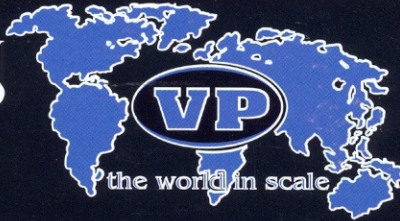


VERLINDEN PRODUCTIONS

Modeling Magazine



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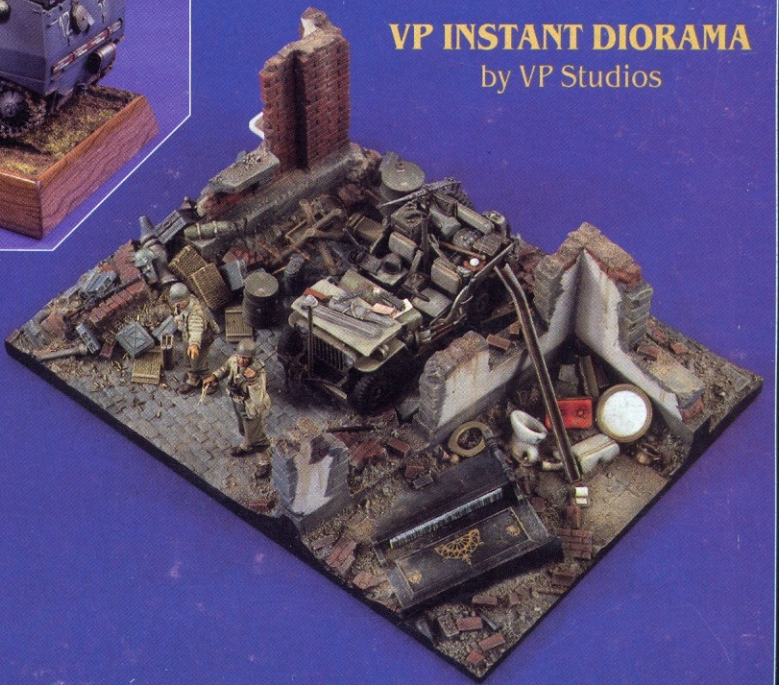


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IN A BIG WAY
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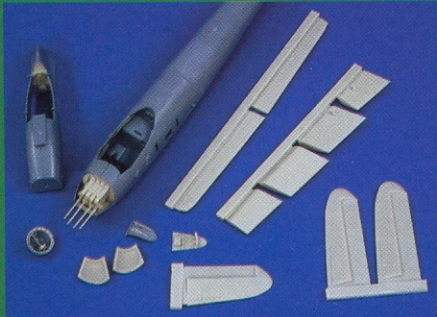


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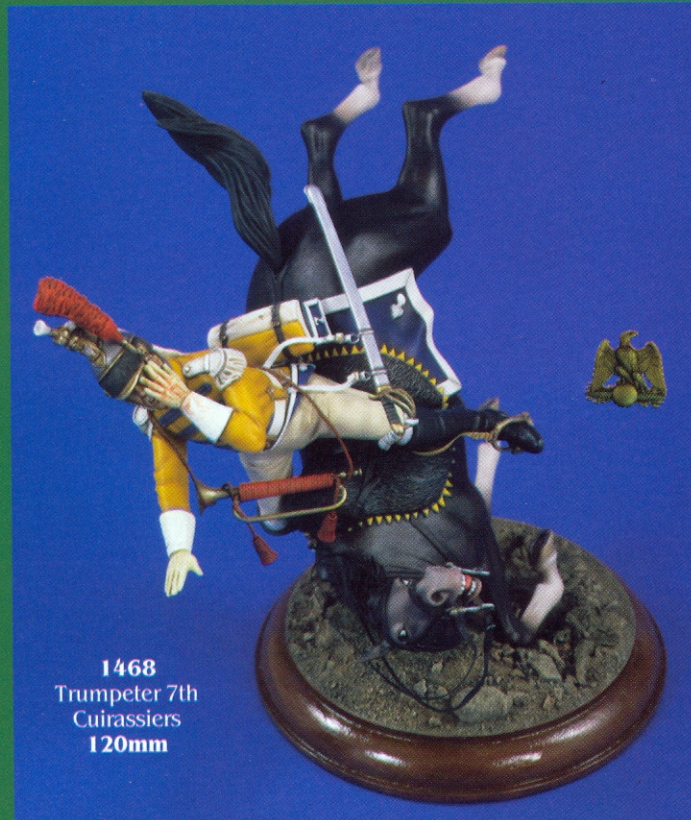


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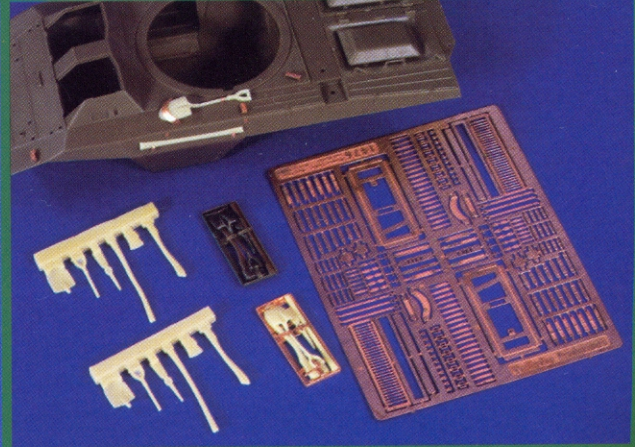
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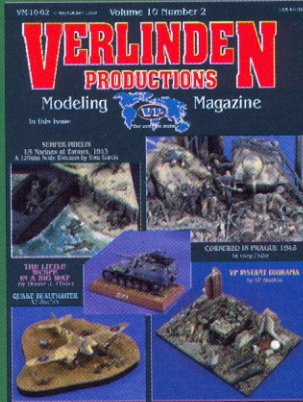
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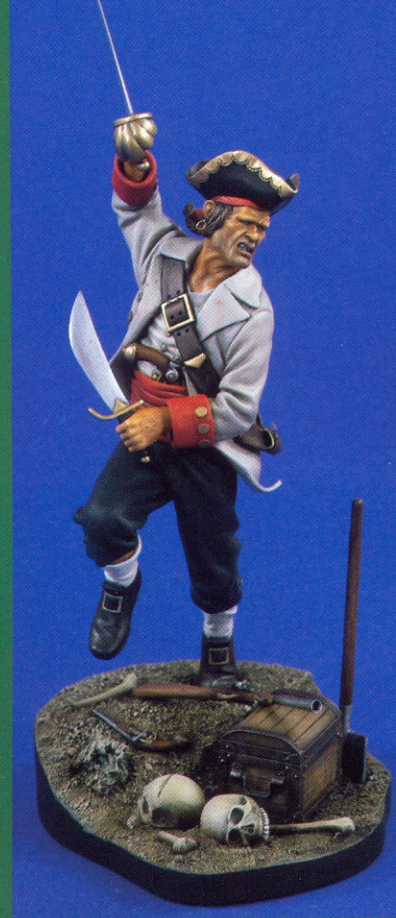


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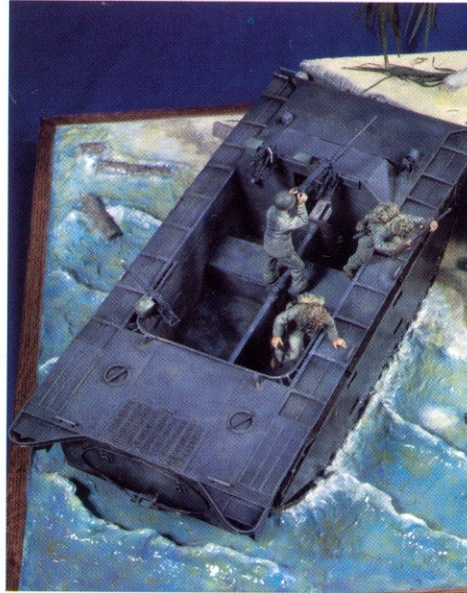
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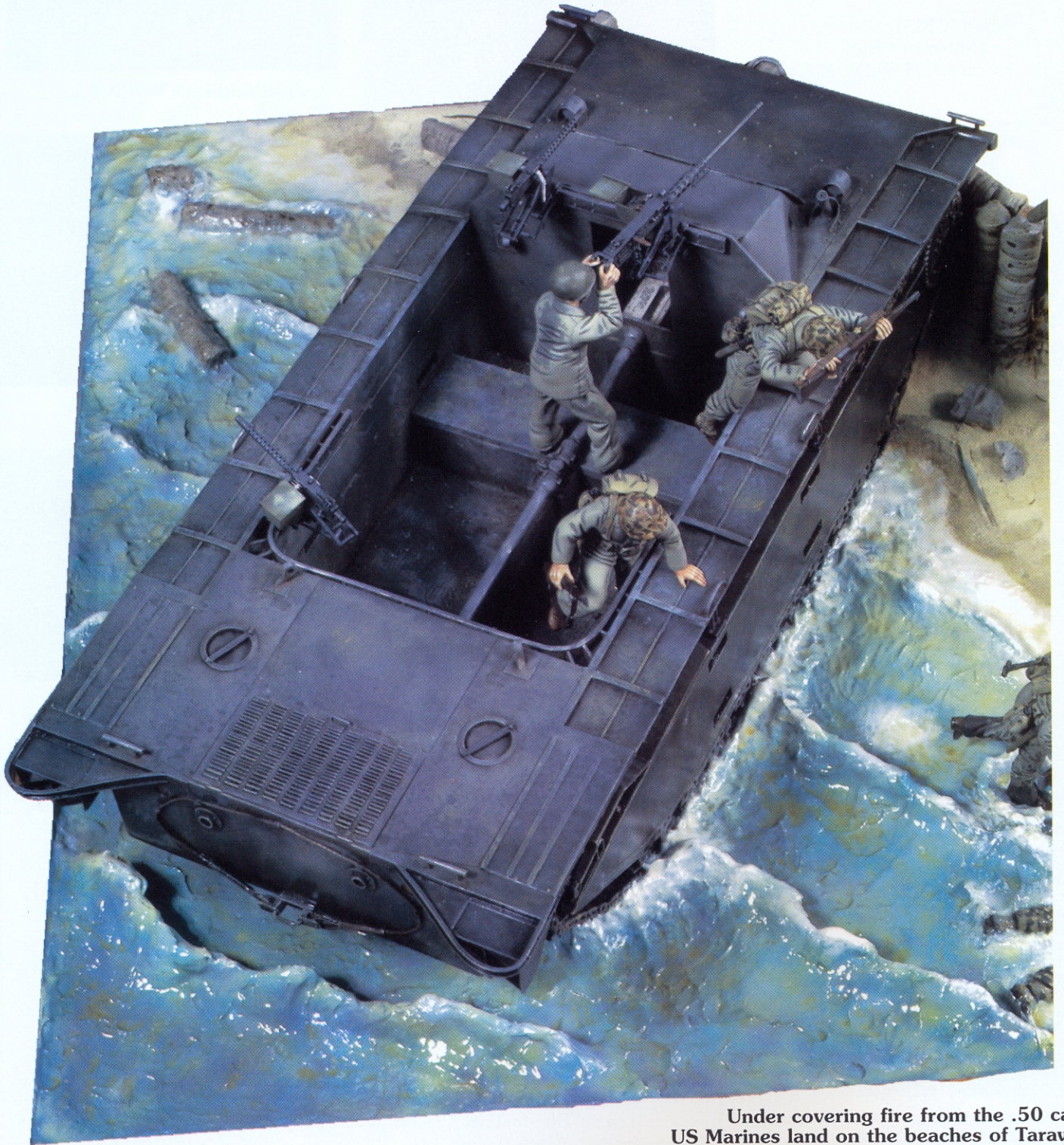
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SEMPER FIDELIS - US Marines at Tarawa, 1943

A 120mm Scale Diorama by Sam Garcia



Under covering fire from the .50 cal.,
US Marines land on the beaches of Tarawa.

After coming across reference material on both the terrible Battle of Tarawa and Marine amphibious craft, I set out to scratchbuild an LTV-2 in 1:35 scale. This vehicle is so unique that I changed my mind and moved up to the larger 120mm arena - this is my first attempt at building or painting anything in the larger scale.

THE LTV-2

This vehicle was built entirely from scratch using plastic styrene sheet for the panels and strip styrene for the details. The running gear and tracks, by far the most difficult aspect, were scratchbuilt in small quantities and cast in resin using Alumilite and RTV molds. The Squadron/Signal book on Amtracs was my main source of information, along with a few photos of the LTV-2 from an armor museum. VP .30 and .50 caliber machine guns were installed, and their complicated cradles were scratchbuilt. The vehicle was painted with Humbrol 106 Ocean Grey and weathered with oil paints.

THE FIGURES

The main components of almost all ten figures came from VP's #1125, US Marine - Iwo Jima. M1 rifles came from the VP US weapons set #0576. A number of Kirin accessories were also employed. To complete the necessary figure animation, additional parts came from seven other VP figure sets, including German and US figures. Parts from Warriors USMC Vietnam were also added to the mix.

The Marines in the camouflage uniforms were painted with a combination of Humbrol enamels and artist oils, while the plain figures were painted entirely with oils.



This impressive LTV-2 amphibious vehicle was completely scratchbuilt from sheet plastic. Wheels and tracks were reproduced in homemade molds.



The surf and turf were formed from good old Celluclay. The water is coated with acrylic gel, and the beach with real sand. The palm logs were scratchbuilt.

Palm branches were cut out from thin sheet styrene with a pair of scissors. A narrow strip of plastic was then glued down the center of each branch to form the stem. Again, Humbrol was used to paint these items, followed by artist oil washes.

The groundwork was all formed from Celluclay and allowed to dry. Diluted white glue was used to affix regular sand over the ground. Next, baking soda was glued in various patches to add even finer textures. The sand was painted with Humbrol.

This diorama took approximately 400 hours to complete over the course of one year.

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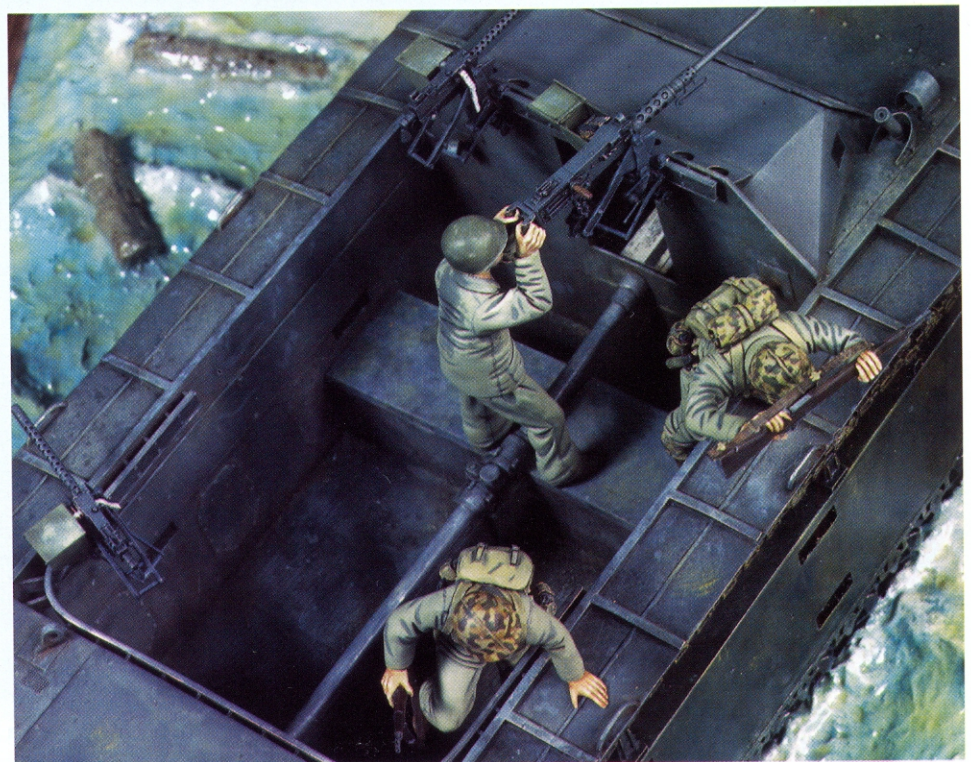
US Marines in WWII, Arms & Armour Press, Uniforms Illustrated No.11
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BASE & GROUNDWORK

The water was made with Celluclay. After it was formed into the desired waves and completely dry, three coats of Liquitex Acrylic Gel Medium were applied, letting each coat dry overnight. The water was painted in varying shades of light blue and green acrylics, and finished with a high gloss varnish.

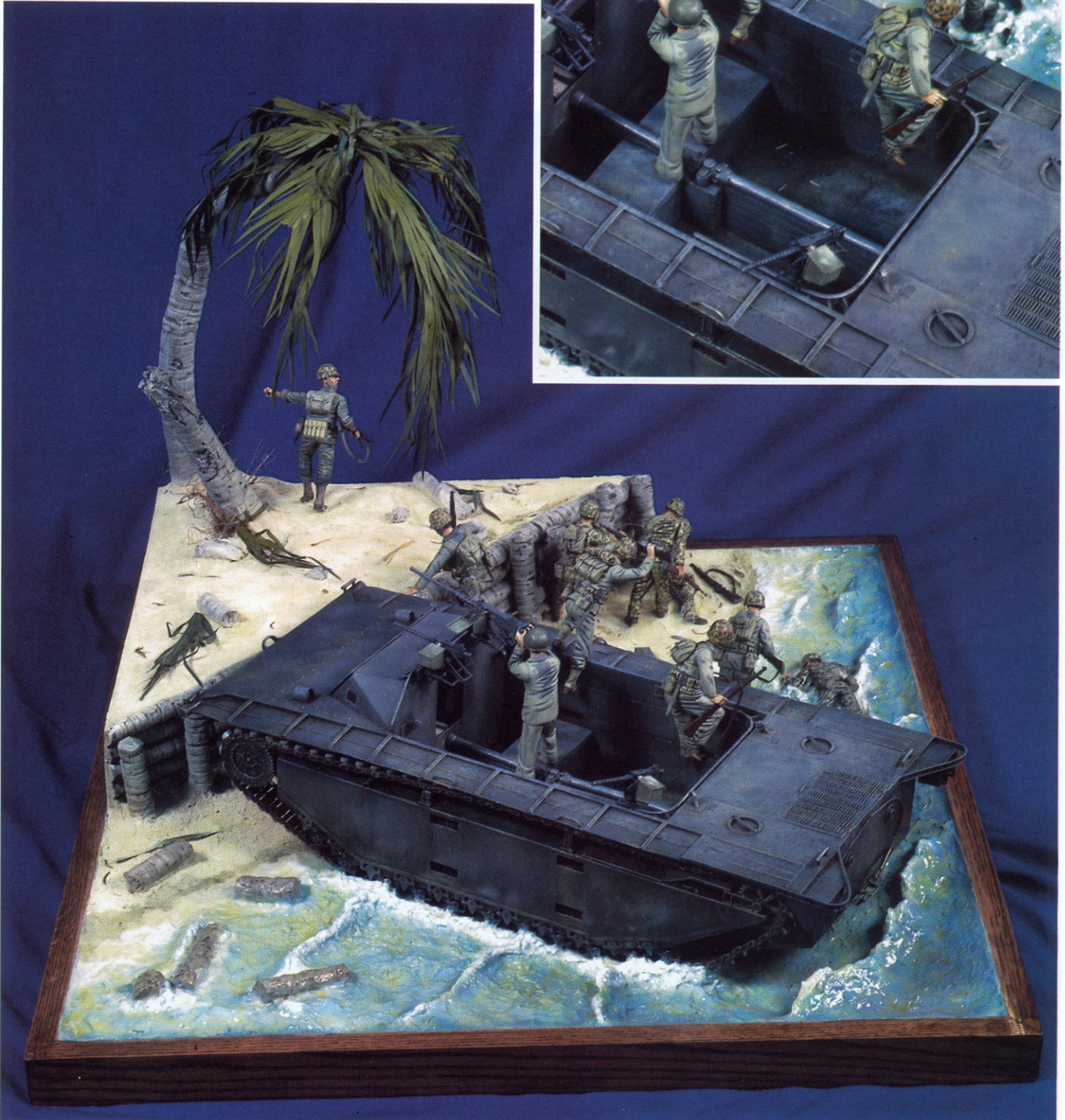
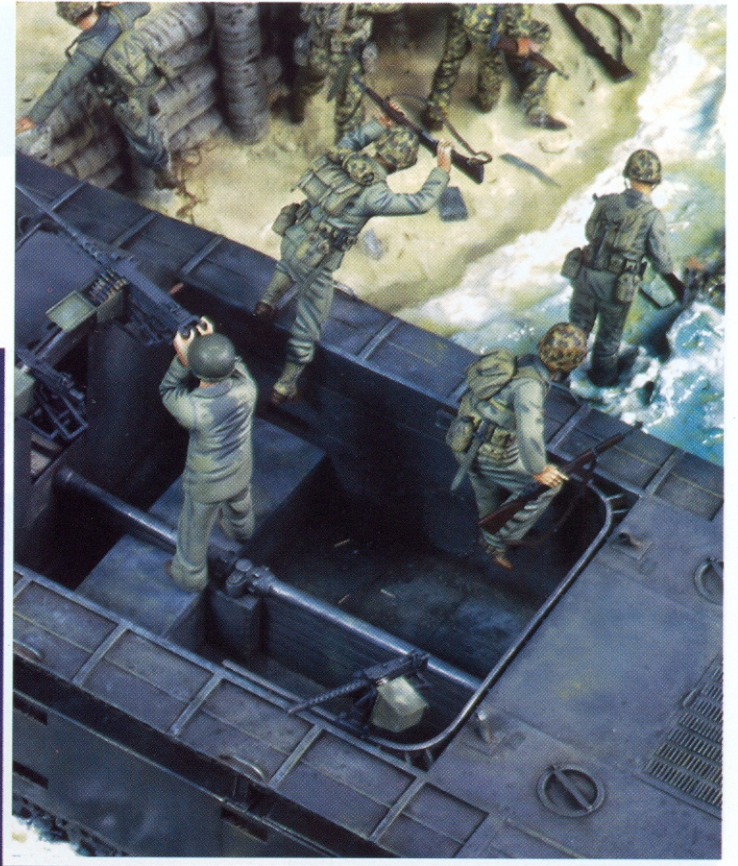
Palm trees and logs for the sea wall were all sculpted from Sculpey. First, the clay is rolled out on a table, and various brush handles are used to roll in the rings and bands of the trunks. Next, a brush with stiff bristles is used to add texture. Finally, a hobby knife and pointed brush handles are used to add the cracks, shrapnel holes, etc. The Sculpey is then baked according to directions.

Looks impressive, and it is - this was Sam's very first attempt at large scale modeling. His efforts earned him a Gold Medal in 120mm Dioramas and the Best Diorama award at Mastercon VI.



The ten Marines took a lot of sculpting and conversion work; all of them include parts from VP's US Marine - Iwo Jima, along with numerous other figures.

Note the flow of the scene - the figures, the gunner, and even the water all pull the viewer's attention and create a sense of urgency in the action.

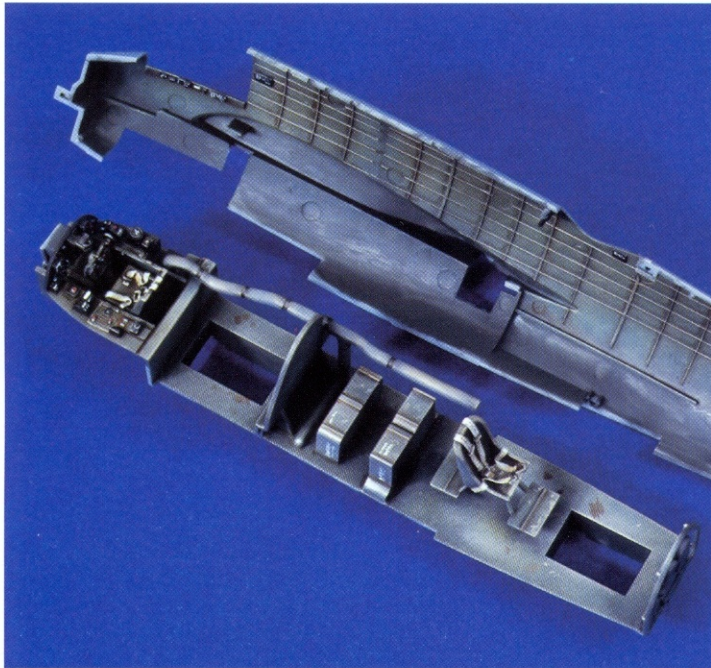


BEAUFIGHTER

VP Studios

Tamiya's Beaufighter is a sheer pleasure to build. Not only are the details molded nicely, the fit of the parts makes assembly fun and frustration free. For the most part the kit was built out of the box with only a few minor additions. A desert scheme was chosen for the attractive combination of Middlestone and Dark Earth. With the new VP 1332 Luftwaffe Ground Crew WWII Summer in 1/48 scale, a desert scene came to mind and suited the Beaufighter nicely.





The interior was built straight from the box with only the seatbelts and buckles added from lead foil and copperwire. Testors RAF Interior Green was used for the base coat.



The windscreens were masked with Bare Metal Foil. Testors RAF Middle Stone was applied first and then a camo pattern of Testors Dark Earth. After drying overnight, the areas where the markings go were buffed with an old T-shirt, and the decals applied. After the decals dried, a coat of Matte varnish was applied.



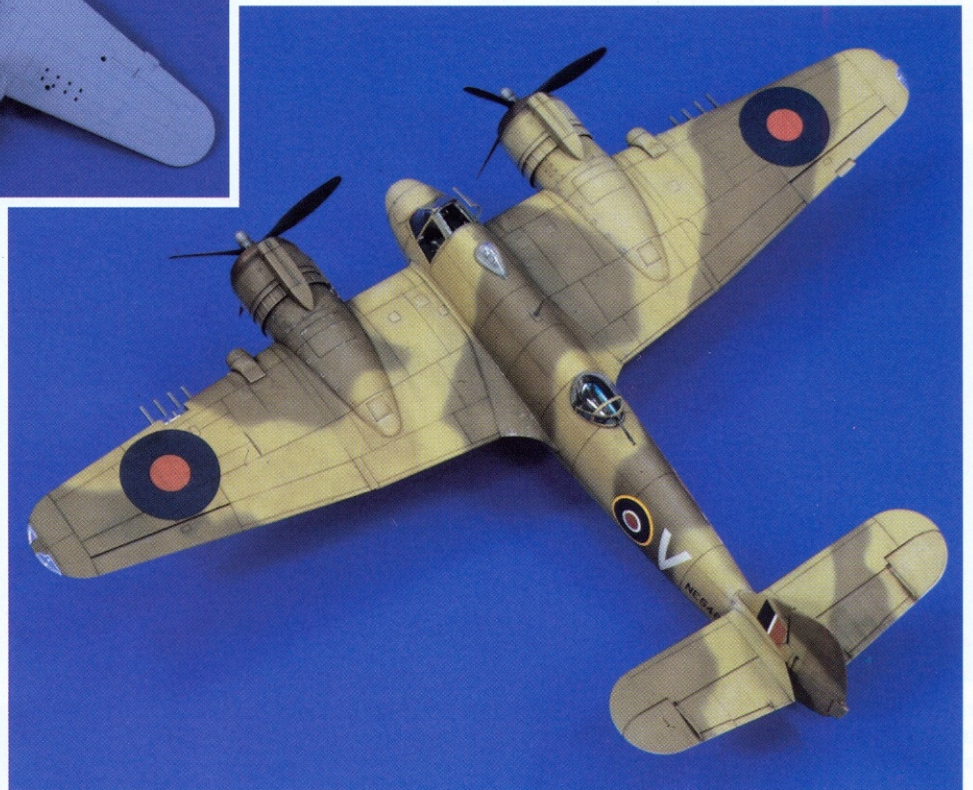
Testors RAF Azure Blue was applied to the underside. The cowling rings were basecoated with Metallic Copper mixed with Dark Brown.

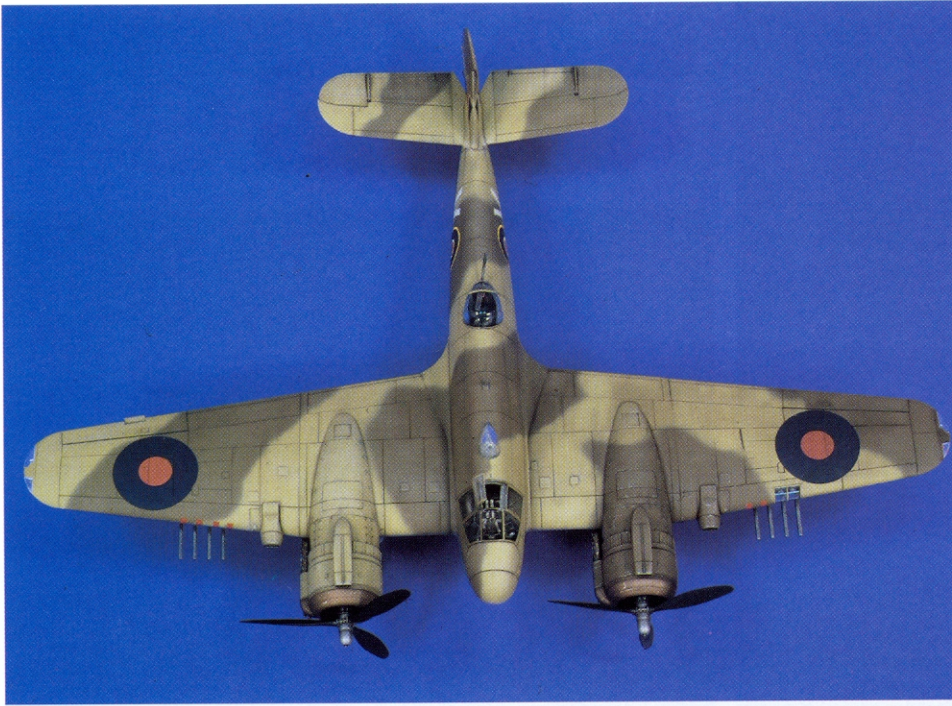


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Drybrushing a lighter mix of base colors was done on random areas of the upper surfaces for a 'fading' effect.

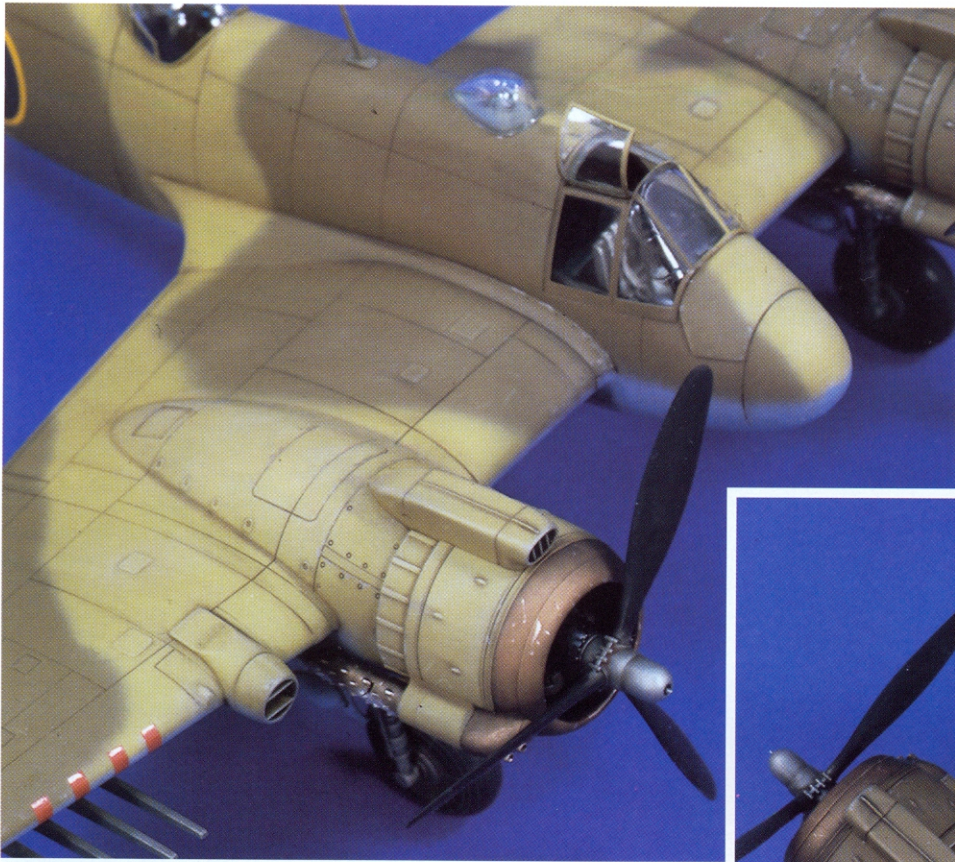




The drybrushing helps accentuate the raised details and gives the upper surfaces a worn and faded look (particularly on a desert aircraft).

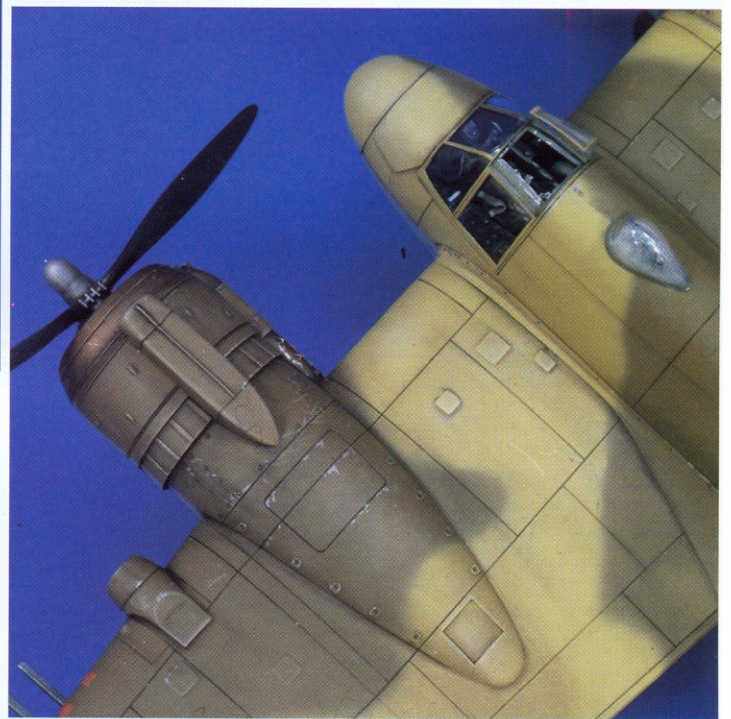
With a combination of washes and drybrushing, varying shades of the upper surfaces make the plane look distressed and very weathered.





A wash of various proportions of Raw Umber, Burnt Sienna and Matte Black were mixed and applied over the airframe and wiped clean with a soft cloth.

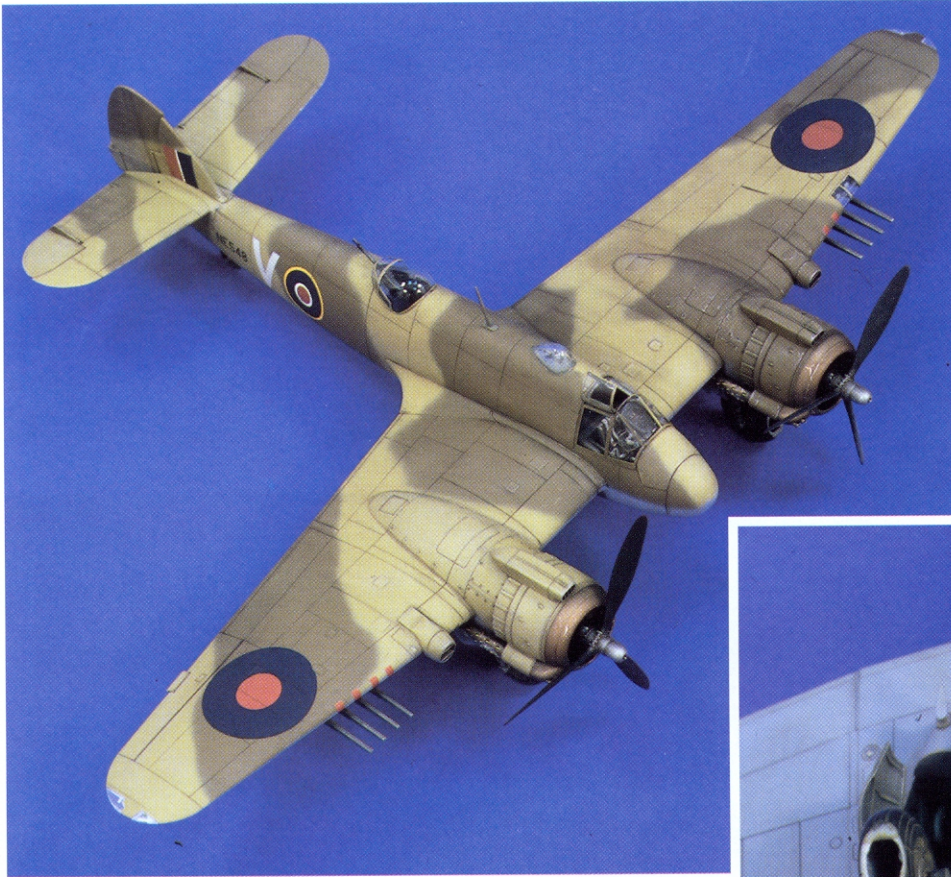
Paint chips and scuffs were added using silver printers ink mixed with Raw Umber and applied around heavy use areas.



Varying dark shades of pastels were added with a blunt paintbrush around the muzzle opening, shell ejection ports and also behind the exhaust pipes. Landing gear were sanded down for a weighted look.

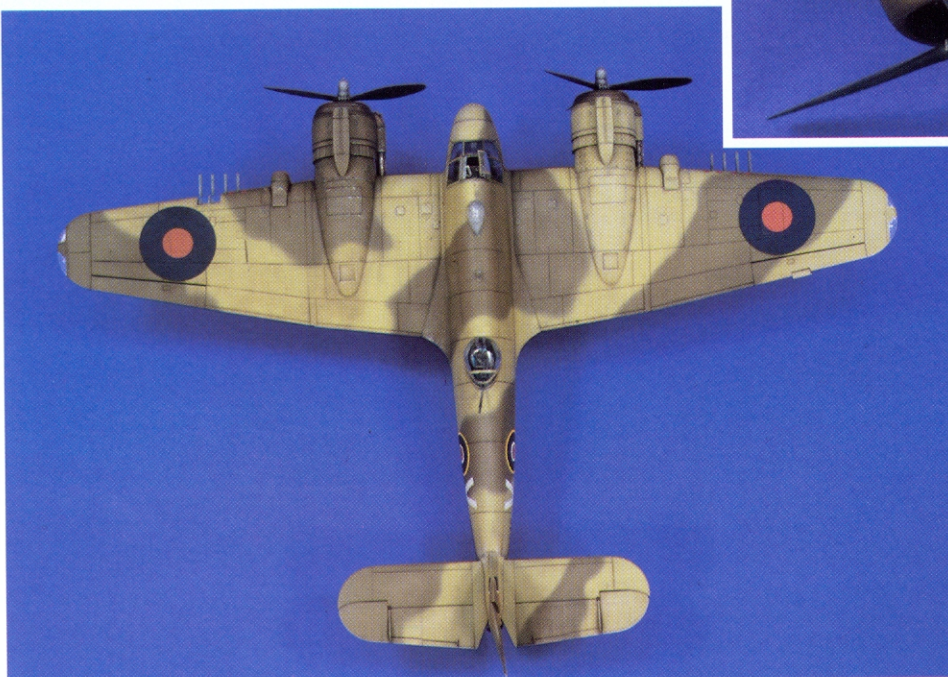
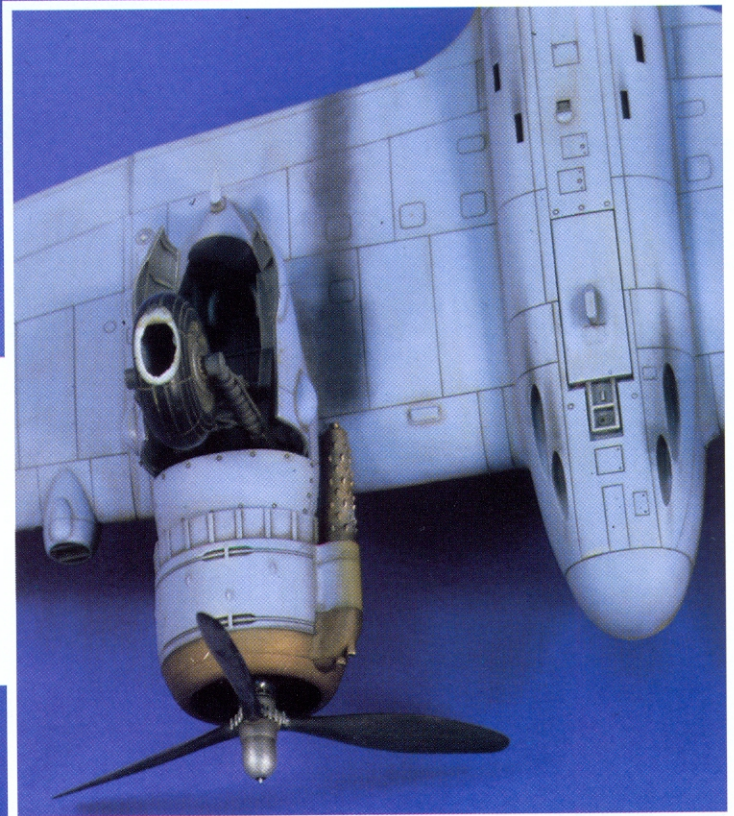


The underside gets the same treatment, also heavier washes around the landing gear and nacelles are added because more mechanical activity and maintenance occur around these areas.

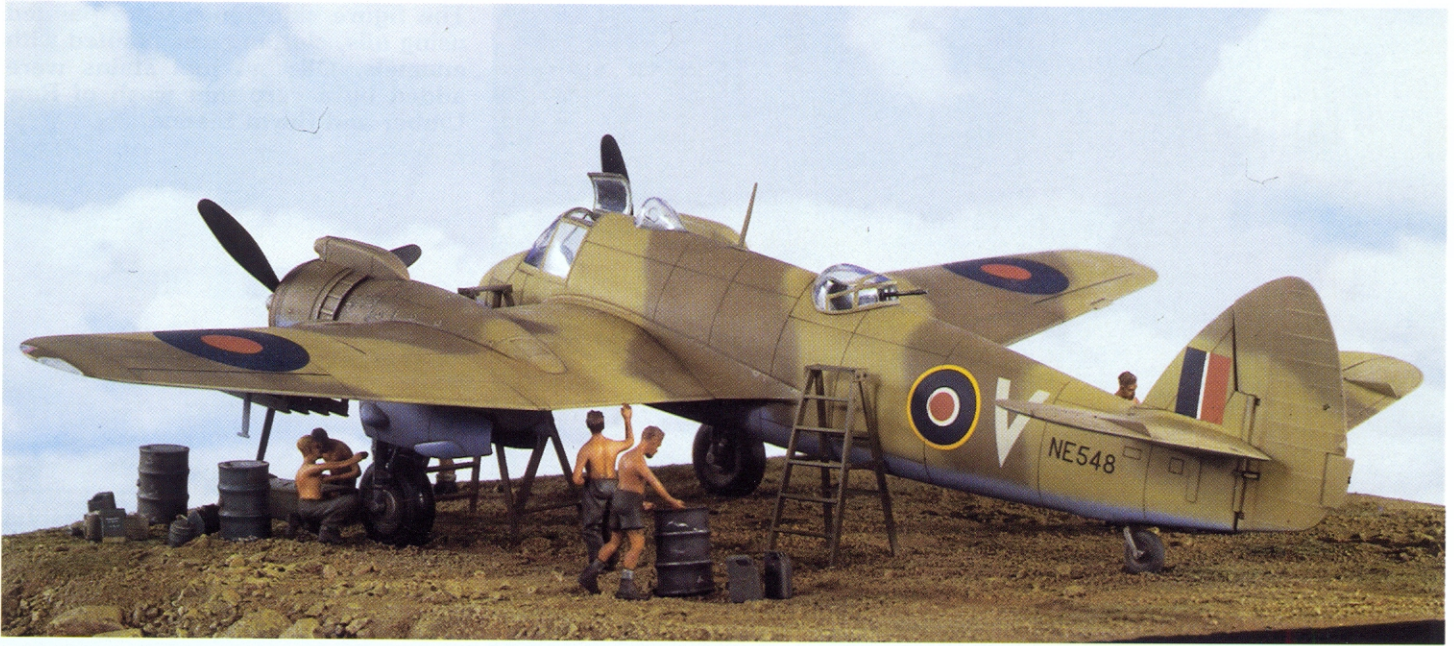


Markings get weathering also with a wash and chipping. Rockets, molded on the thick side, were removed, and only the rails added. To simulate muzzle protection, strips of red decals were cut and placed over the wing gun openings.

Propellor hubs were basecoated with a dark grey, and then drybrushed with silver printer's ink. The copper nacelle rings were drybrushed with copper printers ink, and scratches and scuffs were also added with a mix of copper and silver printer's ink.



The combination of washes and dry-brushing helps accentuate the surface detail like.



A household mortar filler was spread with a butter knife on top of the base which formed the desert ground work. Tire track impressions are made with a straight edge pressed into the soft ground work.



Small patches of static grass were added to the ground work. Ground work was basecoated with acrylic medium brown and drybrushed a shade similar to RAF Middlestone. Grassy areas were drybrushed with an olive shade.

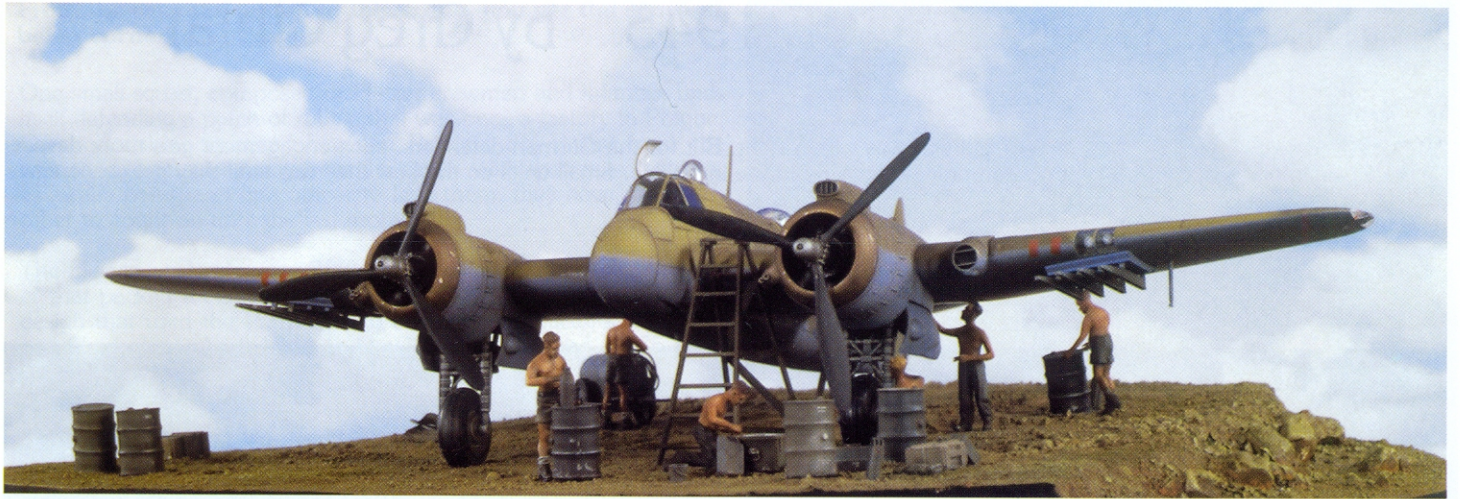
RAF fueling cart came from Revell-Monogram. Figures come from VP 1332 and kitbashed/converted with other VP 1/48 figure sets.



The figure skin tones were painted using oils, clothing was painted with enamels. Oil and fuel stains were added by a very thin wash of Raw Umber and Burnt Sienna.

The diorama base was cut from exterior insulation foam, found at most hardware stores, and a portion was shaved away to create the gully.





Ladders were scratchbuilt from strip styrene, painted and weathered. Fuel drums and small accessories come from various VP 1/48 scale sets.



The scene comes together nicely, a well worn aircraft, tough and sandy terrain and sweating mechanics illustrate the difficulties and hardships of war in the desert.

CORNERED IN PRAGUE 1945 by Greg Cihlar

For Allied soldiers in 1945, the end of the war was within sight. But for the German defenders, each engagement gets more desperate. Fighting from city to city, they can only hope to delay the inevitable. Small units do the best they can until they get cornered.

This diorama depicts such a futile last fight.



The lower half of the dead tanker was courtesy of the parts box and Milliput. The other figures are VP, Warriors and Jaguar, all slightly modified for the scene. You can see the effects of weathering and washes to bring out the details on the Hetzer. Of particular note is the rusty appearance of the muffler.

From the sense of action in this scene, you get the sense of being cornered in Prague.

One small squad, composed of Hetzer crewmen and infantry, finds itself defending a patch of rubble that was once a factory in Prague, Czechoslovakia, squeezed between Patton's 3rd Army from the west, and the Soviet Army from the east. With their failed vehicles as a rally point, and one officer to lead them, they have only each other to count on until the last moment.

The Hetzer, or Jagdpanzer 38(t), was a compact little tank destroyer that packed a 75mm PaK 39 punch. It was a completely new design that used the PzKpfw 38(t) chassis. Manufactured by BMM and Skoda from April 1944 to May 1945, it weighed 15.75 tons. In addition to its 75mm PaK39 mounted in a limited traverse mount, the vehicle carried one 7.92mm MG34 or MG42 mounted on the vehicle roof. It carried 41 main gun rounds, a crew of 4, and it had a range of 177 km.



A good illustration of how a little bit of building structure goes a long way to giving the impression of something more substantial at an earlier time. The plastic beams were painted dark gray, then sprayed with a lighter gray, and dry-brushed. The last step was a treatment with pastels.



One fellow is buried in the rubble. The broken, twisted structural pieces give a hint of the violence when the building was blown apart.

BMM converted 20 Hetzers into Flammpanzer 38(t) in December 1944. The main gun was replaced with the 14mm Flammenwerfer 41. This weapon could fire 154 gallons of jellied fuel in 24 bursts. This version of the Hetzer and a command version are the subjects of this diorama.

The Base

I wanted to make a small, congested factory scene that had the look of men being cornered. The base is fairly small, but packs a lot of action. It starts as a 12-inch circle cut from 5/8-inch plywood. Built up with styrofoam and Celluclay, I heaped on assorted debris, broken pieces of plaster, balsa wood, sand, plastic structural beams, and plenty of Trophy red bricks. Then, I liberally coated the whole with a mixture of diluted white glue and black and brown paint to fix the pieces in place and provide the first step in painting.

The Models

The Dragon command Hetzer and the Flammpanzer version were built straight from the box. I sprayed them Polly-S sand as a base coat, then camouflage patterns with Polly-S red-brown and medium green. I gave them a wash of thinned flat black and Raw Umber oil, then a light drybrush treatment.

I dabbed a "mud" mixture of Celluclay plus white glue to parts of the suspension and lower hull, then sprinkled on very fine sand. After drying overnight, I gave it a dark earth wash and the usual drybrush treatment.



This diorama can be viewed from any angle. One crewman did not make it clear of the vehicle. He caught two in the back, poor fellow. The tanker firing the StG44 came from VP 1090, German Tankers at Work. Note the natural sit of the rubble and how the vehicles and figures blend in with it.



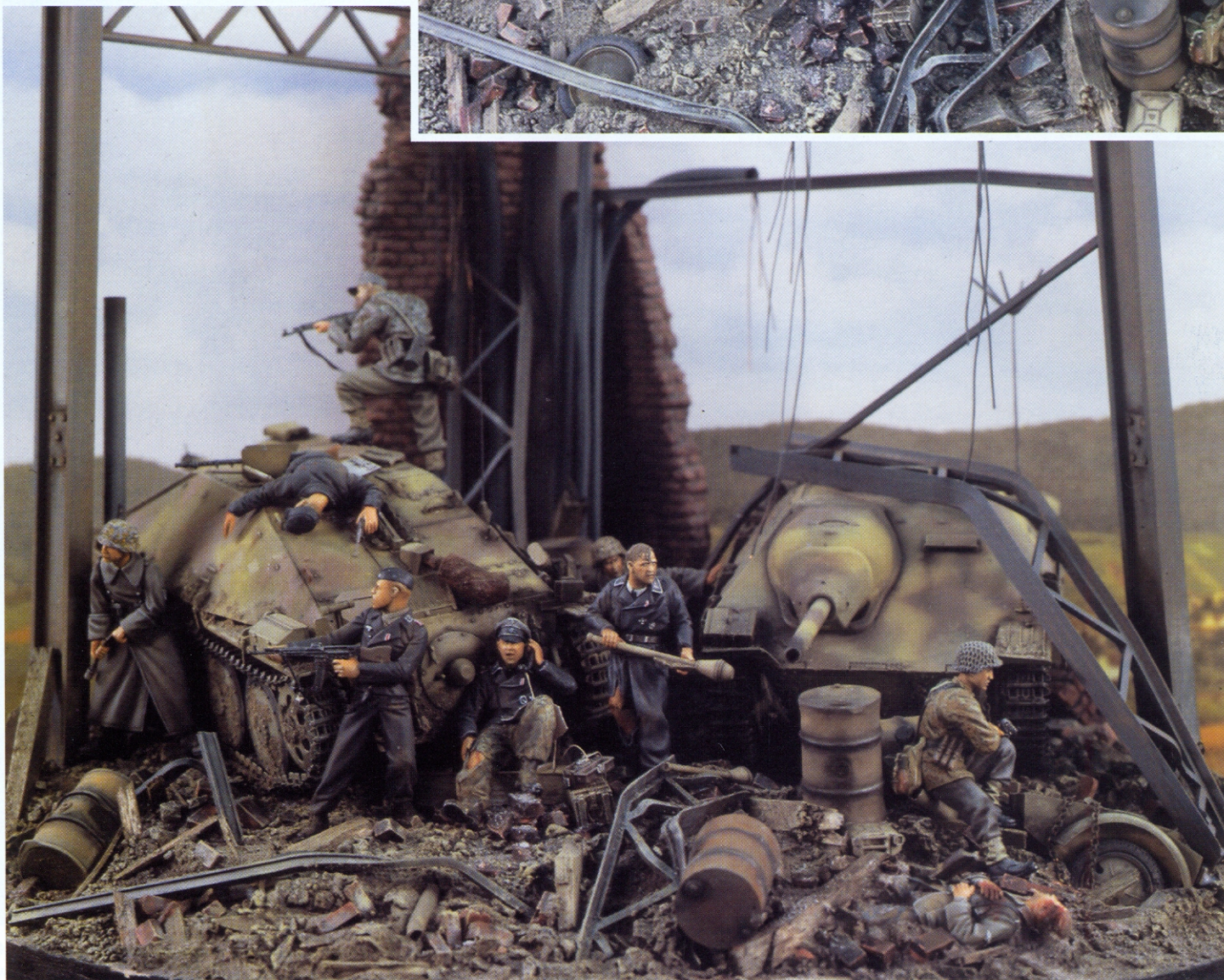
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I chose Hetzers for this diorama because they were small enough not to dwarf the figures and I could capture the confusion of fighting in urban areas by showing the Hetzers facing in almost opposite directions. Where is the front in such situations?

The center of the scene. The wounded officer is on the radio pleading for support, while those around him prepare to defend against attack from nearly all directions. The oil drums are VP 1108, sprayed dark brown, dry-brushed with armor sand, then weathered with various pastels.

The bent steel frames were achieved with gentle heating. Be careful of the heat source you use. You do not want to curl the sharp edges of the plastic beam. Gently and slowly heat the part until it gives, then hold in place for a few seconds until it cools.





The brick remnants of the building are from various VP ruin sets. The Hetzer command vehicle had trouble negotiating the rubble and broke a track. For a vehicle without a turret, like the Hetzer, a thrown track essentially took the vehicle out of action because it could not bring its armament to bear in more than one direction. I tied the factory support beams to the rest of the diorama by adding conduits with fine wires hanging from them.

The flammpanzer is stuck in the ruins. This again demonstrates the attention paid to laying out a diorama that can be viewed from all sides a theater in the round, so to speak.



VP INSTANT DIORAMA

by VP Studios

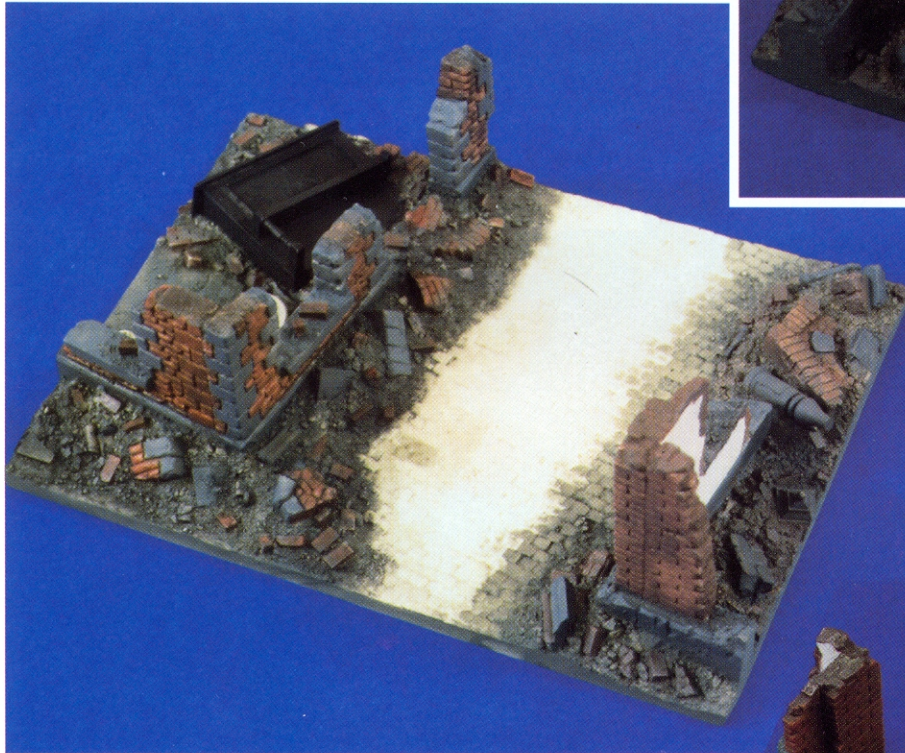
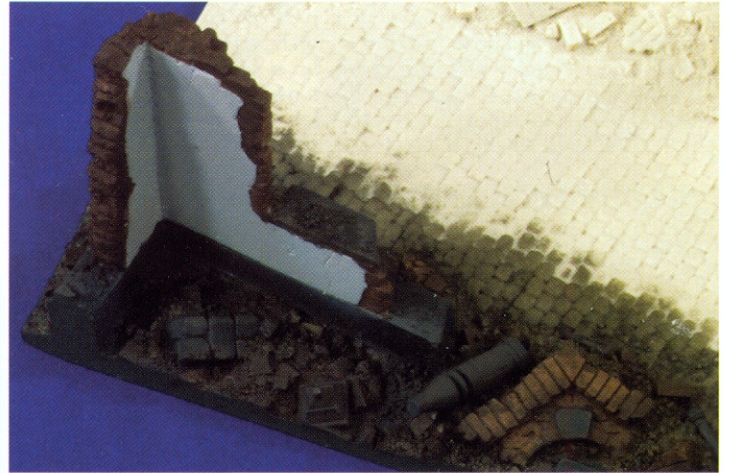


The ruined road sign tells us that this scene is somewhere in a small French town probably in the summer of 1944.

Verlinden Productions has released several unique bases that are, in fact, instant dioramas. They contain a few resin pieces and have a multitude of detail molded into the base. The groundwork and the rubble have already been taken care of! Glue them up and paint them in an hour or two and you have a diorama for a small vehicle or a few figures.

While these can be painted with any medium, we'll take you through the process using Humbrol enamels and VP kit #1348, which represents a slice of urban street or alley between two buildings. It measures 9x6 inches.

After assembling the resin wall ruins to the foundations with super glue, we are ready to paint. The mass of rubble is painted with a mixture of Matt 66 Olive Drab and Matt 29 Dark Earth. Bricks in this example are painted with a mixture of Matt 60 Scarlet and Matt 33 Black. You can, of course, choose bricks of any color. We used a base coat of Matt 67 Tank Grey for the natural stone foundations and window ledges. The plastered interior wall was painted Matt 147 Light Gray.



Both sides have received the base coat described previously, and the piano was completely painted with Matt 33 Flat Black. Let the drybrushing process begin!

The diorama has received the first dry-brush treatment. Each base color is drybrushed with a lighter shade of the base coat. Note that this does not always mean to add white. Experiment with your color combinations. In this example, the bricks were drybrushed with Matt 60 Scarlet, plus a little Matt 63 Sand. The rubble was first drybrushed with Matt 29 Earth, then Matt 72 Khaki Drill. The dark gray natural stone parts were drybrushed with Matt 66 Olive Drab, plus Matt 64 Light Gray.



The cobblestone street received a base coat of Matt 66 Olive Drab plus Tank Gray 67. Thin this coat and wipe off the excess. Paint will be left more heavily in the recesses. Drybrush the stones with the same mixture, plus white. Apply local washes of black, Burnt Sienna, Raw Umber for depth and contrast. The finishing touch is to carefully dust various portions with color pastel chalk dust. Rub the chalk on a piece of sandpaper and collect the dust on a file card. Then use a soft brush to pick up the chalk dust and apply it to the model.



Each part of the building and debris has a distinct color because it came from a particular part of the building, but at the same time, the rubble is all blended together so that it looks natural.



The washroom sink in the other building across the street is still connected to the plumbing. The faucets are color coded for hot (red) and cold (blue), a minor detail that adds realism. The stains in the sink are realistic and come from a wash of Burnt Sienna artist oil.



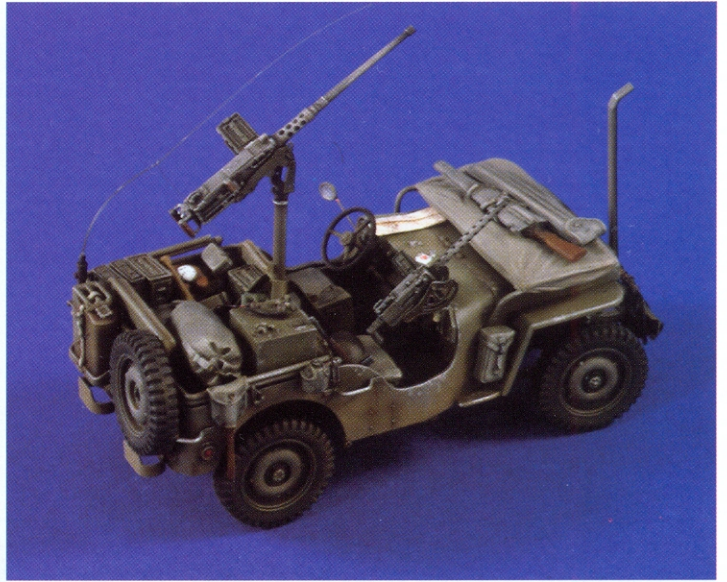
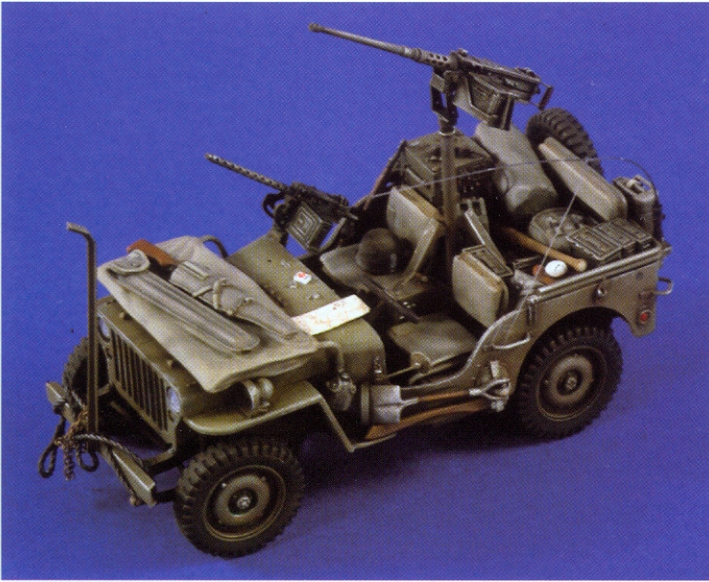
The Germans have left behind a clutter of equipment, represented by several VP accessory sets. The machine gun cartridges littering the ground were made from plastic rod painted brass and cut to appropriate length. The two GIs, who look like they have lost their bearings, are VP 1358, US Officers, ETO.



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The bathroom looks like it came from the second floor. Hope no one was sitting at the piano at the time. The mirror and the toilet paper holder survived still useful items for someone. Note the several layers of color on each item a result of the careful dry-brushing process. Be patient and the results will be to your liking.



The base, though compact, is large enough to hold a jeep or Kubelwagen, flak or anti-tank gun or a squad of figures. In this case, an Italeri jeep, superdetailed with VP 1275, and VP figures fill up the alleyway or street nicely. (The jeep superdetail set, VP 1275, is loaded with goodies, including a baseball bat and glove always nearby when GIs were around.) Small arms, maps, boxes and other items load up the jeep.



THE LITTLE WESPE IN A BIG WAY

by Duane J. Pfister

With the extreme popularity of the Tamiya 1/35 Wespe and the tremendous amount of reference it generated, I decided it would be fun to build the same vehicle, but in 120mm scale. I bought one of the Verlinden kits of the Panzer II, and enlarged some 1/35 drawings to 1/16-scale, and started cutting.

The hull needed to be extended a full inch. I cut it apart and used sheet styrene to fill in the area on the resin kit hull. Next came placement of both drive sprockets and idler wheels. Very little of the remainder of the kit was used because from this point on, most of the Wespe would be scratchbuilt from sheet plastic.



Interior clutter is mostly VP accessories, with some scratchbuilt items.

The fighting and driver's compartments were cut oversized and attached to the hull with gap-filling super glue until I got the right general shape. Much filing and sanding was needed to obtain the proper slope, width and height. Then all seams were filled and subjected to additional sanding. With the initial construction completed, I turned my attention to building the heart of the Wespe, the 105mm 18/2 howitzer.

Evergreen rod, tube and strips along with laminated sheet made up the majority of the gun's pieces, with additional items I found lurking in the parts box. The biggest problem encountered during the whole project was achieving the proper curvature and angle to the semicircular gun shield, which was built from .020 plastic sheet, which was heated and bent into the desired shape. This shield took four attempts to get right. But after this, everything else followed without any trouble.

The fighting compartment required scratch-building ammo and fuse boxes, a radio, MP40 gun racks and a whole bunch of other items both large and small. At this point, I added the tracks so I could see how much room I would need for the fenders. The tracks were not a problem, just extremely time consuming and very boring.

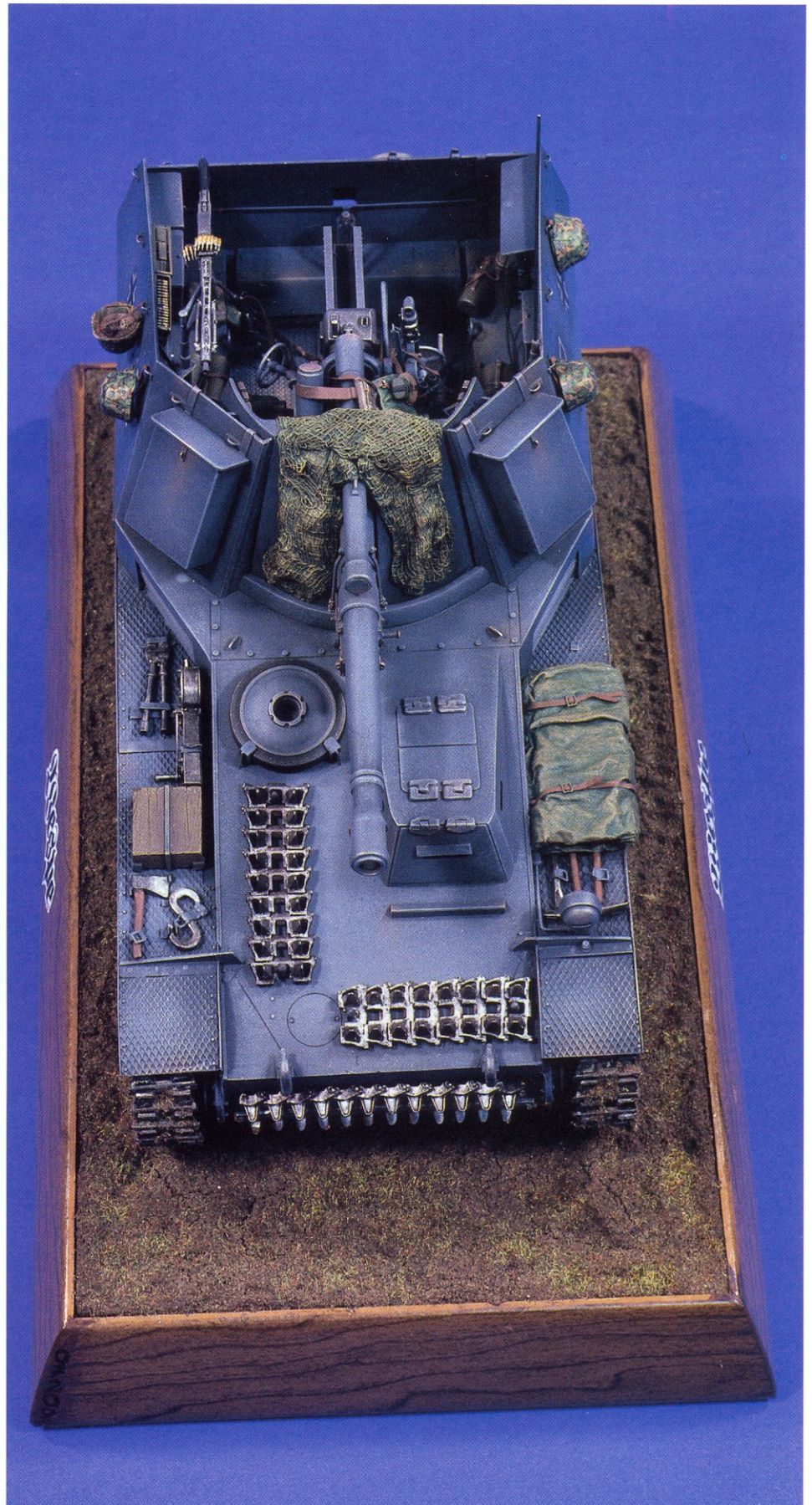
I did enough trimming, filing and sanding to last a few years. I was pleased to get over the hurdle of having all the tracks attached to the model because now I could start putting all the final major construction pieces together. The treadplate fenders were added along with the scratchbuilt headlight, hand tools, tie downs, aiming stakes, spare tracks and wheel. A number of Verlinden items were added, including the MG42, helmets, map cases, gas mask containers, MP40s and other stuff. With these assembled and all the other detailing completed, I was ready to start painting.

I always use Tamiya acrylics, and this model was now airbrushed with a base coat of German Gray. After seams and other imperfections were corrected, a second coat was applied. Next, a much lighter shade of gray was airbrushed to achieve a shadow effect. Drybrushing then commenced using Neutral Gray, Buff and Deck Tan. I used decals from aircraft decal sets. Finally, I sprayed Polly-S flat over the completed model and dusted on various pastel colors for weathering.

I selected a wood base and applied a general covering of ground material from real dirt and VP static grass mixed up with white glue. I attached the model to the base.

The rest of the story. The model was finished in time to attend Mastercon VII in September 1998. Much to my great surprise there on a display table was another large scale Wespe!

That beautiful model, built by Bruce Hartrunft, and my Wespe both received silver medals for our efforts.



The gauze camouflage net is stowed in the normal travel position, straddling the gun and shield.



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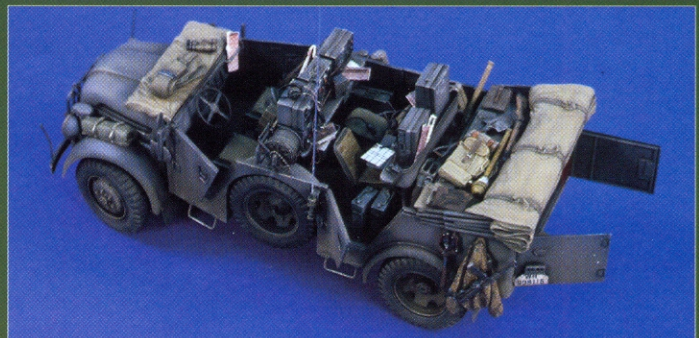
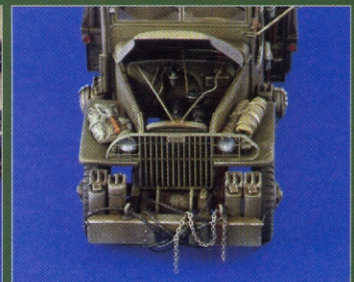
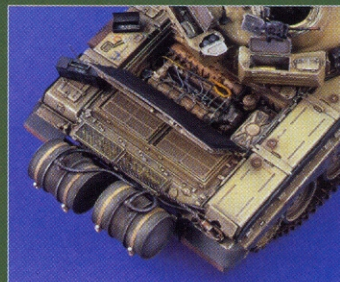


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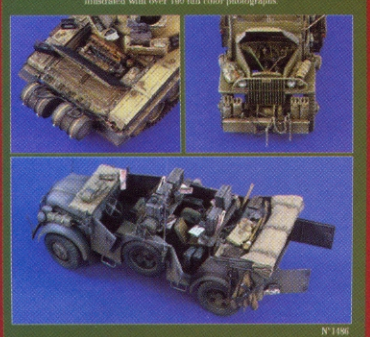
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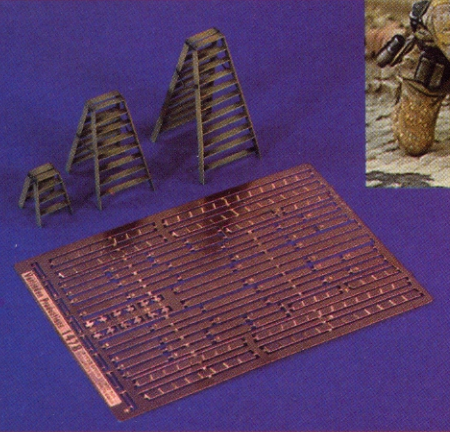
1480 "Ceasar" 200mm Bust

OCTOBER RELEASES



1484
On the march Russia WWII 1:35

1478 Aircraft Service Ladders
1:32/48



1483
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1477
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