

VERLINDEN

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Modeling



Magazine

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Gear**

Painting faces

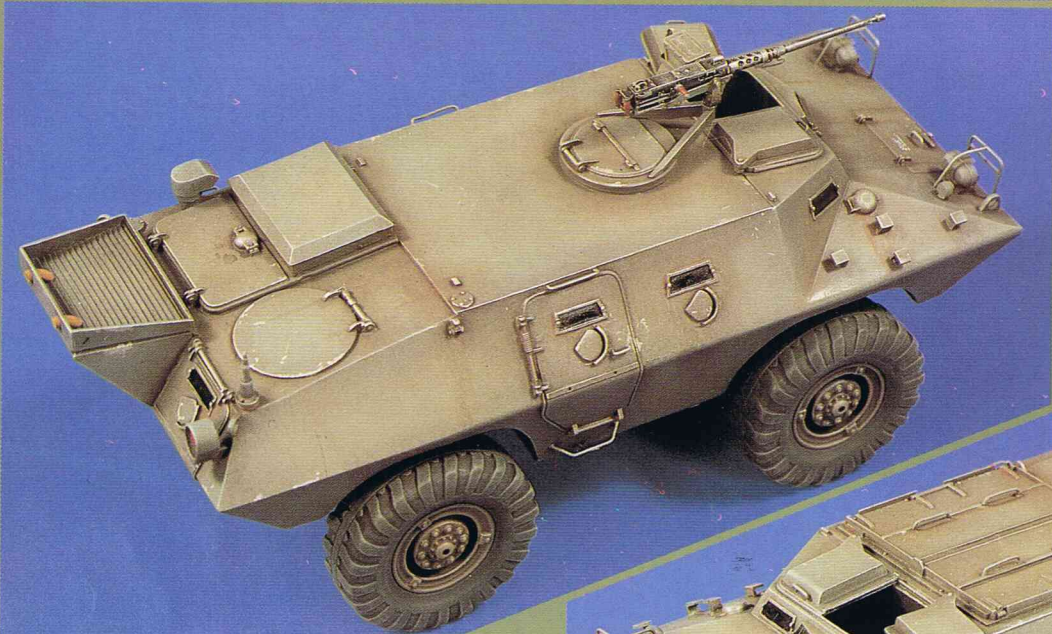
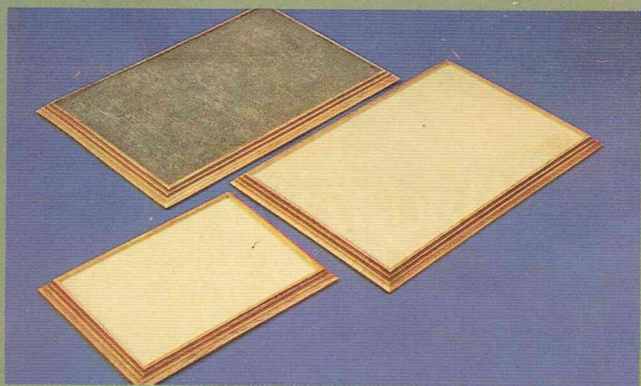
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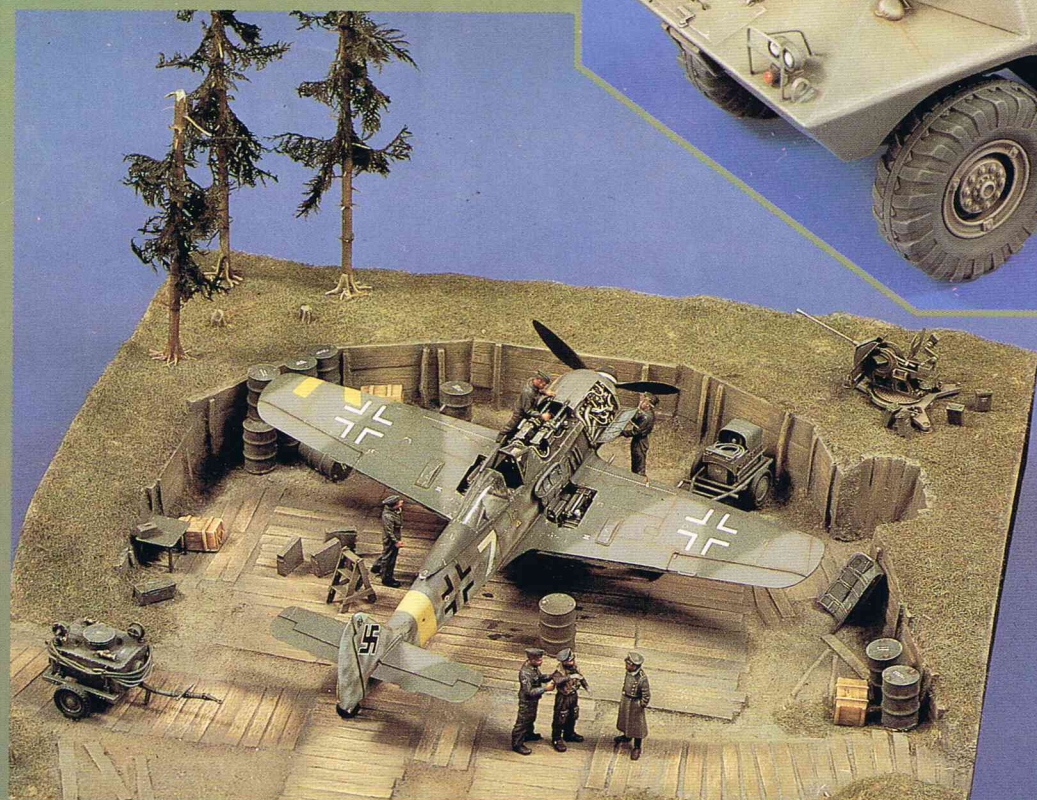
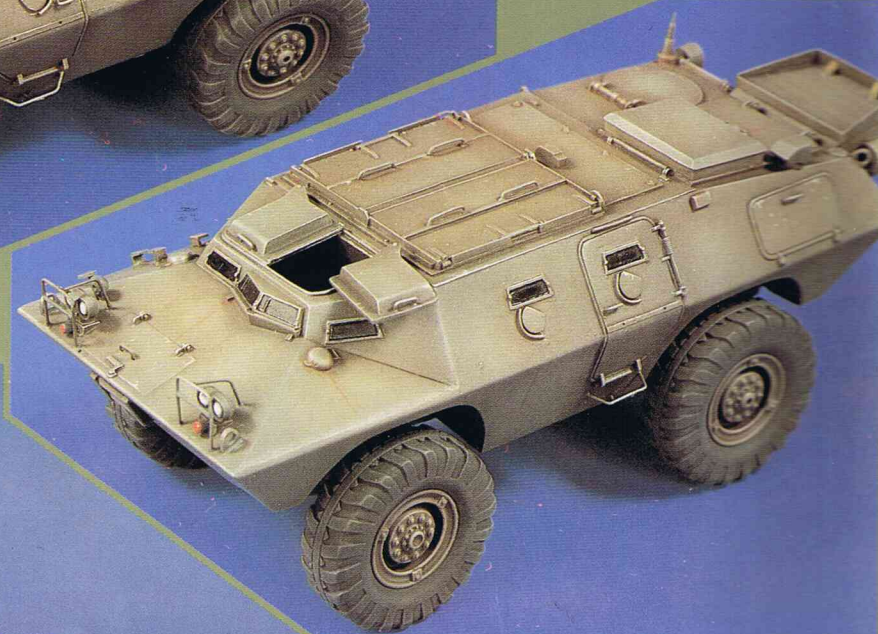


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Volume 1, Number 2

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From the editor

Being a modeler and models being my business, I do my best to keep informed of the current perceptions of modelers around the world. In my travels, I listen and observe and find, for the most part, that modelers are happy with current trends.

There are more kits, details, accessories, materials, etc., than ever before. Even the plastic manufacturers are again releasing new models, quite a change from just four years ago.

However, there are those who are not happy, and it is to that small minority this editorial is directed. Just a few years ago, there were a very select few in each country that were the kings, and they ruled because their talent and skills set them far beyond their fellow modelers.

Their abilities made everyone envious and they, as is only natural, thoroughly enjoyed their lofty position. Rather than share their techniques and help everyone improve their skills, many actually took steps to insure that their tiny elite clubs remained exclusive.

Today a previously considered 'average modeler' can, with the proliferation of products, books and materials, produce a finished model that previously could only have been accomplished by one of the 'Kings'. So now the kings are denouncing these products as 'killing creativity'. How sad, because, in the first place, nobody is listening to them, and secondly, if they would recognize that this turn of events is only progress, pull themselves out of the dark ages, and put their talent to work using the products now available, the possibilities are unlimited.

Some people have said that I have to bear at least some of the responsibility for these changes in our hobby. If that is true, I cannot say I am sorry. I believe the sky is the limit and that is where my sights are set. To those who would condemn me for it, I say 'I have nothing against horses, but where would we be today without the automobile'.



François VERLINDEN
Chief Editor

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Painting faces

by François VERLINDEN

The continuation of our chapter in 'Volume 1 Number 1' on figure painting

More prejudices surround figure painting than any other aspect of modeling. How many times have you heard, 'I would love to paint figures but you have to be a master to do it well', or, 'I couldn't do that even if I tried' when, in most cases they haven't tried.

Many of us build impressive models, display them in well executed dioramas, and then leave out the most important part, the figures. Figures add more realism to a diorama than any other item, but there are many lifeless dioramas simply because we are afraid to take that first step, the dreaded face. The rest of the figure is something most people will attempt because it can be done with enamels, but, the face, that is done with oil paints. Funny, but there is something sinister about artist's oils to many modelers.

In this section, we are going to attempt to dispell the anxiety of using oils and painting faces. Although there are many methods and styles, most are complicated and tend to discourage rather than encourage the beginning figure painter.

Begin by buying good quality paints and brushes. Something so many of us do is put hours of labor into a project and then try to save money with poor quality materials. We end up with a model that is 2nd rate, not because of our efforts, but simply because we try to save a small amount of money on materials. Remember, you can't make a silk purse from a pig's ear.

The best oils we have found is Winsor & Newton, made in Britain and available in most countries. They have a better 'feel' in both applying and blending.

The beauty of the color of the VP resin figures is that they are so close to flesh no undercoat is needed. Using the chart on this page, blend a mixture of Burnt Sienna, Yellow Ochre and Raw Umber. Use more or less yellow depending on the shade you prefer.

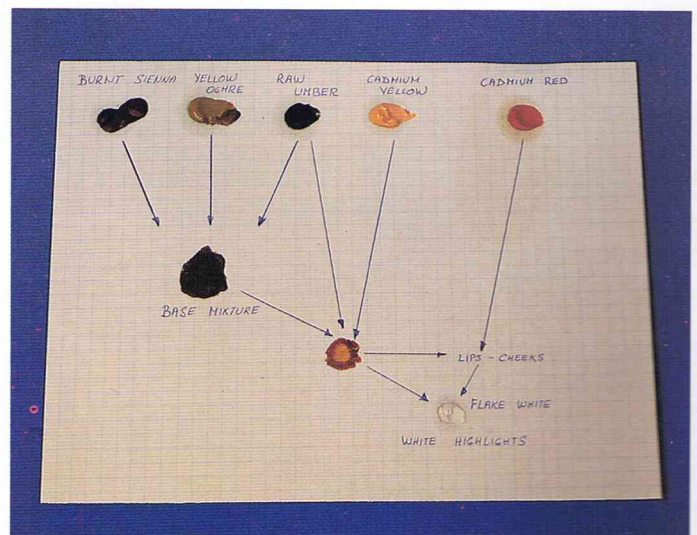


Fig.1 The basic color layout on the 'palette', in this case a file card. Some figure painters prefer to use a professional palette, which is more expensive, while others always mix their paints on a piece of glass. The slight greasy surface of the file card helps reducing the moisture level of the oil paint. After use, this card can be discarded easily, instead of being cleaned.

Fig.2

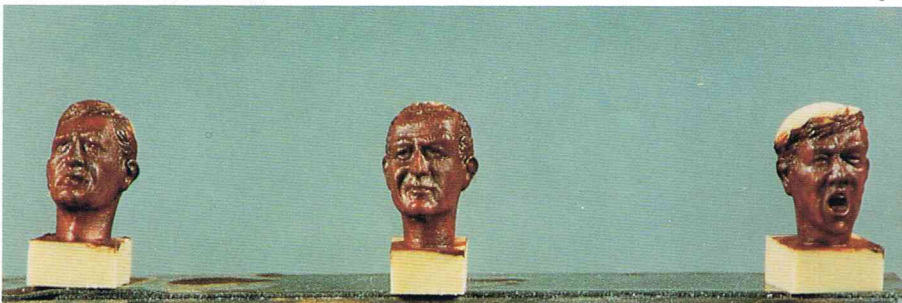
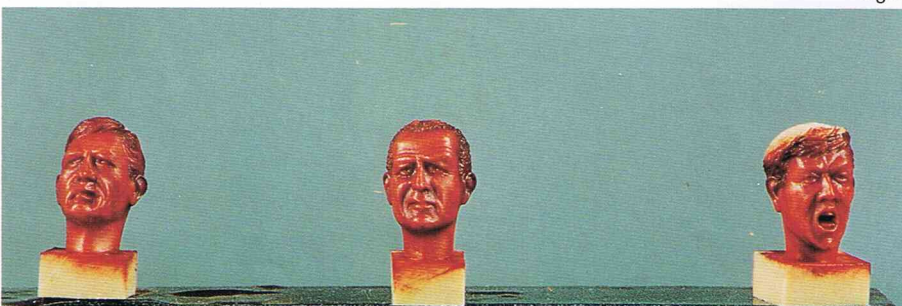


Fig.3



Use these without any turpentine or medium. This is important! Paint the mixture onto the face (or any other area of flesh) until fully covered. When complete, you will have a very thick coating which will not look very nice, but don't worry, this is just the beginning (see Fig.2).

Now take a wide flat brush, preferably a good quality sable that is completely dry. Begin removing the excess paint from the figure using a very light brushing motion and cleaning the brush on a cloth frequently between passes (see Fig.5).

After a time the face begins to show light and dark areas (see Fig.3). Important! Do not use any thinner or turpentine on the brush. This will result in complete removal of all paint from the resin. At this point the raised areas of the face will have much less paint than the depressed areas. The paint on the forehead, nose, chin, etc., will be transparent, while the depressed areas will be opaque.

Now apply the mixture shown in figure 1, the Cadmium Yellow to the highlighted areas and allow to set for 30 to 60 minutes. At the same time, apply the Raw Umber in the areas where the beard normally grows and blend (see Fig.4).

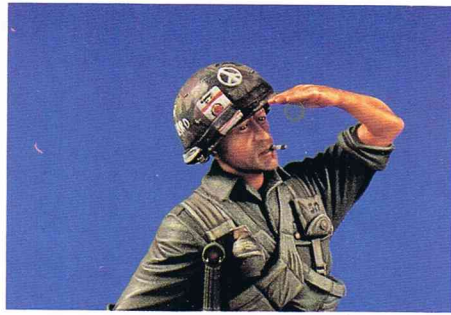


Fig.4

Three different faces with various shades of flesh, all painted as described in this chapter. Note the different expression on the faces, each telling a different story.

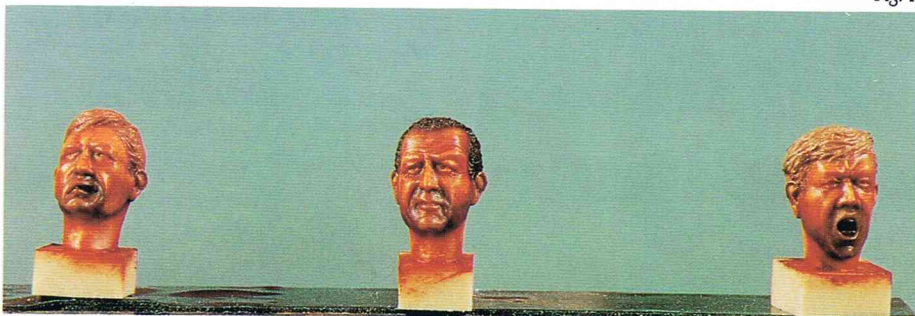


Fig.5

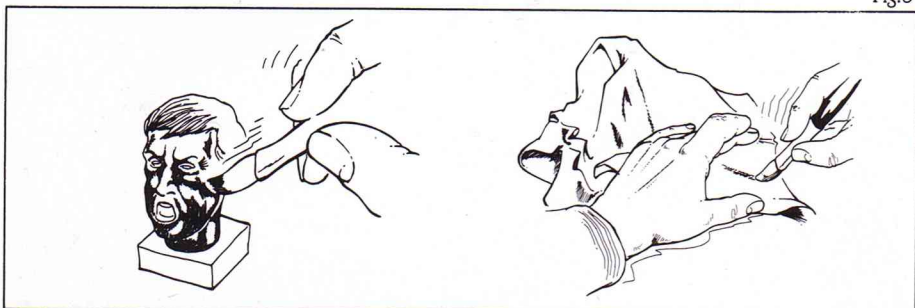


Fig.6

After the waiting period begin blending the previously applied yellow highlights and again remove the excess.

Now take pure white and apply to the same areas as you did previously with the yellow. Do no blending. After applying, again allow the paint to set for 30 to 60 minutes. This is to allow the moisture in the paint to evaporate, otherwise it will become too discolored by the basecoat (see Fig.6).

After the waiting period blend and remove the excess as done in the previous step. If the contrast is not sufficient, repeat using somewhat less paint.

Using the Cadmium Red, apply to the lower lip and on either cheek, between the beard and nose. Apply sparingly, and then as in the previous steps, use the dry brush, blend and remove the excess. If you inadvertently over do the red, you can correct by applying a small amount of white, again blending and removing the excess (see fig.6).

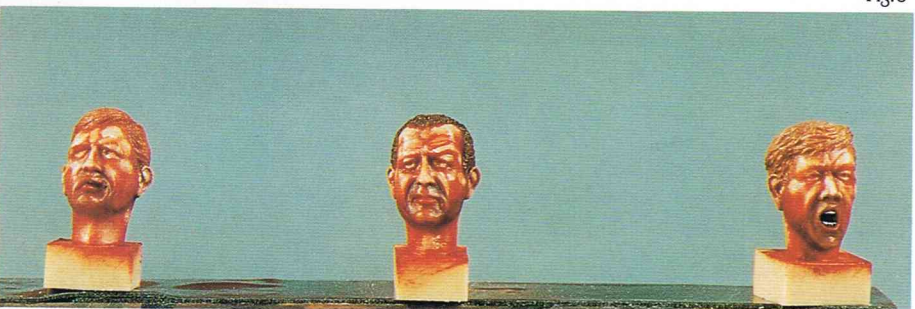


Fig.7

Although there are many ways of painting eyes, the easiest method is to begin with painting the entire eye with black enamel (i.e. Humbrol), then paint in the white on both sides (see fig.7). If this creates too much contrast and you get the popeyed effect, try mixing some blue with the white. It will usually correct the problem.

The last step is the hair. Some suggestions for color; black or very dark brown, Raw Umber; brown, a mixture of Raw and Burnt Umber; blond, yellow ochre; light blond, yellow ochre and white. Apply the desired color to the hair area as before, brush away excess (clean and brush), then very carefully blend the areas where the hair color meets the flesh tones.

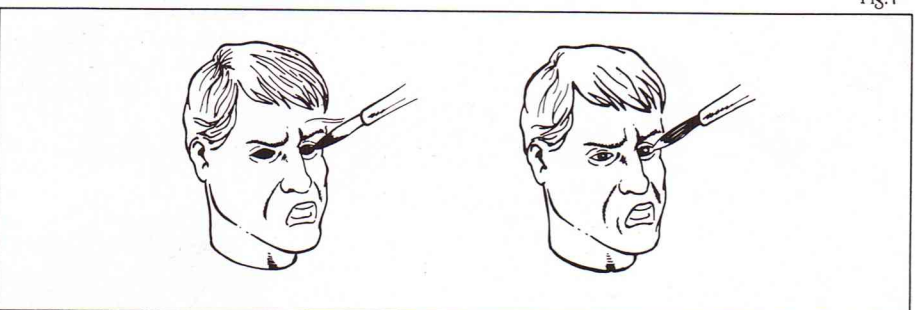


Fig.8

Figure 8 shows three completed heads. Note the different hair colors as well as the final extreme highlights applied to the nose, eyelids and ears. This was done with a very fine brush and white paint, blended subtly into the already highlighted areas.

Depending on individual taste, you will begin to develop your own style after a while. Some people prefer very soft blending and low contrast while others like sharp blending and heavy contrast.

Don't forget that we are normally representing the faces of combat soldiers. Usually unshaven and unwashed, marked by the horrors of war and constant exposure to the extreme climates in which wars somehow manage to occur.

If you become a skillful figure painter or not depends on the amount of time you devote to figure painting. Like every modeling aspect, experience is the keyword.

Paint as much figures as you can but don't waste time on poorly sculpted figures because all your efforts will be in vain. It might be useful to keep a file with techniques and tricks of yourself and fellow modelers.

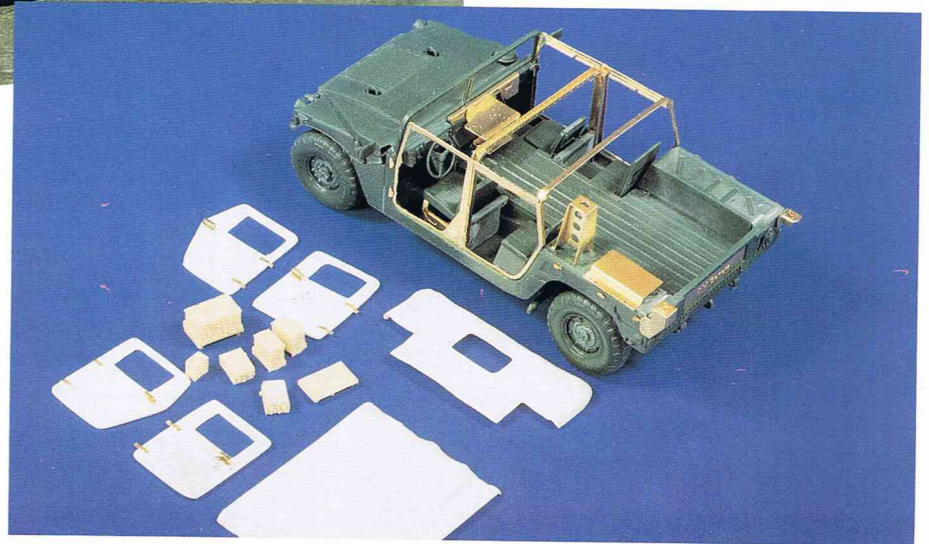




The M998 'HUMMER' Part 1

by Patrick J. COONEY
&
Willy PEETERS

Model by François VERLINDEN



The M998 HMMWV or 'HUMMER'. A versatile vehicle of US origin which was developed to replace no less than three US ARMY workhorses.

'HMMWV'. This unpronounceable acronym stands for High Mobility Multipurpose Wheeled Vehicle. The name indicates it is designed to do a lot more than it's predecessors, the Willy's jeep and the M151 Ford Mutt. These softskins, which were used extensively in WWII and Vietnam (and thereafter) respectively, were also mainly developed for troop transport duties and recce missions, but soon became subject to modifications.

These conversions were mainly executed in the field, depending on the circumstances these vehicles were used in. In anticipation of such 'on the spot conversions', the US Army wanted a basic platform, allowing a multitude of configurations to be installed while separate extension kits allowed minor additional updates in a short period of time.

In 1983, during the US Army's modernization of the 1980's, AM General won the \$1.2 billion contract to produce 70,000 vehicles to replace the 1/4-ton jeep (M151 series), 3/4-ton truck (M880 series) and the M561 'Gamma Goat', thus the HMMWV's designation of multipurpose.

To facilitate it's pronunciation, AM General nicknamed their new design 'HUMMER' but to G.I.'s all over the world it is better known as the 'HUMVEE'.

DATA

Height : 69 in. (1.76m)
Width : 85 in. (2.2m)
Length : 180 in. (4.58m)
Gross Weight : 7700 lbs. (3495 kg)
Payload : 2,500 lbs. (1135 kg)

EQUIPMENT

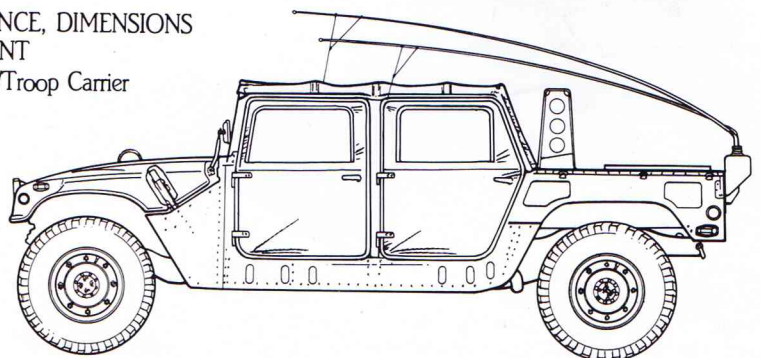
Engine: V8, 6.2 liter, 150 HP diesel
Transmission: 3-speed automatic
Transfer: 2-speed, full-time, 4-wheel drive with lockup
Suspension: independent double A-frame
Brakes: power hydraulic disk, front and rear
Steering: power assist
Electrical: 24-volt
Body: Aluminum

PERFORMANCE

Fording: 30 in. (0.76m) without preparation
60 in. (1.52m) with fording kit
Ground Clearance: 16 in. (0.40m)
Range: 300 miles (482 km)
Fuel: 25 gal. (94.6 l)
Side Slope: 40 percent
Grade: 60 percent
Trailer Towing: 3,400 lbs (1.530 kg)

PERFORMANCE, DIMENSIONS & EQUIPMENT

M998 Cargo/Troop Carrier



The vehicle is now in use by all four U.S. services and the Army contracted in October 1989 to buy another 33,000 vehicles.

The vehicle series features four-wheel drive, sustained road speed up to no less than 80 mph, independent suspension and most important, low center of gravity. Lessons were learned from the previous designs because one of the major drawbacks of the Willy's and the M151 Mutt was their nasty habit of rolling over due to their inadequate wheelbase.

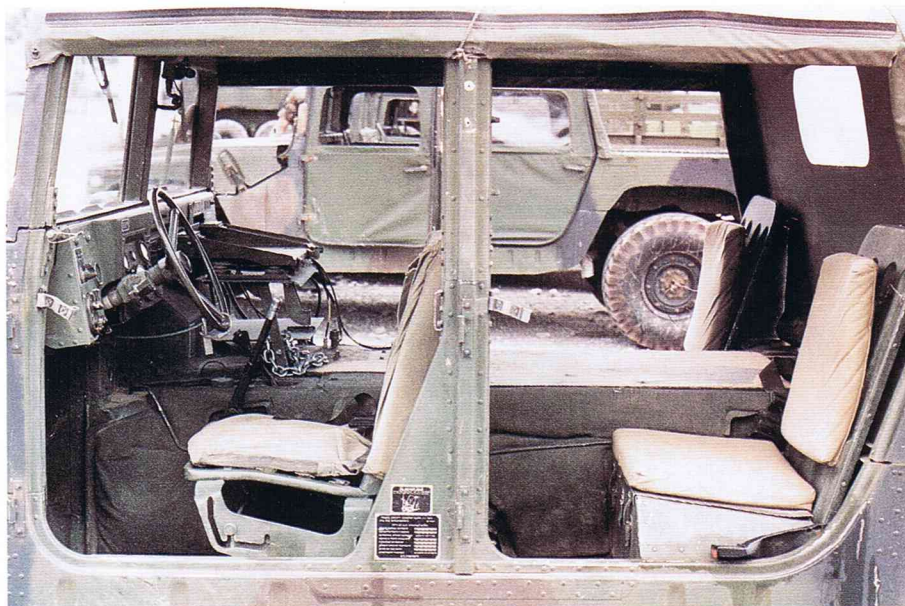
There are five body styles which combine for 15 different configurations, including two utility cargo/troop carriers, eight light armament carriers (!), three ambulance versions and two communications shelters.

This combination simplifies maintenance support by maximizing common parts. Each vehicle body style can be with or without winch, and with or without supplemental armor.

Various weapon systems can be integrated such as the M2 .50 cal MG, M60 MG, M240 7.62mm MG, the Mk19 40mm automatic grenade launcher and of a much larger calibre, both TOW1 and TOW2 missile launch systems.

The Hummer itself has some light armament protection for critical areas and run-flat tyres.

Cargo versions can carry up to 2,500 pounds.



(Patrick J. COONEY)

The left side of the M998 Cargo/Troop Carrier with all doors removed, while the 'HUMVEE' in the background shows the same configuration with the canvas doors installed. This view clearly shows the framing and the way the canvas top fits over it.



THE MODEL. VP's M998 HMMWV HUMMER/COMMAND VEHICLE kit is based on the only kit with the correct nose section, Italeri's M998 (kit n°247). This kit features the TOW missile launch system which will probably be subject to a future article in this series.

However, the basis of this kit is perfect to hold the Command Vehicle conversion described on these pages. The VP kit, as portrayed on the previous page, holds among the photo-etched frame and the resin accessories, six vacu-formed items representing the soft canvas-topped M998 (w/o winch; M1038 with winch).

Prior to the installation of the canvas top, doors and the antenna mounts at the rear, the most characteristic feature of this command car, the radio mount, was constructed.

The radio mount in the front is assembled using parts of the metal frame only. The pictures on page 32



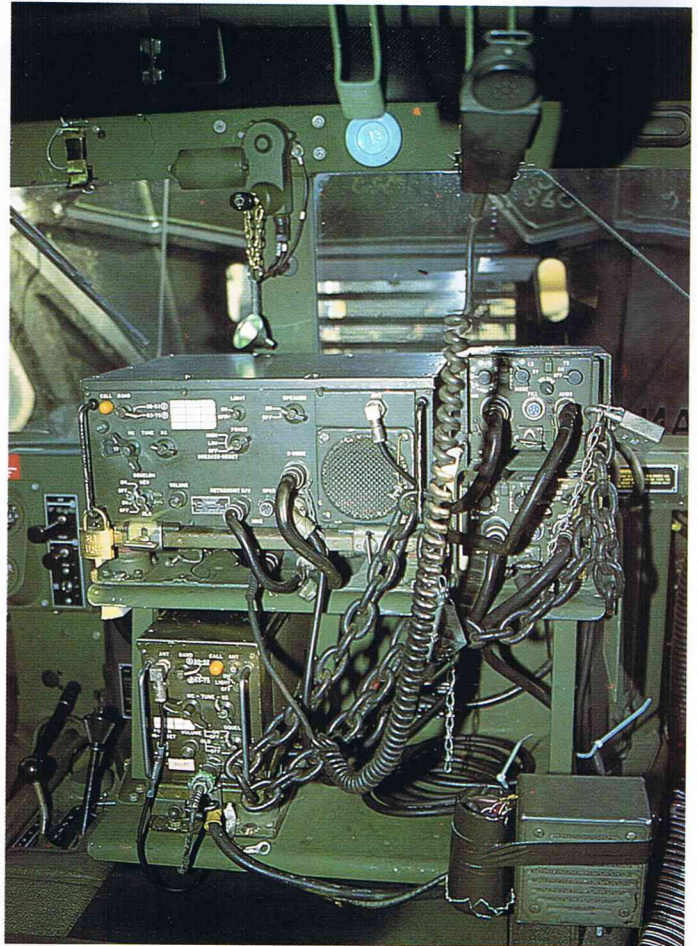
An excellent overall view of the canvas covered section of the M998 Command Vehicle, the subject of the first VP M998 Update Set. The exact size and shape of the soft plexiglass windows can be determined from the overall size of the vehicle and the doors. Note the outer frame, holding the canvas in place, is different in color. The purists will have to take care of the six indentations just below the doors which have been omitted on the Italeri kit.



The aft cargo bay of the same vehicle. The typical antenna mount is one of the items in the VP kit. Note the way the antennas are tied down towards the front of the vehicle to avoid contact with the high voltage tension wires of railroad crossings.



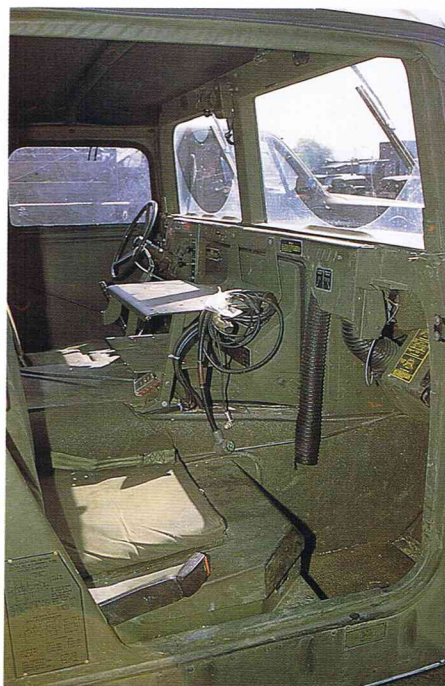
The drivers compartment with the gear levers and the handbrake next to the seat. When not in use, all 'HUMVEE's' have the cable and lock around the steering wheel to prevent theft. Unlike earlier days, every driver has his own vehicle and is therefore fully responsible for it's maintenance as well as it's state of performance.



A close look at the radio mount in front of the vehicle and between the driver and co-driver. This is but one of several possible configurations because, depending on the kind of 'Humvee' (Command car or simple Troop Carrier) and the mission, various units can be added. These extra units are usually stacked on top of the main configuration or stowed in the open space on the bottom rack. The microphone can be seen on top of the picture, stowed on one of two special brackets. The loudspeaker in front of the rack is connected to the radio with a seven feet long cable to allow the loudspeaker to be transported outside the vehicle. Note the anti-theft chain running through the handholds.



A view of the inside towards the left center frame bar and the back of the drivers seat. This angle clearly shows the inside detailing of the doors.



A view on the radio mount from the co-drivers seat. Note the difference in the passengers and drivers seat.

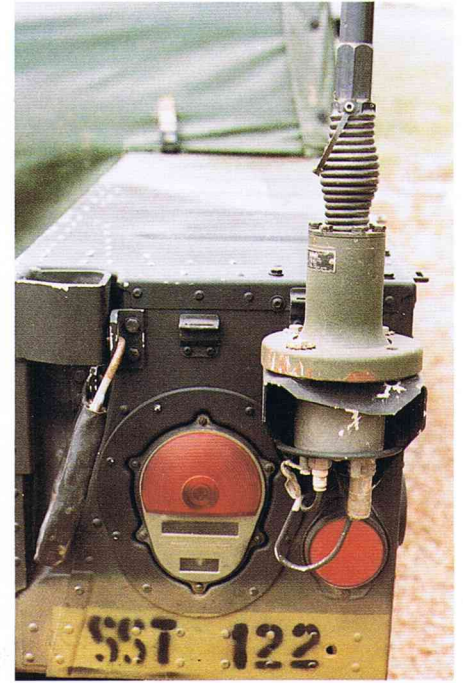


The co-drivers (or commanders) seat at right. The hoses are from the Hummer's heating system, one for the front occupant and one for the backseat passengers.



(Patrick J. COONEY)

All cargo 'HUMMER's' have the same rear end with the manufacturers name superimposed on the rear ramp door, another important feature which the Italeri kit is missing and which can be corrected using VP's Update Set. Note the larger than usual utility markings and the tiny black star above the name.



(Patrick J. COONEY)

The antenna mount and the tail light on the right side. Note the mount has been slightly damaged.

clearly show the way each part needs to be bended to fit over the gear assembly housing. Part 16,17 and 18, representing the front heating system control panel (which is lacking in the Italeri kit) can be glued according to the right bottom picture on the same page. Finding the proper material to simulate the hoses may be a problem, so scratchbuilding with different sizes of copper wire may be the only solution. The same material is used (and subsequently painted black) to connect the units to the microphone and to the loudspeaker.

The anti-theft chain can be replaced by a steel cable composed of twisted copper wire (see top left picture on page 32).

The different plastic parts from the vacu-formed sheet should be cut carefully with a very sharp knife (preferably a new one). Cut clear plastic windows to fit the window openings in the doors and rear canvas cover. Now, before these can be installed, the framing should be shaped and positioned in place. Two upright support posts are shaped and glued in the center, aft of the driver's and co-driver's seat. Once in place, they support the two side frames and the overhead crossbars. Fit and adjust the canvas top and the side doors over the framing and glue the hinges to the canvas doors.

The next step is to shape and glue the various antenna mounts to the rear end of the vehicle (and

the manufacturers name on the rear ramp door). Shape the photo-etched metal parts between the square edged claws of a vise.

The model is now ready to be painted. The camouflage pattern was spraypainted (the kit instructions are accurate) and the canvas areas received a coat of Light Khaki, and was weathered with pastels. Antennas from stretched sprue completed this nice Italeri replica.



Focus on:

German Infantry Gear



Adoring your 120mm German figures with personal equipment

Any soldier in any army dislikes carrying excessive equipment, but more than once have they owed their lives to a seemingly unimportant piece of equipment, like a bajonet or a gas mask. When they were on the move, soldiers carried as much useful goods as possible.

So, to have your large 120mm figures not only historically correct, but to add to their overall appearance, you may want to try some of the items shown in the photo on top of this page.

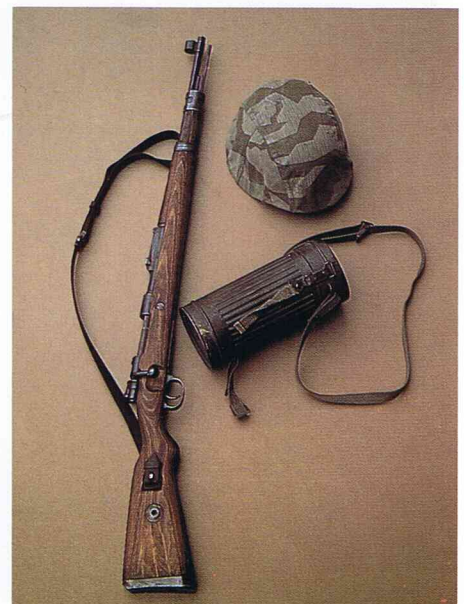
The figure at left is one of the most recent VP releases, the SS-Infantryman WWII (N°451). A nice little replica of a soldier wearing the usual field-gray tunic and the SS camouflage smocks with the accompanying camouflaged helmet cover. How to paint the typical SS camouflage pattern has been described in the first issue of this magazine.

The actual photographs in this chapter show all the items of the VP kit, but with an unused appearance. It is up to you to paint yours the same way or to have them weathered as if they were used in combat.

By François VERLINDEN



The typical German stick hand grenade or 'Steelgrate' Model 24 where it was usually carried, under the belt. Three ammo pouches were carried on the web where they were easy to reach. Note the black dye is worn off, revealing the natural color. Also note the typical belt buckle.



A real life Mauser Kar 98K, cal 7.92mm carbine. Other items are a camouflage topped steel helmet and a gas mask cannister which is steel black here instead of field green.



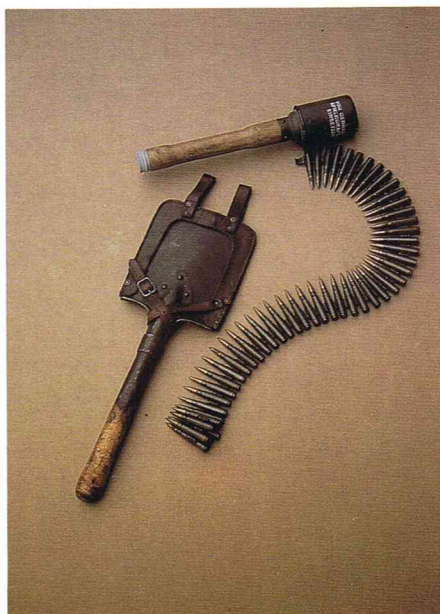
No two soldiers carried their gear in the same way, although the webbing has distinctive attachment points for each part. The bajonet, carried on the left for the right handed soldier and the bronze colored bajonet case are held up by a leather carrier. Note the sling of the gas mask container, which is canvas unlike the leather belts holding the rest of the gear together.



The equipment on the figure has been stowed to the same layout as on this real life person posing for the photo. The food cannister on top is painted Field Green and it is held in place by a brown leather strap. The 'Zeltbahn' in this picture has the Wehrmacht camouflage pattern, do not use it as a guide to paint your SS figure. The felt covered water bottle is shown without the drinking cup.



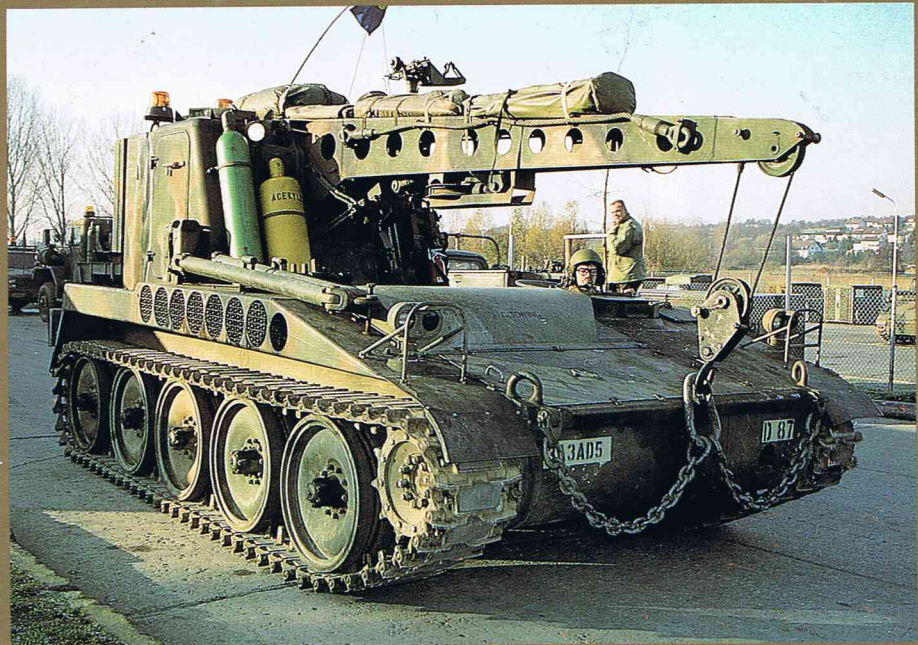
The typical German webbing in black leather. The suspender belts are attached to the waist belt by means of metal clips on top and bottom of the belt, holding the webbing in place.

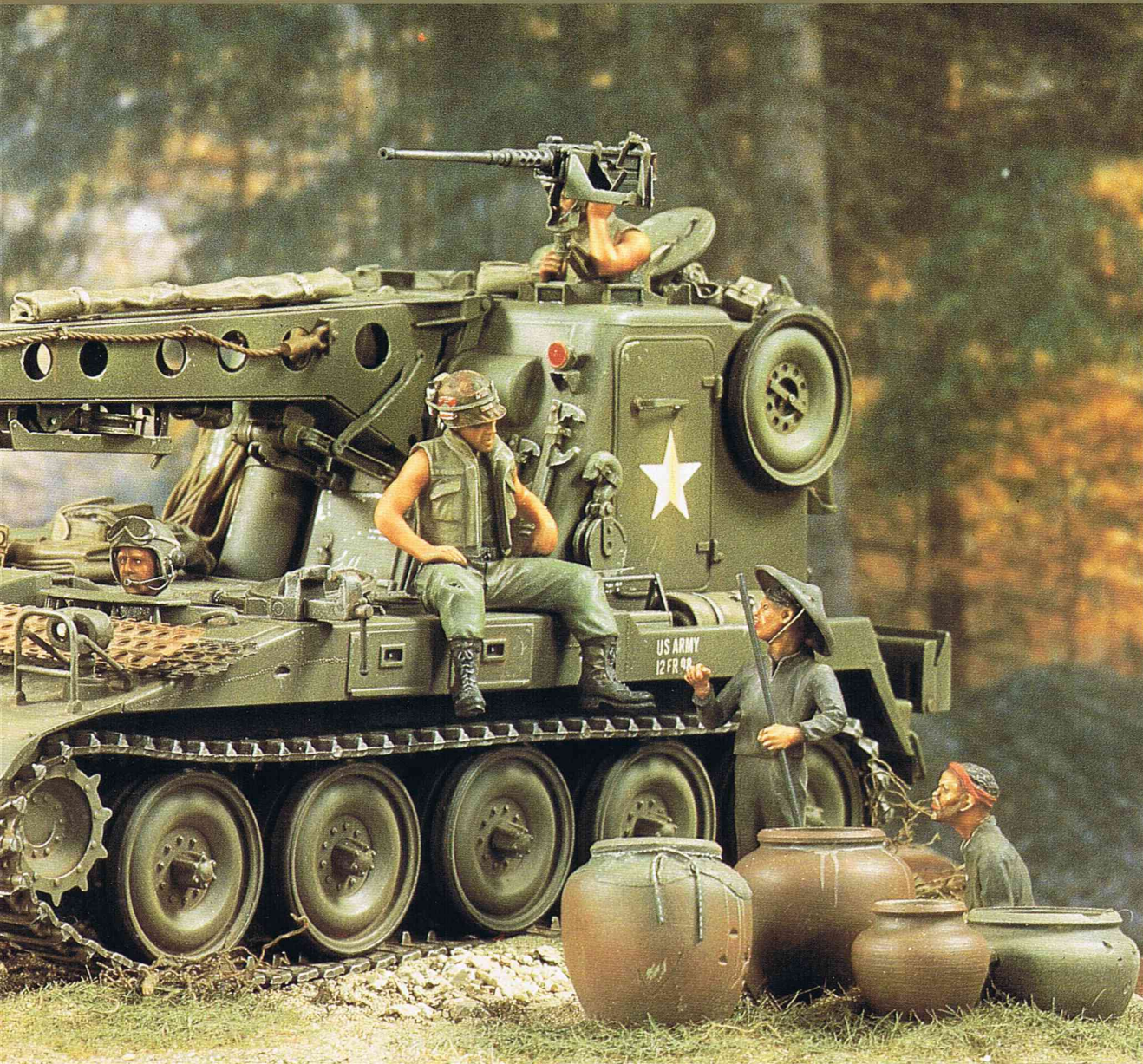


The stick hand grenade and the typical German entrenching tool packed inside a brown leather pouch. Note the way a single leather strap is holding the tool in place. The two loopholes on top can be attached over the waist belt. The belted 7.62mm ammunition shown here is for the MG42 machinegun, but is very similar to the 7.92mm ammo for the Kar 98.



The sound most feared by civilians in war-torn Europe was the tramping of the hobnail boots on the pavement. This sound was caused by nail studded soles and an iron, horseshoe shaped plate on the heel. Could it have been part of the psychological warfare of Germany's Dr Goebbels or was it just ment to prevent the soles from wearing?



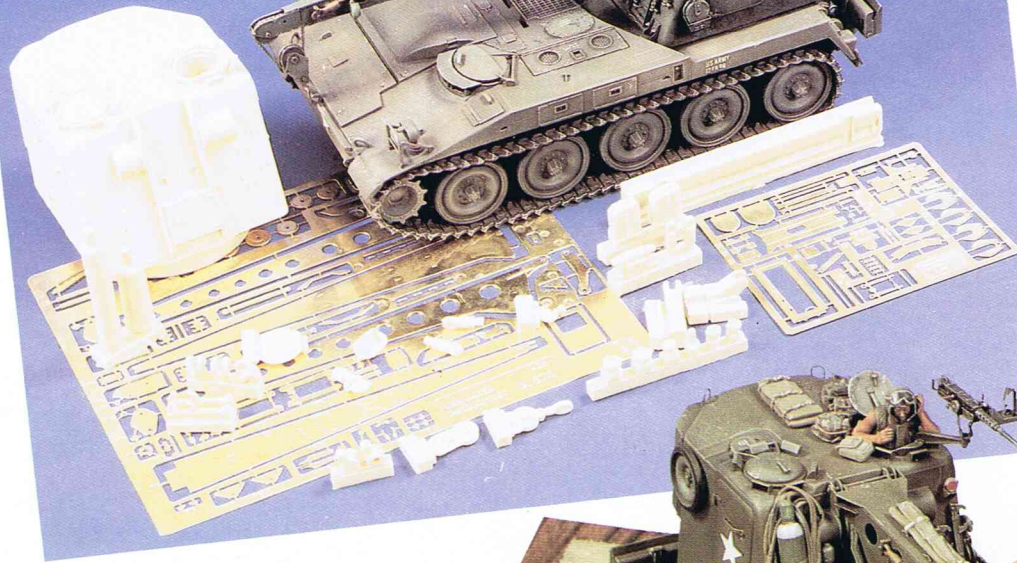


M578

LIGHT RECOVERY VEHICLE

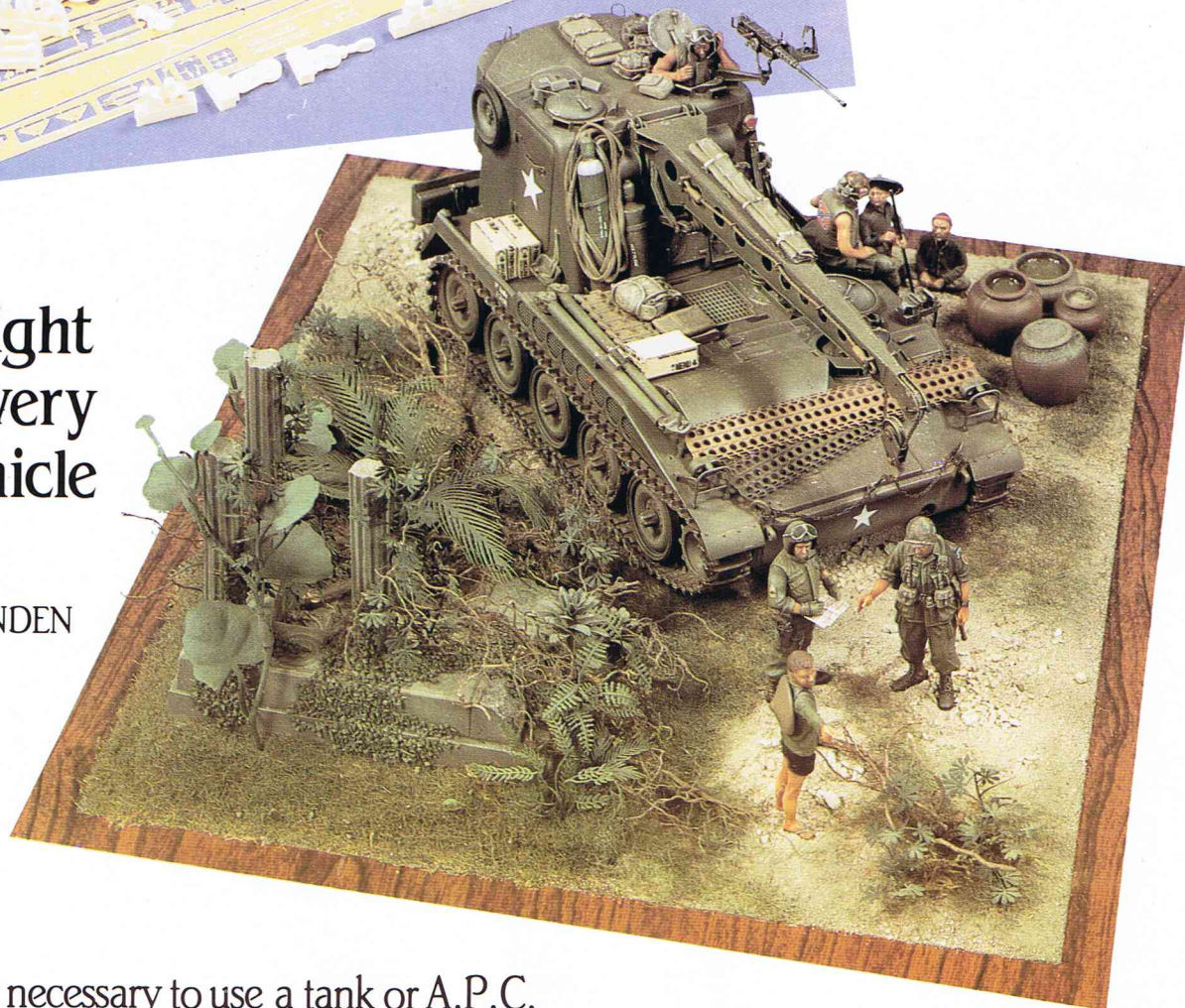
Diorama by François VERLINDEN

SUPER-TECH[®]



M578 Light Recovery Vehicle

Diorama by
François VERLINDEN



It is not always necessary to use a tank or A.P.C.
to have an interesting diorama

All the major model manufacturers have done their best to accommodate the armor modeler with replicas of the most popular tanks, A.P.C.'s or softskins. It seems that only recently they discovered that there are a lot of other models worth making.

The release of Italeri's M107 Self Propelled Gun provides some new opportunities for the military modeler. The first conversion kit on this chassis was released

by Verlinden Productions only a few months following the release of the kit itself. The 'M110 A1 & A2 Update Kit' will have pleased many modelers, not only those interested in the Vietnam era.

The M578 Light Full Tracked Recovery Vehicle, as it is officially named by the U.S. Army, is fitted with a boom, winches and equipment to perform recovery

missions. Special purpose kits are provided to aid recovery operations in cold climates. It is used to pick up or tow disabled mechanized equipment, as a crane at repair bases and as a carrying platform for spare parts and maintenance personnel.

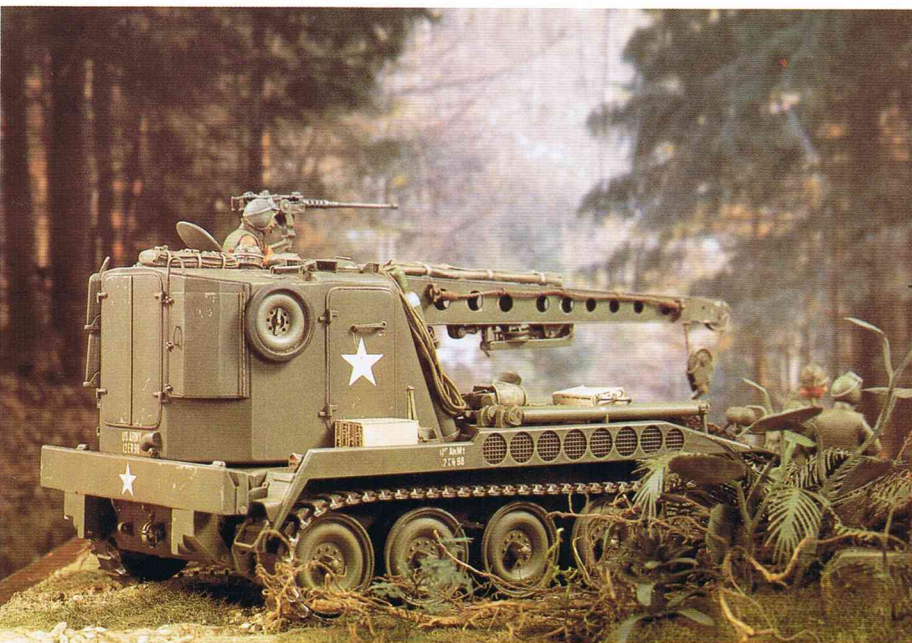
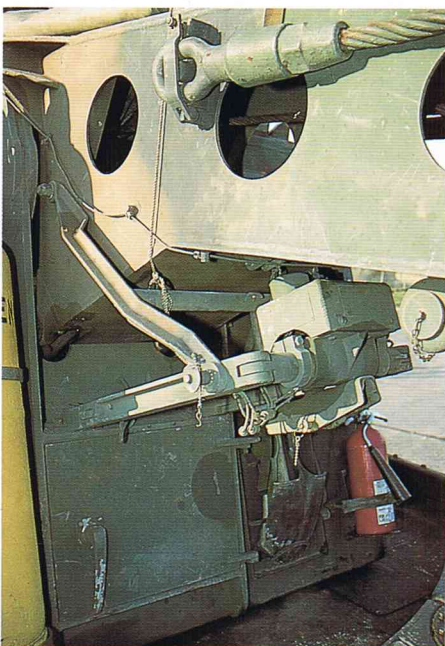
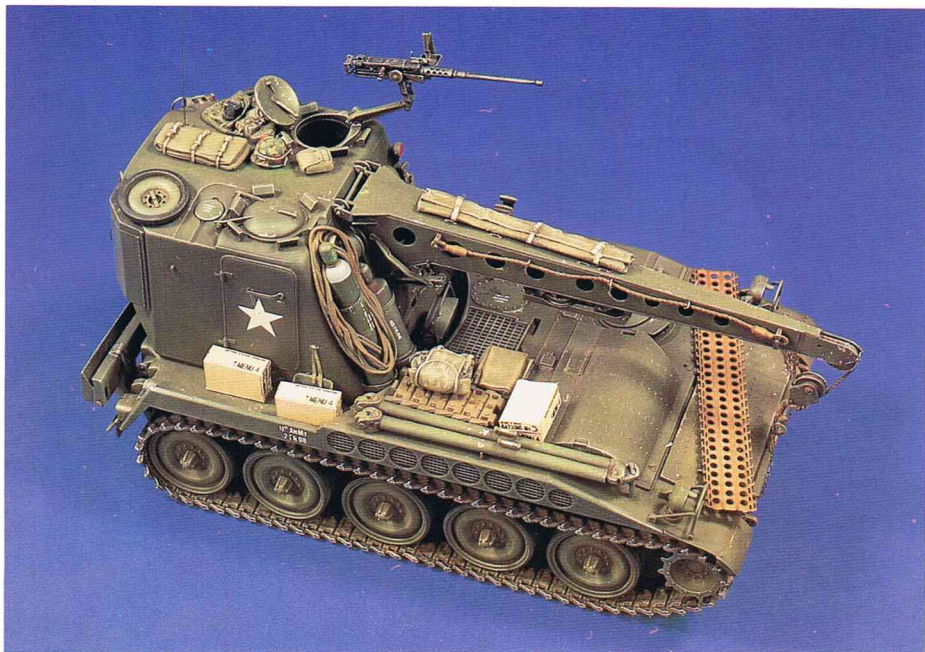
The M578 is a light (54,000lb combat loaded), full tracked, self propelled vehicle powered by a Detroit Diesel 8V71T type engine, developing 425 Gross Brake Horsepower. With a 30,000lb boom winch and a 60,000lb tow winch mounted in an armored

cab below the boom at the front of the cabin, it is capable of lifting or towing most of the tanks in service today. That's one of the reasons this early 1960's design is still around today.

The vehicle is capable of long-range (400 miles), high-speed (34mph) operations on improved roads and it can ford streams to a depth of 42 inches without auxiliary fording equipment. It is manned by three crewmembers, a driver, a rigger/gunner and a crane operator.

THE MODEL. Developing the M578 Light Recovery Vehicle conversion kit took a bit longer because the complexity of the moving crane could not be adequately cast in resin and had to be designed in photo-etch metal.

As could be expected from looking at the picture of the box art, constructing this kit was not done in a few hours. Building the chassis was fairly straightforward and the cabin itself, being a one-piece resin casting, only needed to be updated with the detail parts from the small photo-etch frame. Besides the usual struggle with cyanoacrylate glues, which have the tendency to do the opposite of what you want them to do, bending and shaping the metal parts posed no major problems.

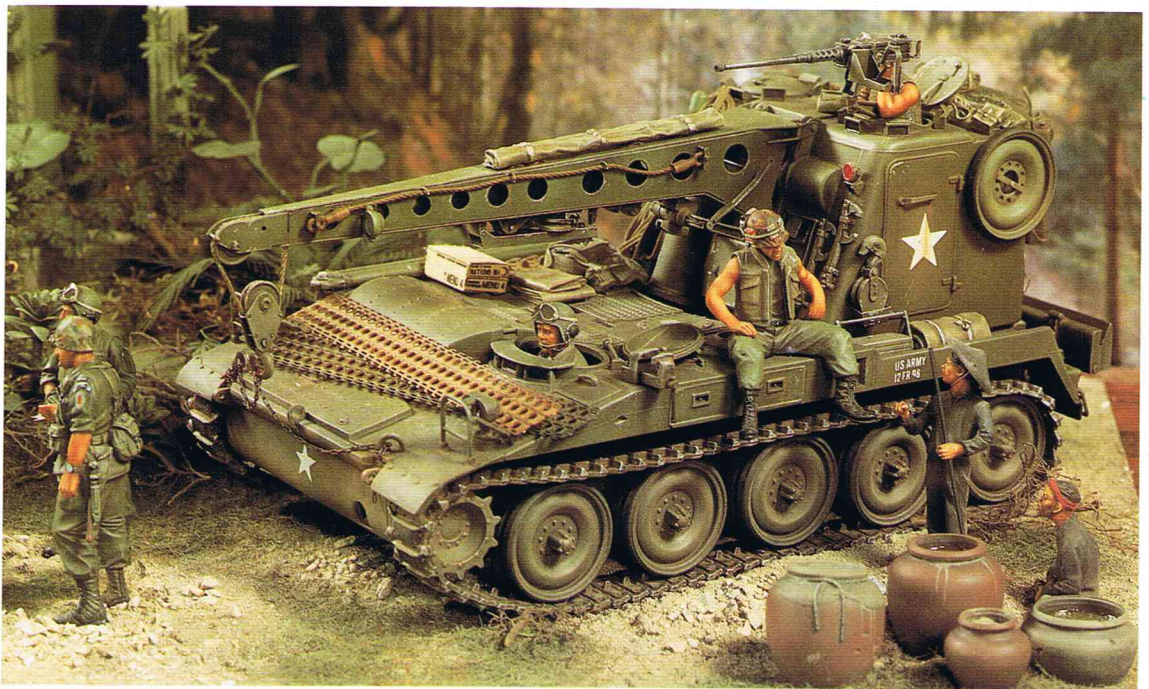
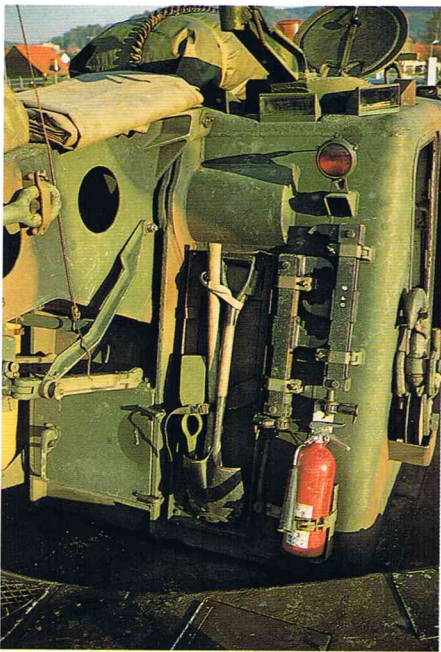


Each part which needs to be folded in- or outward has a bending line, be it raised or recessed, to facilitate the execution of the bending process. It has been said before, but using a vise with square edged claws is the only way to get the job done properly. These vises are not too expensive and they can be found in your favorite hobby shop or in any hardware store. As with any tools, invest in quality only and it will pay off in the long run.

Constructing the boom was a much more challenging endeavor. The metal is a lot thicker and although this enhances the solidity, bending and fitting the parts together was much more demanding. However, with some patience and by following the elaborate instruction sheet which comes with the kit, even the less experienced modeler should be able to finish his M578.

In fact, this M578 is definitely one of the most complete conversion kits available with more than 150 parts in both resin and photo-etch.

Compare the photos of the model with the photos of the real M578 which only differs in setting. The model on the diorama represents a US Army M578



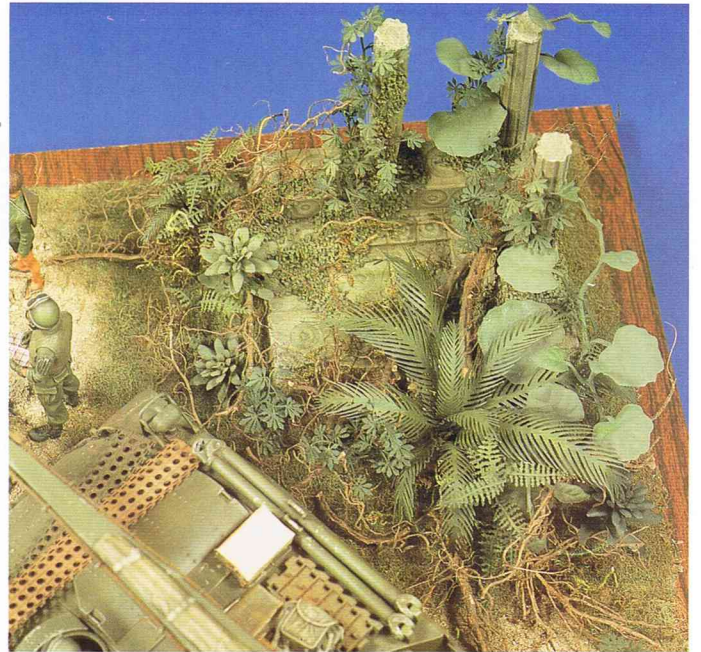
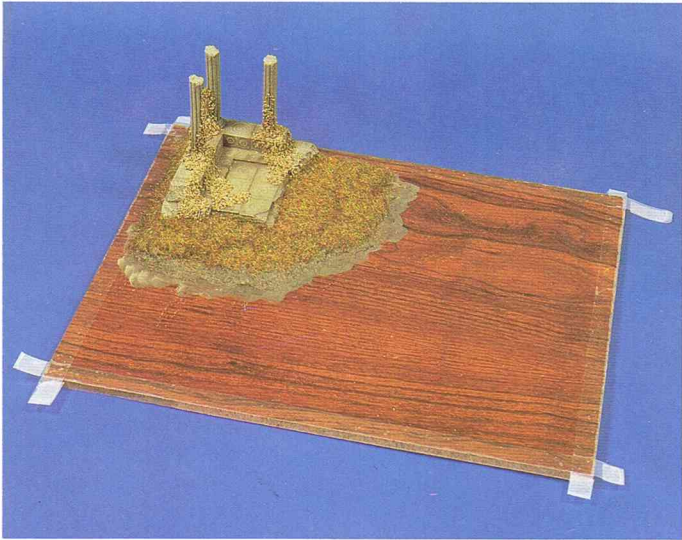
in the Vietnam theatre sometime in the late 60's. Apart from that, this recovery vehicle remained virtually the same throughout the years and it is still in use with many armed forces in the world.

The machinegun mount on top of the cabin is constructed with 14 photo-etched parts from the smaller, thinner sheet. The middle picture on top of this page can be used as a guide to glue each part in its proper position.

The model shows the rear spade in the folded, traveling position and even then, shaping and gluing the different parts took some 3 hours to complete. Anyway, for those modelers willing to risk a nervous breakdown, we provided a picture of the open spade in all its splendor. Don't say we didn't warn you.

The entire model was constructed before any painting was done, except for some parts which are difficult to reach after spraypainting. These parts were painted separately (spraypainted or by hand depending on the size), and added to the finished model in the final stage.

The P.S.P. plates on top of the engine compartment



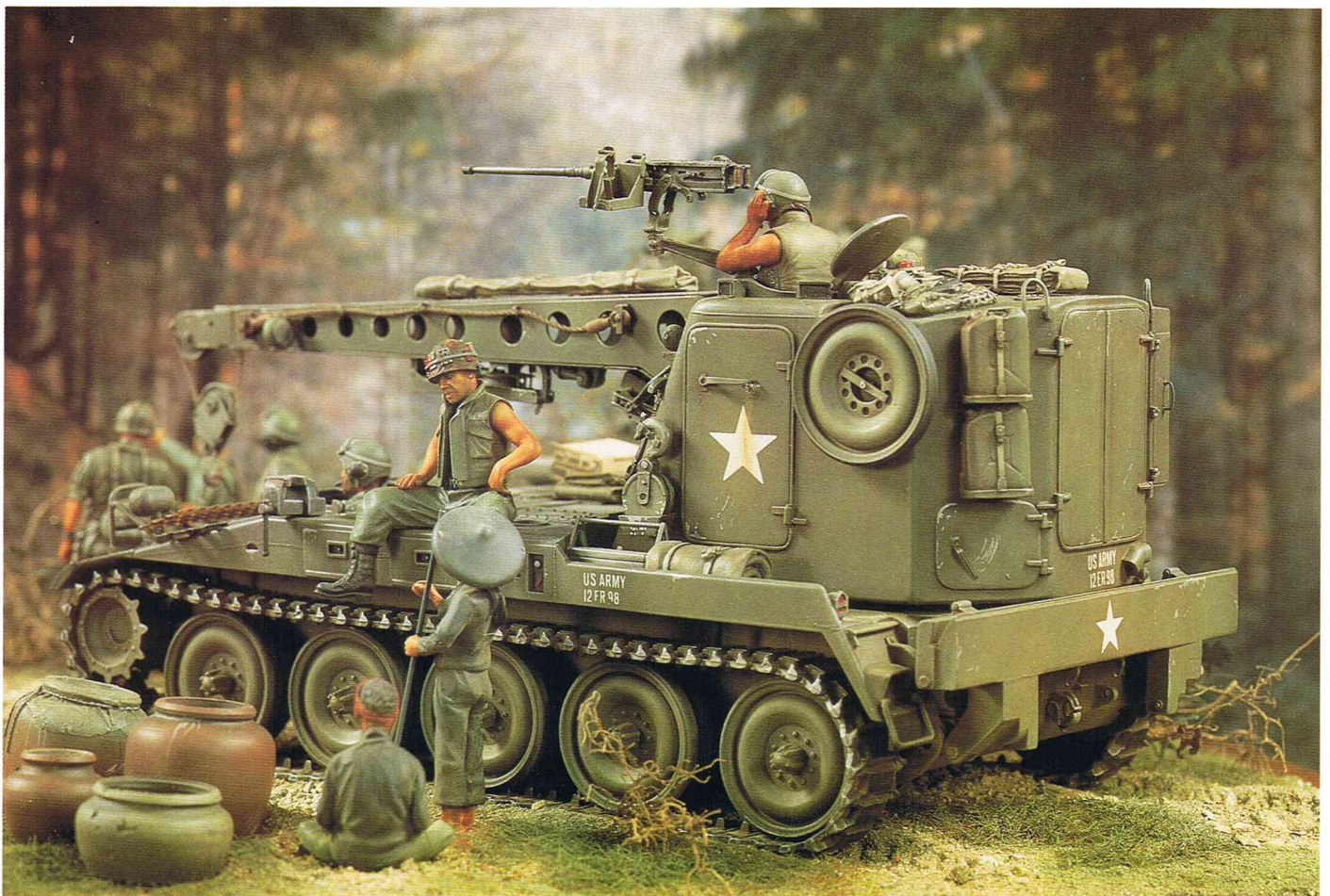
at the front of the vehicle are from Verlinden Productions. These correctly shaped accessories have many applications.

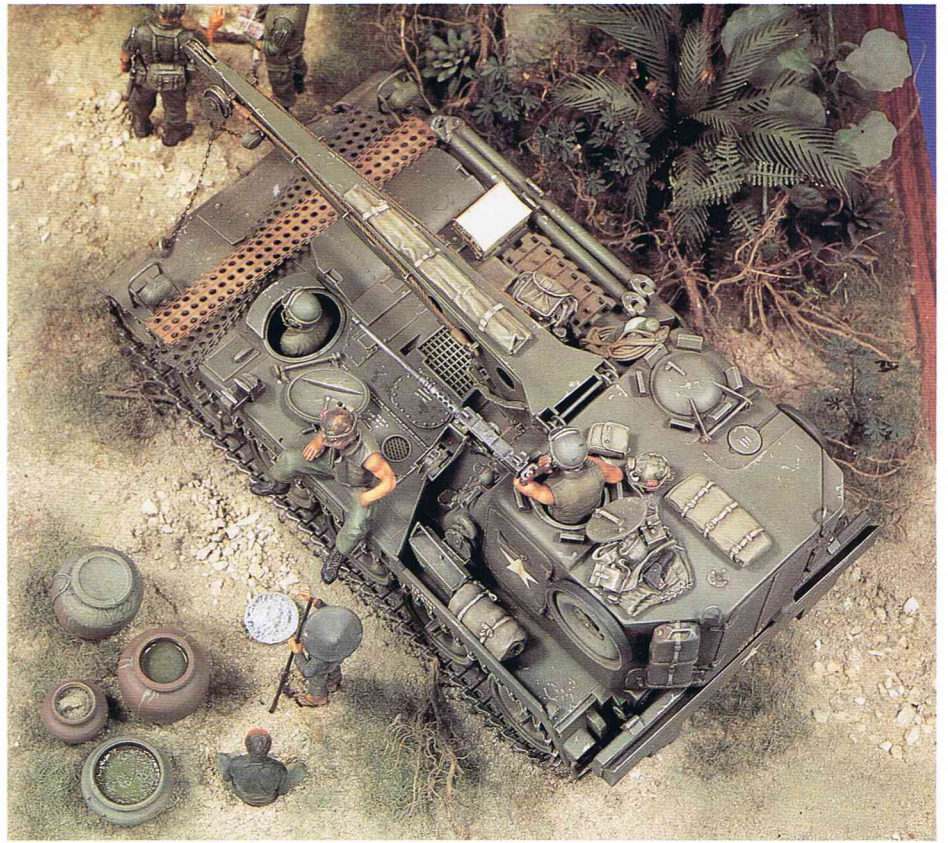
The model was airbrushed with Humbrol 116 US Dark Green for the base coat and misted (i.e. airbrushed from a one foot distance) with Humbrol 105 Marine Green. After the wash was applied, the model was treated with a drybrush mixture of both colors, highlighted with some grey and a different light green. Once the model was completely finished the figures were chosen to tell the story. All these figures can be found in the VP range, be it straight from the box like the Vietnamese figures, or as conversions.

The diorama base was then prepared. The pre-painted ruin was imbedded in some kind of groundwork material, such as Porion, Celluclay or Form a Mountain; and finished with static grass as shown in the picture above. A few boxes of Assorted Jungle Plants and some natural roots from the backyard were used to decorate this small ruin in the corner. These plants were also airbrushed with various shades of green, but because of the nature of the material were highlighted with pastels only as the process of drybrushing with enamels may possibly remove the basecoat. Be careful not to handle the plants after the drybrushing is done. The rest of the groundwork was completed with real

desert sand, rubble and static grass. This also received a mist of different colors and the grass itself was drybrushed with shades of green and yellow. The foliage immediately in front of the three figures does prove you do not always need a solid item to fill an empty corner. Nevertheless, the VP Stone Jars in the opposite corner add a nice touch.

Do not forget to add a few ration boxes and other personal gear, these can fill some open gaps on the vehicle and they make the overall appearance of the vehicle much more interesting.

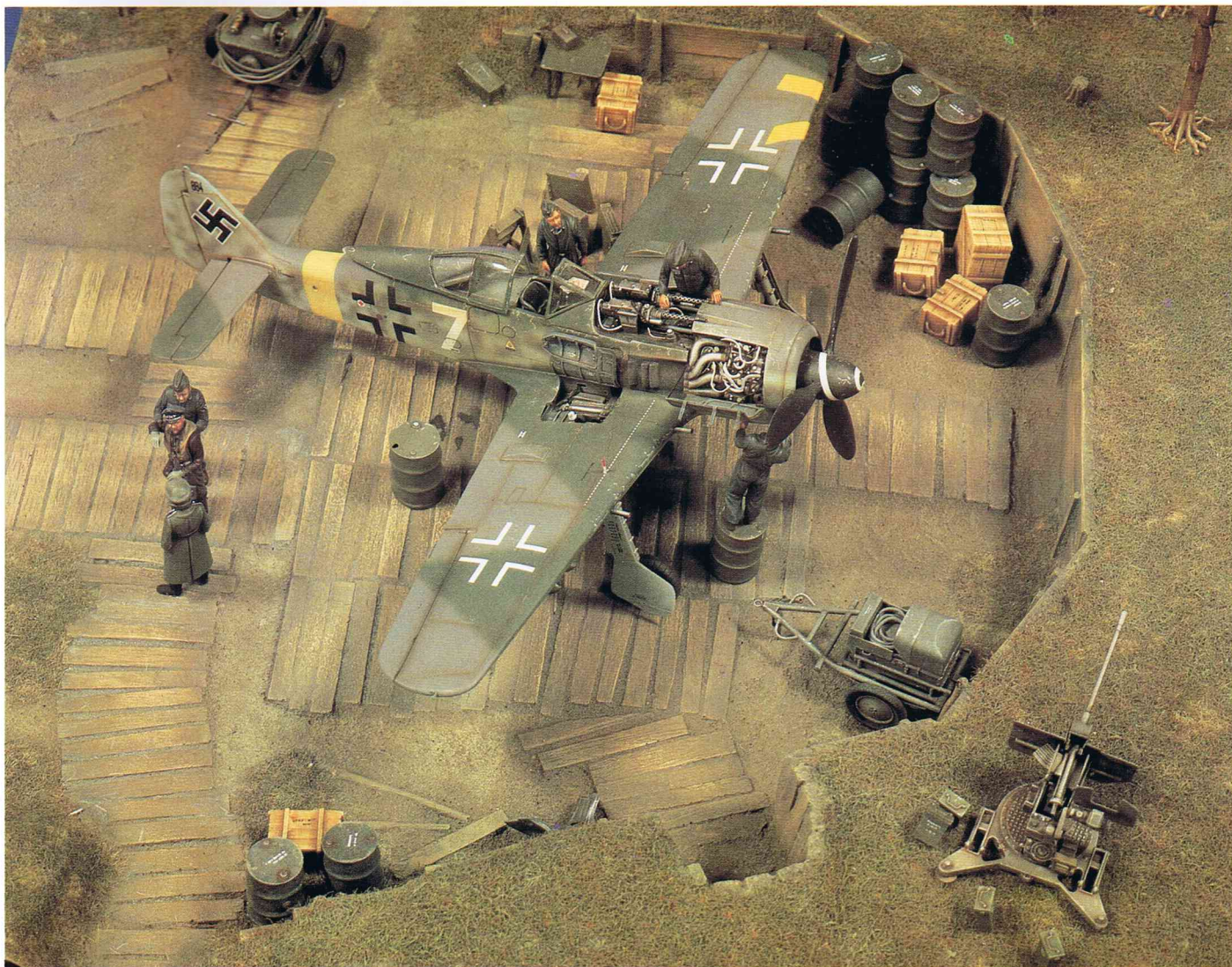




ACKNOWLEDGEMENTS

VERLINDEN PRODUCTIONS would like to thank Maj Herbert O. MORGAN, Acting Commander of 3d Bttn, 5th Air Defense Artillery, Capt. P.N.RANDOLPH, specialist NEVENER and the crew of the M578 for their kind cooperation.





Trimaster's FW 190 A8 updated

A German fighter in a typical setting



Diorama by François VERLINDEN

German WWII fighters are still some of the most appealing subjects to modelers worldwide. Besides the fact that these aircraft were extremely well designed and therefore proved to be formidable fighting machines, the versatility of color schemes and markings allow the modeler to accumulate quite a collection of attractive models.

The release of Trimaster's Focke Wulf FW190 A8 on 1/48th scale, although not cheap, must have pleased many Luftwaffe fans. The overall shape and size of the model is correct and many details, overlooked by other manufacturers, have been added. The kit comprises a photo-etched metal sheet which is made of stainless steel (hard to bend) and which is, in our opinion, actually too thin to be effective on 1/48th scale.

Because the cowling over the main guns came as a separate part one would expect these guns to be part of the kit. It seemed Trimaster was planning an update set of some kind which, until today, hasn't been announced yet.

Verlinden Productions, having done the Messerschmitt Bf 109 Update Set some time ago felt the opportunity was there to release a more elaborate super detail set, including, besides the two MG131 machineguns on top, part of the engine and the two MG151/20E machineguns in the wings next to the wingroot.

Like the previous Bf109 release, the contents of this kit include a photo-etched metal frame (with 37 detailed parts ranging from hatches to fuel filler caps), 23 crisply moulded resin parts and some copper wire.

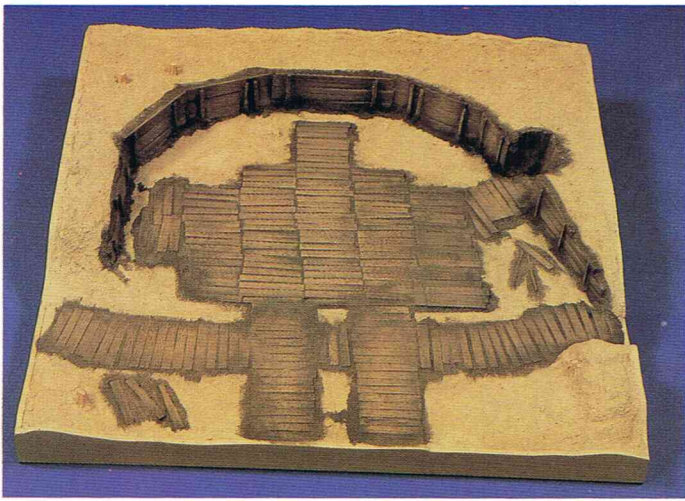


Fig. 1

The foam diorama base from Trophy models, a new brand in the Verlinden range of model accessories, represents an undefined aircraft revetment which could be situated in any war scene in Europe.

Instead of metal PSP plating, the Germans used wooden planking to prevent the aircraft from sinking into the mud. The size of this diorama base allows you to fit in most of the Luftwaffe fighters in 1/48th scale and almost all of them in 1/72nd scale. Placing two or more revetments alongside each other with some self-made groundwork in between enables you to display two aircraft of the same unit or two different aircraft on one large diorama.

Painting the foam base was done the following way. A mixture of Humbrol Matt 29 and Black was applied using a flat wide brush (see Fig. 1). The excess paint was immediately wiped off with a cloth. Static grass was applied (not to areas most likely to be walked on by the crew). The planking and surrounding areas were drybrushed with Humbrol Matt 29. Diversify the application of the drybrush paint to create lighter and darker patches (see Fig. 2).

In the final stage, the static grass was drybrushed with Humbrol Matt 29, French Artillery Green and Yellow. Start with a fairly dark mixture and apply more yellow as you near completion. A few drops of diluted Raw Umber oil paint were randomly applied to the center of the platform to simulate oil spills (see Fig. 3).

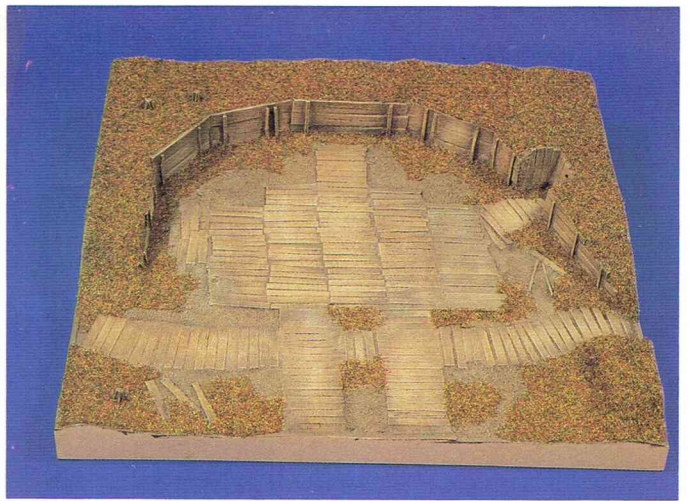


Fig. 2

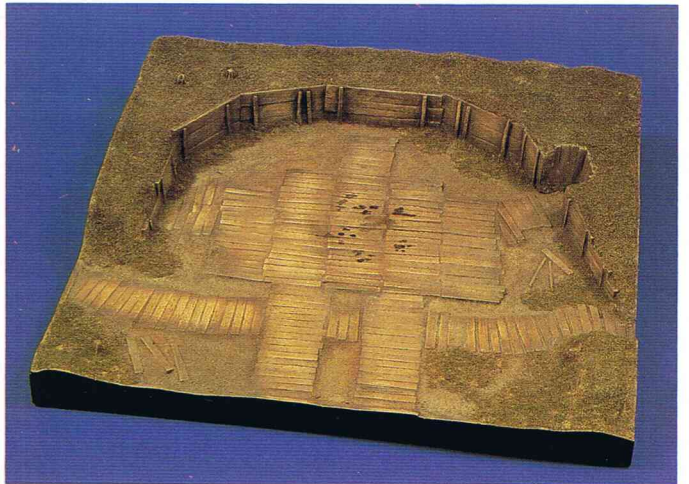
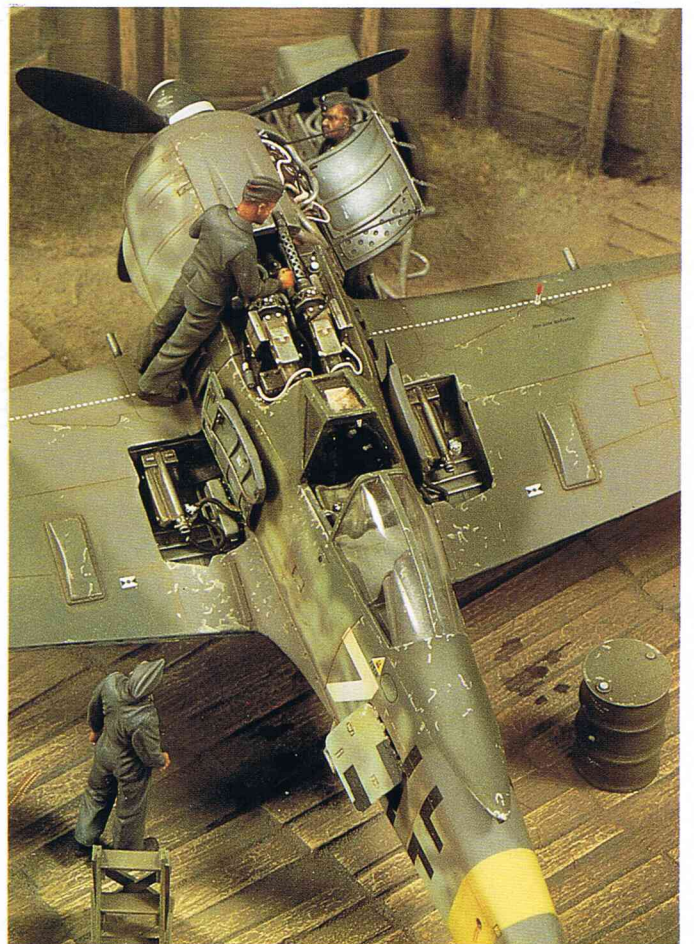
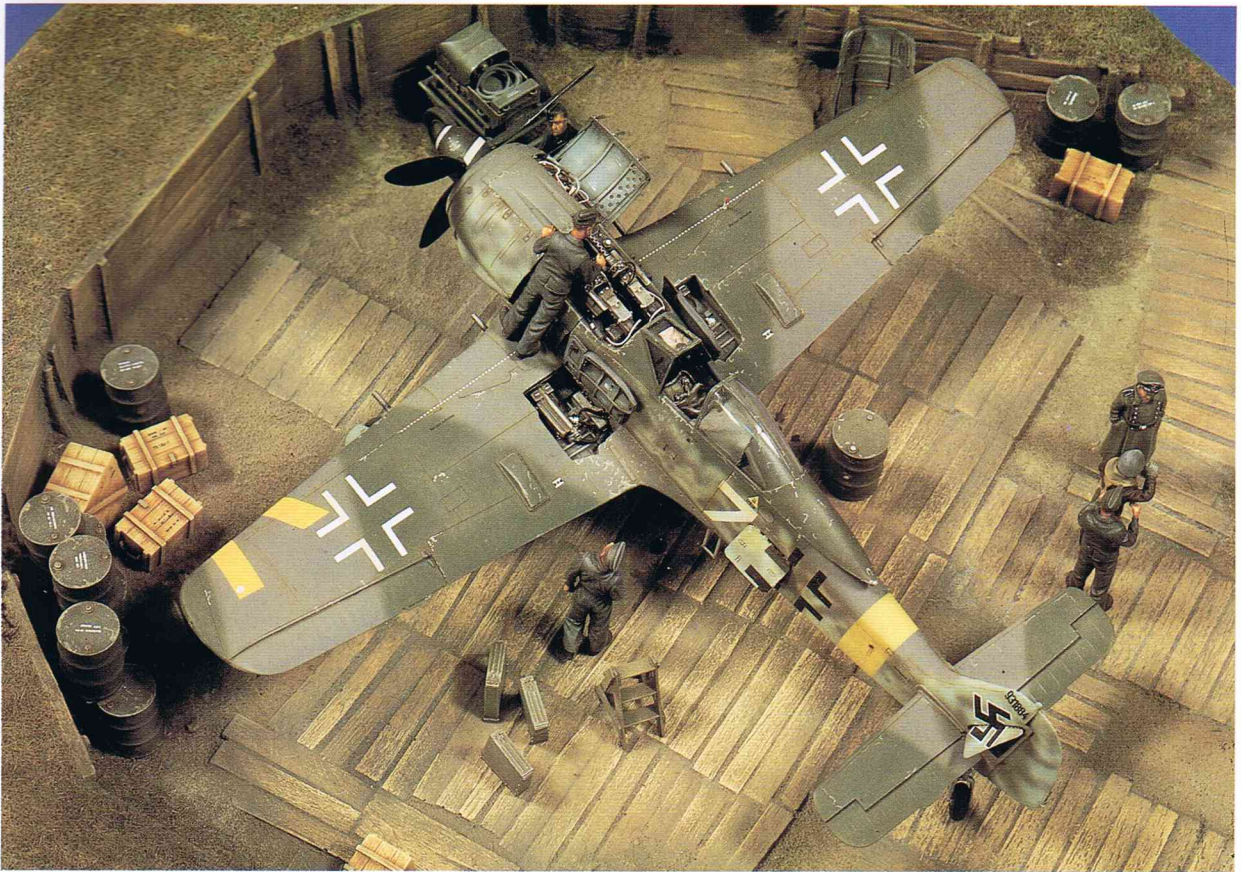


Fig. 3





THE MODEL. The kit itself needed some preparation before any VP accessories could be added. The upper right side of the engine cover was removed, specifically part R12 fits the right fuselage half. The panel covering the wing gun assembly on both sides was carefully removed (both from wing and fuselage) in order to fit photo-etch part 13, 14 and resin part R15. The wing gun housings were glued to the upper wing half before the wing halves were glued together. The upper MG131 assembly was constructed according to the VP instructions and the photo-etched inside framing of the cowling was shaped and glued in place.

The new resin cockpit tub and new seat assembly were inserted into the fuselage and secured with Super glue. You should paint and finish the inside of the tub and the fuselage halves first because these areas are hard to reach once the fuselage halves are joined together. Follow the Trimaster painting instructions.

The inside of the engine hatch and the wing gun housings are believed to be aluminum so they were painted Light Grey and drybrushed using Humbrol's aluminum paint.

The four guns were painted black and drybrushed with Gun Metal paint. As can be seen on the photos, all these received a tiny wash of Raw Umber artist's oil. Do not use it straight from the tube but add some white to it. Aircraft do not look as dirty as armored vehicles and they are usually made of different materials and painted with different types of paint.

The guns were installed and completed with copper wire to simulate hoses and electrical wiring. The ammo boxes next to the aircraft on the pictures can also be found in the VP kit, including a photo-etched ammo belt and lid.

The gun covers on the wings are a combination of two photo-etched parts and a convex resin part. They were painted and glued in the upright position next to the fuselage.

Like every VP update kit released so far, a metal cockpit framing should make painting of the canopy much easier. Be careful when gluing the metal to the clear part. Apply glue to the outer side of the canopy only. Note : do not apply glue to the underside of the metal frame as it may flow onto the clear part when affixed. Two different canopy covers have been designed to update both types of canopies used on the FW 190.

The inspection panel on the tail (to check and adjust the tail wheel suspension) can be found as part 32 while part 33 and 34 combined, represent the small hatch on the left side aft of the cockpit and which covers the oxygen bottle stowage compartment.

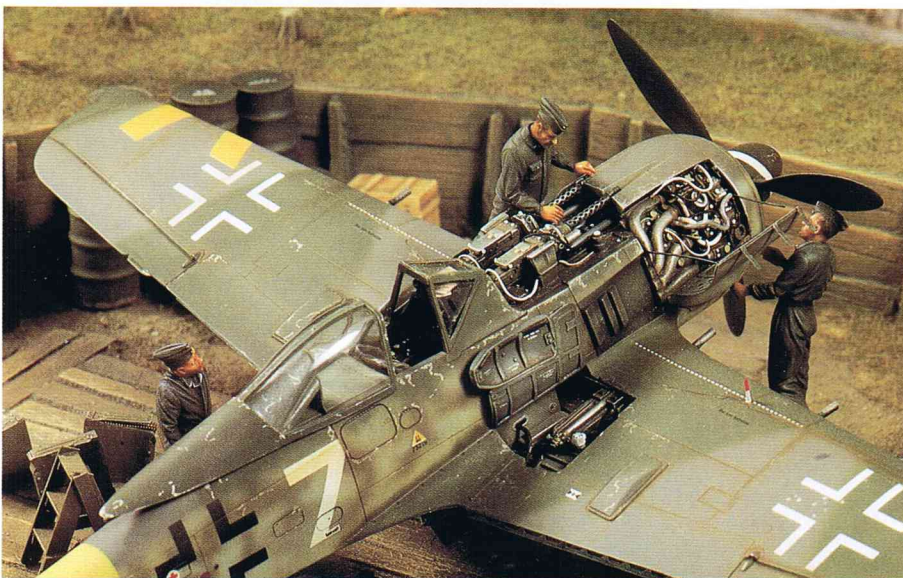
You may have noticed the very realistic appearance of the inside of the flaps. No need to scratchbuild these because they too are part of the metal sheet.

The aircraft was painted according to kit instructions and the panel lines were accentuated with a wash of Raw Umber artist's oil paint. Except for some chipping of the paint, no further drybrushing was executed, although some dusting with pastels would enhance the overall appearance.

Inevitably, wherever there was a German fighter aircraft being maintained, an oxygen cart and a refueling cart were always nearby. VP's Luftwaffe Airfield Carts still are the only ones available and they're up to the usual standards.

The mechanics and the fighter pilot figures can be found inside VP's box n° 467. These multipose figures are a real necessity to a diorama such as this.

Another important part on this diorama is VP's latest release on 1/48th scale, a 2cm Flak 38 anti-aircraft gun. Again, a combination of photo-etch and crisply molded resin parts can result in a nice replica to adorn many Luftwaffe dioramas.





Dear Mr Verlinden,

I have been in this business long enough to remember those first few photos of the work of a newcomer, François Verlinden, and how great we all thought his work was !

I have carried a full line of Verlinden Productions in my shop since those first few plaster 'DCS' models came out.

Now I find myself writing to congratulate you on your new magazine. The first issue looks outstanding and I wish you much success in the future.

Keep it up !

Sincerely,

Bob SANTOS
Harrisburg, PA
USA

Dear Bob, we appreciate your comments very much, we will give it our best shot !

F.V.

Mr Verlinden,

I am an avid builder of scale model aircraft and try to portray my subjects as accurately as possible. I have used all of the books from your excellent Lock On series to assist me in producing very detailed and accurate models. I have also used many of your detailing kits, including all of your Super-Tech kits for detailing the 1/48th scale Hasegawa kits, which are unsurpassed in detail and accuracy.

I just wanted to write and let you know how much I appreciate your work, and I would like to suggest possible ideas I would like to see you produce for future releases. If possible, I would like very much to see a Super-Tech kit to detail the cockpits of Hasegawa's 1/48th scale F-4 Phantoms, as well as Super-Tech kits of the avionics, including the radar if possible and maybe the gun bay of the F-4E; also, the radar you reproduced in your F-16A Super-Tech kit

was absolutely beautiful; would it be possible to reproduce the radar for the F-15C and the F-14A Hasegawa kits, as those Super-Tech kits do not contain radars?

Also, any chance of producing a Super-Tech kit for the new Hasegawa F-15E in 1/48th? I would also like to see you produce the missile and bomb carts used by the US Navy as well as USAF aircraft tow tractors and weapon trailers in 1/48th scale.

Any chance of producing a 1/48th Air Combat Maneuvering Instrumentation Pod (ACMI) used by the USN and USAF Agressor aircraft?

Thank you for your time and consideration and eagerly look forward to your next release.

Sincerely,

Michael F. McCULLOUGH
Bethesda, MD
USA

Dear Michael, thanks for your compliments, all of your requests are 'in the works'. At this time I can't give you release dates or if they will be the exact combinations you mention, but I think if you can give us a little time, we will release everything you want in one form or another.

F.V.

Dear François,

I have been a fan and a builder of your kits for years and I just got my first issue of your new magazine. It is exactly what I have been waiting for. As I work for a graphics company I was surprised to see that it was all color, I hope you can afford to keep it that way.

I have to admit that at first I was a little dissatisfied at the number of pages, but then I checked the number of pages in one of the established magazines and after deducting the advertising, there was little difference.

Please, keep them coming.

Greg EISNER
Chicago, IL
USA

Dear Greg, thank you, we really appreciate getting feedback. Our plans are to continue full color, the only exceptions will be when there are no reference photos available in color. As circulation grows, you can expect to see the number of pages increase.

F.V.

Dear Mr. Verlinden,

I am finding it hard to sit here and write this letter to you. Words can't express what I feel you have done for modeling and my personal modeling for that matter. I 're-discovered' military modeling at about the same time you came out with your Tamiya News diorama special.

Over the last few years I've seen this hobby, with your nurturing, grow into the fantastic pastime it is today.

My own modeling has grown also; in the last 4 years I've managed to accumulate over 80 awards in local, regional and national contests.

For this I must say thank-you.

John D. WISEMAN
Pickering, Ontario
Canada

Dear John, congratulations on your 80 awards. We are very pleased to see a positive attitude in the modeling world. Let us hope younger modelers will be stimulated by this and secure the future of our hobby. Look out for new releases, because there are more to come.

F.V.

INVITATION

Readers are invited to send in their comments, requests or suggestions. We will do our best to provide a satisfying answer to every letter published.

Articles on modeling subjects or photographic material of your own handiwork are still welcome. Those selected for publishing in this magazine will be shown in our upcoming "Readers Showcase"-chapter.

Send in your slides or good quality photos (color only) to Verlinden Productions Modeling Magazine, Oudememmersstraat 4, KMO-Zone Mallekot, B-2500 Belgium.

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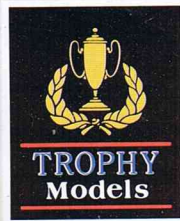
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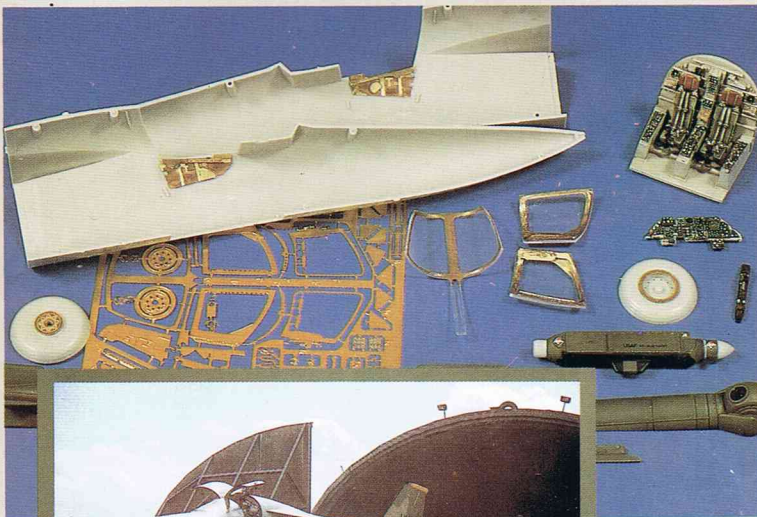
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