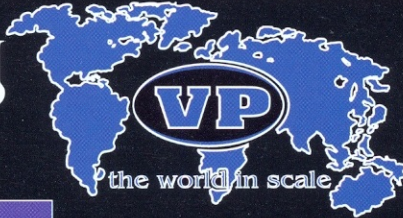


VERLINDEN PRODUCTIONS

Modeling Magazine



In this issue



Defeat at Falaise
By Sam Garcia

1:72 Iranian F-4E
By Charlie PRITCHETT

**Building and Painting :
CIVIL WAR 12-POUNDER GUN ("NAPOLEON")**
1/16th (120mm) Scale

TROUBLE IN TUNISIA
A 120mm Scale Diorama
by Tim Tumminaro

M-26 Dragon Wagon
By Duane Pfister

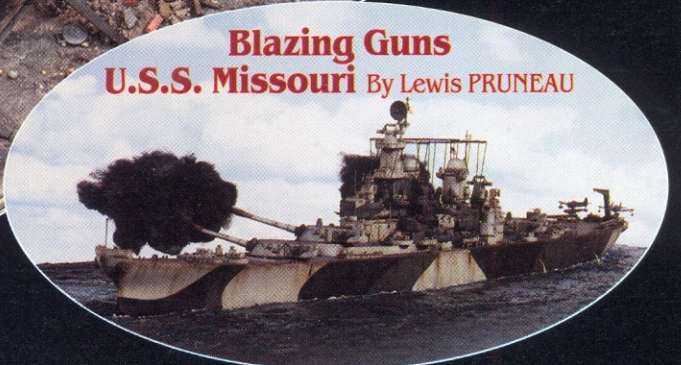
Street Defense By Greg Cihlar

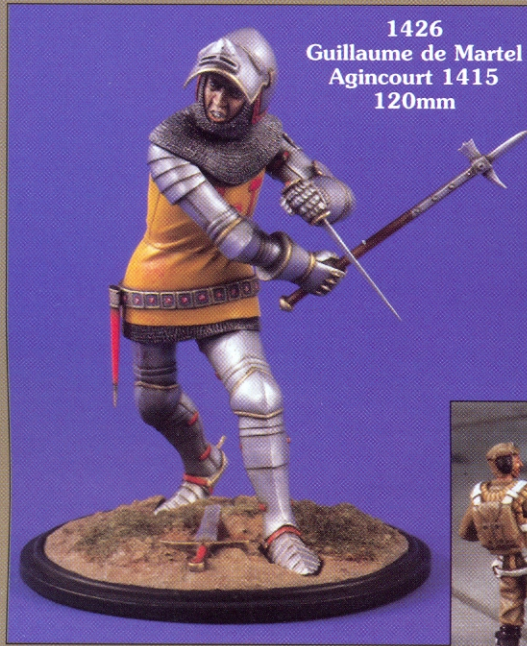


SOMEWHERE
by Gordon STRONACH



Blazing Guns
U.S.S. Missouri By Lewis PRUNEAU

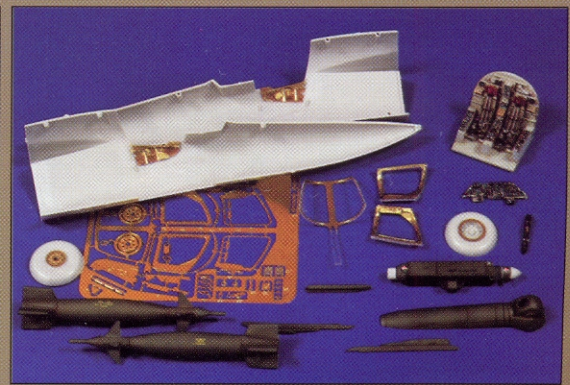




1426
Guillaume de Martel
Agincourt 1415
120mm



1428 German Tank Riders I
WWII 1:35 Scale



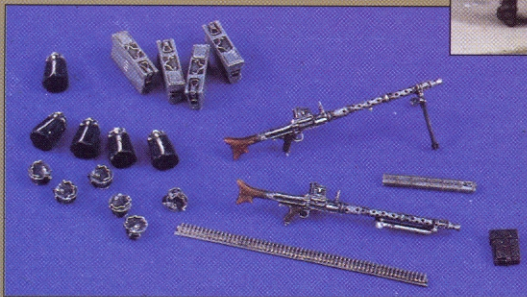
1420 F-111 F Update Set (for Academy)
1:48 Scale



1423
Luftwaffe WWII Bomber Crew
1:48 Scale



1429 US Army WWII
Salvage Diver 1:35 Scale



1421 German WWII MG34
Machine Gun Set 1:35 Scale



**VERLINDEN
PRODUCTIONS**

March 1999 Releases



1424 Imperial
Guard
Grenadier
200mm Bust

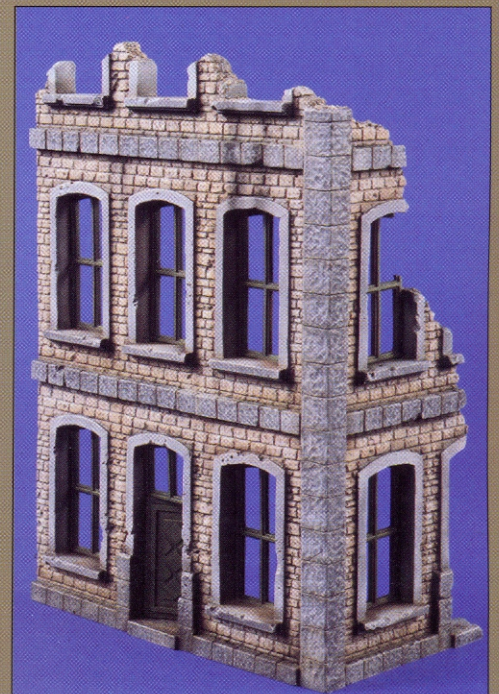


1427 US Air Force
Bomb Loader
1:48 Scale



1422
11-Inch Dahlgren Naval Gun
54mm

1425 City House Corner II 1:35 Scale





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**VERLINDEN PRODUCTIONS
VERLINDEN PUBLICATIONS**

Modeling books & accessories

Volume 10 Number 1

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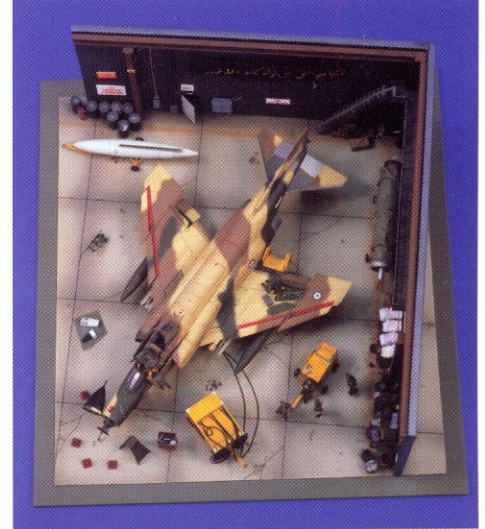
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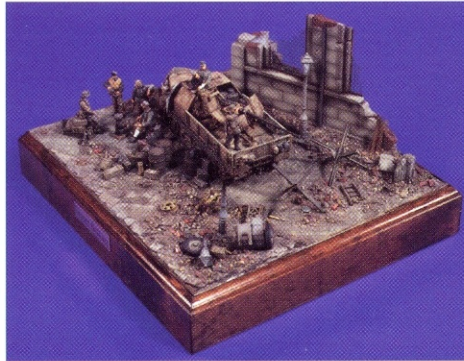
Featured in this Issue



Defeat at Falaise
By Sam Garcia on page 4



1:72 Iranian F-4E
By Charlie PRITCHETT on page 18



Street Defense
By Greg Cihlar on page 11



SOMEWHERE
Somewhere : Russia , Sometime : Winter 1943
A 120mm Scale Diorama
by Gordon STRONACH
on page 24



Blazing Guns - U.S.S. Missouri
By Lewis PRUNEAU on page 15



1:25 scale M-26 Dragon Wagon
By Duane Pfister on page 7



TROUBLE IN TUNISIA
A 120mm Scale Diorama by Tim Tumminaro
on page 28

Defeat at Falaise



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MILITARY
ZONE
★★★

By Sam Garcia

The focus of this diorama is the German crew being rescued from a burning Panther tank. The kit used was the Italeri Panther A, modified with zimmerit made from Squadron white putty. The putty was sculpted with an exacto blade and the Tamiya zimmerit tools. Painting of the tank was done with Tamiya acrylics, washed in oils. Drybrushing was done with Humbrol earthtones.



The figures are all extensively modified DML items, some with 'Hornet' heads. The dead horse is a modified Historex item. All of the figures and the dead horse were painted with oils.

The fire was sculpted from Milliput, realistically painted with Humbrol red, orange, and yellow. The smoke was made by soaking shredded cotton balls in a solution of water, white glue, and flat black acrylic paint. After soaking thoroughly, the cotton was squeezed-out and allowed to dry a bit, then formed into position from the engine to the tree. after drying, various shades of black and gray were airbrushed into some areas to achieve a realistic color.

Who said that the only things that you can't model are smoke and fire?





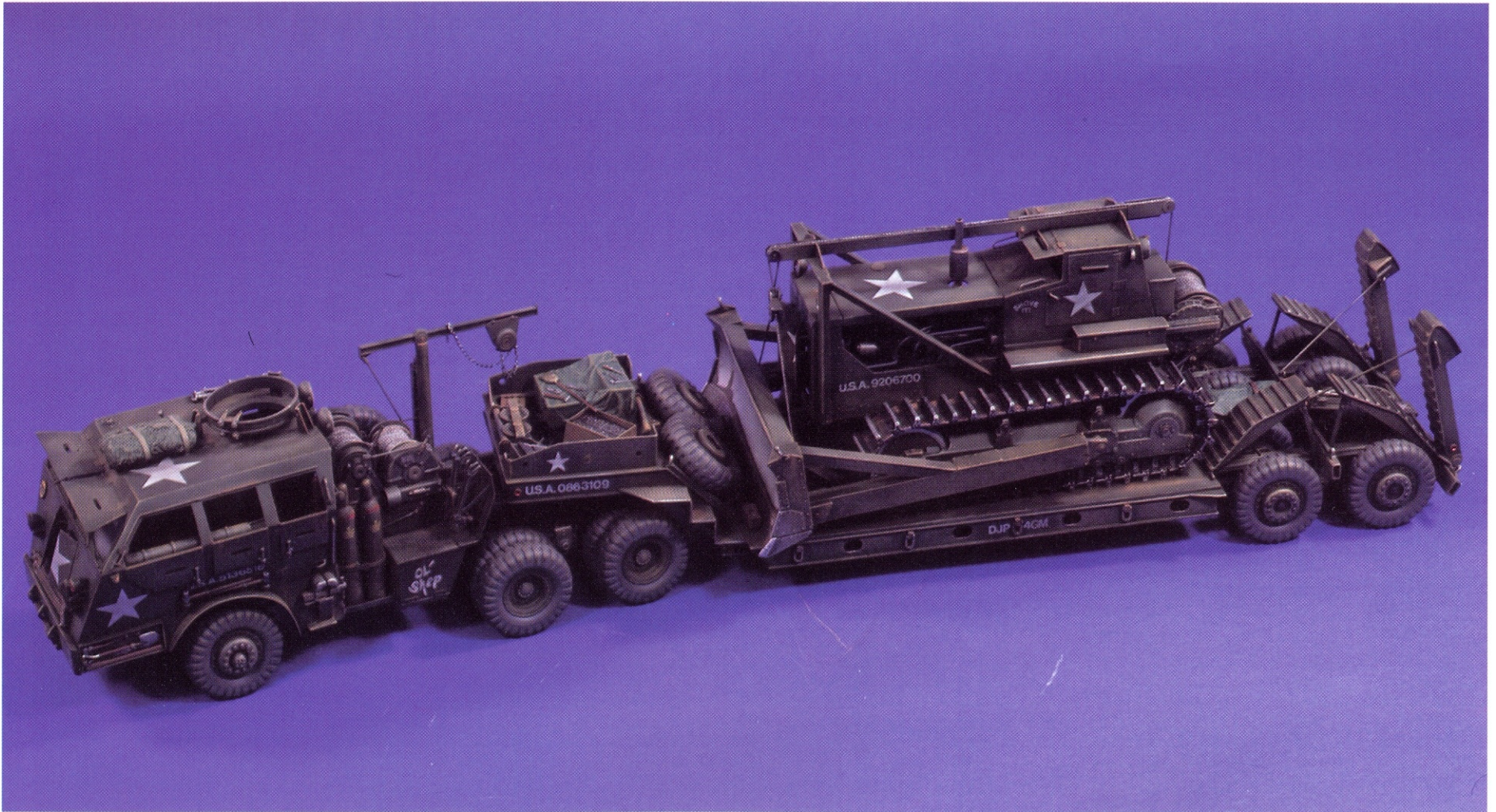
1:25 scale M-26 Dragon Wagon



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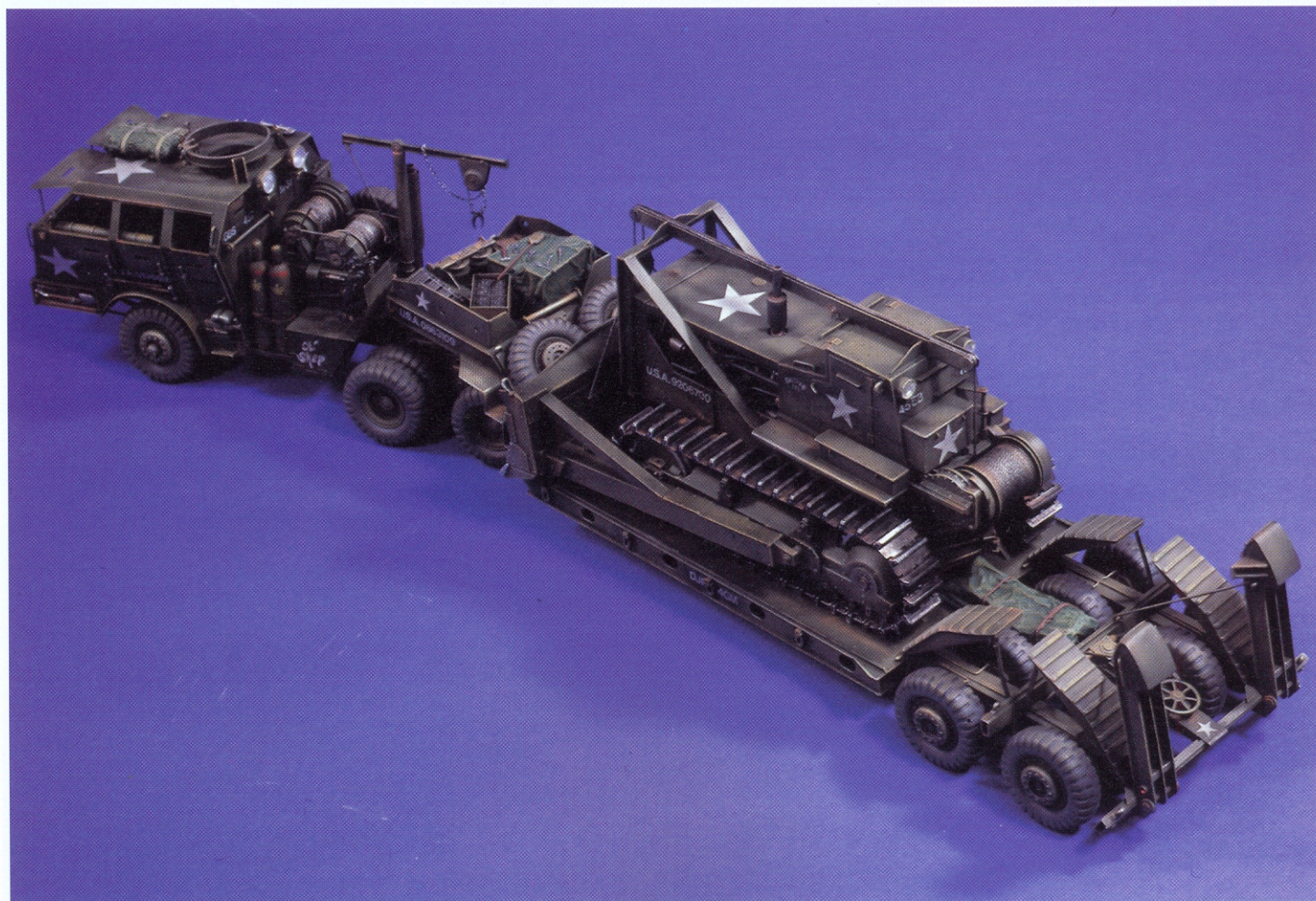
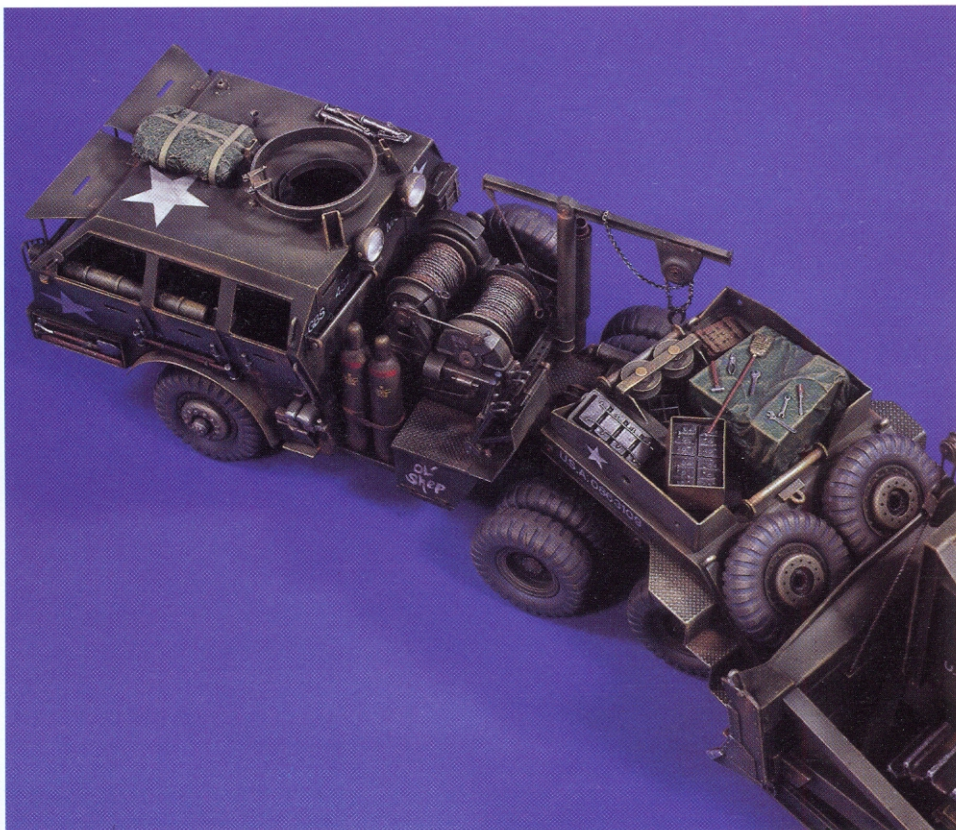


By Duane Pfister



Like so many others, I was really taken by the "Dragon Wagon" built by Shep Paine and featured in the book "Building Military Models" published back in 1980. I decided that same day that I would scratch-build this neat looking vehicle, but like a lot of other projects, it was put on the back burner. A few years later Panzer Concepts came out with a beautiful resin kit of the armored tractor, which didn't bother me as I had decided to build the soft-skinned version. Then to my amazement, the soft-skinned version was released! Well I thought that that was the end of my scratch-building of the model until about a year ago when I was looking in my parts box and found a number of pieces from the old Revell "Atomic Cannon" kit in 1/32 scale. Included with these parts were a couple of huge wheels and tires, so I decided to go into my reference material and see how I could use these monsters. It turned out that the wheel pattern was the same as the M-26, but much larger. Then I took these pieces and scaled them to Mr. Paine's drawings in the mentioned book and came up with a scale of about 1:25.

The cables on the winches are .042" rigging from a ship model kit.



All the wheels on the model are castings from the old Revell "Atomic Cannon" kit.

I really got excited then because now I could scratch-build the M-26 in a scale that I was sure that no one would ever release as a kit!

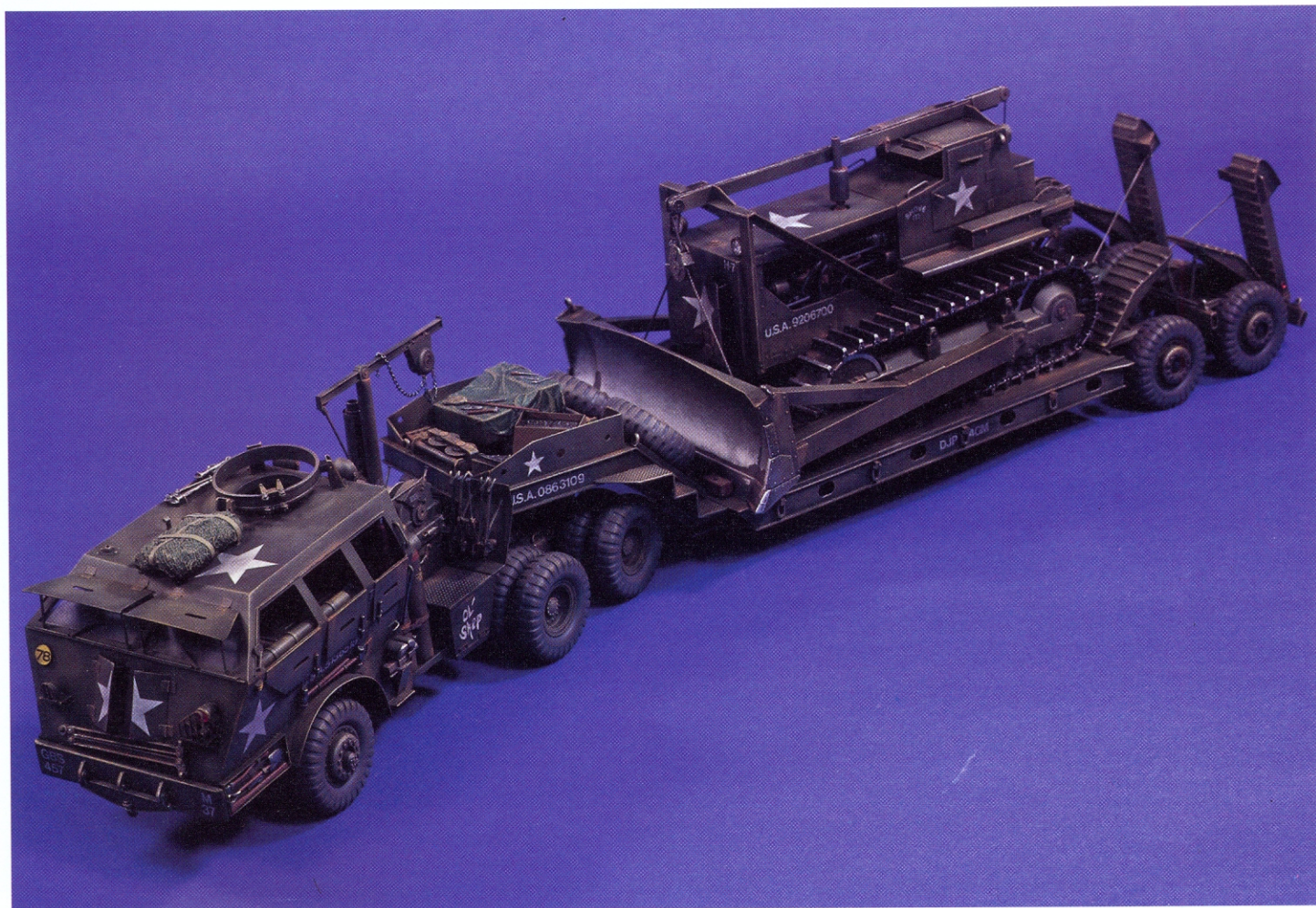
The first thing that I did was to detail a master wheel and then cast it so that I would have enough copies for the model. The frame was next, which was built-up using heavy styrene strips from Evergreen along with suspension parts from the atomic cannon kit and others from 1:24 and 1:25 scale truck models. Items not found in the parts box were scratch-built until I had a completed and detailed underside for my M-26. With the frame and suspension done, the really hard work began with the building of the armored cab.

Using the enlarged drawings as a template, I cut sheet styrene in the general shape of each piece, allowing about 1/8 inch all around to assure that the piece would not be undersize. Assembly of the parts started from the floor boards up, attaching one piece to another using super glue for a strong bond. After all of the major parts were assembled, a great deal of sanding commenced until the cab took on the desired shape and finish. The scratch-building then continued with the construction of the two large winches, machine-gun ring, whiffle tree, seats, engine compartment, jerry cans, fire extinguishers, ammo racks, etc. Super detailing these items would come later, as now it was time to build-up the M-15 trailer. Once again Evergreen strips and sheet were used to create the 16 inch long trailer, which was attached to a scratch-built suspension. Progress on the trailer was swift and I next started on the payload, which consisted of the AMT/ERTL 1:25 scale D-8 Bulldozer. The basic kit was constructed along with an armored body scratch-built from sheet-plastic. (Incidentally, this D-8 is not the same piece featured in VP magazine Vol.9 No. 3)

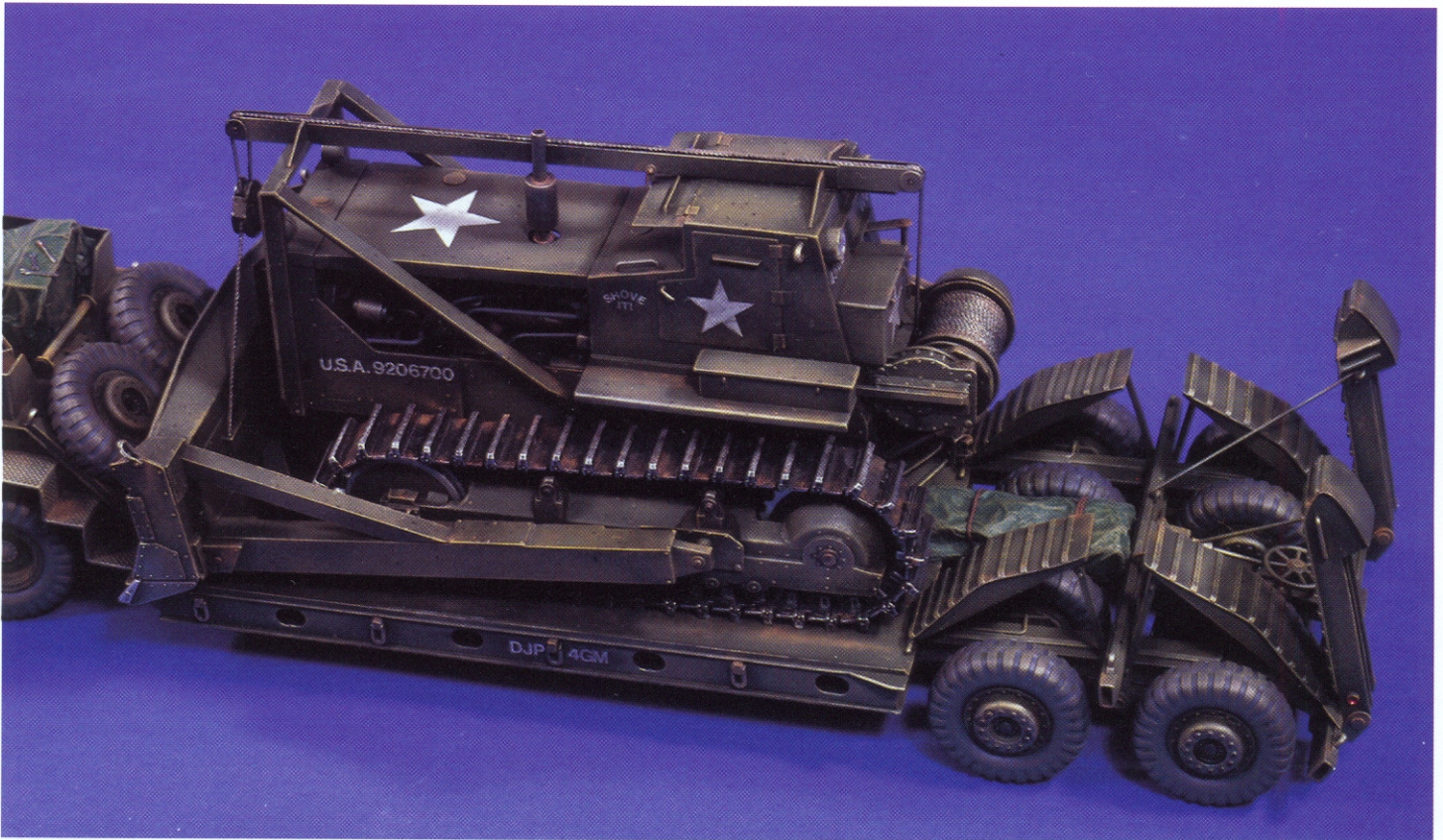
With all three models semi-finished, super detailing began with visors, tow hooks, lights, hand tools, etc. This detailing actually took longer than the basic construction, but was very gratifying as the big models were really starting to look good. I had been working on the models for about three months (evenings and weekends) and now decided to take some time off and start another project. A couple of months passed and I was ready to return to the M-26 and complete the detailing and extensive painting.

I used three full bottles of Tamiya acrylic O.D. paint to cover the three vehicles. Another bottle of a darker shade of green was used to airbrush a shadow effect. Drybrushing was done with Tamiya Khaki, Buff, Deck Tan, and German Gray for the tires. Markings were cut from white decal film for the stars, and dry-transfews were used for lettering on the serial numbers and such. The models were finished-off with an airbrushing of Polly-S dull-coat, then pastels in various shades were used to weather everything.

The completed model ended-up being well over two feet long, with an impressive height of over eight inches. Six months had passed since I started the project and it was getting close to Masercon VII (Sept. 98). I entered the M-26 in this competition and was very honored to be awarded a Gold Medal for my efforts. The M-26 has been shown at various shows and events since that time and is now retired from model contests. I'm now offering it for sale (along with other of my projects). If you are interested, please feel free to contact me, Duane J. Pfister, 15201 Normandie Ave., Irvine, California, 92604. (Please include your evening phone number).



Six months of intensive work, alot of styrene, and numerous items from the parts box built this two-foot monster.



Extensive detailing to the D-8 engine greatly added to the visual effect of the model.



Various VP details were used to enhance the Dragon Wagon, such as the camo-net and the chain hanging from the spare tire hoist.

Street Defense

A 1:35 Scale Diorama by Greg Cihlar

Towards the end of the war, the Germans were increasingly on the defensive, resorting to the most desperate measures to defend the motherland from the advancing allies. A common example was the use of anti-aircraft weapons in the ground-defense role, which proved to be a menacing threat to both troops and vehicles.



A view of the entire scene demonstrates the effective balance created by the careful composition of the various elements in the diorama.

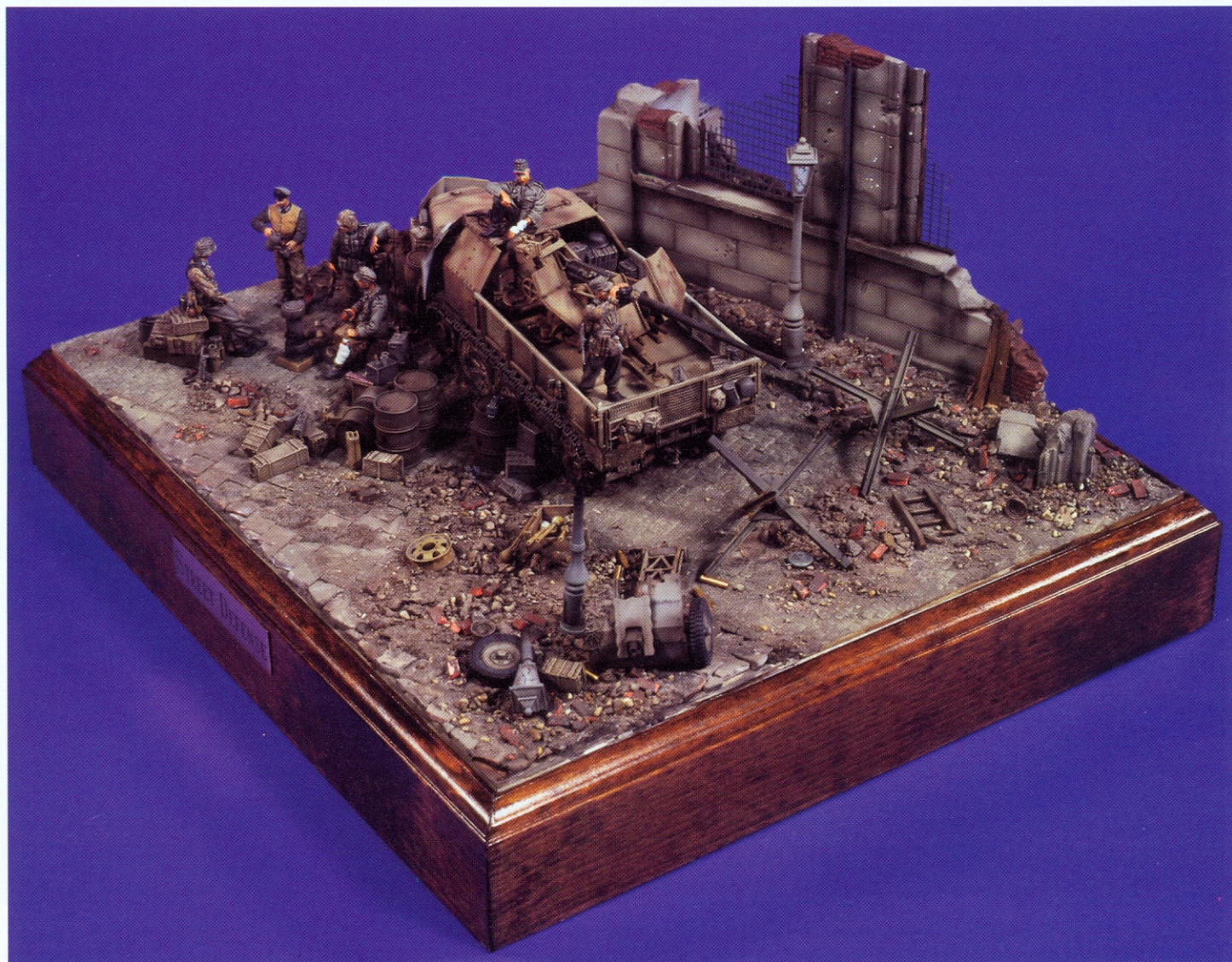
A knocked-out German 75mm infantry gun and decapitated street lamp testify to the battles already fought at this sight. Note the batch of deadly Panzerfausts at the ready.

This diorama depicts one such scenario, in which the Germans have set up a road block at a Berlin street corner in an attempt to hold off Ivan. Their weapon of choice in this case is a 20mm Flak mounted on a Sdkfz 7/1. The scene was arranged to depict the Germans resting by their protective weapon, remaining alert to any hostiles that may be lurking about the area.

The base:

A piece of plywood was cut to size (13" x 15") and covered by a piece of styrofoam, which is easy to cut and shape. The building was made by cutting-up a VP German Governmental Ruin to depict an all but obliterated building in Berlin at the end of the war. This was arranged along with the resin cobblestone sections and individual red and gray tiles to create the street corner section. Celluclay was built-up around the ruin and covered with debris consisting of sand, small rocks and VP red bricks.

Much rubble and debris is laying around, but not so much as to clutter the view of the scene.





Though clearly taking a break, it is obvious that it is no time to let their guard down, as is evidenced by the crew on the half-track keeping watch for the enemy.

The Vehicle:

The kit used was the Tamiya Sdkfz 7/1 with 20mm Flak, which was built straight from the box. The only aftermarket parts added were the tracks, which came from Modelkasten. The half-track was painted with Polly-S Sahara Sand, lightly camouflaged with red brown and medium green. This was given washes of flat black and raw umber, followed by a pastel treatment.

The Figures:

All of the figures are from VP and Warriors, and were chosen for their late-war feel (mainly that injured, exhausted, beat-up look).

From a different angle the scene can still be viewed without interrupting the visual balance of the various elements, a result of careful planning.





A good view of the makeshift road-block. No one is getting through here without a fight!

Kits Used:

Verlinden:
 VP 0110 - 1:35 German Governmental Ruin
 VP 0249 - 1:35 German Radio Set
 VP 0874 - 1:35 Lamp-posts and Lanterns
 VP 1066 - 1:35 WWII German Soldiers at Break
 VP 1145 - 1:35 Cobblestone Street
 VP 1146 - 1:35 Sidewalk-Walkway System
 VP 1189 - 1:35 "Achtung Tiefflieger"
 VP 1371 - 1:35 "At the Roadside"

Trophy:
 T20034 - 1:35 Red and Gray Tiles

Warriors:
 35115 - 1:35 "Battered and Beaten"

Tamiya:
 TA35050 - 1:35 Sdkfz7/1 with 20mm Flak
 TA35186 - 1:35 German Fuel Drum Set



The supplies and gear have been hastily stacked around the vehicle to facilitate availability when needed. It would also be easier to sabotage or destroy if the Germans were forced to abandon the site.

Blazing Guns

U.S.S. Missouri

By Lewis PRUNEAU

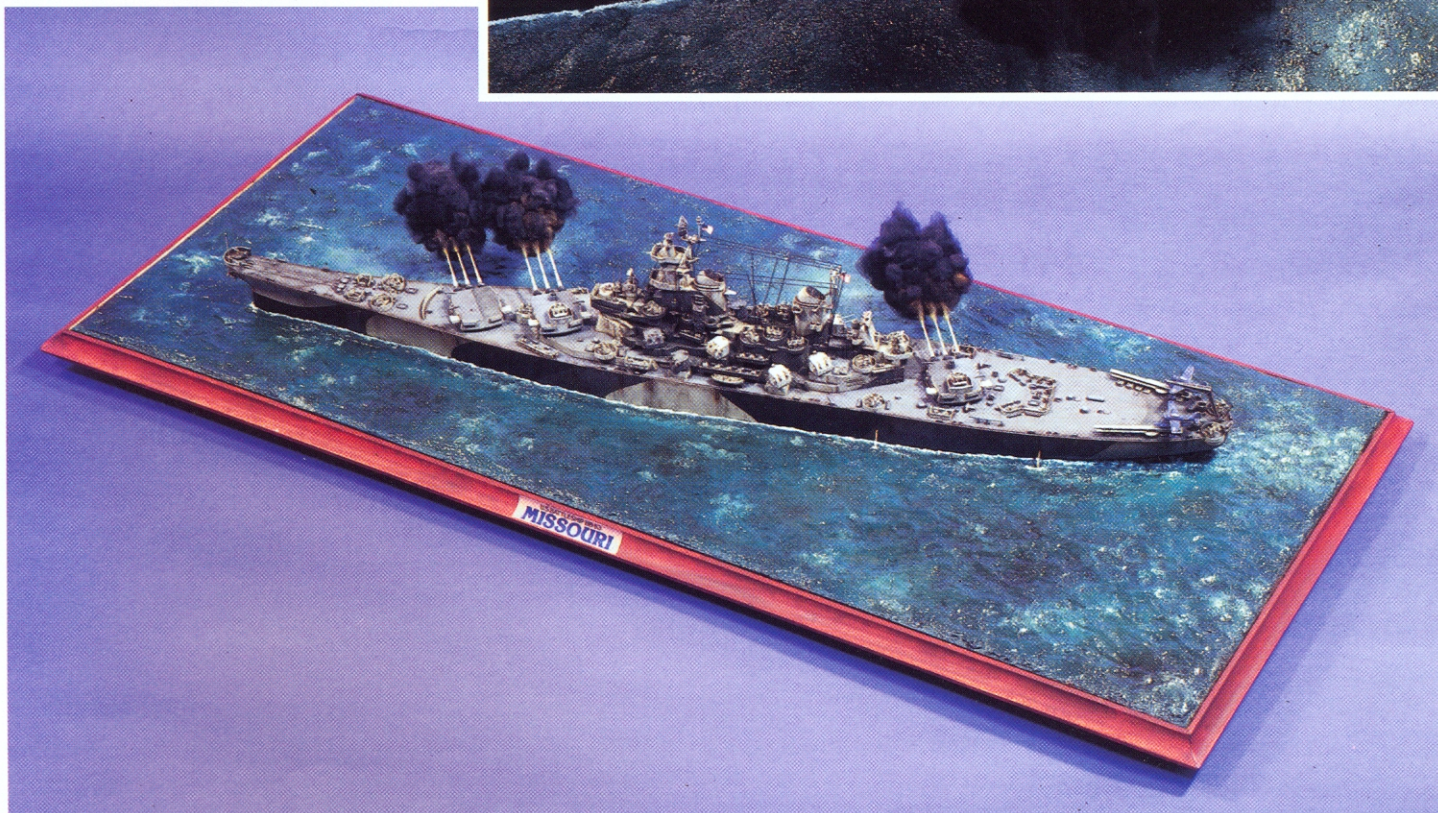
Rather than building a superdetailed ship doing nothing, Lewis wanted to display a battleship with its guns blazing. The emphasis was placed on the overall presentation of the model rather than on all of the fine details. This allowed him to build the basic Tamiya kit in 1:350 straight out of the box rather rapidly. After construction, the ship was painted with Model Master enamels, and the usual weathering techniques.

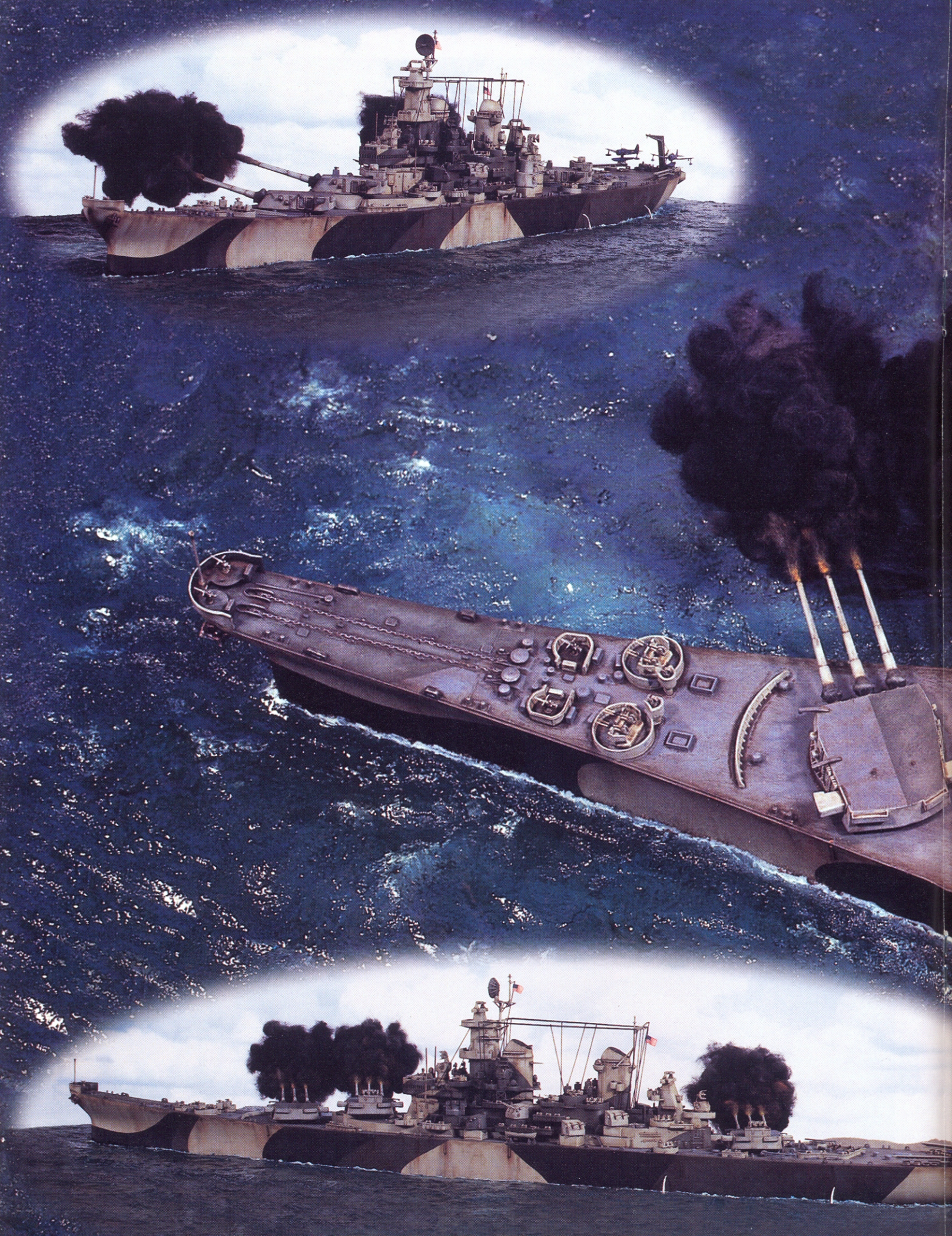
The smoke and fire, which are generally avoided by most modellers, were created with the finest grade of cotton available. To suspend the smoke from the barrels, floral wire was inserted into holes that were drilled out of the ends of the barrels with a pin

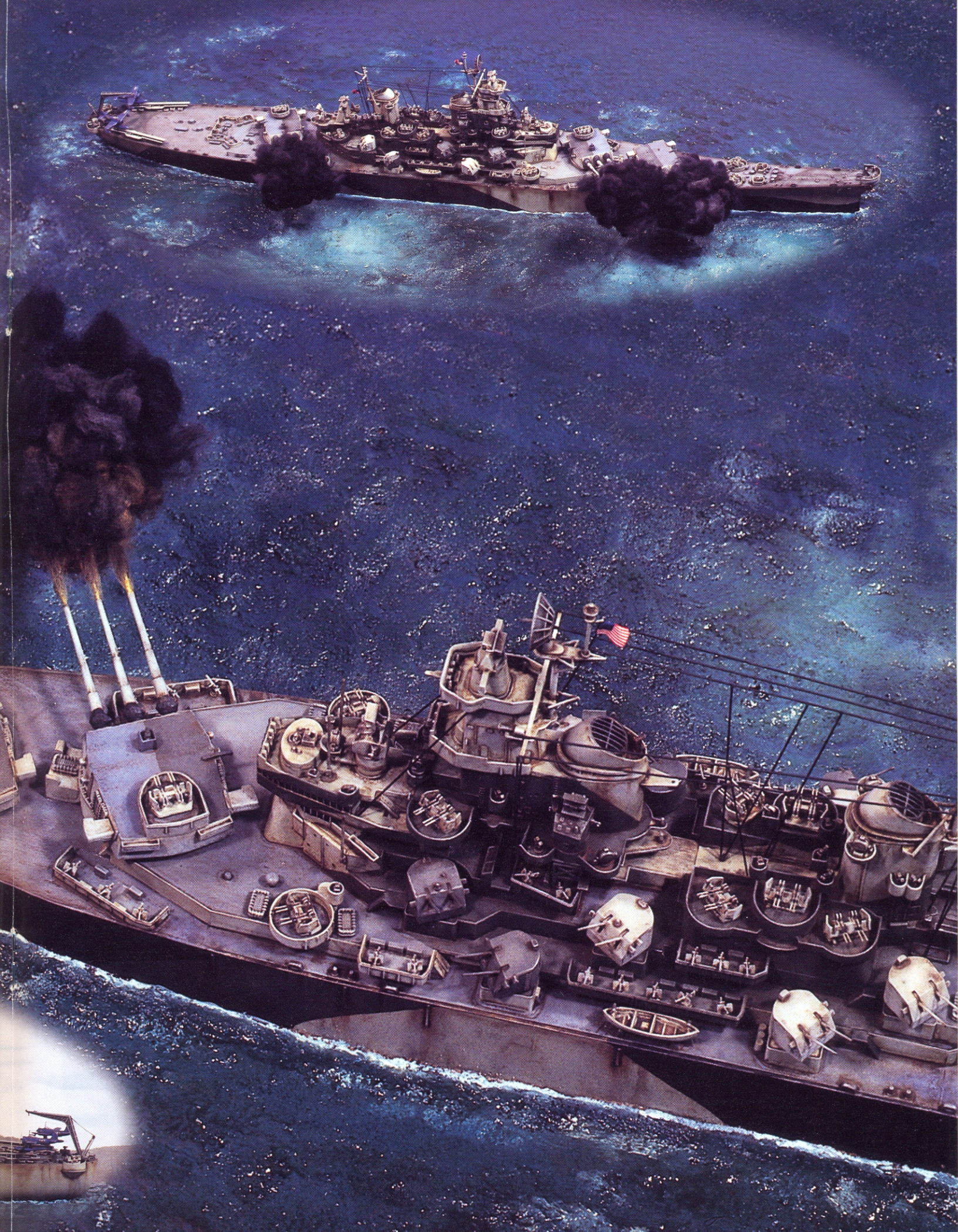
vice. After affixing the cotton onto the wire with Elmer's glue, the "smoke" was colored a black mortar color, and the fiery areas were colored with a mixture of pastel orange and yellow.

The water was made from a mixture of sand, Elmer's glue, and water. The mixture was spread over the diorama base up to the sides of the battleship. This was allowed to dry overnight.

The whole surface was painted with a mixture of artist's oils- pthalto blue, white, and yellow ochre. After the oils were sufficiently dry, a wash of raw umber was applied. After drying, the whole surface was covered with a coat of Humbrol gloss.







1:72 Iranian F-4E

By Charlie PRITCHETT

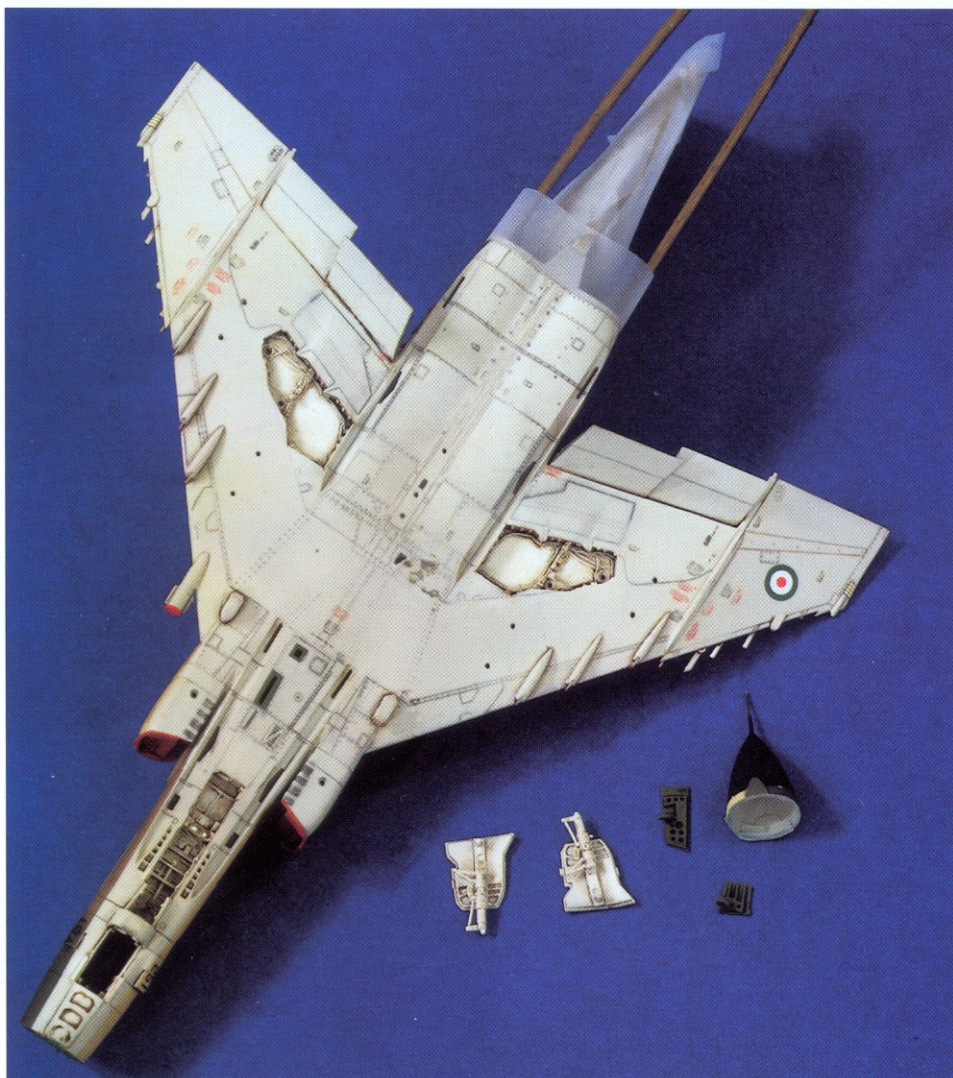


The completed diorama only measures 1 square foot, but it is full of activity. A great deal of time and attention was consumed in deciding on final placement and angle of each item, in order to achieve the maximum visual impact. Note that the square of the tarmac is offset from the square of the base.

The topside before final assembly. The handy coathanger-handle helped to keep dirt and fingerprints from spoiling the finish. Note the bare-metal around the engine exhausts has yet to be applied.

During the 1970's, the former Shah of Iran was one of the largest U.S. export customers in the world, ordering billions of dollars worth of high-tech military weaponry. The Shah was understandably paranoid, being the only nation separating the former U.S.S.R. from the Persian Gulf. Having a background in military aviation, he spent much of his country's oil money on advanced military aircraft. At the time, the McDonnell Douglas F-4 Phantom II was the backbone of the U.S.A.F., and the Shah ordered over 200 F-4D, F-4E, and RF-4E Phantoms. Before the Islamic Revolution that overthrew the former Shah, some 177 gun-nosed F-4E's had been delivered to Iran.

Because of the anti-American stance taken by the new Islamic regime in Tehran, evidenced by the taking of U.S.



embassy staff as hostages, the U.S. placed an embargo on Iran, freezing Iranian assets in the U.S. and halting all shipments of military technology to Iran. Iraq soon saw an opportunity to take advantage of the turmoil in Iran and launched an attack in an attempt to settle old border disputes with Iran.

The Iranian's surprised the Iraqi's by vigilantly defending their country and even launching their own attacks, flying Phantoms as their weapon of choice in airstrikes.

As the war dragged on, Iran started feeling the pinch of the U.S. embargo, and soon shortages in spare parts for aircraft, notably aircraft tires, began grounding the Iranian Phantoms. However, through various channels, and still the source of a great deal of debate and conspiratorial speculation, the Iranians were able to "acquire" the much needed spares to keep their Air Force flying.

This diorama depicts a gun-nosed F-4E of the Air Force of the Islamic Republic of Iran undergoing what must have been routine maintenance in order to keep it air-worthy.

This view of the underside before final assembly gives an excellent view of the general amount of detail added to the landing gear bays and gun bay of this model. All panel-lines were carefully drawn in with very sharp artist's colored pencils, which allowed missing panel-lines to be added as well. Hours were spent just in the application of the dozens of data stencil decals over the entire airframe.



The 1:72 scale Hasegawa Phantom II was used as the basic kit for this project, and the VP update set was used as the basis for the modifications to the kit. Extra detail was added to the cockpit in the form of styrene strip and rod, and the beautiful VP Martin Baker ejection seats were included as well. The wheel wells and landing gear were detailed with styrene strip and rod, as were the VP radar unit and the open access panel on the wing. The miniature GE M61A1 20mm Gatling gun was scratch-built from styrene, using very fine stainless steel tubing for the six barrels. The flaps, spoilers, and leading-edge slats were cut away from the kit and replaced by scratch-built items in opened and extended positions.

The base was made of laminated styrene sheet, scored and scribed to produce the concrete sections. The walls were made

This model was destined for a maintenance diorama from the very beginning, and it was decided that a separate engine would enhance the image. This is an engine from the Fujimi 1:72 F-14A, modified with a Highlight resin J-79 nozzle, and a scratchbuilt turbine-intake. The rest was to be covered with a tarpaulin, so no additional detail was necessary.



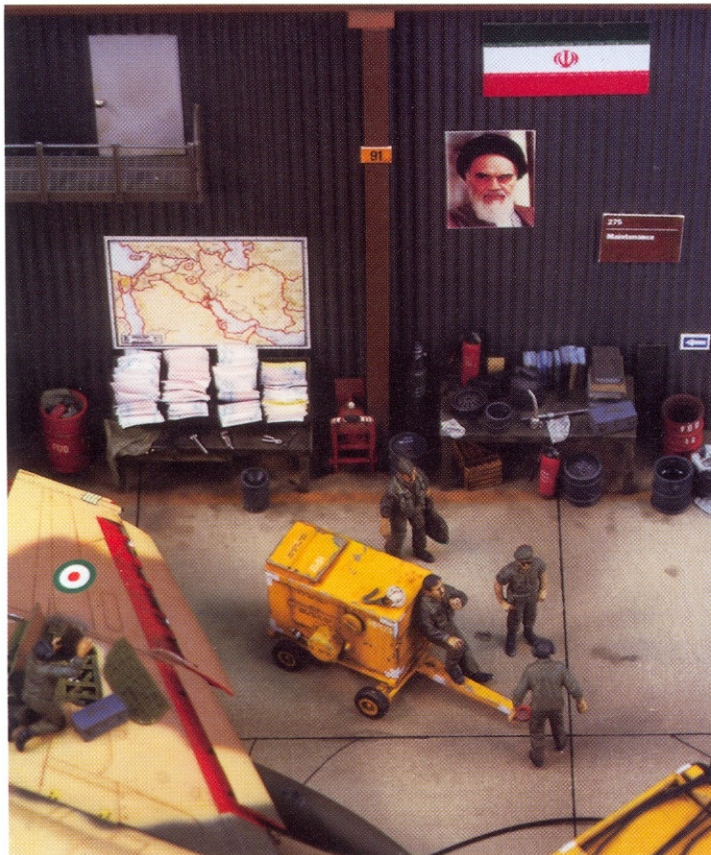
A close-up of the nose section reveals maintenance crew checking some of the pilot's controls. Although the radome is open, work on the radar unit is likely concluded as the toolbox is closed. Trained by top American technicians before the revolution, the Iranians showed a great deal of resilience when faced with the adverse conditions of the war with Iraq, a factor that Saddam had failed to calculate when he ordered his military to attack Iran.

from Evergreen clapboard and "I" beams. The mobile ground-service equipment come from Hasegawa, as do the figures. The various tables and boxes were scratchbuilt, and the catwalk was built by combining various photo-etched and model-railroading accessories. The tarp-covered engine was converted from one provided with the Fujimi 1:72 F-14A , and the engine stand came from the same kit. The small fire-extinguisher trolley is from the now defunct PP Aeroparts, as are the step-ladder and the F-4 boarding ladder. Aside from the flag and portrait of Ayatollah Khomeini, all of the signs, including the map, come from VP. The various barrels, buckets, cones, and tool-boxes also come from VP. The black banner was made by cutting tissue and soaking it in a solution of white-glue and water, and after drying, it was carefully hand painted.

This is the kind of project that can go on endlessly, so it is best to show restraint when accumulating all of the various accessories. Too much will clutter the scene and distract the viewer from all of the work that was put into the main subject, which in this case was all of the detail on the Phantom. I was forced to eliminate many of the items that I had planned to include, one of which was another model of the Phantom, and reduce the overall size of the diorama, just so that I would be able to finish it and move along to the next project...



With drop-tanks attached, the Phantom appears to be airworthy with the exception of having a few access panels removed for last-minute adjustments. The banner on the wall behind translates as a common Iranian revolutionary slogan defying the power of the United States: "America can not do anything (to us)."



REFERENCE GUIDE

- | | |
|--------------------|---------------------------------------|
| Fujimi no. 28003 | 1:72 F-14A Tomcat |
| Hasegawa no. Kx5 | 1:72 F-4E Phantom II |
| Hasegawa no. X72-5 | 1:72 U.S. Aircraft Weapon Loading Set |
| Hasegawa no. X72-6 | 1:72 U.S. Aerospace Ground Equipment |
| Hasegawa no. X72-7 | 1:72 U.S. Pilot / Ground Crew Set |
| VP no. 83 | 1:72 Barrels for Airfields |
| VP no. 322 | 1:48 Airfield Accessories |
| VP no. 492 | 1:72 Airfield Warning Signs |
| VP no. 504 | Lock On no. 8 F-4E Phantom II |
| VP no. 553 | 1:72 F-4 Phantom Update Set |
| VP no. 559 | 1:35 "Desert Shield" Signs & Markings |



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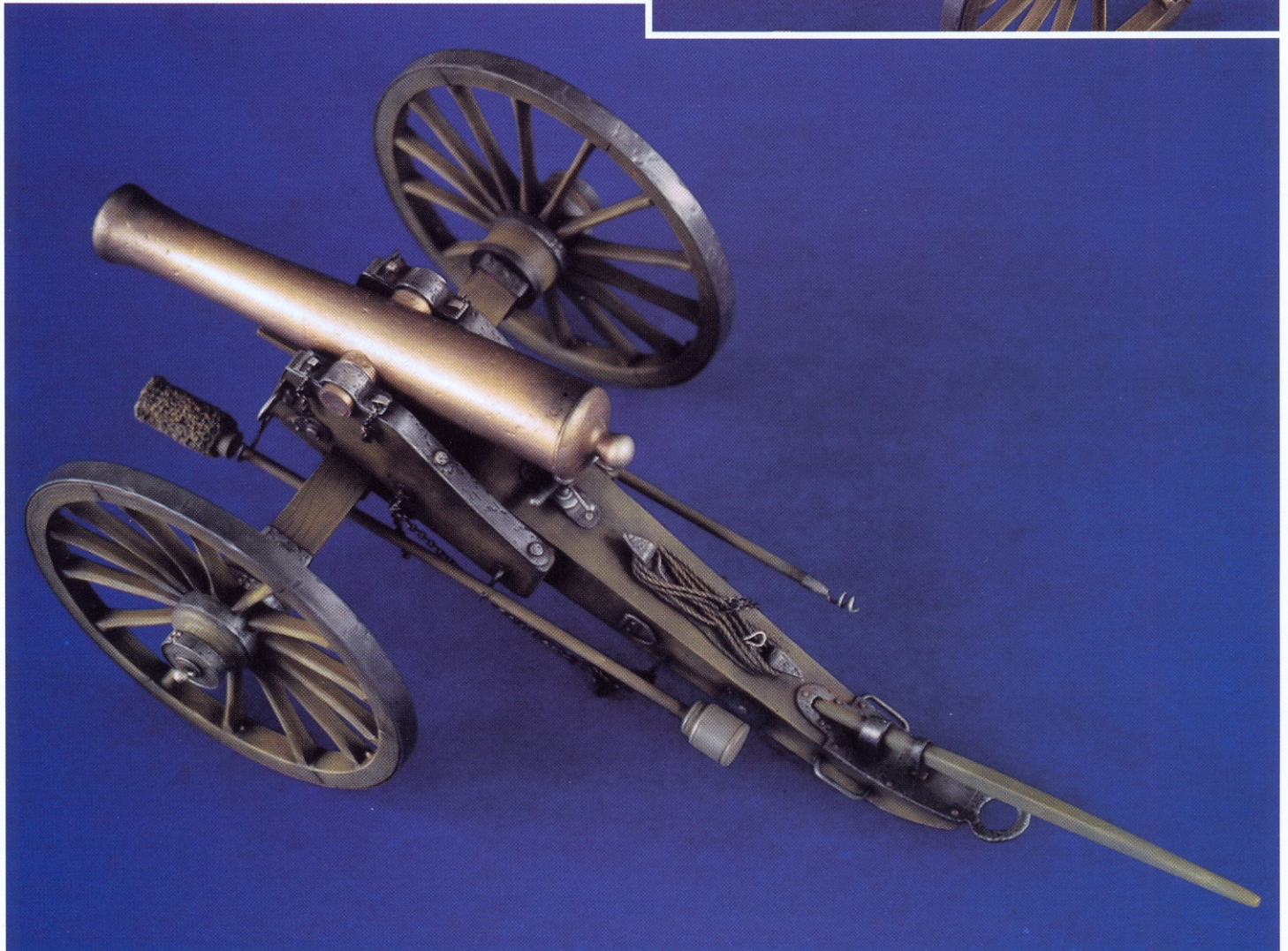
The aircrew appears to be accustomed to waiting around for the maintenance personnel to finish-up, as they are hanging around and chatting with their security escort and crewchief about their mission under the ever watchful glare of Ayatollah Khomeini.

CIVIL WAR 12-POUNDER GUN ("NAPOLEON") 1/16th (120mm) Scale

During the American Civil War, the lethal effect of artillery reached a level which helped turn the conflict into one of the deadliest in the history of warfare. In support of infantry charges, the cannons routinely threw solid and explosive shells into the enemy's ranks and fieldworks. In a defensive posture, they blasted infantry with canisters at close range. Rival gunners attempted to bombard each other with counter-battery fire.

The "Napoleon", named for Napoleon III of France who adopted the weapon for his army, was the workhorse gun for both North and South during the Civil War. This light smoothbore cannon had a range of 2,000 yards and fired more shots than all other guns of the war combined. It was cast in bronze or iron and mounted on a wooden carriage which carried a rammer, cleaning rod, and sponge bucket. Behind the gun stood the limber, actually just an ammo chest on wheels, onto which the cannon was attached when pulled by a six-horse team.

This left view shows the stowed sponge and ramrod and the heavy rope which connects the gun to the limber.





PAINTING GUIDE

Wooden Parts:

Base: Humbrol 84 Midstone Matte
Dark Shade: Washes of Flat Black enamel, Raw Umber and Burnt Sienna oils
Highlights: Drybrush Midstone + Humbrol 72 Khaki Drill Matte
2nd Highlight: Drybrush Khaki Drill + Humbrol 121 Pale Stone Matte
Final Highlight: Drybrush Pale Stone

Metal Parts:

Base: Flat Black + Humbrol 53 Gun Metal + Silver printer's ink
Dark Shade: Raw Umber oil paint
Highlight: Raw Umber + Silver printer's ink
Final Highlight: Very subtle drybrush with Silver printer's ink
Rust Spots: Burnt Sienna oil paint

Gun Barrel:

Base: Gold printer's ink + Humbrol 53 Gun Metal + Humbrol 33 Black Matte + Silver printer's ink
Dark Shade: Raw Umber oil paint
Highlights: Gold printer's ink
Final Highlight: Gold/Silver (90/10) printer's ink
Powder Burns: Black pastel chalk

The recently released VP kit of the Napoleon gun in 1:16th scale (compatible with 120mm figures) contains all the ingredients to build a faithful replica of this famous Civil War artillery piece: resin parts (including eight rounds of ammunition and a water bucket), copper wire, rope, plastic tubing, and small and heavy chain lengths.



VP's Napoleon cannon comes with sponge bucket, four rounds of explosive shot and four canister rounds

SOMEWHERE

Somewhere : Russia , Sometime : Winter 1943

A 120 Diorama by Gordon STRONACH

This scene shows some Germans trying to stay warm during in the Eastern Front. The kits used here come from VP's 120mm range . The cannon is VP 1031 German WWII 37mm FLAK . The figures are VP 0944 Breakfast at Stalingrad ,VP 987 German SS Shutze Russia WWII , VP 1078 German Volksturm Tankhunter.





At the left we see the Figures completely build prior to painting.

After arranging the poses for each figure I could see what needed converting or sculpting. Each figure was assembled as much as possible. A length of 3/32 solder was used as an armature for the arms to suit the new poses.

Figure one received new arms from Milliput with folds and wrinkles sculpted with a sharpened toothpick. The molded on hood was carved away with a scalpel. With the head glued in place the hood was sculpted from a rolled out sheet of Milliput. New straps were fashioned from lead foil to replace those from the removal of the hood.

Assembly started with the cannon which goes together well if following the instructions carefully. Test fitting while assembling is extremely important to achieve a proper fit. Ignoring this basic practice can cause a mountain of frustration and red in the face. Locating pins or guides aren't evident, on most resin kits, because the pour spouts or carriers are ideally located where they would be - at the seams. Just a small drop of super glue is enough to tack even large pieces together. Separating them for later is easiest if levered or wedged apart by a razorblade or something similar.

After the cannon was arranged in sub-assemblies a basecoat of Testors Afrika Braun TS 2102 was applied. Squiggles were applied randomly with Testors Panzer Olivgrun TS 2097. Allowing the base coat to dry overnight, a coat of matte varnish was applied. All this was set aside to completely dry and harden prior to weathering. In the mean-time the figures were pieced together for conversion.

Figure 1: Basic body VP 0987
 Head VP 1051
 Boots VP 0987
 Right hand VP 0987
 Left hand VP 0954
 Bottle VP 0954

Figure 2: Basic body VP 0987
 Head VP 0987
 Boot VP 1085

Figure 3: Basic body VP 0997
 Head VP 1051
 Helmet VP 1121
 Boots VP 1051

Figure 4: Basic body VP 1078
 Head VP 0944
 Right hand VP 1051
 Left hand VP 1085
 Boots VP 1051



Every attempt was made to make the figures look shivering cold. Trying to keep warm figures are arranged around the brazier.

Figure two received new arms with new gloves sculpted around a cup. The hood was sculpted in the same way as Figure 1 except that this one was fur-lined. The upper torso was reworked to remove the straps. Small holes were sculpted in areas to simulate a worn out overcoat.

Figure three also received new arms and 'bulges' in the pockets with fur-lining reworked.

Figure four's indentations, for the ammo pouches, were filled and new arms were made.

All figures were basecoated with Humbrols, fig 1 HU 67 mixed with HU 33, fig 2 HU 67 with HU 33, fig 3 HU 72 with HU 33, fig 4 HU 31 with HU 33. After the basecoat had dried 24 hours an initial drybrushing run of the base color was applied

this time without the black. Next shading was done with a wash of the base color mixed with more black and a little Raw Umber artist oils. This wash is a little heavier than a 'flow' or 'flood' wash it's almost opaque with more pigment rather than turpentine. Grumbacher's 'Gum Spirits of Turpentine' works excellent for this. After the 'shade wash' was applied it was left to sit for 15 minutes. Next a soft springy brush dipped in turps and wiped almost dry was used to blend the shade wash. Starting from the origin of the wrinkle, the darkest and deepest, and fanning out in a gentle flicking motion leaving more color at the deep area and blended to a lighter color at the smooth portion.

The small amount of Raw Umber helps keep the paint blendable. This same method works for buttons and medals or any raised detail. After the shading was done, and allowed to set for overnight, another run of dry brushing was, this time with the

Lots of empty shells, accessories and tree stumps help fill any voids and give balance.



base color mixed with off-white, applied lightly to upper portions of the folds and wrinkles. Finally an extreme highlighting was done with a very lightened base coat color applied to the extreme upper surfaces and edges.

Flesh tones were painted with oils starting with a mixture of Yellow ochre, Flesh Tint, Yellow and Raw Sienna. This mixture was painted directly onto the resin and spread out evenly and thinly.

Next shading with the same mixture with a touch of Ivory Black and Raw Umber. Deep shading was done with Burnt umber plus shading mixture. Highlights were added with Yellow Ochre, Flesh Tint and Titanium White, extreme highlights were

done the same way but with more white added. Five o'clock shadow was blended in with Raw Umber with a touch of Ivory Black and a smidge of Cobalt Blue. Lips were Burnt Sienna and Yellow. Eyes were painted Humbrol black 33 with a wedge of off-white on each side.

Leather areas (boots, accessories and slings) were painted Matte Black HU 33 and drybrushed with Burnt Sienna, Burnt Umber for black or very dark leather. A mixture of Burnt Sienna and yellow was added for high lights and scuffed areas.

Rations come from VP 1034 Food Supplies.



Accessories were painted, shaded and highlighted separately as mentioned above. After dry they were then placed accordingly on each figure. Rifles were painted first with Matte Black HU 33 for the metallic areas with Burnt Sienna and Raw Umber for the wood. Slings were fashioned from lead foil and painted leather.

The completed cannon, figures and accessories were arranged in a 'dress rehearsal' on oversized piece of Dow Coring 'blue board'. Cut lines on the foam were penciled in after finding the satisfying arrangement. The foam was then cut and sanded smooth. For the basic ground work tile grout was applied in a thin layer. The cannon, figures and accessories were temporarily impressed into the soft grout for location and proper 'sit'.

After the groundwork cured, Verlinden static grass VP 0638 was sprinkled over diluted white glue, and a mixture of Testors' TS2006 Raw Umber and Humbrol HU 33 Matte black was applied for a base coat. HU 86 Light Olive Matte was drybrushed on the static grass.

For the snowy effect micro balloons were sprinkled sparingly over the groundwork. HU 209 Fire Orange Fluorescent Gloss was washed in the brazier to simulate burning embers. The edges of the foam base were painted Tamiya Matte Black to 'seal up' the diorama.

TROUBLE IN TUNISIA

A 120mm Scale Diorama by Tim Tumminaro



Over morning coffee, DAK tankers and staff officials ponder the day's activities.

This scene portrays a morning's activities among Deutsche Afrika Korps troops in Tunisia. The 21st Panzer Division was virtually decimated in this campaign. Verlinden's Panzer II is the centerpiece of the diorama, along with the Kubelwagen from Kirin. Unfortunately, I "missed out" on the VP version when it was still available. All accessories, including weapons, fuel cans, and radio, are from the VP range.

The seven figures are a combination of Verlinden, Warriors, and scratchbuilt parts. A lot of swapping and mixing was necessary to create the compliment of tankers and staff officials from the DAK. I paint flesh tones with a "homebrew" of oils and Humbrol enamels mixed together, based on tips I gleaned from VP's "The System". Uniforms and equipment were all painted with Humbrol and washed with artist oils.

As seen in most African campaign photos, the desert is more hard scabble than surface sand. The base was constructed from white Celluclay with a sprinkling of kitty litter and small stones from the street. Tank tracks were pressed into the surface before the Celluclay was completely dried, and the road edges were made by pinching the Celluclay into form. To give depth to the bend in the road I used bark chips to create a stone outcropping, adding a bit of interest to the rather flat environment. The groundwork received a plethora of colors and accents using acrylics and watercolors. After the figures and vehicles were attached, a dusting of pastels was applied.



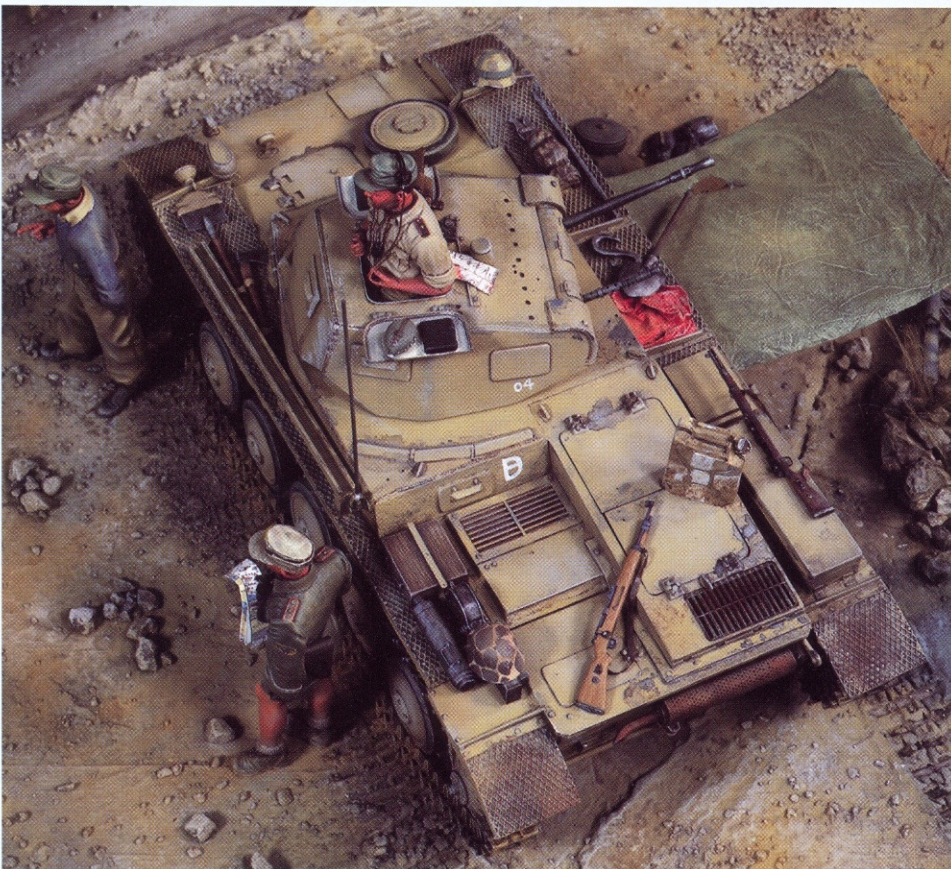
Kirin's Kubelwagen, loaded to the gills with VP gear.



The Panzer II and Kubelwagen were painted in varying shades of Humbrol 73. The Tunisian winds could literally sandblast a vehicle, so careful attention was paid to metal wear and various shades of rust. The vehicles were weathered with washes of Raw Umber artist oils and after thorough drying, lightly drybrushed with various shades of whites, tan, and light yellow. The lean-to is tissue soaked with diluted white glue and allowed to dry on wax paper.

This was my first attempt at creating a 120mm diorama, and I was extremely pleased with the outcome.

120mm figures from the VP and Warriors lines were mixed 'n' matched to create the necessary poses.



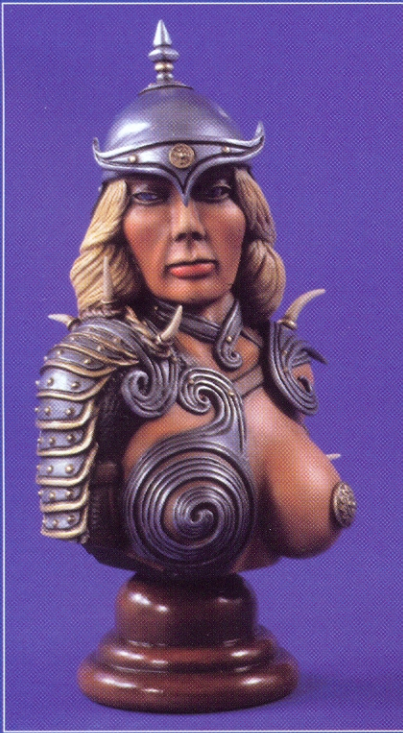
Tim's Celluclay base includes a thoroughly realistic desert road - deep grooves with high banks. Bark was used to create the stone outcropping in the corner.



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VP's Panzer II in desert configuration. The lean-to was fashioned from tissue. Note the extensive metal wear and rust brought on by the desert heat and wind.



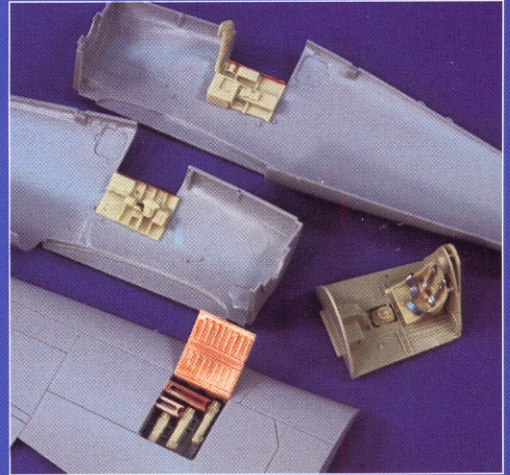
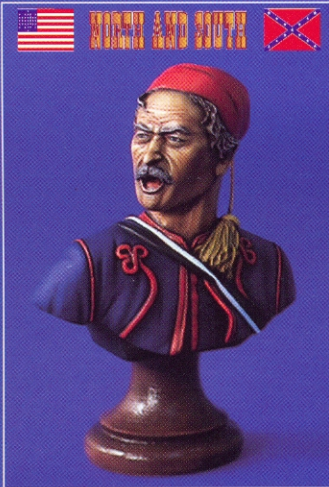
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