

VERLINDEN PRODUCTIONS

Modeling



Magazine

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dated WWII

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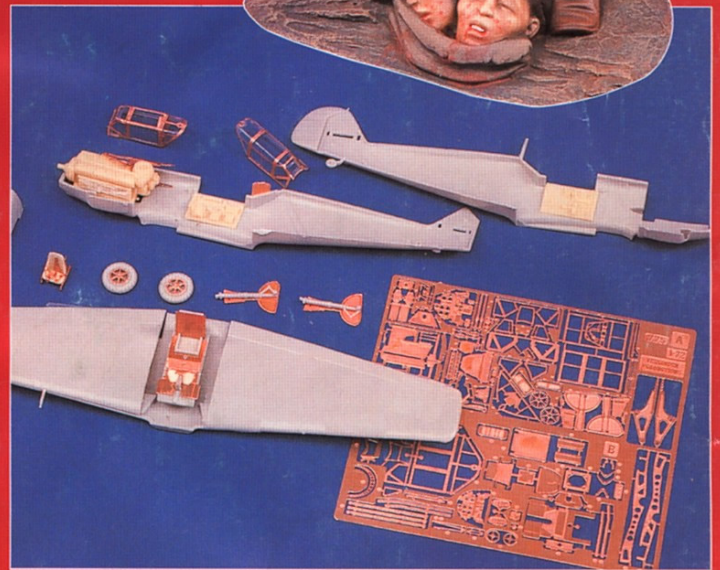
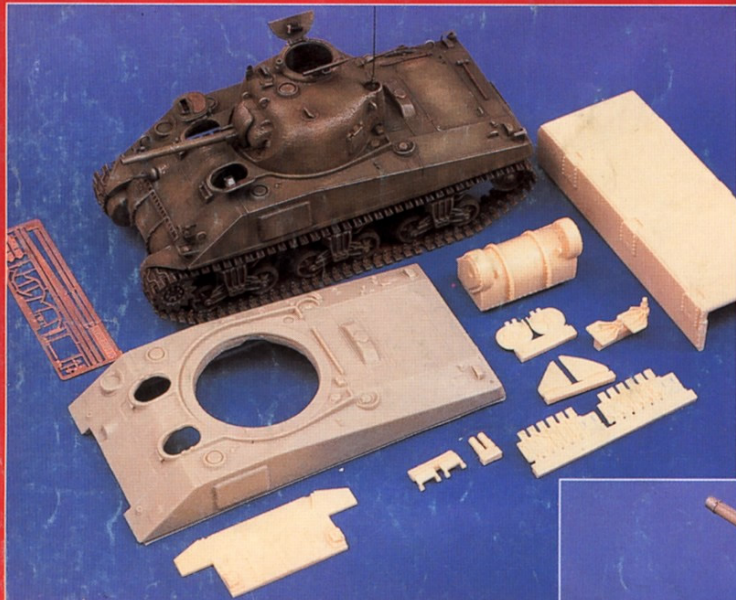


VP's 120mm
German WWII
Kubelwagen & Crew

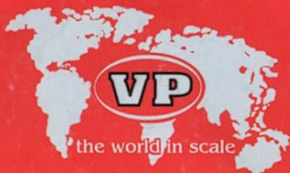
Tools &
Techniques
Weathering Olive Drab
military vehicles

VP

The best choice



- New items, available now (Clockwise)
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789 Mongolian Commander - 120mm
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VERLINDEN PRODUCTIONS VERLINDEN PUBLICATIONS

Modeling books & accessories

Volume 4 Number 3

EDITORIAL

Chief Editor: François
VERLINDEN

Editor: Willy PEETERS
Associate Editor in the USA
Bob LETTERMAN

ART

Art Director: Willy PEETERS

SALES

Advertising, Sales & Marketing
Wim VERLINDEN
Judith DE BIE



François VERLINDEN
Willy PEETERS
Jef VERSWIJVEL



Bob LETTERMAN
Wes BRADLEY
Bill LETTERMAN SR.
Herb RIGG

EDITORIAL OFFICE
Ondermemersstraat 4,
KMO-Zone Mallekot
B-2500 LIER / BELGIUM

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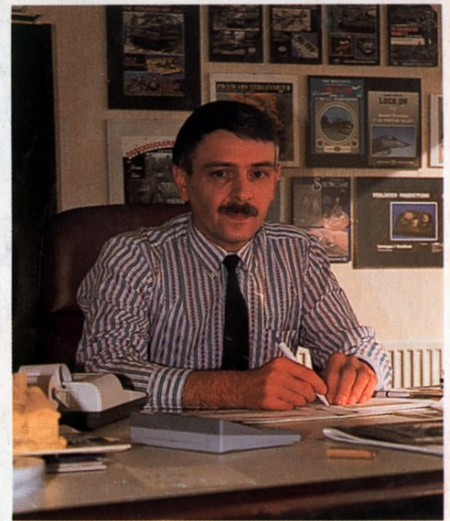
Ondermemersstraat 4, KMO-Zone Mallekot,
B-2500 LIER, BELGIUM
Phone (03) 480 65 26
Fax (03) 489 29 26

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From the editor

The year 1992 was great for us, and the realization of that started me on a sentimental journey back 15 years ago when we first started producing Hydrastone buildings in the basement of my hobby shop. They simply grew out of a demand from my customers as did the Modeling manuals. We then went into photo etching which was still in its infancy in the modeling world. Then, we began producing the now familiar half figures for tank crews in white metal. Each time we introduced a new concept, the competition would laugh, but the customers would buy. Probably the most ridicule we received was when we released the first resin figures in 54 mm. All the manufacturers said we were crazy. Now they are trying to do the same. Probably our most successful innovation was the 120 mm scale. Would anyone have believed three years ago the extent to which that scale has evolved, and how many manufacturers have taken our lead? Our full color publications, Lock On's, Warmachines, Modeling manuals and now the VP Magazine have set new standards. A few years ago, it was considered economic suicide to produce full color books and especially a magazine. Looking back, it all seems quite simple. We never tried to force these innovations on our customers, on the contrary, they came from our customers. We listened, and we never let the axiom, "It has never been done", stand in our way. If someone asked me the secret of our success, I would state, without hesitation, that any success we have had was due to the priority we place on quality. Quality ultimately wins in any field of endeavor and scale modeling is certainly no exception, although that is a concept some manufacturers never seem to comprehend.



1993 will see the largest resin military vehicles ever produced, a 120 mm Sturmgeschutz III, Panzer III, Panzer II, Schwimmwagen, Kettenkrad, and more. Even more historical 120 mm figures. The 1/4 bust range will expand. A new Sherman tank concept in 1/35th, which will have many kinds of Shermans never produced in scale, with many variations and accessories. And, of course, we will continue in the areas you have come to expect, Aircraft and Armor updates, accessories, and books, Warmachines, Lock On's, etc. You have our commitment that we will never rest on our laurels, whether it involves our products, our books or this magazine. We don't believe in the ultimate product. You can always improve and you must always improve!

François Verlinden

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(Photo Ernst BEYERMANN)

WWII German Kubelwagen in 1/15 Scale



VP's version
of the famous WWII
German softskin

With the ever increasing popularity of the VP 120 mm figure range, (over 100 figures), it only followed that there would be a demand for accessories, weapons, guns and vehicles.

By now, our customers know that when they ask for something, sooner or later, they will get it! Last year we released many of the weapons, guns and accessories and the first vehicle. It was an obvious choice, as it probably was, (other than the Willys Jeep), the most famous softskin of World War Two, the German Kubelwagen.

When you open this kit, the first thing you notice is the size.

We all know 120 mm is big, but this is **BIG !!** The box is filled to the top with state of the art resin parts that

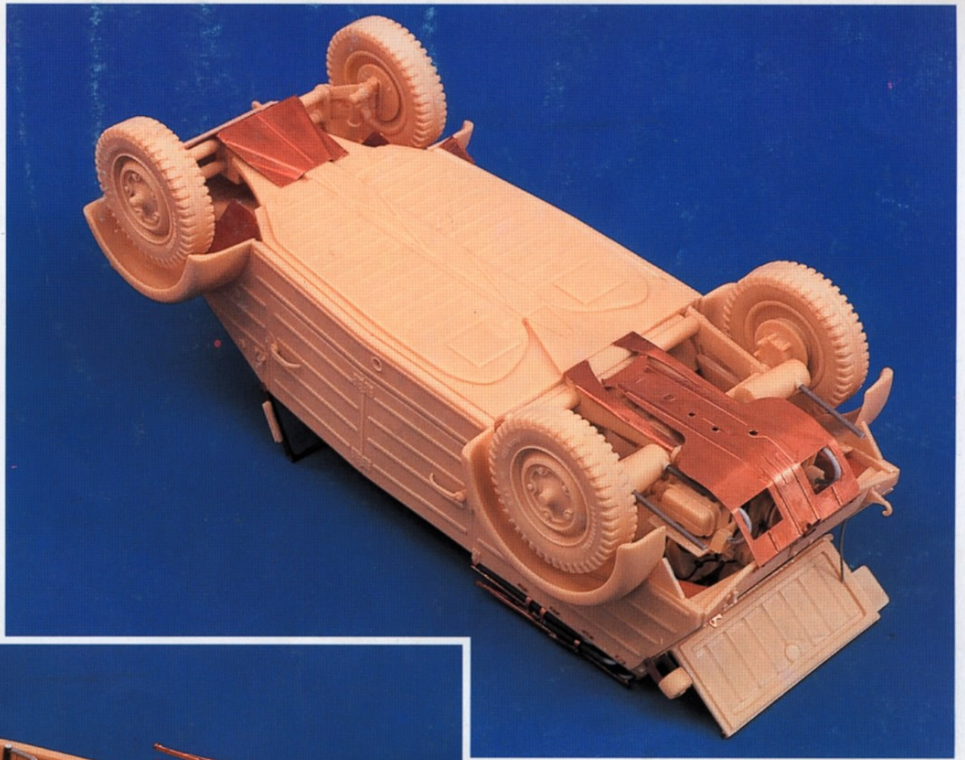


Fig. 3 & 4 The bottom of VP's kit is completely detailed with photo etched metal sheet to represent the bottom covers over engine and steering wheel housing. Some shaping with pliers is needed to fit over the resin bottom plate. The detailed engine is a kit in itself and should be completed before insertion. Photo etched metal parts are also used for the wind screen and the canvas cover folding mechanism.

Fig.5 Below, the finished model as it appears on the box cover of VP's first 120mm kit ever. A replica of the real one.



Super-Ready Willys			
WL-496687	WL 496687		
WH-1485815	WH 1485815		
51000	51000		

The dry transfer sheet (reduced) that comes with the VP Kubelwagen.



Fig.6 Fitting in nicely is the Artillery & Flak Rangefinder (VP696) at right, the MG 42 machinegun on the hood (VP691).

The Schmeisser Submachinegun on the ground was taken from VP set 448, German Infantry Equipment, also featuring the canteen and water bottles hanging from the Kubelwagen door hinges.



include a complete interior, full suspension and a highly detailed VW Boxer engine. A large sheet of high tech photo etched metal contains all the fine details. Dry transfers are included for the instruments, stenciling and license plates which allow either a Wehrmacht, Luftwaffe or SS version.

The construction of this kit flows well, using the comprehensive instruction booklet, which guides you through the building process in a logical, methodical manner. However, due to the size and number of parts involved, be prepared to spend around 40 hours in building it, give or take, depending on your level of skill and speed. The results, as can be seen here, are well worth the time spent!

Fig.7 Close up of VP's Kubelwagen Crew, released soon after the kit's presentation on the model market.

Shortly after the release of the Kubelwagen, it came as no surprise to anyone that VP would release a crew for it. As you can see, the crew bring the vehicle to life and in this scale, what an impact!

VP now has so many items available in this scale that the possibilities of vignettes and dioramas are endless. The "Kubel" featured here is fully battle loaded with a selection of VP weaponry and equipment. The vignette base was cut from marine styrofoam, while the VP 120 mm vacformed cobblestones completed the road. The wooded background is from the VP Trees and Hedgerows which work nicely in any scale.

Fig.8 The backseat compartment is filled with pieces of gear and a large wooden box. Also note the small ammo box stowed next to the spare tire on the front hood.

Fig.9 Note how the dry transfer markings on the driver's door, mudguard sides and license plate enhance the lifelike appearance of the model.



It's a Honey !



A Desert Storm
diorama
"avant la lettre"

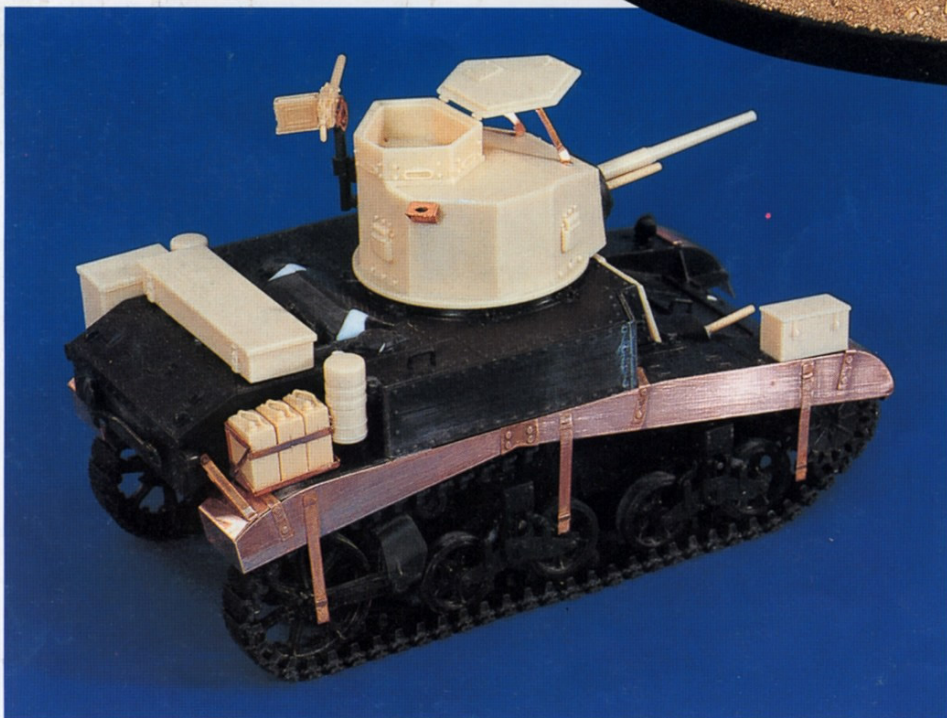


Fig.2 The unpainted M3 Honey conversion showing resin and photo-etched accessories to good advantage.

The Tamiya Stuart is now an old kit. But in the Tamiya tradition of quality, it is still a better kit than some of their competitors' new releases. It's amazing that some people never realize that quality isn't just a nice thing, it's the only thing! The VP team thought it deserved some new versions and released 2 conversion sets for that purpose.

VP set No.723 contains the M3 Hex turret, early drivers vision ports, jettisonable fuel tanks and new air cleaners. The second kit, No. 725, converts the Tamiya model into a British M3 "Honey" during the North Africa campaign. It contains the same parts as 723 except the fuel tanks but, in addition, British style stowage boxes, water cans and a photo-etched sheet of track guards, water can rack and other small details.



Fig. 3 & 4 All tank markings were taken from VP dry transfer sheet N°348 & 349 which hold all kinds of British armor markings.

Fig.5 Italeri's Kubelwagen with VP Sand Tyres (unfortunately no longer available in the VP range), changing its appearance.

older kit given a new lease on life when combined with new conversion kits, figures and accessories.

This last conversion is the subject of this simple but effective diorama, depicting the "Honey" stranded in the desert perhaps out of fuel or by mechanical failure and being inspected by an Afrika Korps recce group. An Italeri Kubelwagen, VP Afrika Korps figures, 37mm ammo, rucksacks, bedrolls, tentpacks, various small pieces of equipment, barbed wire and a small simple base are the components of this scene. This diorama is a perfect example of the tremendous potential of a good

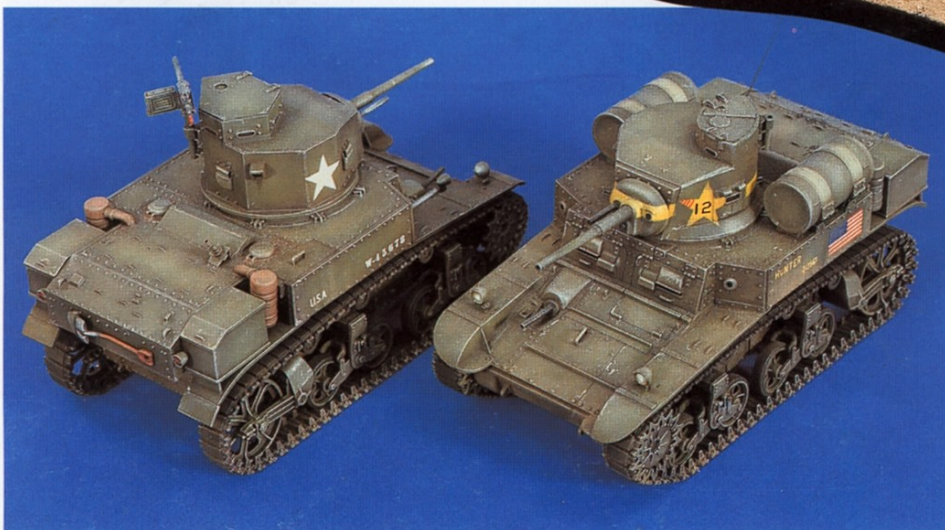


Fig.6 Overall view showing balanced layout. Note the mine-field marked with barbed wire and sign, still available from VP.

Fig.7 What can be achieved using VP kit 723. At left a US Army M3 Stuart with HEX turret, at right an M3 with Tamiya's "Horseshoe" turret, but with VP's jettisonable fuel tanks.



After the dust has settled



About an abandoned Iraqi T-55 A/M



The centerpiece is the Iraqi T-55 with add-on armor, abandoned by its crew, in such a hurry they left behind all their ammunition and equipment.

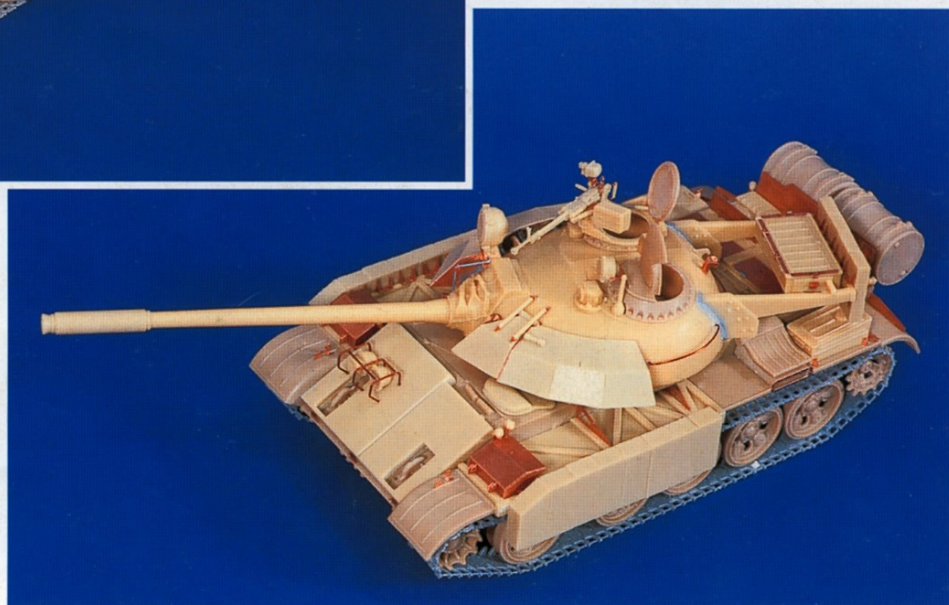
The basic kit is the Esci/MPC T-55 A/M, not a great kit but the basics are O.K., hull, running gear and track and more importantly, it's the only game in town. VP analyzed the kit and developed a full update set (No.705) which contains an accurate turret, main gun, tool boxes, engine deck, external fuel tanks, a finely detailed Dushka AA gun and a large photo-



Fig. 2 & 3 The unpainted T-55 clearly showing the extensive conversion and detailing. Not much remains visible from the original Esci kit.

Desert Storm dioramas became very popular during and since the war because most of the vehicles used in the conflict were available in model form before it started. The only change the modeler had to make was the paint scheme. The aftermarket business picked up the subject quickly and supplied the figures, conversion kits, roadsigns and accessories.

This diorama has them all and demonstrates the possibilities currently available.





The super detailed and converted troop carrier before painting. Note the resin wheels from the VP wheel set No. 589.



The commander going through his notes is a stock VP figure from a number of Desert Storm figures. Note the photo-etch front grille and winch assembly.

etched sheet containing all the fine details. This combination can be used as a standard eastern bloc or Iraqi/Desert Storm T-55 A/M.

Also released was kit No. 714 which includes the items in 705 plus the Iraqi style add on armor and an extra sheet of photo etching.

The secondary vehicle is the Troop Carrier version of the Humvee M-998 basic kit from Italeri, detailed with VP kit 607 and converted with VP 616 Humvee Troop Carrier Update Set. Both vehicles were painted overall sand and then heavily weathered using the wash and drybrush technique.

A dusting with pastels completed the job. The Humvee was loaded with tools, tentpacks, bedrolls, ammo and weapons from various VP accessory and update kits.

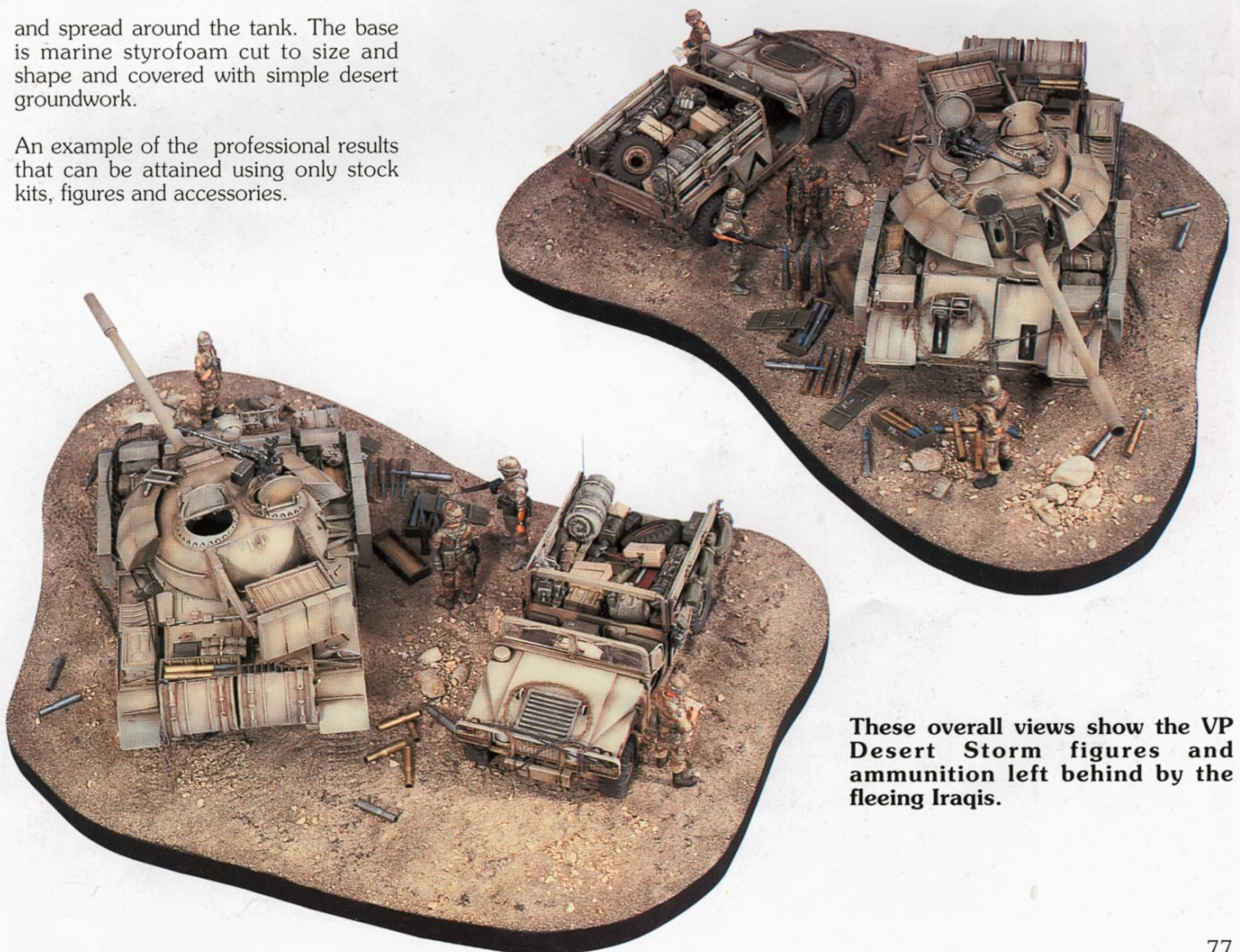
The U.S. soldiers were selected from VP kits No.s 539, 552, and 585. Several T-55 ammo sets were painted



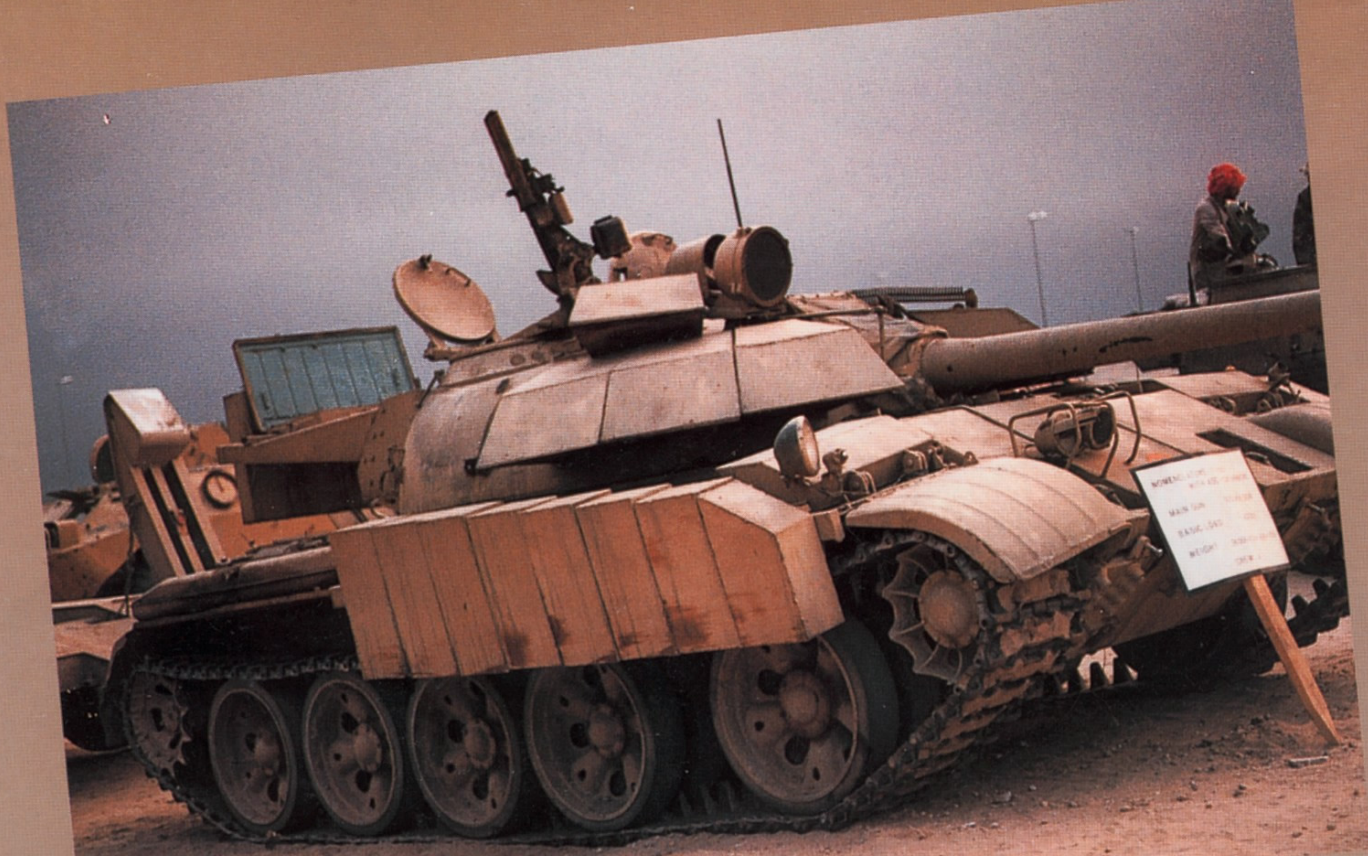


and spread around the tank. The base is marine styrofoam cut to size and shape and covered with simple desert groundwork.

An example of the professional results that can be attained using only stock kits, figures and accessories.



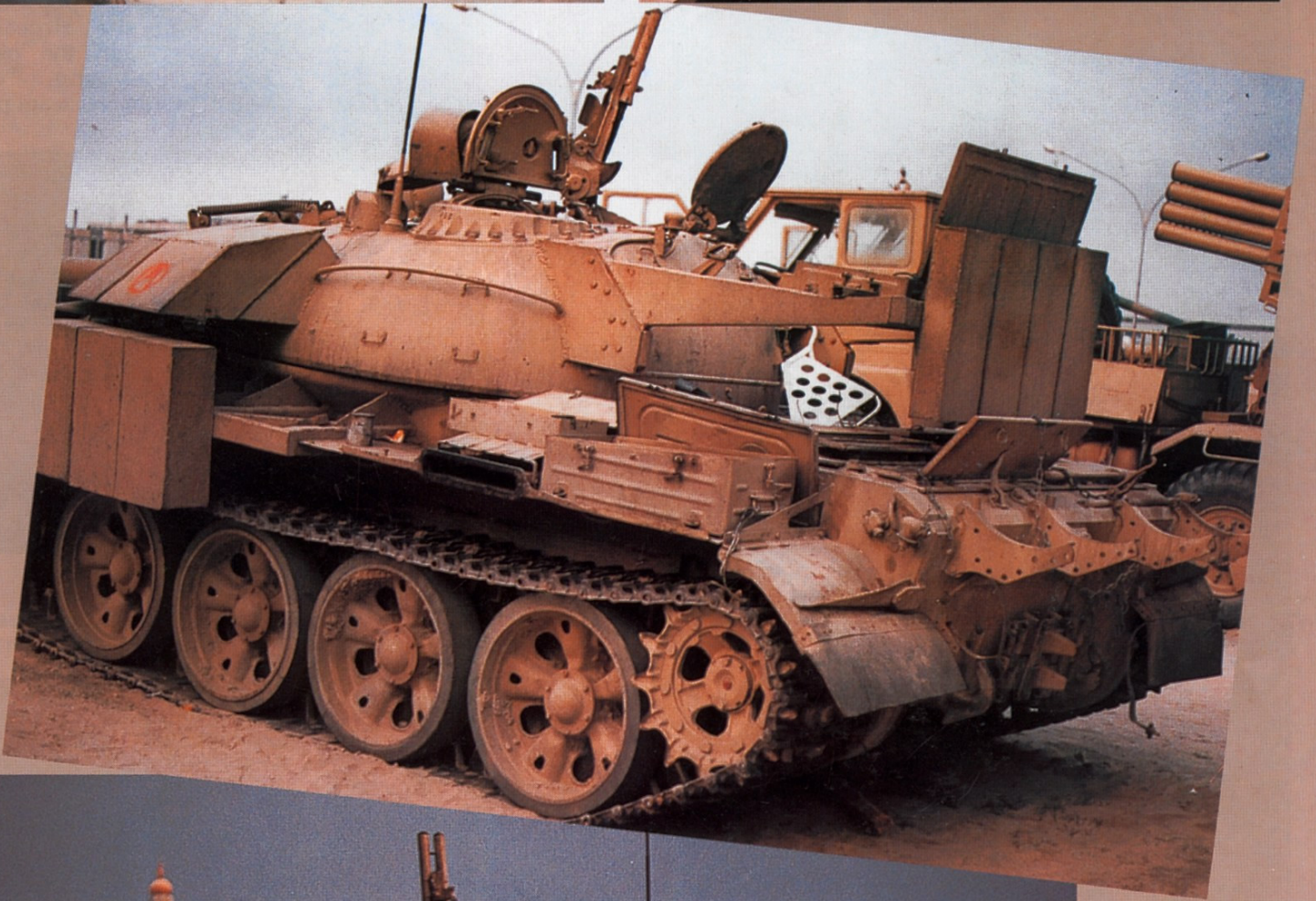
These overall views show the VP Desert Storm figures and ammunition left behind by the fleeing Iraqis.



T-55 AM /w Add on Armor in detail

Photos by Joseph CRUTCHER Jr.



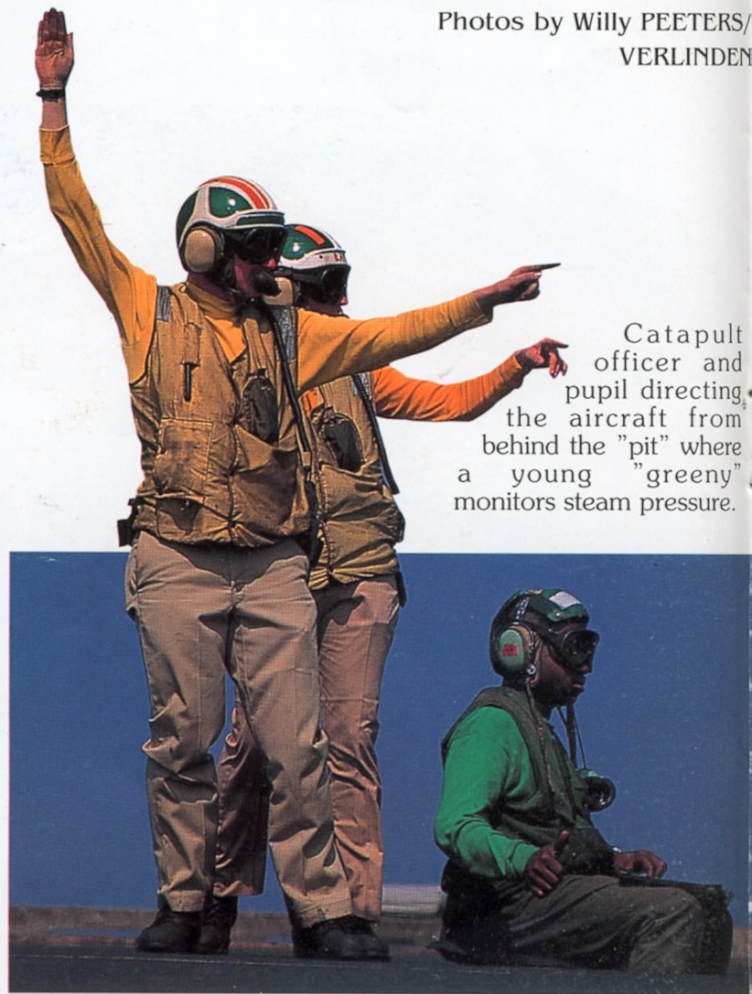


In focus: US NAVY Carrier Per

Photos by Willy PEETERS/
VERLINDEN



Purple-shirted refueler replenishing an FA-18 monitored by the brown-shirted plane captain.



Catapult officer and pupil directing the aircraft from behind the "pit" where a young "greeny" monitors steam pressure.

Firefighters preparing for standby duty, dressed up in an asbestos suit with cap.

Blue shirter has Some are mule



Green-shirter at the bow giving the "all clear" sign for launch. Signalling lights for nighttime operations are visible in the background. A torch is then used for signaling.

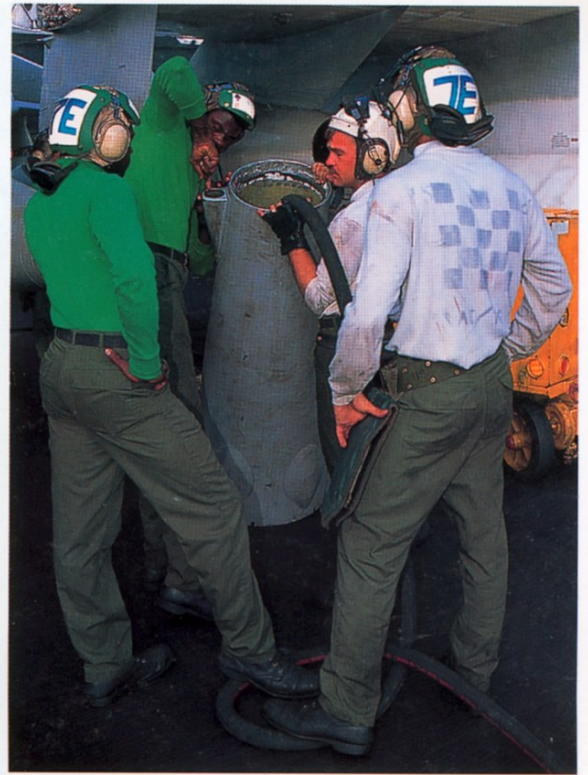


Personnel

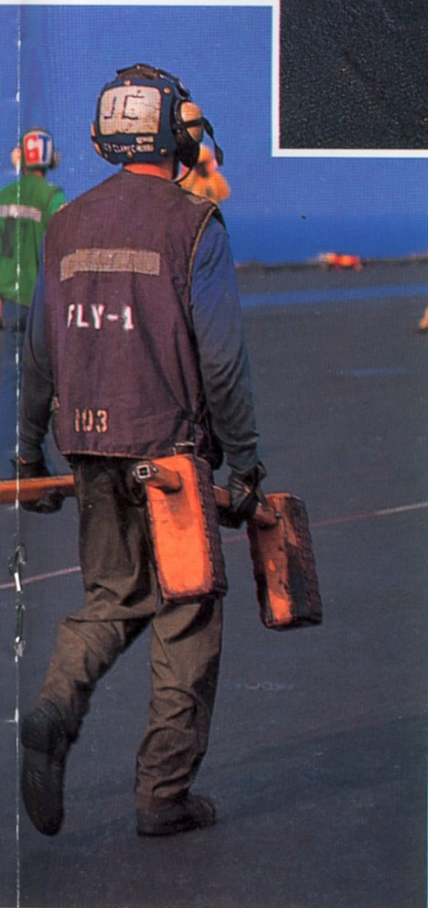
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Green repairmen at work. "Checker" is monitoring.

Catapult officer and F/A-18 pilot discussing operations.

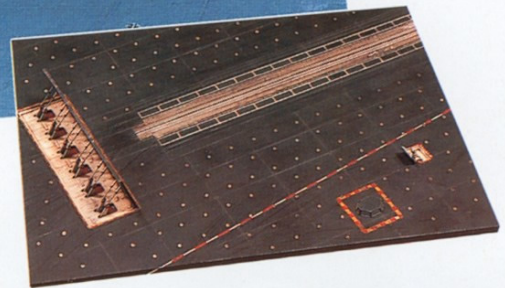


hauling wheel chocks.
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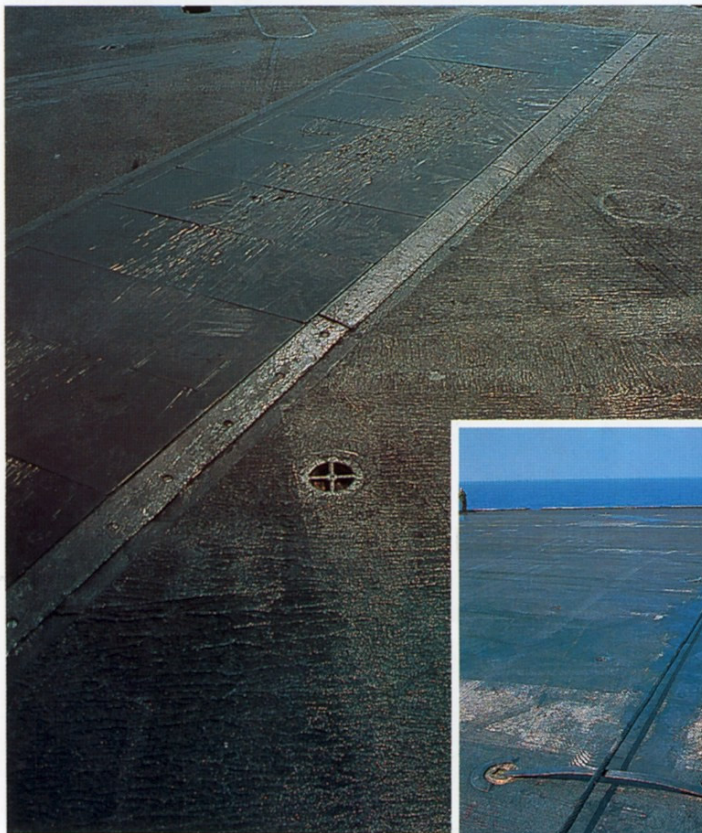




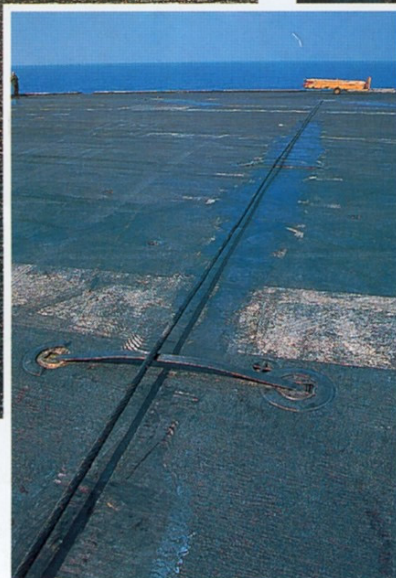
The photos on these two pages conclude the series on the aircraft carrier and related equipment. They show actual deck details of the USS FORRESTAL on its final operational cruise. VP has a number of carrier decks available in 1/72nd (inset, foam and resin combined, to be painted) and 1/48th (next page, embossed cardboard, pre-printed) to display your models.



US NAVY Carrier Deck Details

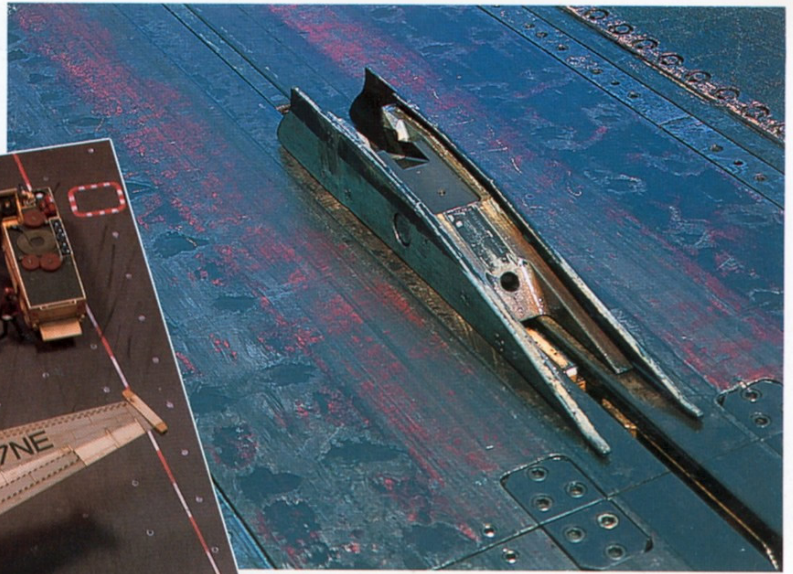
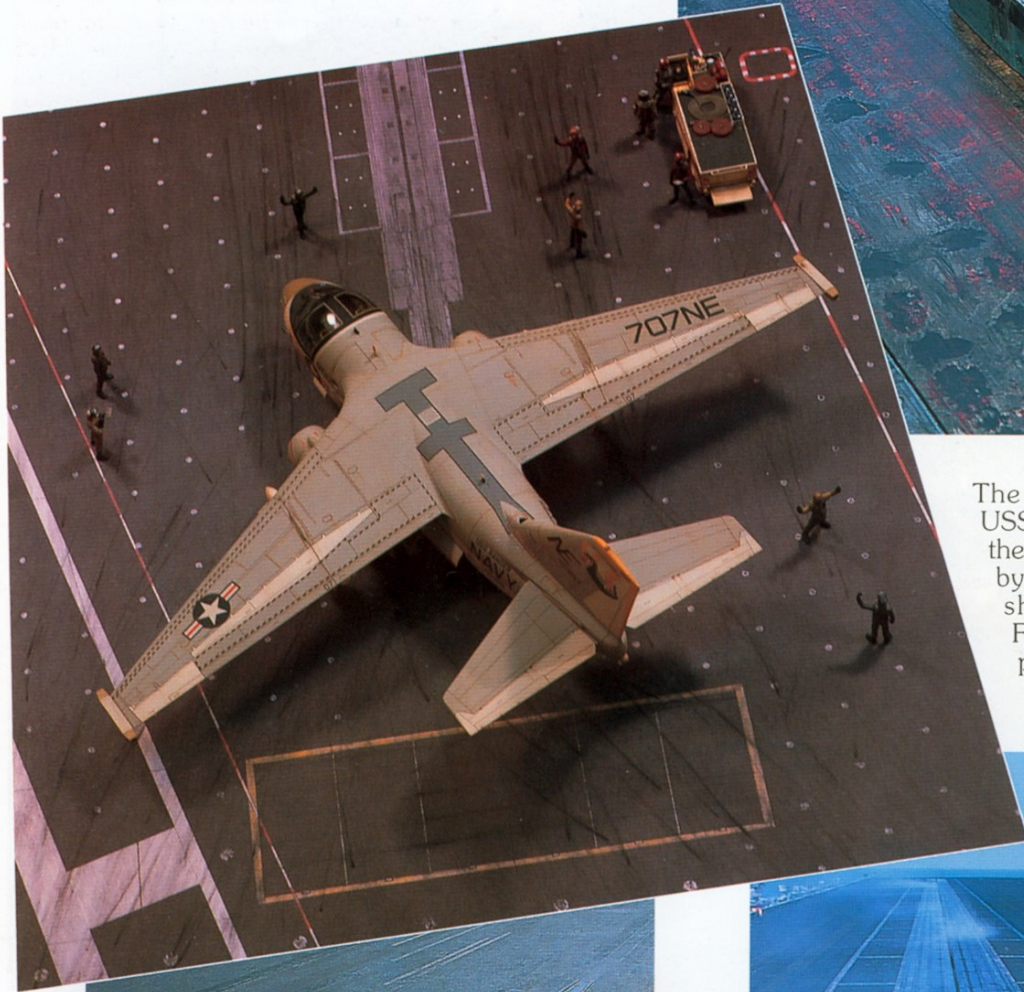


At right is one of four arrestor cables forced a few inches from the deck by blade springs to facilitate hook-up.



The rectangular "shock plate" (above, left) has taken severe beatings from the cable stop connectors (seen above) which strike the deck when a jet is trapped.

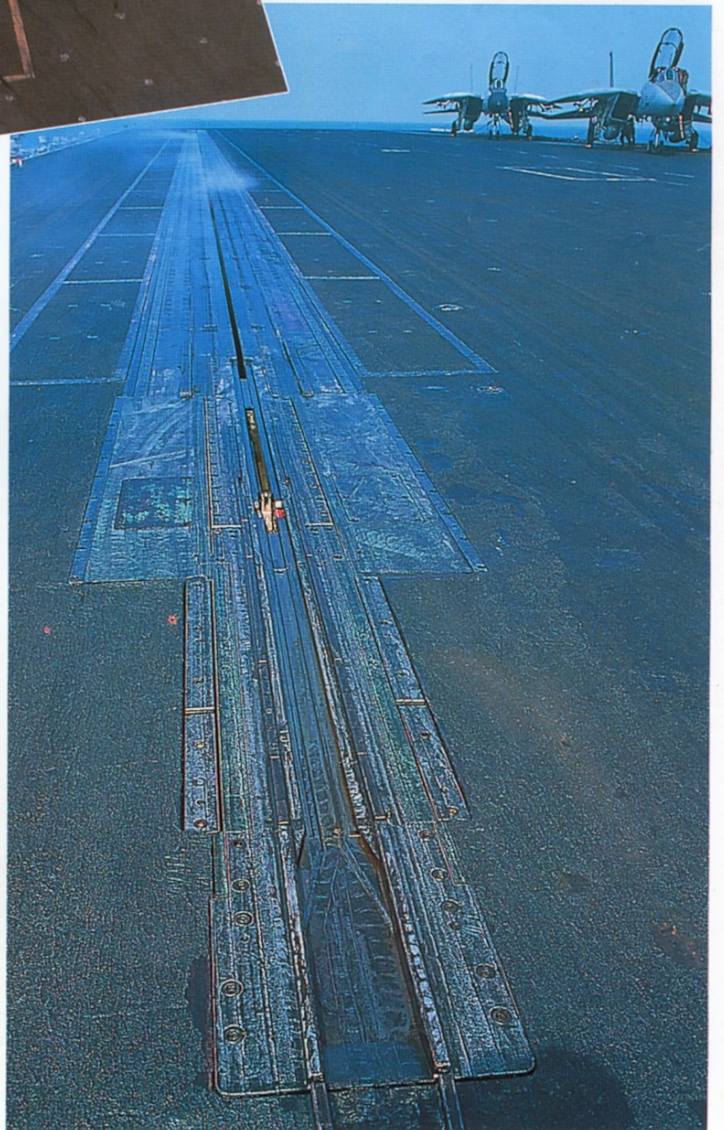
For modelers short of time, VP has released a "ready-to-use" flight deck segment of 60 x 42 cm of the catapult launch area. A similar segment of a deckside elevator is also available.



The launch shuttle used on board the USS FORRESTAL. Not all carriers have the same launch unit which is powered by steam, produced below deck, as shown in LOCK ON N°14 USS FORRESTAL and a future LOCK ON publication on the carrier itself, including catwalk detail.



The launch path full of grease and dirt, which makes this area extremely dangerous to work in. Again, note that all launch paths are not identical and differ from ship to ship.





A glimpse of :

DUXFORD



When discussing aviation and its heydays one cannot rule out the British who designed a number of excellent fighters and bombers during WWII and who took considerable part in the development of today's jet aircraft. They have an aviation history to be proud of and most of these aircraft are displayed in museums around the country.

One of the most elaborate collections of vintage and jet aircraft can be found next to junction 10 of the M11 motorway, some 48 miles north of London.

Duxford Air Museum found shelter on this former WWII fighter station where 5 huge hangars hold a wonderful





Dining facilities are available on the premises and a souvenir/modelshop is located in the main hangar.

Armor freaks can visit the brandnew Land Warfare Exhibition building which should be open to the public by the time this article is published. On display are tanks, artillery and vehicles from WWI up to the Gulf War.

Opening Times

Summer 10.00am-6.00pm

Winter 10.00am-4.00pm

Closed : 1 January & 24-26 December

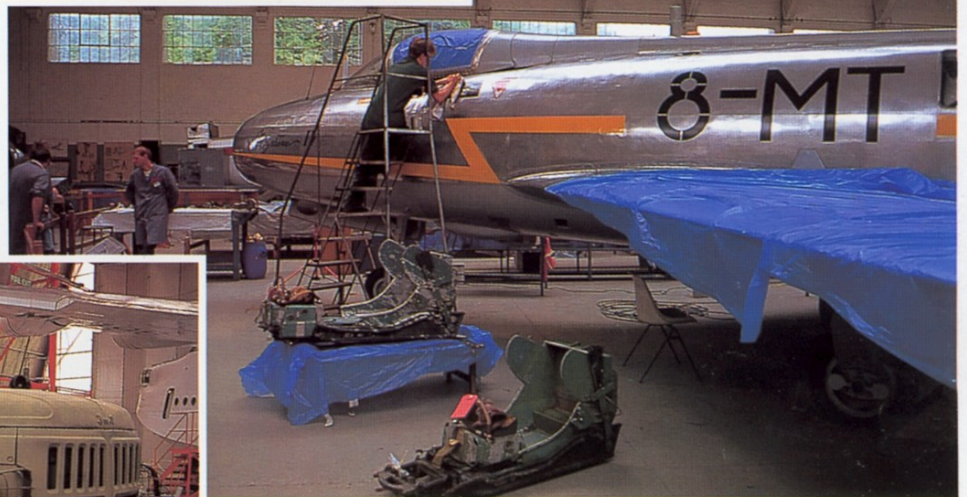
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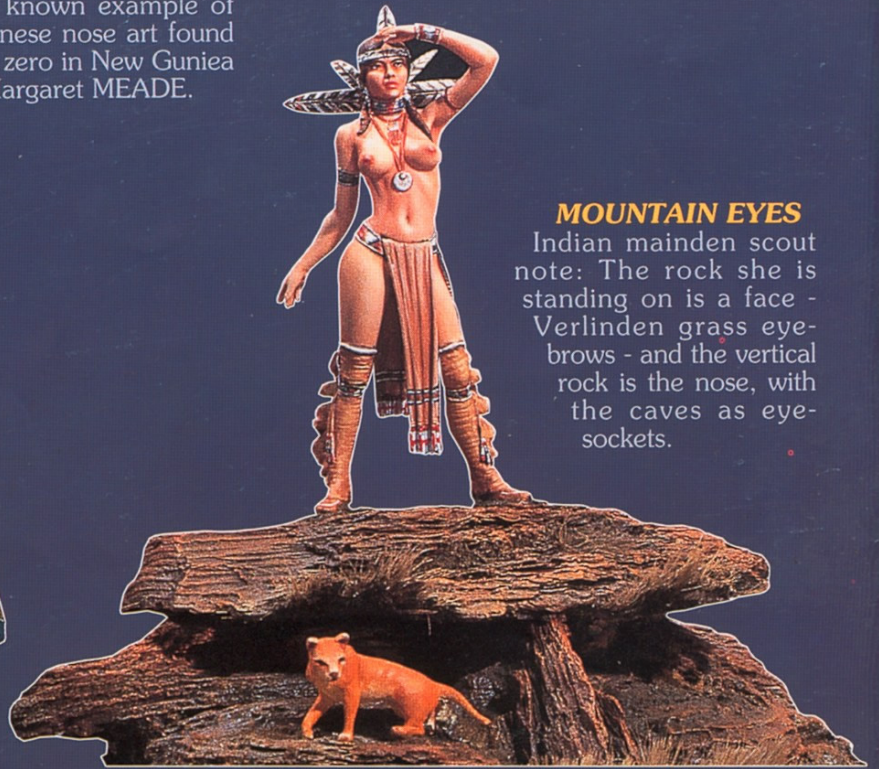
(0223) 835000

collection of land-based and carrier aircraft, including a recently donated U2 spyplane in perfect shape. The larger birds are parked on the field in front of the hangars. Many aircraft are still in the restoration process but can be visited as such.





FUJIAMA FLOWER
only known example of Japanese nose art found on a zero in New Guinea by Margaret MEADE.

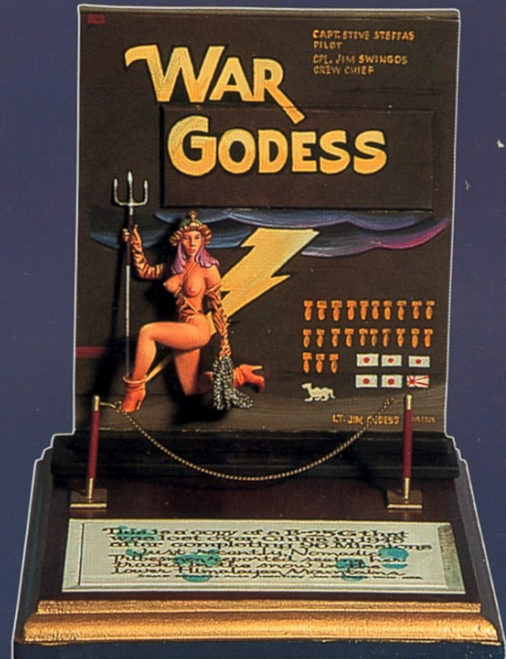


MOUNTAIN EYES
Indian maiden scout note: The rock she is standing on is a face - Verlinden grass eye-brows - and the vertical rock is the nose, with the caves as eye-sockets.

MISS CAN-CAN-DO
a B-26 from 1943 furnished by purchase of War Bonds at the Can-Can Club in East St. Louis



WAR GODESS
piloted by Jim GODESS (Goddess is correct spelling of a God-Dess) it was lost over the Himalayan mountains and she and Jim are frequently seen by the nomadic tribes.



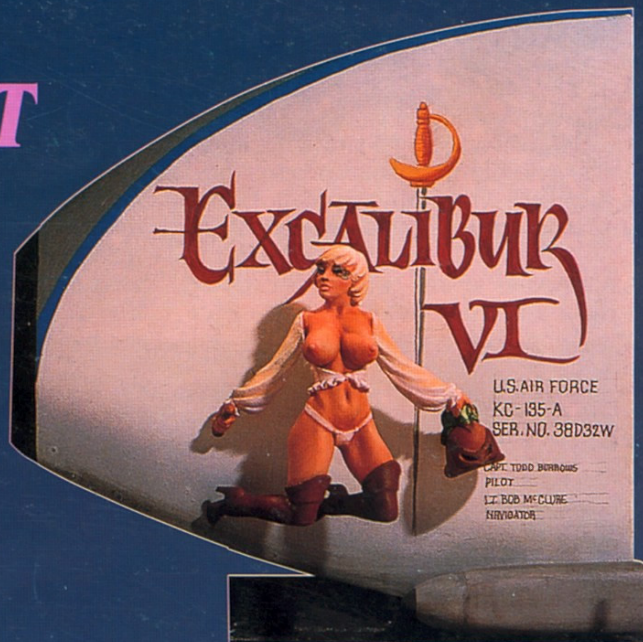
MARIAH
a PB-5 used by the forest service to drop fire-retardant on forest fires. The girl is Smoky the Bear's secretary and the jar on her head contains fire retardant.



Don Kanaval's Wonderful World of FANTASY NOSE ART

FRECCIA

a Fiat G-50 tail-art that was flown by Vatican Airforce volunteers in Lybia in 1943.



EXCALIBUR

a tanker refueling unit from the Rhode Island Air National Guard in Saudi Arabia - 1991.

Photos taken by Mort SCHMITT

A VERY IMPORTANT NOTE !

All descriptions and captions are totally fictitious. No such artwork ever appeared as described or ever existed. That's the fun part of the hobby.



NIGHTRIDER

nose art from a P-38L night fighter - in the Pacific - 1944. She still is roaming the halls of the museum at night looking for a "lift".

TONDELAYO

a sharkmouth P-40-D. The calendar girl married a Lybian shiek and their youngest son became a basketball coach in Nevada.



Weathering Olive Drab Military Vehicles



Fig.1 Completed model prior to airbrushing. The tracks are shown being test fitted.

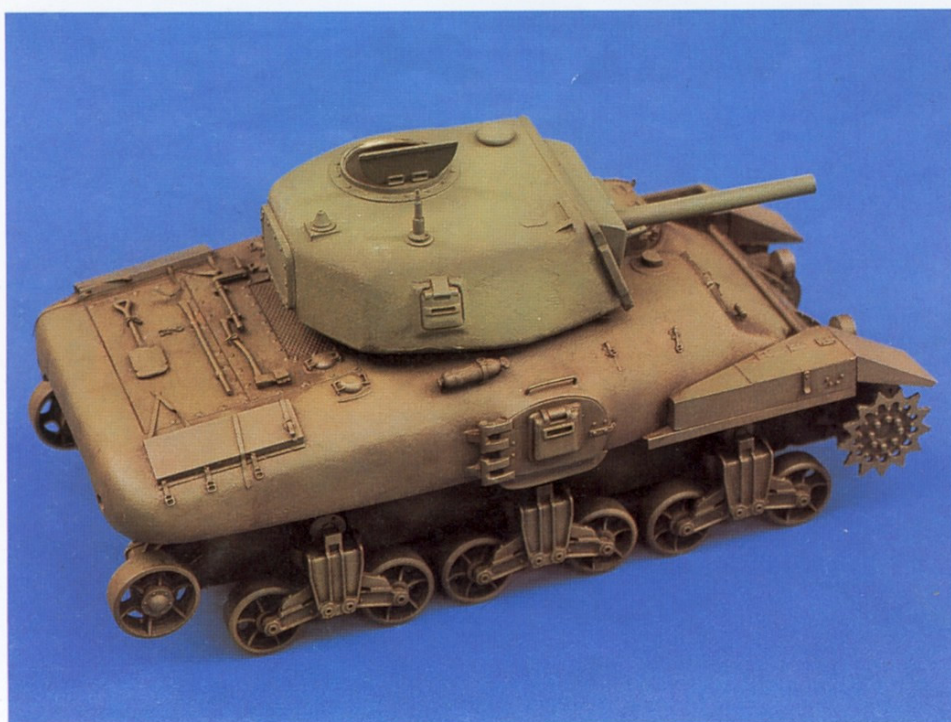


Fig.2 Photo showing the hull after washing (turret with base coat only) Note the difference in color and tone.

So much has been said and written on weathering models over the last 20 years that we sometimes delete that information from articles because it seems so repetitive. Having said that, we can also state unequivocally that weathering is the single biggest problem with modelers around the world. How do you drybrush? How do you wash? What colors do I use for Panzer Gray?, for Olive Drab, etc., etc.,

In the next few issues, we will try to answer these questions for particular colors that are most commonly used on Military vehicles. In this issue, we will start with the green/olive drab colors used on British, U.S., and Soviet vehicles of World War II. For our example, we have chosen the new VP Canadian Ram II. This is a complete resin/photo etched kit except for the running gear which is from either a Tamiya Grant or Lee kit.

Since Olive Drab varied so much from tank to tank in tone and hue and the washing and drybrushing process changes the color to such an extent, the base coat is really unimportant insofar as a particular shade of olive or green is concerned. We used Humbrol Matt 66, but you can use 159 Khaki Drab plus Matt Black or 179 French Artillery Green plus Matt Black, and the same with other brands. Try to reprogram your minds that the base color is not critical to an attractive weathered model. It is extremely rare to see 2 vehicles in the field that are the same color and shade. Basic colors on real military vehicles vary greatly due to the effects of the weather, different manufacturers, coming from different climates, the varying age of the vehicles and length of time since the last paint job, repair work, and on and on.

Begin by airbrushing the complete model (minus the tracks) with the base coat. Then using a lighter shade, in our case, French Artillery Green, overspray the larger raised portions of the vehicle. Don't cover the vehicle, just hit the areas that would be highlighted by the sun. Now overspray the lower hull

and running gear lightly with a dust color. We used Humbrol Matt 29 Light earth (another option is Matt 118 US Tan). When all three coats have hardened, about 12 hours, airbrush the entire vehicle with a clear flat varnish and allow to dry for at least 48 hours.

THE WASHING PROCESS

The trickiest job in weathering is the wash. This is where most people will encounter big problems. The wash is a thin mixture of paint that is very dirty

in appearance. It is applied to the entire model to age the paint in much the same way people age (or antique) furniture. Make a thin mixture of Matt 33 Black Humbrol, Raw Umber and Burnt Sienna artists oil from a tube and thin with turpentine (use turpentine, not thinner or mineral spirits). We sometimes say to thin to the consistency of milk, then people ask, skim milk? Buttermilk? Well, if it is too thin, it won't have much of an effect and can possibly attack the base coat of paint. If too thick, it will completely cover your base coat

permanently. A word of advice, experiment on old models and get some practice. The washing process is the easiest way to ruin a nice model if you don't know what you are doing.

Apply the wash with a wide, flat, soft brush, preferably a sable. Work a small section, 2 inches by 2 inches (5 cm) and remove excess by blotting with a soft cloth. Use a dry, soft, flat brush to blend out the areas you are unable to reach with the cloth.

When the entire vehicle is complete, look at it and determine if the wash is too heavy or too light. If too light, repeat the process. If too heavy, you can remove some of the wash with a clean brush or cloth slightly moistened with turpentine.

Additional washes can be applied, if desired, such as straight matt black, thinned down, onto engine decks, transmission cases and running gear. Straight burnt sienna for rust and dust on running gear and selected areas. Note: Always thin down, apply and blot. The result can be very dirty, messy and glossy. Most of the gloss will disappear overnight. We will deal with the dirt and mess during the drybrushing process.

Fig.3 The RAM II after the first drybrush run.

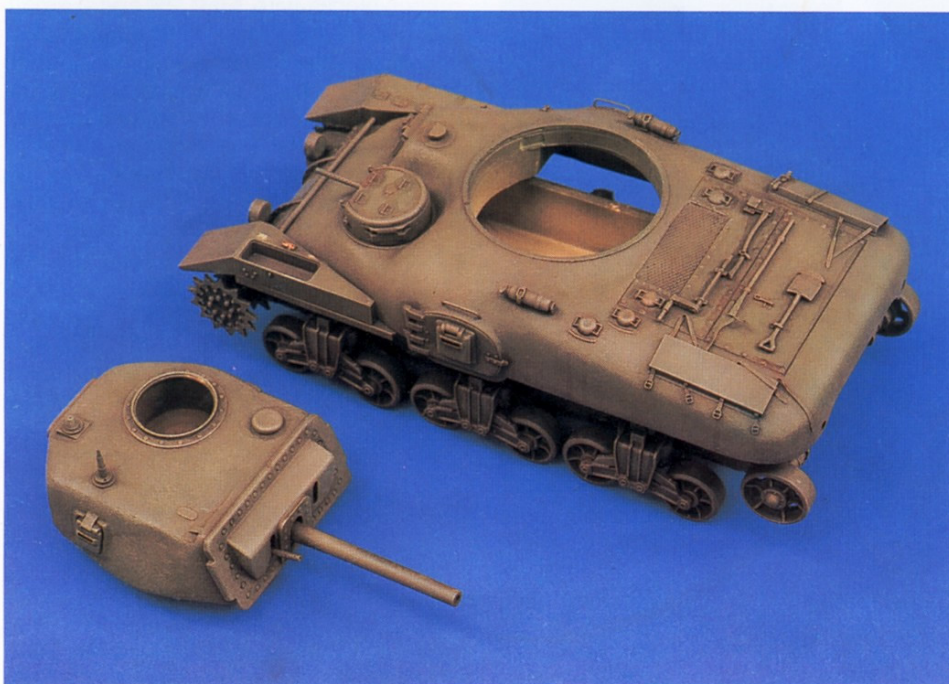
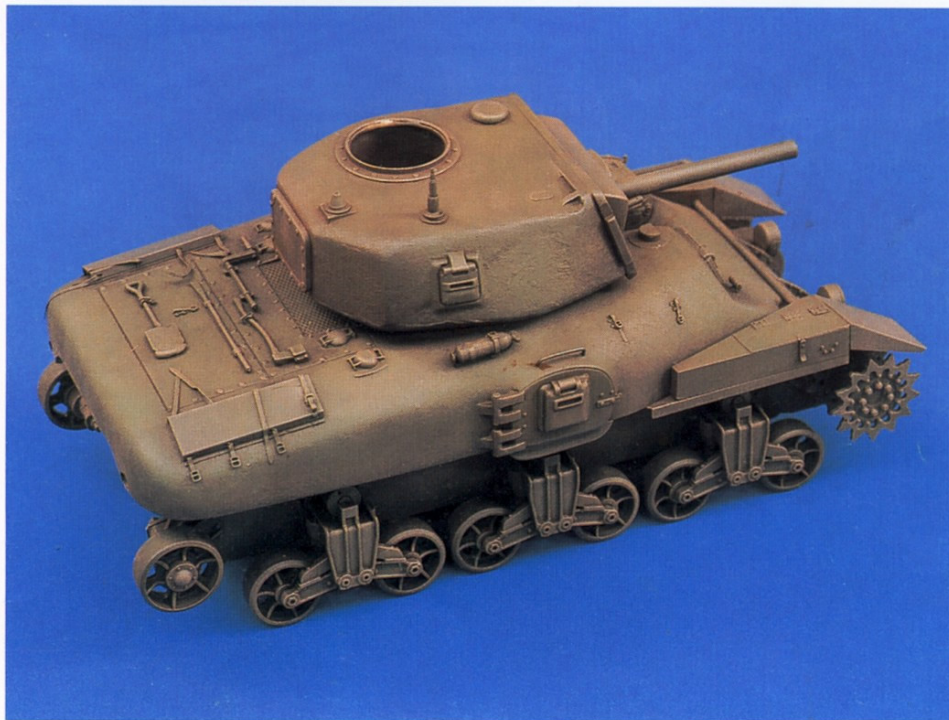


Fig.4 Halfway through the drybrushing process.

DRYBRUSHING

Two items are needed for drybrushing. A white card, (typical filing card used in business), for a pallet, and brushes. The brushes are very important. Don't spend a lot of money and time on a model and then ruin it because you are trying to save some money on your brushes. Allocate a percentage of your modeling budget for an assortment of high quality wide, flat red sable brushes.. They are expensive but in the overall picture they will determine the quality of your model's finish. How many times have we all seen a beautifully built and detailed model with a poor weathering job? What a shame!

The principle of drybrushing is simple, using a small paddle or stick, take some of the thick pigment from the bottom of the tin, (do not mix the paint prior to using!!), and place it on the card. Mix well with the brush and then using the soft, dry, clean cloth, remove most of the paint from the brush until it is very, very dry. Test brush on the card. If it shows brush streaks, there is too much paint on the brush, or the paint is too thin (you must be careful when removing the pigment to avoid pulling too much of the thin semi-transparent liquid that fills the upper half of the tin). When you see only a subtle shade on the card after test brushing, you have it right. Always brush a lighter shade over a darker base color. Never the reverse!! Brush at a 90° angle to the model, pushing

and twisting the brush, only occasionally using a brushing motion.

The more pressure you put on the brush, the more color will be applied to the model. Avoid heavy contrasts, the most common mistake seen on poorly weathered models.

The first application should be slightly lighter than the base color. Each subsequent application should be a slightly lighter shade than the previous run. Some colors may require 10-15 applications. Don't try to see results on the first run. Patience and practice are the keys to successful drybrushing.

As an example we will use the colors for our Canadian Ram. For the first application over the entire vehicle we used Humbrol Matt 29, Dark Earth. The next run uses the same color with a little matt white added and applied only to the running gear and lower hull. The upper hull receives a run with straight French Artillery Green, followed by several more of the same, the first time with a tiny amount of Matt Sand and each time adding progressively more (dark to light).

For the final run, add to your last mixture a small amount of Matt Yellow which will result in a bleached olive tint to the overall vehicle.

If you should overdo the drybrushing, and the results are no contrast between the highlights and the recessed areas, you can correct by going back to a subtle wash in the areas needed, allow to dry and drybrush again.

You can do this over and over until you are satisfied, provided you are not heavy handed on your applications which results in paint build up. Always

allow sufficient time between the washes and drybrushings for the paint to dry.

The final drybrushing run is to metalize the finish. Using Raw Umber artists oil and a small amount of silver enamel, prepare a mixture of very dark metallic brown. Repeat as in the previous runs, except for this step, the brush should be extremely dry. When brushing the card, you should see no more than a slight, very subtle tint. Apply with very light pressure and drybrush onto areas such as hatches, nuts, bolts, sprocket

teeth, etc. Highlight gradually by adding tiny amounts of silver to the mixture and repeat the procedure several times until you are satisfied.

For machine guns, tools and other bare metal parts, base coat with semi-gloss black and then after drying, drybrush with the metalizing mixture.

Extra washes of thinned flat black enamel, Raw Umber and Burnt Sienna artist oils for fuel stains, rust stains and streaks. Paint periscope lenses dark green or blue and after drying, a final coat of clear gloss. The tracks on our

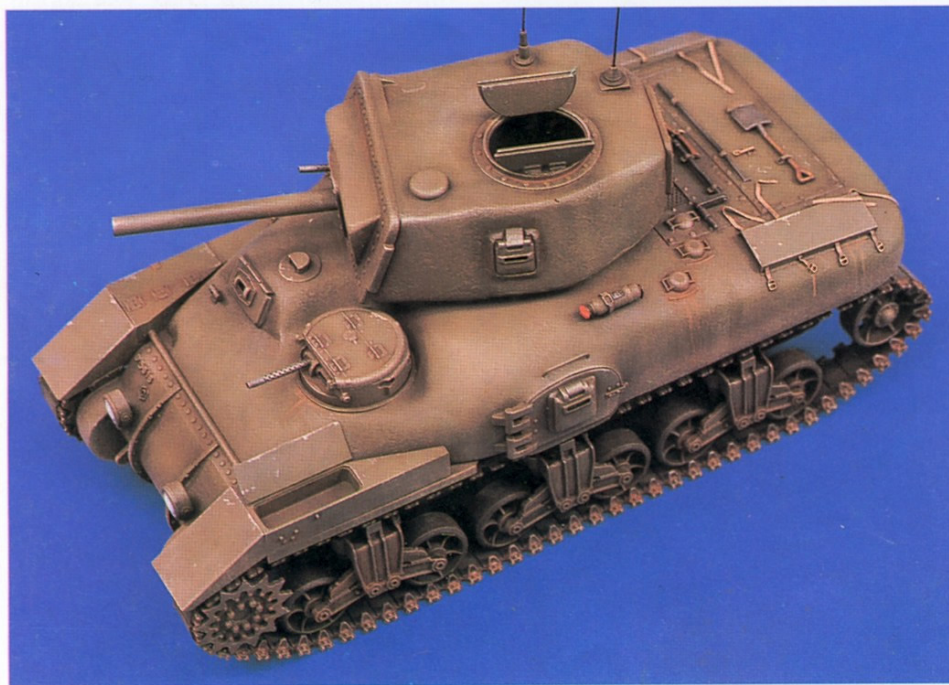
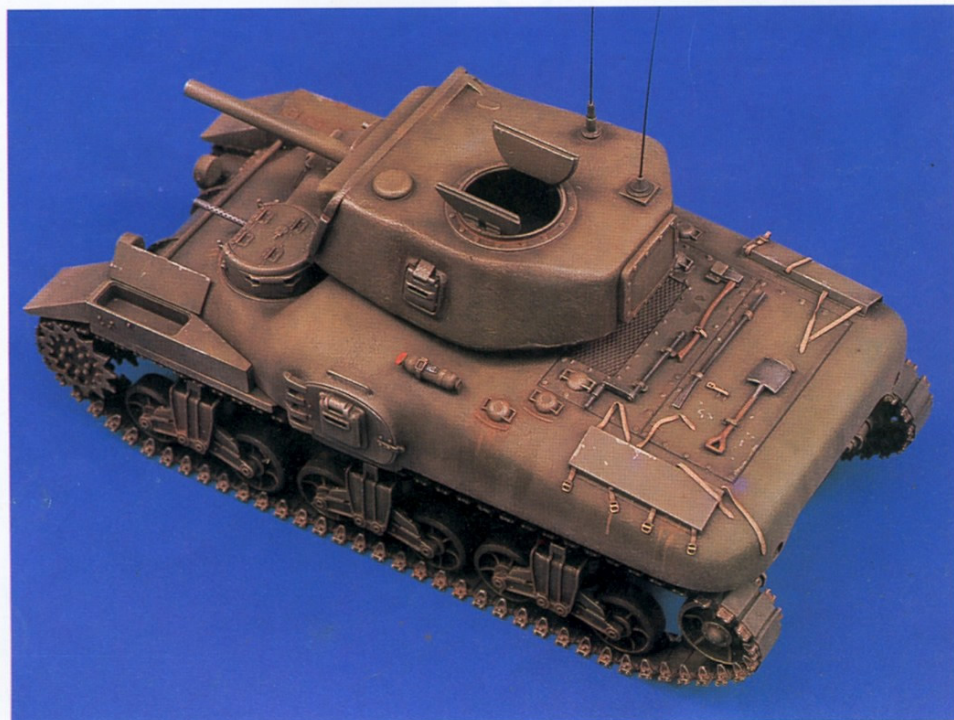


Fig.5 Two photos showing different perspectives of the Canadian Ram with the weathering process complete. Note the metalizing, fuel & oil stains and rust.

Ram are from black vinyl. Drybrush the rubber blocks with Matt 29 and a small amount of light grey. Using a pointed brush, apply a thin wash of Burnt Sienna and Matt Black to the metal parts to simulate a dirty rust. After drying apply the metalizing mixture to the tracks, avoiding the rubber blocks. The rubber on the road wheels are base coated with thin Matt Black and after drying, drybrushed with a mixture of Matt 29 and light grey.

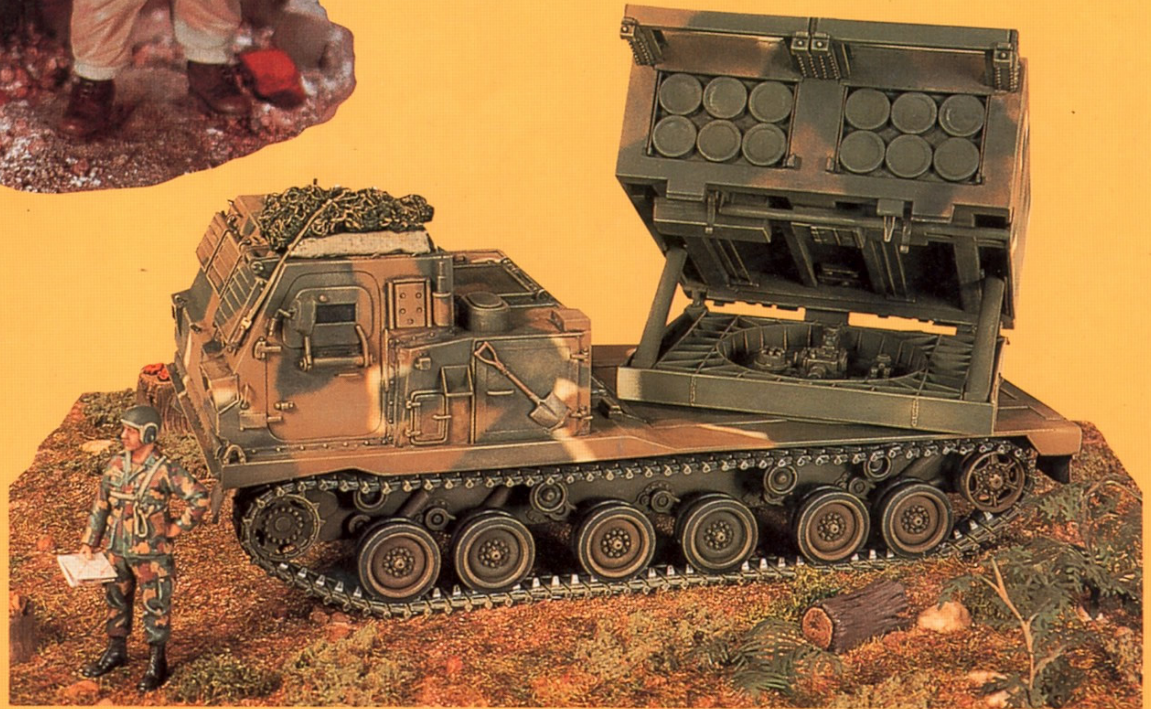
This article is intended to get you started on the road to better weathering, not to make you an instant Master. The example shown in the photographs is a result of 20 years of experience, that is constantly being updated by experimenting, trying new tricks, paints and mediums.

If your first attempt doesn't look like ours, don't be disappointed. Your next models will progressively look better. Unfortunately there is no substitute for practice and experience. But, if you fail occasionally, don't feel bad, so does everyone, from time to time, even we!!

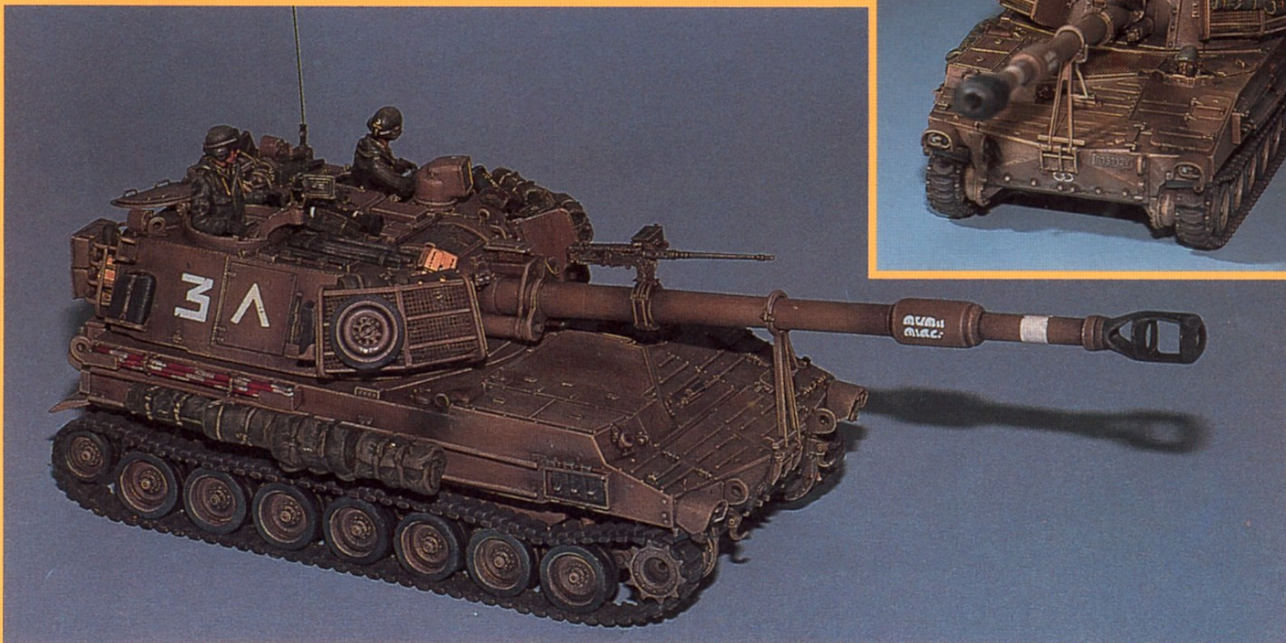


No, not the latest Italeri release but a completely scratchbuilt MLRS by Terry ASHLEY, Attadale, West Australia. The model was built some years ago, but is an excellent replica of the real rocket launcher platform.

From David LAKIN of Knoxville, TN, we received this slide of his 120mm VP Haupt-scharführer of the 2nd SS Panzerdivision "Das Reich" operating in Karkov during the winter of 1942-43. The figure was painted with Humbrol Enamels and Winsor & Newton artist oils.



Vincent A. PEDULLA, a 30-year old television graphic designer from Clearwater, FL used the Italeri M109A2 as a basis for this Israeli 155mm gun, which he then updated using the 2 part articles in VP's Modeling Magazine, Vol 2 Number 4 and Vol 3 Number 1. Pactra acrylics were used to paint the base coat. Washing and weathering was done with artist oils.





Edited by



"MAHUTS"

a diorama by Arturo FLORES

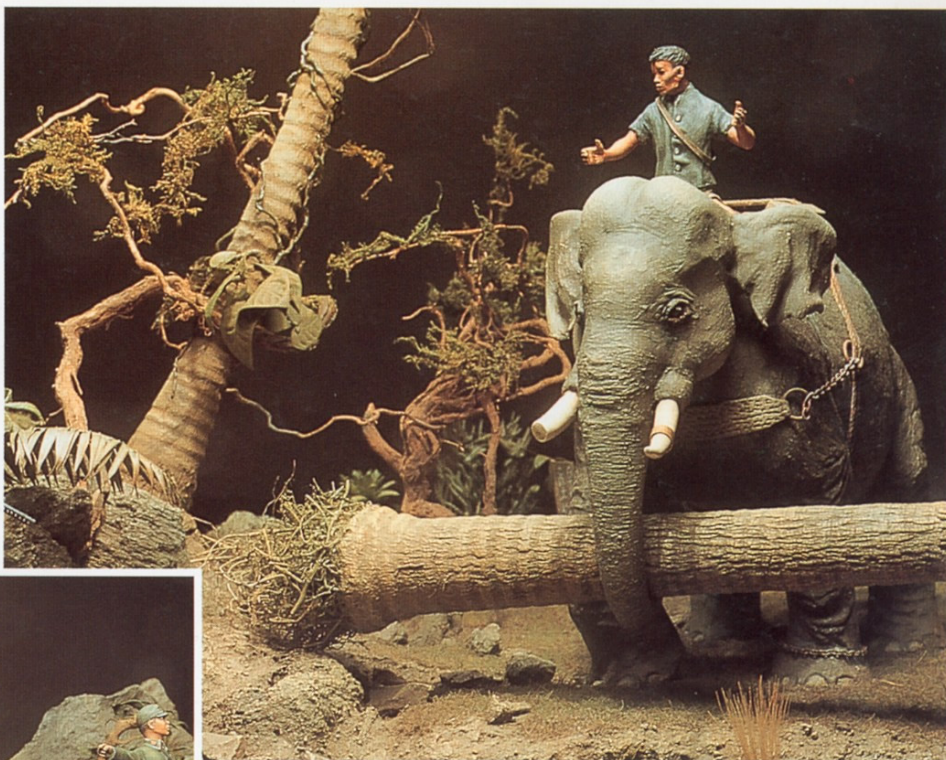
photos by Pablo CASAS



For centuries the Asiatic Elephant has been used in the jungles of Thailand and Burma as a workhorse by carrying logs from the woods to the villages where the Mahuts trade the precious wood as their principle economic source. During the war in the Pacific these men and their beasts were used by both sides of the Belligerents.

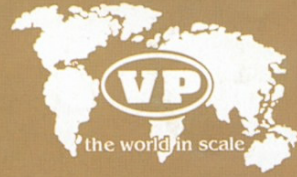
I got the idea from a television program and knew exactly where to get everything I needed except the Asiatic elephant in 1/35th scale. A friend came to my rescue with an old white metal casting of a Carthaginian war elephant, however, as it was an African, I had to make a new Asiatic head from epoxy and cut away all the armor molded on its back.

Then came the problem of the vegetation of the region. I made the unique palm leaves and plants from Lead foil and turned the trunks on a lathe. I used the VP photo etched Jungle Plants and Water Plants as well as the VP assorted (plastic) Jungle Plants. All were airbrushed with various shades of green.



The Tamiya Type 97 Shinoto Shi-Ha, late version, is a very good kit right from the box, so little modification was necessary. The exhaust grills fitted with brass screen, tow cables from nylon cord, grab handles from copper wire, and finished off with Model Kasten individual track links. When complete, it was airbrushed with Humbrols, then Dullcoat, (Testors brand of clear flat), and finally, washed and drybrushed with artist oils. The groundwork from styrofoam, covered with Celluclay, then painted and drybrushed.





Hitting it Big !

Sturmgeschutz III
Ausf. F/8

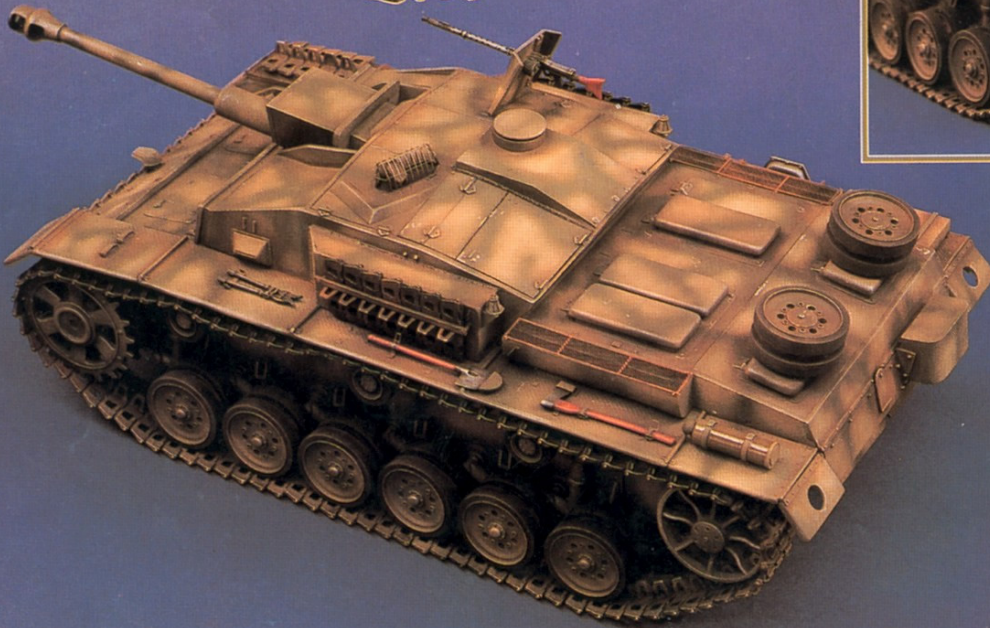
1:15
Super Scale
120mm

Dimensions of
completed model is
460x220x170mm (18X8,6x6,6 inches)



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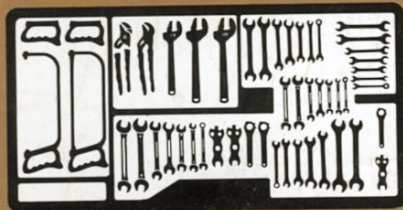
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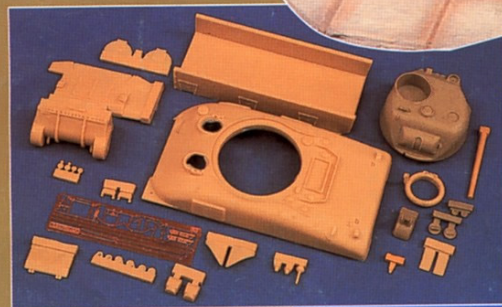
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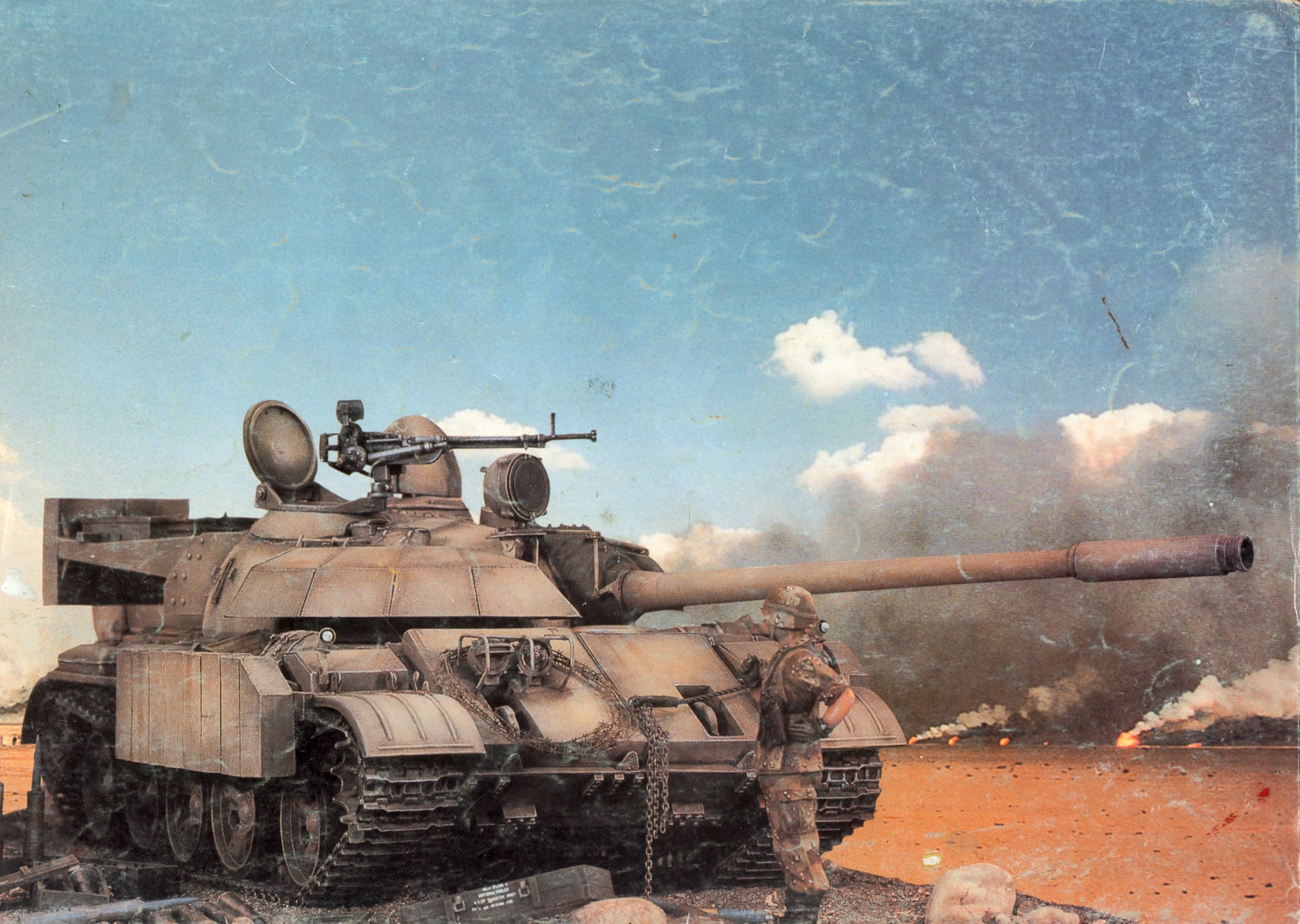
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