

# VERLINDEN PRODUCTIONS

## Modeling



## Magazine

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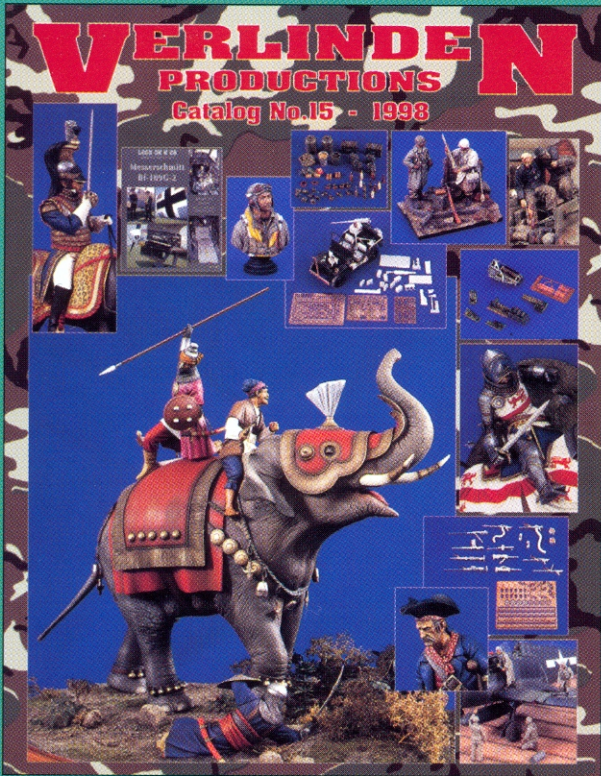
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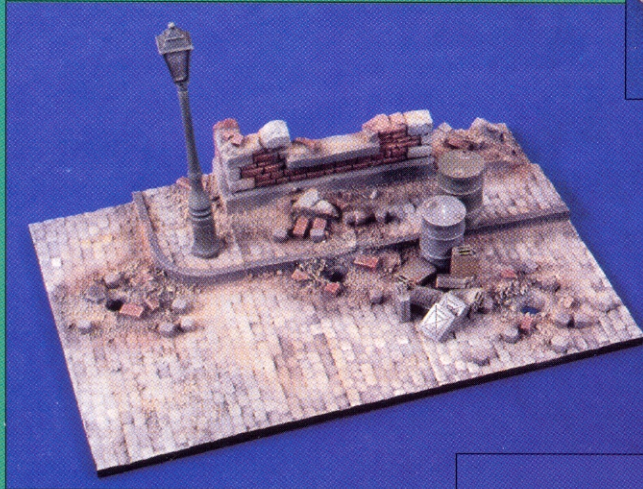


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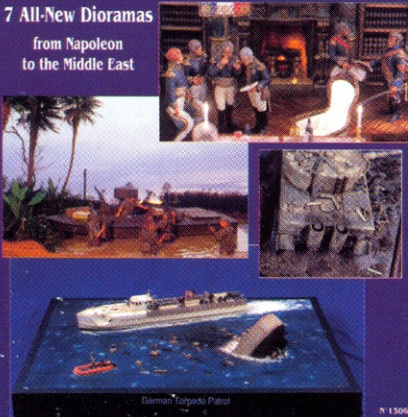


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## From the editor

It seems the time has come for me to write about the current prices of resin figures and kits. I hesitated for quite a while about putting my opinions in writing for the simple reason that I am simultaneously a modeler, a magazine editor, and a manufacturer. I want to state clearly that I am writing here as the modeler I have been for over 35 years, as the shop owner I was for 15 years, and as a manufacturer with 15 years experience in this business. I also worked for several injection plastic manufacturers for quite a while, so I've seen the evolution of the industry from many viewpoints.

Every month when I read the ads and reviews in the leading hobby magazines, I am saddened and angered at the same time. In 35 years I have never seen such uncontrolled, wild growth of price policies. How can it be that a single 54mm figure can cost \$18.00 to \$25.00, a 90mm upwards of \$50.00, 120mm figures and 200mm busts over \$60.00, with mounted 90mm figures passing the \$180.00 (100£) mark? As a reviewer in a leading magazine wrote, "We've actually reached 1£ per 1mm of model!"

Everyone operating in this business will agree with me that it's slowly declining for three reasons: the economic situation; "instant gratification" leisure subjects (more TV channels, computers, video games, the Internet); and fewer young people interested in the hobby, combined with the aging core of modelers.

It appears that many manufacturers got into a spiral where they raised prices each time their sales volume on new releases dropped, in order to cover the loss. This results in another drop, which brings another price increase - or is it just greed?

I wonder where the line will be drawn whereby most modelers are just going to say "That's it! I can't afford this any more!", or decide to see if they can get more for their money in another hobby; and fewer and fewer young people and newcomers will even consider modeling, because they can't afford to get started. The result will be that this great hobby will only be accessible to a small monied group (who won't possibly be able to keep all the manufacturers in business), and being a modeler will be a matter of money rather than talent.

So, the manufacturer speaks. As long as I'm in charge of VP, I will not take part in these out of control price increases. If the market declines more, we will find new techniques and materials to make product development and production more efficient.

I would really like to receive your feedback on this important matter, for inclusion in a future issue, as we work together on the future of our hobby.

François Verlinden



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Back issues available direct by mail order (not by subscription), or through your local hobbyshop or local dealers. As of Vol.7 No.2 there is no longer a French version; some countries will supply a translation. The Italian and German versions stopped with Vol. 7 No.3. The Verlinden Catalogue No.14 gives an indication to the availability of all the issues and languages, although some issues may have sold out since the printing of the catalogue. Check with your supplier for availability on back issues.

# CONVERSION CORNER by Joe Porter PART THREE

Create Your Own 120mm Figures Using Basic Techniques. Our series continues with the third figure created by mixing parts from six VP originals.

FIGURE 3 - Wehrmacht Artillerie Officer, Eastern Front, 1944

From our original listing of parts, here's what was used:

0400 - German Officer Russian Front - Holster

0443 - Panzerjaeger Ostfront - Legs, boots

0861 - SS Grenadier Ardennes - Torso, arms, bread bag, canteen

1078 - Volkssturm Tankhunter - Right hand, Panzerfaust

1107 - Oberst Panzerabteilung - Head, left hand

Milliput and lead foil, plus all your regular modeling tools

This conversion may appear daunting at first, but if you've never tried Milliput to convert a figure, this is a good place to start.



The officer seen here wears reversible winter trousers and a camouflage tunic over his field blouse. The red piping on his cap indicates an artillery branch officer. Research indicates that the Wehrmacht came up with a wide variety of non-issue uniform items cut from the Splittermuster fabric, from capes to overalls to complete tanker uniforms. This officer is thus depicted, wearing a 1944 pattern jacket with flat pockets and no epaulettes. His Y-strap field harness is the canvas version, originally intended for tropical use but widely distributed in European theaters after 1943 due to leather shortages. They are easily identified by the stitched overlays on his chest straps. His M1931 bread bag and M1931 field flask are suspended from his pistol belt and worn outside the winter trousers, as is his sidearm.

Most of the conversion centers around the waist. The Panzerjaeger Ostfront wears the large reversible smock over his trousers, so the figure's waist is a part of the upper torso. I positioned his legs and the torso from 861 next to a completed figure to achieve the proper height, and began filling the gap at his waist with discarded resin molding carriers. (When you cut those things off, save a few!) After firmly glueing with superglue, I began to pack Milliput around the waist, using nothing more than my hands and a wet paintbrush.

Once the waist was filled out, my hobby knife and some toothpicks were used to add the waistband and creases. More Milliput



was then used to complete the pocket and crotch flaps. These trousers featured an interesting overlapping button flap, and all missing buttons were replicated using small brass pinheads from a craft store. Before the Milliput hardened, the breadbag and holster were pushed into position.

The 1943 pattern reversible winter trousers were held up by simple cotton suspenders that buttoned inside the waist, easily created with lead foil strips. The arms were then attached, with the right forearm requiring a small bit of putty to fill in some indentations from the original figure's weapon. The left hand from 1107 originally held a pack of cigarettes, which were carefully drilled out to accommodate the Panzerfaust. The head was tilted forward, again using a bit of scrap resin as a wedge, and a very ratty scarf was created from Milliput. The conversion was then complete - actually a fairly simple affair which presents a dramatic new figure of an officer examining an anti-tank weapon.

#### PAINTING

The Heeres Splittermuster 31 camouflage pattern was the most widely used pattern in the German Wehrmacht, and presents a rewarding challenge to the painter. The base color is Humbrol 119 Light Earth Matte. The splinter pattern was carefully painted using 102 Army Green Matte and 170 Brown Bess Matte.

After thorough drying, the tunic was given a thin wash of 90/10 Raw Umber and Mars Brown oils. The wash darkens the green color, so the splinters themselves were then painted using Aeromaster RLM 70 Schwarzgrun and a 10/0 brush. Recesses were then darkened over the entire tunic using straight Raw Umber scrubbed in with a thin, stiff brush.

The trousers, with the mouse grey side facing out, were base coated Humbrol 196 Light Grey Satin, then thoroughly dry-brushed by lightening the grey with flat white. A very thin wash of Raw Umber followed, with recesses darkened using Raw Umber and 067 Tank Grey Matte.

Boots, belt, and holster were painted with a mixture of Ivory Black/Raw Umber/Burnt Sienna oils. Buckles, buttons, and metal details were picked out with silver printer's ink. The Panzerfaust tube was drilled out to represent previous firing - the Panzerfaust was, indeed, a reusable weapon. Panzerfaust decals from Hudson & Allen were applied after painting.

With the collar and shoulder insignia on his grey field tunic hidden, this officer's rank is unidentifiable. The figure was positioned on a VP ceramic base which has been lightly dusted with Techstar Snow to replicate a light winter frost.

#### References:

German Soldiers of World War II - Histoire & Collections  
 Wehrmacht Camouflage Uniforms - Windrow & Greene  
 German Combat Equipments 1939-45 - Osprey #234



# KAMPFGRUPPE

A 1:35 scale Diorama by Greg Cihlar

During the closing days of World War II, German soldiers separated from their units, or whose units had been wiped out, were often found banded together. Photographic references of both the Eastern and Western front clearly illustrate Luftwaffe, Wehrmacht, and SS troops fighting together as the Allied forces closed in.



Stock and converted figures were used to create a scene of dejection. As the Allies close in, this weary combination of soldiers greets the arrival of food containers.

### THE VEHICLE

The figures in this diorama are grouped around Tamiya's King Tiger (#35164) with the production Henschel turret. This superb kit typifies Tamiya's commitment to excellence, particularly in the newer releases of more recent years. The kit was built straight from the box, with the only modifications being the addition of Hudson & Allen tow cables. The tank was airbrushed with Polly S acrylics in the trademark German yellow, green, and red-brown. The circular camouflage markings were hand painted. It was then washed with Raw Umber and dry-brushed with Humbrol enamels. Silver printer's ink was used to replicate metal wear on the tracks and traffic areas.

### THE FIGURES

My goal here was to create a crowded scene with numerous uniform types represented. This called for a large number of figures, selected from the VP and Warriors lines. A total of 16 Germans are in the diorama,

**Tamiya's King Tiger dominates the scene and makes a fine stage for the figures.**





**Celluclay groundwork mixed with sand and pebbles works well for the base. Twigs, moss, and roots were pressed in before the Celluclay hardened.**

#### THE BASE

I selected the Trophy Models Church Ruin (#20031) as a backdrop. After assembling the ceramic ruin with TechStar five-minute epoxy, the building was sprayed with white auto body primer, then airbrushed with offwhite Polly S acrylic paint. After thorough drying, a wash of Raw Umber was applied. The building was then drybrushed and dusted with pastel chalks. TechStar photo-etched Fine Mesh (TC 1012) was used to create the window grids. The lamp is from VP 0874, Lampposts and Lanterns. The roof and interior structure were made from balsa wood stained with artist oils. Outside the church is found a marker from VP 0722, Roadside Shrines, and remnants of the old VP Park Fence Elements (now discontinued).

most of them converted in some manner or another. VP 1186, Super Value German Heads, facilitated this process. The figures used are as follows, using VP for Verlinden Productions and WA for Warriors:

WA 35146, Luftwaffe Field Division Troops #1 (standing figure near tank barrel; leaning figure on engine screen); WA 35115, Battered & Beaten vignette (sitting wounded soldier); WA 35015, Panzergrenadier (sitting figure in cap); WA 35152, Luftwaffe Field Division Troops #2 (crouching & leaning figures on engine deck); WA 35030, SS Panzer Crew (tanker with headphones); VP 0644, German Infantry/Overcoats (standing figure on turret & standing figure at rear edge of base); VP 0984, German Tankers at Rest (sitting tanker); VP 0893, German Infantry/Overcoats (two standing figures on engine deck); VP 0429, SS Schutze (smoking soldier in front of tank); VP 0634, German POWs #1 (soldier with Panzerfaust in front of tank); and VP 1158, German Food Carriers (two soldiers with supplies behind tank).

A careful study of various German camouflage patterns was undertaken to reproduce the SS, Luftwaffe, and Wehrmacht schemes. Artist oils were used for the flesh tones, and the uniforms were all painted with Polly S acrylics, washed with Raw Umber artist oil and drybrushed with Humbrol enamels. Oils and silver printer's ink were used to paint the small details and equipment fixtures.

**Proper use of dried foliage helps create the dreary effect. A VP roadside shrine stands among the bushes.**





Pebbles and scrap pieces of balsa are always helpful in creating rubble. Note the elevated floor of the church ruin, and the effective weathering on a building whose interior has been exposed to the elements.



An appropriately sized picture frame was picked out and a piece of 5/8" plywood cut to fit. The ground surface was then built up with Celluclay, rocks, and sand. Roots, moss, and twigs were "planted" while the Celluclay was still wet, along with various stumps and rocks. The groundwork was painted with acrylics. Next, the edge was masked off, and the entire scene was dusted with an airbrush. A selection of VP jerry cans, crates, and food containers were also added to the scene.

Empty crates indicate fresh ammo on board. The viewer is drawn in by the effective use of many figures, along with the drama of fresh food and fuel arriving.



# LAST STAND AT CHU LAI: VIET NAM, 1969

## A 120mm Scale Diorama by Joe Porter

Operation Benton was one of the many incursions undertaken by the 502nd Infantry Regiment of the U.S. Army's 101st Airborne Division in Viet Nam. I was privileged to serve with this regiment in the early 1980s at Fort Campbell, Kentucky. I've come across many references to the bitter fighting of this operation in several books, and having decided to do a 120mm vignette with a Viet Nam theme, settled on this particular engagement.

### THE IDEA

In 1992, I set out to create a foxhole diorama and began a search for an appropriate base; something different, which would allow the figures to be in the base rather than on the base. After trying several different ideas, I stumbled across the base you see here - nicely finished wood, well assembled, with a fine presentation. Does it look familiar? It's a decorative tissue box cover, found at almost any large hardware store! That first effort, entitled "Last Stand at El Alamein", garnered a spot in the first Mastercon article way back in VP magazine Vol. 4, No. 2.

I was so pleased with "El Alamein" that I returned to the store and bought several more of the boxes, intending to do an annual series. Well, you know how that goes ... five years later, here's the second one.



This base might look vaguely familiar - it's a decorative tissue box cover available at any large hardware or lumber outlet.

**LT Donovan makes his last stand. The depth of the box allows the figures to be set in, rather than on, the base.**

#### THE FIGURES

Extensive figure conversions were required to achieve the dramatic impact of this scene - a trooper of the 101st in a jungle sinkhole, in the final microseconds before he and his adversary squeeze those triggers. The G.I. began with a torso, arms, and boots from VP 0458, US Radio Operator - Viet Nam. The arms were extensively repositioned with Milliput to achieve the required pose, and new hands added: the right from VP 0466, US Airborne GI, Viet Nam, and the left from VP 0549, Assorted Hands. Extra equipment came from VP 0460, US Infantry Gear & Weapons Viet Nam, including the AR-15 he is firing. A suitable head came from a Kirin head set. The legs came from VP 0852, Alte Kameraden - when it comes to conversions, whatever works, works! A bit of putty on the lower pockets of his blouse, and the conversion was complete.

**One down, one to go. Another adversary waits on the log - a jungle serpent made from putty. The sinkhole also houses a discarded .45 caliber pistol, the G.I.'s helmet, and an M79 grenade launcher. Charlie's machete is angled straight at the camera.**



Two VP 0566s, North Vietnamese Soldier, were also used. The standing figure was reposed by bringing the left leg forward, and creating new arms basically from scratch. The crown of his boonie hat was made from Milliput, and the brim was fashioned from the embossed foil inside a cigarette pack. The dead Charlie in the sinkhole was repositioned even further (obviously), using Milliput and lead foil for the shirt. He wears the black 'pajamas' adopted by many Viet Cong soldiers. His mouth was slightly opened, hair sculpted from Milliput, and feet with sandals taken from a VP Roman figure. (Again, whatever works ... !) He has dropped a machete from his right hand; this was fashioned from sheet plastic with a Milliput handle.

The figures were all painted using artist oils for the flesh tones, adding more yellow and brown for the Vietnamese. Uniforms were all painted with Humbrol enamels, washed with artist oils, and dry-brushed with Humbrol. The 'Screaming Eagle' patch and name tapes came from the VP 0605 decal sheet.

The groundwork inside the box is made from Celluclay, colored during the mixing stage with acrylic craft paint. This removes the hassle of trying to paint inside the box after the Celluclay has dried.

Plastic plants from a craft store make excellent jungle leaves, along with a variety of dried roots and moss. The right varieties won't require painting - just a wash of Raw Umber.

#### THE BASE

With the figures completed, I was ready to create a base to meet their poses. You'll be amazed how quickly this can be done.

First, I enlarged the tissue slit in the box cover using an electric Skil-Saw. Next, broken up pieces of styrofoam were attached using Liquid Nails, an invaluable glue for modelers available at hardware stores. Smaller bits of foam were continually added to create a good fit for the figures. The styrofoam I used is the white type used to pack computers and stereo components; save that stuff! It comes in all types of shapes, usually with nice, flat surfaces. It can be used to create all sorts of groundwork. And since you already paid for the appliance, the styrofoam is free.



With the blocks of groundwork all attached, a bottom was cut from thin plywood to close off the box; remember, this is a tissue box cover designed to sit over a box of Kleenex, so it has no bottom. I knew I was going to use Celluclay to create the jungle ground, but I paused for a few seconds, realizing this was going to be difficult to paint. But, Celluclay is mixed with water, and acrylic paint is water based. Aha! I took a large bottle of reddish brown Folk-Art craft paint and added it to the mix, creating pre-colored groundwork! These inexpensive paints, available at any craft store, are most handy for such projects, including painting ceramic buildings, and enable you to save your more expensive modeling paints. I also added a few spoonfuls of plaster to speed the drying time of the Celluclay.

**This extensively repositioned Vietnamese soldier features a boonie hat made from Milliput with brim cut from cigarette pack foil.**

Mixing the Celluclay, water, paint, and plaster by hand, I squeezed the water from each handful and began packing it into the base. No need for delicacy here! As soon as I was satisfied with this application, I took several varieties of plastic plants, some roots and dried moss, and a couple of large sticks, and "planted" them into the base. I then carefully test-fitted the figures and set the base aside to dry. With this method of coloring Celluclay, the entire base took only 45 minutes from start to finish.

Once the groundwork had dried overnight, a thin wash of Raw Umber was applied to the plants, and the figures secured in place with brass rod and epoxy glue. My next effort will be "Last Stand at Stalingrad", but it won't take five years.



Three extensively converted VP figures create a dramatic scene - you can almost feel the jungle heat.

# 120mm MUGHUL INDIA WAR ELEPHANT

by Francois Verlinden



Weighing nearly five pounds and standing over 10" from hoof to trunk, this should be the largest resin casting ever produced for the figure market today. Verlinden Productions release #1319 comes complete with three figures, the driver, the gunner, and an enemy defender. Both warriors are heavily armed in chain mail and helmet and wear the colorful robes of the period. The elephant is represented in the typical dress of fabric-covered lamellar and mail to protect its vulnerable ears, head, and trunk.

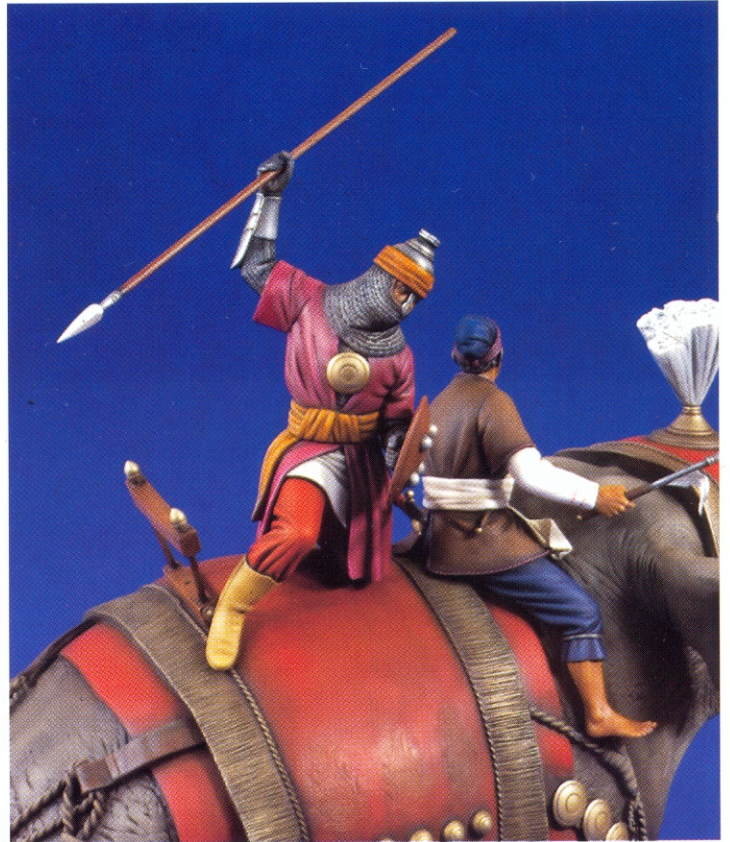
#### ASSEMBLY

Parts for the elephant are two body halves, head, trunk, tusks, tail, ears, and feet below the ankle belts. Both body halves are flat cast without any carriers. Assembly begins by flat sanding the body halves on a large sheet of heavy grit sandpaper taped to a perfectly smooth surface, such as a table top. After every five or six strokes, both halves should be continuously testfitted until a perfect alignment is achieved. The head is treated in the same manner to achieve a good joint with the body. Those three primary parts are then glued together with liberal amounts of gap-filling super glue.

Feet, trunk, ears, and tail are next removed from the carriers, cleaned up with ScotchBrite or steel wool, and glued in place after careful testfitting. All seams are next buffed with ScotchBrite and overpainted with Stucco Putty thinned with Testors liquid cement. Several coats are needed before all the seams disappear. Scotch Brite should be used instead of sandpaper in order to avoid damaging the delicate texture of the elephant's skin.



The downed warrior was pressed into the Celluclay groundwork while it was still wet to achieve a natural look.



The "gunner" is perfectly positioned and balanced on the elephant's back.

#### PAINTING

After final cleanup with ScotchBrite, the fully assembled animal (with the tusks not yet attached) was airbrushed with Humbrol 93 Desert Yellow Matte and coated with a flat varnish. After a few days of drying time, the huge job of painting the elephant's skin was ready to be tackled. A mixture of oil paints (White, Lamp Black, Raw Umber, and a little Burnt Sienna) was applied. Excess paint should be removed with a soft cloth first, and then with a wide, soft brush, allowing the sand base color to show through in a subtle manner. This is the same approach discussed for painting flesh tones in our book "The System".





All figures were airbrushed with Humbrol 93 Desert Yellow Matte. The downed figure's tunic is basically Humbrol 25 Blue Matte. Dark shades are the blue plus Lamp Black and Raw Umber oil washes. The sash is Cadmium Red oil over the base coat, with dark shading applied using Raw Umber while the red was still wet. The lining of the tunic is Yellow Ochre oil paint over the Humbrol base color, with highlights of Titanium White. All gold and silver equipment and fixtures were painted with printer's ink shaded with Raw Umber, Burnt Sienna, and Lamp Black oils.

Deep shadows were painted in with Raw Umber and Lamp Black and carefully blended. Highlights were painted on with a mixture of Raw Umber, a little Burnt Sienna, and White, and blended again. It was pretty scary to start painting such a large area, but everything went surprisingly well.

The red portions of the elephant's tack were painted using Cadmium Red oil paint over the sand base color. Dark shading was performed with Raw Umber and Lamp Black. The tusks were painted using straight Titanium White artist oil with just a touch of Yellow Ochre, then washed with Raw Umber after the tusks had completely dried. The gold trim was painted using gold printer's ink mixed with Raw Umber and Burnt Sienna. Dark shading on the trim is Raw Umber, with highlights drybrushed with straight gold ink.



The bells and fixtures hanging from the cords were painted with the ink formula and attached with copper wire.

All three figures were then cleaned, assembled in the traditional manner, and painted with artist oils, Humbrol enamels, and gold and silver printer's ink.

#### BASE

The base is a decoupage board selected from the craft store. After staining and sealing the entire base, groundwork was fashioned by mixing Celluclay with sand and gravel. Larger rocks, various plants, and scrap parts of ceramic buildings (in this instance, VP's Asian Temple Ruin) were worked into the wet Celluclay to represent vegetation and a temple ruin. After the groundwork had dried, the entire surface was basecoated with a mixture of Flat Black and Dark Earth Tamiya acrylics and washed with Raw Umber. After allowing ample drying time, the base was drybrushed with various Humbrol enamel earth tones.

Additional vegetation was then added using roots, aquarium plants, photo-etched jungle plants, and static grass.

Recommended reference:  
Mughul India 1504-1761 -  
Osprey Men-At-Arms Series #263





The Mughul India War Elephant is certain to be a showpiece for your collection, and a real value for the time you can apply to this project.

# Good Morning, TIGER!

A 1:35 scale Diorama by Young Jin Won

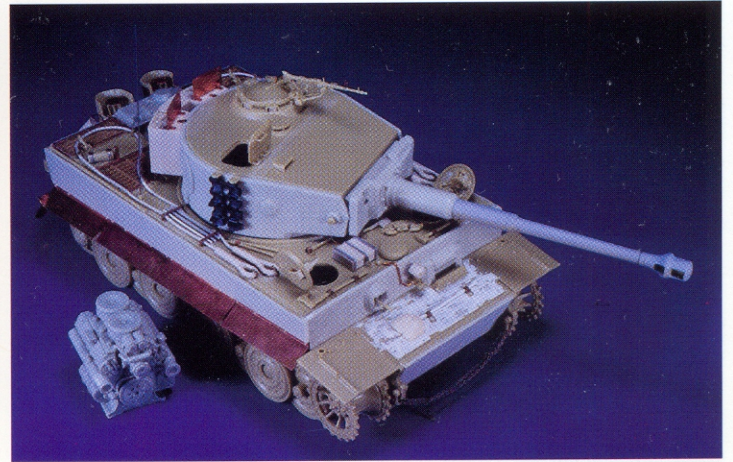
Like most modelers, I have a few goodies squirreled away - things we pick up knowing we'll have a future use for them. Such was the case with VP's #233, a set of vacu-formed infantry tents which has been discontinued for several years. After passing over this accessory for eight years, I finally picked it out, and it gave birth to an entire idea. This diorama shows the crew of a Tiger I and soldiers of the Waffen-SS enjoying a calm morning in the field.



From overhead, the viewer gets an excellent sense of the scene. The diorama is well balanced with all aspects visible.



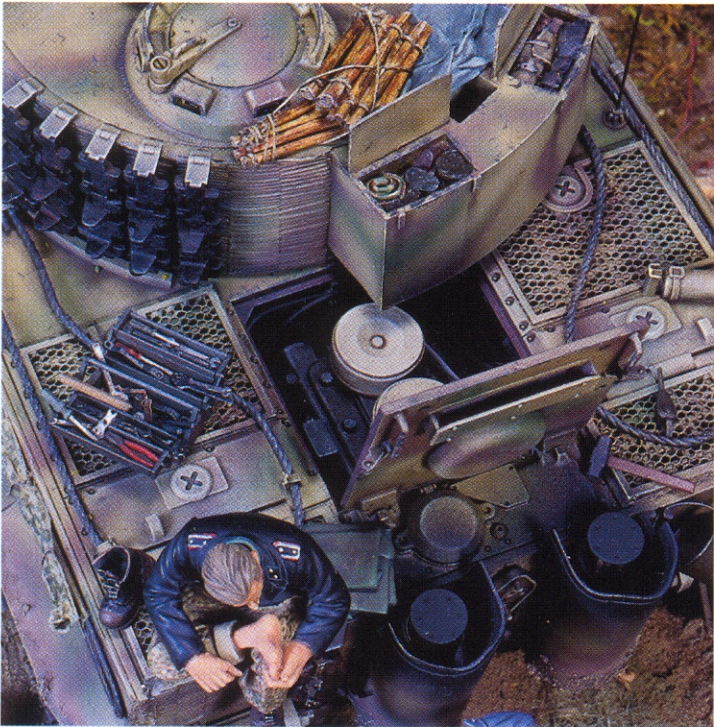
Essentials for detail: three VP accessory kits bring a new life to Tamiya's Tiger.



The Tiger before painting. Photo-etched and resin additions are from the three VP sets. The engine will be painted and mounted inside before the exterior is air-brushed.

There are two tents in this diorama; one is from the VP set, and the other was scratchbuilt from cardboard and tissue. For the VP items, I attached paper tissue to the structure and added buttons. I then spent more time painting the tents than I did making them. German tents were produced in several of the more widely used camouflage patterns, with soldiers each carrying a 1/4 portion; 4 soldiers could then join together to make one tent. If you're in the market for German tents, you can still get a complete version (all 4 sides) in Italeri's Kubelwagen, #312.





**The open stowage bin comes with VP #1177. A toolbox from Tamiya #35180 is augmented with extras from VP #0790 Tool Set, VP #1013 Workshop Machines & Tools, and Italeri #419 Field Tool Shop.**

Our hero of this diorama is Tamiya's Tiger I Late Version (#35146), thoroughly updated with three of the Verlinden Productions Tiger sets: #0526, Tiger I Engine Compartment; #1177, Tiger I Detail, Set; and #1250, Tiger I Zimmerit. When incorporating detail sets into the construction of a model, it is important to study carefully all the parts you'll be adding, and mark your kit instructions for inserts. This will help you avoid missing any detail parts, or building too far and having to tear your model apart to add detail parts. The VP engine was assembled and painted separately and mounted inside the hull. The tank was then assembled minus accessories, and after masking off the engine hatch, the exterior was painted in the standard three-color German camouflage. After thoroughly drying, the vehicle was sealed with flat varnish, and a wash of Raw Umber artist oils applied. Drybrushing, weathering, rust, and metal wear was then performed. Tracks and tools were added last.

**The Tiger was pressed into the damp groundwork to get a good seat. Note the seemingly random accessories strewn about - shells, ammo, crates, and jerry can.**



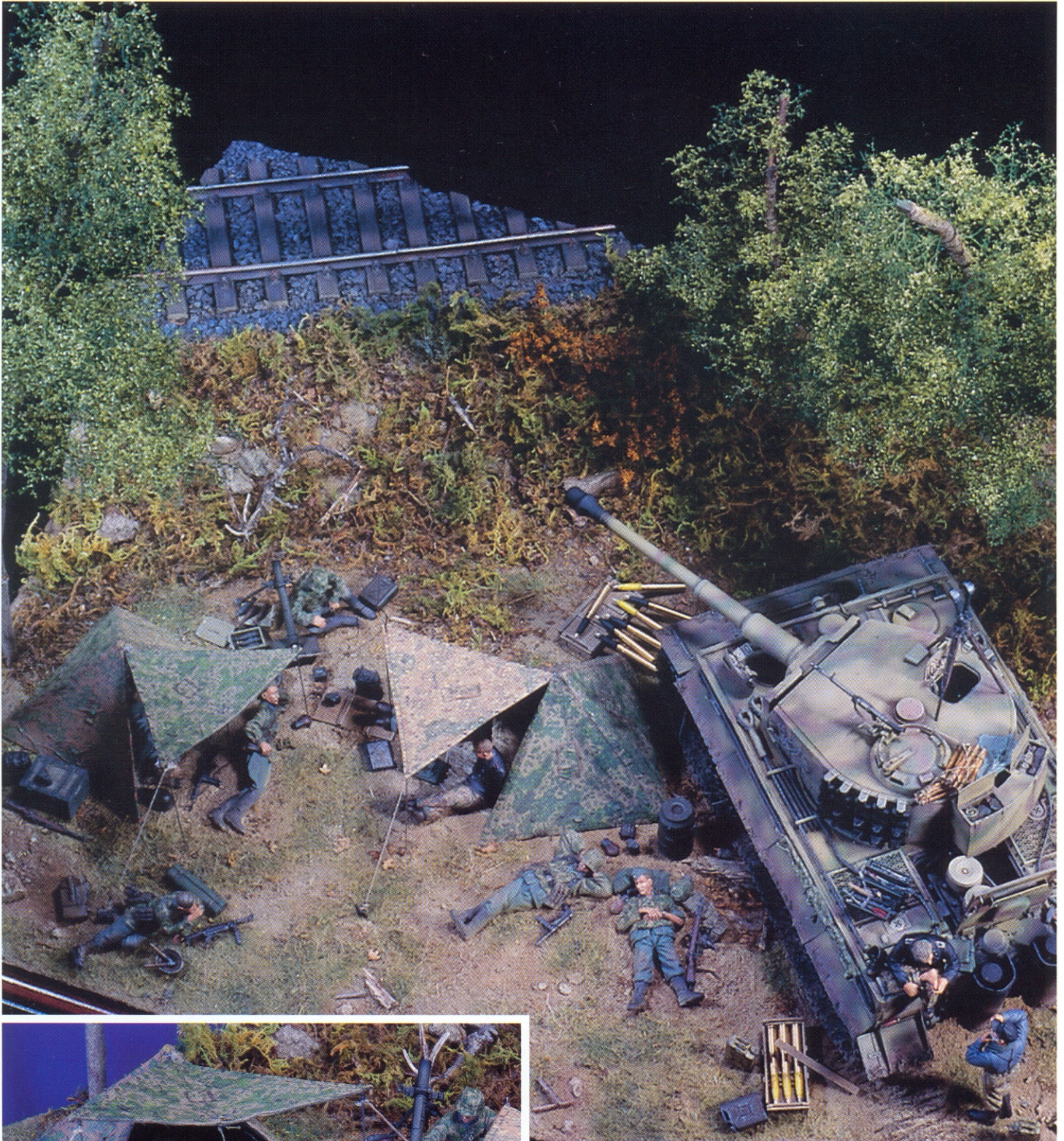


**Still in dreamland are VP's #1227 and Warriors #35064.**

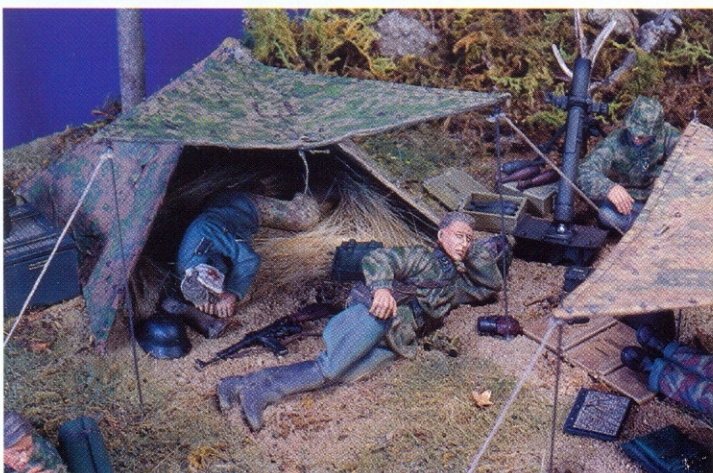
The scene features ten figures; six SS infantrymen manning a mortar position, and 4 tankers from the Tiger who spent the night. Eight of the men are sitting or lying down, so the search began for the properly posed figures. Some repositioning and converting was necessary, but I was able to achieve the "look" I wanted - a group of soldiers in a casual setting, preparing for the day's action. All figures were painted with enamels and artist oil paints.

**A craft store picture frame results in a fine base. Static grass mixed with a variety of dried flowers and moss makes universal groundwork for any era. Note the track marks pressed into the Celluclay behind the Tiger.**





VP's Railroad Track Section (#1128) caps the rise in the left rear corner. The resin tracks and bed can be cut with a razor saw to fit any angle.



The wounded fellow on the Hudson & Allen hay is from VP #1223, while the grenadier to his front is from VP's #1227, with a head swap.



**Note the way these modified VP figures are attached to the ground - not seemingly levitating above it!**

After calculating the position of the tank, figures, tents, and accessories, groundwork was created by mixing Celluclay, gravel, and pebbles, then applying the mixture with a spatula. Static grass and several types of dried plants and flowers were pressed into the groundwork, along with a few larger stones.

When I build a field diorama, I usually show a lot of trees. I tend towards bigger and taller trees for this type of diorama.

A scene such as this requires ample accessories. Personal gear, tools, ammo, and supplies would easily litter the area. The trick is to position each item carefully, but end up with an effect that is both purposeful and haphazard at the same time. The trusty parts box provided a few odds and ends, but most items came from Tamiya #35180, German Tank Engine Maintenance Crew; Verlinden Productions #0916 - German Communications & Medical Equipment; #1002, Packs & Tarpaulins; and #1204, Super Value German Food Supplies.

The base was constructed using a picture frame and cutting a piece of 3/4" plywood to fit the inside dimensions. The back edge was then built up with blocks of styrofoam and balsa wood, topped off with VP #1128, Railroad Track Section.



**Above : DML/Dragon's #6067, SS Handschar Troops, was the basis for this figure. He received a new head and accessories.**



**Left : Two tanker figures discuss the coming day. The sitting figure is Warriors #35098 with a new head, and the shaving figure (note the mirror!) is from VP #1241.**

This creates a well-balanced scene with a fine impact. Several large twigs were selected and painted, and foliage created using more moss and dried flowers from a craft store.

The result is a peaceful woodland scene with a good horizontal and vertical balance, a peaceful setting amidst the chaos of war.

# MIRAGE IIICJ - Israeli Air Force (IAF)

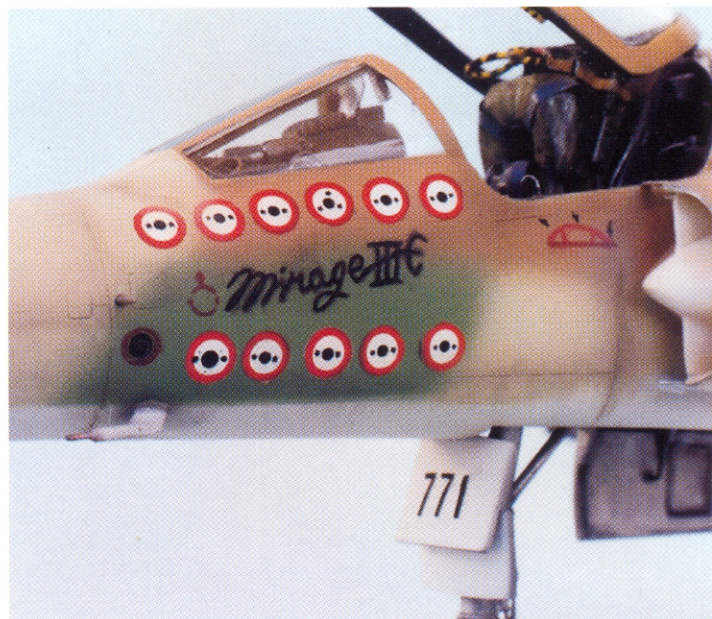
This time around, Angelo Lodetti of Italy tackles the 1/48 Mirage III from ESCI

## COCKPIT AND SEAT

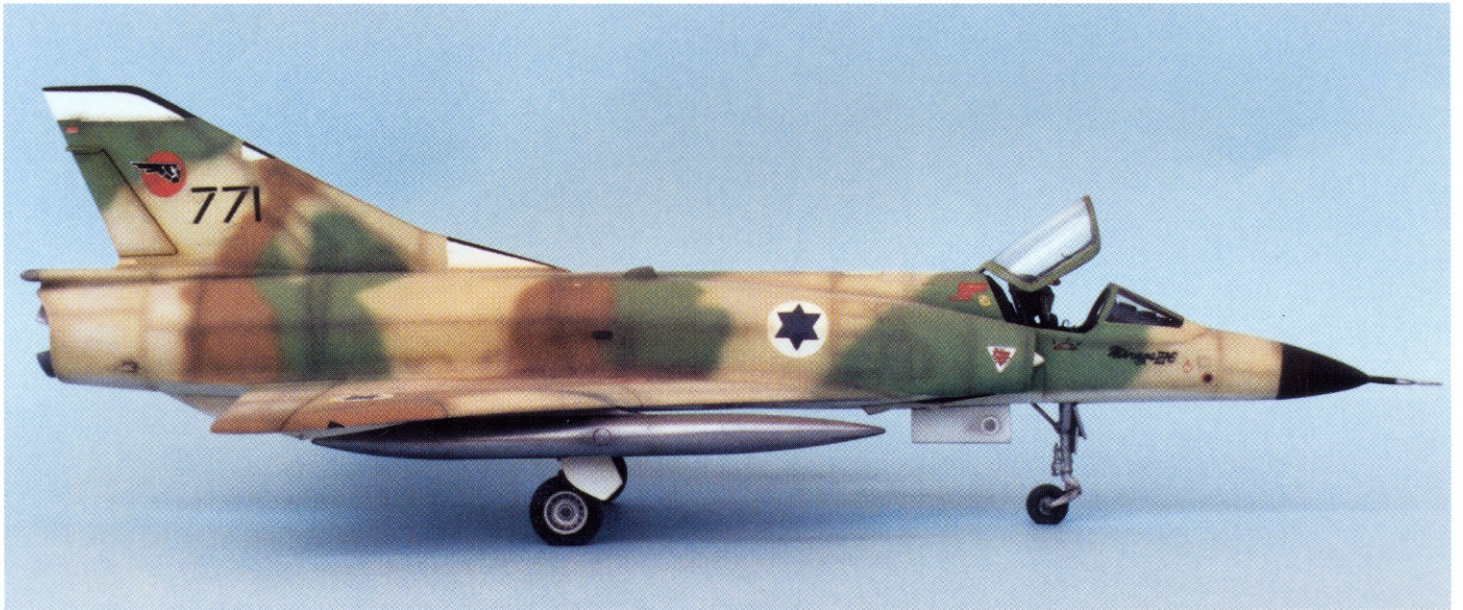
The most complicated part of this project is the cockpit, as this area is quite small and requires a good deal of care and patience. I scratchbuilt a new instrument panel by sandwiching thin clear acetate between two sections of plastic painted black. The panel was detailed with switches and knobs made of sprue, and includes rudder pedal heel rests and straps made from tape. Most of the cockpit details were made with Evergreen plastic. For the seat I used VP's Martin Baker Mk. 7, converted to a Mk.4 used by the IAF. I also used VP's 1/43 etched auto buckles.

## FUSELAGE

The kit comes with raised panel lines, but I decided to scribe recessed lines using a needle in a pin vise and a strip of flexible plastic as a guide. Before closing the fuselage, I carefully glued the cockpit and a turbo engine taken from a Heller kit. Also, the Mirage's landing gear vanes are full of tubes, and several thicknesses of wire were used for detailing.







#### LANDING GEAR AND WHEELS

Unfortunately, the landing gear in the kit is incorrect. These were again taken from the Heller kit. Tires were bulged by carefully heating them and crushing them against a flat surface. After painting details, landing gear was carefully aligned into the fuselage.

#### WINGS, RADOME, AND PYLONS

The wings fit well with the fuselage. After the fuselage had been assembled, the radome cone was cleaned thoroughly and upgraded using a syringe needle for the pitot tube. As regards the pylon, tank and armaments I opted for only the wing tanks, as this aircraft has many opening bulkheads.

## DECALS

As I have shown in previous articles, David's Star can be made by carefully creating your own masks with paper and spraying through them with an airbrush, just like a stencil. Dry transfers were used for numbering while the tail badge is from an ESCI sheet. All other markings are provided with the kit.

## PAINTING AND WEATHERING

The Israeli colors are particularly attractive to me. I always apply an undercoat of paint to show imperfections and prepare the final color, in this case Tamiya acrylic Yellow Green (XF-4) which approximates the actual primer of the aircraft. After airbrushing the four primary tones and allowing sufficient drying time, I made a mixture of brown, white, grey, and black acrylics (very diluted with alcohol) and pushed this wash into all recesses with a No. 4 brush. Deeper recesses received this treatment with an airbrush. Turbines and metal sections were painted with Testors enamel Metalizer, polished with a handkerchief, and sealed with semi-gloss transparent acrylic. Peeling and scratches were simulated with a fine brush and small amounts of aluminum paint.

## CANOPY

The final stage is setting the canopy. I masked the clear areas with paper tape, sprayed the frames, and assembled and attached it with vinyl glue.

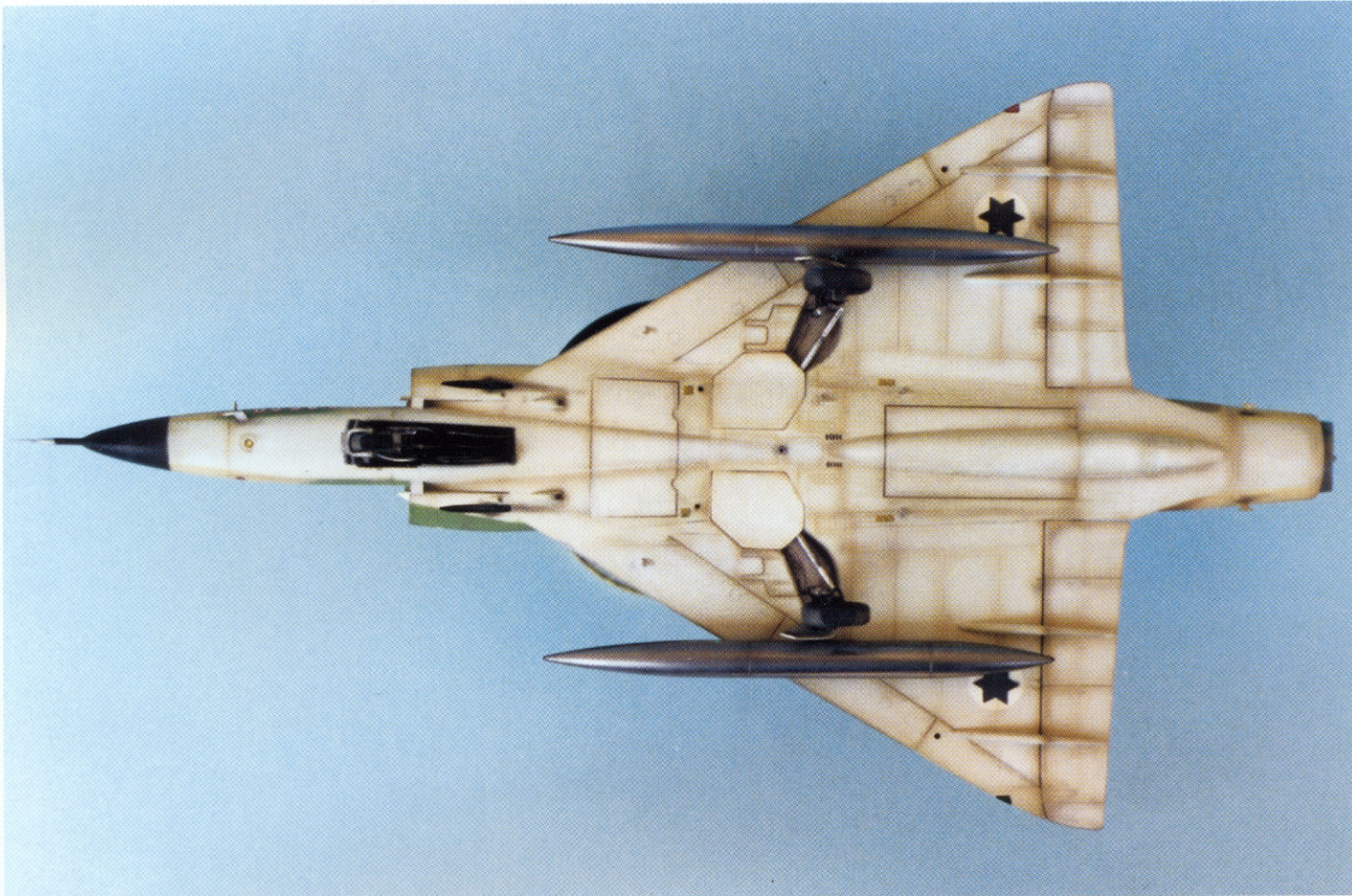
## COLOR TABLE

Brand	Number	Federal Standard	Color	Zone
Gunze Sangyo	H 56		Med. Blue	Star of David
Gunze Sangyo	H 80		Olive Drab	MK 82 Missiles
Gunze Sangyo	H 310	FS 30219	Med. Brown	Upper Surface
Gunze Sangyo	H 312	FS 34227	Green	Upper Surface
Gunze Sangyo	H 313	FS 33531	Sand Yellow	Upper Surface
Gunze Sangyo	H 314	FS 35622	Light Blue	Lower Surface
Tamiya	X-2	FS 17778	White	Inner Bulkheads
Tamiya	XF-4	FS 34151	Yellow Green	Primer/Base
Tamiya	XF-12		Black	Radome, Pilot Seat, Cockpit
Testor Metalizer	1401		Aluminum	Turbine
Testor Metalizer	1402		Steel	Turbine Nozzle, Vanes, Landing Gear, Auxiliary Fuel Tank

## REFERENCES:

Lock-On No. 11 - Mirage V - Verlinden Publications  
Mid East Aces: The Israeli Air Force Today (P. Handleman) - Osprey Aerospace  
Israeli Air Force (B. Gunston) - Salamander Books  
Israeli Air Force 1984 (Steimatzky) - Defense Update Yearbook  
Mirage! (Duchateau & Huertas) - Osprey Aerospace  
The Shield of David (S. Katz) - Concord Publications  
Warbirds Illustrated No. 32-Mirage (J. DeCock) - Arms & Armour Press  
FineScale Modeler - November 1992 - Kalmbach Publishing





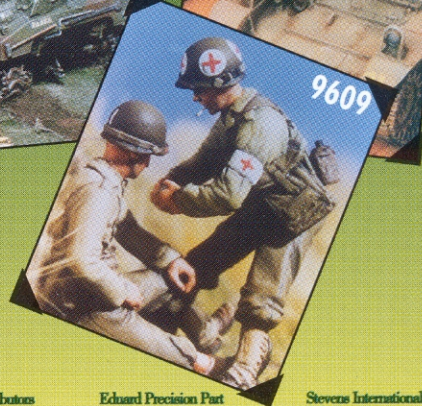
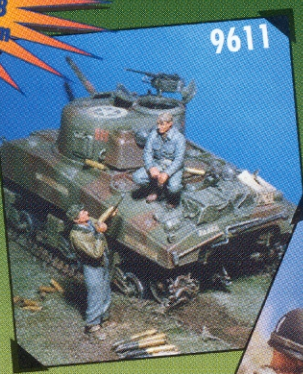
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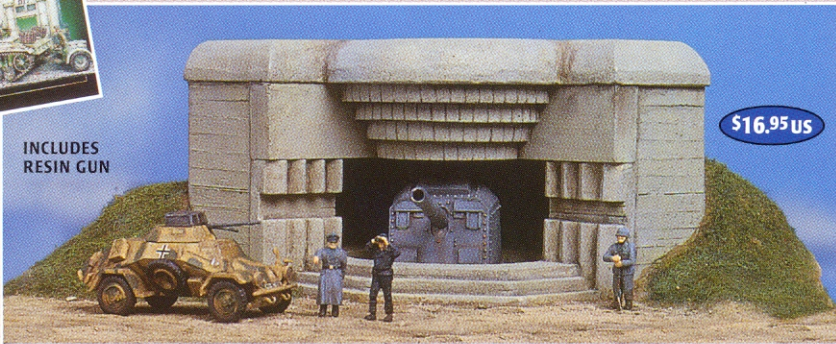
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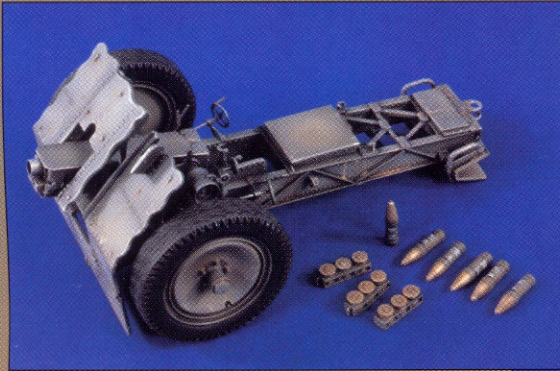
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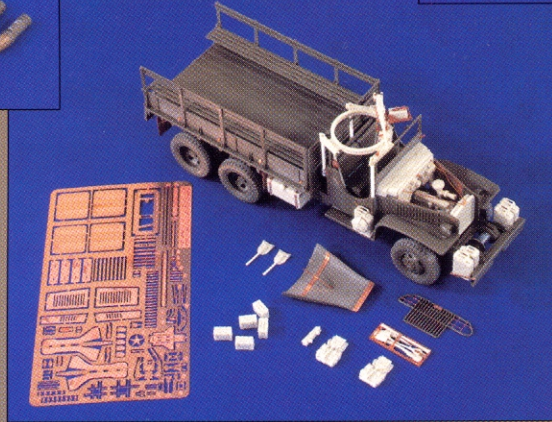


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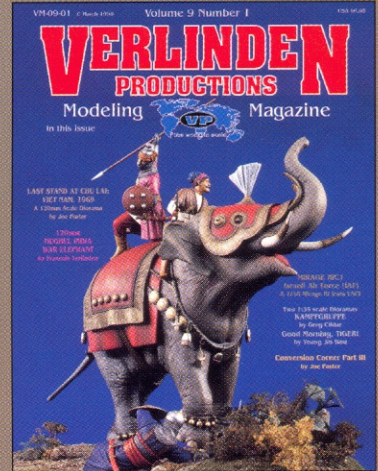
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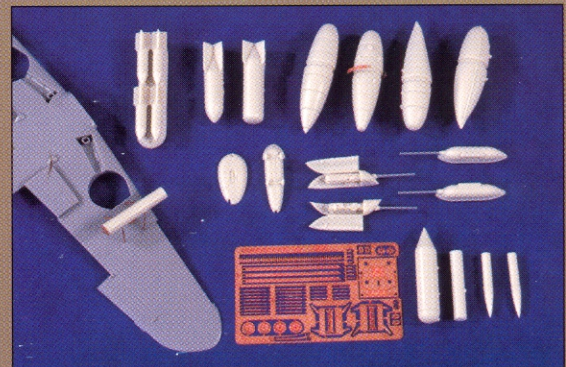


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