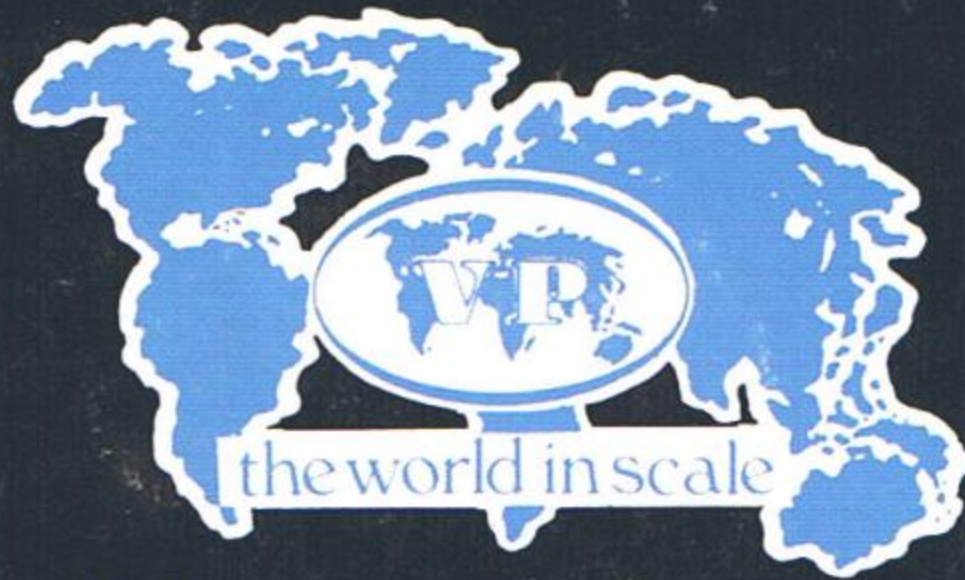


# VERLINDEN PRODUCTIONS

## Modeling



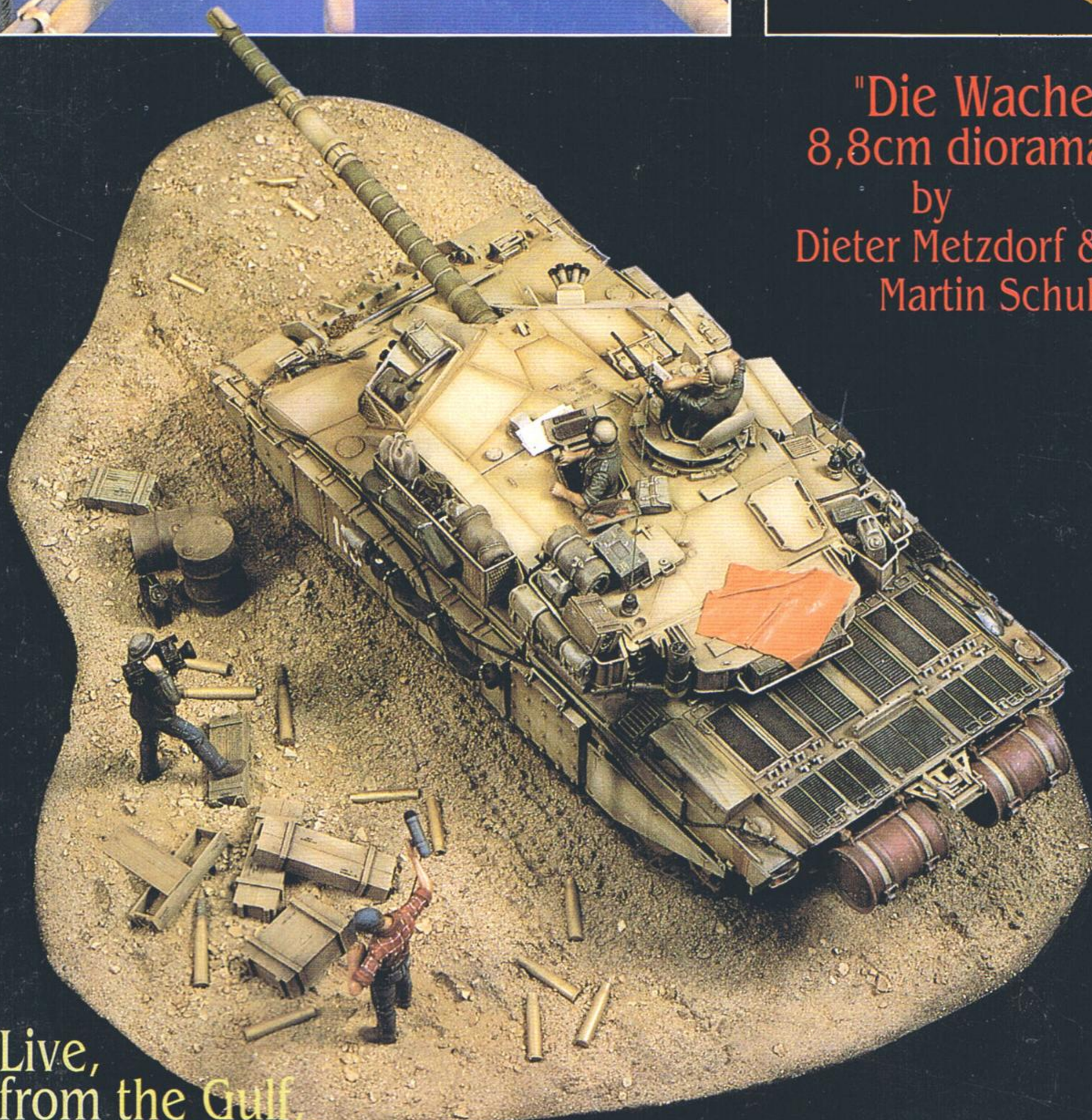
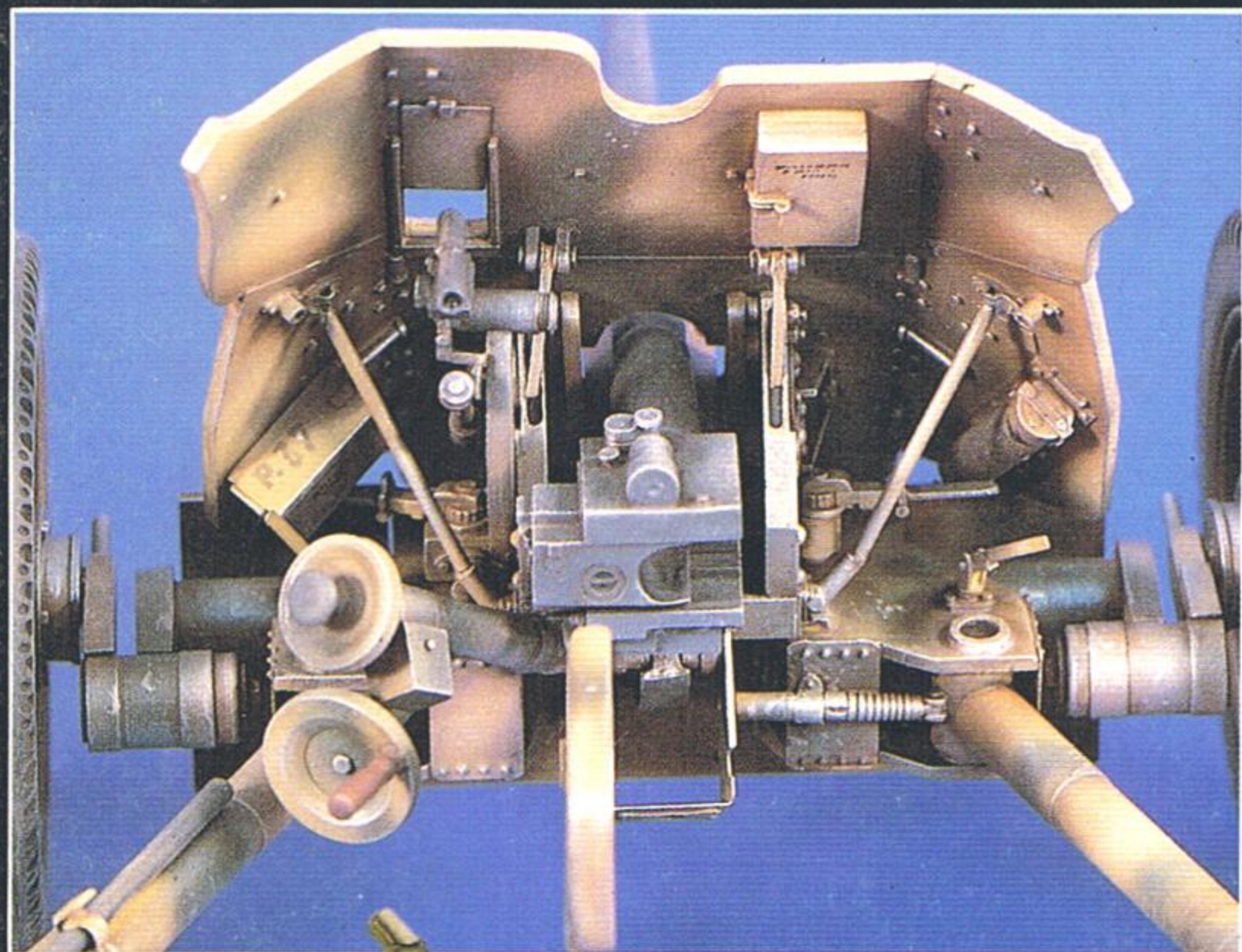
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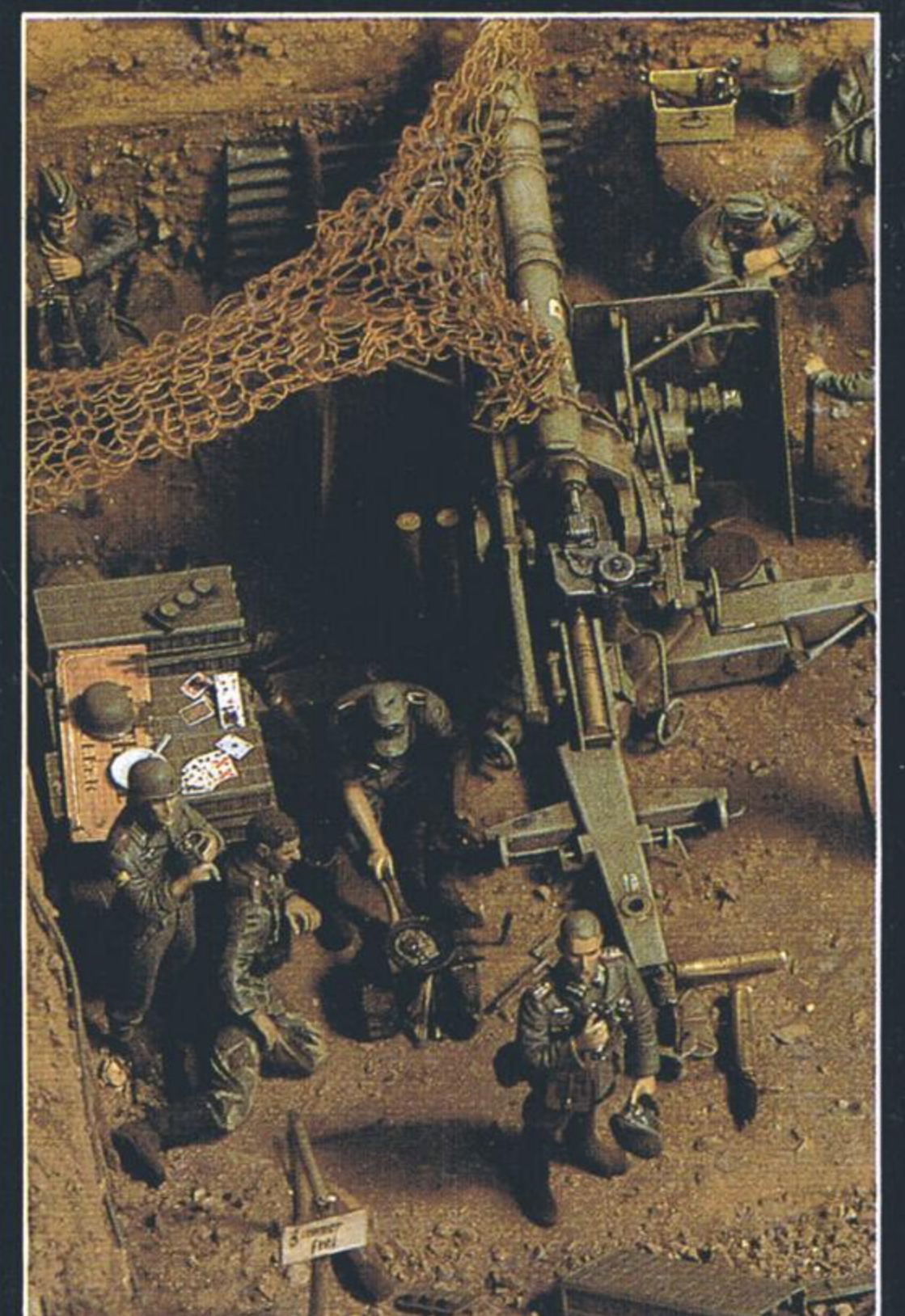
Detailing the 120mm 3,7 cm Pak

In Focus :

US Navy's Electrical Power Plant



"Die Wache"  
8,8cm diorama  
by  
Dieter Metzdorf &  
Martin Schuh



Visiting Sinsheim

Gulf War Ordnance  
AIM-9M Sidewinder

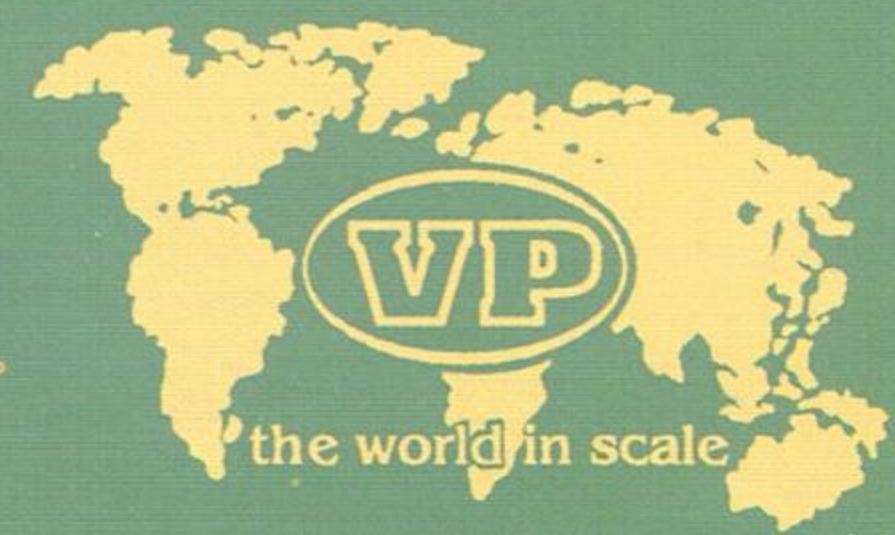
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Live,  
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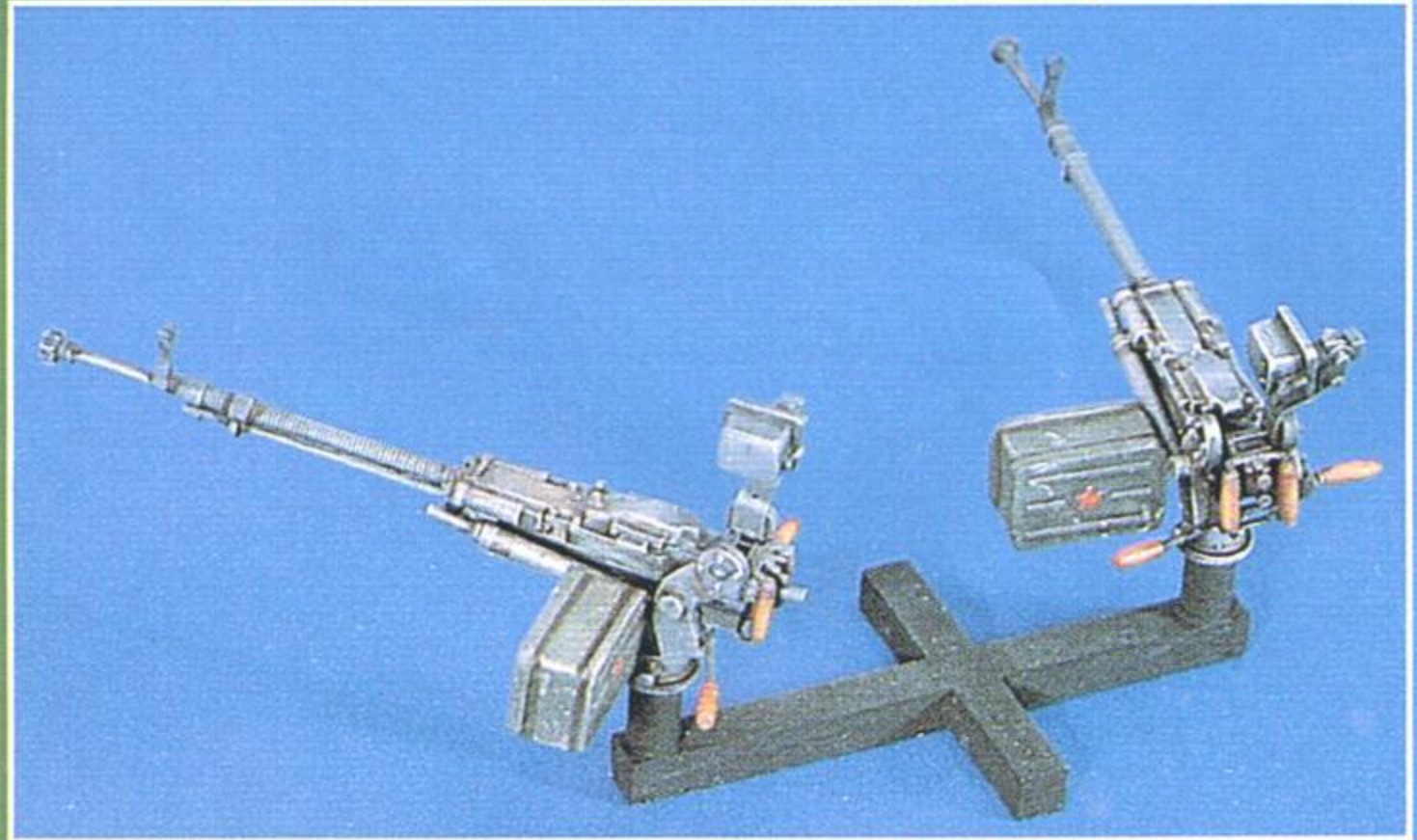
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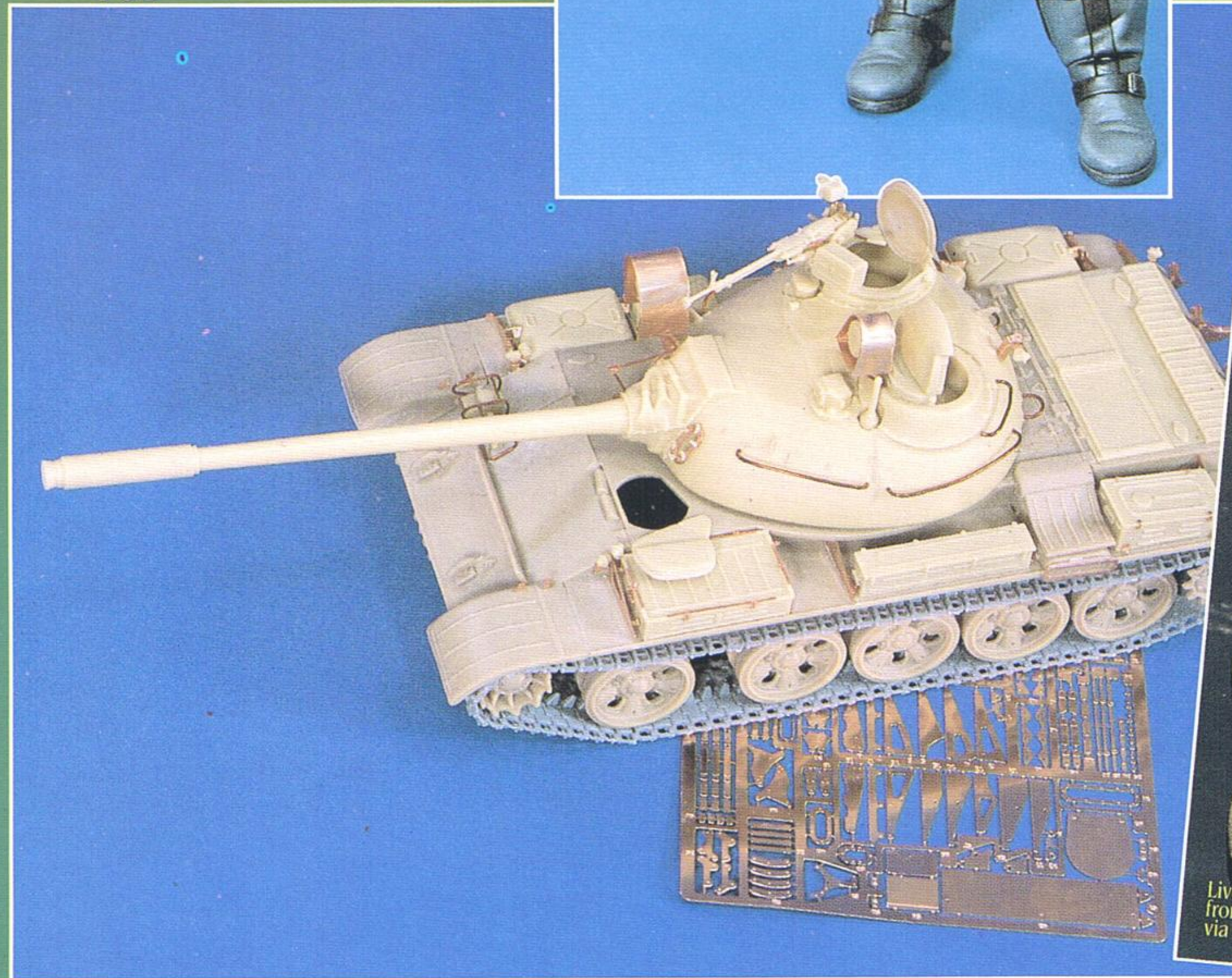


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## VERLINDEN PRODUCTIONS

Modeling Magazine

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 Detailing the 120mm 3.7 cm Pak

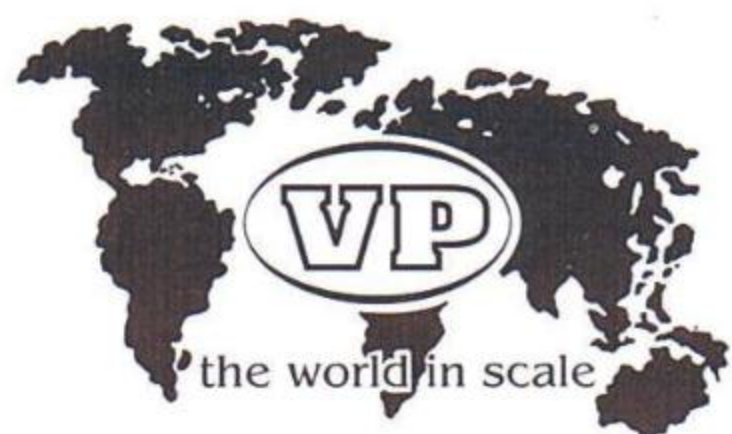
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Modeling books & accessories

Volume 3 Number 4

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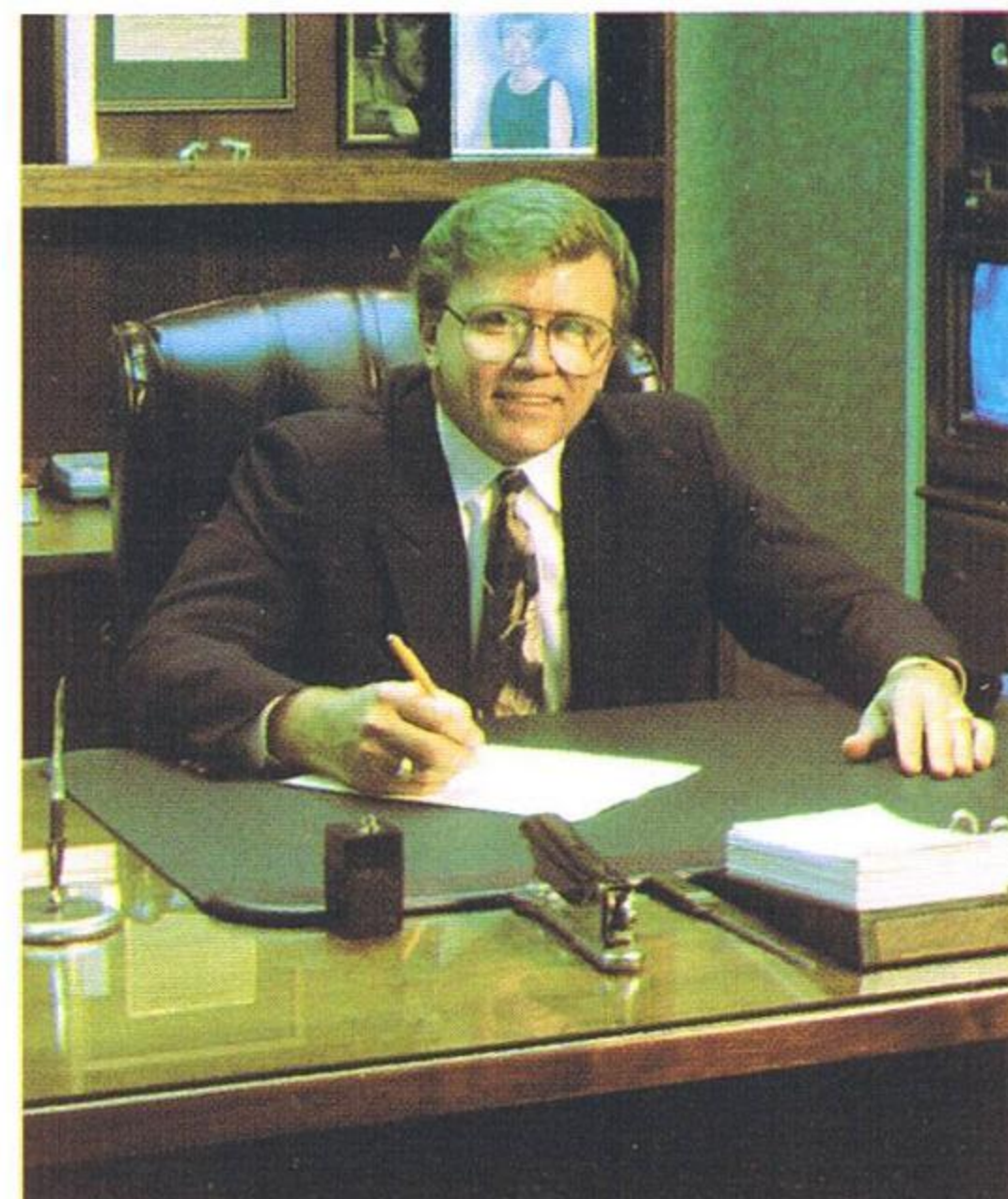
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## From the US editor

It seems that our editorials, cartoons and comments about model contests have started people thinking. Every time I pick up periodical from almost any country, somewhere they are talking about the negative side of competition. It's a pity that competitions must always have some degree or another of politics and/or sullen or incompetent judges. Don't misunderstand, we know many qualified people who volunteer their time and try their best to be fair and impartial, but it only takes a few to send modelers away from a show with a very bad taste in their mouths. Competition could be an incredible learning experience and in some cases it is, but in many others it becomes detrimental.



VLS is planning a convention for their Masters Group, a kind of private modeling club and Bob Letterman has come up with a new twist that could eliminate some of this negative atmosphere. In short, the entrant would receive a registration form and his entries would each be assigned a number and they would be printed on his form. These numbers would be displayed with every model in competition. On the other side of the form would be five blocks for open competition and a few specialized blocks for theme awards. The entrant would then be given a copy of the form with detailed instructions. He could only vote for five models, none of which could match his own numbers and a single vote for each of the theme awards, with the same restriction.

The entrant would turn in the form at a specified time to be tabulated for the contest results. One vote-Honorable mention, two votes-Bronze medal, three votes-Silver, four or more-Gold, and the most number of votes-Best in Show. This eliminates judges, politics, unfairness because of uneven categories (ten great models in one category and nothing special in another). And, who is better qualified to judge than the people who know the levels of difficulty because they build.

In theory, it sounds great, we'll let you know how it works in practice after the convention, there will no doubt still be some damaged egos, but there won't be any judges with which to disagree.

Inquiries about the Convention should be addressed to: Tom Geringer  
VLS Corporation  
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Edited by



# "DIE WACHE"

## An entrenched 8.8cm stronghold

by Martin SCHUH and Dieter METZDORF

The misconception that every diorama needs a large tank model or truck to be interesting sometimes inhibits beginners from experimenting and that's a pity. Small models and some nice figures, possibly surrounded by lots of readily available accessories can be very appealing. For this scene Martin SCHUH combined TAMIYA's German 88mm Heavy Gun and TROPHY's Townhall (20018). TAMIYA's Kubelwagen was the only vehicle used here and found a place in a lost corner of the diorama.

The main attraction point is the building which was constructed using additional accessories such as the

awning over the second floor door opening which is part of VP's Farm Yard Water Pumps. Part of the Park Fence Gates set was made into a bannister and installed on the balcony in front of the same door. A scratchbuilt electrical distributing box on the corner of the house is connected to the pole at left. Anyone familiar with the TROPHY ruin will notice that the opposite sidewall section was placed beside the facade for a greater impact. The flagpole and the torn electrical wiring proves the modeler has a keen eye for detail.

Because the diorama can be studied from all angles special attention was devoted to the interior. The floor

planking was made of balsa, still the most suitable material to simulate wood. It's easy to paint and weather. Snapping it will create very convincing battle damage.

Carpets and paintings from VP and small scale furniture from various brands (TROPHY's elaborate range of furniture was still in the development stage) were convincingly placed at random inside the groundwork which looks extremely realistic. The small stove is another VP item no longer available which proves it pays to keep your old kits for future use.

The idea of a weapon system inside a trench has been used before by other



Fig. 2 The soldiers holding a briefing aside the building. Note the small handcart with gear pushed by the SS with smock and the wounded soldier leaning against the bridgewall.

surfaces. The single cobblestones scattered randomly are cut pieces of plastic, the edges softened with sand paper.

Having mastered the skill of creating puddles and small rivers almost all of Mr. SCHUH's dioramas have a water spot included. This time he perfectly simulated a small sewer entering the river running underneath the demolished bridge. Clear varnish in subsequent layers was poured over suitable groundwork, rubble and railroad bush material. Some photoetched VP Water Plants took care of the flora.

Two groups of figures occupy different spots on the diorama. Some 11 figures are posted around the trench with 8 more holding a briefing in the "Wilhelmstraße" (except for the one

modelers (i.e. Phil Stutcinkas' diorama in Volume 2 Number 3) but it should not stop you from having a try yourself. Every modeler has his own style and ideas and yours will probably have a different gun and figures.

The Tamiya 8,8cm gun is a beautiful and fairly accurate model which, nevertheless, received some extra detail, mainly to the aiming sight and adjustment area. Painting and a heavy wash made blend into the surroundings.

Trench layout and surroundings have been carefully planned and executed. Wheels, single cobble stones, pipes, signs, wire reels, etc. are all placed as if they were thrown from inside the trench. Sand and rubble are sprinkled over these objects in a very realistic way. Blending with pastels and similar toners softened harsh contrasts. A nice touch is the small improvised "step" on the aft slope of the trench and the "card table" in the corner with the relaxing Germans.

The large cobblestone sections are vacuumformed TROPHY sheets which are easy to cut and which can be glued on almost any surface, flat, convex or concave road

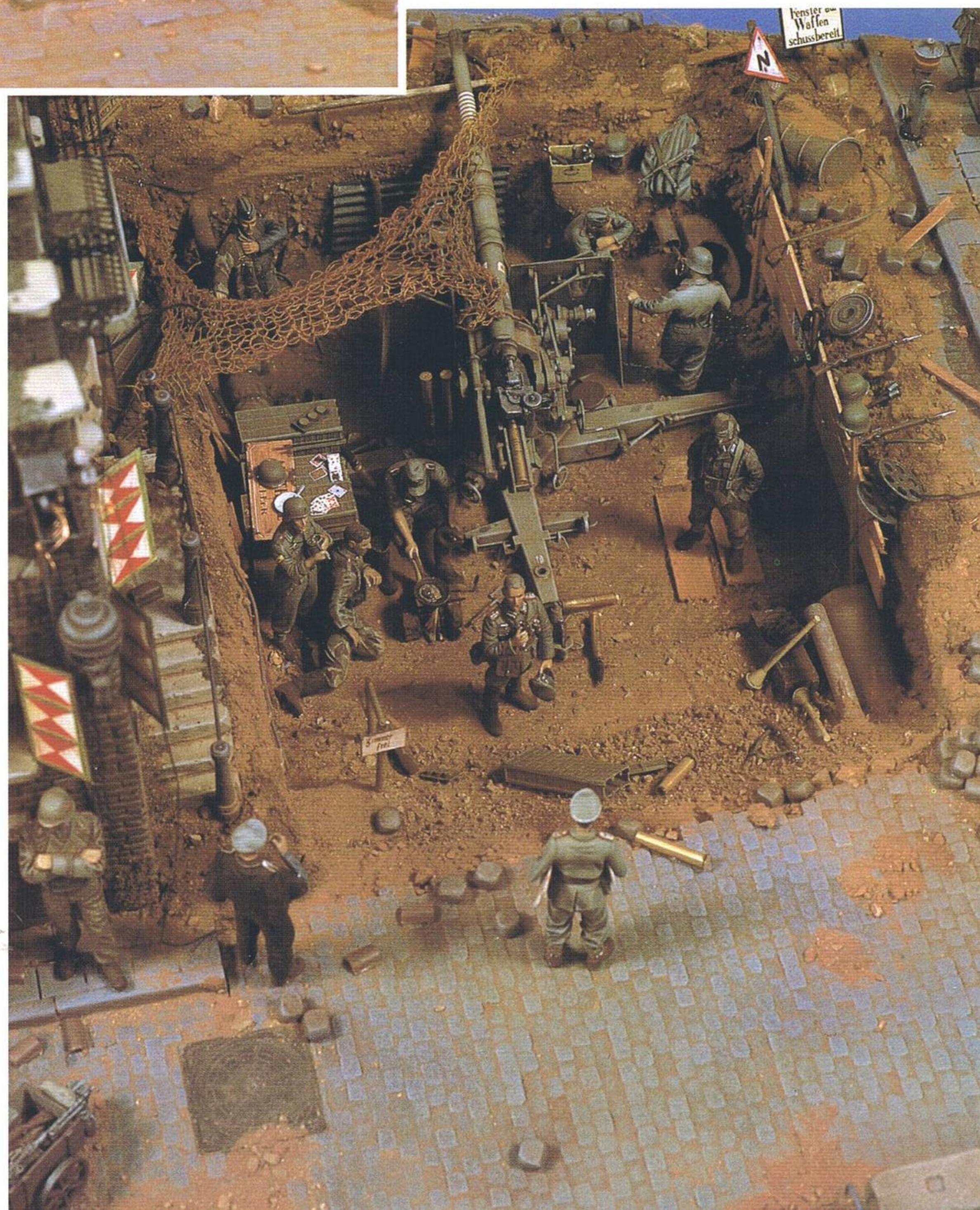


Fig.3 A view around the corner and into the trench. Some humor was added to the scene in the form of a small sign "Zimmer frei" (vacant rooms) on the stair rail post.

next to the Kubelwagen not paying attention ). Almost all are Verlinden figures built either from the box or converted by interchanging torso's, heads, legs, etc. Some research went into painting these figures representing different units, which added a lot to the authenticity of the scene.

**Fig.4** The interior of the building extensively detailed using bits and pieces from various sources. Some figures in this spot may be of interest.

**Fig.5** Overall view of the trench and the Tamiya 8,8cm gun. Despite a peaceful setting with little or no action, the scene is so interesting it can be studied for hours.

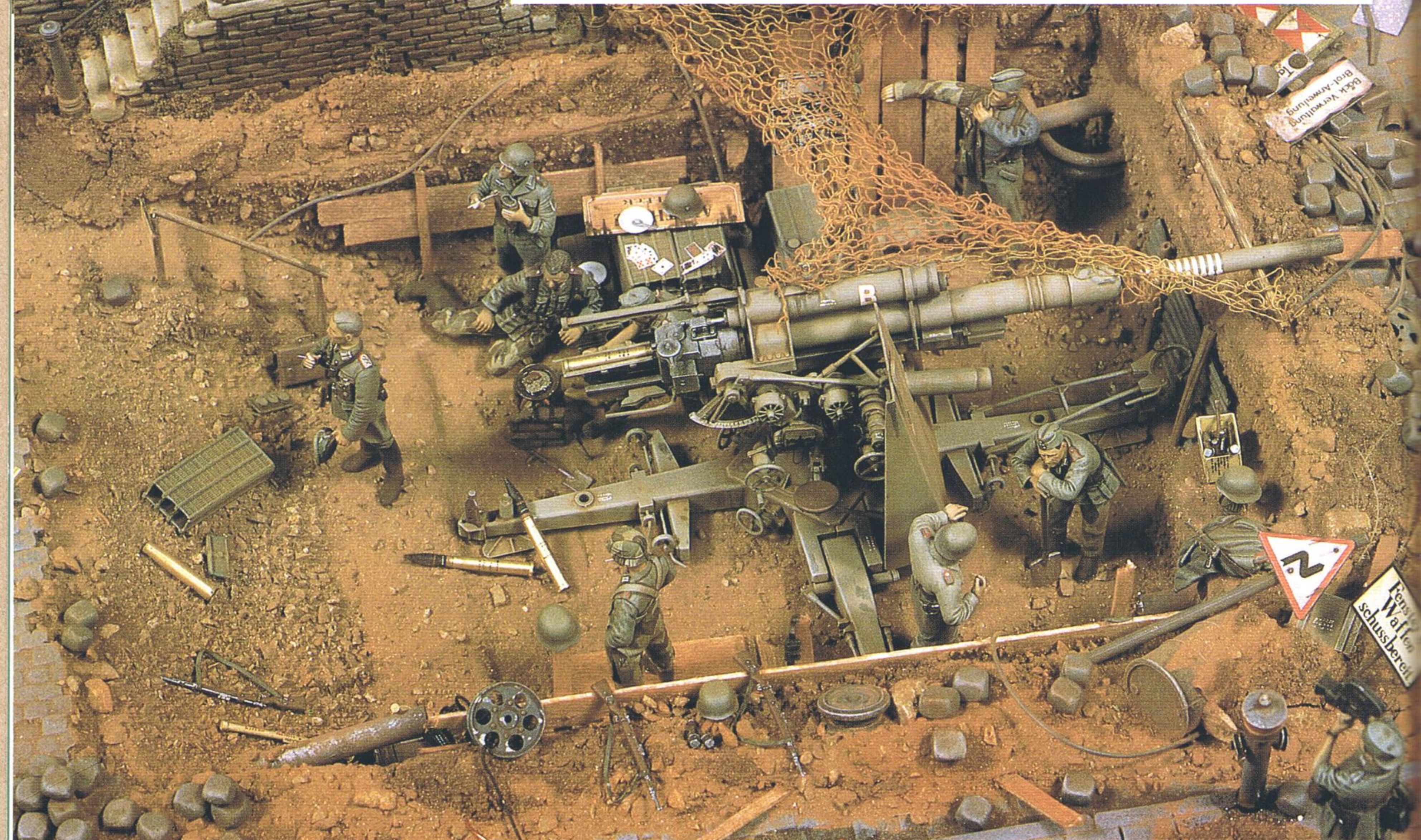
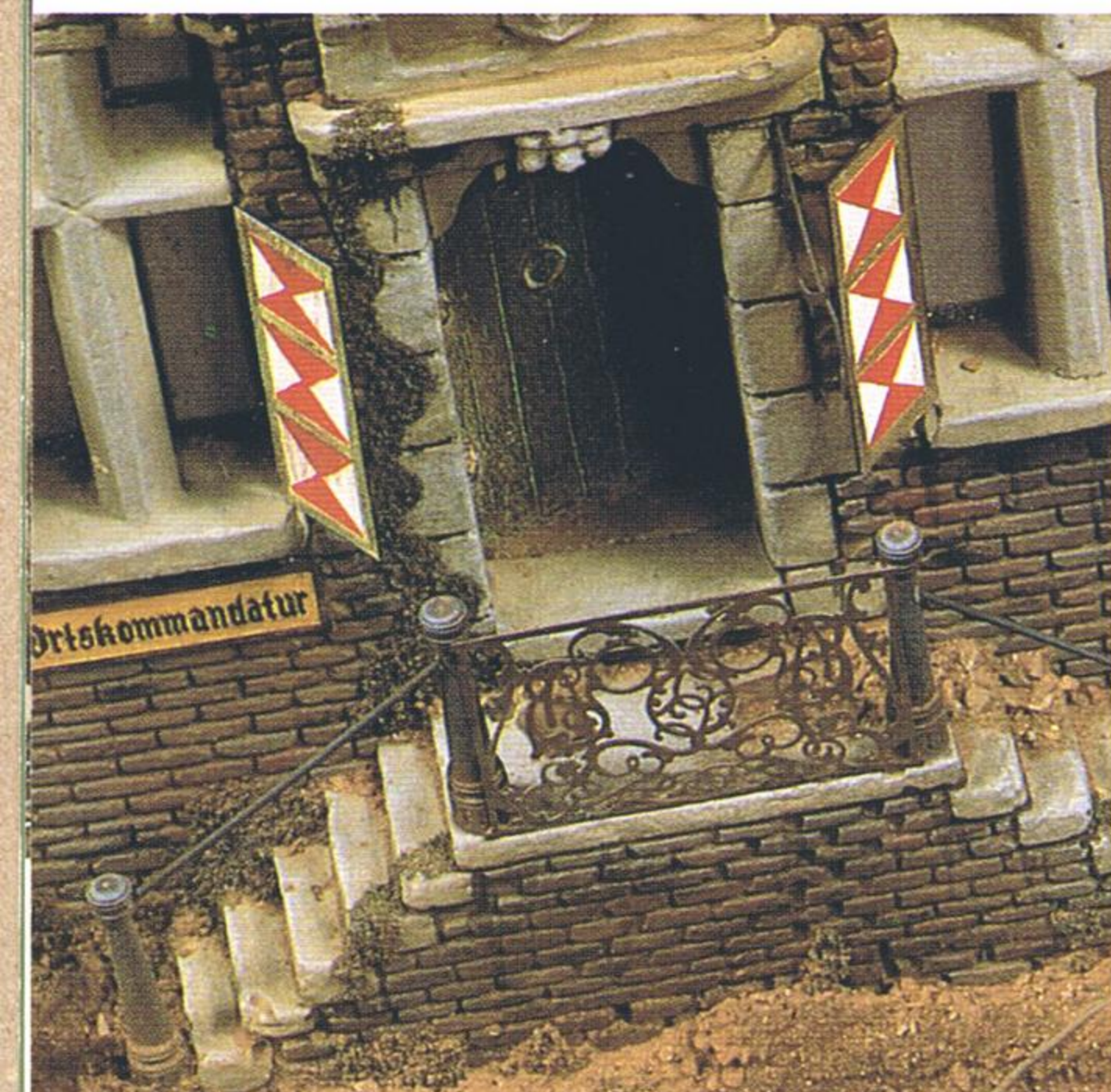






Fig.1 An overall view showing a common scene during the short war. Shown to advantage are both parts of the new TROPHY series' Arab Ruin and the two vehicles involved.

## The continuing saga of 'Operation DESERT STORM'

Following days of constant bombing, the hungry, exhausted, demoralized Iraqi soldier was easy prey for the "Allied" armies.

The US Forces alone took Iraqi prisoners by the tens of thousands which caused great logistical difficulties, not to mention the problems involved in transporting them to a "safe" zone.

The physical and mental condition of most Iraqi's ranged from poor to downright pitiful.

Many simply refused to fight anymore, particularly after the atrocities perpetrated upon them during their eight-year war with neighboring Iran. Shown here is a very common scene during Operation DESERT STORM. Two Iraqi BRDM-2 crewmen are surrendering to US troops. A soldier flags down a passing Hummer to arrange transport for the Iraqi's to a rear-area processing point. One prisoner is down on his knees,

probably begging for a bite to eat or crying for mercy (having had previous experience with the Iranians), while the other is waving a "surrender letter", airdropped by allied airplanes over enemy lines.

Their vehicle lies behind them after having a small "disagreement" with an Abrams tank and finishing in 2nd place.

### THE BUILDING AND BASE

The diorama is centered around a Trophy Arab Ruin. The base is our standard ceiling panel onto which the completed building ruin was affixed. Celluclay (or a similar groundwork material) was added and while still wet, tire marks were pressed in the surface, as well as ordinary pebbles and fine sand. The smaller accessories came from different VP sets added here and there to break-up the otherwise dull color of the groundwork.

The reason we advise to completely

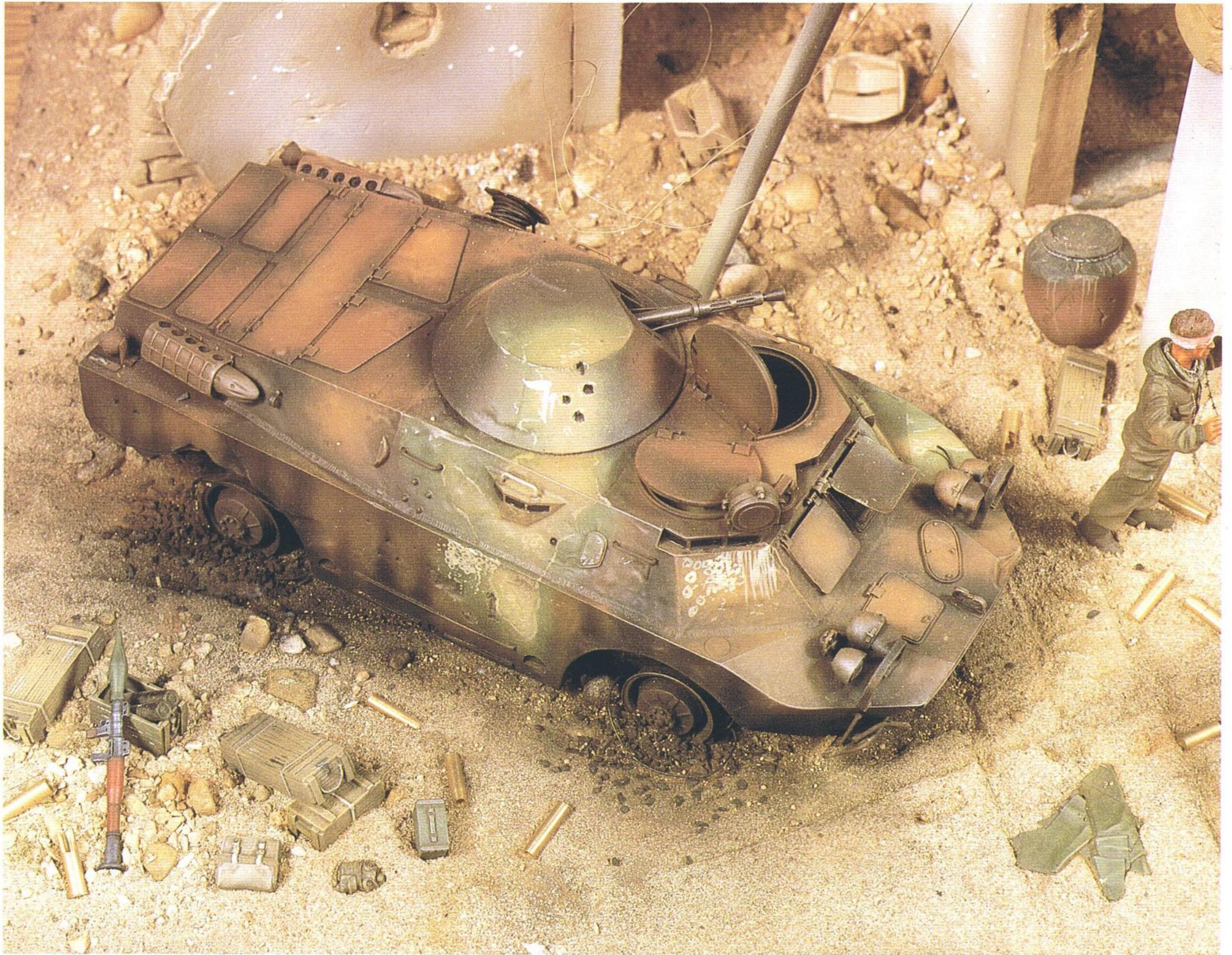
finish all components of a diorama prior to beginning the actual diorama itself is that this system enables you to get a realistic "sit" into the Celluclay, Porion or whatever ground material you use while still wet and workable and results in a much more natural appearance.

### THE MODELS

The "totally trashed" BRDM is the new MASTERS CHOICE "IRAQI BRDM-2 /Battle Damaged" (M7). The construction of the vehicle is relatively simple and straightforward and the finished model really gives one the impression of being in a combat zone. To those who have never painted a "Blown" vehicle, the best way is to use good color references and a bit of imagination. There are many good publications available not to mention our own WARMACHINES books on the Gulf War.

*Continued on page 106*





**Fig.2** A close look on the BRDM-2 where most of the paint has been burned off through extreme heat. The coat seen at the lower right was made from VP lead foil. In the lower left it appears someone was going to take a shot at the Americans with the RPG-7 but, fortunately, changed his mind at the last moment.

**Fig.3** A nice shot showing the VP accessories used to "bring to life" the HUMMER. Here you can see the much improved appearance of the wheels and the large size of the Mk19 launcher's ammo can.

All antennas are stretched sprue. It is a good idea to paint fittings such as antenna mounts in a different shade or color as the rest of the vehicle. These were often added later or retrofitted after the vehicle was painted.

You can also see the badly sunbleached paint on the upper surfaces of the HUMMER, which was obtained by drybrushing with lighter shades of Sand and White. Also note the criss-crossed tire tracks and different types of stone and rubble which was used.



One trick is using cigarette ashes around the wheels to show burned rubber.

If you don't smoke, applying white pastel powder to freshly painted matt black will create a similar effect.

There are also some new surprises for you HUMMER fans which should prove interesting in the form of recent releases from VP. A Hummer wheels set which corrects the inaccurate Italeri parts. Another Hummer tidbit is the new Mk19 40mm Grenade Launcher which will prove to be a welcome alternative to the .50cal or TOW mounting.

The Italeri M998 HUMMER is a real gem of a kit (merely by its existence) but not without its shortcomings. We used the VP update sets to correct many of these errors. Construction started by adding the VP Hummer update parts of kit N°515 to the basic model parts, then the previously mentioned wheels (with the correct tread, width and wheel hubs).

To top it off, the new Mk19 40mm grenade launcher was added to the ringmount. Two of these launchers are included in the VP kit. To create a realistic appearance, one of the rear door windows was left in a rolled-down position.

#### THE FIGURES

The VP Iraqi POW kit contains two figures and both were used with no modification in this diorama, we have to chuckle a bit when looking at these figures which are typical representations of the forces that waged "The Mother of all Battles".

One is on his knees, the other has received a nasty headwound, and, as usual, it is possible to do a little modifying on both in the form of different heads, hands, etc., this way your options are open to use more than one or two POW's in a single scene. The kneeling position is commonly used while searching prisoners. The US soldiers come from VP kits US Troops "Desert Shield" and US Marines Desert Storm and also leaves the modeler with the possibilities of "Mix and Match" with heads, arms and bodies.

They were all painted in the US Desert Pattern uniform and carry the standard Infantry equipment. It is also possible to paint them using the Green Woodland pattern uniform (still worn by some), the choice is yours. It is clear these figures can also be used for RE-FORGER-type scenes, or the recent action in Panama, also a small war in itself.

After affixing all the components to the base it is necessary to "blend" the scene together. There are several ways to accomplish this, but our preferred



**Fig.4** An overall view showing other details of the TROPHY ruin. The pillars and shaped windows somehow recalls a scene from an "Arabian Knights" movie, but is typical for the region. With a little imagination and some cutting, either upper or lower floors could be used alone or combined with other VP Mid-East ruins which gives even more possibilities for those who do not like to build the same thing twice.

method is using pastel sticks. Readily available in Art Supply shops, Pastel sticks or chalk which comes in similar colors as artists oils can be ground into powder by rubbing them on a piece of sandpaper and applying this powder or "dust" to the models using a soft flat brush, preferably sable.

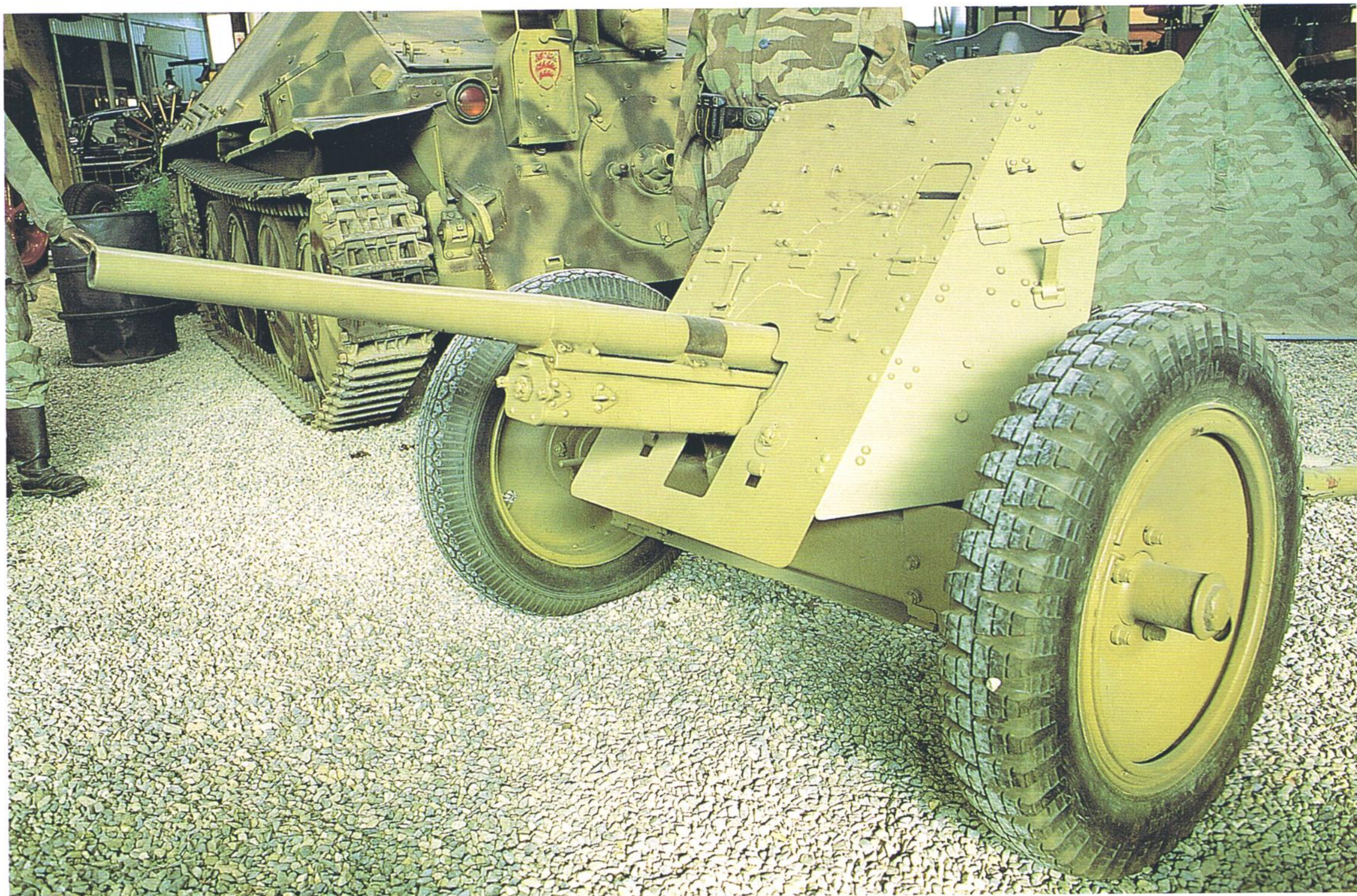
Dusting with pastels gives a remarkably realistic effect to either models or dioramas, and doesn't require a great deal of skill. In this case, we used a sand "dusting" to blend the figures, equipment and vehicle to their surroundings.

**Next Page** A ground level view which makes the ruin look larger and much more impressive.

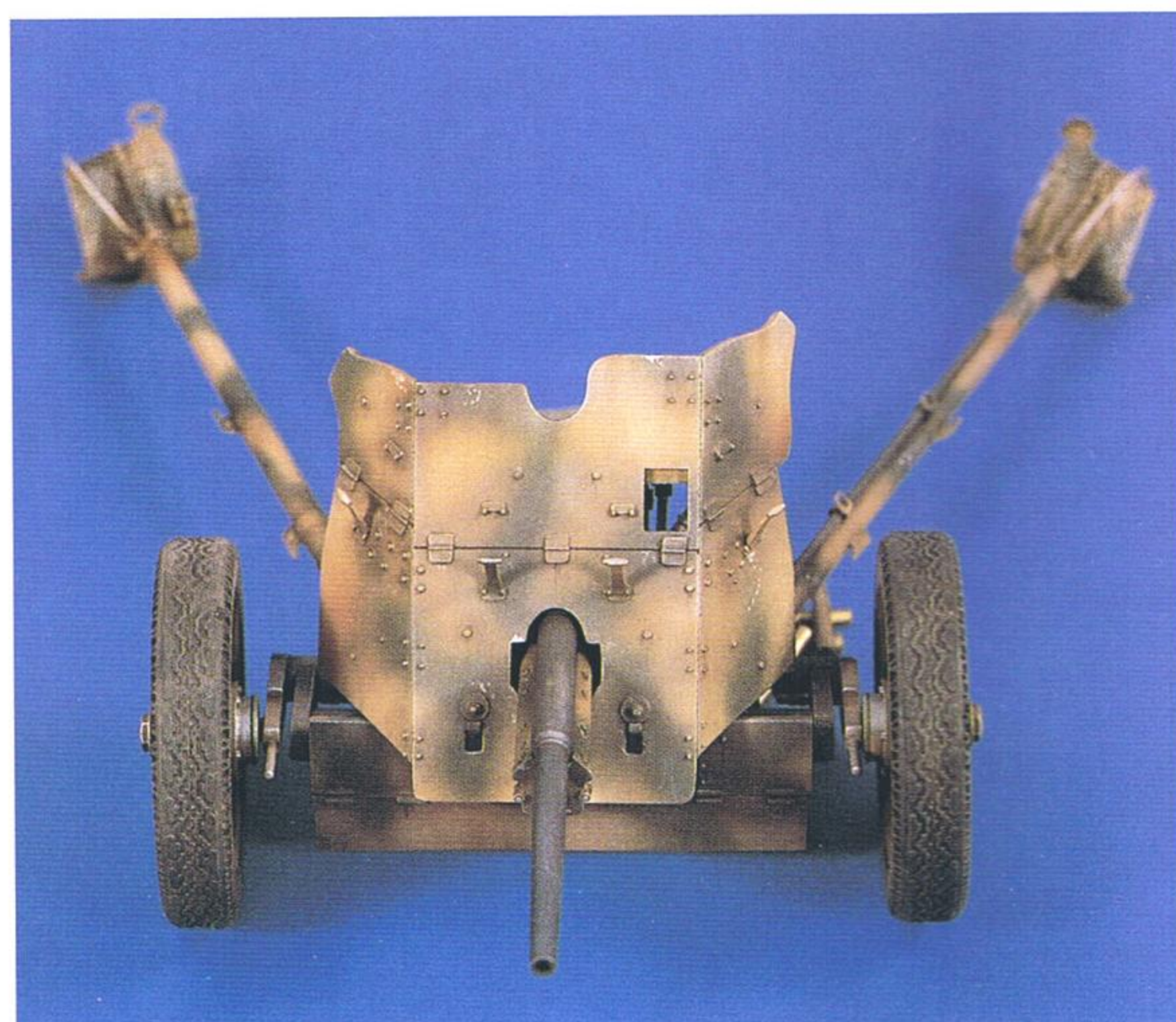
Other items are the barbed wire, water cans and empty shell casings all coming from the VP range of accessories.

Have you noticed the kneeled Iraqi can also be used in a different scene, having him pray to Allah?





# 3,7 cm Pak Anti-tank Gun



**M**ore and more modelers seem to appreciate the large scale developments coming from VERLINDEN's model company. At first, figure painters were delighted with the release of resin 120mm figures until they discovered possibilities existed to go beyond collecting figures.

On the other hand, AFV modelers having built a Super Scale 120mm 2 cm Flak38 or 15cm Nebelwerfer ( the first VP releases) discovered the art of figure painting and combined both subjects on a diorama or vignette.

Both groups will appreciate yet another large scale release presented here in detail, the German 3,7cm PAK (Panzer Abwehr Kanone or anti-tank gun) used extensively by the German Infantry throughout WWII.

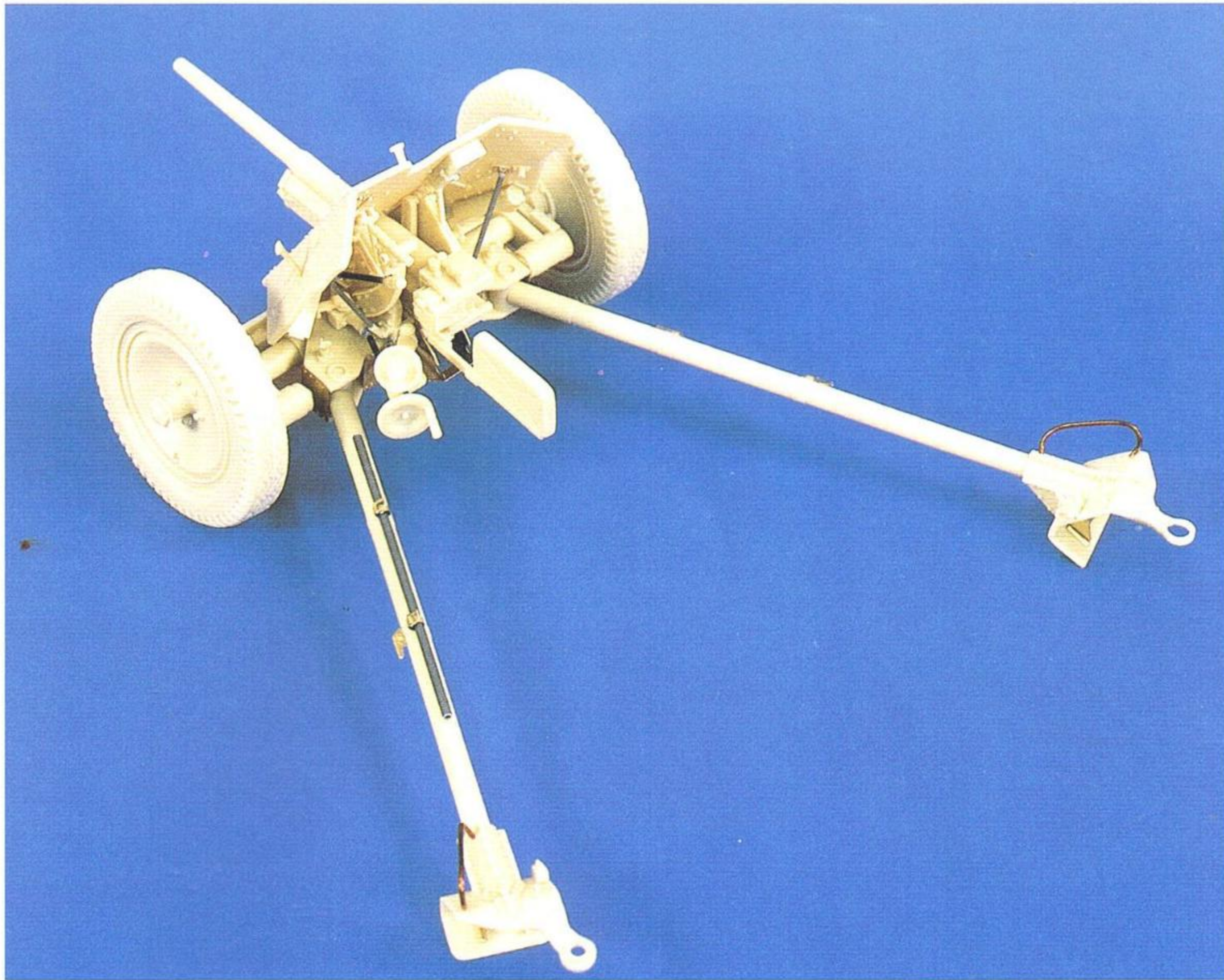


Fig. 4 The assembled contents of VP kit N° 684. As usual, a combination of resin, photoetch, copper wire and plastic tubing results in an accurate replica of the real thing.

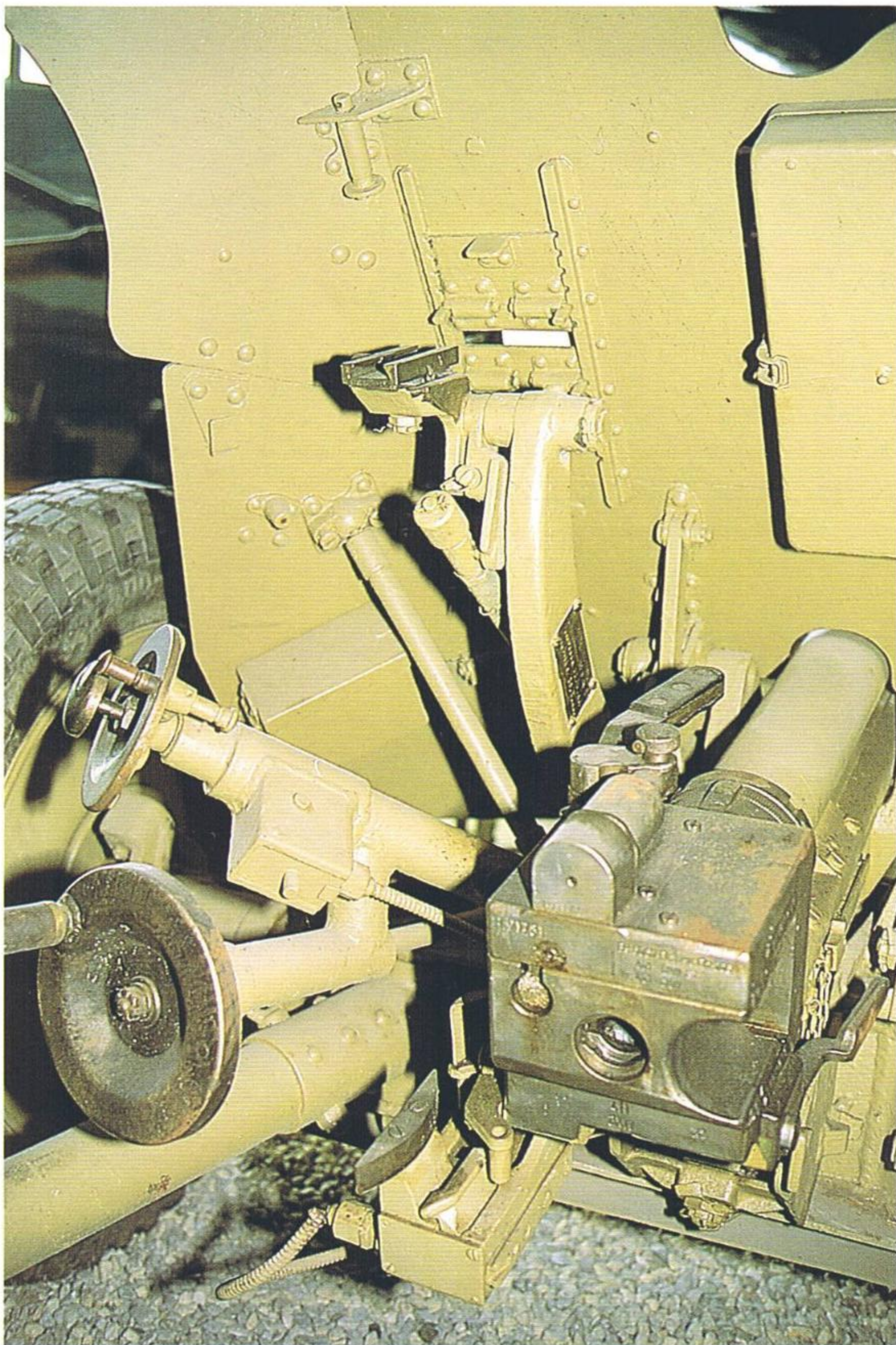


Fig.6 Detail shot of the breech block and the support arm for the aiming sight (not installed here) but stowed in the box attached to the shield. Detail of the inner side of the protective shield can be seen in the background as well as the shield spacer bracket connection.



Fig.7 The aiming sight support arm from the other side (which differs from earlier PAK 37's) and both handwheels for azimuth and elevation adjustment of the gun. The top wheel elevates the gun barrel from  $-8^{\circ}$  to  $+25^{\circ}$  while the bottom wheel swivels the barrel over a  $60^{\circ}$  arc of fire.

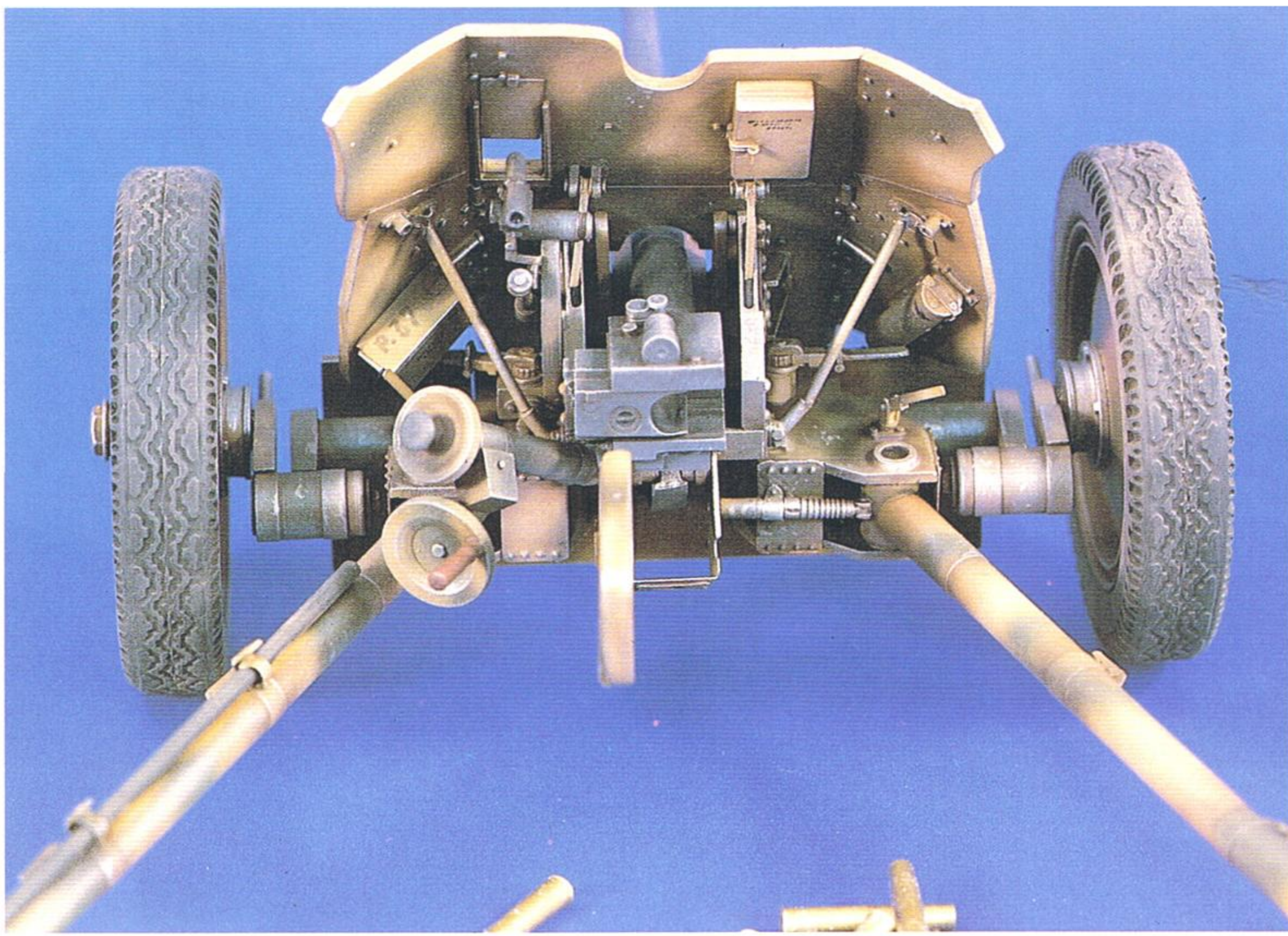


Fig.9 The 3,7cm PAK has a typical suspension which can also be found on many other German guns. Although the instruction book dictates the supporting side arms to be spread prior to operation, the real gun can be fired with arms closed limiting azimuth to 3° left and right.

Fig.8 Remember to construct, paint and weather in subassemblies to ensure an even finish of all components, even those which are otherwise impossible to reach. Primary testfitting is important.



Fig.10 The complete gun assembly is hooked up inside two side-mounted supports which also serve as a main protective shield attachment. Note the breech block cocking lever.

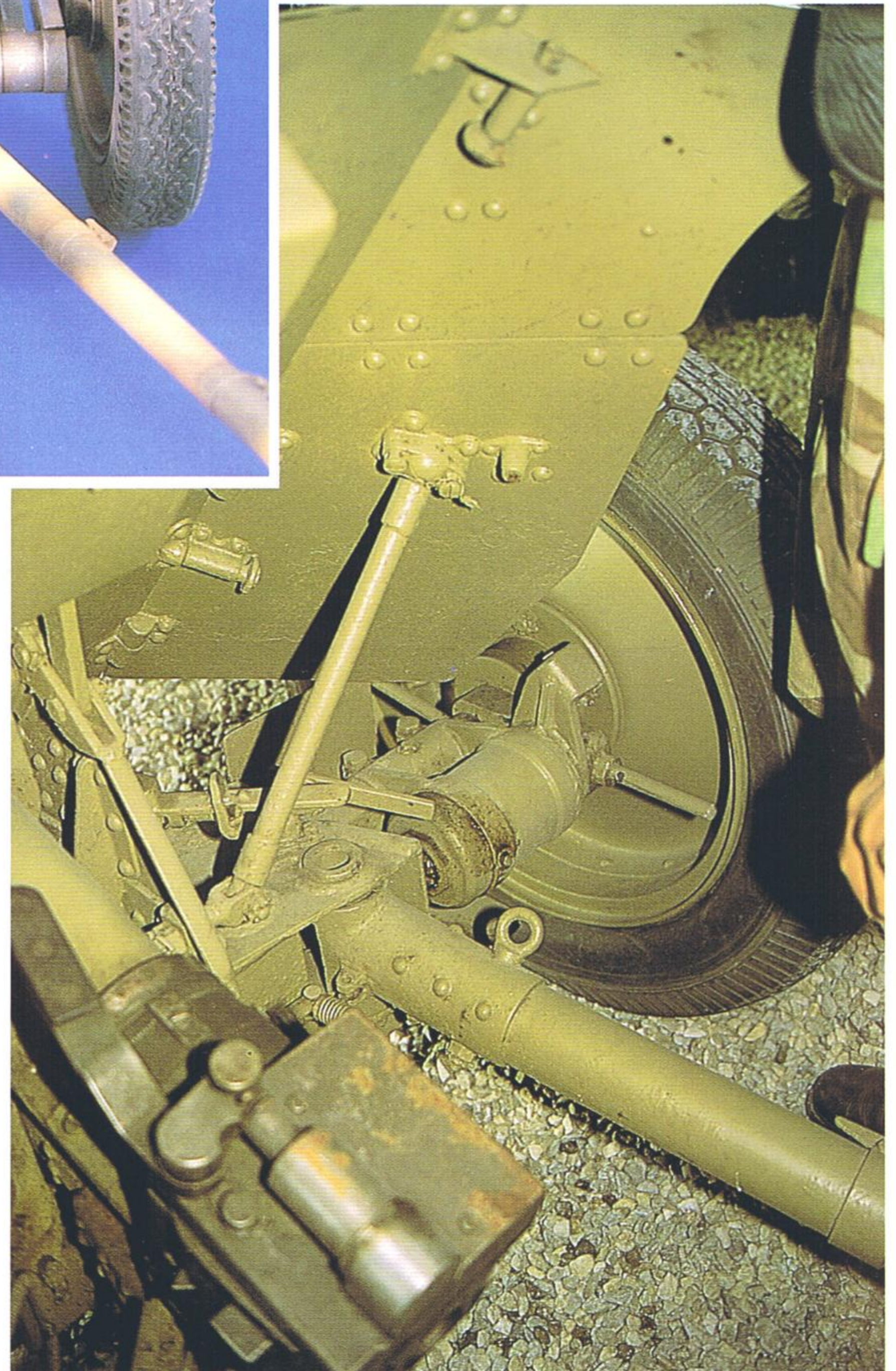


Fig.11 A gun assembly travel lock is mounted to the lower platform on the right side of the gun support frame. Also note the locking lever of the side arms at right.



Fig.12&13 Two spade halves feature two massive handholds on the side which allow handpulling the gun. When transported over long distances the spade halves are locked together and hooked up behind a Kettenkrad.

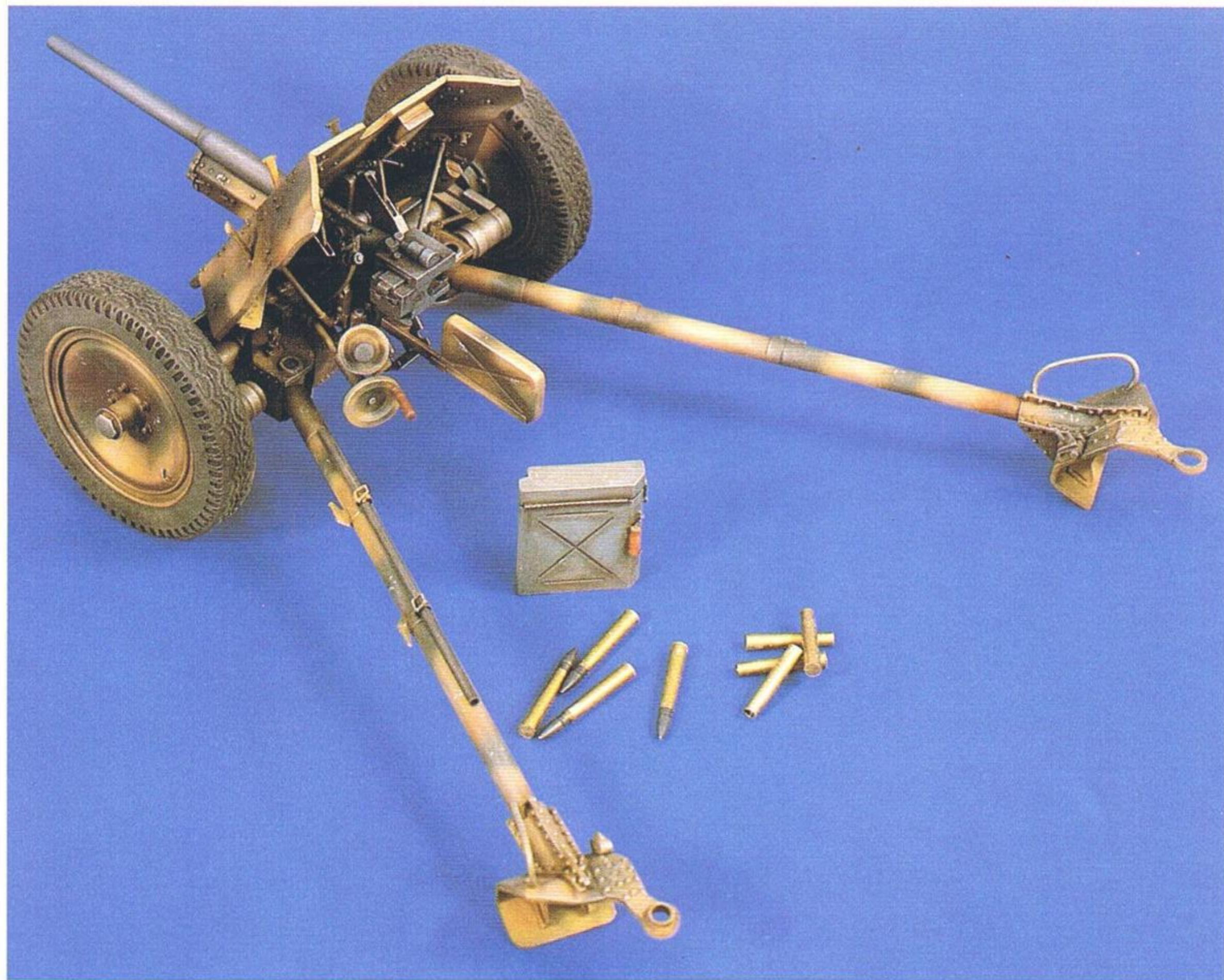
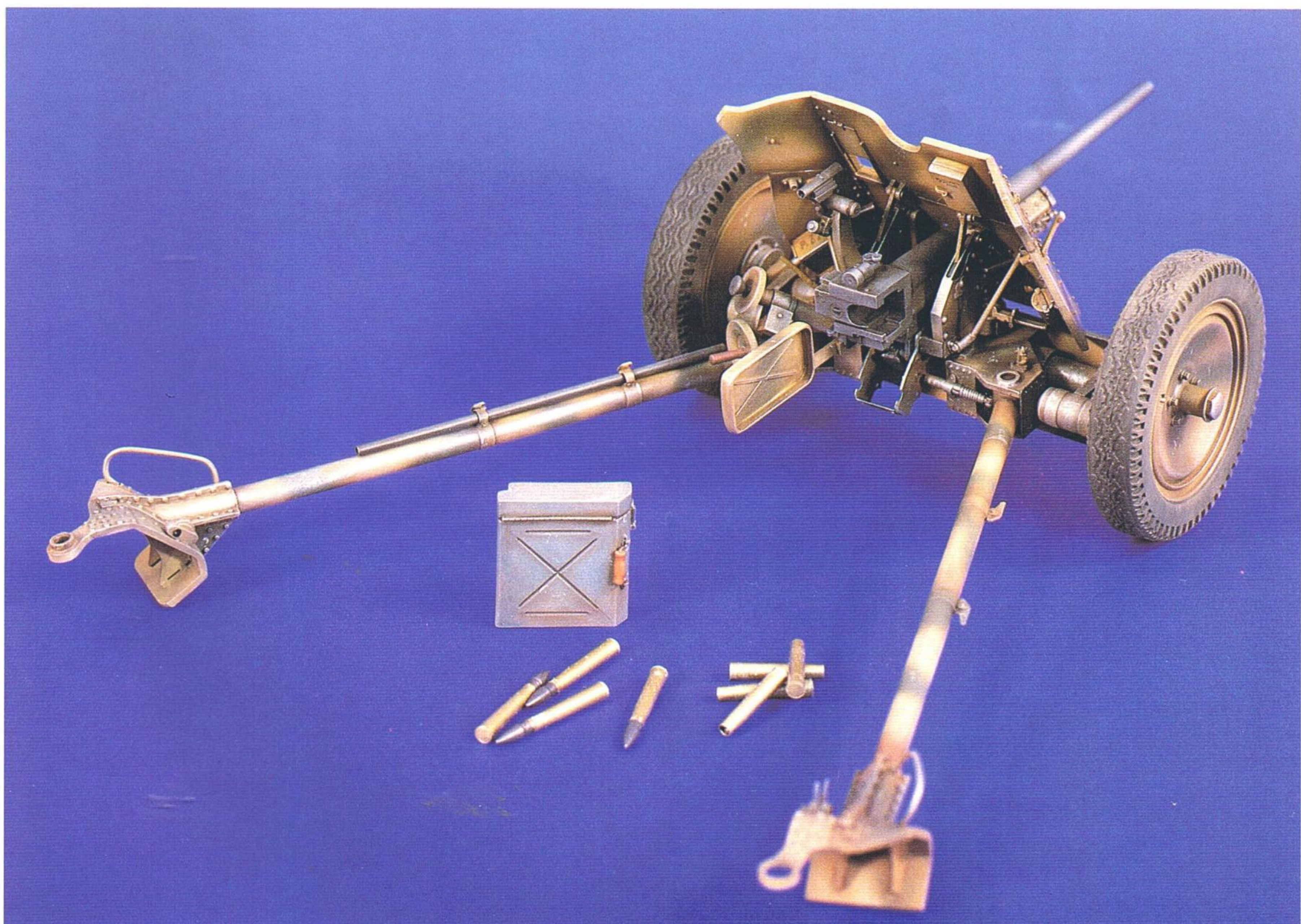


Fig.14&15 The finished model in a two-tone camouflage scheme. Many different schemes were used throughout the war including Light Brown/ Green (shown here); Panzergray; Field Gray; Light Sand (like on the true life photos taken at the Sinsheim museum), sometimes overpainted with white paint in wintertime to blend it with the surrounding snow. A valuable asset to any diorama or vignette are the spare ammo and metal ammo container included in the VP kit.



# In focus :

Photos by Walter BOEHM

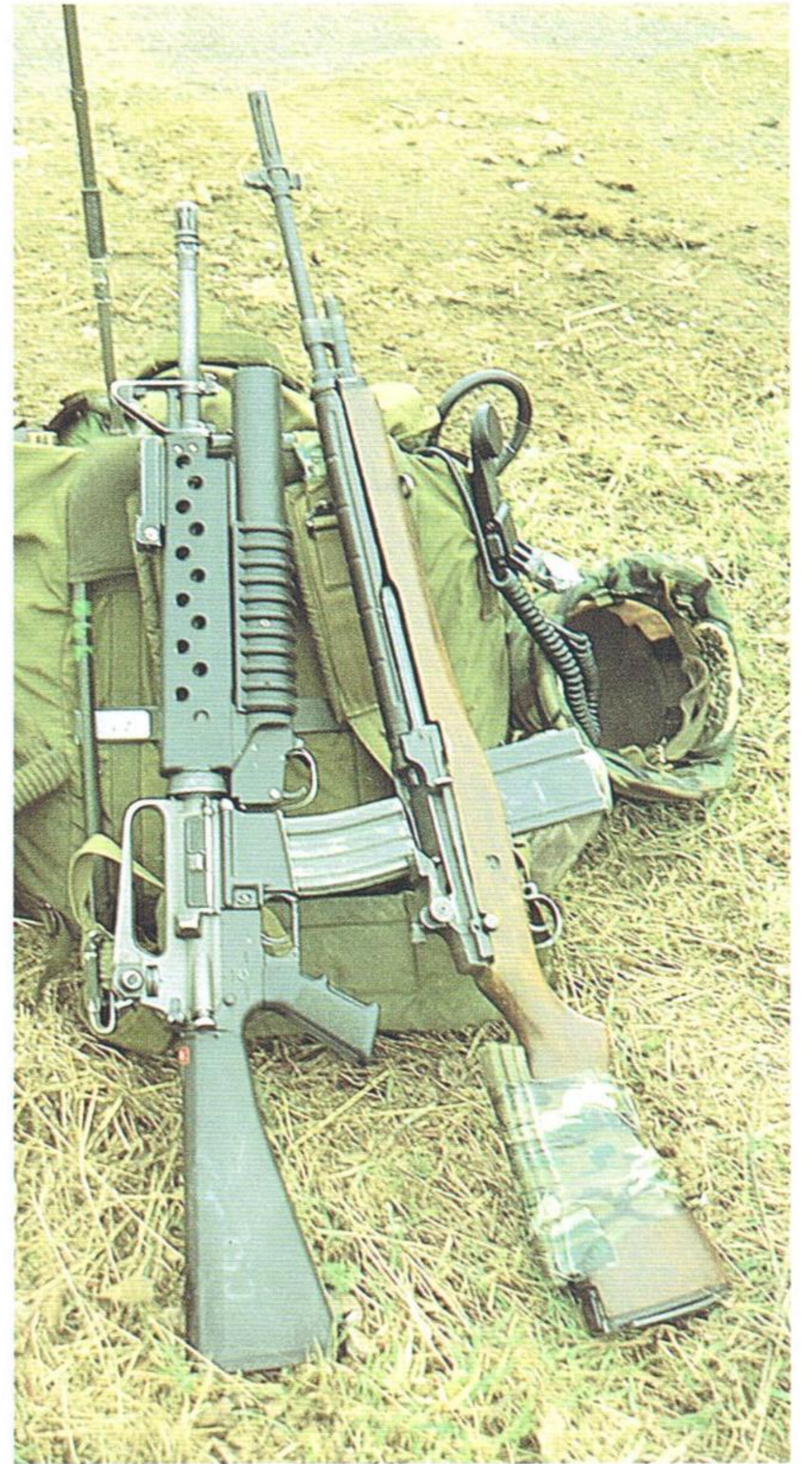
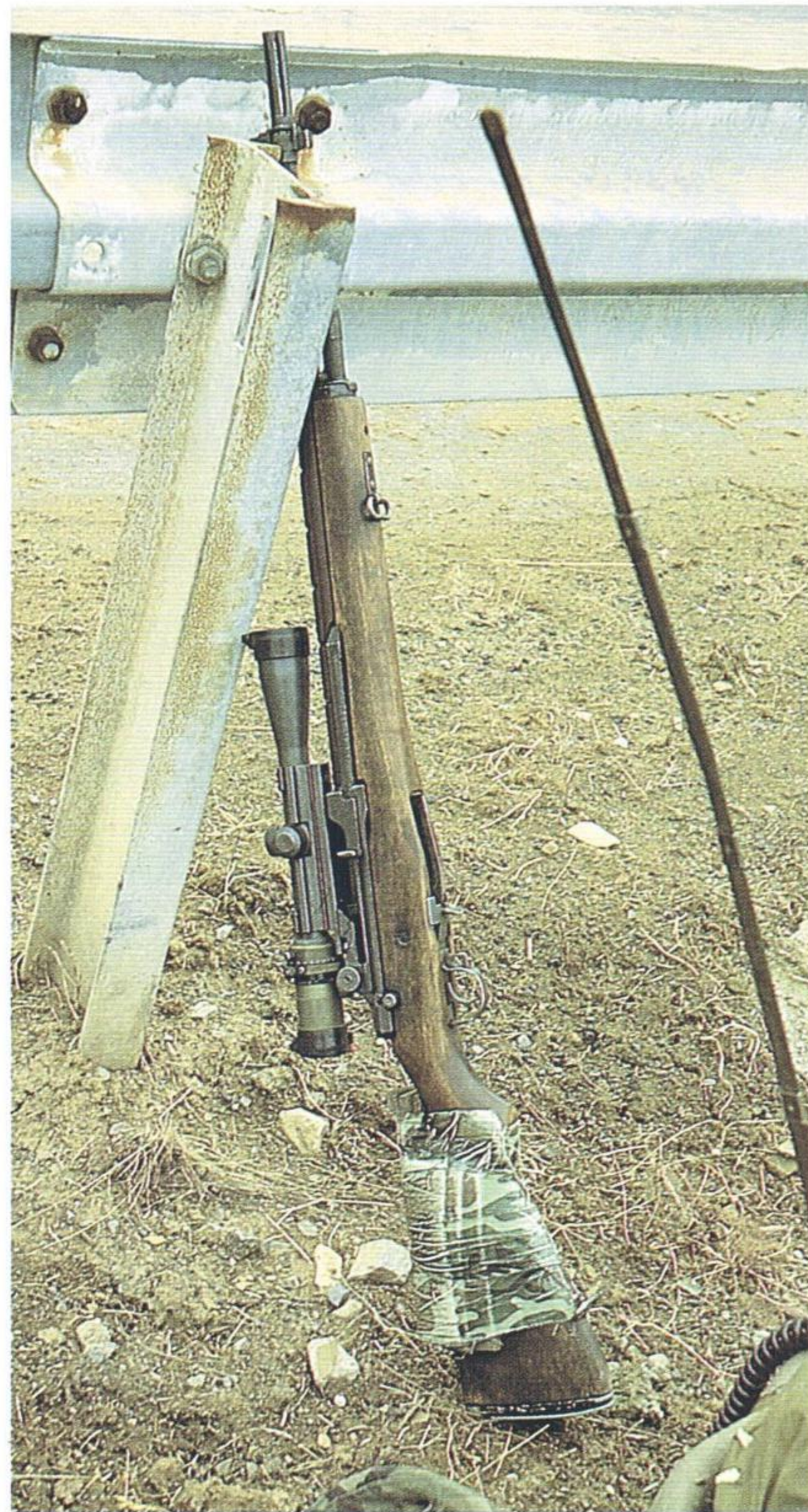


## 3rd/325th AIRBORNE BATTALION COMBAT TEAM "BLUE FALCONS"

during  
AIRMOBILE : OPERATIONS









In Focus :  
Carrier based NC-2A  
Electrical Power Plant



Just as any land-based aircraft needs some external electrical power to operate some systems prior to start-up and take-off (or for routine maintenance jobs), carrier-based jets have an electrical power plant at their disposal.

Subject of this issue on US Navy hardware is the NC-2A Mobile Electrical Power Plant constructed by Consolidated Diesel Electric Company of Stamford, Connecticut.

This diesel powered cart, which runs on JP-4 or JP-5 jet fuel (or Marine diesel fuel) to a maximum speed of 14 mph (22 k/h), has an AC output of 115/200 volts and a DC output of 500 amperes/28 volts.

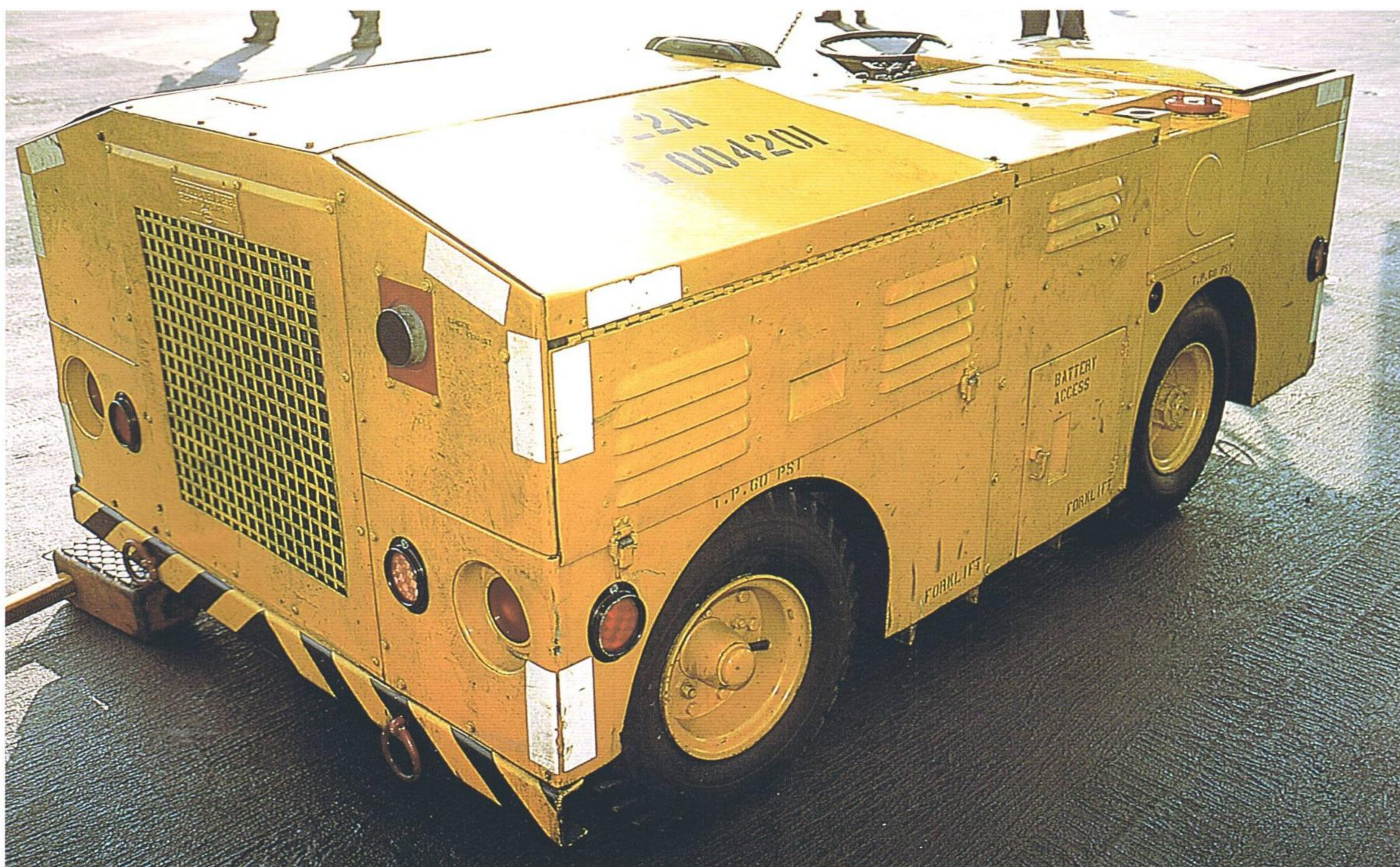
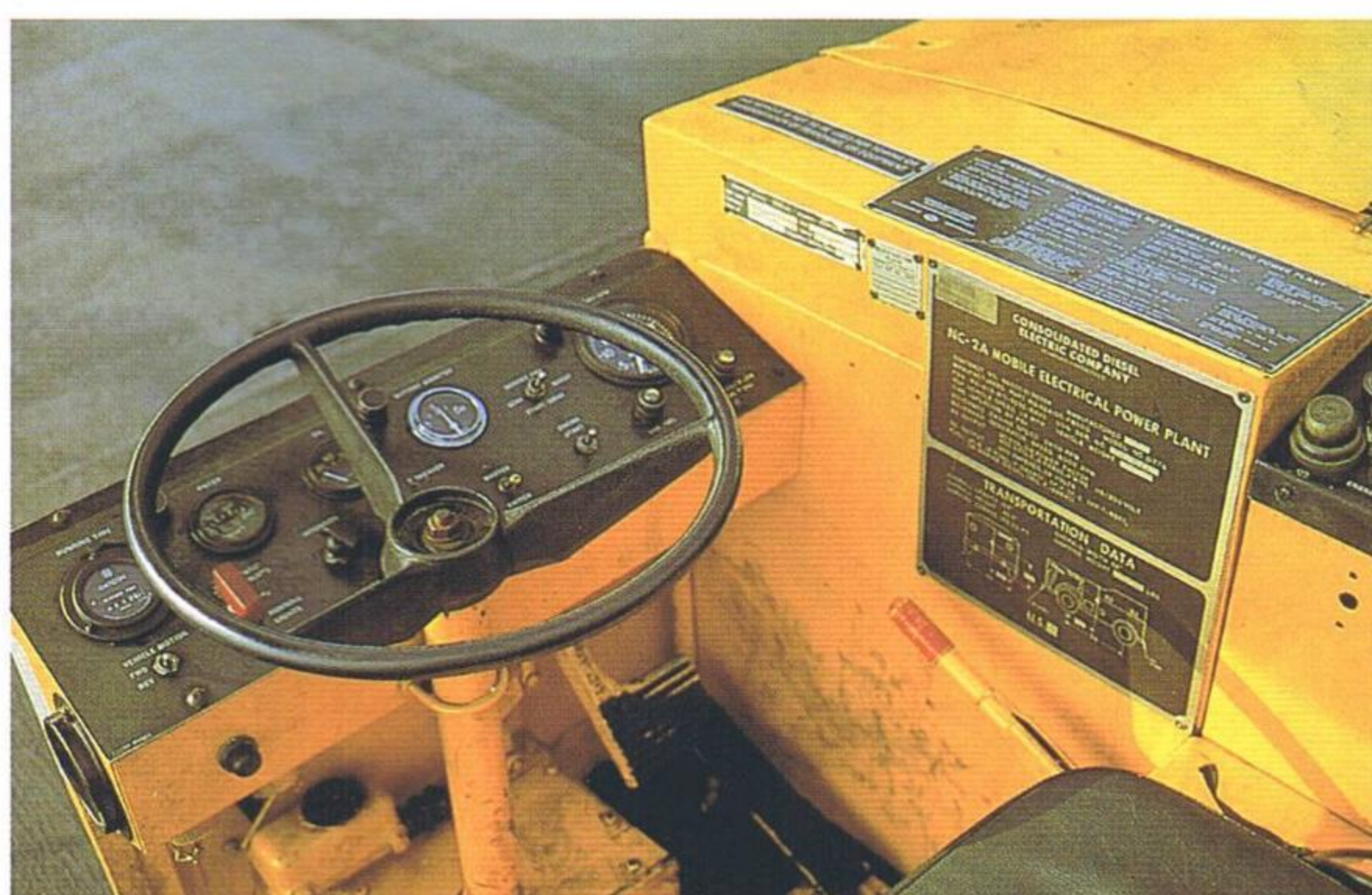
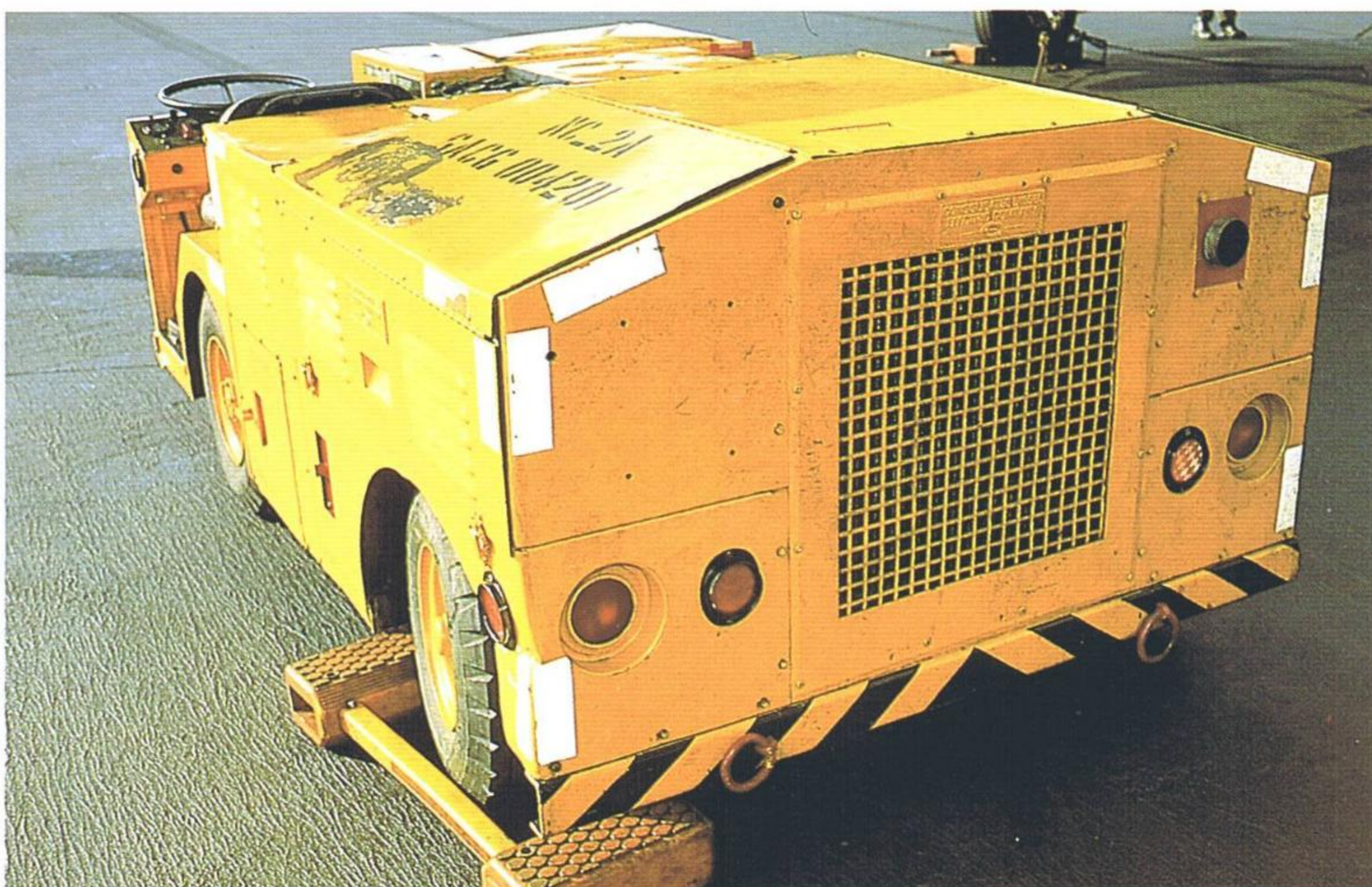
Our example could best be one of the last painted yellow

because it is being replaced by a non-toxic white paint.

The pictures on this page give a good impression of the various exhaust louvers and grilles.

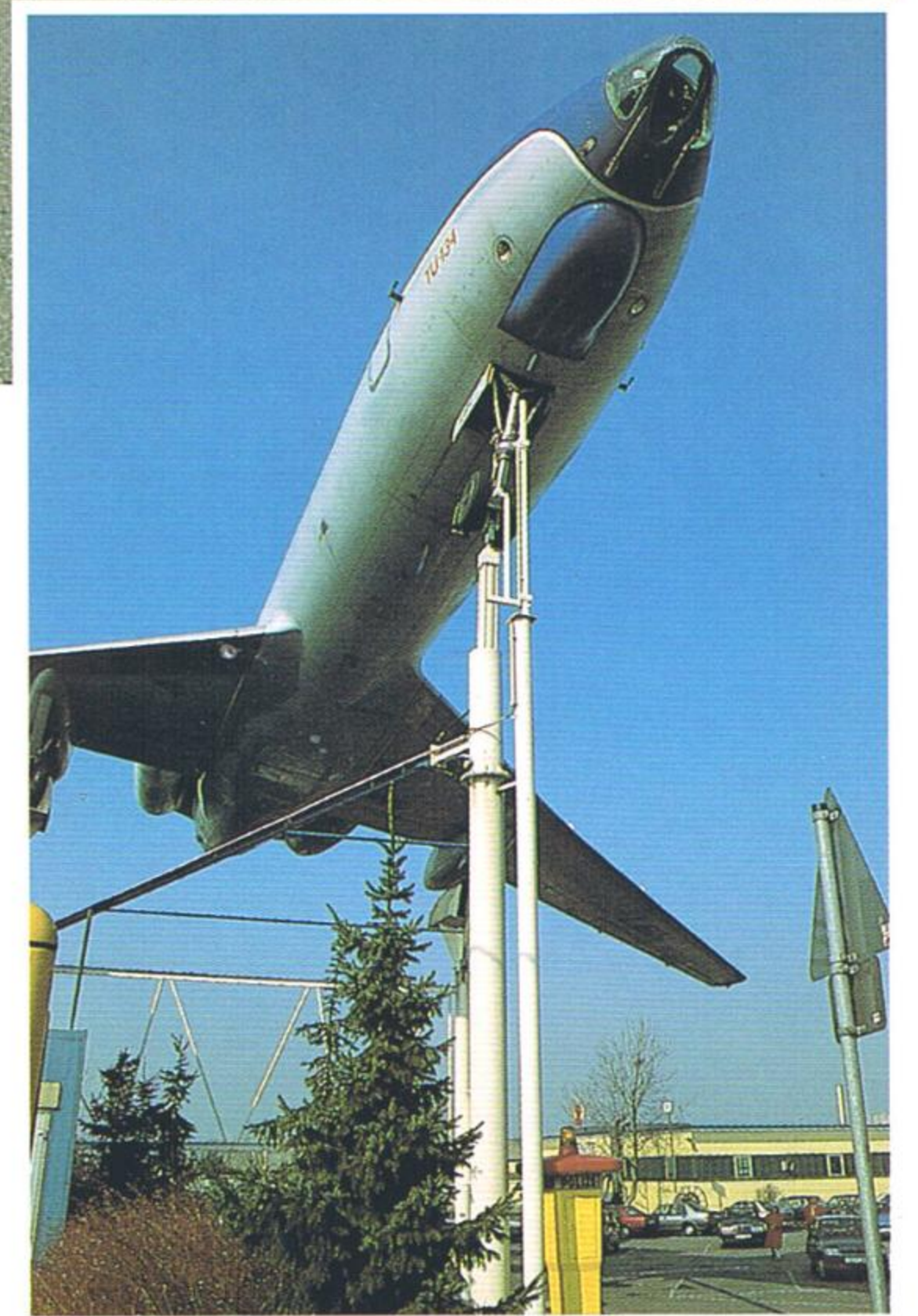
The large grille at the rear is the diesel engine exhaust while the louvers on the sides serve to cool the auxiliary units. Operating instructions placard can be found on top of the deck next to the driver while the AC and DC monitoring panels are to his right. Electrical servicing cables are stowed in the right front corner of the upper deck. This tractor is available from VP in 1/72 (N°353) and 1/48 scale (N°354).

VERLINDEN PRODUCTIONS would like to thank R.Adm. Walter J.DAVIS, Cpt Stanley F.BLOYER, Cpt Robert S.COLE and Lt John F.KIRBY of the USS FORRESTAL for their assistance.





# A glimpse of Sinsheim



To attract peoples attention or to serve as a landmark for possible visitors, this Tupolev 134 sits on top of three poles in front of the main building.



Museums have always been a valuable resource, whether you are an historian or a dedicated hobbyist. No matter how many books have been written or photographs printed on one particular subject, nothing beats a close look at the real thing. Being able to photograph a certain WWII relic, measuring even the smallest object and its position is the only way to make sure your scale model will be accurate. Invited by father and son HUTER (the former starting the collection years ago) and head of public relations Herrn BOECKLE, VP staff members were able to visit the Auto and Technik

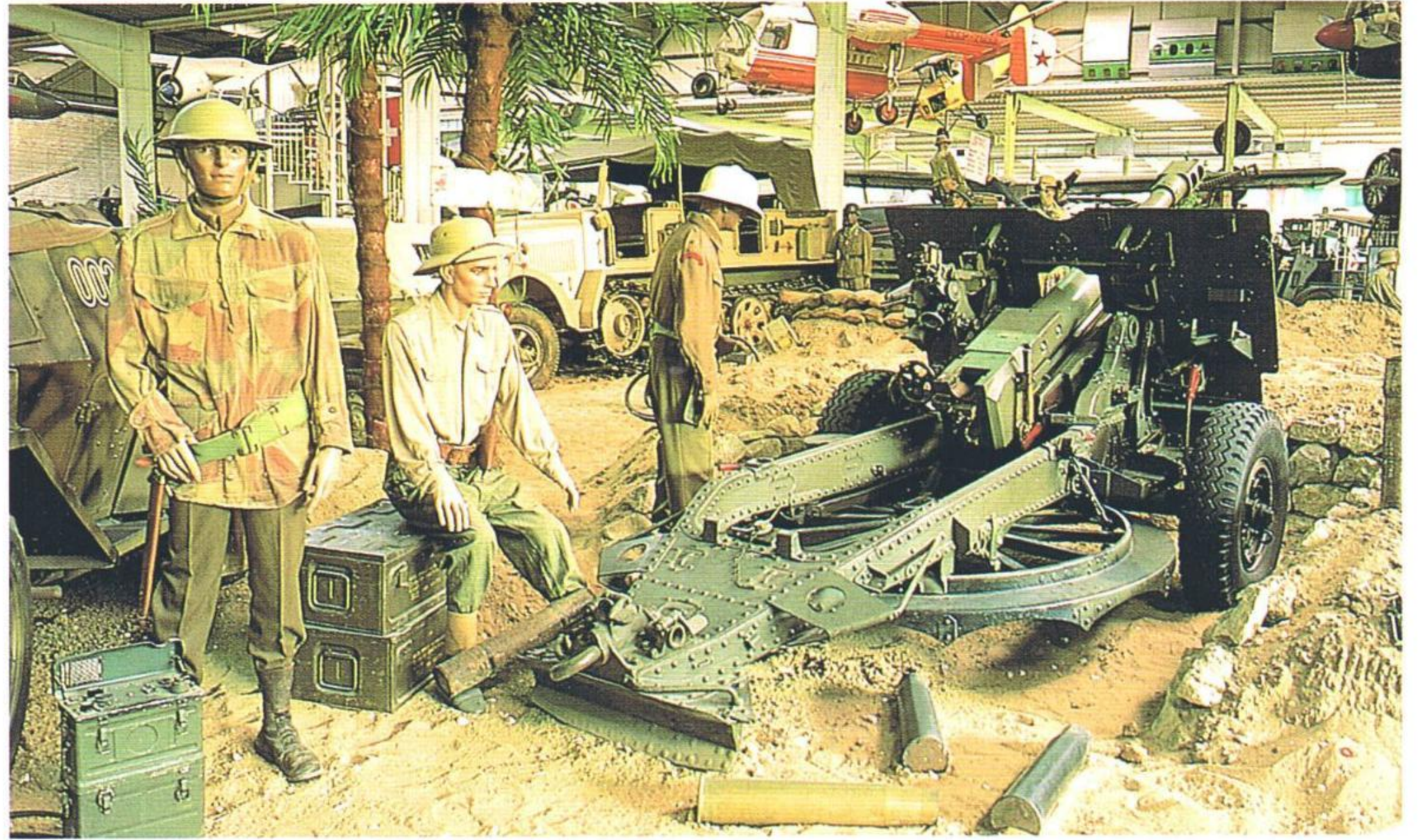


Museum at Sinsheim, Germany to find an amazing collection of well-preserved and beautifully restored WWII vehicles and equipment.

All important adversaries of WWII; German, Allied and Soviet armies are represented in life-size dioramas including tanks, guns, soft vehicles, ammo and more. Mannequins posing next to the vehicles are dressed in genuine WWII uniforms enhancing the realism of the well executed scenery.



Opposite the military museum is a huge building sheltering over 250 cars, old timers as well as the latest developments in the automotive branch, flanked by 600 mannequins dressed in typical outfit of the era. Lamborghini's, Ferrari's and the most famous American cars sit side by side waiting to be admired. Motorbike fanatics will find more than 200 of their favorites on display, including a breathtaking collection of Harley Davidsons.



The Auto & Technik museum at Sinsheim is definitely worth a visit which takes a whole day to discover what is on display. Opening hours are from 9 am to 6 pm throughout the year. Parking space is provided for over 1500 cars and lunch facilities (good food for reasonable prices) are at hand. A well-stocked bookstore in the museum's car section welcomes those looking for lasting information about the items on display.

More information can be obtained from AUTO+TECHNIK MUSEUM, Obere Au 2, D-6920 Sinsheim or by calling 07261/61116; fax 07261/13916.





## Live, from the Gulf, via Satellite

**D**uring the build up of Operation Granby, the British Army rushed to upgrade their Challenger tanks with extra armor protection in the form of reactive armor packs attached to the sides and front. This diorama depicts a proud crew putting on their best for a CNN camera crew, knowing their friends and family will be watching them on the "Tele" shortly.

Although the Tamiya kit is 4-5 years old, it is still an excellent kit and could not be improved upon with an update, however the VP Challenger Armor and Fuel Tanks/Gulf War kit will convert it to a fully representative miniature of the Gulf war beast.

## THE MODEL

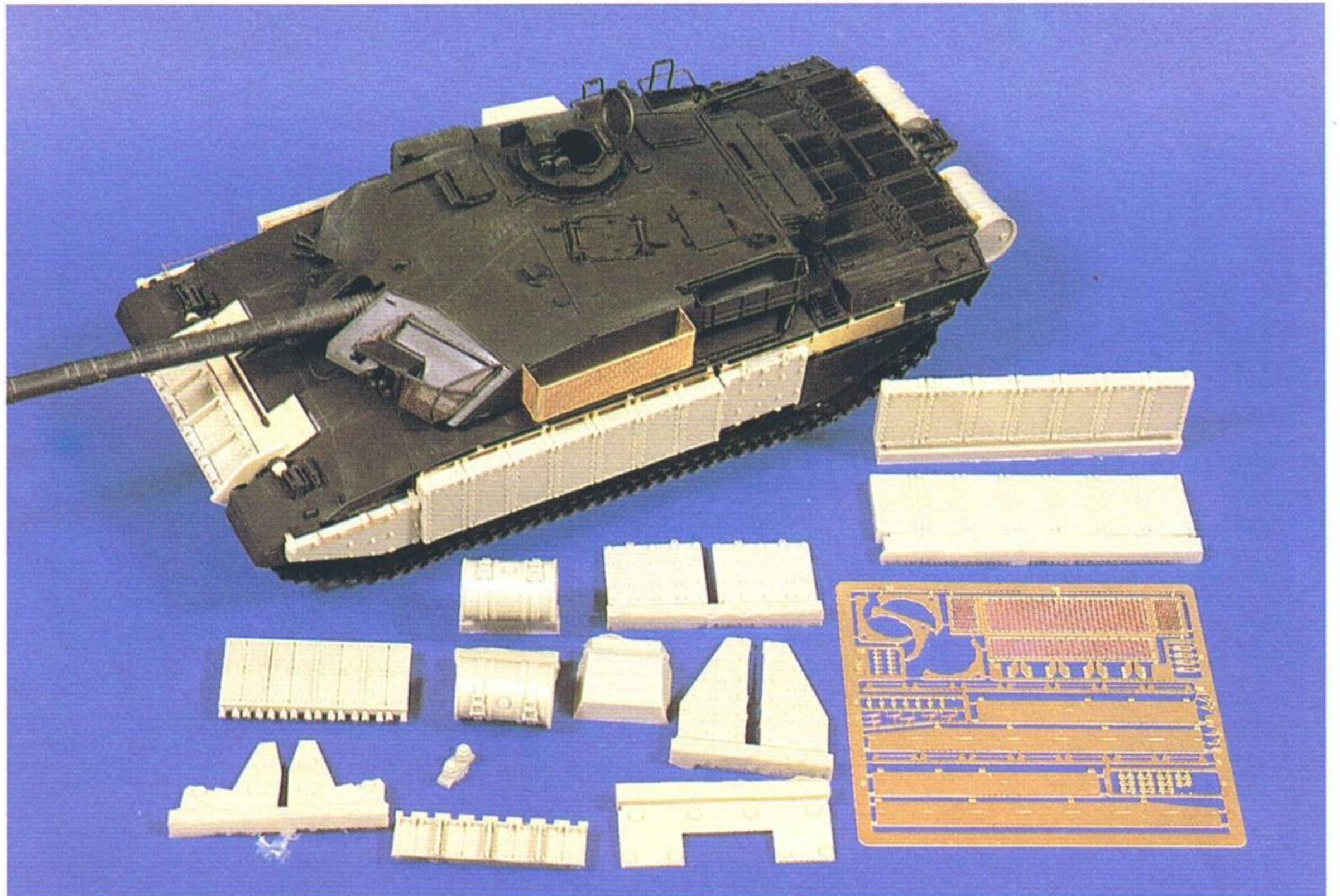
As we said, the basic Tamiya kit is beautifully detailed straight from the box and when combined with the VP conversion set containing full add on frontal and side armor plus two 200 liter auxilliary fuel tanks and brackets, the results are stunning.

The Tamiya kit was built using the kit instructions, but be sure to study and compare both instruction sheets prior to and during construction.

Painting was accomplished by airbrushing the completed model with Humbrol matt 29 followed with a light overspray of matt 93 (Desert yellow). After drying, a final coat of matt clear varnish was applied to protect the base coat during the weathering process. On lighter colored vehicles a wash of thinned raw umber artists oils is preferred due to its transparent nature and after drying, various shades of sand color, each subsequently lighter are applied, finishing with an almost off-white.

A lot of time and effort was spent on selecting and painting the extra stowage and equipment seen on Gulf War Challengers. Tentpacks, bedrolls, kitbags, rucksacks, extra ammo and stowage bins, tow chains and cables. All these items were selected from various VP sets and were strategically placed on and around the vehicle using actual war photos as reference.

The aerial recognition flag was fashioned from lead foil covered with orange day glow decal.

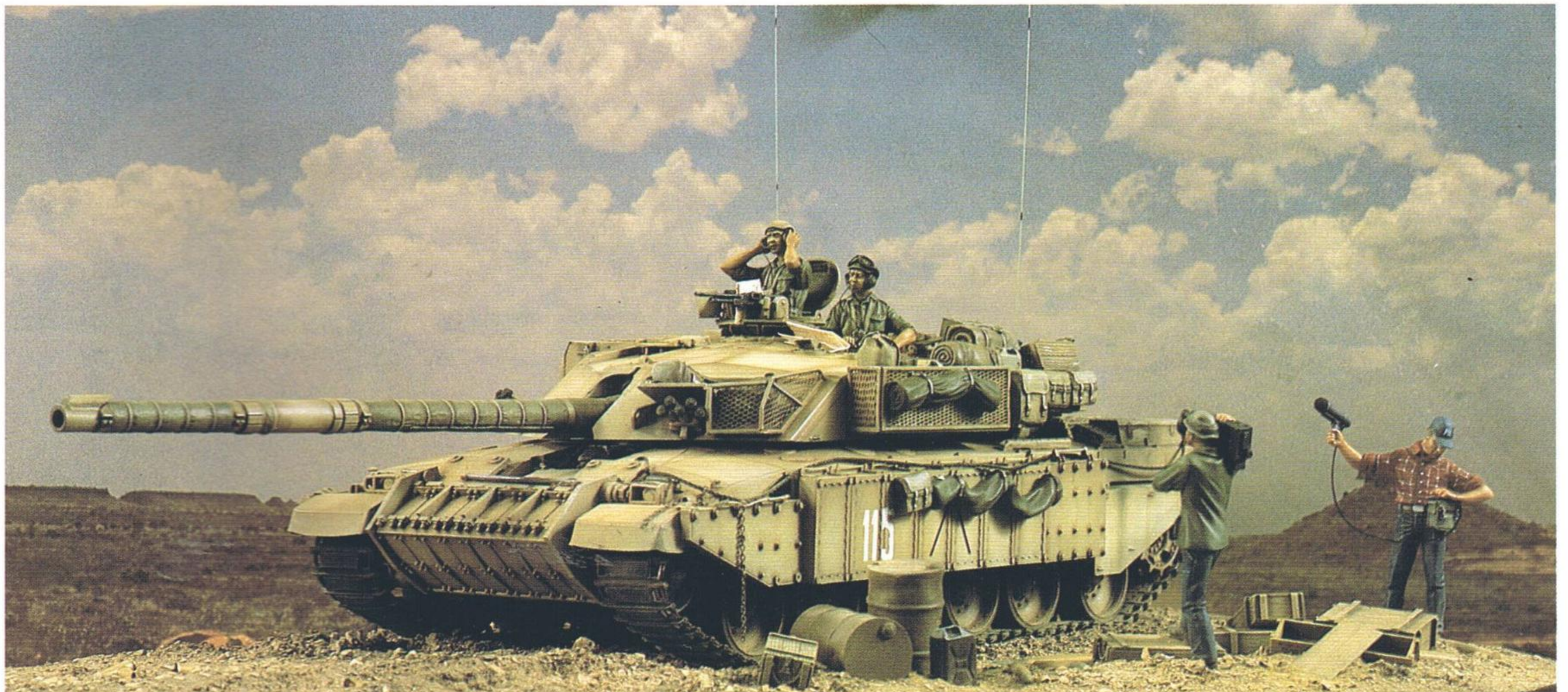


**Fig.2** The contents of VP kit 612 including the large brass-etched sheet.



**Fig.3** Basic Tamiya Challenger kit combined with the VP Armor and fuel tanks/Gulf War conversion kit containing Reactive armor packs, extra fuel drums and attachments. This combination makes a dramatic impression. Note photoetch stowage bin on side of turret.

**Fig.4** The finished diorama photographed against a suitable background. The TV team is recording the move out of the Challenger.

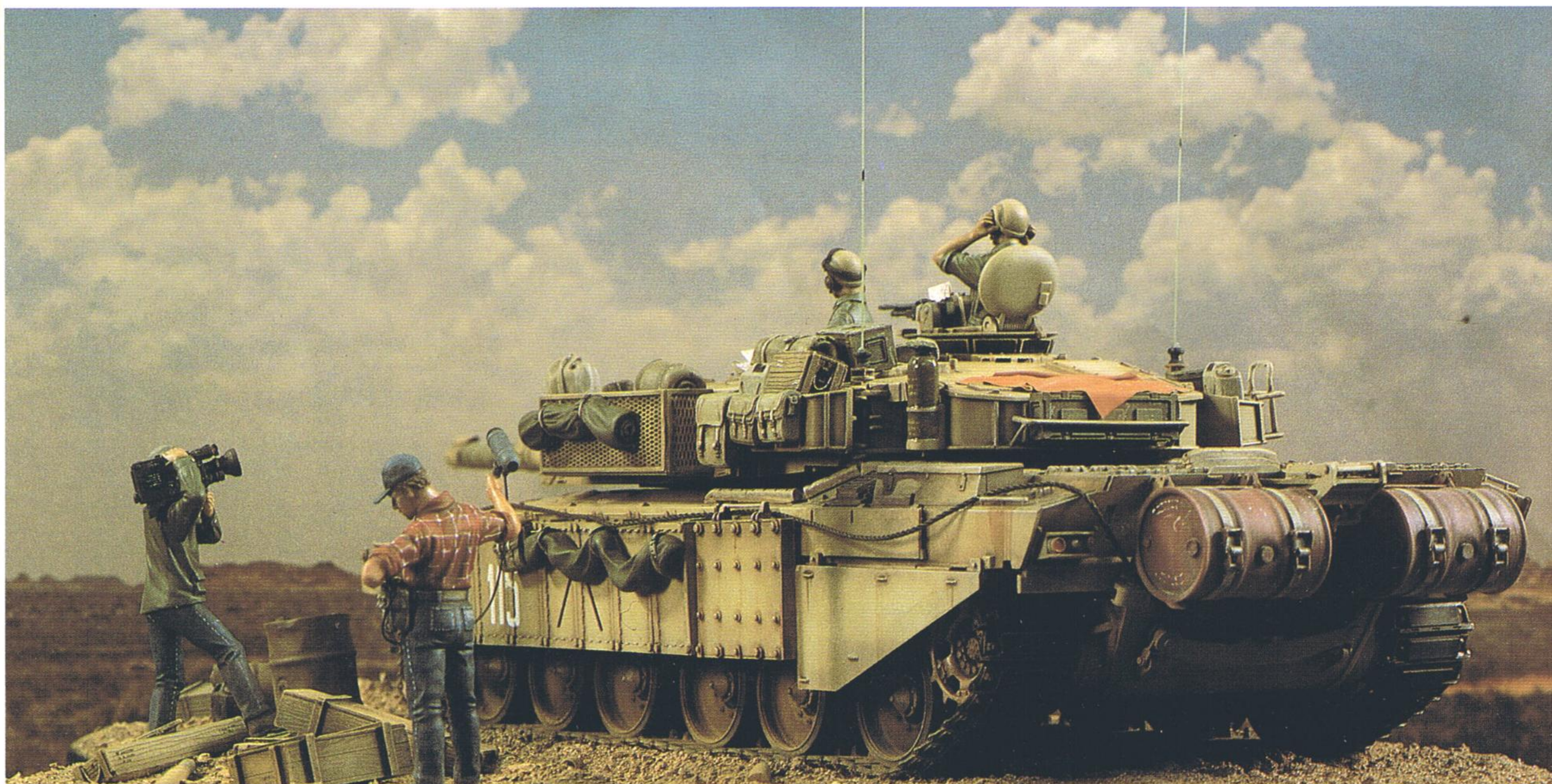




#### THE FIGURES AND BASE

The new VP British tank crew set was used with only a slight repositioning of the arms to obtain a proper "fit" in the Challenger hatches.

The camera crew is an out of the box VP TV News team. The base was cut from dense styrofoam (marine type) with a jig saw, then the sides sanded smooth and painted with water base matt black. Groundwork was made using Porion mixed with fine sand and pebbles and sprayed with sand color. Just prior to drying the figures and accessories, ammo crates and barrels, (to simulate abandoned Iraqi supplies), was lightly pushed into the Porion surface to obtain a proper "set". After completion of the diorama, the entire layout was given a dusting of sand pastel dust for a realistic finish.





# GULF WAR Ordnance AIM-9L/M SIDEWINDER

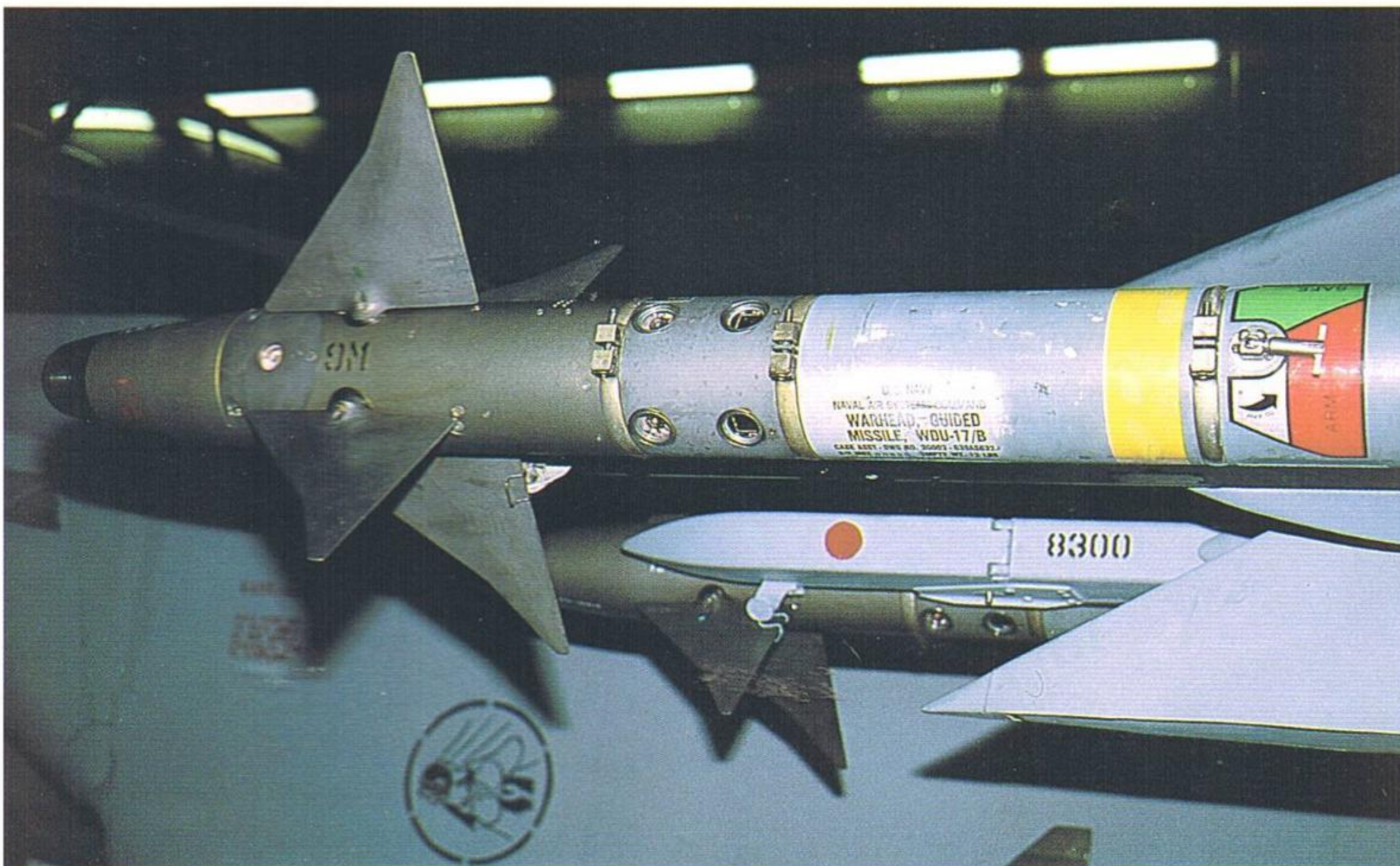
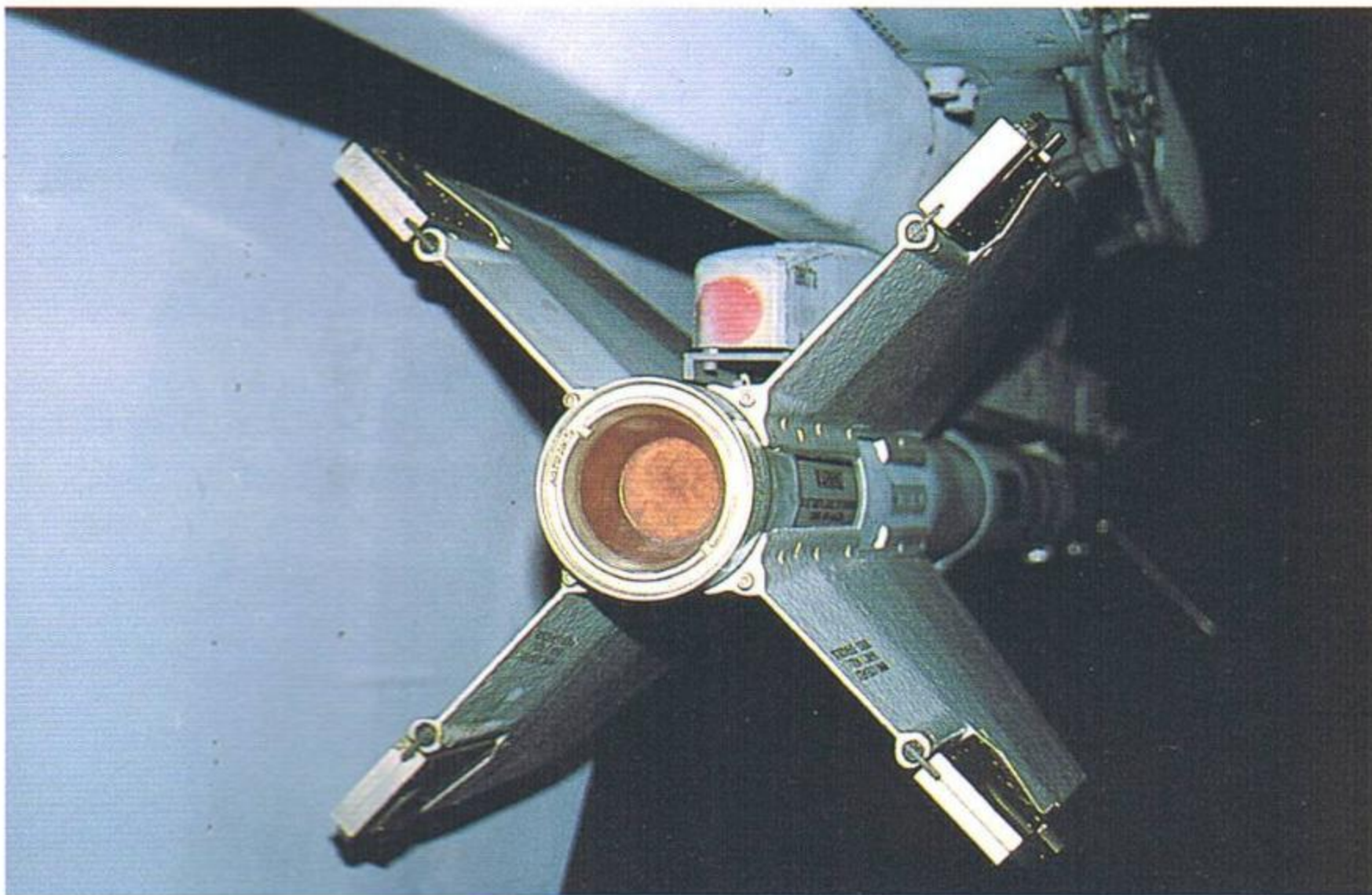
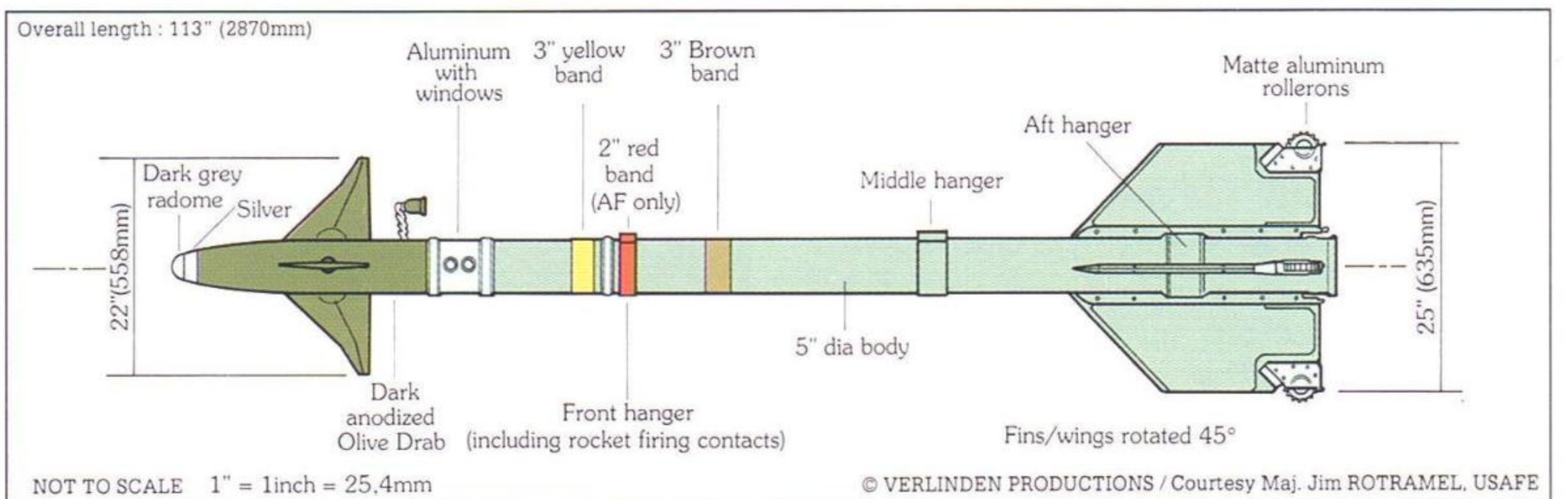
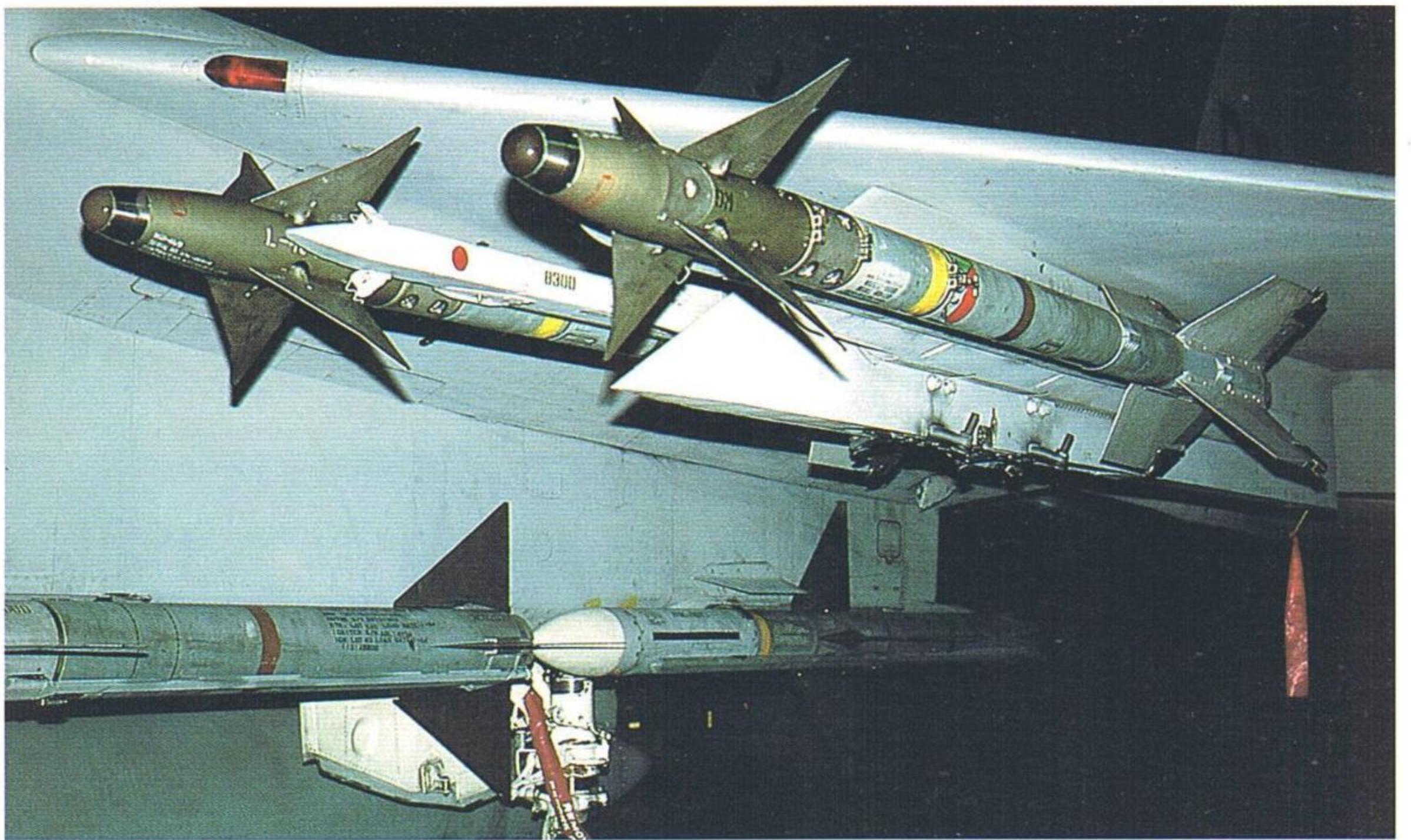


IR Homing Air  
Intercept Missile

Aircraft modelers having decided on building a Gulf War F-16 or F-15 strike aircraft are likely to have a pair of AIM-9M Sidewinders hooked up to the pylons. So far no problem. Numerous kits have them included and although some are rather poor in detail (for which reason we included some detail photographs of the real thing to help you update them), some will suit the purpose if properly painted.

That's where most of the instruction sheets fall short because they suggest paint schemes of prototype or test missiles which have not been used in the Gulf.

The following painting data was kindly provided by Major Jim ROTRAMEL /USAF who spent much of his leisure time compiling a GULF WAR ORDNANCE GUIDE.



The AIM-9L/M had unpainted, dark metallic gray guidance and control group fins. The fuze sections were silver in color. The warhead, rocket motor and wings were FS36375 gray. They had a 2" (50mm) yellow band at the back of the warhead and a 3" (75mm) brown band some 12" (300mm) from the front of the rocket motor. Most missiles had a 2" (50mm) red band at the forward hanger where the rocket motor firing impulse entered the missile. The seeker domes were opaque gray.

To check the accuracy of the kit missiles, the actual dimensions are : overall length is 113" (2870mm), forward fin span is 22" (558mm) and rear fin span 25" (635mm). Gross weight of the complete missile is some 188lb (85kg).

**W**e have noticed that many modelers, even those considered advanced, are somewhat apprehensive when it comes to horses. We don't quite understand why, perhaps the size of the subject, possibly using only artists oils or maybe simply a lack of experience.

The fact is that they are quite easy to paint. Simply follow some basic rules and there is no reason why your first attempt won't be a source of pride.

Our example is the new 120 mm Florian Geyer Cavalry kit, but the principles are basically the same with other scales.

Begin by selecting all the parts of the horse, remove the carriers and clean up all the parts with a hobby knife, sandpaper or Scotchbrite. Next, test fit all parts, sand and carve where needed to obtain a flush fit. Assembly begins with the two body halves.

After aligning, bond together with Super glue and press together until dry. Sand joints smooth and then attach remaining parts, tail, ears, neck and head. Now fill all seams with diluted putty, such as Stucco or Squadron.

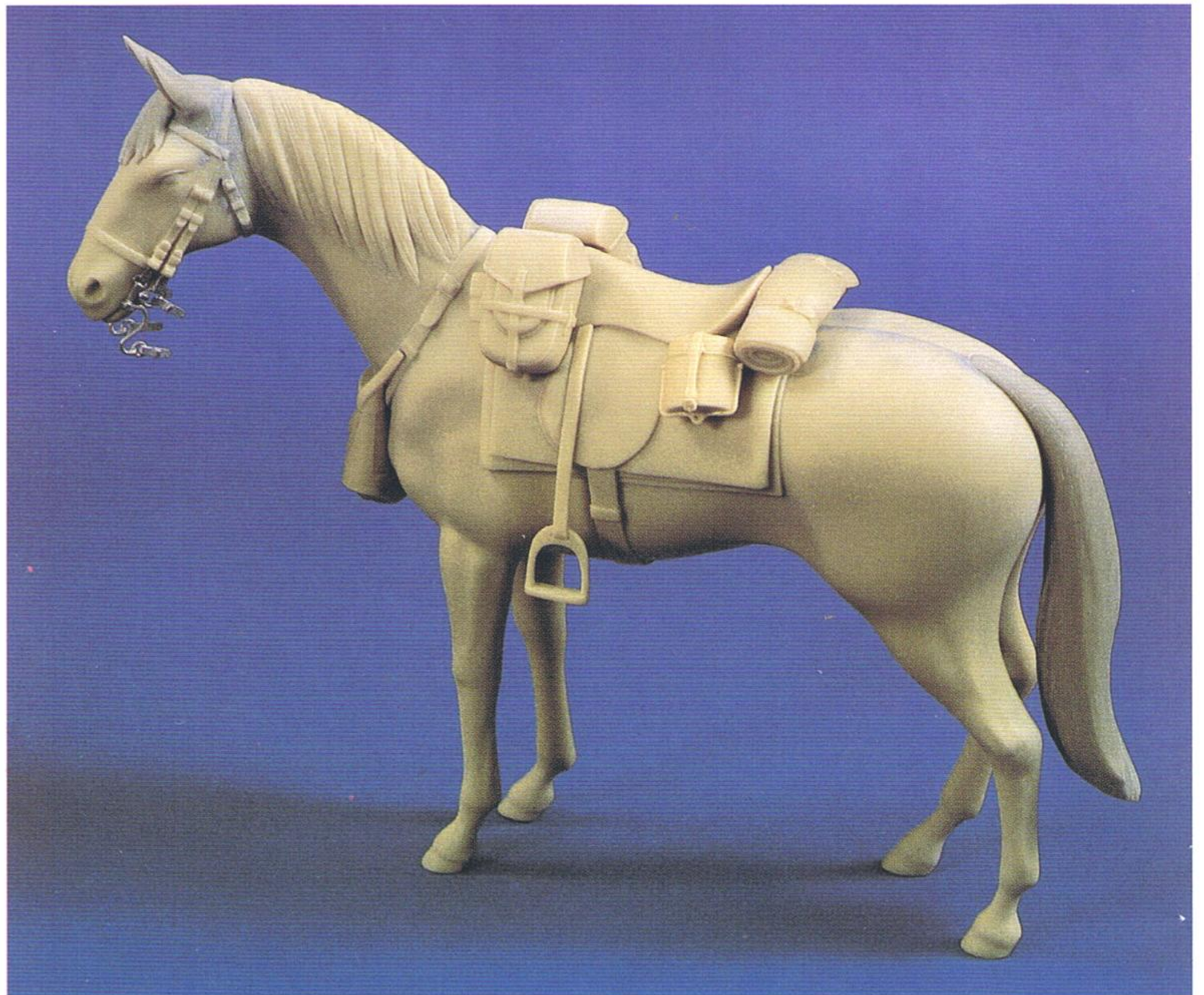
The easiest method of applying the putty is to spread it on the larger gaps then brush it with thinner or model cement until it is as smooth as possible and then with the same brush apply diluted putty to the fine seams much the same way as if you were painting. This method will save a lot of time as it will decrease the amount of sanding after drying. If needed sand and repeat as many times as necessary to completely erase any hint of a seam.

The next step is priming and at this point you must decide the color of the horse. For a brown horse, undercoat sand, for gray, light gray; for white, white; etc. For our example we have chosen brown and for this color we need the following artists oils; Burnt Sienna, Raw Umber, Yellow Ochre and black.

These come in tubes and we suggest, as always, you get what you pay for, so buy the best.

They are expensive, but you will use them over and over, they won't dry out, and the quality of the product will always determine the end result.

The same goes for brushes, use a wide flat sable in various sizes, and buy the



**Fig.1** Horse ready for priming. Packs and equipment are test fitted with a tiny drop of Superglue and removed to be painted later before actually painting the horse.



**Fig.2** Model fully covered with the brown mixture and brushed clean.

best. We have never understood why some modelers spend hundreds of hours on a project and cut corners on quality in the kit, accessories or finishing materials. We guess they don't consider their time as valuable.

Mix a very dark brown using the raw umber, burnt sienna and black in sufficient quantity to cover the entire

horse. Next, completely cover the model which has been previously primed with matt sand, with this mixture. **THE ESSENTIAL RULE!**, Never, never, never thin down the oil mixture. Even your brushes must remain 100% dry. Never mix or paint with a freshly cleaned brush, the solvent agents in the cleaner or thinner

will dissolve the oils and the base coat and make a big mess!

After the model is completely covered, use a DRY wide flat sable and begin cleaning away the mixture, frequently cleaning the brush with a dry soft cloth.

Continue this process (remember, no thinner), gradually until the base coat barely begins to show through and all the excess oil mixture is removed (see examples).

Next paint in the dark shadows, the cleaning process will have left dark and light areas, with a mixture of raw umber and black, and blend outward. After the shadows have been painted and blended, apply a small amount of yellow ochre to the raised areas such as muscles, ears, the back, etc., and blend again.

During both the shadow and highlight steps, work very slowly, oils take a long time to dry, you have all the time in the world. If it should happen to begin drying, simply add a tiny portion of the color you are working in and that will correct the problem.

After the blending stage is complete, set the model aside until it starts to dry, then, using a clean, dry, flat sable, do a final blending, going very slowly, using subtle strokes until you have achieved the desired appearance.

Finally, you may paint the lower part of the legs, the mane and tail in black oils and blend into the base color to produce a gradual, subtle line that flows rather than being sharp and straight. The nose and mouth area is usually gray and/or flesh color. A little black/white and a touch of red will suffice for that. When you are satisfied, set the horse aside for 48 hours to dry.

Then paint all straps, gear, saddle, blanket, etc.;, with enamels or oils, whatever your preference. An easy system of painting the saddle, reins and bridle or any other leather items, for that matter, is to first paint all parts with matt black enamel and after drying, use burnt sienna oils with a wide, flat, dry sable brush and using the unthinned oil straight from the tube, drybrush a thin coat onto the matt black.

Allow to dry for 24 hours and then buff (polish) with a soft, clean, dry cloth. Paint the eye black, then a dot of white and finish with a coat of clear gloss.

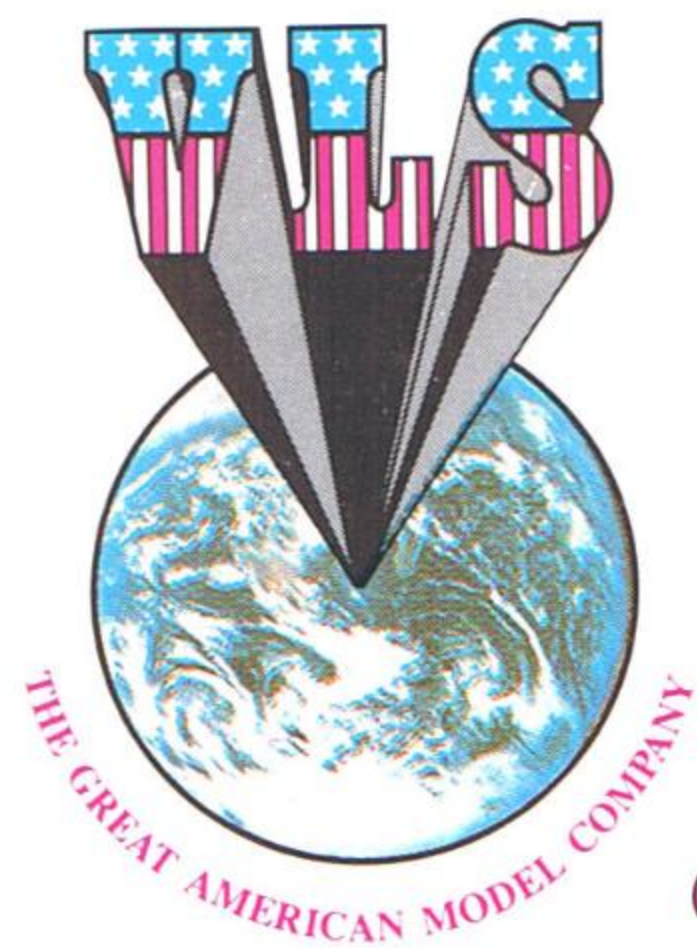
We suggest you begin with this color example, it is the easier of several and a good one for the beginner. Grays and white are more difficult. Good color photographs of horses are very useful to study various shades.



**Fig.3** Oil Painting finished and partially detail painted.



**Fig.4** The completed model.



# American Graffiti

*Covering The American Modeling Scene*

For the second successive year VERLINDEN PRODUCTIONS was awarded the ATLANTA SOLDIER SOCIETY Manufacturer's Award for which Robert C. KNEE, Jr. gives credit to VP's Stinger Gunner.

Of course we are proud to receive this token of appreciation and will do our very best to be next year's winner too. Bob Knee is a very skillful figure painter in his own right and to prove it some of his work is included here.

ROBERT C. KNEE, JR.

7 March 1992

Bob Letterman  
c/o Verlinden, Letterman & Stok, Inc.  
Lone Star Industrial Park  
811 Lone Star Drive  
O'Fallon MO 63366

re: The Atlanta Soldier Show  
1992, Atlanta GA

Dear Bob,

Enclosed are some 35 mm slides taken of Verlinden figures at our recent Show in Atlanta.

Scott R. Eble won the Verlinden trophy with the German officer in Autumn pattern camo smock. The figure was substantially converted you can see. Scott hails from Florida and has had art training. one of the recognized and developing miniature artists in the Sc

The other three slides are taken of Verlinden figures painted by me and are stock except the German infantry in the overcoat. I modified the arms to make a standard smock of the Autumn/Winter leaf pattern. The sniper has trousers cut from Italian camo material with a tan water A sniper's smock. The Stinger gunner speaks for itself.

We had an excellent Show with numerous figures and dioramas incorporating Verlinden products. As was seen last year, the 120mm Verlinden miniature figure continued to gain in notoriety in year's Show.

My compliments on your growing line in this scale. I hope to your WWII releases but with variety. Why not try a basic infantry in a Model 1941 field jacket -- the standard for See the recent article in *Military Illustrated*, Past & Present March 1992 "The U.S. Olive Drab Field Jacket," P. 19.

of luck in your continuing growth.

Very truly yours,

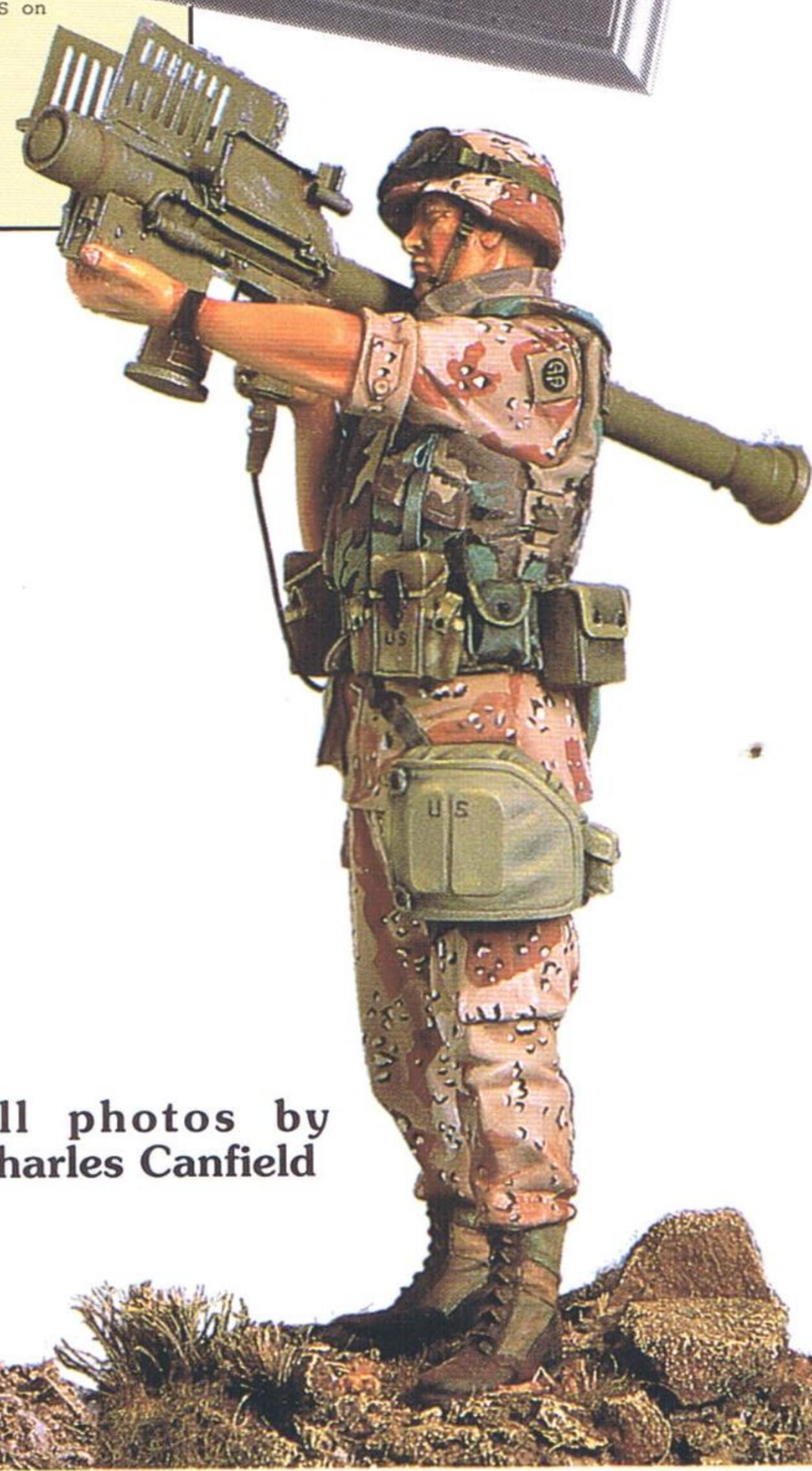
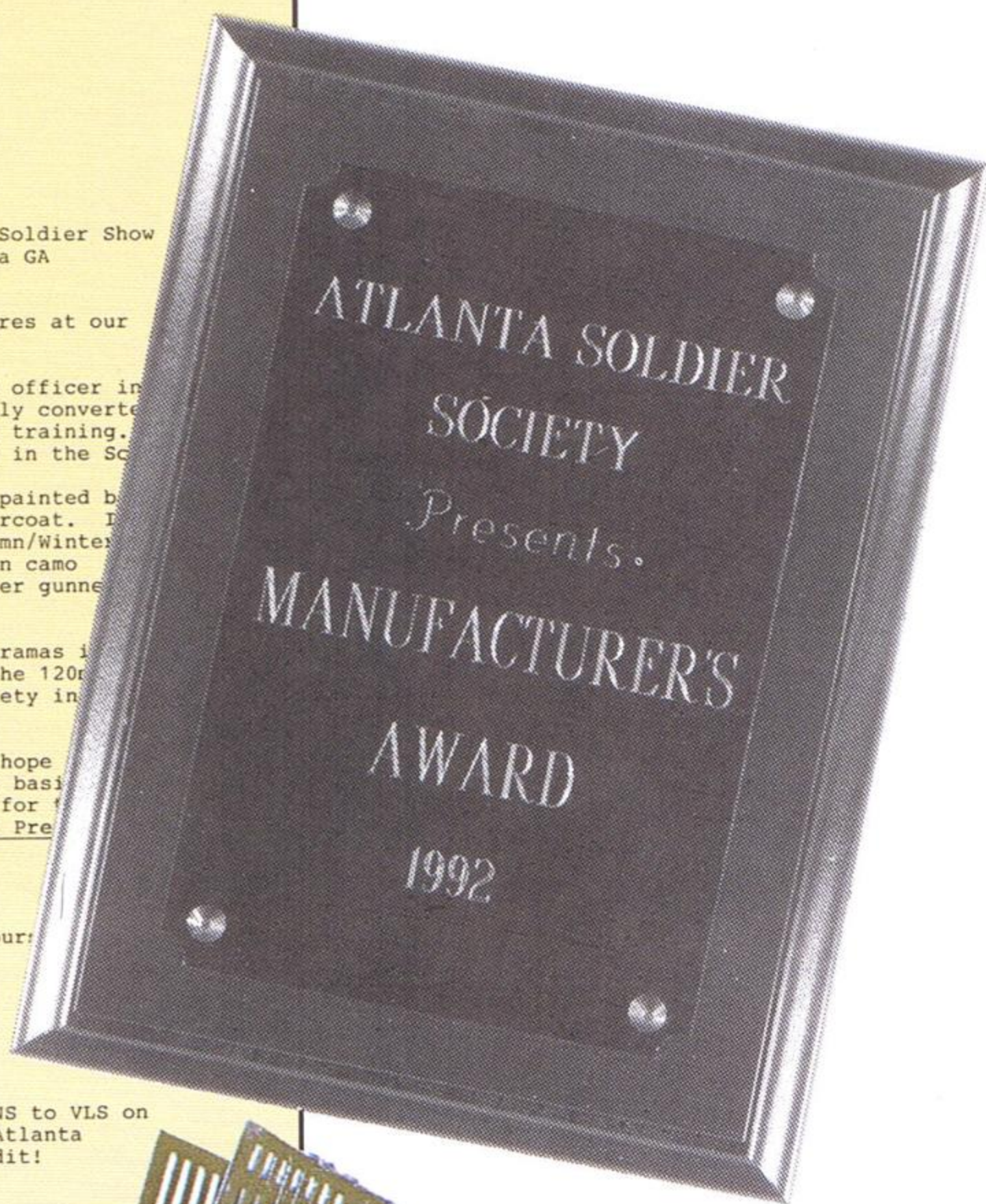
*Bob*

Bob Knee, Jr.

Enc.

but by no means the least: CONGRATULATIONS to VLS on the Manufacturer's Award as sponsored by the Atlanta Society. The Stinger gunner deserves the credit!

5168 S... ody, Georgia 30338 (404) 393-8984

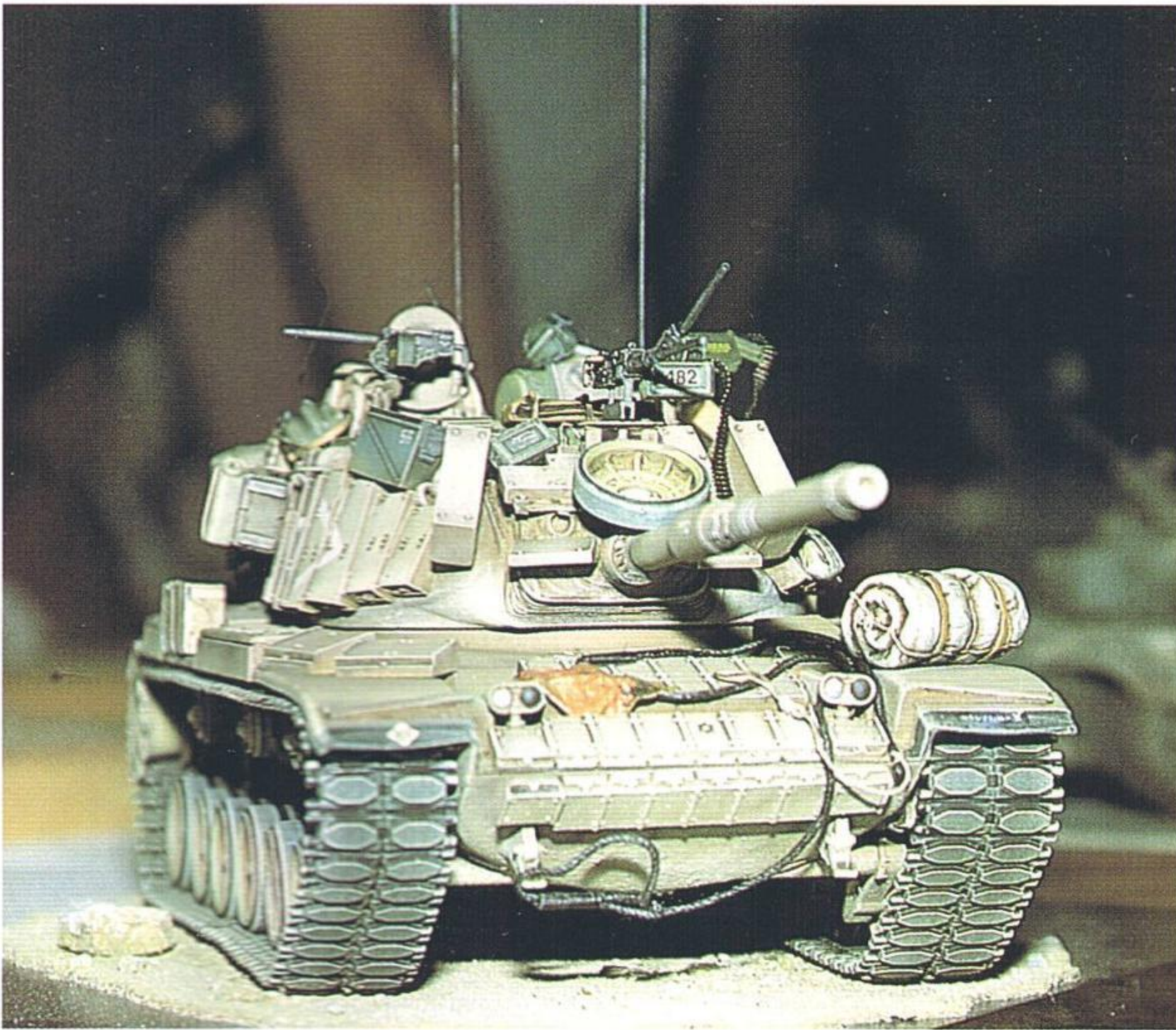


Scott R. EBLE succeeded last year's winner of the VERLINDEN TROPHY, Kevin GOLDEN of Ellenwood, Ga. by entering this 120mm German Officer.

All photos by Charles Canfield

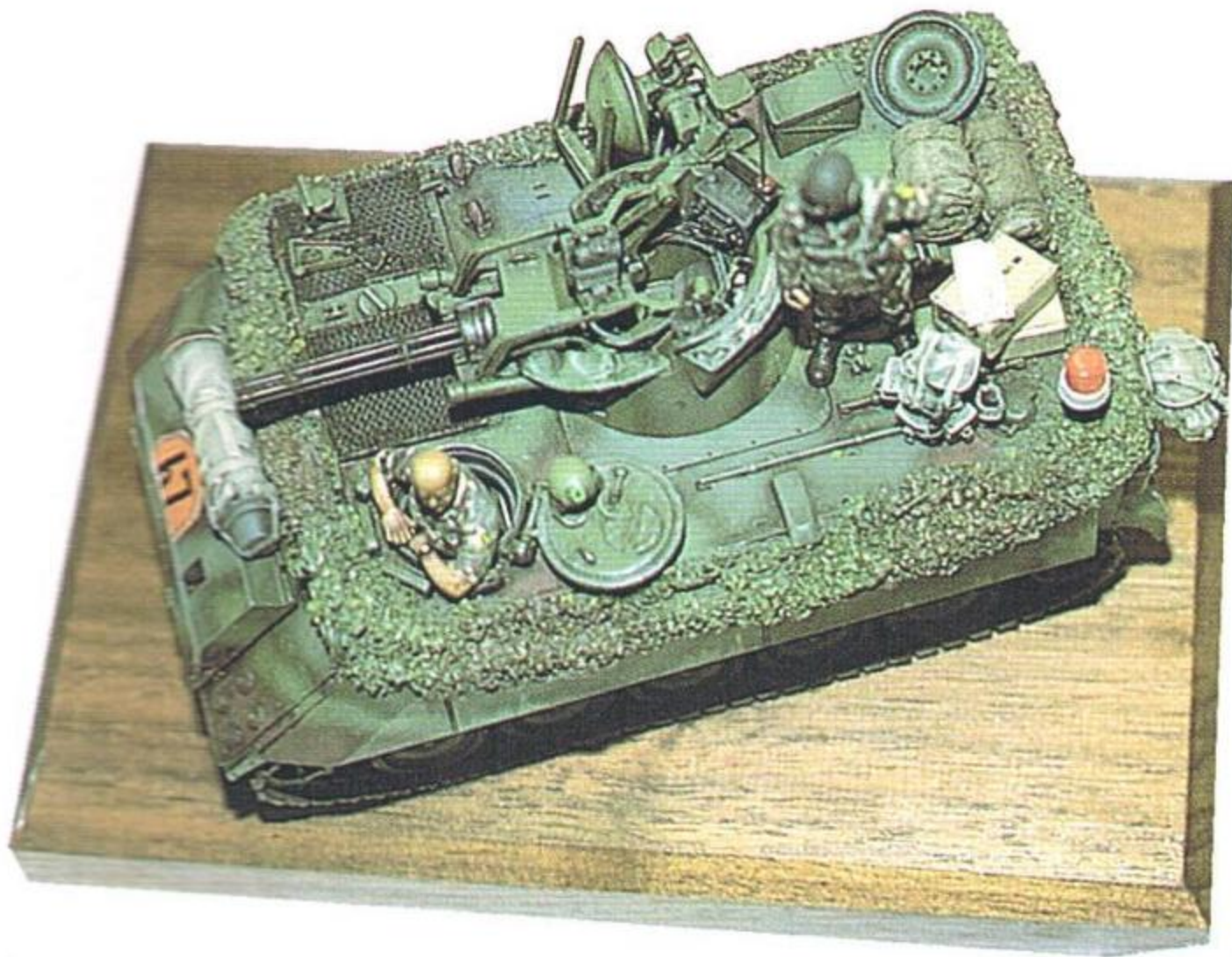
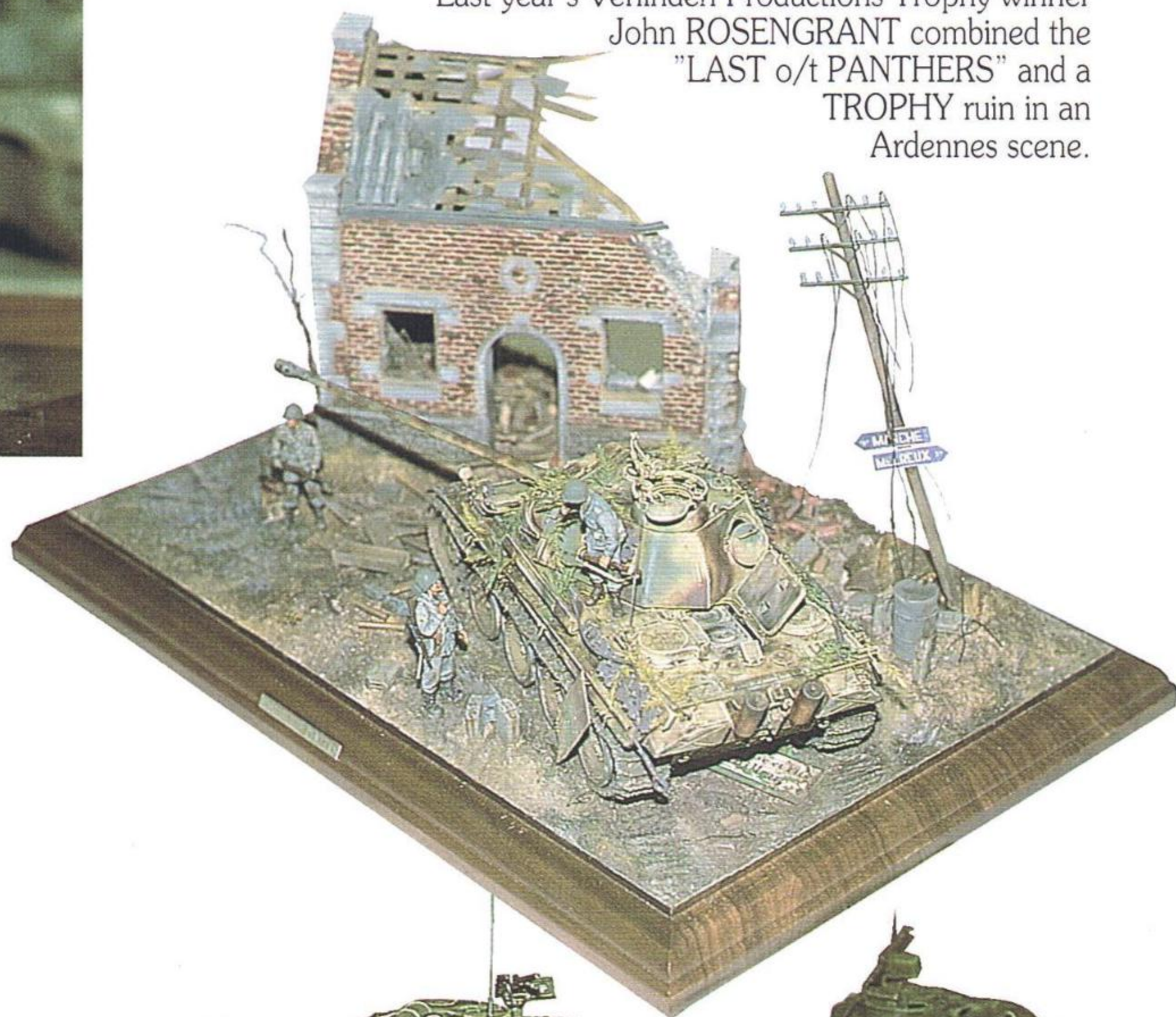
# VALLEY CON III, February 1992 PASADENA MODELERS SOCIETY, Ca

Following last year's success, Valley Con organizers were able to host an even bigger show, receiving some very positive comments. Room size increased to 7,700sq Ft (5,000 last year) and model entries rose from 446 to 502 with contestants topping 150 over 1991's 123.

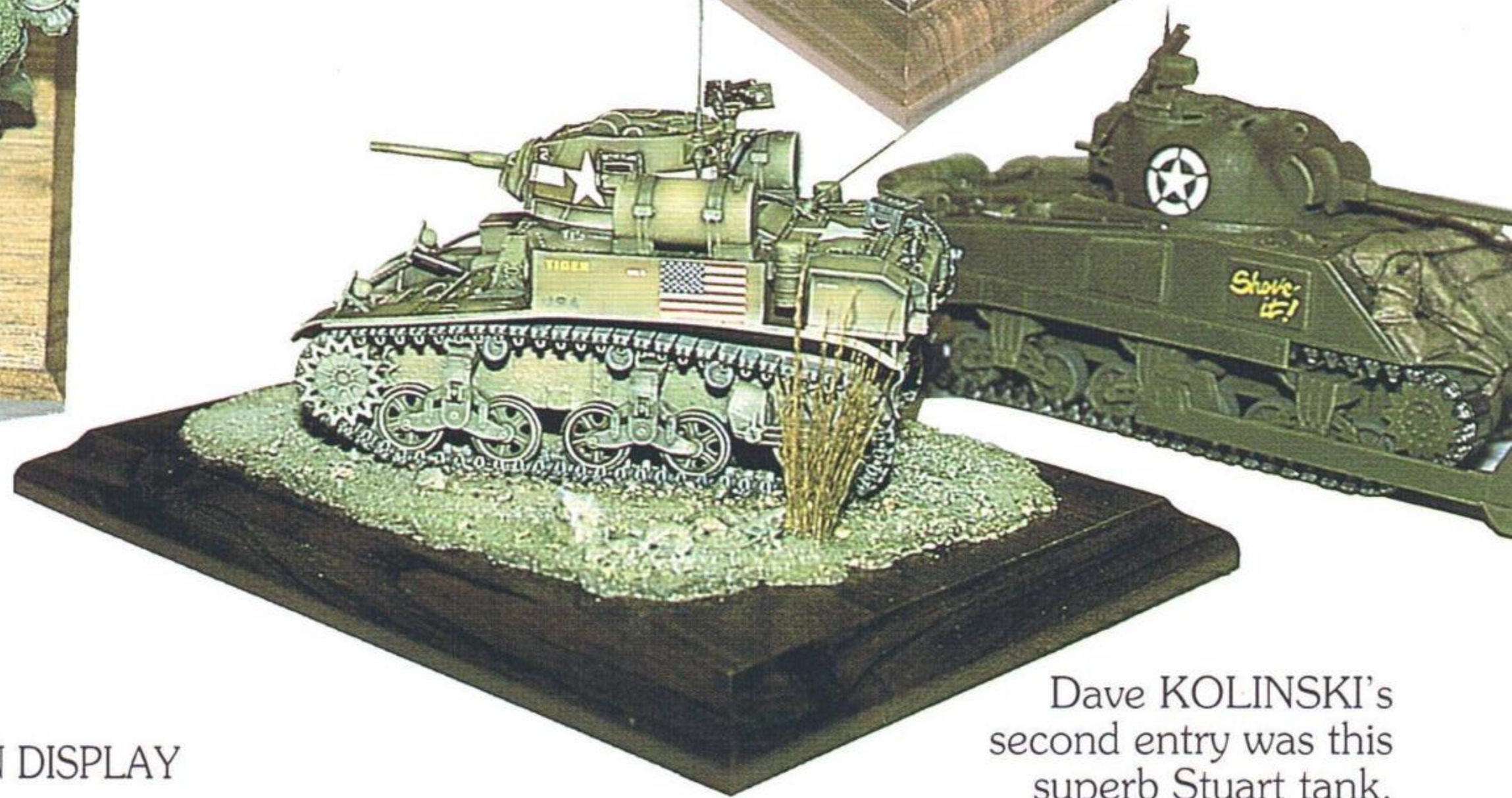


Dave KOLINSKI entered this nicely weathered M60 w/applique armor and other VP accessories.

Last year's Verlinden Productions Trophy winner John ROSENGRANT combined the "LAST o/t PANTHERS" and a TROPHY ruin in an Ardennes scene.



Winner of the "Ft. IRWIN (USA) ARMOR AWARD". M163 Vulcan (VP) by Alex CHAPPEL.

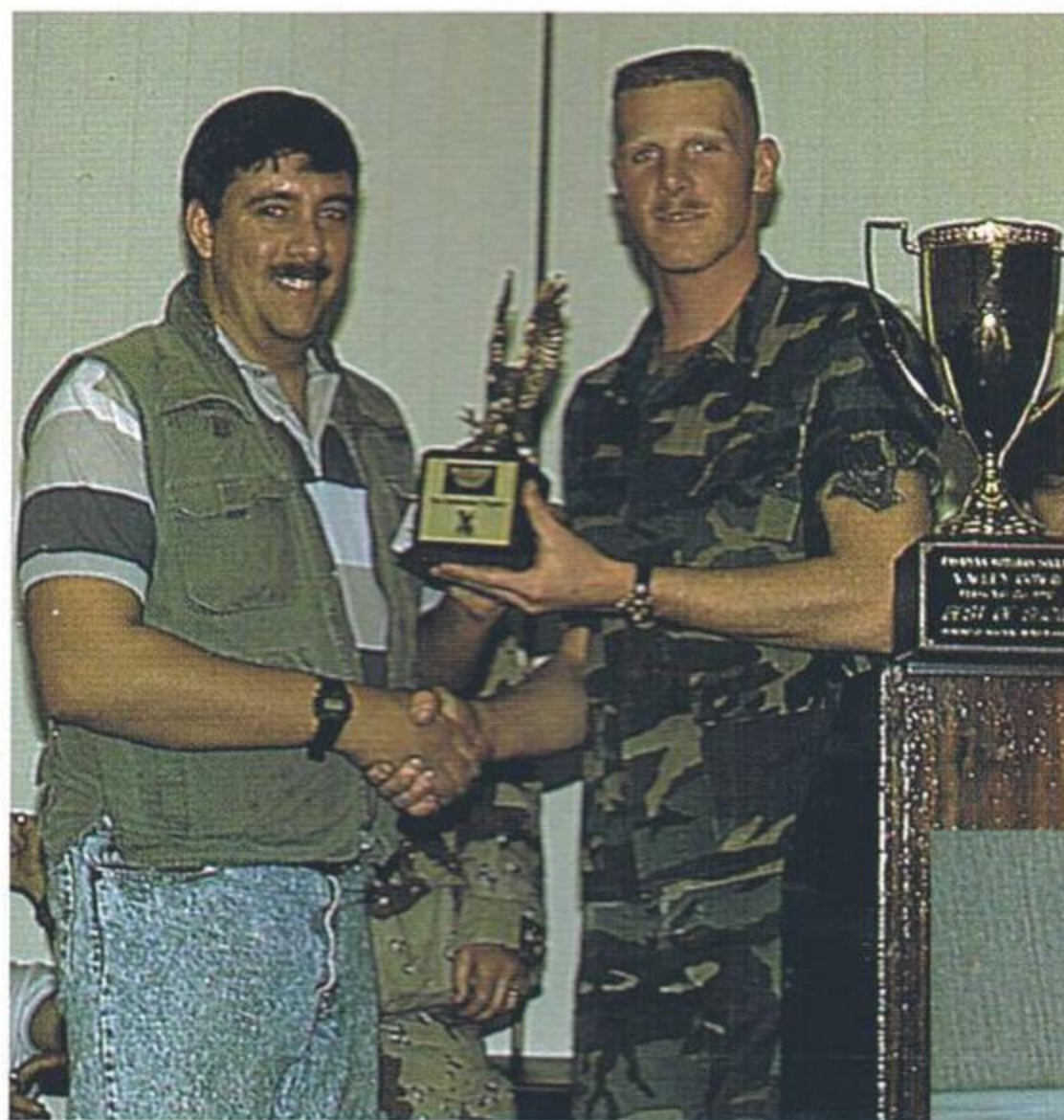


Dave KOLINSKI's second entry was this superb Stuart tank.

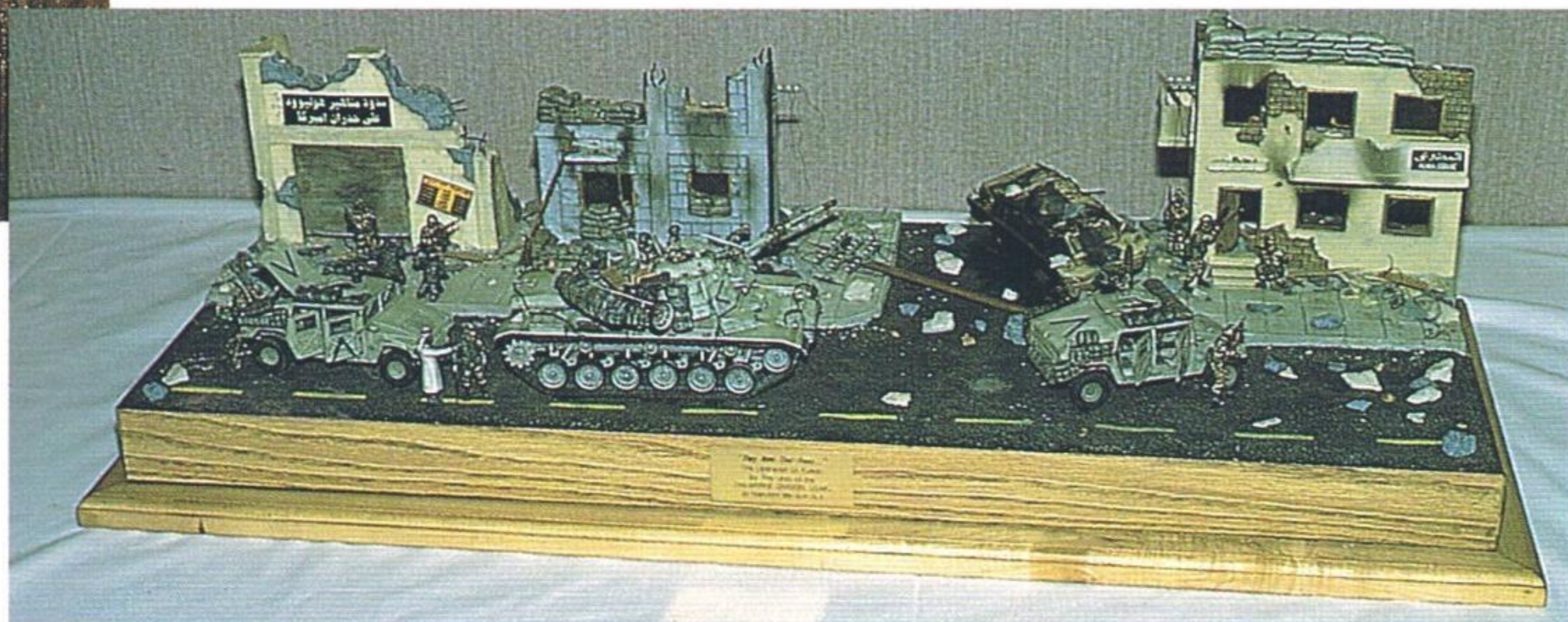
## EXHIBITS ON DISPLAY

National Training Center, Ft. IRWIN, CA  
California Highway Patrol  
U.S. Airforce  
Quicksilver Ultralites

All photos by Ted FERRID



This year's VERLINDEN TROPHY went to Jay CANFIELD for his diorama "They went that way". NTC Soldier of the Year, Spec. Jason WOOD, presenting the award.



# "The Quest for the Eagle"

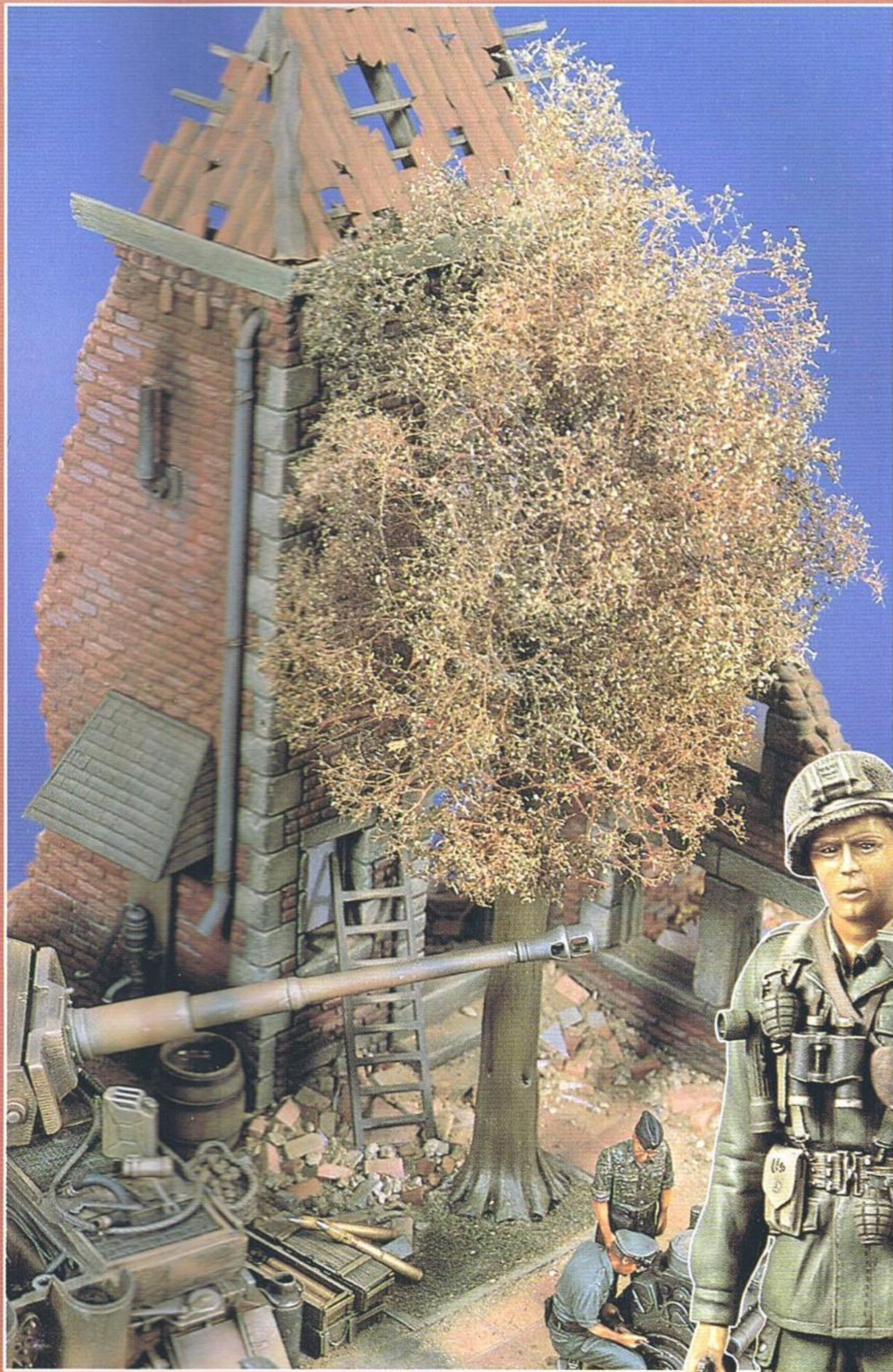


This magnificent trophy, over 2 feet high, will be presented to the lucky winner of the Grand Award at the upcoming contest **VLS MASTERCON**.

A convention for members of the VLS Masters Group, this September 5th & 6th, (Saturday and Sunday) 1992 in O'Fallon, Missouri, USA. The public will be admitted, however **ONLY** members will be allowed to enter the competition and seminars. For information about joining or attending, write to;

**VLS Corporation**  
811 Lone Star Drive  
O'Fallon, MO. 63366 USA  
Phone (314) 281-5700

# A LOOK AHEAD !



- 707 Medieval Archer 120mm
- 708 Coldstream Guards  
Colour Sergeant 120mm
- 709 US Airborne 1944 120mm
- 710 M47 Dragon Anti-tank Missile 120mm
- 711 US Infantry Rifleman  
& Bar Gunner WWII 1:35
- 712 Tree Set /Small (2 pcs) 1:35
- 713 Tree Set /Large (1pc) 1:35
- 714 Iraqi T-55 Applique-armor (not shown) 1:35
- 715 Razor Wire (not shown) 1:35

