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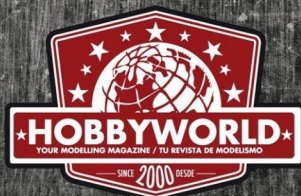
PICTURE FOR PANZERWRECKS Tomasz Janiszewski

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NOVEDADES Y NOTICIAS

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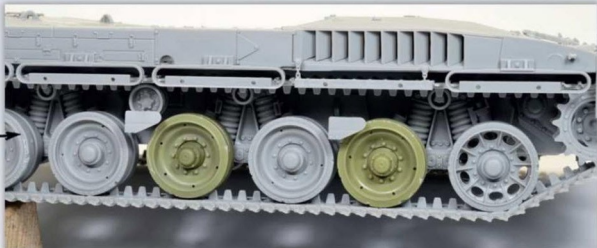
MERKAVA MK.1 HYBRID

Merkava Israeli main battle tank designed in 1974 by a team led by Maj. Gen. Israel Tala. Serially produced since 1979 at the Elbit plants. The command of the Israeli army, influenced by the experience of the Six-Day War and the Yom Kippur War, decided to start developing a new tank that would replace the American (M48 and M60 Magach) and British (Centurion) tanks used by the army.

When designing the tank, the priority was to provide the crew with the maximum degree of protection, which was largely achieved by the designers.

Autor / Author: Lukasz Orczy-Musialek.





All of the road wheels were treated with hobby knife to make some damages on the rubber rims. I had in my stash some resin wheels with different detailing so I decided to use them on both sides.



02

A prototype of the tank called the Merkava was built in 1974, but work continued to increase crew safety, mobility and firepower.

The tank uses multi-layer bulkhead armor in the turret for the first time, and the cannon ammunition is placed in containers preventing an explosion in the event of armor penetration. The works were completed in 1979, after which mass production of the tanks designated as Merkava Mk 1 began.

The Merkava tank differs from other MBTs by its structural layout, in which the engine compartment is located in the front part of the fuselage on the right side, the driver's compartment behind the engine on its left side, while the middle and rear part of the tank are occupied by a combat compartment covered with a turret. This layout was typical for lighter vehicles and has not yet been applied to other serial MBTs. As a result, the Merkava is widely regarded as one of the most successful and interesting post-war designs. Merkava Mk 1 tanks were used during the Israeli invasion of Lebanon in 1982 as infantry support tanks. During the fighting in Beirut, according to unconfirmed data, 50 Merkava tanks were damaged. They clashed there, among others with early versions of the Syrian Army T-72 tanks. Later, it was used to fight Hezbollah militias in southern Lebanon. Subsequently, Merkava tanks were used against Palestinian fighters. Several tanks of this type were damaged by fighters in the Gaza Strip, mainly with fugas.



The producer provides some PE parts. They are perfectly fitted.

All detailing of the turret but without machine guns. All of the towing cables were replaced for Eureka XXL perfect aftermarket.

The cables were glued to the turret because I was going to not paint them separately.

The anti-slip surface was done with acrylic snow and acrylic paint. Working in small sections is essential for good results. The final result of working with new surface.

Some imperfections and inaccuracy in red were left as a kind of human touch on the model.



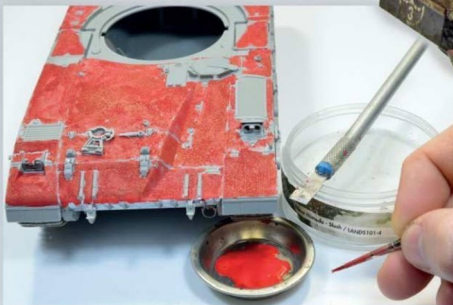
WHAT WE HAVE IN THE BOX? Next to the plastic parts we can find small photobatch sheet with the turret basket floor and the screens for the rear storage bins. There is also a piece of wire for the tow cables (and this one we should replace for some metal aftermarket) and a piece of metal foil to use it for the identification panels on the turret basket. In general the moldings have no flash and the all the details look nice. Even the chains with balls around the turret basket are surprisingly well prepared and we can use them without stress.

The tracks can be formed on special jig added to the model. The side skirts are prepared as the individual panels so we can use them in our own configuration. So we can leave panel or two or even more to make the model look more interesting. On the turret we can spot nice details which are designed as the separate parts. There is need to make some more work on the gun barrel which is glued from 2 parts. Unfortunately there is nothing on the aftermarket offer to replace it for metal or even resin piece.

Looking at FN MAG I noticed that the gun barrels need to be drilled. The same on .50 cal. What is worst that this machine gun has no mechanism to fired remotely. So the question is what to do? Scratch, resin or making the turret without the gun which is also possible and correct.

In general the model makes very good impression.

Some small modifications are needed but this is no big deal even you are the beginner. The bigger problem is lack of anti-slip surfaces on the entire model. This is necessary to make it on particular areas as the references clearly show no vehicle without this feature (only first versions were no equipped with this surface). The markings are standard in quality and appearance. If we want to make something more just find Desert Eagle Publishing books for references.





The building started from the damaging of the road wheels which is common looking at the references pictures. For this purpose I used hobby knife and simply cut the rims in random way. I tried to make some different sizes and shapes of the cavities in the wheel rims. From my stash I took some spare resin wheels for centurion tank. I had them from ages and now was the time when they could be use.

They have different detailing on the rims so in my opinion they were perfect to make some diversity in the chassis look. They were also damages in the same way as the plastic wheels.



When all of the road wheels were properly damaged I glued them to the axles and started to prepare the tracks. It was quite easy job to do and immediately the all elements of the suspension were on the place.

Now I could focused on the rest of the hull details. There were not so many of them so this section was finished quite fast. Going further I started to work with the turret. It was build straight from the box. The producer provided some PE part for turret rear basket but after all it was cover with stowage and there was no need to replace it. The characteristic chain balls were made in plastic and truly speaking their quality is very good. Some subtle sanding is needed but after all they present perfectly. The most time consuming is preparation of the gun barrel. I spent a lot of time to sand it and prepare to painting. This is why it is black. I painted it to check the work I did with sand paper. The aftermarkets were represented by the Eureka XXL towing cables.



The whole kit was sprayed with light grey primer.

Now the anti-slip surface is clearly visible with all its planned imperfections.

The very first layer of paint was Sinyay Grey in 1973 version.

To close the chassis section I focused on the wheels and tracks.

After basic painting and wash I treated them with acrylic dust mixture.

When dust was dry the all elements were treated with Dark Mud with addition of small amount of grass.

Next I polished the tracks and drive wheels with soft pencils.

They are perfectly fitted to the kit with extra casting on all resin parts. I glued them to the turret to avoid the work after the paint will be applied. Now the time for anti-slip surface which is standard for almost all IDF armoured vehicles. For this purpose I used the acrylic red paint and small grained snow. How to make it properly? First we need to remember to work in small sections. I painted one section with paint diluted with water and then before the paint dry the snow was scattered from about 20 cm of high to the painted area. After touching the surface it dried immediately and the surface was ready. Any additional painting need to be done after completely drying. It is very easy and simple and what is also important we can make the whole model in less than 1 hour. After whole application process the kit was ready to be painted.





When the chassis section was closed with side shields I started to make some extras.

The references clearly show the chains between each double-part side shield. There are also some holes which were all drilled.

At this point I could focused on the details' painting.

All work was done with acrylics.

The very first coat sprayed on the model was light grey primer. I checked all surfaces if they were properly prepared. All of the anti-slip surfaces made a good impression on me so I decided to left it without any corrections. The rest of the model also looks promising so I was happy with the result achieved at this point.





Before next weathering stages I filled the turret basket with stowage.

Working with decals I started from spraying satin varnish on all needed places. Then I used the stickers from the set but after treating them with Set and Sol and completely drying I outlined them with black paint.

The whole kit was covered with RC IDF Sand Grey 1973. It was perfect shade to use and the paint was also really good in application. After that I focused on the chassis to make it complete and close with the side shields. First I painted with brush the rubber rims. Next I covered with dark grey the tracks. When the paint was dry I covered all elements of the chassis with the buff mixture (3 drops of Tamiya's Buff, drop of liquid soap and tap water). It is some kind of the acrylic filler to make the basic route dustiness on the model.

I like it a lot because of its simplicity in use and the effect we can achieve. I applied 3 layers of this mixture speeding the drying with the hairdryer. Next I mixed the Dark Earth solution with some grass and applied on the low sections and wheels. The same was applied on the tracks. This work took quite more time but it was not so dirty as pigments.





After washing all of the surfaces started to look more realistic and sharp.

The chipping work was done with dark brown acrylic paint.

I painted the chips and scratches one by one having in mind that a lot of them will be covered by mud and dust.

After that I started to make some polished traces on the tracks. I used the pencils I have on my workbench. This was the last step in preparation of the chassis. Now it could be closed with side shields. So, I glued all of them and started to make some upgrades. The holes were drilled and I added small chains which connect all shields together and save them from the losing during the field service. Small and very toilome but the effect was really good.

Now the details painting. All of it was done with the set of acrylics paints and hand brushes. I carefully painted all the details trying to not ruin the base coat of camo. It was quite fast work as there are not as many detailing as we can think. After all I started to fill the turret basket with some extra storage.



The composition was done mainly with the jerry cans and tarpaulins. Different colors of the cans and tarps make the work quite good and there is no boredom looking at it.

For the tarps I used the paper tissue soaked with PVA and paint. The cans were collected from the set provided by the producer and some my spare elements.



At this point I also tied the antennas which is common and looks good on the models. It was easy job with thin wire. I know there were used special connectors but I have no pictures of it to copy them on my model.

Now I could started with the decals. The turret is white striped were painted by hand while the side shields lettering was done with the decals.

The same was used on the turret numbers. I outlined the white symbols with black paint just the same I saw in the references. Of course the decals were applied on the satin surface and all of them were treated with Set and Sol.



Some basic rusting with the acrylic red shade.

And with oil paints. This way I prefer much more as it is more controllable for me.

The same dark brown but diluted in higher ratio was used to paint the streaks on the sides.

Note the identification numbers on the stowage boxes.

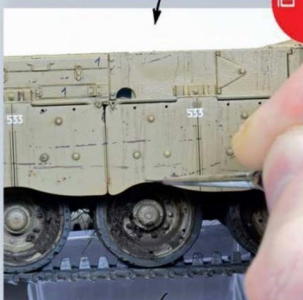
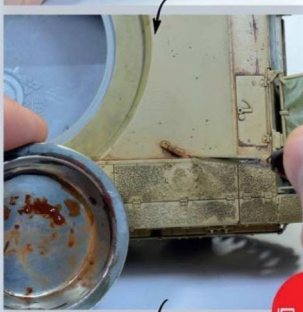
Before I started to add some route dustiness I made the base by spraying the Buff.

Now I could start with weathering stage. First All the kit was treated with dark yellow wash. The satin surface made its job perfectly even on the anti-slip surfaces. The wash application was easy and was done surprisingly fast. After it completely dry I starter to paint the chips and scratches.

They were made especially on the side shield which are exposed for the damages during service in the field. For this purpose I used dark brown acrylic paint which was filled here and there with some reddish shade. It will not my favourite style of making rust - I prefer the oil paints which are more controllable.

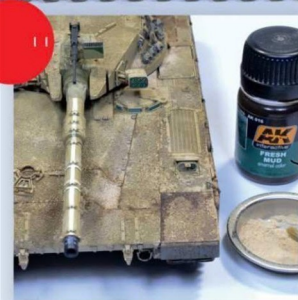
This is why I added the standard rusty shades using oil paints on the rest of the model. When the rust was ready I started to paint some streaks. Again I took dark brown but this time the amount of water was bigger.

The soft brush was used to paint them and I focused on the sides mainly. To make the route dustiness I sprayed the lower sections with Tamiya Buff. I tried to make it accurate to not cover the previous done muddy appearance on the wheels.





Now I started to play with the pigments. First I applied the light dust choosing only particular areas to make the model looks more interesting. To make some more contrast I started to apply the heavier in color Fresh Mud solution which was mainly covering the fender areas.



This is how looks the upper hull after application of enamel fresh mud and pigments. I tried to create different volume of each effect.

More mud on the sides. The heavy streaks were made with the same effect but I added tap water for easier application.

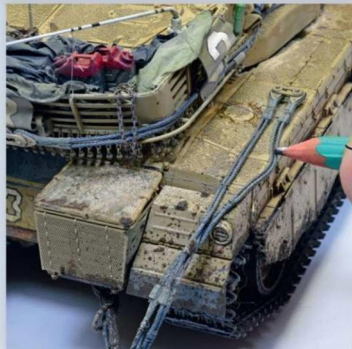
The black pigment was applied to simulate the machine gun firing.

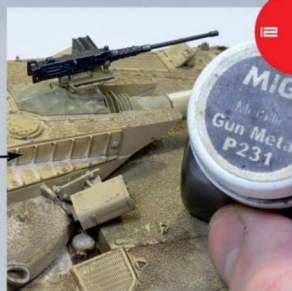
The same was added as a fumes.

Some fuel spills and other stains were painted with oil paint. Different amount of thinner created various volume of stains.

Polishing of the weaponry was done with metallic pigment and pencil.

Some shiny touches on the additional towing cable were done carefully with minimum pressure. I used Yen Models rubber prints to make some extra additional effect of bootprints on my model.





Both these effects nicely work together creating different volume of filters on the surface of the model. In addition of wash which was done in previous stage the final effect is really good.

Next I went to the sides and again I take Dark Earth to work with. It was applied with an old brush on the lower edges of the side skirt but also I speckled some small amount on higher sections. The diluted mixture was also added to simulate some heavy streaks. After all I can say that all my efforts works perfectly together. The tank looks like after the standard service in the field.

Going to the finish I started to make some fumes on the exhaust ends and near the turrets machine gun which is hide left from the main gun barrel. There were also some stains of fuel and oil needed. All of them were painted one by one with oil paint. The machine guns and towing cables were polished a bit. I used for this job metallic pigment and soft pencil. The last trick was using the rubber shoes prints from Yen Models. I replicate the prints on one side of the model to show the normal signs of the crew member traces. They were done only here because it was easy to everdone the effect.

Now the model was ready.

Looking at it after building I can say that Takom did good job with the kit, even the small disadvantages I mentioned above. The building was easy and the painting was pure pleasure. This one is next to my collection of ready IDF models. Now I can turn my attention to other IDF subjects. Maybe another Merkava???

F-16I SOUFA

MULTIROLE FIGHTER

Autor / Author: Moises Ballester.

ACADEMY 1/32



The F-16I Soufa (Storm) is a modified variant of the F-16D block 50 and 52 fighter and ground attack aircraft, with the avionics and weapons systems capability modified to meet the requirements of the Israeli Air Force. Israel ordered 50 F-16I aircraft in 2001 and signed the agreement for an optional additional 52 aircraft in September 2001. The Israeli Air Force has selected the F16I in a two-seat configuration only.

The production program, called Peace Marble V, is the fifth acquisition of F-16s. It increased the number of Israeli Air Force F-16 aircraft to 362, giving the IAF the largest fleet of F-16 fighters apart from the US.

The F-16I made its maiden flight in December 2003. The first two aircraft were delivered to the IAF at the Ramon Air Base, in February 2004. Deliveries were completed at a rate of about two a month over four years, with final delivery in 2009.



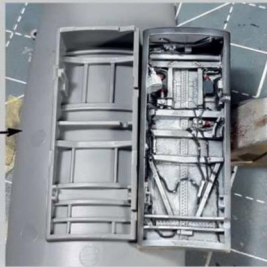


There is a significant level of airframe co-production and avionics component production in Israel for the Soufa and for other variants of the F-16. IAI and Cyclone Aviation Products in Carmiel manufacture the ventral fins, rudders, horizontal stabilizers and engine access doors. The aircraft are assembled at the Lockheed Martin Aeronautics facility in Fort Worth, Texas.

I



We start with the magnificent cabin and the detailing of the seats and landing gear wells and avionics, detailing with various materials the different elements that we paint and outline.





I manage to fit the resin kit that replaces the standard Academy kit with no great effort. I also finished the shaft and the control columns of the apparatus. We went on to polish the dome of the cabin and place the entire interior of the being ready for the following painting phases.





In September 2009, the IAF temporarily grounded the F-16I from training operations after a jet experienced engine failure.

F-16I Soufa fighter design. The F-16I is fitted with a pair of removable conformal fuel tanks provided by IAI. The conformal fuel tanks (CFT), holding 450gal of extra fuel, are mounted on both sides of the upper fuselage. The very low drag configuration CFTs have a very small effect on the aircraft's agility, handling quality and flight limits.

The use of the conformal tanks increases the aircraft's mission range and combat endurance. The fitting of conformal tanks makes the two wing inner store stations normally used for external tanks (stations 6 and 4, each rated at 4,500lb capacity) available for weapon carriage, doubling the aircraft's air-to-ground weapons capacity.

F-16I Soufa is fitted with a dorsal avionics compartment. The first version produced with the dorsal compartment was the Israeli two-seat block 30 F-16D aircraft, produced in the late 1980s.





The large dorsal compartment extends from the rear of the cockpit to the fin and houses additional avionics systems, chaff and flare dispensers and the aircraft's in-flight refuelling receptacle.

COCKPIT: The front cockpit is for the pilot and the rear cockpit is configured for the weapons systems operator or, with the change of a single switch, for a pilot instructor.

THE KIT: The 1/32 Academy model is a good mold, with a good arsenal of weapons to attach to this F-16I.

I will use resin wells !! The level of detail is brutal !!

Seats, those of the model, and self-made harnesses !!

Difference between the front well of the model and the resin well !

To mount the front resin well I had to roll a good one, but in the end I was able to couple it and close the intake well! To dock the different parts of this plane you need strength !!



After detailing with the resin kit and attaching it, I move on to the painting phase, priming different parts of the fuselage in black. I also apply gray in the lower part of it and we go on to pre-shade and delimit the tritone camouflage typical of Israeli camouflage. After conveniently leaving and reviewing some details, I begin with the application of the camouflage throughout the entire upper fuselage, emphasizing the lighter tones with a tendency to lighten.



The tanks come with two options, the normal 370-gallon F-16's, or the 600-gallon typical of the F-16I. They can take both, I am going to choose to put the 370 gallon ones, they are smaller and more detailed!!

Polishing of the dome, to remove the mold line that goes through the center !!

I have used lacquers and acrylics from Mr Color.



The colors used for this scheme are: For the upper part the H37 dark brown, H313 light brown, this tone I retouched later with Tamiya XF-59, since I found the H313 very pale. Green is a mixture of which I cannot say proportions! For the general dirt of the plane I have used sepia tone oil and black smoke. Finished with satin varnish from Marabu.



The Israel Defense Force/Air Force ordered a total of 362 F-16s, from early F-16A/Bs to the latest F-16I. Fifty of these aircraft were surplus USAF aircraft, given to Israel by the US as payment for restraint during the 1991 Gulf War despite Scud attacks. All Israeli F-16s are fitted with custom Israeli electronics.



Israeli F-16s have been used extensively in combat, and scored 47 kills to date. They were also used in the bombing of the Iraq's nuclear reactor in Osirak. The F-16I looks radically different from other F-16s, with Conformal Fuel Tanks, dorsal spine, and numerous fairings and bulges for undisclosed equipment. Rumor has it that a lot of the equipment is only installed after delivery to Israel. Of 67 kills achieved by the F-16 world-wide, 47 are accredited to the IDFAF's F-16s. Combat debut of the F-16 was on April 28th, 1981, when an IDFAF F-16 of the 'First Jet Squadron' shot down a Syrian Mi-8 helicopter over Riak, near the Lebanese town of Zahle. Five hours later, another Syrian Mi-8 fell prey to another F-16 of the same squadron. On June 7th, 1981, Operation Opera put an abrupt

- although probably temporary - end to Saddam Hussein's nuclear weapons program, when eight IDFAF F-16A's destroyed Iraq's Osirak (Tamuz) nuclear reactor near Baghdad, involving a 1000-mile round-trip journey - well over the official range of the F-16. The bombs used were conventional high-explosive bombs rather than laser-guided bombs because of the high accuracy of the F-16's bombing computer.



Since the American government had not been consulted in advance about the Osirak attack, the Reagan administration publicly denounced the raid as militarily reckless and temporarily held up a final batch of 22 F-16A/B's to Israel.



Now we paneled the entire upper part. This tedious work is best done in parts and slowly, allowing it to dry conveniently between different applications. We do the same in the lower part after which we place the decals and seal the assembly to finish placing part of the avionics, the landing gear and its doors to eliminate the armament and auxiliary fuel tanks.

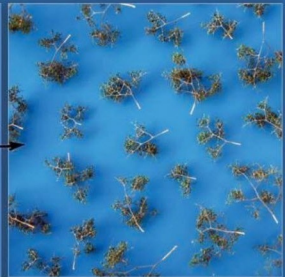
THE BOY WITH THE MULE

SCRATCH 1/35

The main theme of the work was to build the figure of a partisan child of the Red Army during WWII based on a real photograph that I came across.

The work consisted of five parts: the child, the mule, the tree, the ground and the base.





THE BASE: It was built entirely by me in wood. It consists in turn of four parts that are molding, pedestal, cantilever and felt. On some miter-cut pine moldings I embedded a custom-made block also made of pine to which I attached at the top some wooden slats of the kind used in ship modeling, to increase the surface of the land that I wanted to work and so that aesthetically it will be more pleasing to the eye.

The entire pedestal was tinted with oils and varnished with Klear-type glossy acrylic wood varnish. The lower base was lined with maroon colored felt.

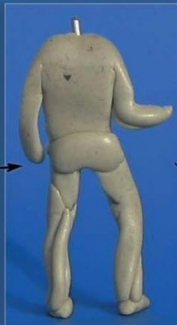
THE CHILD: It was modeled practically in its entirety using different types of bicomponent putties. For the beginnings and sketch of the figure, I used two-component hardware store putty, introducing some bolts with a metal rod to give it greater strength.

On that basis, I worked on the figure with white and gray Milliput-type bicomponent modeling putty. This type of putty has the advantage that once dry it can be carved, sanded, etc. to reproduce the necessary details and in turn admits new caulking retouching, that is to say, it is possible through this process to remove or add material according to the needs that we observe.

The entire figure was modeled like this, including the boots, except for the hands that were taken from a 28mm figure and later worked with cutters and scalpels to refine the detail of the fingers. The head was also taken from a 1:35 Hornet youth head set.

I had to reshape the head to make it look younger by removing volume from the nape, reducing the size of the neck and increasing the volume of the cheeks. Then I added, modeling with putty, a Cossack-type hat or "kubanka" with its Soviet star also modeled and added later. Once the basic modeling was finished, it was primed with Gunze acrylics to proceed to its painting using Humbrol enamels and oils sometimes mixed with each other.

Later it was added elements of the impedimenta, generally of own manufacture such as straps, etc. The PPSH 41 type Mocketer rifle was added from a Miniart kit, not without first punch out the canyon and manufacturing the belt with tin sheet, which was arranged in the Soviet way surrounding both shoulders.



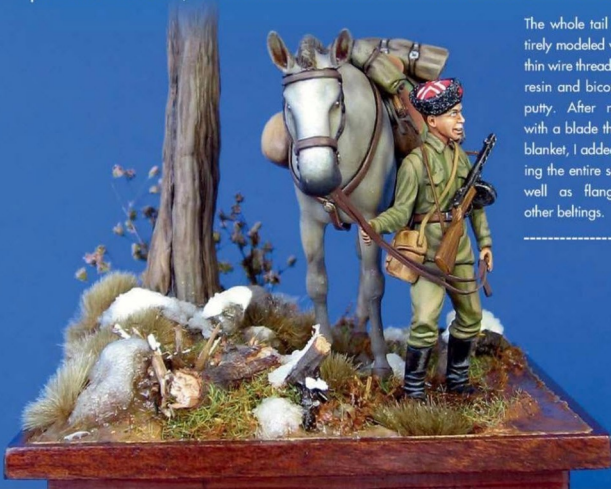
These elements were glued a posteriori already painted, using Acrylic resin of Mig.

THE MULE: Starting from an Indian mare from the Union Cavalry Kit More Indian

Beater made an extreme modification or transformation to get the figure of the mule I needed. To do this, after mounting the figure of the horse, I cut the head and leaned forward. Then I took off the rakes and added

other cropped. With putty I modified the horse's face to give it the characteristic aspect of the mules and stretched the ears. I increased the volume of rump and belly and also from the legs so that they seem stronger.

The whole tail was entirely modeled with very thin wire threads, acrylic resin and bicomponent putty. After removing with a blade the Indian blanket, I added modeling the entire saddle as well as flanges and other beltings.





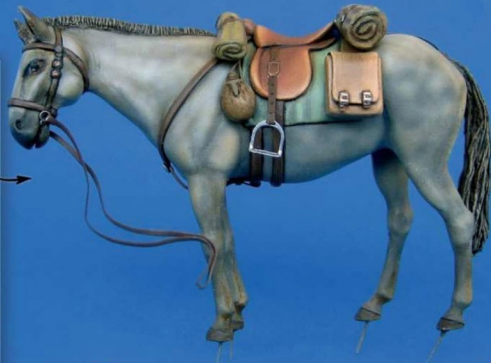
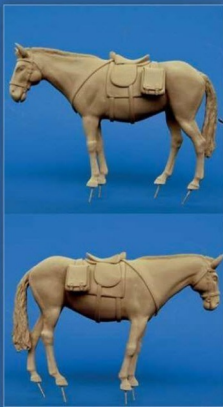
For the rolled blankets I used those from the US Cavalry kit from Miniart and for the stirrups I used pieces from a WW2 German Cavalry Dragon kit. The heavily modified and reduced volume saddlebags as well as the canteen and feed bag came from a Maquette brand WW2 Soviet Cavalry kit. The painting process was also that of priming with Gunze's acrylics by airbrushing and then practically all the painting work was done with Gunze's airbrush and acrylics including the mottled gray of the animal's coat. The last details shadows, lights and nuances were given with oils. All straps were made with sheets of Plasticard, aluminum and tin, except for the small straps



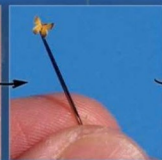
that hold the stirrups which are photo-etched.

THE TREE: The trunk was built using a pair of dry natural twigs that were joined by a metal rod with copper wire to later be filled with Milliput type hardware and modeling putty, around the trunk and main branches by engraving fresh all

the drawing or relief of the trunk. Part of the inner metal rod I left exposed at the base of the trunk to later serve as an anchor in the ground. The tree was also primed with Gunze and washed with oils. For the canopy foliage I used two things: natural dried twigs of Noth that were individually cut, painted and glued with white or carpenter's glue mixed with Vallejo Model Color acrylic paint. The last smaller leaves were added with a modeling product that, when crumbled and painted, I was also gluing with acrylic paint mixed with white glue on the ends of thin branches that I had previously glued. For the snow on the tree I used Foam / Snow from Vallejo.



ES





for that purpose. Everything was later filled with crumbled and pressed sponge to later pour over a paste based on brown stucco, a construction material similar to plaster but richer due to its hardness and which is very interesting because it has the property of not diminishing when dry off. On that bark I was adding trunks, branches, bushes, stones, flowers, etc.

For the vegetation grass I used Citadel grass. The muddy area was made with sienna, brown and toasted shade oils that, mixed with a little artificial water from Vallejo, achieved that appearance. For snow on thaw and frost I used Vallejo artificial water mixed with bicarbonate in different proportions.

Increasing the proportion of artificial water for the freeze and thaw zones; and increasing the proportion of bicarbonate for the heavier snow areas.

Increasing the proportion of artificial water for the freeze and thaw zones; and increasing the proportion of bicarbonate for the heavier snow areas.

Unwanted gloss from the entire work was removed with an airbrushed Marabu enamel varnish.

THE TERRAIN: The base coat was built with a florist's sponge mixed with white glue with which I created the irregularities I needed. Right in the area where the tree was going, I glued a wooden plate with a hole in which the tree bolt would enter to settle on a bed of two-component putty modeled



A yellow butterfly modeled by me, announcing the change of season and the arrival of spring, was introduced as a signature and on the way to underline the bucolic and friendly character in general of the cartoon, to contrast with the true tragedy it represents always using children in war.

MIKE THE BIKE HAILWOOD

HONDA RC166 GP RACER

For many motorcycle fans, this English rider is considered one of the most complete in the world, capable of going fast with any motorcycle, of any displacement. He was world champion in the years 1966 and 1967, with this Honda RC 166 model, which we have reproduced from the Tamiya brand Ref. 14113 in this little scene. As always, the models of this mythical brand are faithful to the real model and their exhausts are perfect. For me, no problem in the whole mounting procedure, until I got to the wheels, mounting of rims, spools and spokes.



TAMIYA 1/12



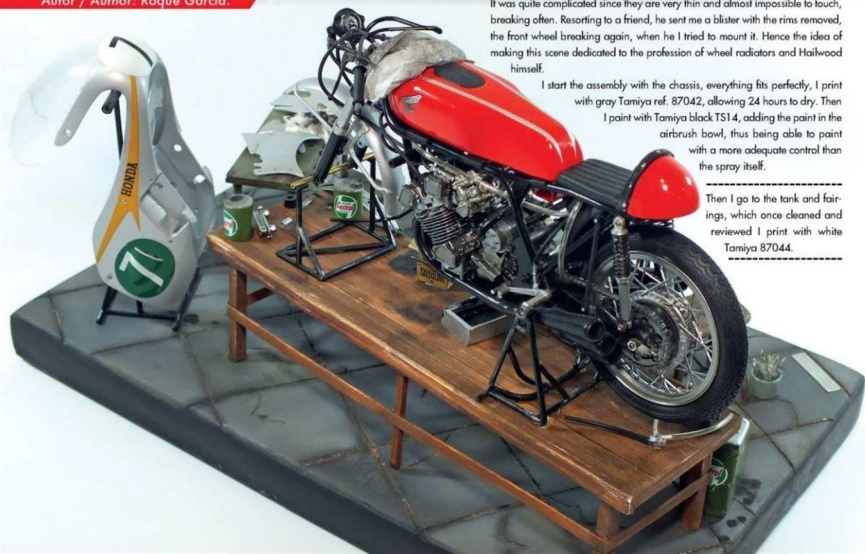
Autor / Author: Roque García.

It was quite complicated since they are very thin and almost impossible to touch, breaking often. Resorting to a friend, he sent me a blister with the rims removed, the front wheel breaking again, when he I tried to mount it. Hence the idea of making this scene dedicated to the profession of wheel radiators and Hailwood himself.

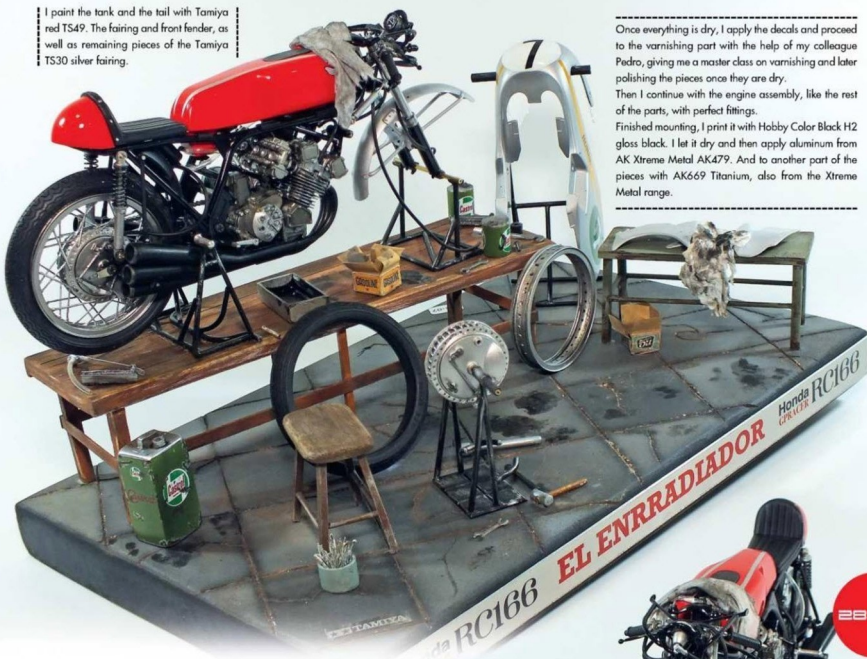
I start the assembly with the chassis, everything fits perfectly, I print with gray Tamiya ref. 87042, allowing 24 hours to dry. Then

I paint with Tamiya black TS14, adding the paint in the airbrush bowl, thus being able to paint with a more adequate control than the spray itself.

Then I go to the tank and fairings, which once cleaned and reviewed I print with white Tamiya 87044.



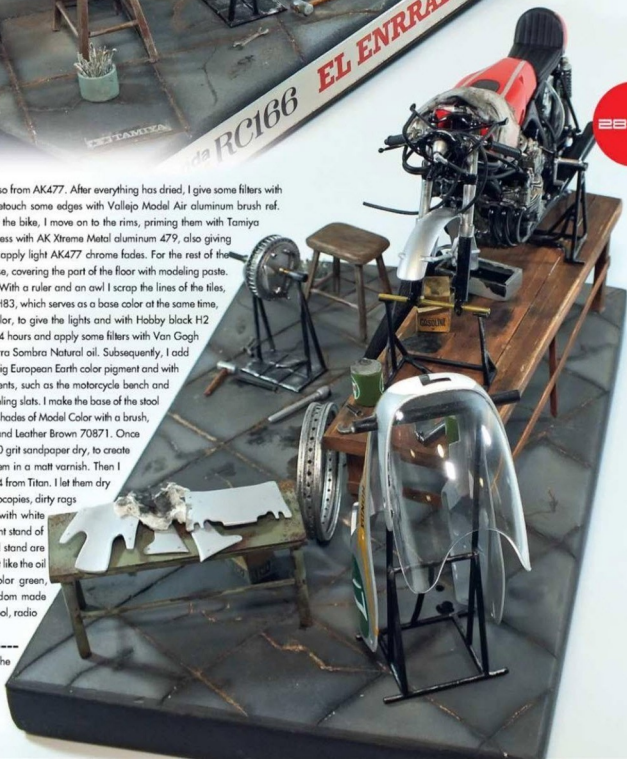
I paint the tank and the tail with Tamiya red TS49. The fairsing and front fender, as well as remaining pieces of the Tamiya TS30 silver fairsing.



Once everything is dry, I apply the decals and proceed to the varnishing part with the help of my colleague Pedro, giving me a master class on varnishing and later polishing the pieces once they are dry. Then I continue with the engine assembly, like the rest of the parts, with perfect fittings. Finished mounting, I print it with Hobby Color Black H2 gloss black. I let it dry and then apply aluminum from AK Xtreme Metal AK479. And to another part of the pieces with AK669 Titanium, also from the Xtreme Metal range.

Let it dry and randomly blend with chrome also from AK477. After everything has dried, I give some filters with Black Ivory Oil 701 by Van Gogh. Then I retouch some edges with Vallejo Model Air aluminum brush ref. 71062. Finishing the assembly of the rest of the bike, I move on to the rims, priming them with Tamiya TS14 Black. I continue with the painting process with AK Xtreme Metal aluminum 479, also giving the reels, to which, after drying, I randomly apply light AK477 chrome fades. For the rest of the components of the scene, I use a wooden base, covering the part of the floor with modeling paste. After drying sandpaper to even the surface. With a ruler and an awl I scrap the lines of the tiles, priming them in Dark Gray by Hobby Color H83, which serves as a base color at the same time, mixing with Matte White H11 by Hobby Color, to give the lights and with Hobby black H2 color for shaded parts. I let it dry for about 24 hours and apply some filters with Van Gogh 265 transparent oxide oil and with Titan Tierra Sombra Natural oil. Subsequently, I add the soil stains with Ivory Black 701, adding Mig European Earth color pigment and with this I finish the base. The rest of the components, such as the motorcycle bench and the stool, I make with remnants of naval modeling slats. I make the base of the stool with a rest of old wood, painting it in various shades of Model Color with a brush, Light Brown 70929, Orange Brown 70981 and Leather Brown 70871. Once dry, I give the entire bench and stool with 800 grit sandpaper dry, to create chipping. Then I clean the pieces and put them in a matt varnish. Then I apply some filters with oil Natural Shadow 74 from Titan. I let them dry and then add boxes made with reduced photocopies, dirty rags made of kitchen paper slightly dampened with white glue, which I again washing with oil. The front stand of the motorcycle, the fairsing stand and the reel stand are made with Evergreen rods and flat sheets, just like the oil can, once finished, I paint it in Hobby Color green, adding the decals and some scratches random made with the brush. We finish the job, placing a tool, radio goblet and oil tray under the bike.

With this I conclude my little tribute to Mike The Bike Hailwood and the radiating masters.



PICTURE FOR PANZERWRECKS

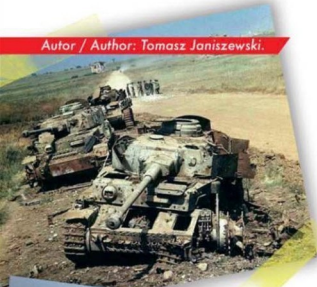
PZ.KPFW.IV AUSF. J

BORDER MODEL 1/35



Panzer IV has always remained in the shadow of its more famous brothers Panther and Tiger. A bit wrong, because it was this tank that was the "workhorse" of the Panzerwaffe, and it was mainly on this tank that the German tankmen fought from the first to the last day of World War II. The model from Border shows the Panzer IV Sd.Kfz. 161/2 Ausf. J. It was created as a development version of the H version and was the last mass-produced version of this tank. In fact, version J can hardly be called a development of the structure. All its modifications were aimed at simplifying and accelerating production. This was understandable because at that time the Germans began to feel the shortage of various materials more and more. The most important changes include the discontinuation of Zimmerit application.

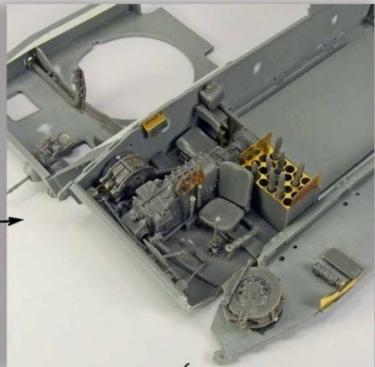
Autor / Author: Tomasz Janiszewski.



The two-stroke engine driving the electric motor that rotates the turret through a generator set was also abandoned. This modification meant that the rotation of the turret could only be done manually (sic!). In place of the removed two-stroke engine, a fuel tank was installed, which increased the range. In addition, instead of the silencer placed horizontally, there are characteristic two vertical exhaust pipes - somewhat similar to those of the Panther. The wheels supporting the tracks were only steel. At the beginning of production, 4 pairs were assembled, and only 3 pairs in the final ones. But perhaps the most characteristic change was the mesh side screens - the so-called "Thoma Schürzen". The screens were designed to protect the tank against HEAT shells, for example from the American "bazooka". Out of a total of around 9170 total fours, at least 1758 were built in the J version. They fought in the Ardennes, Hungary and Poland, and later on all fronts of the ever shrinking Third Reich, up to the last battles in defense of Berlin and Czechoslovakia. But the last recorded use of these tanks in the line was the 1967 Six-Day War. Syrian Panzer IVs were towed to the hills and used as stationary firing posts. Anyway, with a rather poor effect. In Poland, at the Museum of Polish Arms in Kalibrzeg, we can see the preserved Panzer IV J. In 2011, a heavily devastated wreck, torn apart by an internal explosion, was excavated in Kluczewo.

Then it was restored by the "armored magicians" who used the scrap metal to create one of the most interesting exhibits of this museum. So much for the theory. It's time to take care of our model.

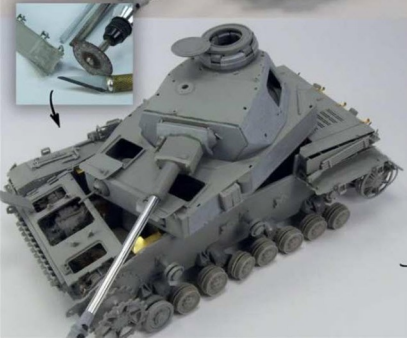
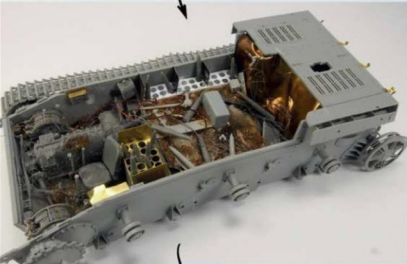
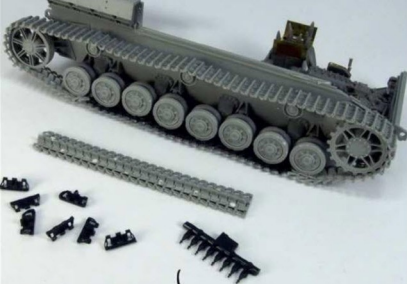
The Chinese company Border Model until 2019 was known only for the production of model accessories. However, the Panzer IV G version, presented in 2019, immediately aroused great interest. It is very rare that the company's first injection model has made so much fuss with its quality and reasonable price for such quality. The company followed the blow and the next variant of the "four" - in the F1 version, consolidated the position of these miniatures on the modeling market. Several versions of the "four" are offered by several well-known producers; Dragon, RFM or even Tamiya, among others. The "J" version was presented at the turn of 2019 and 2020. So we are dealing with a completely new model. The box contains 40 moldings, 3 sheets of photo-etched plates and a metal barrel. Several parts of the model, including the fuselage tub, the turret and the crew lumber container, the so-called Guderian box, are perfectly cast using multi-part molds. On one of the frames we can also find the links of the tracks for the T-34, which the cautious crews used as additional armor. In the model, we have two variants of tracks: movable, assembled from single links, and in the form of strips and separate links of different lengths.



The set also includes an aluminum 7.5 cm KwK 40 L / 48 barrel, while the muzzle brake in three variants is made of plastic. The attached photo-etched parts mainly include Schurzenami, shovel and bucket handles. The attached decals allow you to make the model in 5 different German colors.

BUDOWA: I thought to make the model as a wreck. I started studying pics of broken "fours" on the internet. But not to perfectly copy a crashed tank, but to find out how a given structure behaves when subjected to the destructive effects of shells or internal explosions. It is also important that our wreck looks effective on a diorama / base. Finally I found a photo with a broken Panzer IV, based on which I planned the construction of my model.



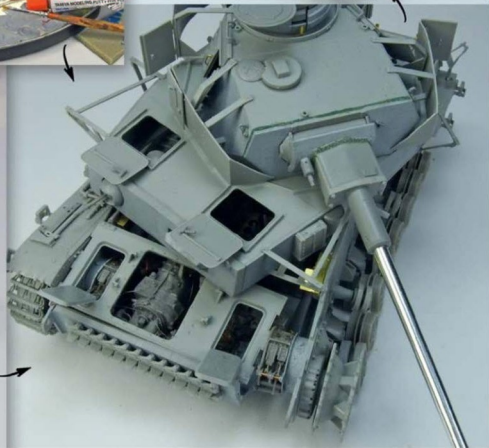


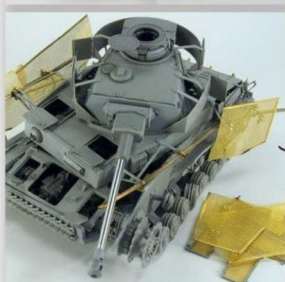
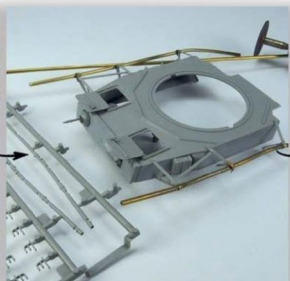
Photos of the crashed column of German tanks were taken in Italy by the Hungarian war reporter Robert Cap from the magazine "Life". And although the broken fours in the photos are not in the "J" version, it doesn't really matter to me. As I mentioned above, the question is how a given type of tank behaves when subjected to destructive factors. In this particular case, an internal explosion ripped the structure apart. The side wall of the tank, along with the transmission and brakes, was torn off the hull. The upper superstructure and the tower were also damaged in a similar way. It is torn off and delicately "cut". You can see how the right corner from the driver's side overlaps the opening from the hatch for adjusting the side gear. One side of the tank is completely destroyed, while the other side is virtually undamaged. All this creates - from our modeling point of view - a very interesting contrast. In my opinion, contrast and asymmetry are most important when building models. The main idea of the crashed tank was already there. I decided to recreate the remaining damage to elements typical for the J version, such as mesh screens

and exhausts, based on the photos of damaged "fours" of this version. My Border model has no interior - so it took a few purchases to make the wreck look realistic. I started from the inside of the CMK's steering compartment, cat.no. 3012, intended for the Tamiya model, but for me it was not a major problem. In addition, I received support from Eureka XXL and Panzerart in the form of add-ons to the Panzer IV. This will be under construction. Now we'll begin.

The first cut is the most difficult to build a wreck. Take a deep breath, and I cut off two parts of the upper superstructure and the side wall with a Czech ball and a modeling knife. The next step is to integrate the CMK resin steering compartment into the interior.

The assembly was not entirely according to the instructions. I tried to fix the glued parts as off-axis, shifted and damaged to a different extent. The internal explosion must have done the damage.



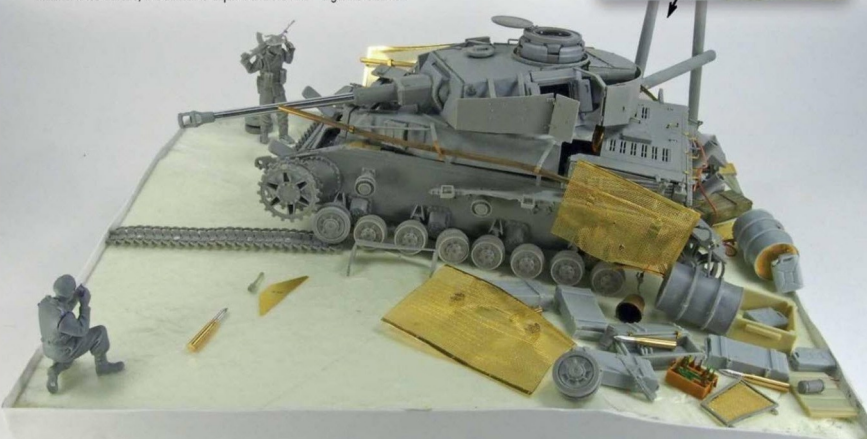


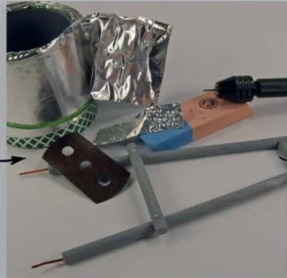
I recreated the wear of the rubber wheel bandages on the less damaged side with a modeling knife and coarse sandpaper. I left one of the wheels undamaged. I will paint them red later and it will be too freshly replaced. It is worth thinking about such "flavors" at the construction stage.

I also put on caterpillars right away. I used a hybrid (a fashionable word) of various elements of the Border set, i.e. very nice plastic sections of different lengths, and theoretically "movable" links with pins. The hybrid was necessary because the wheels were placed in the trolleys at different heights. I donated the assembly of these movable tracks after the third link. The material is too delicate, it is difficult to adjust it and even the

use of a special device does not help. I just glued them together and pressed in the shortened pins slightly from the outside.

After the initial assembly of the wreckage hull, it turned out that the empty interior would be visible. Something had to be done about it. This time I didn't buy any ready-made items. I built a dilapidated compartment loosely following the available plans and photos. I used HIPS, soda tin, model scrap and sawdust. Yes, sawdust - scattered and soaked CA glue create the structure of the damaged interior and connect the scattered elements with each other. Another important note: the lamina is much easier to shape when it is annealed over a flame - for example, a gas stove burner.





Burnt wheels on the other hand are a Panzerart product with catalog number RE35-241. I left the first wheel with the rubber bandage undamaged. This is the result of studying the photos of the burned Panzer IV wrecks. All the wheels were very rarely burned. Most often the first circle or two were left intact.

I sanded the fenders from the bottom with a modeling grinder and refined with a file and sandpaper. Such fenders are easier to bend and give them realistic traces of use. The texture of rolled steel is the tried and tested way of Martin Kovac with the gray Tamiya putty.

I dilute it with glue with Mr. Cement S, but I also use acetone or nitro a lot. They work too. I tap the diluted putty with an old brush. Several layers of different density and intensity can be applied. After drying, the whole thing is gently sanded with fine sandpaper. The plastic screens of the tower are very nice. They only needed to be treated with a model grinder with a cone-shaped stone. After sanding, I slightly improved the effect with a file and sandpaper. Finally, I "painted" them with glue to even out the surface. The initial wreckage concept is another thing that needs attention. Contrary to appearances, arranging the model into a wreck requires several (and sometimes even a dozen) attempts so that it fits us and is still attractive from a modeling point of view.

Studying photos of wrecks available on the Internet and in specialist literature (even in the title) helps a lot in this. I do not stick everything together, so as not to make painting difficult. At the same time, I try to look at my model critically, looking for its weaknesses that will require corrections.

The J version had characteristic mesh screens - the so-called Thomas Schurzen. They were hung on a pipe attached to the hull. There was a problem here. The original part could not be used because it had undercuts for attaching plastic screen suspensions. Besides, plastic has its limitations. The solution turned out to be a brass tube of similar diameter, found in one of the DIY stores.





I trimmed it with a model sander, using the original part as a pattern. Then I burned it over the burner of the gas stove. Now I could bend it in my fingers to fit the previously glued handles. Then I glued it with CA glue, masking the place of assembly with fragments of plates. It remained to install bent and slightly devastated screens. Some of these unused components will serve as roadside scrap on the stand. The last touch was the carelessly suspended tow rope from Eureka XXL.



The products of this company do not need special advertising. As a standard, I replace the ropes in each model with those from Eureka.

Each miniature looks more effective on some stand. And the wrecks in particular. I don't like big coasters. First of all, the little ones are always easier to refine in every detail. Secondly, I don't have enough time to build large dioramas.

Now you have to choose the figures so that a sensible scene is created. Such that the viewer looking at the diorama will immediately know "what the poet meant". I measured the model, the initial setting of the figures and accessories, and it turned out that the base should be 25 x 21 cm. For this dimension, I cut two styrodur boards purchased in a DIY store with a circular saw. I glued them together with a universal polymer glue.

I used HIPS, i.e. polystyrene, to cover the stand. I attach a 1 mm thick board to the side of the styrodur boards and mark a small margin with a pencil. Then I cut the plastic with a sharp wall-paper knife and break it. I glued the prepared sheet to the side of the board with the same universal glue. Note - if we give too much glue, it will drain underneath.

The connection in the corners can be reinforced using CA glue.



I leave the joints to dry for about 24 hours. Then I cut off the excess material in the corners and putty with putty. After drying, I sand the sides of the stand with a sanding block. This is what the finished stand looks like.

When composing a diorama, it is worth considering the so-called "vertical element". Such a detail emphasizes the spaciousness of the diorama and enhances the three-dimensional effect. It can be a road sign, a tree, a pillar of various purposes. I just used a wooden telephone pole from Miniart from the Telegraph Poles set, cat. No. 35541a. After gluing and filling the joints, I treated the wooden poles with a Czech ball to give them a wood texture with a blade with fine serrations. The nails were stamped from the flower foil with the blunt side of the drill on a drawing rubber. The pieces of wire in the base facilitate installation on the stand and ensure the stability of the pole.



Time for initial composition. I put a model, figures and accessories found in a modeling magazine on the stand, trying to arrange them in a sensible way. The British photographer comes from the Bronco CB 35140 set, and the soldier with Bren is a resin cast from the Djiti.

Production company, catalog number DJI 35076. The additions are mostly Miniart and Eureka XXL products, as well as found in a modeling magazine "Przydasie".

The mutual alignment of elements is likely to undergo some changes. Several modeling guides have been written about the diorama composition. There are modelers who accurately mark the set points on the stand, using the golden ratio. I do not use it.

I try to observe those who are better than myself and arrange the elements as long as I like it. Sometimes it's a pretty fun puzzle. It is also worth looking at the whole thing through the camera lens, because often the scene looks different in this way and differently 'live'.





PAINTING: As a standard, I start with washing the finished model in lukewarm water with the addition of washing-up liquid. An old toothbrush can help with this. To make painting easier, I attach the elements to toothpicks, injection needles and other crocodile clips.

Such a minor technical note. From the time when, in a certain model, a small part fell off during washing and it flowed to the local sewage treatment plant, I wash it in a bowl with lukewarm water and after it is finished I pour the water through a fine strainer.

Before painting the primer, I apply Mr Metal Primer R with a brush to the metal parts.

For assembled models and wrecks, I only use a black undercoat. Even if I don't add a base color in some corner, black gives the illusion of "false shadow". I leave it to dry for 24 hours.



I start by painting the color base for scratch cards. I painted the entire model with the AMMO MIG 042 Old Rust color. I performed the local lightening with AMMO 041 Dark Rust and 040 Medium Rust. The shadows are Old Rust paint from AMMO 032 Satin Black.

I like this set of colors because in my opinion they reflect the rust color very well. A piece of paper makes it easier to make color cuts. On the side of the unburned wheels and fenders I painted Vallejo Cavalry Brown. I do not like airbrush painting with Vallejo paints but I make an exception for this paint.

I liked this color a lot because it imitates the color of the undercoat very well. I must admit that I watched from Master Michael Rinaldi. I use a dedicated thinner to dilute AMMO and Vallejo paints.

You can paint completely stress-free, although from time to time you have to clean the needle with a cotton swab moistened in acetone.

I applied a very good Tamiya X-22 varnish on the model, and after it dried, I applied two layers of AMMO A.MIG-2011 Heavy Chipping Effects. Before we apply the second layer, the first one should dry out. The actual fun can begin!!





The wheel, which I left undamaged at the construction stage, to leave it in the color of the undercoat paint, was covered with Mascol. I also made a few stains of Mascol on the hull wall.

The burnt interior must have overheated the fuselage tub and burned off the paint on the exterior.



As the base color I used AMMO 012 RAL 7028 Dunkelgelb Aus. 44 DG III, typical for a German armor from the end of the war.

I paint in stages, i.e. I paint the lower and I create upholstery right away. Fresh paint is easier to remove and easier to focus on a part of the model instead of painting the whole thing right away.

You only need a brush to remove paint. We tap the surface gently rather than rub it. It turned out like this.

I let the model dry for 24 hours. I covered the obtained effect with a colorless varnish and again applied two layers of the spattering liquid.





Now I applied the camouflage typical of the end of the war on the model with AMMO Resedagrun and Rotbraun paints No. 003 and 014. I painted with a reduced pressure on a compressor to 10 PSI and the blu-tack plasticine rollers made it easier to mark the smooth camouflage lines.

This time it took a while to start washing off the paint. And I immediately felt the difference when removing the paint.





Previously, when I painted the paint in stages, it was much easier to create bumps and paint chips. Which doesn't mean there were some serious problems. I am a lazy modeller and will stick with the previous technique next time.

Using the same technique, I painted the interior of the tank with German interior paint. This is just an introduction to interior painting.



I also put some stickers on the tower from set of decals with the markings of the 11th Division from 1945. I did not stick those on the back of the tower because there I decided that the sheet would be completely burned out. I make my job easier by supporting myself with the Set and Sol set.

The first stage of weathering is the filter. I treated the unburned part with a filter for three-color camouflage and the burned ones with a filter of diluted "rusty" Abteilung oil paints (ABT020, ABT060, ABT070). Here I applied filters in stages. On some parts I applied one and on some I mixed the filters using the "wet in wet" technique. By the way, in my opinion, the more transparent layers we apply to the model, the more interesting the effect we can achieve.

I reach for the airbrush again. I paint with diluted paint, a transparent layer of medium and light tones of rust.

I painted small and large splinters with various acrylic paints with the addition of a retarder. I have used the colors used so far, as well as other paints, for example on Vallejo Basalt Gray tire bandages, Prussian Blue blue discoloration with black, white Panzer Aces Stencil burnout with Light Mud, orange discoloration Orange Clear and Light Orange.

An interesting color is Panzer Aces Yellowish Rust, diluted I "mapped" the rusty discoloration. Mapping is painting large bruises or spots in the shape of continents. This is an important stage and I devoted a few hours to it, but in my opinion it is worth it.

Wash is a classic of weathering. I used a brown wash on German vehicles from Dark Yellow.





I applied the wash spot with a brush and after drying, I removed the excess with a brush moistened with the White Spirit. I consider the stage of oil paints to be one of the necessary steps when building a model. I divided it into two stages. During the first one, with rusty oil paints, I refined the surfaces covered with corrosion.



In the second, the surfaces are painted in camouflage colors. I used a mix of oil paints mainly Abteiling and Oilbrushers.



While building my models, I often study the work of other wreck-building modellers. From the a bit forgotten Robert Ferreira (Scratchmod) I saw a few tricks, including the use of enamels not necessarily associated with wrecks. Streaking Grimme for Panzer Gray A.MIG-1202 enamel is great for deep shadows in corroded parts of the model. On the other hand, the enamel Blue for Panzer Gray A. MIG-1006 perfectly imitates the blue discoloration of steel caused by fire.





I put the enamel on the model, let it dry for a while and then blend it with a brush moistened with White Spirit. The movement of the brush is also important. It is more of a tapping with the tip of the brush than rubbing.

Welds never rust because the alloys they are made of contain chrome and nickel. For this effect, I used the Chrome Silver Gunze metalizer, which I applied with a thin brush. To soften the brightness of the paint, I applied the Panel Line Tamiya Dark Brown to the painted seals. By the way, I treated the dividing lines and other details of the model with the same Panel Line.



The construction of the wreck is slowly coming to an end. One of the final touches is the oil stains. In burned tanks, after extinguishing a fire, oil often leaks from damaged hydraulic mechanisms. This is an interesting accent because contrasts in the form of satin and glossy spots appear on the generally matte surface of rust. I used Fresh Engine Oil A.MIG-1408 partially diluted in WS.



This is what the model looks like at this stage. I will finish the remaining weathering at the stage of merging with the stand. The control photos at this stage allow you to spot any paint defects.

I start work on the base by painting the elements that I plan to put on the base.

The original German barrels were made of galvanized sheet metal. On the diorama I used probably the best barrels from the Eureka XXL films, catalog number E-012 and the Miniart set catalog number 35597.

The fuel pump comes from the same set. I started by painting the barrels a rusty base. Later, with the technique of hairspray, I applied a mixture of Tamiya XF-56 and XF-53, which I scratched a little.



Once again, using the technique for hairspray, gray colors from AMMO mix Gray and Stone Gray. Rusty and brown-black washes when dry. I painted the fuel pump with a brush with excellent metalizers Gunze Iron and Stainless. After drying, I polished with a cotton swab. It turned out like this.

Wooden boxes from Eureka XXL. The original German ammunition boxes were made of boards that were painted with varnish. Painting. Base color Tamiya XF-59, filter from Vallejo Iraqi Sand.

Finally, the whole thing is Burnt Umber oil paint, the excess of which I wiped off with a brush and cotton buds.

I painted the rest of the elements that I plan to put on the stand with acrylic points. Meanwhile, I started working on the ground. I have planned asphalt in the corner of the stand. I mixed the paste with tile adhesive mixed with gravel in a proportion of about 3:1. Wikol type carpentry glue and black and blue point. The addition of carpentry glue increases the flexibility of our mixture.



I put the paste on the base and after gently sprinkling it with water, smooth it with a spatula. I applied what was left on a piece of polystyrene to make later broken pieces of asphalt. Before it dried up, I damaged the asphalt in two places, creating "asphalt patches".

Such "asphalt" has the advantage that it is easy to make realistic traces of cracks and damaged edges. All you have to do is press it with your fingers or with the putty handle. It is worth having some time secured for the next stage of

building the base. All the following steps must be performed immediately and we cannot postpone them for "later". We start applying tile adhesive with some earthy paint to the rest of the stand. Now I sprinkle it with the sifted stones and finally with the strainer soil from the garden. I gently press the stones so that they do not stick out too much.

Taking advantage of the fact that the layer of tile adhesive is still flexible, I immediately position and lightly press the model and accessories into the substrate.

With an old brush, I gently correct the soil on the stand. I pour the whole thing out of the syringe with diluted carpentry glue with the addition of a few drops of dishwashing liquid to reduce the surface tension of the liquid. We leave it to dry completely for at least 24 hours.

THE EFFECT: To merge the substrate I filter with diluted Tamiya oil paints. And again I use oil paints mix of Oil-brusher, Abteiling and Humbrol paints. I create highlights and shadows, rust effects and dirt in general.



The next step is to draw out the details with acrylic paints, especially stones, lumps of earth, etc. We are slowly approaching the final. Now it remains to add a few clumps of grass made of electrostatic grass formed in the fingers and glued to the diluted carpentry glue.

And paint the frame black. I painted with a slightly diluted black paint with a wide flat brush.

Finally, I glue the figures painted by my kind friend Łukasz Kapelski ... and a sign with the name of the diorama.

And this is how we finished building our Panzer IV J Bordera. Have a nice watching.



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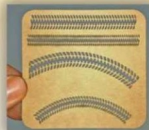
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