halves of the tank are still separated in order to assist the subsequent painting. On the rear hull I added a series of spare "Duckbills", as seen in a photo of an operational tank; the rear light guard frames are made with 0.3mm plastic rod. On the front part of the model I scratchbuilt the antenna support, typical of M36B1. I also added the lateral welds of the front armour plate, barely visible in the Dragon kit. I detailed the .50 Cal machine gun and its support, replacing the barrel with an Albion Alloys aluminium tube and the handles with a photoetched part.

PAK-40 After completing the construction of the tank, I built the second character of the scene, the German PAK 40. I had available an old Eastern Express kit and its photoetched fret; getting a good result wasn't easy, since I had to thin or replace all the finer parts, but in the end the result turned out to be satisfactory. I chose a camouflage pattern in Dunkelgelb with green stripes, quite challenging to do on such a small item.



PAINTING After several experiments I decided to completely change the painting method: I dropped enamels and oil pastels and decided to do everything with acrylics, creating lights and shadows with the airbrush at the beginning of the painting process. After masking all hull openings, I airbrushed the olive green basecoat, obtained with a mixture of Gunze H78 Olive Drab, H403 Dark Yellow, a few drops of H40 Flat Base and diluted with the Tamiya lacquer thinner; it is important to mix a good quantity

of the base colour since I will also use it to make the mixtures to lighten or darken the model. After adding white and yellow to the base colour, I began to lighten the upper parts of the tank, working irregularly and already creating the first streaks, then, with a darker mix, I painted some shadows and streaks. The end result is an overlapping of various light and dark shades, obtained with very diluted colours (up to 80%) and working at low pressure, 0.4 to 0.5 bar, until you get the faded and streaked look you desire.



The tracks and the hull bottom were painted with H341 Mud, adding a little Mig mud on top of the track bogies. I then airbrushed a clear gloss coat and applied the decals, protecting them with a second clear coat; at this point, the decals really shine on the worn olive green tank, so I sprayed a few coats of highly diluted green to blend them with the surrounding colour.

protected the already finished tracks and airbrushed a matt layer on the sides. In order to dampen the contrasts and "dirty" the tank, I applied a general wash with Van Dyck Brown oil colour. The weathering is achieved only with acrylics, using a method similar to the one used on figures. Using very diluted mixtures, I made scratches, paint chips, leakage of oil and fuel; it's a long and demanding process, but this way you have total control of the final look of the model, resulting in a finer and more precise job.



The difference between the two sides of the model shows the effect of treatment with a brush and acrylics: shapes become more evident and dirt, mud and paint chips on the front of the tank create a pleasing operational aspect. The rear cargo is painted with precision and creates a significant point of interest.

The turret is definitely one of the strengths of this model; all the details are painted with care and highlighted with lights and shadows.

Construction of the model ended after gluing the turret, the antenna mount, the Browning machine gun and the hatches. Using this type of painting method allowed me to find a good balance between the need to highlight most of the details, typical of small-scale, and a subtlety of colour and weathering more in scale, but at the same time well-defined.



In the next Issue - building the scene



Panzerkampfwagen

David Parker builds Trumpeter's 1:16 kit

W

Part Seventeen

This installment sees the final work on detailing and finishing the Maybach engine in preparation for fitting it into the engine compartment. At last I was able to install the auxiliary generator and connect it to the wiring system before the engine restricted access to it. Fitting the engine required the throttle controls to be

connected up as well as the two primer systems where working in the confined space provided some particular challenges! With the engine fitted the air filter box was the last big piece of equipment to be fitted to the engine bay.



The next job was to complete and fit the exhaust manifolds and I was very much feeling my way for the finish on these and not happy with my initial results. To begin a dark brown/grey base was sponged over with a pink/grey.

The exit of the manifold with the flange was airbrushed with a pale pink and the bolt heads picked out with a pale orange.



I began to work over the manifolds with small clusters of brush painted assorted rust-coloured dots. Throughout this the manifolds were just dry fitted for the photos to allow me to paint all around them.

Building up the rust spots was a long process over a couple of days of work. During the process I went back and added some more sponged areas with the palest pink shade and then worked back over these again with the dots.

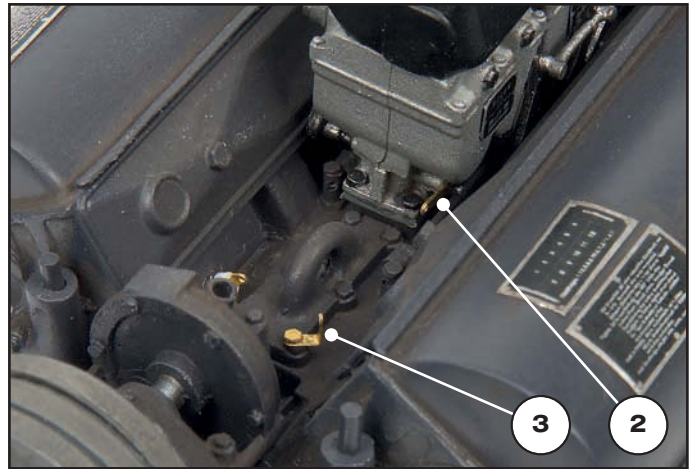


Above Once the painted manifolds were completed they were glued in place on the engine. There were however very small gaps **1** along the join which I had to go back and fill using a cocktail stick to push the putty into the confined space.

Left The layered effects were finished with some ultra subtle rust washes applied locally to some of the bigger rust spots to soften the outlines and these were also applied to the flanges of the manifold.



Moving to the top of the engine I had to add the fixings for the springs that control the throttle and choke system. Two discs of plastic were fixed on each side of the cylinder head and the brass brackets were scavenged parts from an unused photoetch set.



I also added the photoetched bracket **2** to the base of the carburettor assembly (still just dry fitted) and the fixing bracket **3** which is bolted onto the lifting hook.



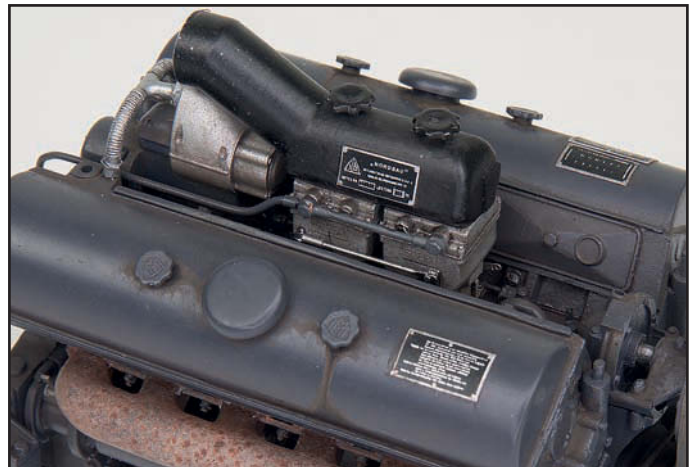
These new parts were painted to match the rest of the engine and the magneto assembly **4** glued in place. I then worked over the area between the cylinder heads to increase the levels of accumulated grime.



I also wanted to add some damp effects where oil spills or fuel leaks from the carburettors would accumulate. For this I used Wilder 'Old Grease' thinned with some white spirits to build up the damp areas around the raised details.



In the same way I used the Wilder Old Grease to add damp effects to the carburettor assembly.



The completed carburettor was finally glued in place and the fuel supply line connected up.



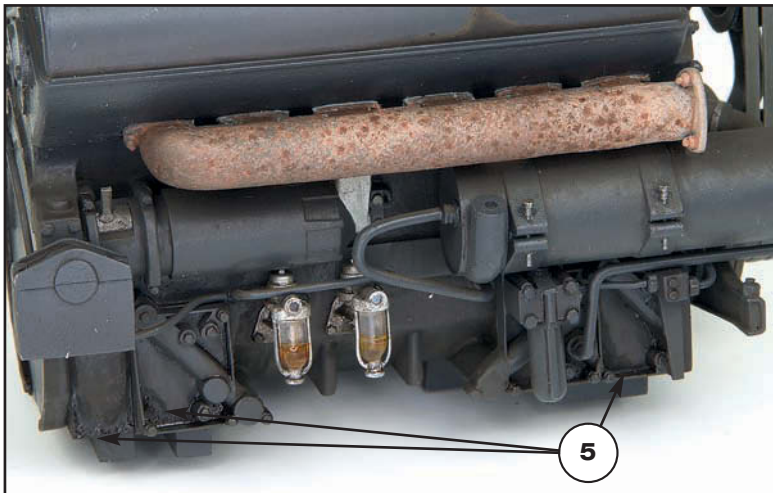
I made springs by wrapping wire around an appropriately sized drill bit. The ends were cut and formed into hooks which were hooked onto the brass loops.



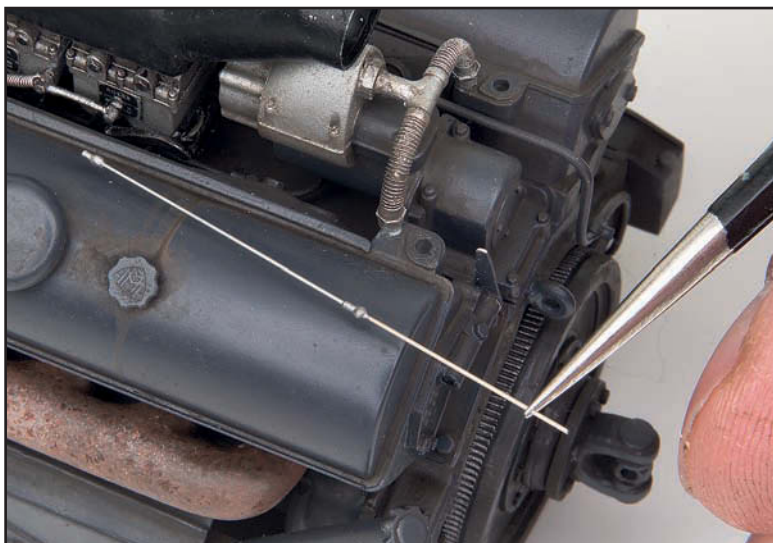
In the same way the bigger springs were connected to the throttle control arms. In the course of fitting them some of the Mr Metal color paint used to paint the springs was damaged exposing the copper wire. This would now be touched in with some more paint.



With the carburettors installed the engine is really starting to come together. The small scratches and scuffs on the air filter trunking occurred naturally when handling the parts exposing the aluminium base colour - a happy accident!



Even though they will be hardly visible on the finished model I added more damp oil patches in and around the oil filters and the lower areas of the engine block.



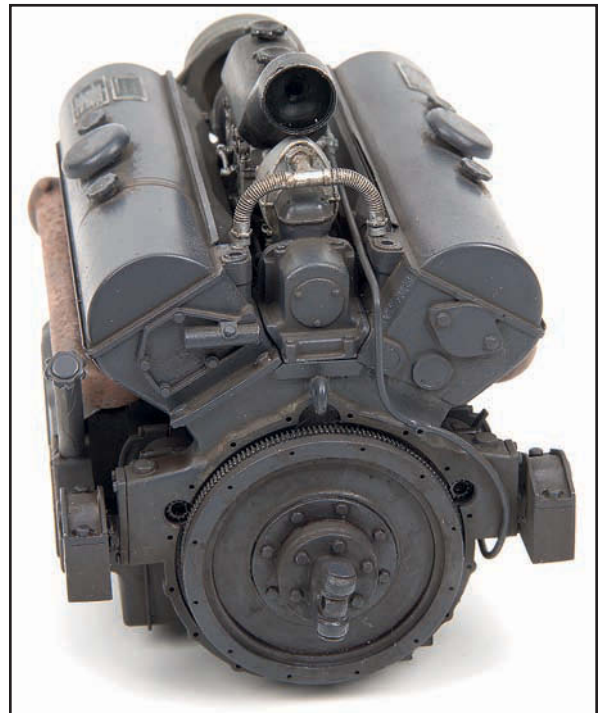
Above The control rods for the throttle and choke have to fit through a narrow gap between the magneto and the cylinder bank. To make the rod I used Albion Alloys nickle silver rod with sections of Albion Alloys aluminium tube to make the collars. The spherical rose joint connectors are made using MRP filler painted onto the collars to form a sphere. At this stage I left a big overhang to handle the rod and position it.

Upper right The throttle rod is eventually glued in position and connected to the pivot arm **6** at the back of the engine.

Lower right The choke control sits under the throttle and is constructed in the same way.



I used a mix of transparent colours to add some residue to the base of the glass fuel filter bowls and the filters were glued in place on the front of the fuel pumps.



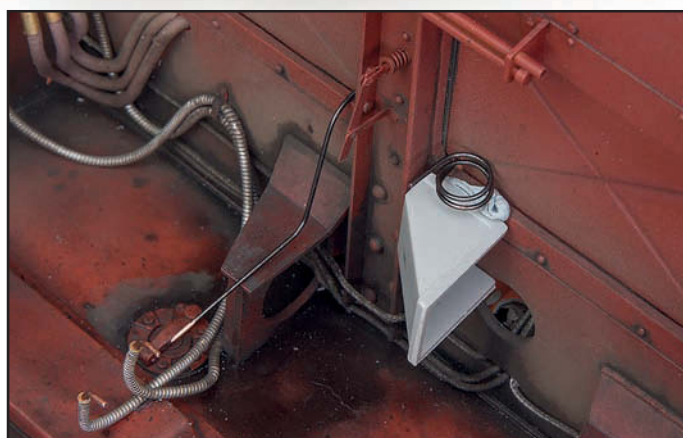
I fixed the flywheel in place using 5 minute epoxy to give me the chance to centre it correctly. The flat face behind the flywheel had been a convenient place to pick up the engine throughout the painting process.





With the upper section of the fan belts just dry fitted based on my rule of never gluing anything unless you are absolutely certain you need to, the engine is now ready to be installed into the engine bay!

Before I could do that there are some connections with the engine that need to be prepared and some loose ends with the generator which will have to be fitted ahead of the engine. The whole space is something of a three dimensional puzzle and it is so easy to block access to a key area by fixing something in the wrong sequence so careful planning and testing is essential.



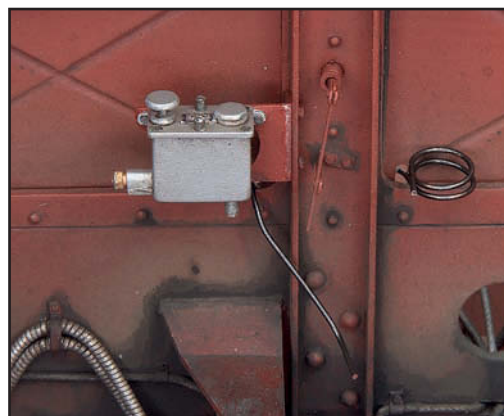
The pipes of the fuel primer system have to be added. They run from the fuel line out through the firewall, through the primer pump and back to rejoin the fuel line. I used copper wire for these and tacked a support to hold the coiled



pipe while it dried. **Above** the pipes exit the inspection covers on the firewall and feed into the pump.



The completed coiled pipe, needing a slight paint touch up, should connect into the junction on the engine. Test fitting the engine showed a good alignment but the reality of the 4 or 5mm gap between the firewall and engine means getting an exact line up is almost impossible.



With this done I could refit the high octane primer on the firewall and you can see that it would be much more difficult to fit the new pipes with this in place. The glue marks on the bracket will be retouched.



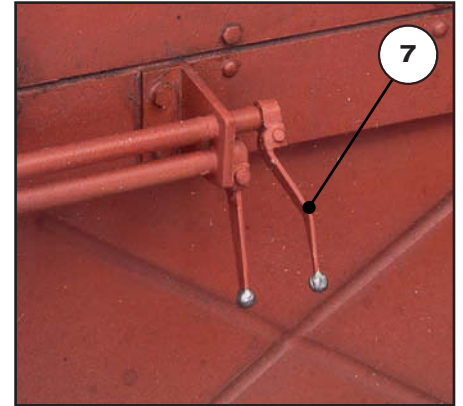
The control rods for the throttle and choke needed to be completed starting with where they pass through the firewall. I used some L profile plastic to make a simple bracket into which I glued two pieces of brass rod. Inside the



fighting compartment this will be covered by trunking. Two Albion Alloys aluminium tube collars were fitted to the end of the rods in the engine bay.



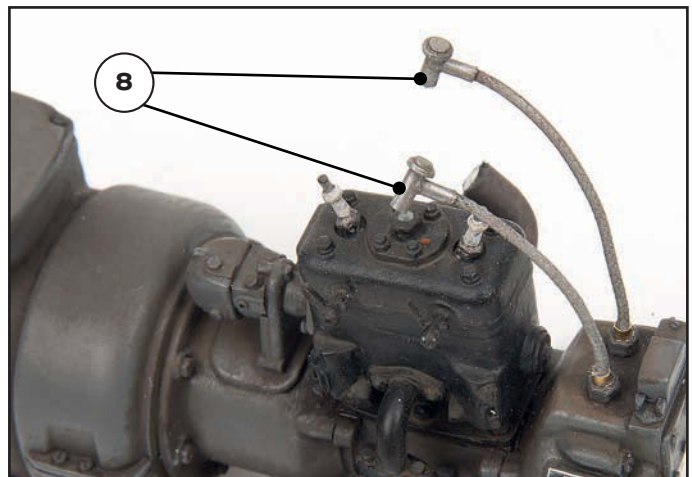
Brass strip was used to make the arms that connect the rods to the control bars running across the firewall. As before I used MRP filler to form the rose joints.



The final throttle control arm **7** was not fixed yet to make it easier to link it up to the engine once it is fitted



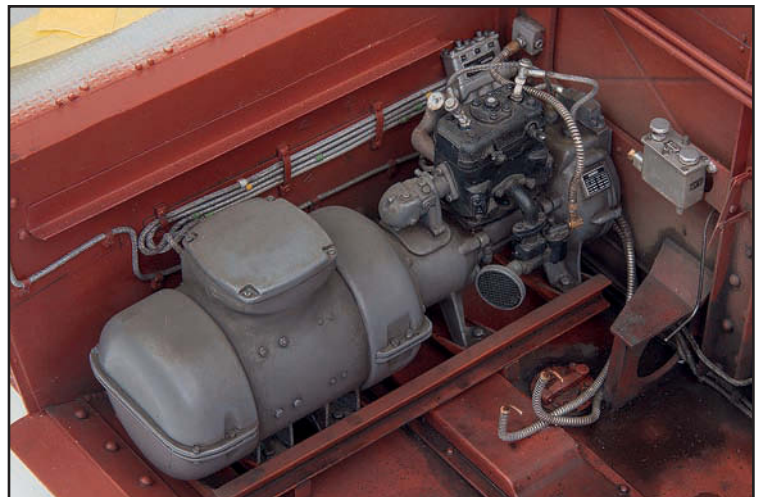
At this point I dry fitted the radiator bracket to weather it and added the dried stains of spilt fuel from the auxiliary generator both on the fuel tank and dripping down onto the radiator bracket.



On the generator I needed to add the spark plug cables **8**. I made new connector sockets and used the same Tamiya braided cable as used for the other wiring.



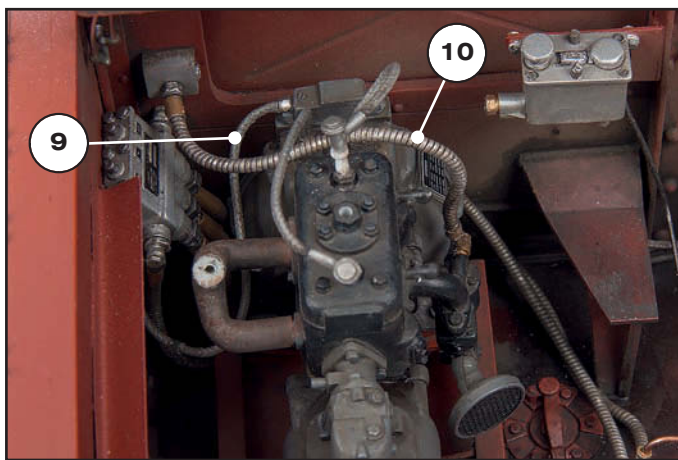
The cables were connected to the spark plugs and I reworked the finish on the exhaust slightly. The pipe itself remains dry fitted.



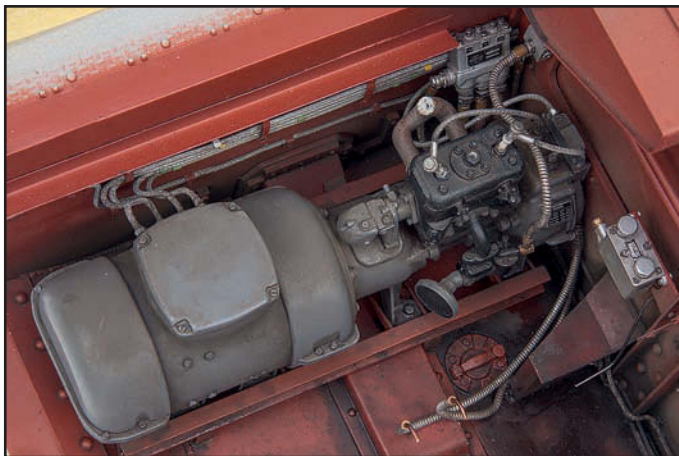
Finally I was able to glue the generator in place using 5 minute epoxy. This allows for any adjustments of the position and gives a much stronger bond once set.



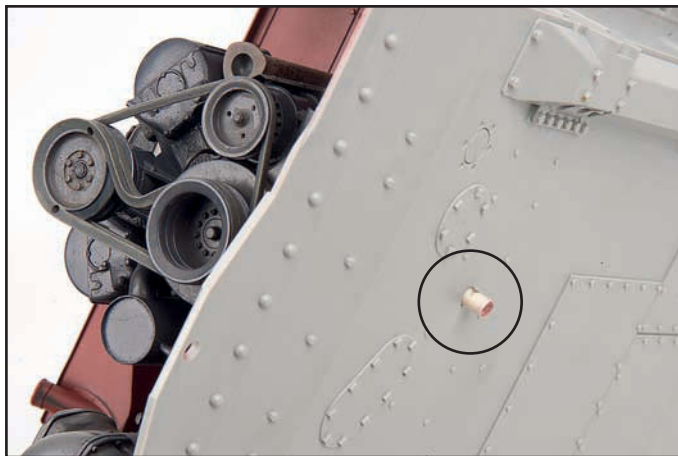
The cables on the wall were connected up to the outlets on the back of the generator



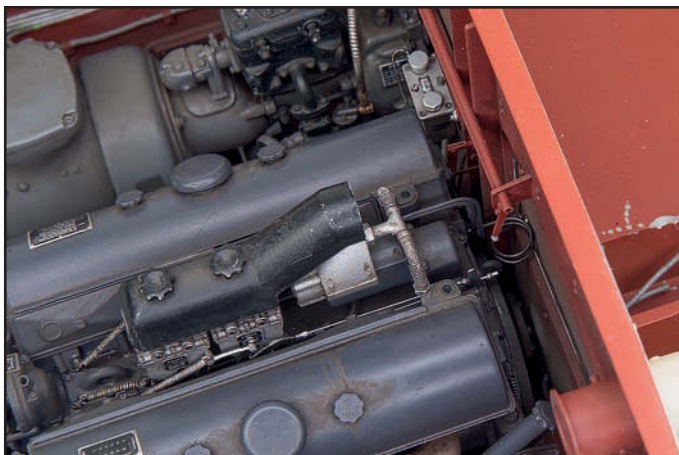
The previously re-routed cable **9** was connected to the starter and the fuel line **10** was fitted, not without difficulty, to the generator.



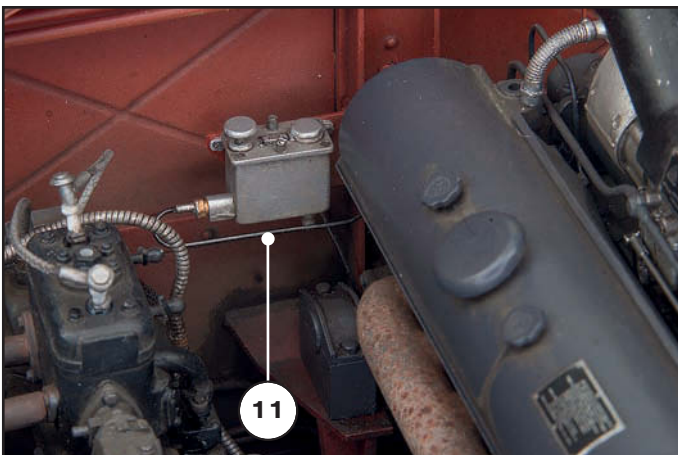
The exhaust pipe will not be fitted yet to avoid any potential problems when the radiators and cooling system are added.



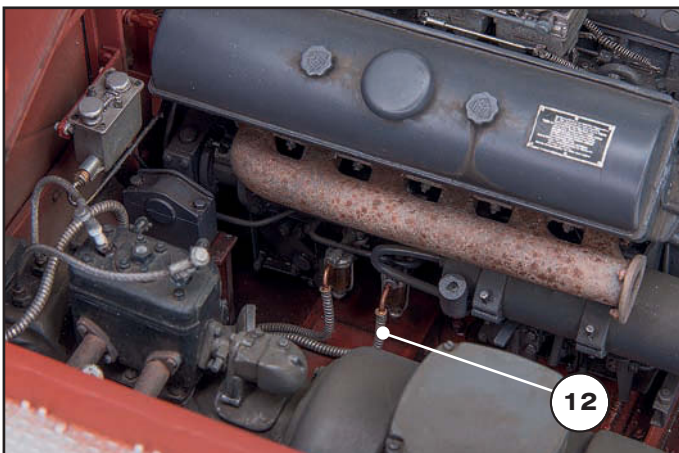
Finally I was ready to glue the engine in place using 5 minute epoxy again for strength and positioning and the plastic rod locking pin was glued through the hull floor to prevent the heavy engine from breaking loose in the engine bay.



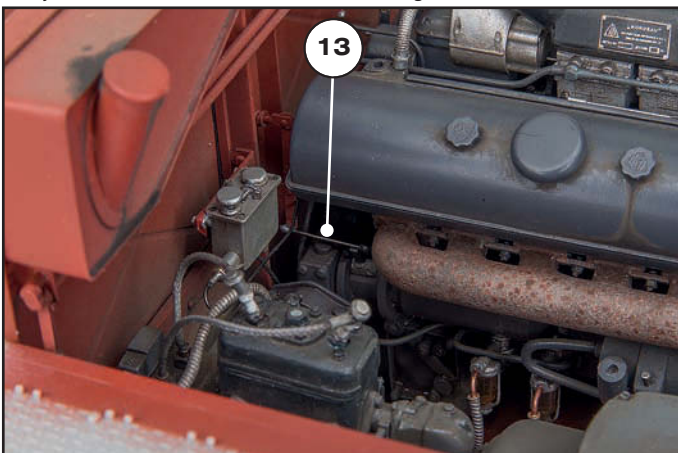
The problems of making the connections between the firewall and engine can be seen here with the narrow gap offering very restricted access.



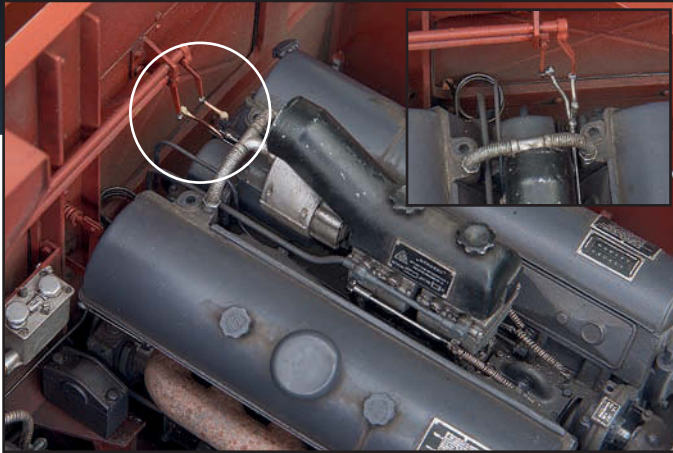
My original plans to connect the primer to the engine failed as did several others but I did eventually manage to get the connecting pipe **11** in position and joined to the fuel line on the back of the engine.



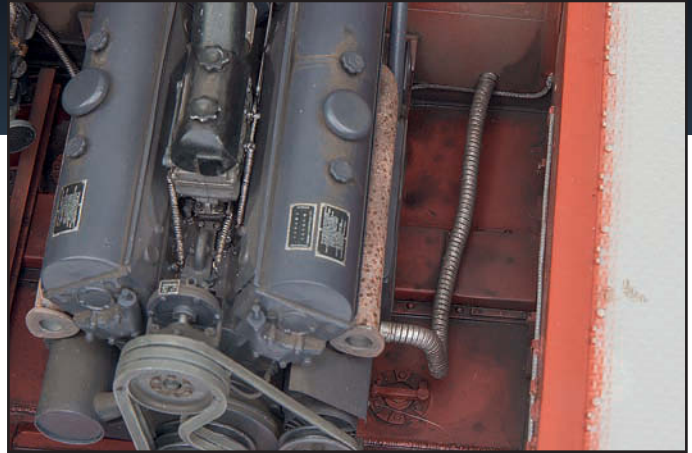
Connecting up the pair of fuel lines was **12** was far more straight forward!



I also added the control rod **13** for the starter motor between the motor and the actuation linkage on the firewall. Access was again rather tricky and I used a cocktail stick with a blob of Blu Tac to carry and hold the rod into position.



The final parts of the throttle/choke controls were added between the control arms and the engine and then painted in situ to match the rest of the detail.



The dynamo ventilator pipe was painted with Alclad aluminium and weathered before being fitted in place.



The air filter was painted using Vallejo Air Black for this semi-gloss finish.

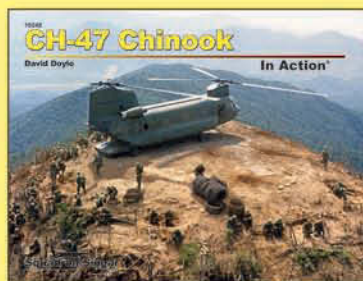


The box was then weathered to match the rest of the engine bay with accumulated grime and oil stains on the lower edges.

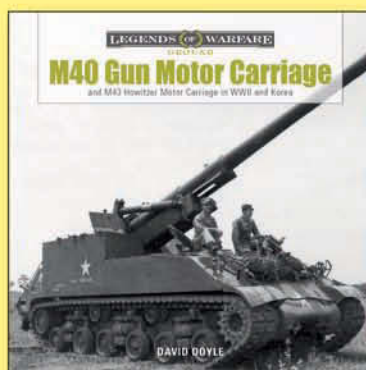


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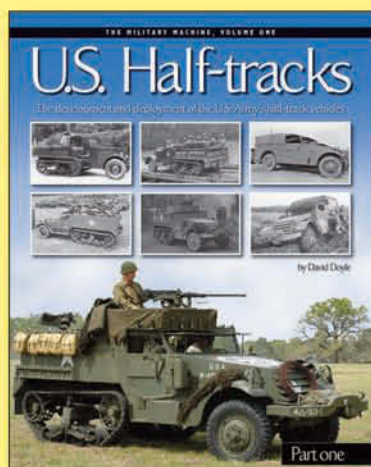
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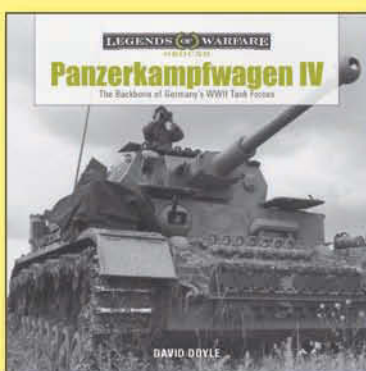
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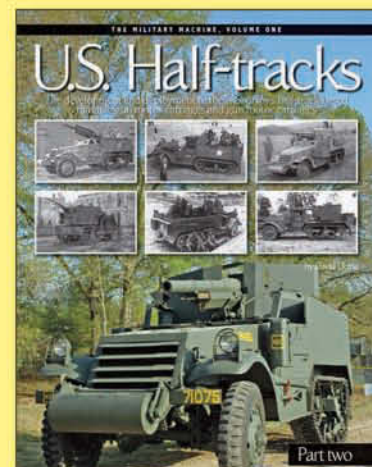
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part two

Lester Plaskitt takes us through the weathering process of his awesome **Abrams**

In the previous issue Lester had completed the solid base colours of his detailed-up Dragon M1A1.

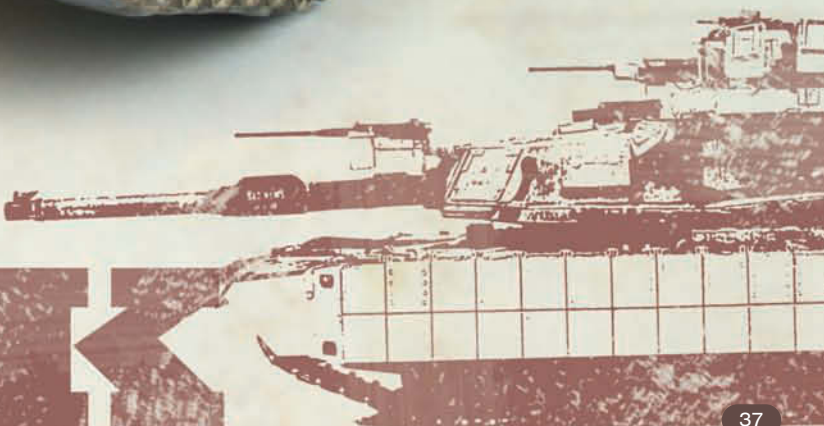
Now it's time for a master class in weathering effects.



1:35



M1A1
TUSIK





As I'd done previously Tamiya clear yellow heavily thinned with water is used as a filter to reinstate some of the yellow tone back into the tan painted TUSK components. Using acrylics for washes in this manner it is important to work in small areas at a time and at a quick pace to ensure the acrylic has no time to dry.



To further unify the colour tones an enamel filter made up from Humbrol Matt 110 natural wood and Matt 98 chocolate was mixed and applied to all of the vehicles panels making sure none of the mix pooled around any of the details. As can be seen by my pallet here always try to have a number of mixes of filter some with darker and lighter tones and some with different thinner ratio, this allows greater flexibility at this stage as I can vary the tones and constancy of the filter to add more interest to certain areas of the model.

Reviewing the progress on the model I still felt the NATO colours were a little monotone and lifeless despite the filter application, to inject some more tonal value I turned to oil paints. Here various tones of greens and yellow spots are being added randomly to the model and latter are blended into the base colours using a brush which is only moistened with thinners, as too much thinner would simply wash the oils away. This technique was applied to of the model surface but taking care not to go over the top with the tones as this can lead to a cartoon-ish look to the paintwork.



Allowing the oils used in the previous stage to dry completely I moved on to perhaps one of my favourite stages of the weathering process, the pin washes. By starting to add the washes around the details the model areas of interest and specific zones start to become defined, all helping to map where further weathering effect can be applied to their best advantage. The pin washes are made up from burnt Umber and Sienna oil paints, depending on



the effects I am looking to archive I will use either colour or mix them together. These washes are not applied over the whole area of a panel as in a wash but only around specific detail, using a brush that has a fine tip but can also hold a lot of paint the technique is to touch the loaded brush onto the detail and let capillary action draw the paint around the detail. Any excess paint can be cleaned off or blended away using a clean brush.



Checking my reference photos I noticed some of the ERA block on the hull were slightly different tones, as this would be a great way to add some further interest into that area using Vallejo colour heavily thinned with water I applied local filters to the surfaces of the blocks to subtly alter the tones.



A further layer of weathering was now added, to impart the effect of small areas of dirt which have been splattered onto the hull and turret. This effect is archived by flicking heavily thinned acrylic paint (in this case Vallejo German cam dark brown) off my brush against a cocktail stick which can give a nice random mud speckled effect. This technique works best with heavily thinned paint as it should only really be visible when viewing the model from a very short distance away.



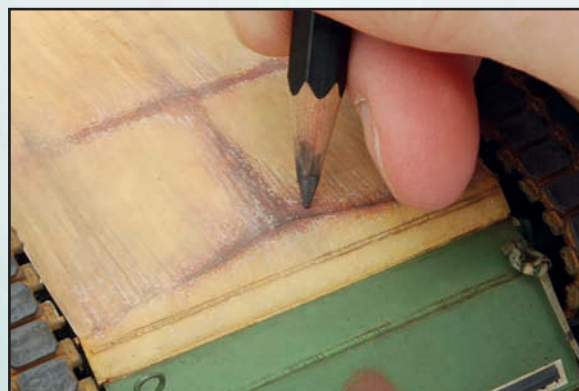
Next on the agenda came the tracks, these were painted in place using a mixture of AK Interactive acrylic colours as an under coat. Metallic effects were added to the track links by an application of graphite dust carefully rubbed onto the links using my finger, being careful not to get any graphite onto the road wheels and other areas.



Further work continued on the tracks with each of the rubber pads being painted in using Vallejo grey black and once dry a selective dry brushing with medium grey brought out the wear and tear texture added during the construction stage.



At this point in the painting process a lot of the base tones and colours have been put in place and my attention can turn to adding some scratching and chipping effects. Due to high wear resistance of modern paints these effects are not as pronounced as on WW2 vehicle but they are there and a careful study of reference pictures can point you in the direction of where they occur on the vehicle. To start this process work began adding wear to the underside of the belly armour by using some selective dry brushing. The aim at this point is to show the effects of the top coat of paint which has been worn down to the red primer, although this effect appears a little excessive the following weathering stages will tone the effect down dramatically.



The belly armour is further enhanced with some lighter chipping effects using the original tan base coat mix with a small amount of pale sand added, also scratches and wear to the armour edges were added using a 5B pencil. When adding effects using graphite or pencils in this way it is important to seal the effects with a coat of varnish as this will prevent the next level of weathering washing away these effects.





Returning to the reference photographs I had noticed the unit codes have been blanked over by tape, this was reproduced by cutting strips of Tamiya masking tape, painting the strips in a dark grey colour then fixing them to the model. On one of the strips I peeled back the tape a little to show some of the code underneath to add a little more interest.



Here we see further chipping added to other areas of the model. Vallejo German camo black brown was used for the darker chipping effects where the paint has worn down to the metal.

Continuing with the chipped paint effects the base tone green was applied with a piece of fine sponge to give the effect of where the camouflage colours had worn back to the original base colour, this effect was further enhanced adding fine scratches with a fine pointed brush. This can be a great visual effect but must be done with restraint and logical in areas of heavy use by the crew.



Once happy with the chipped paint effects attention returned to the loaders and commanders gun shields, I wanted to create the effect of where the crew had cleaned the dust off the clear vision blocks but some evidence of dust was still left in the corners. My medium of choice for this was artists Gouache which being water soluble would be easy to clean off the windows. A mixture of Raw Umber and Naples Yellow was made up and carefully missed onto the outsides of the windows using my airbrush.

Once dry the Gouache was carefully rubbed off using a cotton bud taking care only to rub in the centre of the window, leaving a deposit of paint in the corners to mimic the effect of dust residue.



In an effort to add some more interest to the hull mounted ERA armour blocks scratches and chips were applied in same way as the hull and turret, using a fine brush and small pieces of sponge. The main colour for the chipping was again Vallejo camouflage

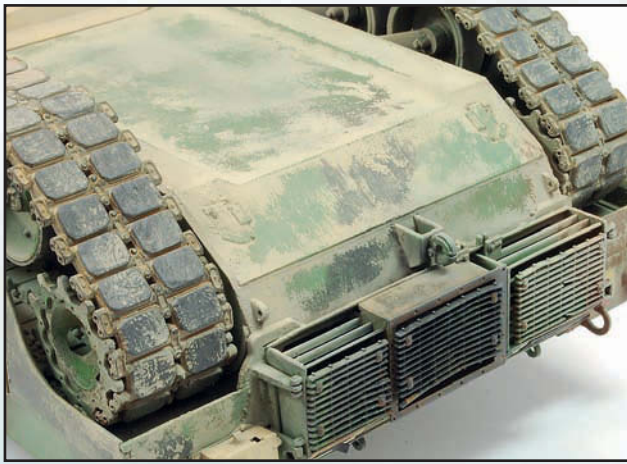
black brown with the lighter scratches that have only scuffed the tan paint added using pale sand. Again the effects were kept low key and in keeping with the level of scratches previously added to the areas on the turret and hull.



Returning to my reference pictures I noticed the Loader's MG on the vehicle was different to the MG supplied in the kit. The reference vehicle had an infantry version which had a stock and bipod still fitted. To reproduce this a suitable M203 MG was sourced from the MENG models modern accessories set which was also fitted with the ET models resin night vision sight. After the MG was painted and weathered it was fitted to loader's gun shield

assembly remembering to also include the cocking lanyard. This was made from thinner copper wire which had been coiled around a pin to form the loop.

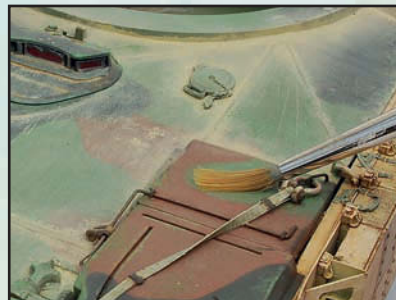
With the Loader's armoured shields glued in place the initial stages of weathering were completed and it was time to move on to perhaps the biggest challenge of the whole model reproducing the layers of dust as seen on my reference pictures.



The next stage of the weathering process would be replicating the heavy/caked on dust layers which are so prevalent on vehicles serving in Iraq, the balance was to represent a heavy dust coating but not to obscure all of the paint work detail on the model. First was the heavy dust layer on the lower hull. I wanted to show a heavy coat of dust which had dried and then started to flake off due to the motion of the vehicle. As this effect looked very much like the chipped white wash effects which can be archived with chipping fluid mediums I decided to use this technique for

the dust. AK interactive heavy chipping fluid was applied in 3 light coats to the lower hull and side armour units. Once this had dried Tamiya buff thinned with water was airbrushed onto the areas where I wanted the dust effects, this was left to dry off for 10 minutes then using a damp stiff brush the buff paint was gradually removed in the same fashion a creating chipped paint effects. Care was taken not to remove too much of the buff paint and try to keep the dust effects in logical areas where the dust would gather.

Now turning my attention to the dust deposits on the turret and upper hull my plan from the offset had been to use acrylic colours to reproduce the base dust effects as I have found pigments too hard to control and struggled to get a totally matt finish with oils. By using acrylic paints I would have much more control being able to place the dust where I wanted it and the matt finish of the acrylic would better represent dust and dirt deposits, although a disadvantage to producing these effects with Acrylics would be a lot shorter working time with the paint. The two colours chosen for this were Vallejo buff and AK 723 from their dust range, these colours would be used separately or mixed together to give different dust tones. My method for applying the base dust tones working on one panel at a time was to first dampen with water the area where the dust tones were to go. It is important not to apply too much water at this stage but there must be enough to enable the paint to flow over the area without becoming too transparent.



Almost immediately after the dust tone has been applied a stiff brush also dampened with water is used to lift the dust mix off the panel in the areas where the dust would not gather or be worn off, this damp brush can also be used to move the dust mix around the panel, creating areas where the dust would naturally build up. When using this method it is advisable to work quickly and clean your brush regularly when lifting paint off the panels.

An added advantage of using the Acrylic paint for the dust tones is the dust wash will lighten the base paintwork further enhancing the "pitted and ground in" dust coating effect which was evident in the reference pictures. Further body can be added to the base dust tones by using a brush in a stippling motion to add un thinned paint around details to replicate where dust would accumulate in larger deposits.





At this point the model was looking more like the image I had in my mind's eye of how I wanted the dust application to look, but it still lacked a little interest and had become a little monotone. To rectify this my next step was to add areas of damp dust which would help break up the monotone look of the base dust tones. For this effect I turned to enamel paints as the thinned enamel paints would not wash away any of the base Acrylic dust tones. From the AK Interactive range Brown earth deposits, fresh mud and track wash enamels were chosen to add the damp dust effects.

The damp effects were added to areas of the model where moisture would naturally collect, depending on how strong a tonal effect was required the enamel washes were either applied individually or mixed together with varying amounts of thinner to provide different tones and densities. To further add to the effects some selective fuel staining was added again working from reference pictures, to give these spills and stains a more glossy fuel look I mixed some AK fuel stains with the track wash and applied this mix in a heavier concentration to the previous damp dust effects.

As with all of my AFV models one of the most important parts of the model is too add a crew, if possible I try to have 2 or more figures having some form of interaction between them. The addition of a crew adds too further dimensions to the model firstly they can give the model a sense of scale and secondly they make the model come to life offering a focal point when viewing the model. The idea of the crew figures taking pictures on their mobile phones seemed very appropriate for these modern times. The figures here were converted from Master box and Alpine figures, the commander is made up from various parts from the Master box modern US figure set "man down".

The loader is a conversion of the Alpine modern US AFV crew. Both of the figures arms required some heavy conversion to get the correct pose with some addition pocket detail and any scratch building being done using Magic Sculp. The heads were replaced with resin Legends heads which were wearing sunglasses, further adding to the Iraq theme. Once happy with the poses and the fit of the figures in the vehicle they were painted using acrylics for both their faces and the ACU digital camouflage uniforms.





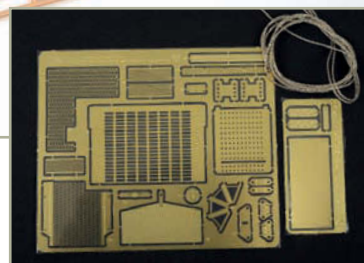
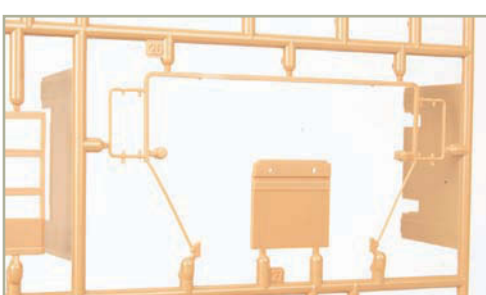
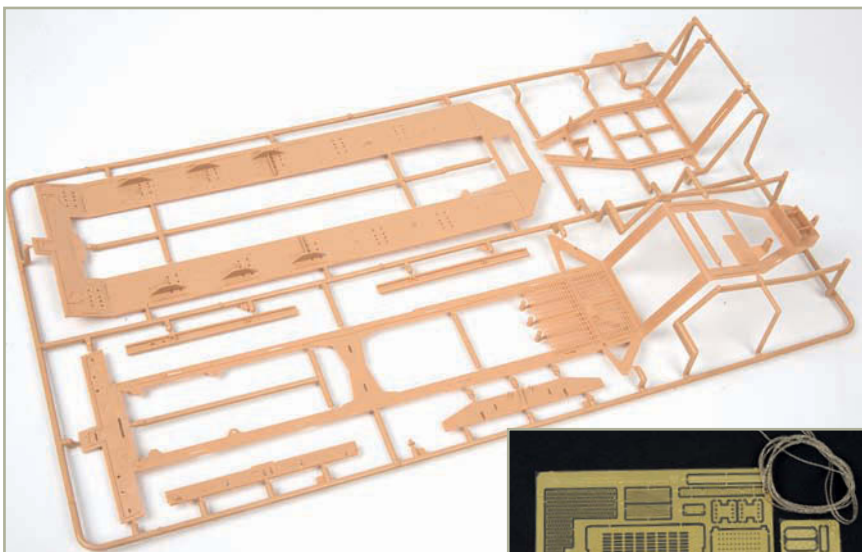
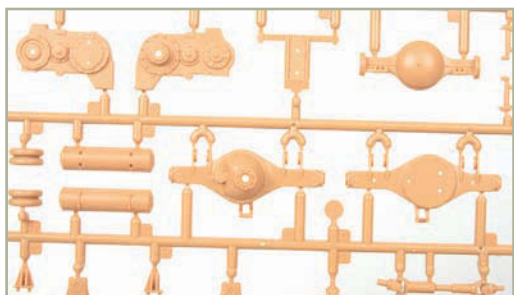
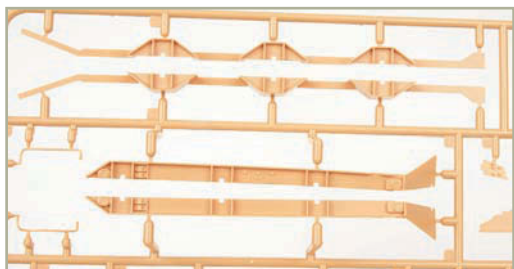
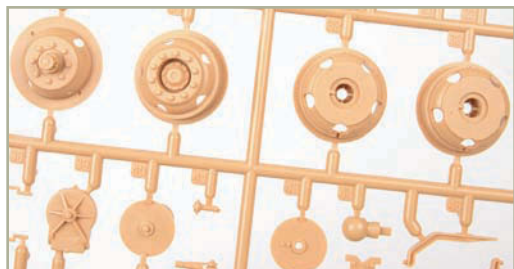
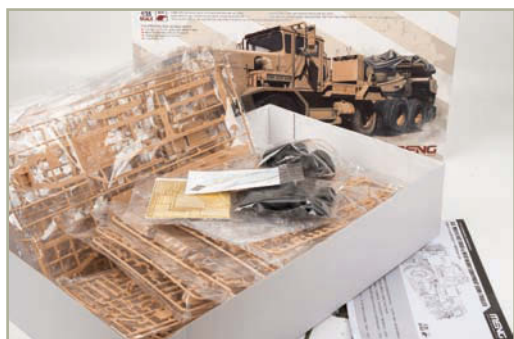
Thanks to David and Mark at AFV modeller for the generous gift of the ET etch update set which added another dimension to the finesse and detail of the model.



Dedication

I would like to dedicate this model and article to the memory of my friend Mark Fagan who sadly passed away in 2015. Without Marks help and encouragement this model would have probably never been completed and I would like think he would have been pleased with the outcome given that he had such a big part in making it happen.

Here's to you big fella!



Meng 1:35 U.S. M911 C-HET & M747 Heavy Equipment Semi-Trailer

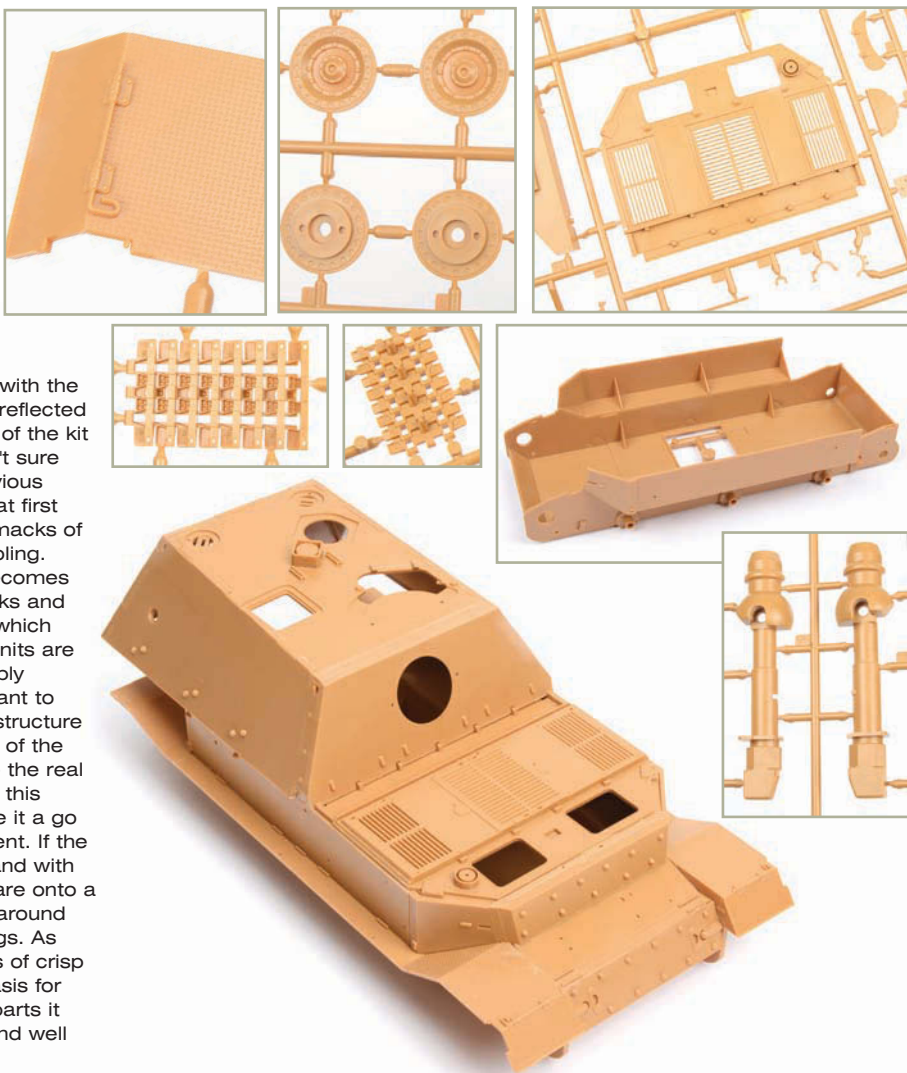
Monster truck time from Meng which arrives in a suitably huge box for this impressive tank transporter combo. Inside there are a total of 16 sprues, two photoetched frets, two bags containing the 30 assorted vinyl tires and pneumatic shock absorbers, six metal axle rods, reflective foil mirror stickers, painting masks for the glazing, two braided metal cables, red and blue air lines two sets of polycaps and a decal sheet. Plenty to get your teeth into and the relatively thick 42 stage instruction booklet shows that this is not going to be a quick weekend build! Clever ideas abound with a support frame/jig moulded into the sprues to hold the ladder chassis during assembly to keep everything in alignment. On the M911 Tractor the kit gives the option to have the first pusher axle in the raised or lowered position and the front axle appears to be steerable. The winch drum assembly is moulded without cable for you to add the braided rope or a cable of your choice. There is no engine included for the tractor but this is available separately as a resin upgrade if you wish to open up the engine compartment.

The cab interior is well detailed complete with a full array of decals for the dials and placards for the instrument panel. The radiator grille and exhaust muffer grille are both photoetched parts with jigs provided to bend them to the required shapes. The wingmirror frame is very delicately moulded with protective guards on the sprue to keep it safe and of course there are the self-adhesive reflective panels to create the mirrors. The trailer assembly follows a series of interlocking sections with the air lines moulded onto the inside faces of the trailer. The metal axle bars will provide a welcome strength to allow the trailer to carry your choice of load without weight concerns and the front support pads can be modelled raised or lowered. Likewise the rear loading ramps can be modelled for transport or loading. The small decal sheet offers a choice of markings for an overall sand scheme from the first Gulf War or markings for a 3 colour NATO scheme. An undeniably impressive looking kit which we hope to take a closer look at in forthcoming issues of AFV Modeller!



Zvezda 1:35 Sd.Kfz.184 Ferdinand

Although Zvezda have come on dramatically with the quality of their kits in recent years and this is reflected in their new style packaging showing images of the kit very nicely finished on the reverse. We weren't sure whether this kit shared any heritage with previous 'Ferdinand' or 'Elefant' releases and although at first glance the appearance of the shiny plastic smacks off an older Italeri kit, it is in fact a brand new tooling. Having a closer look some very nice detail becomes evident especially around the armour interlocks and weld beads. The hull is supplied as a 'tub' to which detailed armour panels and the suspension units are added. Wheels look really nice as do the crisply moulded link-and-length tracks if you don't want to stretch to aftermarket links. The upper superstructure looks to be an ambitious bit of design with all of the plates moulded separately with interlocks like the real vehicle, I have to admit to being dubious that this would all connect as intended so I had to give it a go and was pleasantly surprised; the fit is excellent. If the rest of the kit follows suit with the assembly and with the good levels of detail throughout, Zvezda are onto a winner as you'll be able to pick this kit up for around half the price of the Tamiya or Dragon offerings. As you can see it certainly holds its own in terms of crisp detail and precision assembly. It is a great basis for some extra detailing and with less than 300 parts it won't be too taxing to assemble. Very good and well worth a look.



Mission Models

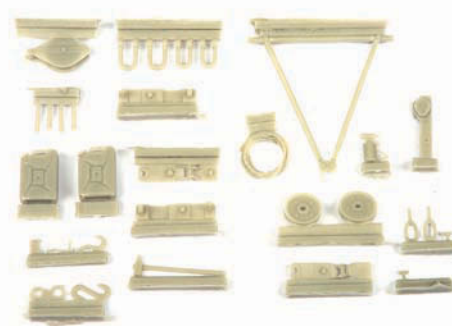
Mission Model's excellent range of acrylic based paint has extended into some special metallic finishes, not used often with AFV subjects but when required these spray beautifully with ultra fine pigments. The 'Chrome' finish is particularly impressive and has it's own black gloss primer which must be applied to a good smooth surface for best effect. The metallics are best applied at 10-15psi and built gradually, we found these very easy to use straight from the bottle.

www.missionmodelsus.com



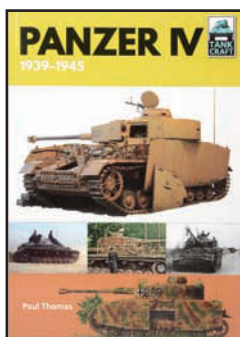
Lifecolor

One of our go-to brands when painting figures is Lifecolor from Italy. The acrylic brushes beautifully and dries to a pleasing dead-matt finish with concentrated fine pigments. There are two new very welcome sets in their Uniforms range are CS41 British Infantry uniforms of WWII and CS42 Russian uniforms. The colours always have an accurate appearance for a base tone for further shading and highlighting. Highly recommended and always available from www.airbrushes.com, The Airbrush Company who we thank for our samples.



KFS miniatures

An excellent companion to the new Scammel Pioneer kits is this set of highly detailed resin accessories, 35-005 WWII era Allied recovery tools. KFS have a really interesting range of their own and other niche companies products available from their web shop www.kfs-miniatures.com



Panzer IV 1939 - 1945

Paul Thomas

Published by Pen and Sword

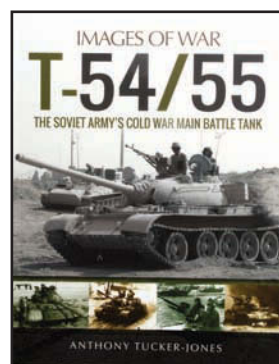
Softback format, 64 pages

ISBN9781526711281

www.pen-and-sword.co.uk



Having been quite impressed with the previous Tank Craft releases, No.6 on the Panzer IV has failed to impress in the same way. Photos are plentiful but most look familiar with quite a disturbing number miscaptioned and in one case showing a Panzer III rather than IV! Similarly some of the technical text is also inaccurate. The book has a section of colour profiles but these are jumbled in no particular developmental order and mixing in Jagdpanzers, Whirlwinds and even a Nashorn and Hummel even though they are not strictly speaking based on the panzer IV chassis. The highlight of the modelling section is without doubt Brian Richardson's superbly detailed 1:16 Ausf.H which also graces the cover. There is a very limited overview of kits which describes the dreadful veteran 1:32 Monogram kit as 'very realistic'. The zimmerit pattern chart is also best discounted as it mixes patterns from different vehicle types with pure fantasy.



T-54 / 55

Anthony Tucker-Jones

Published by Pen and Sword

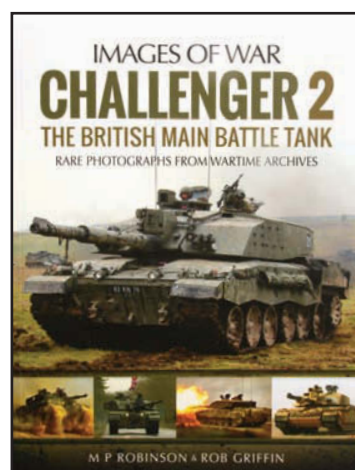
Softback format, 136 pages

ISBN9781473891098

www.pen-and-sword.co.uk



If you're looking for inspiration with the new MiniArt T-55 this new 'Images of War' may be just the ticket with a potted-history of the development (model years and upgrades) and variants of the most produced tank in history. The main focus of the book is the use of the author's collection of images and expert knowledge of Third-World conflicts and the Middle East wars with some great images. A concise walk-around also gives some good detailed images for modelling reference. The text is easily read yet packed with information although it is a little disappointing that with so many images they are all printed in black and white when the majority of the original images are surely in colour? Nevertheless this book offers an inexpensive overview of this important AFV.



Challenger 2

M P Robinson and R Griffin

Published by Pen and Sword

Softback format, 160 pages

ISBN9781473896659

www.pen-and-sword.co.uk



Also in the same Images of War series is this excellent study of the Challenger 2. Again it is lavishly illustrated and well worth adding to your references purely for the wealth of photos of Britain's current MBT. There is no shortage of potential modelling subjects within the range of pictures and the book also documents the CRARRV, Trojan ARVE and Titan Brigelayer. The book looks at the design heritage of the Challenger 2 and touches on Challenger 1. Early service is covered before looking at

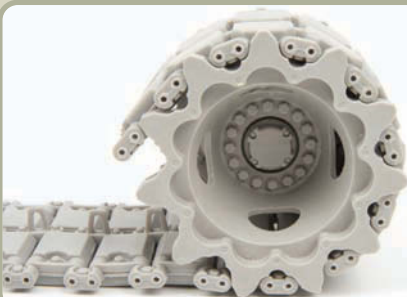
Challenger 2's deployment in Operation Telic and subsequent occupation and urban combat experiences. The urban warfare armour upgrades with the distinctive bar armour and turret-top antenna array are examined as are the TES (Theatre Entry Standard) upgrade and planned future developments. Highly recommended as a superb good value reference for anyone wanting to model the Challenger 2!



Panzer Regiment 1 1935-45

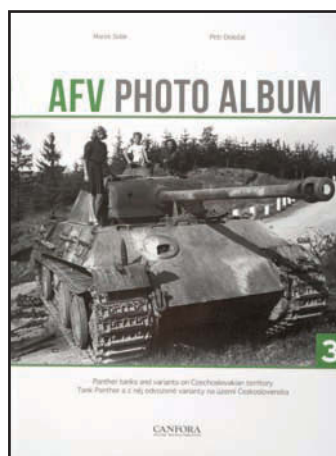
Wolfgang Schneider
Published by Schneider Armour
Research / Casemate
Hardback format, 112 pages
English / German text
ISBN 9783935107051

This neat little hardback book covers the development of the Wehrmacht's oldest tank regiment, a topic we can't recall being published previously which should please German armour historians. An impressive amount of photos are included from the years before WWII and the campaign periods in the Sudeten, in Poland, Belgium, France, Russia, Greece, Italy and in Hungary. Most of the images are sourced from veterans and until now are unpublished, due to this the quality varies somewhat throughout. Also Included are detailed inventory tables, campaign maps, unit structure diagrams and detailed photo captions.



AFV Modeller 1:16 Abrams Drive Sprockets

If you've been tempted (as the Editor was!) by the 1:16 M1A1 from Trumpeter you're in for an unexpected surprise. The tracks just don't fit the drive sprocket, the pitch of the two doesn't match resulting in a very noticeable fit problem. It seems the pitch of the track is correct but the sprockets are wrong so we have designed and produced a corrected resin sprocket to fit the kit tracks. The corrected sprocket is available from the AFV Modeller webshop: www.afvmodeller.com



AFV Photo Album 3

Panther Tanks and variants on
Czechoslovakian Territory
By Marek Solár & Petr Dolezal
Published by Canfora
Hardback format, 176 pages
ISBN 978-91-982325-7-8
www.canfora.se

We had high expectations of the third volume of the excellent AFV Photo Album series and it certainly doesn't disappoint! All the photos reproduced in the book are completely new to me which is something of an achievement in itself. The book is focused on the Panther although one or two other types do creep in it is 95% Panther and a large number of the featured vehicles are late production examples. Late production vehicles are usually poorly documented which makes the collection reproduced here especially valuable. The majority of vehicles featured are photographed after their destruction unsurprisingly but there are also some in service images. Certain vehicles are especially well documented with photos from different sides offering a very welcome all around coverage. The book contains a useful table showing deliveries of Panthers between January and April 1945



and another more extensive table listing each of the Panthers in the Czech territory, by type, manufacturer, unit, location and notes on camouflage or unique features. The list also covers Jagdpanther and Bergepanthers. Interestingly the book also includes some photos of a bulldozer conversion based on a Panther hull and used between 1965-70 although only the running gear remain to identify the donor chassis. The book concludes with sixteen stunning colour profiles by Felipe Rodriguez Nanez which bring to life a selection of the tanks featured in the book. These really are excellent and a real inspiration for any number of modelling projects. The book is a real treasure trove of reference for the Panther fan and an essential addition to the modeller's reference library, just superb!



DEF. Model

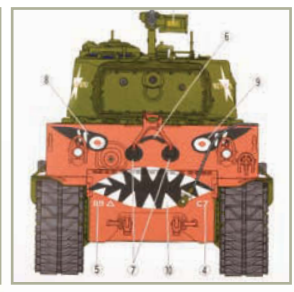
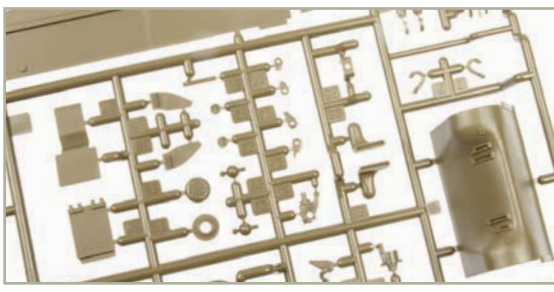
It's always exciting to receive a package of new releases from DEF from the Republic of Korea, Hyun Jin Kim is the driving force behind this superb range of quality upgrades and is such an enthusiastic and talented guy. Quite a diverse mix this time with a selection of figures starting with 'Joe Gunn' as portrayed by James Belushi in the 1995 re-make of 'Sahara'. Available in 1:16 (DF 16002) and 1:35 (DF 35014) the figures are beautifully cast and show a superb likeness. Another figure which is a little out of the ordinary is 'Jennifer' a modern mechanic, which is again superbly cast and available in 1:35, 1:24, 1:20 and 1:16 (for the car and sci-fi modellers!) DF35015, DF 24002, DF20005 and DF16003 are the respective product codes. Another new female figure in 1:24 is DF24001 representing a modern IDF soldier with an alternative smart phone or take-away coffee in hand (this figure is also already available in 1:35). The final specialist figure is DF35013, a modern R.O.K. tank commander. Excellent stuff.

On to gun barrel sets in 1:35 we have both early and late versions of M60A3 105mm guns complete with resin details and turned brass MG barrel. DM35016A and DM35015A are the codes. For

1:35 AMX-13/75 kits is DM35078 and for Academy's R.O.K.'s K2 MBT is highly detailed set DM35080. Also for the R.O.K. K2 is a Black Panther decal set with detailed markings for six vehicles. Final barrel set is DM35079 for the new M3 Lee from Takom (or any other M3 in 1:35) which comes with both 37mm and 75mm (including optional counter-weight in resin) and the rear stowage boxes in etched brass.

DEF. are renowned for their superb wheel sets; DW35098 is for Takom's AML-60/90 with four wheels, the spare and painting masks (as all their wheel sets do). DW35101 is a set of wheels for Diopark's civilian truck with twin rears and a spare, these would probably suit most modern civilian trucks also. Finally for the mighty Takom Typhoon K is set DW35100 containing six superbly detailed wheels with weighted tyres.

Without doubt some of the best detail sets and accessories on the market www.defmodel.com has more information on the range and where to buy in your part of the World.



Tamiya 1:35 M4A3E8 'Easy Eight'

Tamiya's tidy E8 gets another outing in a Korean War version, we all know you can't judge a book by its cover but this box art is an absolute deal-maker! The Rice's Red Devils scheme is a classic and certainly makes for a striking model. We've some extra parts with this release to create an accurate Sherman of the period with a new engine deck and exhaust deflector, mantlet cover, gun lock and 'rubber-band' T-80 track (presuming from their IDF M50, (not bad but plenty of choice on the market to upgrade). There's also a pair of very decent crew figures, and, wait for it... Tamiya's vintage GAZ 67B Field Car, the full kit as appears on the box art! The little

GAZ certainly shows its age along side the modern tooling of the E8 but it's a nice touch from Tamiya. This is a really nice Sherman kit, not too complicated in typical Tamiya fashion although the lower hull follows the Tasca /Asuka (still the best Sherman kits around) multi plate construction the fit is excellent and takes no time. There's some great detail and textures throughout but it would have been nice to have photoetched light guards included, injection moulding just can't get close to the finesse required. A nice change to see Korean War subjects and you just can't have too many Shermans can you?

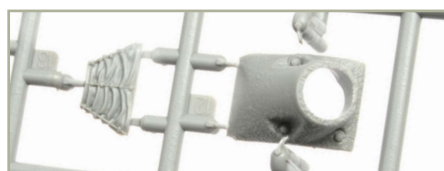
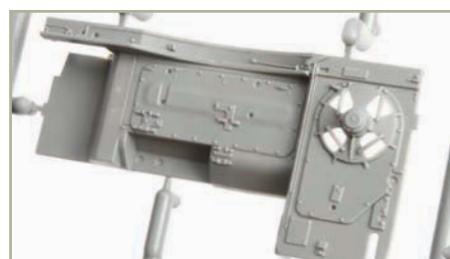
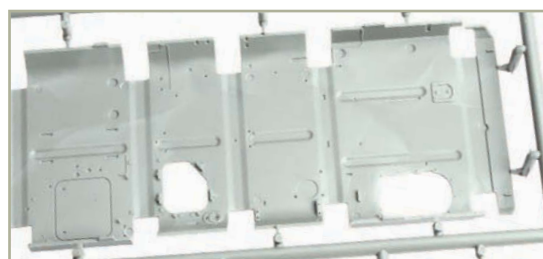
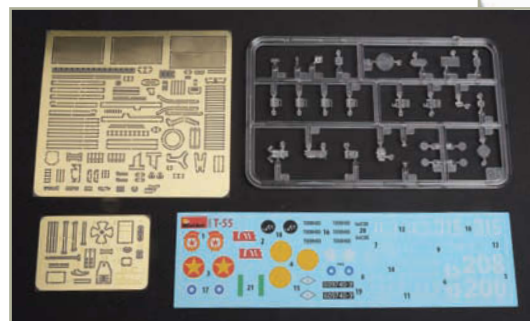
Master Box 1:35 Modern Bundeswehr troops

A very fitting release from Master Box to accompany one of the many recent releases of modern German vehicles and armour. Three vehicle crewmen in relaxed poses would suit a number of softskins and two infantry figures look to be preparing for action, the guy preparing his rucksack is particularly nice and could have a multitude of uses. As with all of MB's figures the sculpting and moulding is excellent and they really do cover some great niche subjects. www.mbltd.info has information on their huge range.



MiniArt 1:35 Bundeswehr tank crew

More to keep modern modellers happy with another set of Bundeswehr figures to crew-up one of the many excellent Leopards on the market. Four guys to fill the hatches are included, two in desert flecktarn gear with body armour, two in European coverall gear and a seated female crewmember which is a nice touch. Moulding and definition is as good as it gets for injection moulding and the posing and posture are very well captured with the headgear and goggles well rendered/ add the intercom cables and you're ready to go! Find more great MiniArt figures at www.miniart-models.com, our thanks to MiniArt for our samples.



MiniArt 1:35 T-55 mod.1963

Again the award for the heaviest and most packed-out 1:35 kit goes to MiniArt with their T-54 range but now the wait is over and we have the T-55! No doubt steadily working through the variants, this 1963 model has the staggeringly impressive full interior option with a grand total of 1284 parts! These kits really do offer what must rate as the ultimate 'out-of-the-box' projects with plenty of photoetch, superb individual link tracks, fully detailed (and we mean fully) engine and compartment, turret internals, gun breech and fighting compartment complete with ammo storage. Some options are also included for fuel tanks, mantlet cover, driver's rain cover, mine-roller fittings and wading equipment; these parts

should help when picking your subject vehicle as there's an almost infinite number of finishing options from decades of action around the globe. The kit provides an impressive choice of eleven marking options. MiniArt's moulding and design is state of the art with stunning detail throughout, not really kits to suit a novice modeller but kits to savour and appreciate over the lengthy building process. Nobody could deny that MiniArt's T-55s will leave any other manufacturers' kits of this important and legendary tank in their wake. These are some of the most impressive and comprehensive kits you'll ever see and offer excellent value. Superb. www.miniart-models.com

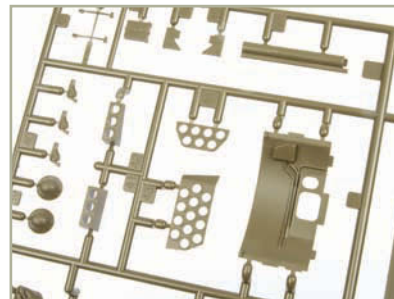
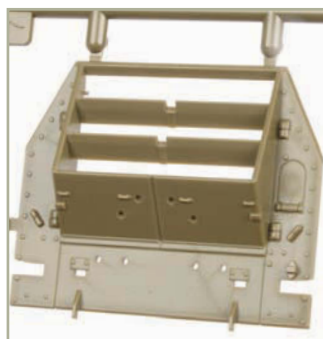
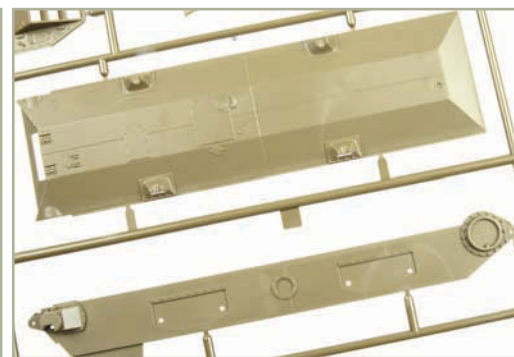
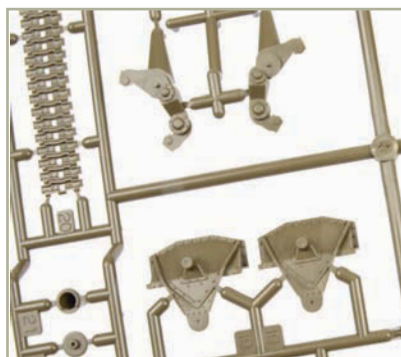
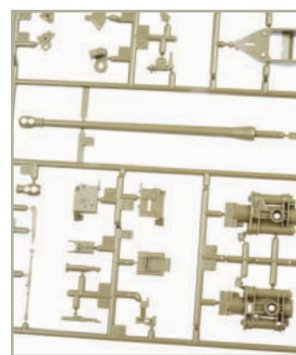
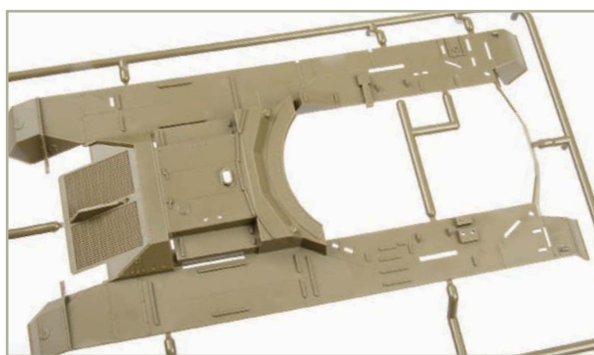


Tamiya 1:48 SS-100

Probably more suited to anyone planning an airfield diorama but the Hanomag heavy tractor was used in numerous towing roles (including the V-2 as the recent Takom release in 1:35) and would look great hauling the Italeri 1:48 88mm gun! As common with all kits in this series simple and enjoyable modelling is the order of the day, some modellers may have preferred opening doors and covers and more complex chassis detail but straight from the box



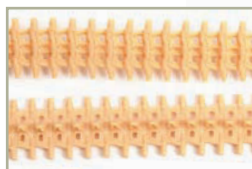
the detail is good with beautiful Tamiya finesse of moulding. A towing bar (aircraft) is included and a very nice driver figure. The cab is designed to click into place as part of the final assembly so the whole of the interior and figure can be painted and finished first. A nice addition to a diorama without a huge amount of work. Our thanks to The Hobby Company for our sample Tamiya kits.



Tamiya 1:35 Archer

Following on from their new release of the Valentine comes the self-propelled Anti-Tank Gun 'Archer' packing the famous 17 pdr. and reversing into battle! We were surprised when opening the (beautiful!) box that very little indeed remains of the Valentine kit, only the two spues 'A' which contain the suspension units and track; Tamiya have really done their homework and produced later style road wheels not just making do with the originals. Tamiya's legendary build-ability and quality of moulding are ever present, but as with any open-topped gun carrier this is still quite an involved assembly albeit with a sensible number of parts (think Bronco's Archer!) and some very nice detail. It's inevitable that

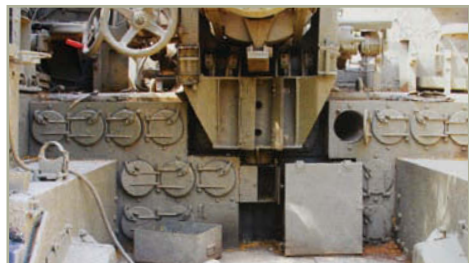
some painting and weathering of the tight fighting compartment will need doing as assembly progresses but Tamiya certainly have had this in mind with the kit's design. The fighting compartment is packed with detail and nice touches like separate shells to add to the racks give the modeller scope to customise to suit their needs. More welcome features are the single piece barrel and the new Tamiya trend of including some really excellent figures which really work well with the vehicle to produce an instant little vignette. An all-round typical Tamiya kit, very nice indeed but one thing to remember if you display your Archer on the move, the gun points to the rear!



Dragon 1:35 IJN Special Type4 'Ka-Tsu'

If you've ever had a leaning towards trying a little ship modelling could this be the answer? This experimental hybrid Japanese tracked landing craft is pretty much a boat hull with suspension bogies and tracks (some of running-gear is from previous Dragon kits). The box is enormous for this kit and although the hull is over 300mm long the contents look a little sparse especially considering the price of the kit. There's no denying though the lower and upper hulls are very clever pieces of moulding and a dry fit looks very good indeed. Hatches are posable although there's

no interior to show-off. Four lengths of DS tracks are included to bridge the huge span of the sprockets but this has to have a section cut from it to produce the correct length and be glued. Not really what you would expect from a kit with this kind of price tag! A figure is included but is a mash-up of parts from an old release with a new hand and camera, requiring more surgery! Limited appeal in our opinion, especially with its high price tag, but if this is a vehicle that interests you, go for it! It should build into a nice replica.



Israeli Sherman-based Self-Propelled Weapons, Vol.1

Tom Gannon

Published by Trackpad Publishing

Softback format, 168 pages

ISBN 9780992842581

www.facebook.com/trackpadpublishing

Here's something rather exciting for IDF modellers who (in the true spirit of the IDF) like to do some conversion and scratchbuilding with Sherman based topics, in particular S.P. guns. Using a modeller-friendly format of large format images with detailed captions we start at the very beginning with the acquisition of artillery pieces and the M7 'Priest' with some fantastic images of a long abandoned vehicle just begging to be modelled! From there we move onto the TOMAT M50 155mm vehicles with many of the later Cummins-engined vehicles shown in excellent walk-around colour images. The final vehicles in focus are the MAPIK fire-control team vehicles with some great interior shots. Superb reference in abundance, essential reading for IDF fans.



Israeli Sherman-based Self-Propelled Weapons, Vol.2

Tom Gannon

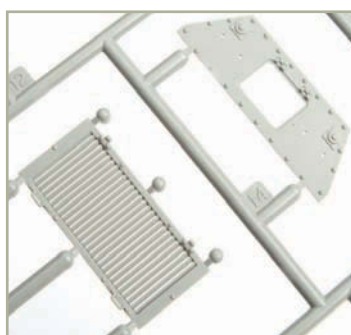
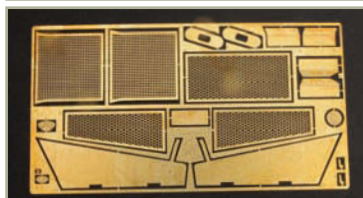
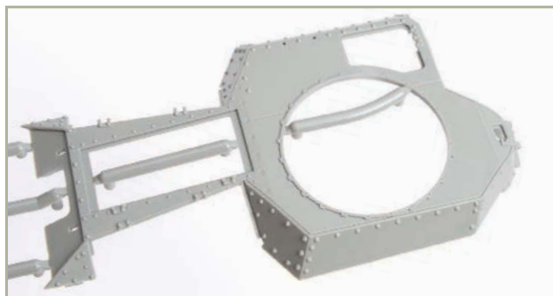
Published by Trackpad Publishing

Softback format, 214 pages

ISBN 9780992842598

www.facebook.com/trackpadpublishing

Luckily you won't need to wait for volume 2, also released and available now we have more in-depth coverage of MACHMAT heavy mortar carriers, L33 RO'EM, EPISCOPI, KILSHON, MAPIK, training vehicles and a welcome look at IDF M10s. A great mixture of images in both colour and black and white feature in-action, museum vehicles and decaying relics. Some of the close-ups are priceless modelling reference to anyone undertaking a scratchbuilding or conversion project. As the author states, both volumes have a range of quality regarding the photography but all are chosen to give a full story and detailed view of all of these vehicles resulting in more essential reference. Highly recommended with more IDF topics promised in future from Trackpad.



Dragon 1:35 IJA Type 97 'Chi-Ha' Medium Tank,

A good move from Dragon with this release of one of Japan's most widely used AFVs of WWII, and even better news is that this looks like Dragon at their best. As soon as you pop the lid off the box the kit has a feel of DML's Panzer III and IV kits with some superb moulding and delicate detail, very fitting for these smaller tanks. Starting with a beautifully moulded hull tub the suspension shows a lot of finesse as do the tracks. I think we're correct in saying the original announcement of the kit showed DS 'rubber-band' track which has been replaced with link and length versions

including a jig to form the sag of the upper run (maybe some gentle heat would help here?). The upper hull has some nicely defined rivet detail and welcome touches such as photoetched muffler covers and superb MGs. The turret has pretty comprehensive interior detail which will look great through the large hatch. Topping the turret off is a delicately moulded antennae which comes as optional raised / lowered parts. If this kit builds as good as it looks it's a reassuring sign that Dragon can still deliver a very high-end product.



Special Ops Models 1:16 Modern Equipment Accessories

Looking for a selection of 1:16 stowage accessories for the Abrams, M-ATV or MRAP kits? Well look no further than this range of ultra-sharp resin accessories from Special Ops Models. As you can see the quality of the casting is also superb with decal sheets included where required for items like the ammunition boxes and water bottles. The sets of fuel and water cans both come with separately moulded caps for added versatility and there is a small piece of lead foil to make the tether steps for the caps.

Ammunition boxes are offered in both open and closed configurations with appropriate ammunition belts for the open ones. These could easily be adapted to work with the onboard weapons mounts as well as simple stowage. Fans of larger scale subjects will certainly welcome these accessories. Special Ops Models dont have a website but the accessories can be ordered by emailing: spectre29202@yahoo.com

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Merkava Mk.1

Takom 1/35



Archer

Tamiya 1/35



PART TWO



Pz.Kpfw. I Panther II – Versmohsturm I.100 – Simca 5 – L.53

Götterdämmerung Gleis 4

Aachen - Großdeutschland Spätsommer 1946

Michael Mandau

GÖTTERDÄMMERUNG

THE FATE OF THE GODS

MICHAEL MANDAU'S SPECTACULAR
'1946' DIORAMA





After the whole diorama was primed in black, the main areas were pre-coloured in a single corresponding tone.



The tracks were toned down with several brownish colours using Revell Aqua-Colour Acrylics and my airbrush. It's important to keep the brown layer transparent and irregular.



After the masking the tracks, the rails were simply painted in a rusty dark brown using Tamiya paints.



All grey concrete and stone parts were painted with Tamiya paints. The metal parts like the wall girders and the water-pump pipes were painted in dark brown.



To avoid monotony in the single slabs, they were painted in a dark-to-light fading grey colour. Each stone individually.



In an irregular pattern single stones on the brick wall were painted in different red and brown tones.



The important white mortar between the bricks was made with tile grout filler from the hardware shop. The prepared mix was applied between the joints with an old brush.



A kitchen-sponge and a lot of water was used to remove most of the surface layer on top of the bricks, while the filler was still wet.



That's the final result after the filler has completely dried. Make sure to carefully remove the top layer of filler or it will result in a plain whitewashed effect.



A general wash using 10% oil paint mix of Lukas Studio 382 Ivory Black, 0110 Raw Umber, 309 Burnt Sienna and 90% White spirit was applied on all of the ground and walls.



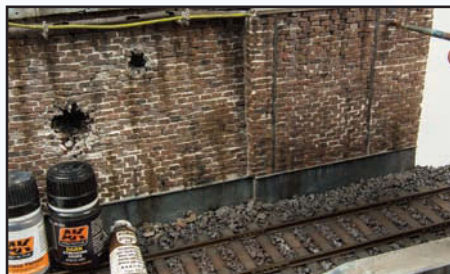
The paint on slabs made of plaster was partly removed with sanding paper to simulate wear. Additionally dark streaks were applied with the airbrush.



The concrete parts were weathered with oil colours. Lucas Studio 208 Titanium White, 382 Ivory Black and 312 Van Dyke Brown was applied in small patches and streaks on the surface and carefully blended in with thinners.



Same process as on the slabs was used on the concrete pillar for the gantry tower and the lower panels of the brick wall.



Oil paint was also used on the outside of the brick wall for weathering purpose. The same paints as before were applied dry in a streaky way and blended in again with AK049 Odorless Thinner.



The upper surface of the rails were polished with AK Interactive AK086 Dark Steel pigments.



Only a little vegetation was added in this urban area. Some of the products used were: Mini-Natur 717-22 Grass tufts Summer, 936-22 Ivy, 727-24 Grass tufts late long late autumn, 726-34 flower tufts late autumn, 727-23 Grass tufts early spring as well as some long natural fibres.



The small grass tufts and vegetation's were put in various and random places on the tracks and the ground - just secured with a drop of white glue.



With the help of AK Interactive AK026 Slimy Grime Dark and AK027 Slimy Grime Light some moss-depositary were painted on the outer walls and the concrete panels - they were softly blended in with odorless thinner.



AK085 Track Rust pigments were used to create simple rust effects on the rails and the middle section of the tracks.



As a first layer for the later puddle MIG Ammo Wet Effects was applied generously in the intended area.



To simulate oil and grease in the section where the locomotives would take on their water, AK084 Engine Oil was painted and spattered on.



To create muddy puddles NOCH 60873 Artificial Water was mixed with only a few drops of Mixol 03 Oxyd brown and put on the spots using a pipet.



The impacts from bullets were enhanced using a light grey tone mixed of Revell 05 white and 74 gunship grey.



To enhance the autumn feeling in this scene some leaves from Plus Model and also home-made ones were placed piece by piece and secured with a drop of glue.



The water crane was simply primed in a dark rusty steel colour using 40% Revell 84 Leather Brown and 60% 05 Tar black.



Two layers of hairspray were sprayed on followed by a thin layer of Tamiya XF-2 flat white.



After some minutes of drying time warm tap water was applied with a brush and the paint was chipped off using a brush and a toothpick.



The same process as before was repeated with the blue patches using Revell 50 light blue.

A filter of Lucas Oil 312 Van Dyck Brown was used to tone down the bright paints of the water crane, followed by some pigments and AK026 Slimy Grime Dark to simulate moss on the wet surface.



Similar to the crane the main girder for the house was pre-painted in different dark rusty tones using AK551 Rust Effect Colors.



Different brown oil paints were applied and blended on the edges and junctions to enhance the colour variations.



European Earth Pigments were applied dry and fixed using some drops of AK 048 Pigment Fixer.



As a foundation for the next layer of paint the wood was primed in a really dark brown tone using AK Old & Weathered Wood Set which was applied irregular with an Airbrush. Also the metal girder was painted in a dark metal tone.



Quite similar to the water crane, the wooden base was sprayed with AK 088 Worn Effects to prepare the chipping of the base paint.



A "used white" tone, mixed from 90% XF2 Flat White and 10% XF-49 Khaki was applied in a thin layer on to the planks.



Because of the Worn Effects applied, it's now possible to remove chips of the paint with a stiff brush and a little touch of water, just a couple of minutes after spraying the paint. Some of the paint was removed to recreate the required "worn-effects".



The masking tapes were removed and some colourful accents like the windows frames were applied, to break the monotonous plain surface.



To unify the hard edges from the white paint to the dark brown undercoat a dark grey filter made from Revell Email Colors and White Spirit was applied.



Because the paint is still very uniform, some colour accents were applied using oil paints all over the individual pieces. These small dots of oil paint were then blended in with the help of an old brush. No white-spirit or other thinner were used for this step.



The detachable roof was primed in a typical red brown colour, again it was applied in an irregular cloudy way to avoid uniformity.



A rather thick layer of pure Lukas Studio 312 Van Dyck Brown was brushed all over the tiles.



After a couple of minutes most of the paint was removed again with a paper towel. This results in shadow and dirt effects in all recesses and corners.



At the next day, when the remaining bits of paint were close to dry, a simple drybrushing on all edges, using a bright beige oil paint, was applied with a brush.



AK Engine Grime and Dark Streaking Grime were used to apply some vertical streaks and extra dirt on the tiles. Odorless Thinner was used to blend everything in.



Time for the final details on the house. Small details like the broken off wood were painted and some pigments applied.



To further increase the richness of details some propaganda posters and graffiti were added to the walls.



Here is something that happens to all of us! Failure. My intention was to have the laser printed paper transferred onto the wooden base edge. On a test piece it worked perfectly, but not in here! A layer of Acryl-gloss-gel was applied onto the wood and the paper stuck onto it and left to dry completely. It is removed by soaking the paper and rubbing it right off with a sponge.



Instead a thick layer of wooden dark brown glaze was applied on the front panel. On the sides the intended effect was a little better, so I left it visible a little on the sides and the back.



On the ground, right under the side where the building was hit, some broken off wood planks and shattered glass made from very thin laboratory slide glass was glued on.



Here you can see the wires that were put on the insulators and the signs that were applied and weathered.

A sign for the base was printed out on clear adhesive film and glued on a sheet of plastic sheet, which was then applied on to the front of the base.



The old Dragon Maus Turret, that was previously detailed was now primed in a sturdy black AK 178 Surface Primer.



A slight colour modulation technique was used on the turret with a red oxide primer mixed with Tamiya XF-7 Flat Red and XF-9 Hull Red. XF-1 Flat Black was used to tone down the paint for the darker edges.



My intention was to create the effect of a test turret – therefore the cannon should look like it was taken from another project. That's why it was painted in a dunkelgelb pain.t



Before and after applying the decals, several coats of the high gloss varnish for furniture, were applied. In fact it's the same as the well known "Future".

Several production markings and signs were brushed on with a fine brush and some white acrylics. Everything then was sprayed in a coat of AK 183 ultra-matte varnish.



A few vertical dust streaks and layers on top were made with AK015 Dust Effects, while AK013 Rust streak was used to emphasize some rusty spots.



The whole railcar was primed in dark steel brown, while a simple mask was used to vary the single planks making the loading deck.



Milliput-components were mixed in 1:1, spread out on a backing paper in a small sausage and cut into small pieces.



They were then used to build a small sandbag emplacement for the machine-gun team. The surround was covered with plastic film, to avoid the Milliput sticking to the ground.



The decals were placed and sealed with a layer of varnish.



Again, as I did on the house, a variety of different oil paint shades were applied and faded with a dry brush to vary the colours a little.



The upper planks of the loading deck were painted with different oil paints and blended vertically.



The whole wooden deck and the improvised transportation fixture were treated with a dark brown wood wash with AK263 Wash for Wood. Another darker wash was applied on the steel frame with Ak045 Wash Dark Brown.



Scratched and chipped wooden floor was simulated by painting with Beige Matt



Oil and Dirt effects were finally used to archive the use of a heavily used railcar.



The tiny little Tamiya Simca 5 is prepared for the upper floor, where the entrance to the building would be. Therefore it was built and primed with the black primer again.



A simple, yet effective dunkelgelb colour modulation was sprayed on using Tamiya paints.

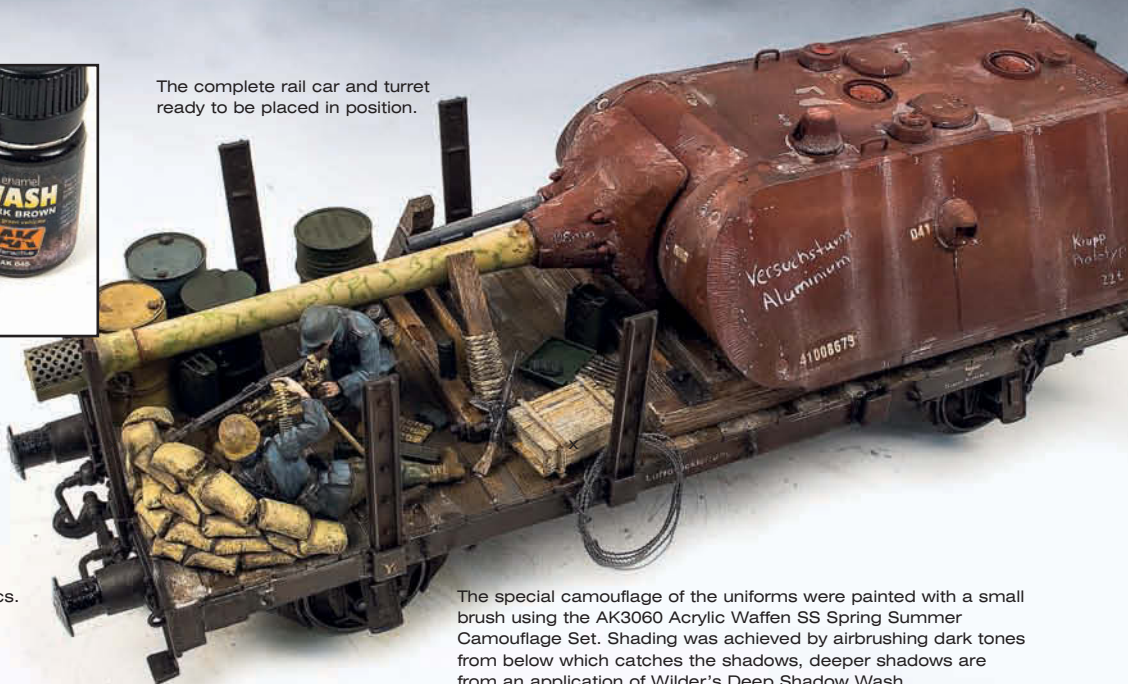


As a camouflage, fine light green squiggles were airbrushed on, using highly thinned Tamiya paints.



A simple AK045 Dark Brown Wash was just applied all over the model. The details like the tires were painted before.

The complete rail car and turret ready to be placed in position.



The figures were base-coated with acrylics. The flesh tones and details are done with artists' oil colours. The slow drying time allows blending between the colours.

The special camouflage of the uniforms were painted with a small brush using the AK3060 Acrylic Waffen SS Spring Summer Camouflage Set. Shading was achieved by airbrushing dark tones from below which catches the shadows, deeper shadows are from an application of Wilder's Deep Shadow Wash.



The tarp on the roof was painted with oil paints, while some scratches and chipping were made with Revell 84 Leather Brown and 89 Beige.



To finish the weathering only a few AK043 European Earth Pigments were dipped on and fixed with Pigment Fixer.



In my opinion it's important in a diorama to involve a bright variety of colours to have some nice eye catchers, instead of just using dark green and brown tones. Therefore some parts were painted bright blue and red.

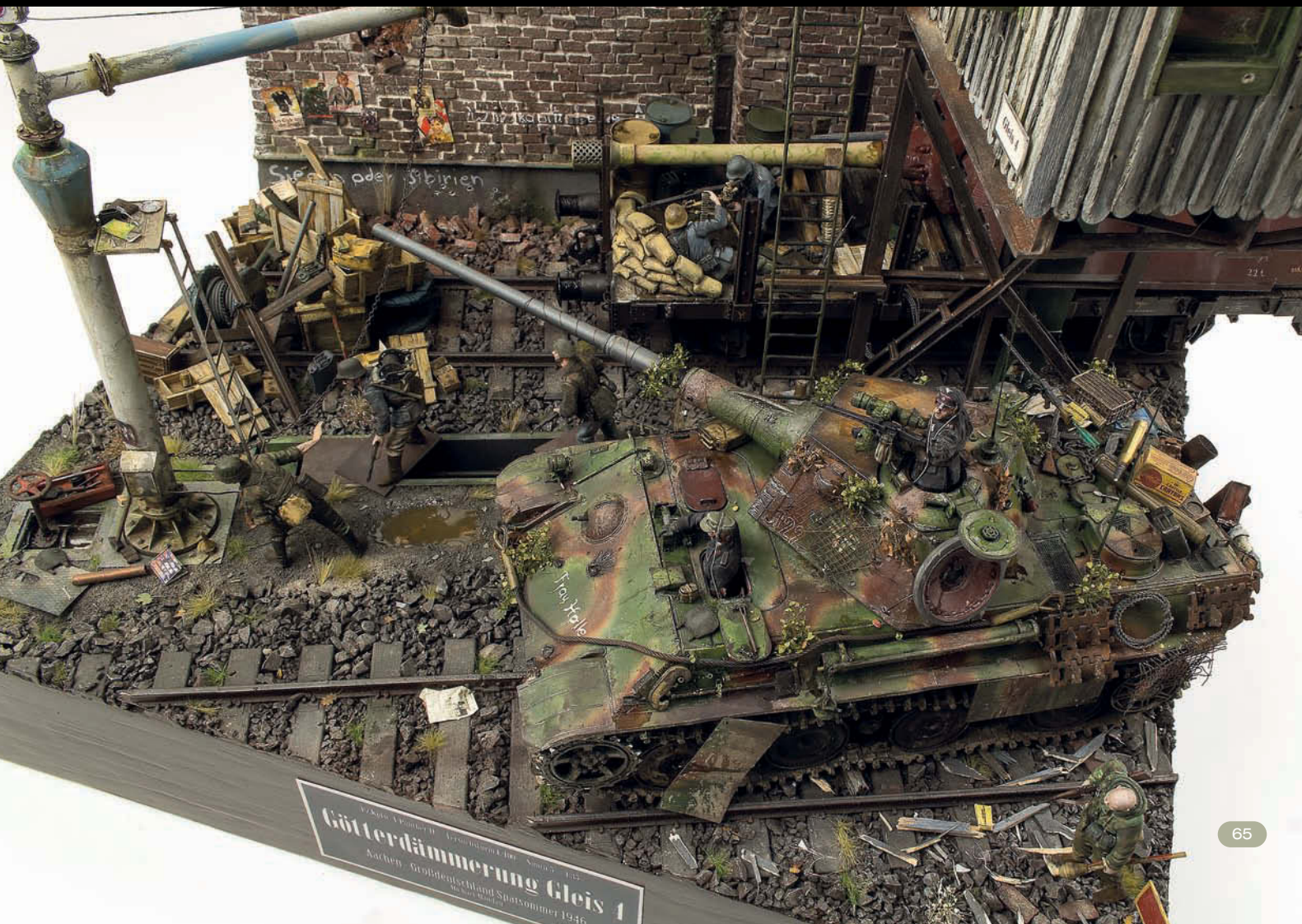


The wooden interior of the room was simply painted with a thick red brown wash made with Oil paints



Now starts my favourite step – the final assembly. Therefore the finished painted figures were placed on their intended spots and secured with a drop of CA glue. As well as some other crates also all the pre-painted accessories were put on the diorama. All of this is a "planned chaos". Everything was test fitted before fixing to establish the critical composition such as interaction of the figures.





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