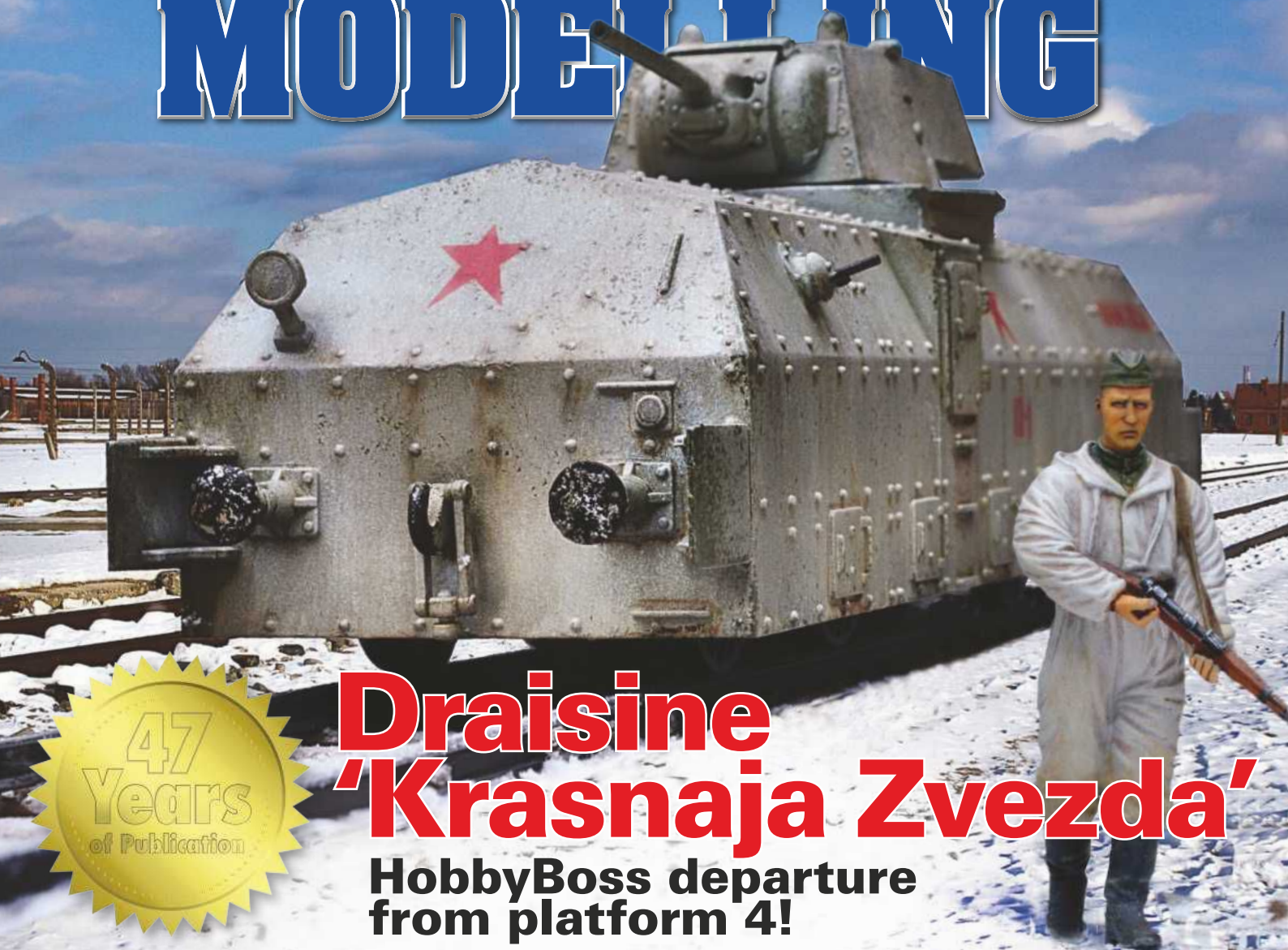


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What's coming up in your favourite modelling magazine!

Stand Easy...

I begin this month in sombre mood with regard to the sad passing of Lynn Sangster, whose contribution to military modelling has been recognised with a full obituary on page 55. He deserves much more than a single page; the stories and anecdotes that have been related to me over the past few weeks would easily fill a complete issue.

Continuing on the same diverse route that we embarked on several months ago, we begin this month's magazine with something a little different in the shape of a Soviet armoured train. Rail has not featured a great deal in the past and, just like aviation I'm sure it will have its critics although maritime seems to have completely slipped under the radar without any criticism at all (cue, angry subscriber putting pen to paper!)

It should be quite clear by now that Military Modelling is heading back to its broad spectrum roots. More articles will be appearing which will aim to encourage new people into the hobby and to inspire the 'old' to take on new subjects in more ambitious ways. What has puzzled me from day one is how popular Emmanuel Nouaillier's articles are considering there is no hint of 'military' in any of them. They bring so much to the table without using a military subject to demonstrate effects and it is pleasing that it is so well received even when some military subjects are not.

Something must be working as the mag has just recorded its highest monthly UK sales figure since August 2015 and that's after just one week of being on sale (Dec 2016). The website membership continues to grow and the Facebook page stats are steadily rising. All in all, I'm very pleased with where we are at the moment and I'm looking forward to presenting many more 'outside of the box' subjects in the issues that are to come.

'Carry On!'

Martyn Chorlton
Contributing Editor

contributor@militarymodelling.com

Cover Story...

MAIN IMAGE: 1/72 HobbyBoss Soviet Draisine by Mark Bannerman.

LEFT INSET: Mirror Models 1/35 CMP by Steve Guthrie.

CENTRE INSET: Resting in Peace diorama by Dilip Sarkar MBE.

RIGHT INSET: 1/35 Meng Leopard 2 A7 by Cristian Lupu.





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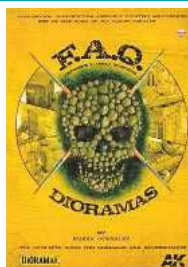
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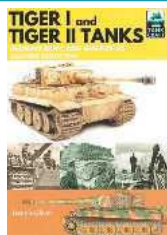
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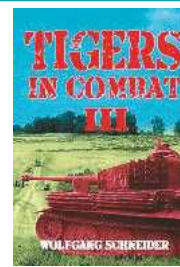
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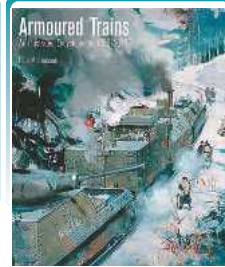
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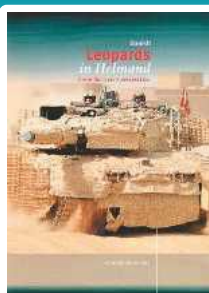
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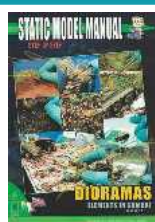
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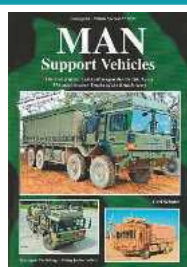
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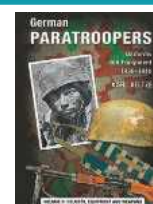
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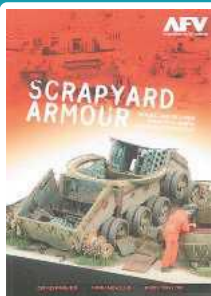
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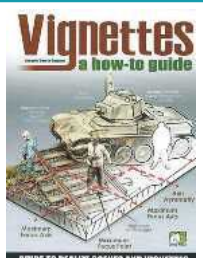
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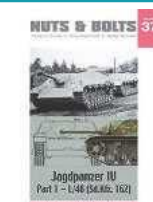
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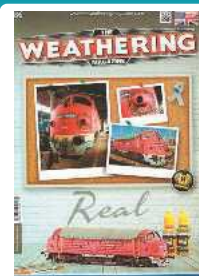
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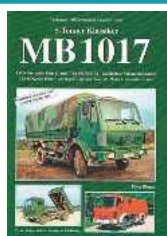
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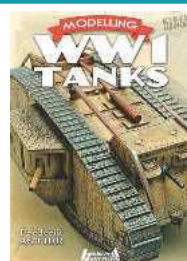
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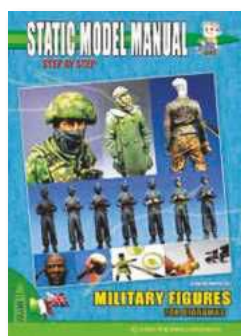
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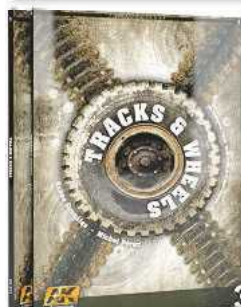
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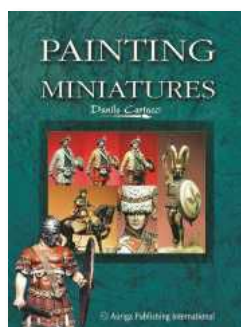
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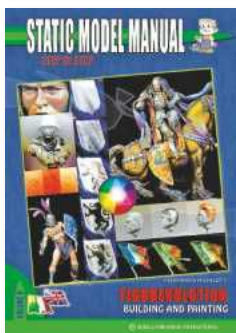
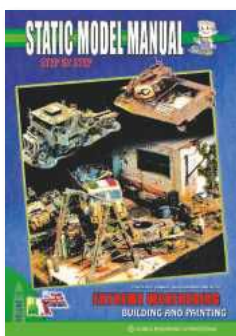
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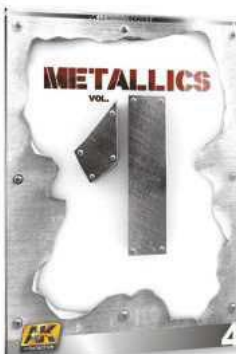
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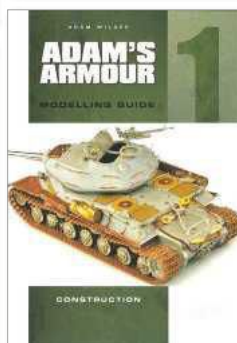
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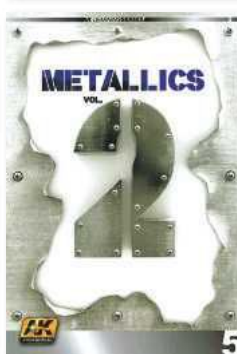
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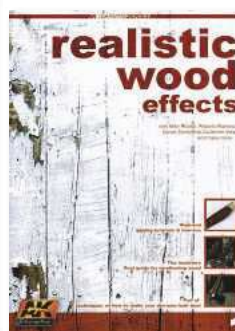


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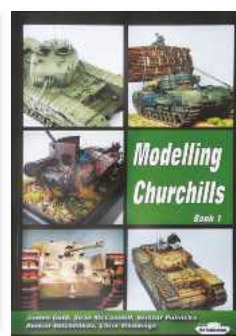
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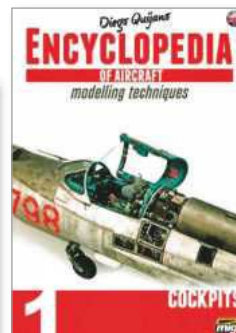
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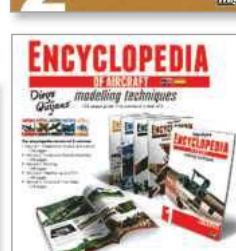
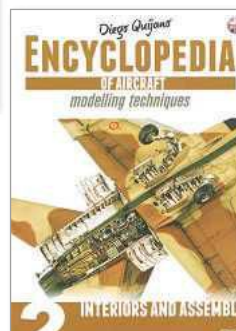


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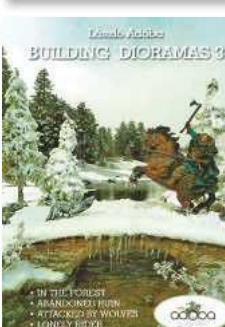
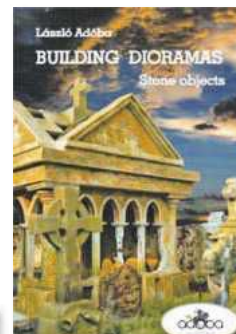
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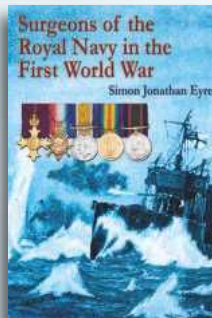
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Military Ancestry Research

Discovering the extraordinary lives of ordinary people for you

www.lest-we-forget.net

IanHall@lest-we-forget.net

This business and website is formed from the simple premise of a love of history and the undying interest in everyday stories of humour and courage in the face of incredible hardship. The key purpose is to research your family history or anyone close to you, who served in the First and Second World Wars, and to present you with as much information as to what they did and where they served.

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- Embarkation ports and where they were posted to;
- Where they served while overseas and saw action;
- If wounded how and where, and where they were treated;
- If killed where and how they fell, and where they now lie;
- Any mention in dispatches;
- Anything else of note not just of them but their regiment, ship or squadron they served in.

Where you may want to follow my research work up with something more personal, a tour can always be arranged for you, put together from their own movements and records.



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Soviet Juggernaut on Rails

HobbyBoss Soviet Draisine 'Krasnaja Zvezda' by **Mark Bannerman**



TOP: The model set in a winter scene
(Courtesy of Photoshop)

ABOVE: HobbyBoss's release of a Soviet Draisine 'Krasnaja Zvezda' (kit number 82912) in 1/72 scale.

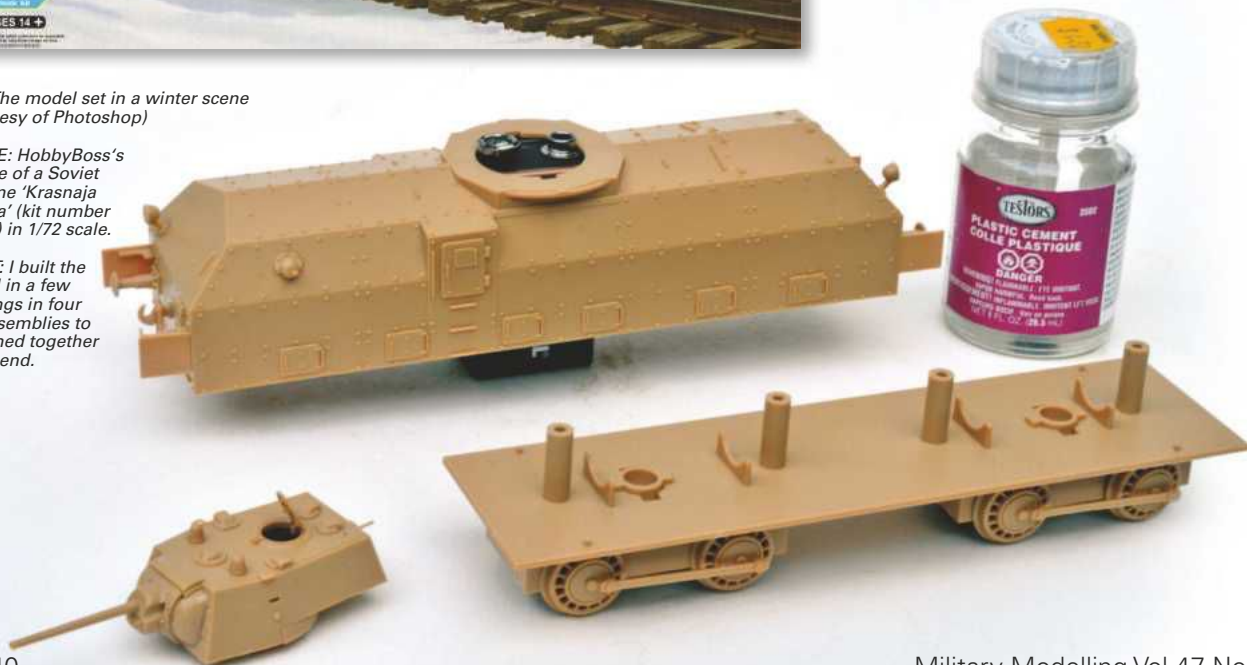
RIGHT: I built the model in a few evenings in four subassemblies to be joined together at the end.

Background

A draisine is a light auxiliary rail wagon equipped to transport crew and material necessary for the maintenance of railway infrastructure. The military usage of draisines were by-and-large armoured and were intended for reconnaissance, scouting, track patrolling and other auxiliary combat tasks. Early types were built in Russia during World War I. Russia was a leader in the development of armoured trains and carried on to mass produce these armoured wagons through the inter-war years and to the end of WW2.

Ferocious draisine

HobbyBoss recently released a Soviet draisine 'Krasnaja Zvezda' (kit number 82912) in 1/72 scale and while I am not entirely certain whether this model is technically a draisine, it is certainly an



armoured train car that sports a rather ferocious looking 76mm KV-1 tank turret. The kit molding is very well done and the model itself is very simple to build. It has very few model lines, no flash and everything comes on just a few sprues. The model also includes a raised stone base with rails. The base is a nice feature comprising two major components that snap together. The model is a real treat to build with well-designed wheels, crisp nut and bolt detail on the wagon and a superbly designed gun turret with very fine detail and void of any blemishes. This is a model that could be built in an evening or two and surprisingly, the model is quite large at 16cms long and offers up a simple assembly process that would be perfect for the newcomers to the hobby. I built the model in a few evenings and prepared myself for the painting and weathering steps.

Winter whitewash

This model is uncharted territory for me on two fronts – a 1/72 scale model and an armoured train. This would be my first go at both the scale and subject. On the latter, I would have to depend on the boxart and the colourful pamphlet included in the offering because I was unsuccessful at finding any photographs or reference material on this particular armoured train. There are two choices for finishes – either a winter whitewash or overall Soviet green. For the painting process, I pre-painted the rails and the wheels in semi-gloss black from

ABOVE: The turret comes in a few parts and builds up nicely with crisps detail without any blemishes or sink marks.

RIGHT: The model is very easy to build with small details already molded onto the surface.



ABOVE: The base comes in to two parts that snap together.

LEFT: The model completely assembled. The base and rails are only dry fitted at this point.





ABOVE: The model was cleaned up with soap and water then primed in Tamiya grey primer.

RIGHT: The base was applied in two light coats. The undercarriage has not been painted at this point.



RIGHT: The turret received same treatment as the armoured wagon with a base coat mix of Olive Green and NATO Green.

BELOW: I used a Tamiya mix of XF-58 Olive Green and XF-67 NATO Green for the base coat.



the Tamiya line. For the body and the turret, I used a Tamiya mix of XF-58 Olive Green and XF-67 NATO Green. This was applied in two light coats. For the roadbed, I sprayed on AS-22 Dark Earth from the Tamiya line of aerosol canisters. I was less concerned about colour because it was going to be covered with snow eventually. With the model fully cured with the base coat, I then airbrushed two light coats of Tamiya Flat White XF-2. I tend to thin the paint down

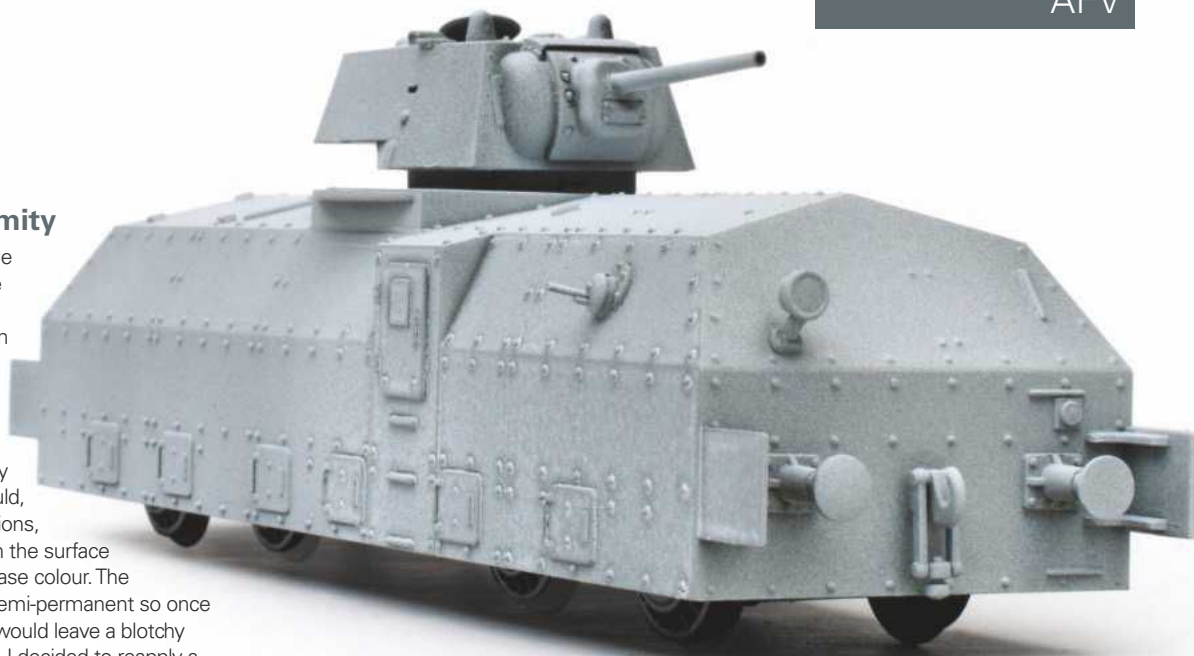
to about 60-40 paint to water for the whitewash effect. I was aiming for late winter appearance when the whitewash would have been more translucent and more subtle – as opposed to a freshly applied whitewash which would have been more opaque. By applying two thin applications of heavily diluted Tamiya white, it allowed the green base to still show through with a hazy coat of white on the surface. As a small note on winter whitewashes, most winter whitewashes were applied in the field and usually with brooms, cloth or brushes. The application was not typically airbrushed onto vehicles so it was important to avoid having a smooth and even finish to the model. Some vehicles appear to have a relatively solid application where the underlying basecoat is no longer visible while other vehicles appear to have a light application where the base can be seen quite clearly. Some winter whitewash applications can be just a few sporadic brush strokes applied to the vehicle.

RIGHT: I airbrushed two light coats of Tamiya Flat White XF-2 for the winter whitewash. The white paint was kept very thinly mixed with water - almost to the consistency of milk.



Eliminating uniformity

After going around the vehicle with my airbrush, I was quite satisfied with the approach with some areas heavier than others. The next step was creating the effect of run-off whitewash. Under various extreme temperatures, the whitewash paste used by crews for whitewashing would, particularly under wet conditions, streak and leave a residue on the surface and expose the underlying base colour. The paste was supposed to be semi-permanent so once it starts to run and streak, it would leave a blotchy residue. To create that effect, I decided to reapply a third application of Flat White to the model in areas where the paste would accumulate in the lower half of the model. Then, with a rounded brush moistened in Tamiya Lacquer (yellow cap), I started the process of lightly and slowly (and carefully!) brushing the surface of the model in a downward vertical motion. The lacquer is very powerful and loosens up the paint. Some of the white paint adhered to the brush leaving a blotchy effect leaving some of the green base showing through. This was the result I was seeking. I was looking to create the effect of a relatively old whitewash with some areas fading more quickly than other areas. This really helped eliminate the appearance of uniformity.



ABOVE: Note how the green base still shows through in certain areas.



LEFT: The base was given an overall spray of Tamiya AS-22 Earth Brown – a pre-made mix of paint from an aerosol canister.

BELOW: Using a brush moistened in Tamiya Lacquer (yellow cap), I lightly brushed the surface of the model in a downward vertical motion to remove some of the white paint.





The model set in a scenic winter scene (with the backdrop from my backyard this past winter!) (Courtesy of Photoshop)

Emphasising light wear

I moved in with some light drybrushing with Olive Green Winsor Newton oil paint. I placed a small quantity of oil paint on cardboard (to remove excess linseed oil) and about 30 minutes later I started the process of lightly drybrushing some of the green oil paint onto high wear areas such as the top of the hull, top of the turret and along the side of the bonnet. The drybrushing was kept light and subtle and I wanted to emphasize light wear by the crew. I also used a scrubbing sponge with a minute amount of the green base and created small chips. Next, I added some subtle pinwashes using Rembrandt Sepia along all of the edges and panel lines. This is really a wash but very controlled and applied in specific areas. I recommend spraying the whole model down with Testor's thinners before doing this to help the pinwash capillary. The mix of paint to thinner should be about 1:4 ratio and applied with a very fine brush. I skipped doing filters and moved straight for the pastels. The lower part of the model was brushed with various light coloured powdered pastels using earth-colours then a light application was airbrushed of pure Tamiya thinners to fix and seal the pastels into place. I then applied the decals. These worked just great using Walther's SolvaSet decal setting solution. The last step was using Burnt Sienna Rembrandt paint to create some rust streaks.

For the rail base, I applied white glue mixed with water solution using a large brush to all of the gravel parts and then sprinkled MicroBalloons from SIG through a sieve to even out the snow on the surface of the base. I painted the rails in black then drybrushed these in a mix of Humbrol black and silver to create the effect of



ABOVE: I added some scratches and scuffs using a sponge and a dried up brush with the base green colour.



ABOVE: Using an old brush moistened in Tamiya lacquer, I poked the surface to create more chips and dents.

RIGHT: I applied some subtle drybrushing with Olive Green Winsor Newton oil paint and added some subtle pinwashes using Rembrandt Sepia along all of the edges and panel lines.





ABOVE: The model is very small so keeping chips and dent effects very small and restrained is key.

BELOW: I used Burnt Sienna Rembrandt paint to create streaks.



TOP: The armoured car in a winter Russian scene (Courtesy of Photoshop)

INSET: The model set in a wartime quality photograph (Courtesy of Photoshop)

thinner washes, and making streaks narrower and restrained to avoid it looking overdone. Fortunately, all of the weathering techniques mentioned can be reversed and corrected. Overall, I am very impressed with this model and I salute HobbyBoss for a superb model that may have propelled me to look at doing another 1/72 model in the near future. My thanks to Martyn Chorlton for sending me the model and opening my eyes to an interesting subject of an unusual nature!

well-worn rails. Last touches include painting the machine guns black and drybrushing with a very small amount of Tamiya silver pen and adding a few more streaks of rust from bolts and nuts. This was a trouble free model and while this was my first attempt at this scale, I found it extremely enjoyable – and quick! I did have to change my painting and weathering approach as the model is considerably smaller than my usual 1/35 subjects so it meant more restraint, minimizing the amount of paint in

RIGHT: Some of the products I used: MicroBallons to create snow, Walther's decal setting solution, Tamiya Lacquer for the whitewash effect, regular white glue to adhere the snow to the base and Tamiya Earth Brown for the gravel base colour.



Missing in Action - Resting in Peace?

Dilip Sarkar MBE



ABOVE: Lieutenant Geert Jonker, Commanding Officer of the Royal Netherlands Army Recovery & Identification Unit, and Dilip Sarkar at the Soesterberg laboratory in May 2016.

BELOW: A view of the completed project.

The colossal cost

During the First World War, some 38 million human beings lost their lives – for which shocking reason the unprecedented global conflict became known as ‘the war to end all wars’. Tragically it was not to be and, as a result of the subsequent Second World War, over 60 million civilian and military personnel lost their lives which was the equivalent to 3% of the world’s population in 1940. The Soviet Union suffered most of all, with 26.6 million casualties, whilst German dead and missing numbered 5.3 million. The combined total of military dead is estimated at between 21-25 million personnel. Many, however, still lie in unknown graves.

The Netherlands, of course, was fought over in 1940, when Hitler launched his *Blitzkrieg* against the West and again during the Allied liberation of enemy occupied Europe in 1944/45. Consequently, the remains of the long-dead soldiers from those battles of yesteryear are still discovered across the Netherlands. Lieutenant Geert Jonker commands the Royal Netherlands Army Recovery & Identification Unit, working out of a small facility

at Soesterberg: “I have been involved with this important work since 1989 and did my first dig two years later – the recovery of Private Frederick Harrington, of Onibury, Shropshire, who was killed fighting with the King’s Shropshire Light Infantry. Our Unit was established in January 1945 under the Dutch Free Forces of the Interior, when half of Holland was still occupied and became part of the Ministry for War in August 1945. Today, we work on around 40 cases annually and are responsible for the recovery and identification of missing Dutch civilian and military personnel and both Allied and German personnel – this is still something that the Dutch government considers both a duty of care and a debt of honour”.

Physical recovery of human remains, however, is just the start of a long process for Geert and his small but dedicated Unit: “What we have to do is combine military history with forensic archaeology and physical anthropology. Identification is frequently very difficult, and can take anything from just three days to over a decade. Oxygen and strontium isotope analysis





LEFT: Geert Jonker and team excavating the remains of a missing German soldier found in a former slit trench, half way up an eight metre high embankment on the Arnhem-Nijmegen railway line, just south of the Rhine and east of Driel.

of tooth enamel can confirm where in the world an individual came from and DNA, essentially genetic fingerprinting, can confirm beyond doubt the link to a known living relative. Dental records, however, are crucial evidence, but we still need luck because many were destroyed and not preserved with army service records. Successfully identifying a casualty's remains, providing families with closure at a military funeral, however, is the ultimate reward, making all the time and effort involved completely worthwhile".

Geert estimates that two thirds of cases concern German casualties. 140 British airborne soldiers, however, remain missing from one battle alone: the ill-fated attempt in September 1944 to seize the Rhine Bridge at Arnhem. Thanks to the Royal Netherlands Army Recovery & Identification Unit, that number has reduced and will hopefully continue to do so.

As is widely known, the ideological and cataclysmic clash between Nazi Germany and the Soviet Union was fought on the *Ostfront* with unprecedented fury and without quarter. Across Eastern Europe and Russia, four million Russians and two million Germans remain unaccounted for. Since the Cold War's peaceful conclusion, the *Volksbund Deutsche Kriegsgräberfürsorge* (German War Graves Commission) has recovered 40,000 missing casualties for reburial annually from the East. Although appropriately reburied, the identities of most are never confirmed and such is the task's enormity that only sites expected to yield at least fifty individuals are searched. Perhaps unsurprisingly, considering that memories of Nazi terror and genocide remain acute, the German archaeologists experience hostility from locals even today.

'White Diggers'

The scale of loss and sacrifice is also deeply moving for young people such as Olga Ishniva and her friends. A reporter for the BBC Russian Service, living in England, Olga first went on gruelling expeditions recovering the Russian war dead from the vast forests around St Petersburg when at university. Olga's self-funded volunteer group 'Exploration' recovers casualties sympathetically and works hard on the research necessary to identify them. There is very little financial help from their government, although appropriate military funerals are provided. As time marches on, bones



ABOVE: The excavated remains – a 19-year-old – of 116 Panzer Division Windhund, 1 Kompanie, Panzer Grenadier Regiment 60. This was part of the blocking force between units of the British 129 and 130 Infantry Brigades, 43 Wessex Division, during XXX Corps' effort to reach Arnhem Bridge in September 1944.

LEFT: The remains of a German panzer grenadier cleaned and awaiting identification.

As time marches on,
bones and identity
discs decompose,
making the task of
identification harder
still but as Olga
says 'The best way
to honour the dead
is give them back
their identities'.

and identity discs decompose, making the task of identification harder still but as Olga says 'The best way to honour the dead is give them back their identities'. The work is arduous, in challenging physical conditions - just reaching the excavation sites entailing a 24-hour journey in an old army lorry. The activity is also dangerous for these 'White Diggers': live ammunition, including calibres of all sizes and grenades, are a constant and very real, 'life-threatening', hazard. It is, however, inspirational to know that young people, unborn at the time of the terrible events concerned and largely unsupported financially by the authorities, are so committed to this



ABOVE: The horror of the Ostfront – this photograph taken by Olga Ivshina on a recent expedition recovering war dead from Russia provides a graphic idea of the extent of work still to be done.

crusade. The integrity of this work is also a complete contrast to the so-called 'Black Diggers' who loot war graves to profit via online sales.

As a historian, my personal motivation has been about the scale of loss and suffering, finding the stories of casualties beyond words. For many years, I was heavily involved in aviation and other military related archaeology and served as a police detective, professionally engaged with investigating violent, sudden death and forensic science.

Naturally, therefore, that there still remain so many unaccounted for from the Second World War and that there is ongoing work to find them is of great interest to me. As a modeller, I felt compelled to create a 3D artistic interpretation of the subject. This is far from ghoulish or in any way disrespectful and insensitive. On the contrary, the intention of this somewhat unusual model is to provoke thought and debate, raising awareness of this highly emotive but still unresolved issue.

How the model was made

There were certainly no footprints ahead in the snow for this creation! Consequently, the whole project required an immense amount of research and planning. I decided to depict a German soldier for no other reason than that I have always been fascinated by the stahlhelm's shape and have a collection of rusty ones, including two I brought back from fascinating trips to Poland and Lithuania.

Research, as ever, is key and the internet abounds with useful images. These were hoovered up, printed out and stuck around my work bench, the



area ultimately resembling our old CID office! When such human remains are found in reality, there is frequently little that is obvious and immediately recognisable. Because in this case the human eye needed to instantly connect with the image presented, a little artistic licence was required.

Photo 1 To achieve the required impact it was necessary to go large. Thankfully, although the 1/6 Airfix skeleton is no longer in production, examples are still obtainable via eBay and fellow modellers' stashes. The interest in this particular scale of action figures also meant that accurate weapons, ammunition and field gear is readily obtainable. Because the skeleton needed to be placed in a hole or depression, I obtained a large block of polystyrene (used as a wedding cake tier blank), 350mm square by 100mm high.

Photo 2 It was next necessary to use a breadknife, Stanley knife and spoon to cut and gouge out the hole. Then, some thought was given as to how and where the skeleton and accoutrements would be placed in due course. Due to the rigid plastic spine, there are limitations regarding the attitude the skeleton is shown at, although next time, I may section and articulate the spine by threading the pieces onto wire. The other issue, compositionally, is that a skeleton being excavated is not necessarily visually appealing, or even immediately recognisable, given decomposition and disintegration. The human eye in this context, however, needs to see something instantly recognisable. Moreover, an MG42 is an impressive weapon, so I wanted to show it in its entirety and not partially buried. The composition also poses a question: have these remains been partially excavated or simply left in situ and forgotten?

Photo 3 To achieve the required articulation, the skeleton was sub-assembled, the pieces actually being fixed together when the whole thing was cemented to the diorama. It was first undercoated using Halford's grey spray primer, then painted in Tamiya acrylic Dark Yellow XF-60. This is just a base.

Photo 4 Certain items of field equipment, such as canteens and water bottles, do not rust, being made of aluminium. These were brush painted with Tamiya Chrome Silver X-11. When dry, these items were brushed with AK Heavy Chipping Fluid. Then, the cup was painted Tamiya Dark Grey XF-24, the canteen Tamiya Field Grey XF-65. Using a stiff brush and water, these colours were rubbed away to simulate wear. The felt covering on the water bottle was distressed with sand paper.

The other items were then undercoated with AK Interactive Rust. Various thick coats, working light to dark, of AK Brush & Airbrush colours were then slapped on, mixed with a little sand, to simulate crusted rust. These were Chipping Colour, Shadow, Old Dark, Medium and Light Rust.

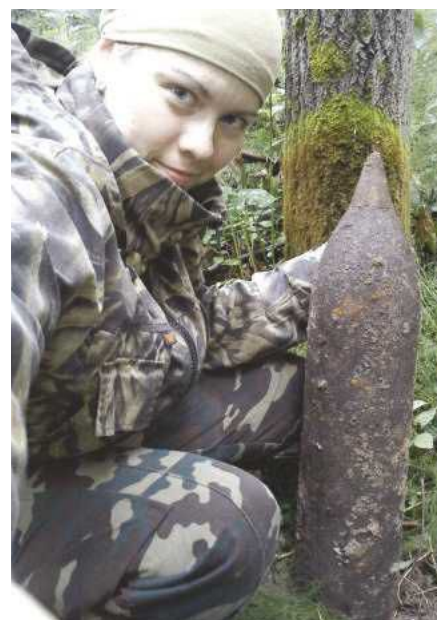
Photo 5 Various AK washes, including Dark Rust Deposit, Medium Rust Deposit, Light Rust and Streaking Grime were used on the other parts, along with burnt umber oil wash. The trick here is not to use too much pigment from the bottom of the jar, or stir the pot, just keep washing using the enamel from the top, keeping the colours and layers very thin. There is no need to let it dry and blend because so little pigment is used. Just keep washing and let it all run.

Photo 6 The skeleton was then treated to some coats of Tamiya Desert Yellow XF-59 and Wooden Deck Tan XF-78, then lightly dry brushed with Buff XF-57 and a tiny bit of Vallejo Ivory. It was then given an oil wash of Burnt Umber, as were the non-rusting items. The whole thing, in any case, will be weathered together into the final diorama because everything needs to look like a cohesive whole with nothing appearing to be stuck on as an after-thought.

Photo 7 Because laces, like clothes, decompose, the mouldings of these were removed from the boots, which, after first grey then black primer, were distressed a little and treated to various dirty coloured AK washes, such as Streaking Grime, and Burnt Umber oil wash. This actually made some colour run from the soles but accidentally looked realistic, like the dye having faded and rotted. A bit of rust wash on the soles, to replicate rusting steel parts, completed the base. Other items were treated with AK pigments, including Burnt Umber, Dark and Track Rust, all dropped on to the parts with a teaspoon and fixed using ordinary white spirit. The pigments help to create a realistic scale texture. The whole lot was then washed again with burnt sienna and burnt umber oils.

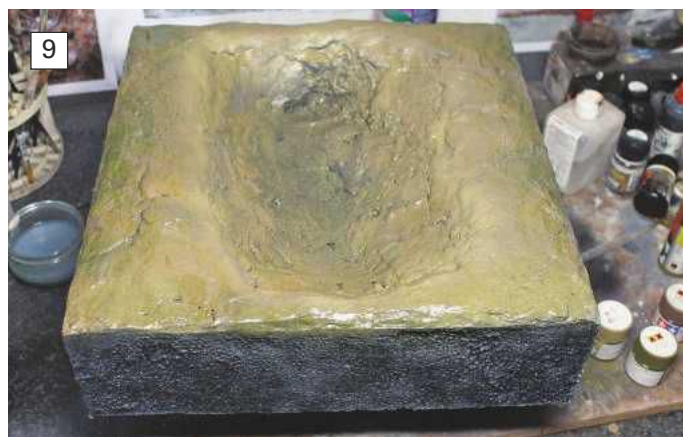
Photo 8 With the skeleton and other parts sufficiently base-painted ready to fix in place and finish off as part of a cohesive whole, it was time to start work on the diorama. This was first given a layer of white glue, followed by a coating of Polyfilla. This was done roughly, providing a key for the forthcoming second layer.

Photo 9 When the first layer had thoroughly dried, the second went on smoother and was then undercoated, first with Halford's grey primer, then sprayed with AK Black Primer. Tamiya Flat Earth XF-59, Khaki XF-49 and Dark Green XF-81 was then variously over-sprayed. Little or none of this will probably be seen in the end result, so this is another base to work from.



Live ammunition is a constant worry for Olga Ivshina's team – the BBC Russian Service reporter pictured here with a large calibre shell in August 2016.

To achieve the required impact it was necessary to go large. Thankfully, although the 1/6 Airfix skeleton is no longer in production, examples are still obtainable...



Diorama



Olga Ivshina and friends recovering the remains of missing Russian soldiers – although impossible to identify most, at least they will receive a proper burial.

Photo 10 Now we can really start considering the overall composition and placement of parts. It is well worth playing around with this for a while to get it right. Nothing is yet fixed in place.

Photo 11 Having decided on the skeleton's attitude, the helmet and skull is first fixed in place, then the rest, in sections. This is then made a part of the diorama through blending it in with Polyfilla, which covers some bones. The front of the rib cage, however, notwithstanding the 'artistic licence' involved, will not be fixed in place – rib cages collapse and intact ribs would appear too unrealistic. These will be added later, in pieces.

Photo 12 The new Polyfilla is brush painted with AK Black Primer.

Photo 13 The newly primed Polyfilla and bottom of the hole is then brushed with Tamiya Flat Earth. We now have a base to work with.

Photo 14 This is where it starts getting interesting – and messy! Various pigments, including Mig Dark Earth, Dark Mud and Europe Dust, are mixed with plaster, sand and Mig Acrylic Resin Fixer. This gooey paste is then spooned around and inside the skeleton, to blend it properly in.

Photo 15 – 17 The rib cage front is cut into appropriate pieces which are set within the gooey resin. The other parts are fixed with super glue. Various grades of sand are sprinkled over the diorama to create texture fixed in place with AK Gravel & Sand Fixer, applied with a pipette. A bit of dry moss that fell off our roof was crumbled up and

stuck around the edge. Ignore the colours at this stage; we are just trying to create textures.

Photo 18 I'd not made grass before, so this was another venture into the unknown. In my mind's eye, the scene I pictured was a sandy area with sparse clumps of tall grass, perhaps growing back as nature reclaimed the site. Using Woodland Scenics 'Harvest Gold', I held it together in random lengths, around each clump of which I tightly wound fine fuse wire before cutting it down and dabbing it in Superglue. Holes were then drilled into the base, filled with medium Superglue and the clumps stuck in. Some were painted green using various shades of thinned Tamiya acrylics. Some Woodland Scenics 'Underbrush' was also stuck down using white glue. This and the grass needed toning down, so I did this with dirty white spirit/burnt umber oil wash poured over the base using a pipette – a great method.

Photo 19 I also started building up the ground by shovelling on pigments with a teaspoon and fixing with white spirit, again using the pipette. AK 'Sand & Gravel Fixer' would have been better, I suspect, but I knocked the bottle over! The pigments used were Mig Dark Earth and Europe Dust and AK Burnt Umber. Again, the piles of powder were given the dirty white spirit and pipette treatment. Using air pressure, the pigmented fluid can be made to run, finding its own way down into the hole – and, as anyone who has ever dug a hole knows, there are often all kinds of textures and colours.

Photo 20 The next step, after the pigment and washes had dried, was to soak on AK washes, again





Diorama



using the pipette. I kept topping up the bottles of washes with AK Odourless Thinners, giving it a good shake. These thin, translucent washes were then poured over the terrain, working from dark to light with the pipette. The washes used were AK Sand Yellow Deposits, Light Dust and Brown Earth Deposits.

Photo 21 A week later and we can see what appears to be a transformation. What has happened is that the soaked diorama has thoroughly dried, the colours of the washes, particularly the light shades, having come through perfectly. The boots were lightly brushed with Vallejo matt varnish and the skull dusted with the dry powder left on a brush, then buffed using a finger, removing the excess and highlighting raised facial features. I guess you can go on and on with these things and, seriously 'hats off' to these 'Extreme Realism' artists, but by this time I felt that the job was done and that there really wasn't anything else I could add to the ensemble. There is always a danger of overworking a model and the trick is to know when to stop!




Conclusion

Because of the size, it is an imposing piece, so I decided, the best way to display it was in a topless wooden box. Facebook friend Mark Ayling very kindly organised this for me via a cabinet-maker colleague and, with the addition of a plaque from 'Nameplates for Models' (excellent customer service!), job done.

Is it a model or is this art? I'm not sure, so you decide. It was a very interesting and, possibly unique, thing to make, especially in 1/6 scale, during which process I learned a great deal. As previously explained, there is actually a serious message behind this diorama which might just make us all think about what war and military machines are really all about. Spare a thought for those still missing from conflicts all over the world, regardless of their nationality or politics.

Acknowledgements

With thanks to Lieutenant Geert Jonker, Olga Ishniva, Mark Ayling, John Fido, Andy Long, Chris Gale and, as ever, my long-suffering wife Karen. 





NATO Main Battle Tank

Meng (TS-027) 1/35 Leopard 2 A7 by **Cristian Lupu**

Ground up to shiny PE

The build process starts with the classical step of assembling the wheels. Two drive sprockets, two idler wheels and 14 road wheels need to be prepared at this stage. **(Photo 1)**

The road wheels have been left separated until after the painting process was done. This way the inner side can be painted bronze green and the rubber rims can get their correct colours. **(Photo 2)**

The lower hull has a lot of the smaller pieces already cast on which makes assembly a breeze. The shock absorbers are all one piece and their hydraulic pistons are the only parts that need a separate colour (gloss silver) on the





bottom part of the vehicle. This means everything can be assembled and painted in one go later with the silver details easily picked out by hand. **(Photo 3)** The clear parts for the head, position and convoy lights are painted separately and left off until the weathering phase starts. The lower hull assembly is concluded with the addition of the belly armour and the stiffeners. It is worth mentioning there is useful template provided for positioning the stiffener.

The tracks contain 84 links' each with every link composed of an outer face, an inner face and a connecting pin. An assembling tool is provided on each sprue which makes positioning and alignment easier. The inner and outer faces are simply clicked together after positioning the pins between them. The assembled links are fairly stable but one may want to place a bead of glue between them for more robustness, making sure the pins remain movable.

The instruction suggests building subsets of six links but the sixth link should really not be closed at this point as it will have to include the pin of the next group when everything comes together. The groups should only include five links with the connecting pins visible on both sides. **(Photo 4)**

Around six hours total were necessary for cleaning, assembling and painting the tracks alone. A lot of work but the results are worth every minute spent. **(Photo 5)**

The use of PE parts is well thought out and will provide additional details where styrene hits its limits. The prime example here is the side mesh on the air filter intakes. **(Images 6)**

The rear view mirrors can be assembled in upright or folded position. Unfortunately, there is a huge ejector pin mark right in the middle of the mirror which is really hard to clean. However, once cleaned, the pre-cut silver foil supplied for the mirrors will do an excellent job. A rather inconspicuous detail is the two different lens types provided for the headlights. While this reflects great attention to detail on the kit itself, there is no information on when to use one or the other in the instructions.

The clear parts for the periscopes are all assembled and masked at this point in order to allow for closing the hull. The outside is covered with a silver coat to improve the light reflection within the parts but the see-through sections are left unpainted as these will peel when the masks are removed later on.



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The paint masks on the clear part are achieved using regular masking tape applied to the parts and pushed in the corners using a cocktail stick then cut to shape with the hobby knife using a fresh blade. **(Photo 7)**

The tools on the rear deck are all prepared at this stage but will be painted separately and assembled right before the weathering phase.

Probably the most controversial part of this kit is the string that is provided for the towing cables. This is





8

muzzle. The gun is attached to the turret using poly caps which would allow it to be raised or lowered while being able to keep any intermediate position. The pivoting add-on armour with its interior details and even crew packs supplied is another eye-catcher with this kit (**Photo 8**)

If sport cars have their front grilles and lights to make them stand out of the crowd, the angled front add-on armour has to be their equivalent on the Leopard 2 A5 and later versions. This section is built from three parts on both sides and is looking really great thanks to the provided anti-slip coating. (**Photo 9**)

The MG is supplied in two versions with and without butt and both are nicely detailed. Once again, there is no word about when this is to be assembled. As most reference images would show this missing on the vehicle, it has also not been assembled on the kit. The commander's display is also something that is not seen very often on the reference images but this being a specific feature for the A7 it has been assembled, nonetheless. The smoke grenade launchers are probably the best of their class but the cap fixation chains are missing. (**Photo 10**)

The clear parts for the periscopes and sighting systems have been treated with the same silver coat and masking as their counterparts on the hull (**Photo 11**). The details are great, something you don't see very often with clear parts.

The most distinctive feature of the A7 variant is the back section of the turret with its plethora of storage boxes and the air conditioning (A/C) unit. All of these boxes are assembled separately and apart of the tracks, these would make for the most time-consuming steps. The details present on the interior suggest that some of these sub-assemblies could be shown open but the instructions do not give any hint in this regard.

One aspect that really stands out with the rear turret section are the PE meshes supplied for the storage baskets (**Photo 12**). A folding template is provided for producing them in the right shape and, mixed with some plastic parts, these will form beautiful baskets.

The hinges and handles added to the other boxes and the A/C unit are providing some outstanding details, being unfairly shadowed by the shiny PE parts on the bare model. (**Photo 13**)



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something that seems to be out-of-place with its 70s flair on this high-tech kit of the 21st century. However, this feeling will vanish once the parts are painted. They will not only take paint excellently but will also reproduce the real part very, very well while being a lot more flexible than wire. The side skirts are composed of a front and rear section with the front part being a sub-assembly of not less than 6 parts. The details available on the inside of the front part would allow for these to be mounted folded down as would be the case for transport. However, once again, there is no information about this option in the instructions.

The main gun is built from two sections split along the main axis and a third piece for the



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Painting and weathering

Given the fact that at the time this kit was released the German Army was the only user of the A7 variant, the painting guide also only provides two versions for German Leopards, both in the three colour NATO camouflage.

The painting process starts with the PE parts which are covered with a layer of Vallejo 70.605 German Red Brown primer. **(Photo 14)**

The base coat was laid out with Revell 65 Bronze Green, a colour that is very close to the initial styrene colour which sometimes made the painting difficult because telling apart bare plastic and painted areas requires very good lighting and a lot of attention. **(Photo 15)**

The real NATO vehicles have hard-edged camouflage schemes however; on a scale model making these edges all that hard doesn't look realistic. In order to avoid this effect, free-handing the camouflage patches has been selected over the classical masking with putty. While extra attention and a good grip on airbrush handling, paint thinning and air pressure settings are required with this method, the overall amount of work compared to putty masking is not sensibly higher while the results would look more realistic. The black patches take up the second largest area on the vehicle so these have been applied next using Revell 06 Tar Black. The colour has been applied in a slightly

cloudy coverage to provide that all-so-subtle variance in colour. **(Photo 16)**

While the NATO camouflage does not follow a predefined pattern which gives the modeller room for interpretation, the painting guide will still provide good guidance. The set of brown patches has been applied using Revell 84 Leather Brown. Again, the application was not aiming for a uniform coverage but the aforementioned cloudy variance. **(Photo 17)**

After the three camouflage colours were dry, Revell 01 Clear Gloss has been applied in several thin layers to the areas which were to receive the decals. A good guide to determine whether the gloss layer is good enough is holding it angled in the light. If it reflects light visibly and evenly, the surface is ready to receive the decals. There are several positive aspects worth mentioning about the decals. The printing quality is superb with matt surface, colours in register and virtually no carrier film outside the printed areas. The carrier will also separate in a matter of seconds from the paper when dipped in warm water. The written text is still readable, despite the letter sizes being as small as two millimetres. On the negative side, the spelling on the decals is sometimes incorrect with missing or incorrect letters. Unfortunately, this is something we keep seeing with other manufacturers as well. **(Photo 18)**



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The tracks have been primed with Revell 09 Anthracite to replicate the rubber pads on the outside, followed by a mix of A.MIG-044 Chipping (70%) and Revell 91 Iron (30%) on the inner side of the tracks and between the rubber pads on the outside. Once the paint was dry, the middle section, left and right of the guiding teeth has been rubbed with A.MIG-3009 Gun Metal pigments to lend the tracks the polished metal look that develops from friction with the rubber wheels. **(Photo 19)**

The tools which have been left off the vehicle for this painting stage have been painted Revell 09 Anthracite for the metallic parts and dry-brushed with Revell 90 Silver while their wooden handles have been painted with a mix of Revell 314 Beige (70%) and Revell 84 Leather Brown (30%) followed by a filter of A.MIG-1408 Fresh Engine Oil. **(Photo 20)**

The towing cables have been painted with A.MIG-044 Chipping then dry-brushed with Revell 91 Iron and washed with A.MIG-1408 Fresh Engine Oil. The hooks have been kept Revell 65 Bronze Green with chips simulated by Revell 90 Silver. **(Photo 21)**

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The last step before starting the weathering process was to paint and assemble the small details like the lights which have been left off until now. **(Photo 22)**

The weathering process has been started by applying a crusty mud layer to the hull bottom. For this, equal parts of plaster of Paris and sifted dirt from the garden have been mixed with hobby glue and water **(Photo 23)** forming a textured stodge which was then applied with an old, stiff brush in the crevices which are normally hard to reach above the road wheel suspensions in the upper section of the fenders but also on the front and back of the hull. The colour of the textured layer was of secondary importance here as the following dust layers will cover it to a large extent. **(Photos 24 & 25)**

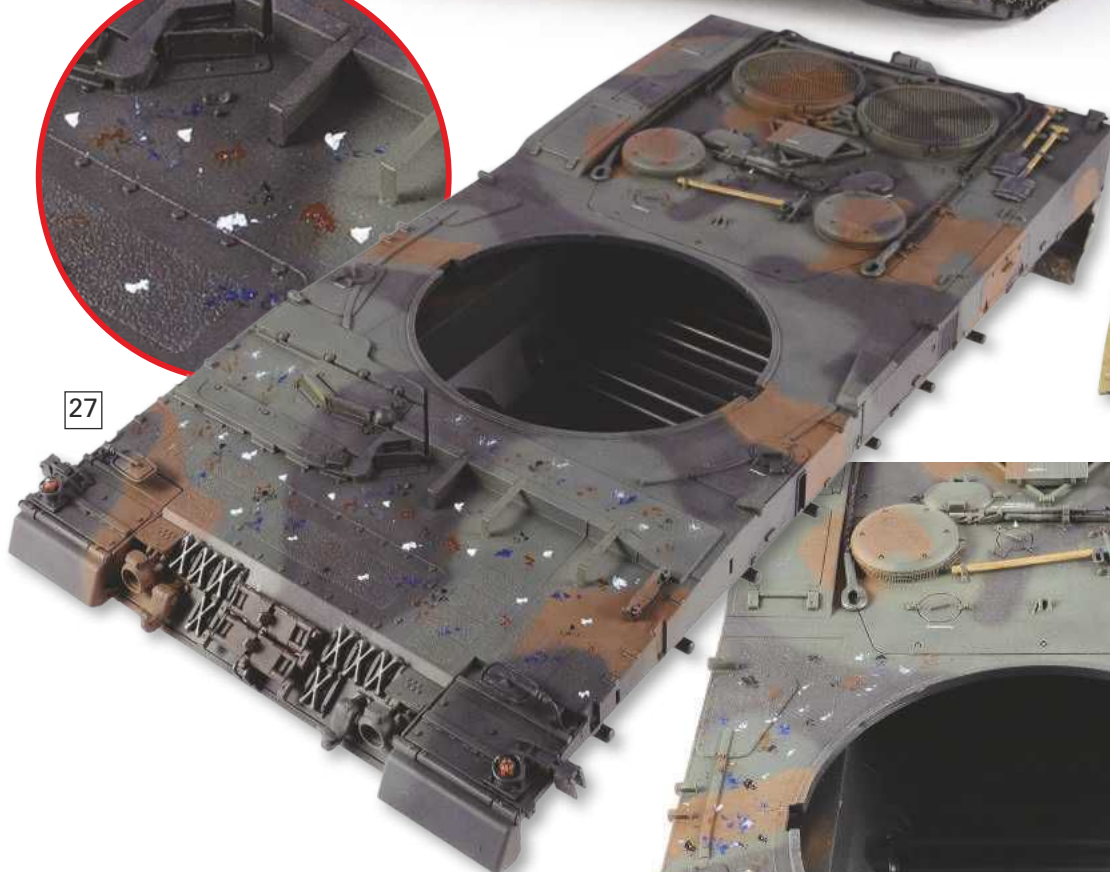
24



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Once the textured mix was dry, it was covered in an even layer of A.MIG-029 Desert Sand with random patches of Revell 82 Dark Earth and local spots of a dark wash. The marks left by weather, fuel, lubricants and dust have been reproduced with an oil dot filter. This method is based on small dots of oil paint in various colours applied randomly on vertical and horizontal surfaces which are then blended away using a large brush moistened in thinner to leave behind a hint of different colours, breaking the uniformity of the painted surfaces and suggesting the teeth of weather and time gnawing on the vehicle. Small amounts of Winsor & Newton Cobalt Blue Hue, Zinc White, Burnt Sienna and Lamp Black have been put on a piece of cardboard. The advantage of this approach is that the oils contained by the paint are sucked away by the cardboard, reducing the glossy effect specific to oil paints, (**Photo 26**)

Using a small, round brush, random dots have been applied to the vehicle working in small areas at a time. These have then been faded away using a large brush

moistened in lighter fuel fluid (**Photos 27-30**). The lighter fuel has been chosen as it further reduces the glossiness of the oil paints while being less aggressive than other thinners to the acrylic paint below it.

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Removal has always been done following the same path fluids would take on the give surface (e.g. top-to-bottom on the sides).

The masking on the periscopes has been removed at this stage and the transparent parts have been painted with a mix of Revell 364 Leaf Green (50%) and Revell 01 Clear Gloss to replicate the green tint of the armoured glass elements. **(Photo 31)**

The wheels and tracks have been assembled next, together with the side skirts. The alignment of the skirts would need a bit of extra care as the assembly guides are rather small. **(Photo 32)**

The side of the vehicle and the wheels received the same dust layering as the suspensions with A.MIG-029 Desert Dust followed by random patches of Revell 82 Dark Earth. **(Photo 33)**

Further dusting has been done using blended layers of Vallejo 73103 Dark Yellow Ocre, Vallejo 73105 Natural Sienna and A.MIG-3007 Dark Earth

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pigments. Each pigment type has been diluted in a mix of water and isopropyl alcohol (IPA) then applied to the model (Photo 34). Once the water-alcohol mix has evaporated, the pigments have been distributed on the surfaces using a dry cotton bud and a water-moist large brush. (Photo 35)

The pigments have been applied on top of each other starting with the lightest colour and finishing with the darkest one, reducing the amount applied as they became darker. The anti-slip on the horizontal surfaces will pick up the light, dust-coloured pigments, making their structure even more visible. However, less is more in this case, so excessive pigments need to be removed more thoroughly. (Photo 36)

Conclusion

The kit has an excellent level of detail with most, if not all of them, correctly reproduced, a great fit and PE details where these are required. Not to mention that this is the first styrene kit of the A7 ever produced.

All in all this was a very enjoyable project and well worth the time invested. The finished vehicle is a very impressive one and will for sure draw attention (not to mention envy!) be it on the shelf, your working desk or on a contest table.



36





'Colours'

The Colour Sergeant by **John Roberts**



A new rank

The 1747 Regulations required that each Regiment of Foot carry two colours, one to be the King's or First Colour, the other to be called the Second Colour. The King's Colour consisted of the Union Flag, the Second Colour was required to be in the regimental facing colour with a small union flag in the upper corner nearest the staff. The Regimental Colonel provided the colours until 1857 then the War Office assumed this responsibility.

The colours became the rallying point for the regiment, they were a symbol of pride to be protected to the death and yet they were carried into battle by the most junior officers. The cavalry realised the folly of giving a 14 or 15 year old responsibility for such a precious item and replaced them with long serving non-commissioned officers. The infantry, however, did not follow this lead; instead, following a General Order of July 27, 1813, Colour Sergeant was introduced as a new rank. 'The duty of attending the colours in the field shall at all times be performed by Colour Sergeants', one Sergeant per company was appointed to this new role which was to protect the Ensign and their charge.

During the Napoleonic Wars, the newly promoted Colour Sergeants were armed with a spontoon which was a short pike 7-9ft in length with a short metal cross bar just below the spear point which was designed to stop the blade from penetrating too deeply into the body of an enemy, making it hard to withdraw the weapon for further use. This weapon was used to protect the Colours and the Ensign.

The appointment of Colour Sergeant (referred to as 'Colour' or 'Colour Sergeant', never Sergeant; Colour Sergeants are also a rank in the Royal Marines where they are also referred to as 'Colours') was for all infantry regiments, including the Rifle Regiments who do not carry Colours. However, each rifle regiment was raised from a foot regiment so the tradition of having a Colour Sergeant continued, in these regiments, the rank was more of a reward for distinguished service.

In today's army, promotion to Sergeant is typically attained after twelve years, they are the second in command of a troop or platoon of up to 35 soldiers. They advise and assist junior officers. After a few years as a Sergeant, promotion to either Staff or

Colour Sergeant may follow. This is a senior role involving man and resource management of around 120 soldiers. Colour Sergeant has a NATO ranking code of OR-7 and is equivalent to Staff Sergeant in other branches of the Army.

Rank insignia

The original rank insignia for Colour Sergeant was a crown above a union flag on two crossed swords with a single lace chevron below. In 1868, this was changed to a crown above crossed union flags above three chevrons. This was worn only on the right sleeve.

An alternative to the above rank insignia is three chevrons surmounted by a crown (the rank insignia of a staff sergeant) and there is some debate whether the 1868 design was worn when the other ranks, five button frock was being worn or whether it was only worn on the seven button tunic. If this was the case, the rank insignia for the frock would be the crown and chevrons. There are however contemporary photographs showing the 1868 design on a five button frock.

I chose to model a Colour Sergeant of the 24th Foot Regiment in 1879 but not the famous Frank Bourne of Rorke's Drift fame. Nigel Green's portrayal of Frank in the 1964 film Zulu provides a very false impression of the real man. Nigel was chosen for roles because of his 'strapping build and commanding appearance'. The real Frank was actually 5ft 6ins tall and in 1879 was only 24 years of age, describing himself in a radio broadcast of 1936 as being 'painfully thin'. He enlisted in to the army in December 1872 at the age of 18 with 6d a day pay. Frank was only promoted to Colour Sergeant in April 1878 and because of his young appearance was nicknamed 'the kid' by those in his charge.

Each Company had a Colour Sergeant and my model represents one of these from the Battle of Isandlwana 1879. Colour Sergeants of the 1st Battalion 24th Foot were James Ballard (1125), Thomas Brown (1118), William Edwards (1289), William Whitfield (1887) and Frederick Wolfe (617)

There were five companies of the 1st Battalion at Isandlwana, A company under Lieutenant Cavaye; C Company under Captain Younghusband; E Company under Lieutenant Porteous; F Company under Captain Mostyn and H Company under Captain Wardell. All five Colour Sergeants were killed at Isandlwana.

There was one Company of the 2nd Battalion present under Lieutenant Pope, this was G Company. They had been on picket duty the previous night and had not left with the rest their regiment. I have not been able to trace the fate of G Company's Colour Sergeant.



The model

The model is in 1/7 scale and stands 10ins high, it is made entirely from scratch using Milliput, straps are made of thin card, it is painted with Acrylics from the Games Workshop range.

He wears the white Foreign Service helmet which was made of cork and covered in white cloth with six seams. There was a one inch piece of cloth sewn around the headband above the peaks and the whole is surmounted by a zinc button covered





in cloth. This has been stained possibly with tea to a light brown, acting as a form of camouflage. When Lord Chelmsford's forces invaded Zululand, they were ordered to remove the regimental plate but examples have been found on the field of the battle so adherence was not universal. The helmet was authorised for all ranks on June 1, 1877.

I have dressed my Colour Sergeant in the Other Ranks five button frock and I have chosen to use the 1868 insignia. The five buttons were made of brass and were the General Service button. Bearing the Royal Coat of Arms, these would also have been worn on the seven button tunic

I chose not to adorn him with the red sash which would have been worn over the right





shoulder as there is debate over whether these were worn in the field.

The facing colour of the 24th was grass green and this is found on the collar patches and the cuffs these were edged in white tape, terminating in a crow's foot now at the point of the cuffs. The shoulder straps were of scarlet cloth edged in white tape and bore the numerals 24 in white metal.

His trousers are of dark blue serge with a quarter inch scarlet welt down the outside seam. He wears black leather leggings which are fastened by a series of leather interlacing loops which feed into a 0.75in leather strap fasten by a buckle.

The equipment worn is the Valise Equipment of 1870. He is armed with a .45in Mark II Martini Henry Rifle with a 33in barrel and weighing 8lb 10.5 ounces. This was by far the most widely produced mark of this Martini Henry and was approved for service on April 25, 1877. As a Colour Sergeant he is issued with a Yataghan sword bayonet 22 and three quarter inches in length.

I passed many happy hours researching, constructing and painting this model.



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Osprey Campaign: Isandlwana 1879 by Ian Knight

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Osprey Warrior: British Infantryman in South Africa 1877-81 by Ian Castle

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Osprey Men at Arms: The Zulu War by Angus McBride

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Windrow and Greene: Zulu by Ian Knight

Windrow and Greene: The Thin Red Line by D.S.V. and B.K. Fiosten

Blandford: Infantry Uniforms 1855-1939 by Robert and Christopher Wilkinson-Latham

Crowood: Soldiers Accoutrements of the British Army 1750-1900 by Pierre Turner

Pen and Sword: Brave Men's Blood by Ian Knight





The face over painted in artists oils.



The hat has been painted in acrylics.



Collar and scarf have been painted.



The section of the shirt has been given an acrylic basecoat of off-white.



The equipment has been given a basecoat of flat black.

The figure was sculpted by the talented Alan Ball and is set in a nice relaxed pose smoking his pipe, which in my opinion works extremely well. Detail is what you would expect, clean and crisp, with the drapery of the uniform being spot on.

Preparation

To begin with, I started by removing the casting marks on the torso before moving on to the other parts, using various tools to suit the task.

A Scalpel, small files and some fine sandpaper were adequate for the job. Following this, I drilled and pinned both feet to add stability to the figure when securing to a wooden base. I'll create my own groundwork in a later stage. The components were then washed in warm soapy water to remove any traces of the casting agents and any small particles left from the cleaning up exercise.

When it was dry, the figure was placed in a pin vice for ease of handling then it was given a light spray of Halfords grey primer.

Painting the Face

I began by painting the flesh tones in acrylics, first using my usual mix of Pinky and Basic flesh from the Scale 75 range. Using Scale 75 thinner I built up a nice even coat ready to receive the oils later on.

At this stage, I chose to block out the beard using a mix of Walnut with a little Iroko added. Before going any further I painted in the whites of the eyes with a shade of off-white. The iris was added with Burnt Umber in oils. I was now ready to add the flesh tones in oils, and prepared my palette accordingly. My basic flesh mix comprises of an equal mix of Golden Ochre and Burnt Sienna from the Old Holland range of oils, to this a small amount of Titanium White and Cadmium Red light is added and blended well in. To complete the tone a speck of Viridian, which is the amount on the end of a tooth pick, is again blended in. From the base

Starboard Watch Seaman

75mm figure by Hawk Miniatures of a Royal Naval Brigade Seaman, Naval Brigade 1880 By **Malcolm Cuming**

What's in the box?

This 75mm figure is cast in a good quality resin and comprises of just five components. The main section is the full torso and then you have two arms, a sword and finally the base. In the left hand he holds a Martini-Henry while in the right he holds a pipe. On inspection of the casting, I came across a few casting marks which would have to be carefully removed before priming but nothing major so, all in all, a very good quality piece.



Equipment has been overpainted on oils.



Trousers have been given a basecoat of an off-white shade.



ABOVE LEFT & RIGHT: Detail on the trousers is being added in oils.



The kneepads have been undercoated in preparation for the oils.



The Martini Henry being prepped for detailing in oils.

mix I can add some more white to create some highlight tones.

As the figure is on Campaign I want to give the skin a deeper tone to represent a tan. For the deeper tones I added some Alizarin Crimson and Burnt Umber to the base colour which, in turn, should give the appearance of a tan.

I began by applying various tones to the facial area, a lighter tone to the forehead, bridge of the nose, mid tone to the cheeks, ears, throat and neck. A little of the deeper tone was applied to either side of the nose. Using a flat brush, I carefully blended in the tones, leaving a thin film of oils to work on.

The next step was to start building up the highlights first, blending them in carefully to get a nice graduation in the tones. Moving on to the deeper tones, I began working these in where necessary.

At this point the figure was put aside to let the oils dry and settle for a day.

Returning to the figure when I was happy that the oils had settled nicely, I built up the tones and added the fine detail. To finish off the beard, I applied a mix of Dark Brown Leather and Burnt Sienna, both from the Andrea range. When dry, wash oils of Sepia oils were laid over the top and allowed to dry before picking out the highlights.

The Uniform

Where possible when painting full figures, I like to start at the top and work my way down. However, on this particular piece I would have to go about it a different way due to having to add the arms later on.

The hat was the obvious choice to start on first and, selected a couple of shades from the Scale

75 range of acrylic paints, Thar Brown and Mojave White, these were blended together and a little thinner was added to help get a nice smooth application of the paint. Once I had acquired a nice even finish, I began to add some subtle shadows to the top of the hat by adding a little more Thar Brown to the mix. For the highlights which again I wished to keep subtle, I used Mojave White with some White. To darken the underside I returned to the base mix and added some Rainy Grey. Moving on to the hat band and bow at the back, I chose to use Flat Black with the addition of some Birch. To highlight, I simply added more Birch to suit, and Flat Black for the deeper shadows. Now for the fun part, adding the name of the ship. As a guide, John Fitzgerald of Hawk Miniatures had supplied me with a picture of the Seaman, so I thought I would work closely with that. So now I had to carefully and as neatly as possible paint in HMS ACTIVE. For the lettering, I thought the shade Iroko would be just the job for this purpose; this was thinned down to a suitable consistency and then I set about painting it in.

The collar was next on my list, and at this point while doing what research I could, I came across two different colours for the collar, one being dark blue the other being a sky blue. After some consultation I was told the dark blue, was correct, but that still left me a little confused as to why I saw the sky blue in many other pictures. By chance I met someone who had some knowledge on this subject. It appears that they were originally a shade of Indigo but, after washes and being bleached by the sun, they turned a paler blue. That solved that little problem. So for the basecoat of the collar I used a blend of Deep Blue with a little Flat Black added and finally some Birch to grey it a little. I added a little more Flat Black for the shadow, gradually built up the lighter tones by adding more Birch. The next part was going to be a bit fiddly adding the white lines. Once again, I chose to use an off-white shade as this would give a degree





The kneepads and their straps undercoated ready for the oils.



Kneepads and gaiters have been painted.



ABOVE & OPPOSITE: Sword has been cemented in position and the shoes over painted in oils.



The sword has been painted ready for fitting to the figure.



Detail has been added to the Martini Henry using oils.



Groundwork has been added to the wooden base using Magic-Sculpt, stones and some tufts of grass from mini-nature.

of density so I wouldn't have to keep adding layer after layer. A mix of Thar Brown, Mojave White with a touch of White suitably thinned down did the job, along with a lot of patience.

After the scarf was painted, I was ready to start on the shirt but, because I wouldn't be able to paint the equipment with the arms in place, I chose to paint that first. Prior to underpainting the equipment I thought I give the shirt a couple of layers of a basecoat. I wanted to achieve different shades of white across the figure, to create the appearance of weathering. In this case I substituted Thar Brown for English Kaki from the Andrea range and added it to some white to obtain a suitable tone. Now I could begin on the equipment. Recently I changed my mix for black both in acrylics and oils. Rather than using greys, I use purple. For the acrylic undercoat I mixed some Violet from the Scale 75 range to some Flat Black and then used Birch to lighten. Once I'd achieved a nice even coat I could start adding the oils.

The mix for this is very similar to the acrylic one. Purple Madder was mixed in to some Ivory Black. When painting black leather I prefer to use Ivory Black over the others available as it leaves a nice subtle sheen. Finally a little Titanium White is added to lighten. So I begin with a dark to mid-shade that is easy to shade and highlight. After I'd applied the oils, I carefully removed the excess oils with a flat brush, taking care not to get any of the oils on the white basecoat of the shirt. Adding a little more Titanium White to the blend, I started to pick out the highlights and work them in using a small soft flat brush. I find these extremely useful for feathering in. Following this, I added the shadows where necessary.

To give the appearance of wear on the leather items, I began to catch the edges and areas that would receive some scuffing with Cadmium Orange. Afterwards, I left it to dry and then added a little more detail. As the haversack was more than likely a painted canvas, I altered the base colour so that I could achieve a different appearance and texture. All the buckles and fittings were painted in with gold printer's ink. With that section completed I was ready to move on to the trousers, for these I wanted them to appear grubby, as though he'd just finished some duties with the working party. As with the shirt, I began with the same mix for the basecoat before moving on to the oils. To create a shade suitable for this task, I mixed a tone of Khaki using Golden Ochre and Mars Black, but using a tad more Ochre to obtain the appearance of the dusty terrain he would have encountered. I added this to some Titanium White, and then applied to the trousers after thinning down with some Sansodor.

Once again, a sturdy flat brush was used to remove all the excess oils leaving a very thin film to work on. By adding some more Titanium White to the base mix, I began building up the highlights. This was going to be a lengthy job, as the whites dissipate over the drying period. Once I'd felt I'd pushed the lighter tones as much as possible for the time being, I made a switch to the shadows. So as not to overdo the shadows, I mixed in some more of the khaki mix to the base colour, so that I could gradually build up varying tones in the shadow areas. While the oils were being left to dry and settle, I moved on to the leather kneepads. The figure is shown wearing one on each knee to suggest that both knees required protecting due to



The painted figure was now ready to receive the arms and to be attached to the base.

ABOVE: Rear view of the completed figure.

work duty he was carrying out. However, when the Seaman was in a kneeling position while in action, the left pad was removed to prevent the circulation from being cut off.

For the knee pads, I used the same basecoat and oil mix as I did for the equipment. For the scuffed effect, I used an old brush where I'd cut the top off so it was round and flat and stippled in the effect, varying the tones from time to time. To try and get a variation in textures I thought I would paint the gaiters purely in acrylics. I began building up an even coat of Iroko as that was just the right shade I was looking for and then worked in the shadows by adding a small amount of Flat Black to the mix, making sure that I kept them subtle. I repeated this format with the highlights by mixing White to the Iroko.

The shoes were next on the list after applying a basecoat of Orange Leather. After an initial coat of Burnt Sienna in oils, I used Chrome Orange Deep to bring out the lighter tones and, with the addition of Titanium White added some scuff marks, mainly in the toe area. Deeper tones were worked in with Burnt Umber. Before I could get the arms in position I needed to paint the sword. This was very straightforward and rather simple. The entire sword was given a basecoat of Flat Black and, using the same mix and painting technique as for the leather equipment, the scabbard was painted. When this was dry, I gave the metal parts a coat of Citadel Leadbelcher which gives a good metallic finish and then used a lead pencil to create the highlights. With this now cemented into position, I carried out a little work on the shirt, prior to the arms being fitted, I used a lighter tone than the trousers to give a variation in tones. More detail would be added when the arms were in place.

In between some of the drying sessions I'd prepared and painted the Martini Henry rifle. All the metal work had been given a coat of Flat Black and Lead Pencil to provide the metallic finish.

Over a coat of Orange Leather, I began building up layers of oils, starting off with Burnt Umber and wiping it off with an old stiff brush that would leave the effect of the grain of the wood. To darken down the wood, I then used the same process but substituted Burnt



Arms have been prepared ready for fitting to the figure.


Umber for Van Dijck Brown. To finish off Gold printers inks were used for the Brass sections. Returning to my palette of flesh tones, I painted the arms. Following a basecoat of off-white to the sleeves, the arms were finally cemented into position.

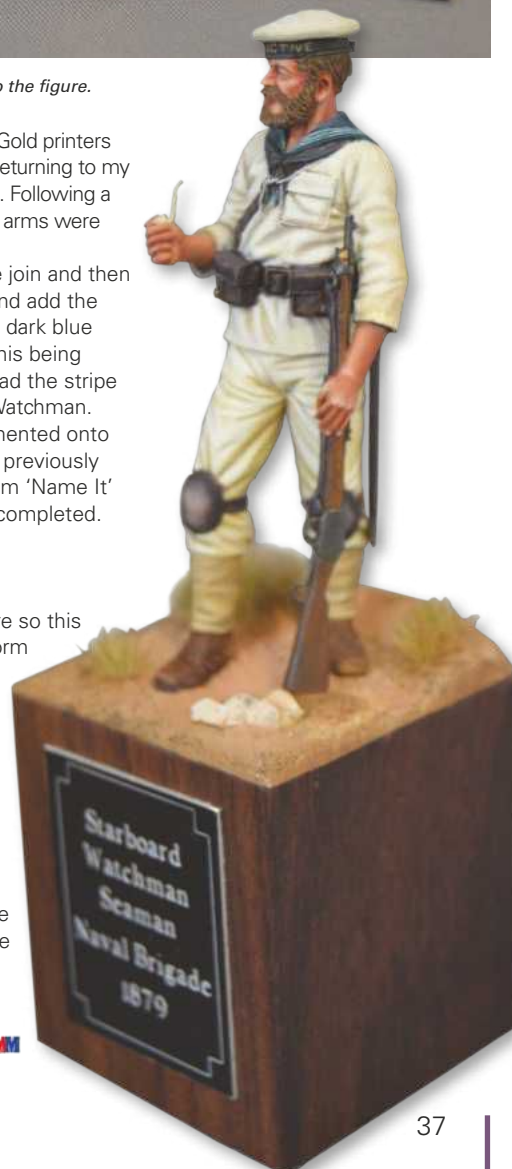
A little filler was required to hide the join and then I could proceed to finish off the shirt and add the final details, one importantly being the dark blue stripe on his right arm which denotes his being the Starboard Watchman. Obviously, had the stripe been on his left arm he'd be the Port Watchman.

To complete the model, he was cemented onto the base with some groundwork I had previously prepared and finally the Nameplate from 'Name It' was placed in position and the model completed.

Summary & Availability

It's been a while since I painted a figure so this has been a bit of a challenge, the uniform being all white provided me with yet another challenge. Overall, I found it very enjoyable to assemble and paint. I liked the subject matter and sculpt and would certainly recommend this piece to those with an interest in that period. This figure and others from the range are available from: Hawk Miniatures (www.hawkminiatures.co.uk) and orders can be placed via the website. The Royal Naval Brigade figure is priced at £34.95 + P&P.

The nameplate is available from Name it Nameplates (www.nameitnameplates.co.uk). 





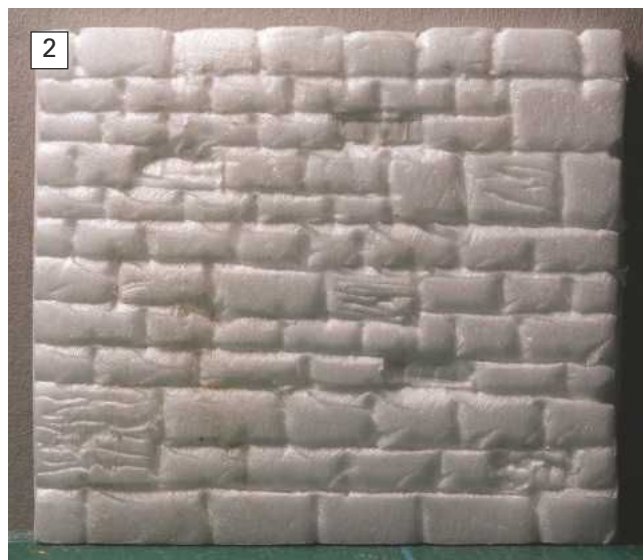
'Free' and easy stone buildings

Stonework on a seriously low budget
by **Roger Merry**

Introduction

This article describes techniques for using the sort of expanded polystyrene widely found in food packaging to make diorama buildings for any scale or era. It's very easy to use and can represent a wide range of building materials including bricks, wood, concrete and slates. It's also particularly effective at representing stonework which is what this article concentrates on and, best of all, it's absolutely free! **Photo 1** shows some examples of the food packaging.

The best free packaging examples are usually pizza bases because of their size and these often have an indented pattern on the back which helps to check on squareness. After disposing of the pizza in any way you think appropriate, do check the base, as some cheapskate manufacturers will try to palm you off with cardboard instead.



So what's so good about this material? Well, apart from being very easy to cut, shape and texture, it takes most sorts of paint beautifully so you may not even need any primer or undercoat. It is impervious to damp and will only warp if you really force it to. In fact, the only disadvantage is that the softness of the surface, while making it very easy to work with, does also mean that it is easily damaged so if your dioramas are likely to be prodded and poked by others, this may not be the stuff for you.

Although the fact that it's free has a certain appeal to a northerner like me, you can buy similar material if you prefer, as various types of foam board or feather board, with a surface layer glued on to one or both sides. This tends to be stronger because of the backing and does come in different thicknesses and densities. The beautiful models of Emmanuel Nouaillier featured in this magazine, show what can be achieved by a real artist using these materials.

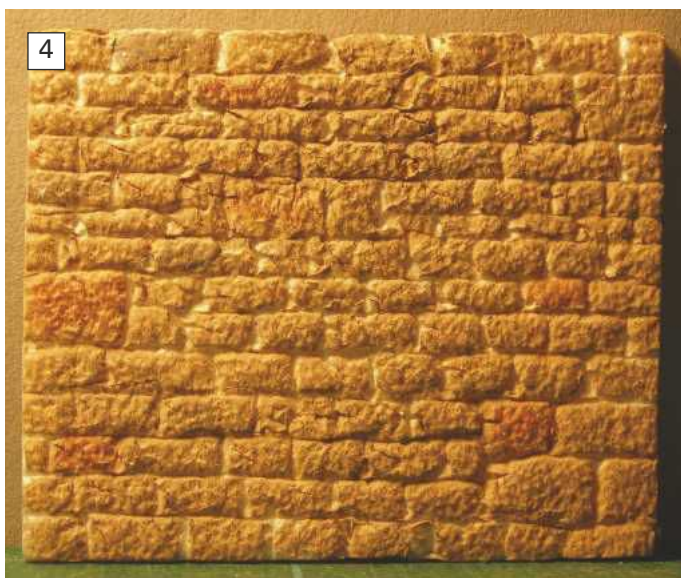
So let's look at how to make a stone wall.

Scribing the stonework

Once you've cut out the shape of your wall, scribe in the stones. The softness of the material means you normally need only one pass with the scribe, so it takes no longer than drawing lines on card, but the end result is so much better. I often use my old school compass, being a veteran of many a geometry lesson but in this case I also used a sharp pencil in places to make some of the scribed lines a bit thicker. This example has the stones laid in courses but I've found it looks better if you break the horizontal lines occasionally to insert larger stones or to create thinner or thicker rows. **Photo 2** as always; looking at some real-life examples is your best guide. If you want some stones to be below the surface of the rest, just press them down with a screwdriver or similar – there's no need to try to cut or scrape bits off the surface to lower it.

Adding texture

Photo 3, if you want smooth finished stone, the surface is fine as it is but it's very easy to texture if you wish and usually looks much better. I often use



an old stiff nylon hairbrush, sadly not employed for its true purpose for many years but you can lightly texture with a suede brush for instance, or even a wire brush if you're feeling particularly vicious. The surface of some stones can also be very easily distressed with a blade or scraper. As at other stages, the key is to experiment, encouraged by the fact that the material didn't cost you a penny.

Painting and weathering

When you've enjoyed a good therapeutic bash, your wall is ready for painting and there are several techniques you can use, starting with a base coat and adding colour variation either by dry brushing or by touching in some stones with slightly different shades of the base colour. I tend to use acrylics, but most other paints also work well. However, do avoid cellulose paint as it attacks the polystyrene, unless you want to experiment with severely battle-scarred surfaces.

Once the paint is dry, you can use talc or weathering powders to imitate dirt, damp or algae. Talc in particular also enhances the texture nicely. Another extremely quick and simple technique which seems to work especially well with this material is to rub a soft pencil gently on the surface and spread it around with your finger. Apart from applying the pencil to general areas where dirt would naturally accumulate, you can also colour in a few random stones before rubbing around which increases the colour variation too. This is all that has been done in **Photo 4**.

Realistic mortar

That may be all you need to do but if you want to have a different colour for the mortar, most modellers tend to use one of two approaches at the painting stage. The first is to paint either the whole wall or just the mortar courses with mortar-coloured paint, then touch in the stones, probably dry-brushing with a broad flat brush, trying to keep the stone colour away from the mortar. The other approach is to paint the stones first then try to trickle runny mortar paint in between them.

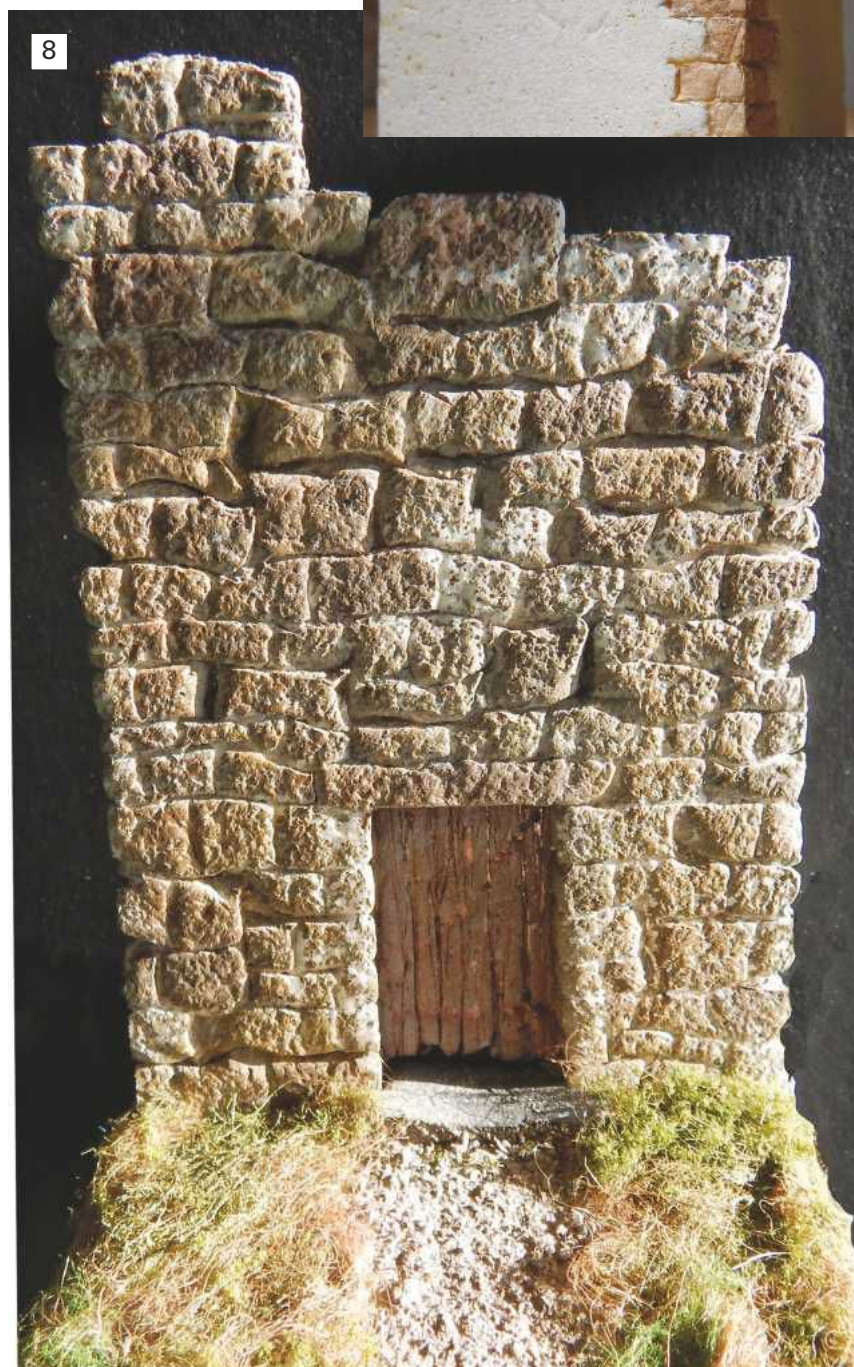
Personally, I find both of these rather fiddly and I tend to use a different method. This is not only very quick and easy (a theme you may already have noticed earlier in this article) but also gives more



realistic effects than the two painting techniques described above. **Photo 5** shows the result of this next technique.

First paint your wall, slapping it on, not bothering whether the paint goes in the mortar courses or not, then add any colour variations to individual stones. Once the paint is thoroughly dry, make up a slightly sloppy mix of filler, adding a little black or grey paint to get the mortar colour you want, then rub this over the whole surface. Immediately wipe it off with tissue and you should find that most of the filler comes off the stone surface but sticks in the mortar courses. In terms of realism, a big advantage is that the texture of the filler is much more like real mortar than paint is and you can easily scrape out some of it to represent where the mortar has crumbled away. The very dull, matt finish of the whole wall also looks more like stone, especially if you leave a few traces of filler on the surface.

It's definitely worth experimenting here first, though. As **Photo 5** shows, the filler tends to dull down the wall colours considerably, so you may want to do the initial painting using rather more vivid colours than normal. Also, rubbing the filler off may remove some paint if you're not careful, so you may decide to use non-water based paint and perhaps to apply a second coat before spreading on the filler. This example has used stones laid in courses but it's just as easy to create random stone walls as in **Photo 6** also had mortar added.



Strong corners can be made by simple butt joints, though if a corner is going to be visible, a much more realistic effect can be achieved by cutting the ends of the two walls at about 45° to produce a mitre joint, again this is fairly easy because of the relative thickness and softness of the poly. A simple way of doing this is to first cut the angle roughly with a sharp blade, then place this rough mitre on a large flat file laid on the table and rub the wall end on it, held at an angle of what you fondly imagine to be 45°. With a little practice, you'll be able to make a smooth, neat joint, but if the corners don't quite match up at first, the material is so soft that you can always try a bit of bodging! **Photo 7** shows an example of a mitred corner.

I tried several glues to join pieces together, sometimes with disastrous results, before finding one that worked reliably. The disasters were with any polystyrene or similar glue intended to join plastics, which ate their way through my walls alarmingly. Used sparingly, though, these glues are good at melting the bottom of a wall to embed it into the base of a model. Applied in drops, they're also good at simulating the effect of heavy machine gun fire or cannon balls, depending on your era. But the best glue I've found so far is Copydex. Applied to both surfaces and left to dry, it bonds well but has instant grab, so you do need a steady hand. Alternatively, apply to both surfaces, move it around until you're satisfied, then hold it there for several minutes.

Some examples

The first example in **Photo 8**, is deliberately simple, representing a small section of a ruined castle wall with a doorway, the softness of the material means it's very easy to model war-damaged or ruined sections of wall, cutting along the lines of individual stones. In this case, the stones were again scribed with both a compass point and a sharp pencil to give some variation, textured with the trusty old hairbrush then painted with a single coat of emulsion. For **Photo 8**, no mortar effect was added at all but slight weathering was achieved with a pencil and weathering powders. For comparison, mortar was then added for **Photo 9**. The door was also made from a scrap of pizza base. In fact, the whole thing took less than 15 minutes to make and cost nothing apart from a few pence worth of paint and weathering powder and a bit of greenery.

Basic building construction

Most examples of expanded polystyrene food packaging are about 4mm thick, which means that a single piece can often act as both the basic structure and the outside surface of your building. If your wall's thickness is going to be visible, as in a door or window reveal or in a damaged building, 4mm represents about a foot in 1/72 but in the larger scales you'd need to add backing layers, as you would with most other materials such as card or plasticard. Because of its thickness and stability, the material is also excellent for making interior bracing to give added strength.

10




11

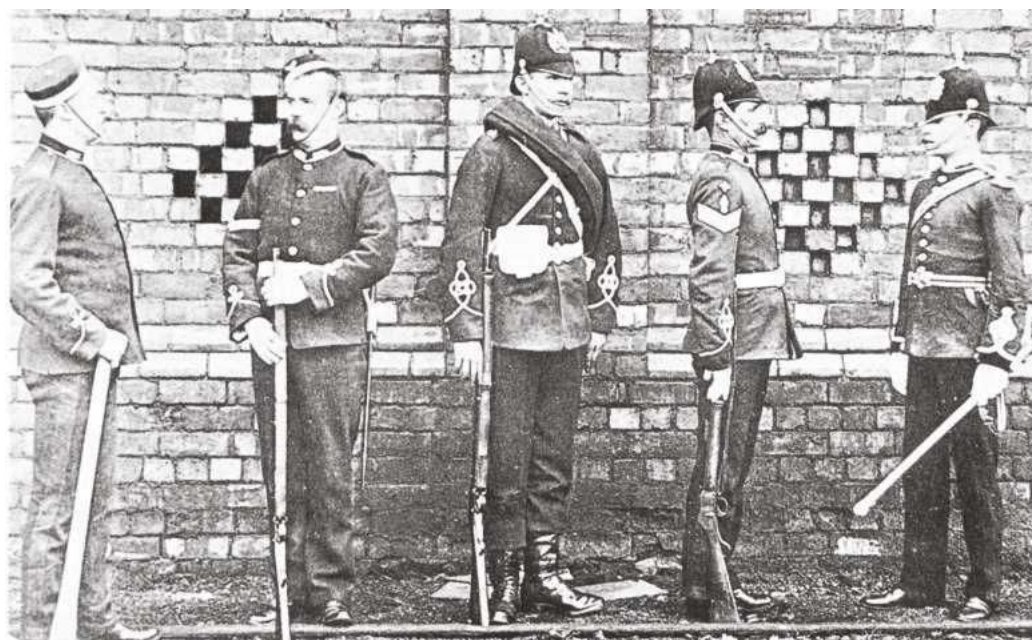


It would be very simple to add individual stones at the base, in the form of rubble, again very appropriate for many military models.

The second example in **Photo 10** is one of the first models I made using pizza bases – a row of stone cottages. They were embedded in the scenery with a very small amount of polystyrene glue applied to the base board and left until almost dry to minimise the damage to the walls. In this case, the roofs did actually warp a little but I liked the effect and decided to keep it!

The third example in **Photo 11** goes even more up-market and shows an almost completed large Cotswold-style building. Apart from the bought windows, produced by Slaters, and a few card sections of the roof where the edges were visible, the whole thing is made of pizza base. A second article will explain how to use this lovely material to represent grainy wood, slates and fancy bits such as the porch pillars in the photograph, as well as other materials like concrete and brickwork.

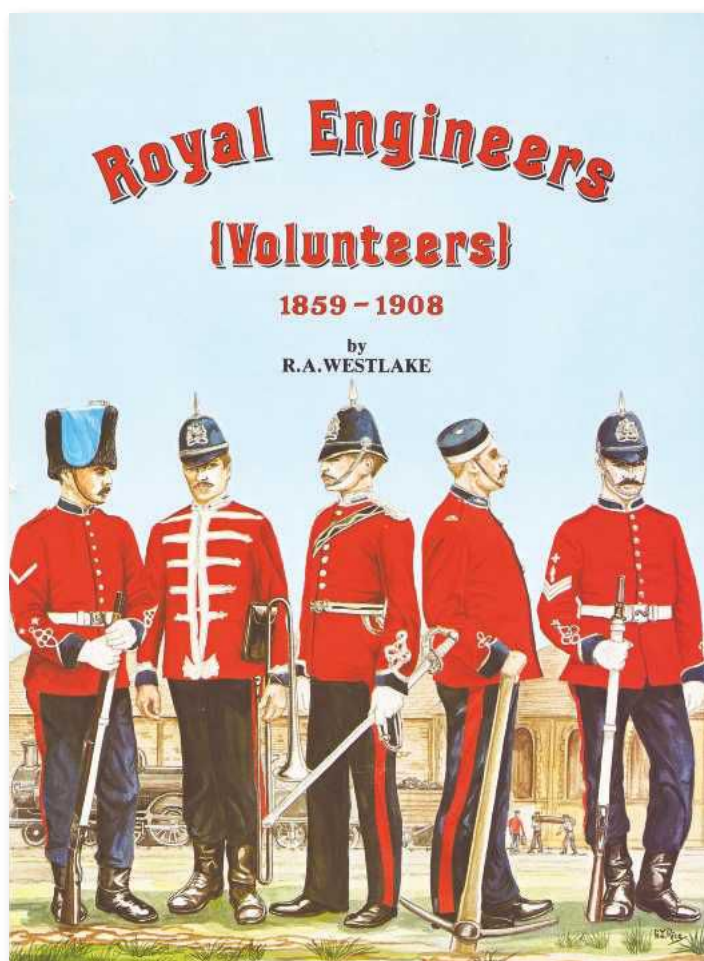
But in the meantime, better start eating pizza! 



RIGHT: 2nd Cheshire (Railway) EVC c1897. In this photograph we see a group of five wearing various forms of regulation dress. Peculiar to the corps, however, was the white metal locomotive badge worn on the collars.

The Engineer Volunteers of 1859-1908

Part 1 – Introduction and counties A to C
by **Ray Westlake**



ABOVE: Cover of *Royal Engineers (Volunteers) 1859-1908* published in 1983. Especially painted for the book, artist George Rice's watercolour shows a variety of uniforms, headdress and ranks. Second from the right, we see a sapper of the 2nd Cheshire EVC. In the background other members of the corps, and fellow employees of the London & North Western Railway, are busy maintaining the tracks.

LEFT: Lieutenant-General Sir James Moncrieff Grierson's illustration of the 1st Aberdeenshire EVC. A sapper is shown c1881, his blue Austrian knot changing to white in 1883.

Introduction

It is the intention of this series of articles to put on record the lineage and organisation of the Engineer Volunteers of 1859-1908, together with notes on the uniform and badges worn. Much that will be written has been drawn from my book *Royal Engineers (Volunteers) 1859-1908* which was an early (1983), adventure into self-publishing. A short run booklet (500 copies only), the book has been long out of print. I have also included some additional photographs, both of the Volunteers and their Territorial Force successors.

Recorded under the counties in which they were formed and numbered are the several volunteer corps that appeared in the *Monthly Army List* and *London Gazette*. These two references neatly run parallel with official sources of recognition and therefore represent a complete order of battle. Taken into account are formation dates and unit locations, together with any changes in designation, disbandments and amalgamations. Having reached 1908, titles of successor units within the newly created Territorial Force complete the picture.

Locations given for each corps are those of its headquarters. However, recruiting was often carried out in surrounding areas and sections were to be found in neighbouring villages and hamlets.

To encourage uniformity of drill and organisation, county-based administrative formations were created—the so called 'Admin Battalions/Brigades'—throughout the Volunteer Force in 1860. Several of the smaller counties, however, were to include their corps within the Admin Battalions of others. The development of these corps has been recorded under their own county until 1880 when, due to the general consolidation of Admin formations that year, they lost their county numbers and became simply lettered companies within the new (larger) corps. From this point, subsequent changes are noted in the records of the county to which the new corps belongs. An example of this is to be found under 'Somersetshire' whose corps, until 1880, were included in the 1st Gloucestershire Admin Battalion



Cheshire Field Company, Welsh Divisional Engineers (TF). On the left, Sergeant Major Jackson, a long serving Volunteer and Territorial.

of Engineer Volunteers. When this formation was consolidated as the 1st Gloucestershire EVC, the 1st Somerset became 'G', 'H' and 'I' Companies. Now part of the Gloucestershire Corps, the Somerset units are hereafter considered under the Gloucestershire section.

The official formation date of a corps was that on which its offer of service was accepted by the Secretary of State for War. This took the form of a letter, but in the vast majority of cases these documents have been lost over time. Instead—and these dates differ from those of acceptance letters usually by a few weeks, or even days only—the date entered on the commission issued to a unit's first officer has been used.

As previously mentioned, only corps recorded in the *Monthly Army List* and *London Gazette* have been included. In addition to these, however, many were formed only to have their offer of service reach no further than the office of the county Lord Lieutenant. These units were often uniformed and even in the process of drill and training, but for various reasons did not gain recognition and were subsequently broken up, their personnel often being absorbed into neighbouring, and accepted, corps.

Engineer corps overall were designated as 'Engineer Volunteer Corps' until 1888 when all units were styled: 'Engineer Volunteers, Fortress and Railway Forces, Royal Engineers'. A slight rearrangement took place in 1891, viz: 'Volunteer Engineers, Fortress and Railway Forces, Royal Engineers', this changing to 'Royal Engineers (Volunteers)' in 1896.

The precedence of individual corps within their county was indicated by its number. That for the

county itself was settled according to the date on which the first unit was formed. The resulting list was as follows:

- 1 Middlesex
- 2 Lanarkshire
- 3 Edinburgh City
- 4 Lancashire
- 5 Newcastle-upon-Tyne
- 6 Yorkshire (West Riding)
- 7 Gloucestershire
- 8 Cheshire
- 9 Denbighshire
- 10 Tower Hamlets
- 11 Cumberland
- 12 Surrey
- 13 Hampshire
- 14 Glamorgan
- 15 Essex
- 16 Devonshire
- 17 London
- 18 Flintshire
- 19 Northamptonshire
- 20 Durham
- 21 Somersetshire
- 22 Aberdeenshire
- 23 Sussex
- 24 Bedfordshire



No attempt has been made here to record every badge and uniform worn. A task now considered by historians and collectors alike to be approaching the impossible. Such notes that have been included are offered as a possible guide to further research only. In the same way, I have omitted the history, its reasons for formation, general rules and regulations, conditions of service etc., of the Volunteer Force as a whole. Simply to say that the movement came about as a general feeling of insecurity—invasion from across the channel a constant worry prior to 1859—and went on to form the foundation of our present day Territorial Army. Perhaps, for those interested to learn more, I could recommend my own book: *Tracing the Rifle Volunteers*, published and available from Pen & Sword Books, and, from the same publisher: Ian Beckett's: *Rifleman Form*.

The Several Counties Providing Engineer Volunteer Corps - Arranged alphabetically, precedence numbers in brackets.

Aberdeenshire (22)

Formation of a company of engineer volunteers within the City of Aberdeen was sanctioned on April 22, 1878, its first officers being gazetted to the 1st Aberdeenshire EVC on June 29. For administrative purposes, the corps was attached to the 1st Lanarkshire EVC. An increase in establishment, however—a second company raised in March 1880, two more following in 1883—saw the unit made independent. A 5th and 6th Company were added in 1888. Aberdeen, a maritime and University City situated between the mouths of the Dee and Don and made up of two towns: Old and New Aberdeen. Fishing provided much employment, as did the Rubislaw Quarry to the west of the city which gave the raw material that led to Aberdeen being called the 'Granite City'. In 1897, while visiting Aberdeen, Minnie

ABOVE: Other ranks white metal helmet plate of the 1st Cheshire EVC. From the late Hugh King collection, the plate differs from the regulation pattern in that the centre Royal Arms shield has been replaced by that of the City of Chester—three lions and two garbs.



Crest of the 1st Bedfordshire RE (Volunteers). This example taken from a letter written in 1907 just prior to transfer to the Territorial Force.



ABOVE LEFT: Cheshire Railway Battalion (TF). ABOVE RIGHT: Colonel George Milne, Aberdeenshire EVC.



ABOVE: Piper from the Highland Divisional Engineers (TF).

RIGHT: Colonel R Anstice, Aberdeenshire EVC.

Palmer became Britain's first woman driver. *Territorials*: 2nd Highland Field Company and Highland Divisional Telegraph Company—both components of the Highland Divisional Engineers—and City of Aberdeen (Fortress) Royal Engineers.

Bedfordshire (24)

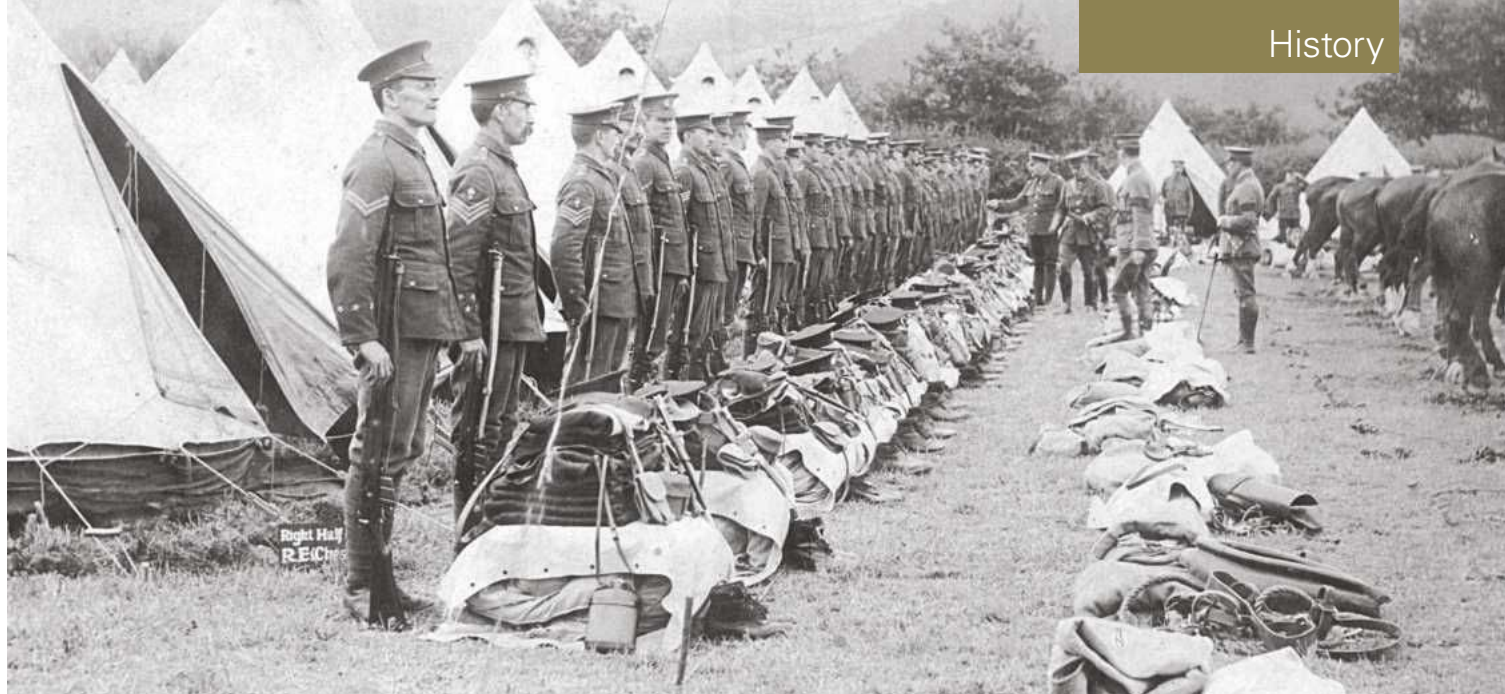
In 1888, a cadet corps was formed at Bedford Grammar School by one of its masters—retired German Army Engineer officer Captain G J R Glüncke—who placed the unit in the care of the 2nd Tower Hamlets EVC. The school moved from its location on St Paul's Square in the town centre, to a site adjoin De Parys Avenue in 1891. Captain Glüncke, who lived close by on the west side of the avenue, was also responsible for the formation, on May 4, 1900, of the adult 1st Bedfordshire EVC; a corps with an establishment of four companies under his command. Soon attached was the Bedford Grammar School contingent, followed by the cadet corps located at Bedford County School

(formed December 12, 1900) and Bedford Modern School which joined in 1904. The latter, authorised on April 18, 1900, had hitherto been attached to the 3rd Volunteer Battalion of the Bedfordshire Regiment. Victorian gazetteers note the Britannia Iron Works, opened on Kempston Road in 1859, as a major employer in Bedford. Outside the Swan Hotel, a bronze soldier remembers those from the town that lost their lives in South Africa during the Boer War of 1899-1902. A monument often attended by the Engineer Volunteers and their 1908 Territorial Force successors. *Territorials*: East Anglian Divisional Engineers. All three cadet corps became contingents of the Junior Division, Officers Training Corps, the County School being renamed as Elstow School. Disbanded, having been attached for admin and drill purposes to 1st Bedfordshire since 1901, was the 1st Northamptonshire RE (Vols).

Cheshire (8)

Formed at Birkenhead on May 10, 1861, the 1st Cheshire EVC for a short time during 1864 was shown in the *Army List* as being attached for admin and drill to the 1st Lancashire Corps. The 1st Flintshire being attached for the same reasons to the Birkenhead unit from 1897. A busy seaport on the left bank of the River Mersey, Birkenhead looks across to Liverpool. Many of the town were employed in the docks (Mersey Docks & Harbour Board) and at Cammell Laird's shipbuilding yards. Perhaps Birkenhead's Volunteers, those that travelled regularly between the town and Liverpool anyway, would have welcomed the opening, in 1886, of the Mersey Railway Tunnel. They may also have known the Owen family. Tom Owen, who was appointed as stationmaster at Birkenhead's Woodside station having moved his family from Shrewsbury in 1900, his son, Wilfred, then seven-years old and later to give up his life in the Great War having left us with some memorable poetry.





ABOVE: Cheshire Field Company, Welsh Divisional Engineers (TF) at camp.



the 2nd Cheshire EVC was a 'popular' one, and throughout its existence was notable for its high standard of efficiency. A fact abundantly evident by the performance of the Service Companies sent out from Birkenhead to South Africa in 1900 to serve alongside the regular army's Royal Engineers. In fact, for a time, while working on the railway between Pretoria and the Portuguese border, Captain J L McLean of the 2nd Service Company was put in command of 31st Company, RE. *Territorials*: 1st Corps: 1st Cheshire Field Company of the Welsh Divisional Engineers; 2nd Corps: the unique within the Territorial Force, Cheshire Railway Battalion.

Cumberland (11)

The only engineer corps to be formed within the county was raised at Cockermouth on September 17, 1861. The town being reached by the London & North Western and Furness railways, its numerous woollen factories and tanneries provided employment for many during the Volunteer period. Here, at All Saints Church, a window remembers William Wordsworth. But recruiting did not go well and after less than three years' service, 1st Cumberland EVC was disbanded in 1864.

LEFT: Cheshire Field Company, Welsh Divisional Engineers (TF).

BELOW: Plate from Collecting Metal Shoulder Titles by Ray Westlake, items 524-527 showing examples of white metal shoulder titles worn by Volunteer Engineers: CEV is for the Cheshire corps, the others are self-explanatory.



It was not until April 1, 1887 that a 2nd Corps was formed. This time in the railway town of Crewe, its six companies being entirely manned by employees of the London & North Western Railway Company. Important to the town since it arrived in 1843, was the railway. Its locomotive and carriage works employing some 7,000—Cassell's *Gazetteer of Great Britain and Ireland* in its 1893 edition noted that Crewe 'consists almost entirely of the artisans and officials in the LNWR'. The railway built Christ Church in 1845. Walter Richards in *His Majesty's Territorial Army* (Virtue & Co., London, 1910-11) notes that



Return from Dunkirk

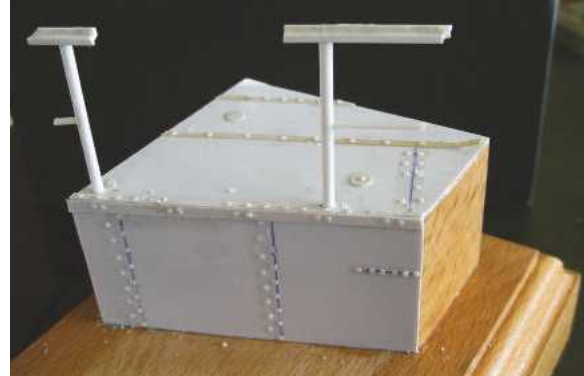
A diorama and figure conversion combo by **Peter Gillson**

The Navy helping the Army return

There are times when figures just cry out to be built, but not necessarily as the figure designer envisaged, or even as I first envisaged. This is just such a situation. One of my favourite areas of modelling is the depiction of VC recipients; since many awards were as a result of actions which involved saving a wounded comrade. The Master Box set 'Out of the Frying Pan, into the Fire', set MB3536, containing two pairs of figures is ideal for conversion to depict such VC actions. I bought a set with that intention.

The crystallisation of this particular idea came when I saw an IWM photo (H1622) of a sailor assisting a soldier returning from Dunkirk - the scene was decided. It is not VC related but is an interesting modelling challenge using that Master Box set.

Normally, I work on the figures first and only when I am happy with them do I start to work on the base, but for this vignette I wanted to ensure that the base worked when trying to replicate the photo in miniature. Past experience has shown me that what may make a great composition in a photo may not work in 3D, so careful thought was given to its composition. The first question was how many figures? Could the story be told with just the two figures? I think that the central essence of Dunkirk; the



Hull, deck and fittings added, all made from plastic card, rod or strip.



The pack of nail art brushes, not bad for a couple of quid.



The 'ship' painted, with the sea primed, ready for painting.

Navy helping the Army return, can be depicted by only two figures.

The next question, how many of the three main elements of the gangplank, the ship and the jetty should be included?

I could think of three options. The first was to show the gangplank and part of both the ship and the jetty; the second option was to have the gangplank attached only to the jetty. I settled on option three, to have the end of the gangplank sitting on the deck of the ship with a small amount of ship, lightly detailed, and a simple representation of the sea.

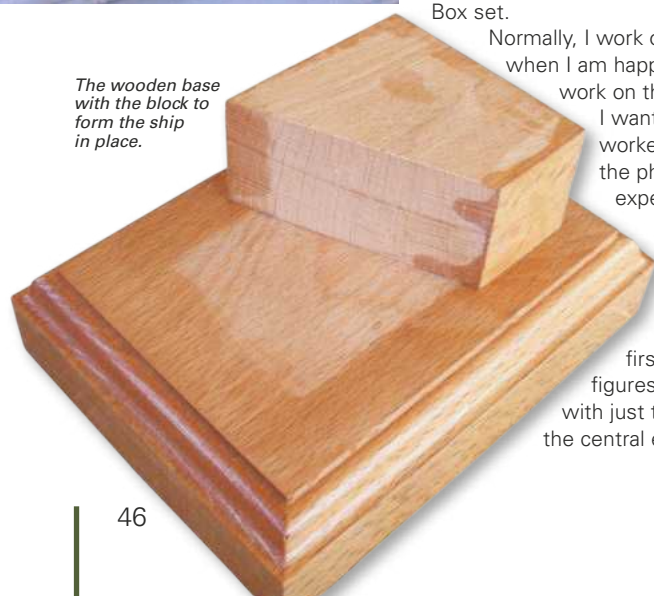
As normal, the wooden base was made from oak and shaped using my table mounted router. Onto this base, another block of oak was added to form the bulk of the ship with plastic card fixed to it to represent the deck and the side of the ship. Rivets punched from plastic and a few other details were added to create the impression of a ship without spending too much time on it - after all, I am modelling the figures, not the ship.

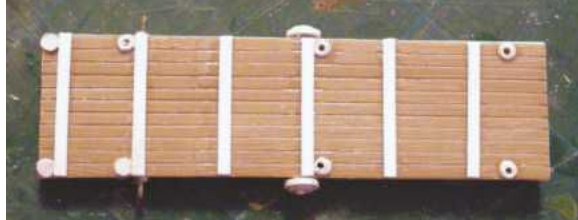
Painting the ship

The ship was primed with Halford's grey primer which is a pretty good basic grey for the ship. Using artist's oil paints, I applied various shades of grey as well as some rust tones made from a mixture of white, Mars Brown and Vandyke Brown to generally dirty up the ship and create the impression of rust. The paint was applied straight from the tube, virtually no turps, using a rubbing or scumbling technique to create a dirty, rusty effect.

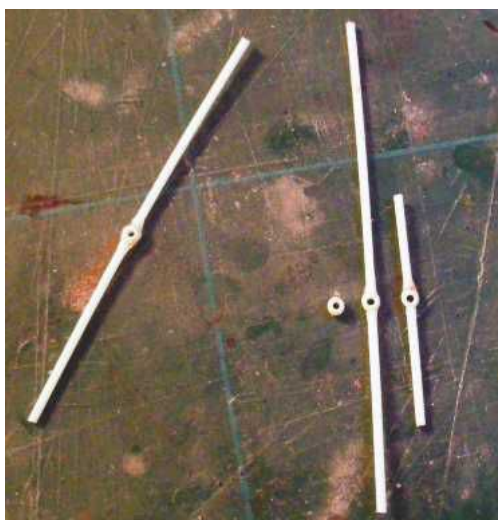


The wooden base with the block to form the ship in place.

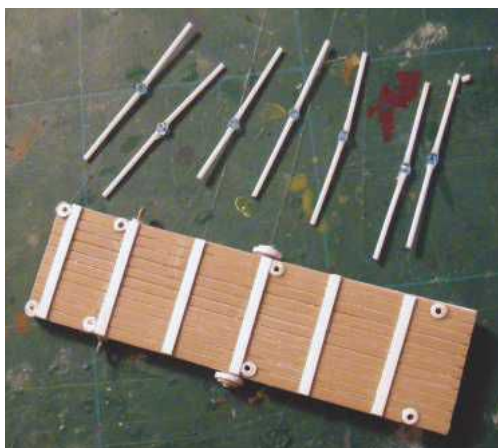




The main part of the gangplank built.



Making the stanchions from beads and plastic rod – a rod for my own back!



The gangplank and completed stanchions.

An artist would use a bristle brush for this technique since they are hardwearing and designed for the job. Such a brush would be too harsh for a model so a water colour brush needs to be used, which would be ruined by the technique. A solution came by accident, my teenage daughter is into finger nail art and, while searching for stocking fillers, I came across packs of brushes aimed at the nail art market for a couple of pounds per pack. When it arrived, I was so surprised by their quality that I immediately ordered a couple of packs for myself! These brushes are not good enough to replace my sable brushes for figure painting but for oil paint, applying washes, dry-brushing or painting ground work, all of which can be pretty hard on brushes, these are great value. Some sets also include some interesting metal tools, no idea what they are designed for but can be used for sculpting.

The raised details were dry-brushed with red to represent red oxide primer and then highlighted over the red with shades of metal to represent the general wear and tear of sailors walking over the deck.

The gangplank

This was completely scratch built, mainly from plastic card and was a fairly straightforward construction using sheet plastic, the darker colour sheet already having some planking pattern. The grain effect was enhanced



The completed gangplank.

by running the blade of a razor saw sideways down the length of the gangplank piece; some H section lengths for the long runners which were infilled with thinner plastic or putty were also added.

The only difficult parts were the metal posts which have holes in them for the lines to go through. My first thought was to drill holes in short lengths of plastic rod - this did not work. Fortunately, my wife's hobby is needlework so a rummage through her box of spare beads provided some suitably sized little round beads on to which I could glue two over-long lengths of plastic rod which were cut to size the following evening and fitted in place. The 'ropes' are each two lengths of thin craft wire wound together, the type sold to hold beads and available in a number of sizes.

The gangplank had a bent length of paperclip glued to one end to be fitted into a vertical hole in the deck of the 'ship' to support it at an appropriate angle. The base was constructed – or so I thought.

The figure conversions

My first decision was that I wanted to keep the two figures separate, to make painting easier. At first, all went to plan, before gluing the legs of either figure together the trousers below the knee were carved away, the webbing anklets for the soldier and the sea boots for the sailor were made from MagicSculp. The next evening, the trousers of both were made and the third evening, the two pairs of legs were glued together.

The figures are made in the standard way in three parts, two legs and a torso. The weakness with these figures is that there is no guide as to the exact rotation of the torsos on their respective legs, which is particularly important when the figures are interlinked.



The craft wire used to make the wire 'ropes' on the gangplank.



Back of the soldier showing the fitting of the sailor's lower left arm.



Shot of the soldier's right arm, fixed to the sailor.

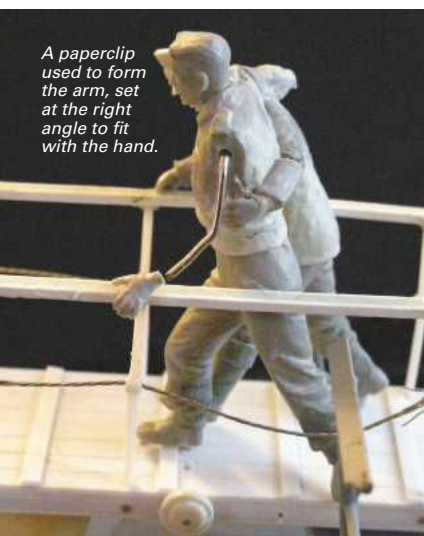
Diorama



Front and back views of the two figures. At this stage a lot more filling and sanding was needed but the basic fit of the two figures together was ok.



A paperclip used to form the arm, set at the right angle to fit with the hand.



BELOW: The sculpted figures on the gangplank fitted to the painted 'ship'. Two of their hands are glued to the handrails rather than to the figures.



It would have been nice had there been a notch of some sort so that the exact positioning and rotation of the torsos was clear. I had to estimate this from the box art and I know I got it wrong.

The kit figure is wearing the German double breasted panzer jacket which is a good basis for conversion into a naval reefer jacket. Most of the front details were removed, the lapels reshaped and the skirt of the jacket made using MagicSculp - ensuring a good fit against the soldier. MagicSculp was also used to form most of the soldier's battle dress blouse.

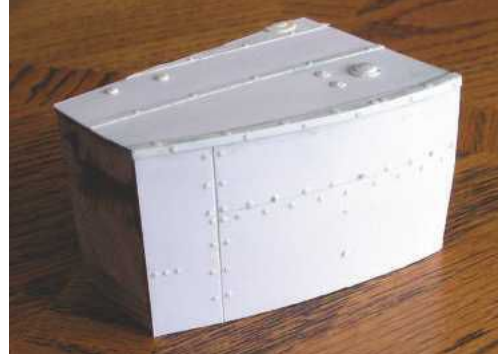
Now came a problem. The arm of each figure which goes around the other - they did not fit! The sailor's left arm around the back of the soldier is made in two parts, above the elbow attached to the sailor's torso; below the elbow is a separate part. The inside of the arm above the elbow was thinned a little and a notch was cut in the arm to act as a locating point. The matching area on the soldier was deepened a little before MagicSculp was placed onto the soldier, dusted with talcum powder and the arm of the sailor pressed into place then left to cure overnight. With the MagicSculp set, excess putty could be removed and the lower portion of the arm was glued to the soldier, more putty was used to build the battle dress blouse so there is a nice tight fit between it and the arm.

Having created a notch in the left arm I could be sure that the two figures would always be placed together in the same way. Next, the soldier's arm which goes around the sailor's neck. As with the previous arm, this was not a good fit so the inner part of the arm was shaved a little to sit closely on the sailor's shoulders and it was then glued to the sailor and not the soldier. Putty was then used to build the sleeve of the blouse.

The head of the soldier is from the kit, while the sailor is a Hornet German officer from my spares box, the cap slightly modified to look like a British naval cap.

The remaining arms of the two figures could be fitted so that the hands would rest on the rail. It is important that the hands really do hold onto the rail so I modified the top of the handrail into a curve using plastic rod, then glued the hands to the rails rather than to the arms of the figures. Using hands from the bits box, I left some wrist/forearm on the hand, ensuring that the sleeve was hollowed so the wrist can slip into the sleeve, producing a realistic fit.

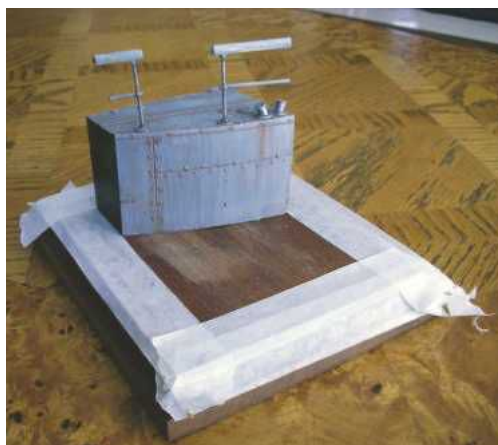
The hard part of this approach is to ensure that the figure is in exactly the right position so that the hand and arm meet together at the correct angle. This is difficult enough with a single figure but trying to keep two separate figures fitting together correctly proved impossible. Change of plan - the two figures was glued together, this would make painting them more difficult but so be it.



The second ship. Built in the same way as the first, but far more curved.



Second ship, painted using the same methods as the first was, but a little lighter on the browns and rust.



Second ship in place on the main base, with making tape marking out the shape of the sea.

Painting the gangplank, sea and figures

The gangplank was also primed with Halford's grey and then painted to represent old greyed wood with a wash of green to show the original colour having been worn away by use. The articles by Emmanuel Nouaillier were particularly useful.

I wanted to keep the sea as simple as possible the top of the wooden base was painted in a couple





The initial shades of blue applied before adding the 'clear' gel.



The 'clear' gel added.



Since the gel didn't dry transparent I added a few layers of gel to create the effect of waves.

of shades of blue - darker nearer the ship and artists clear gesso base gel was applied to create the effect of ripples on the surface. A very simple effect but ok since this is not a central part of the vignette.

These were painted in the normal way, skin tones first followed by the uniforms, again all using Vallejo acrylics.

My technique is straightforward, start with a solid covering of a mid-tone, often two thin coats to avoid losing details. Then gradually create progressively lighter shades by adding small amounts of the highlight colour to create highlights, which are applied to progressively smaller areas until pure highlight colour is applied to the lightest highlights. Progressively darker shades are created by adding the shadow colour to the base colour which are applied to the areas in shadow, reserving the pure shadow colour for the deepest shadow areas. The shade mix is slightly more watery than the base colour.

Final assembly and re-build

The figures were glued to the gangplank which was glued to the ship. Some thin string was fixed to the ships rails and

through rings on the gangplank, soaked with thin CA glue then pulled tight until the glue had set.

It was when I had finished and assembled the parts that I became less than happy with the gangplank and the ship. My attempt to build the posts of the gangplank was not good enough. I do not know why I did not think of it at the start, but a search of some ship modelling websites located a supplier of brass stanchions, off went an order for some of a couple of sizes. The gangplank was duly rebuilt using the metal stanchions, and is a whole lot stronger.

I made the original section of the ship too square - ships are curved and it looked more like a metal oil tank than a ship. A second base was made, as before but with the ship section curved to look more ship-like.

Final thoughts

I hope that it conveys the essence of Dunkirk which was the return of the Army assisted by the Navy. Although it was a lot of work, I am glad that I did modify the gangplank and completely rebuild the base - the curved ship looks a lot better. However, it is unfortunate that on the second base the gesso did not dry transparent, no idea why not, I think the sea on the first base with the transparent gesso over a blue painted base looks a whole lot better.

Although the fit of the two figures is not very good - at least when I put them together, these are nice figures and I envisage using them again.



The Gesso used to create the transparent, or not so transparent, water.





The Governor General's CMP

Chevrolet C60L GS, 21st Canadian Armoured Regiment (The Governor General's Foot Guards) Holland and Germany, 1945, by **Steve Guthrie**

ABOVE: The author's completed model placed into a scenic setting courtesy of Photoshop.

Ford F60L 3-tonners of 1 Canadian Ordnance Maintenance Company RCOC being loaded at the railhead by civilian labour. Netherlands 1945 (Militax Photo Archive)

Composite body

The Mirror Models CMP Chevrolet C60L represents a 1943-44 production 3-ton truck with the No.13 cab with US-style round instruments on the dashboard and no roof hatch or hip ring. The body is the composite wood/steel 5P1 GS body. These composite bodies came into use when shortages of steel led manufacturers to look for alternatives to the standard all-steel Budd-type GS bodies used on 15-cwt and 3-ton trucks.

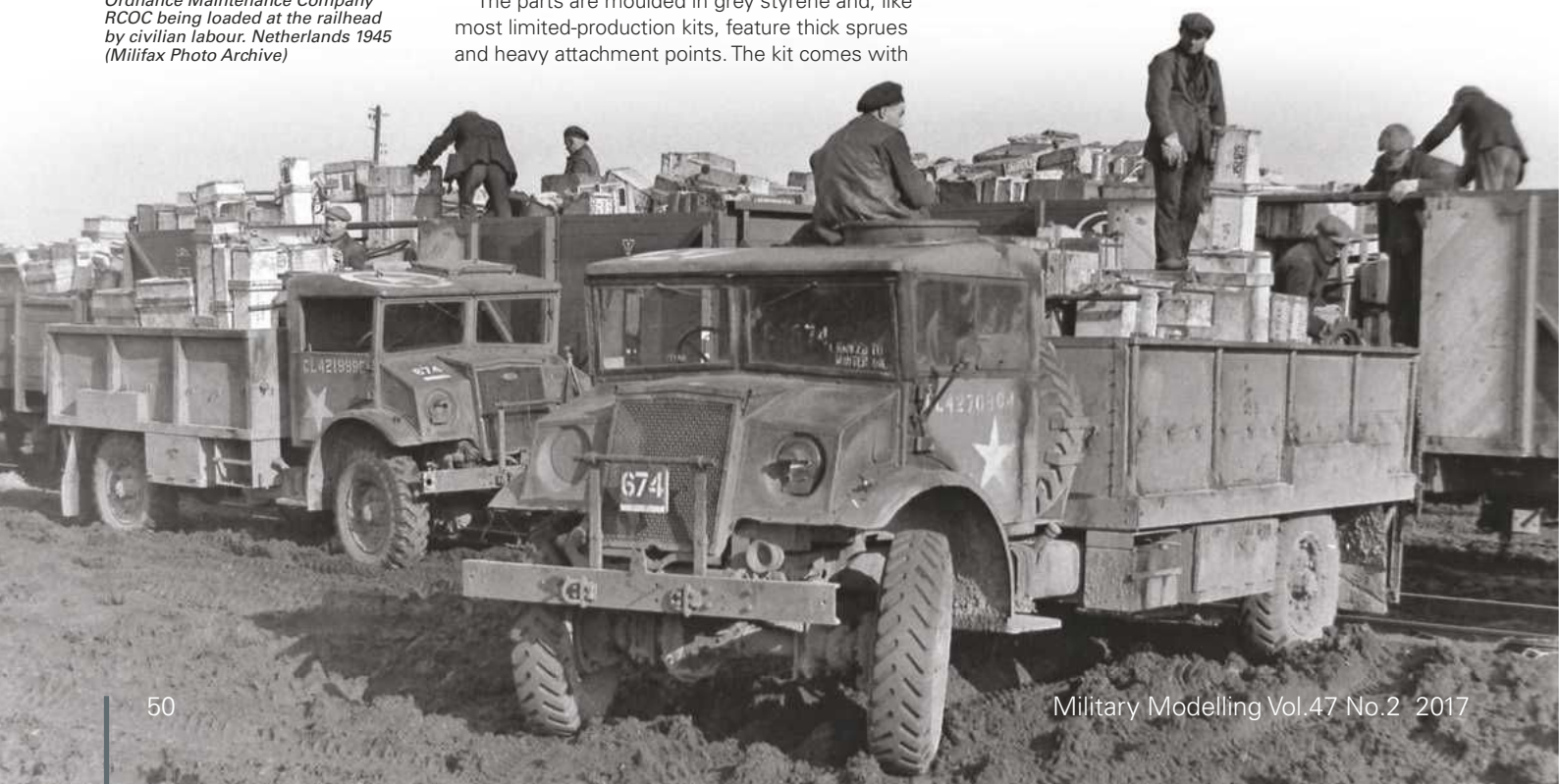
The parts are moulded in grey styrene and, like most limited-production kits, feature thick sprues and heavy attachment points. The kit comes with

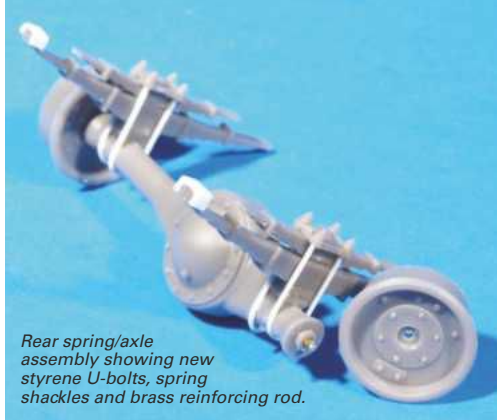
a set of soft plastic 10:50 - 16 'Dunlop' tyres and styrene wheels.

The kit also comes with a fret of photo etched parts, most of which are useful. The chassis frame is made up of separate rails and cross pieces. These parts are prototypically thin and can be easily nicked. They go together well but watch for warping. Dry fit everything, go easy on the cement and maybe clamp the frame down flat while it dries. Location points are vague at best so study the photos and drawings in the instructions closely. Cross members and such go into blind holes on the inside of the frame rails. The 'through and through' holes are for spring mounts.

Chassis

The axles are made up of a number of parts which fit well but the locating pins are small or even non-existent so take your time. The final position of the front CV joints is very vague. I got mine into place but it may not be 100% correct. I fitted brass pins in the ends of both axles to provide some reinforcement. The





Rear spring/axle assembly showing new styrene U-bolts, spring shackles and brass reinforcing rod.

spring mounting brackets are separate parts. I lost one but substituted one from the IBG C60S Fuel Tanker, as this kit comes with extra frame parts. The springs lack the front and rear hangers. There are some PE parts included but they are far too thin. I made some hangers up from scrap styrene and Grandt Line bolt heads. Even with new parts, getting the springs in the right place is an issue as, once again, there are no positive locators. The kit includes some wire to make the U-bolts to hold the axles to the springs but I used .30 thou rod instead. The kit supplies a number of drive shafts which have to be sorted out as there are extras. The manufacturer expects you to cut the tiny U-joint journals out of the thick sprues, clean them up and install them. I just used bits of 40-thou styrene rod. The kit gives you horizontal shock absorber cylinders for each wheel to be mounted on the inside of the frame rails but only PE parts are included for the struts and axle mounts. I used bits of shaped styrene. They also don't supply the steering box crank and the parts connecting the crank to the front wheel. I used Italeri parts from the spares box. Locating the steering box itself was an exercise in frustration. You can't locate it until the cab is in place and if the cab is in place you can't link up the steering gear. When you eventually get everything in place, use a piece of .50 thou styrene rod as a steering wheel shaft. The kit includes a fairly complete engine but, like other assemblies, you are given vague instructions on where and how to mount it to the frame. I included it on my model as you can see glimpses of it through the front wheel wells. Finally, I added front and rear brake lines from fine wire.

The gas tanks come in two halves with separate end panels. These panels need some trimming to achieve a good fit but they look right when finished. Drill out the locating hole for the filler pipe and push the pipe into the tank until it protrudes by 5mm. Cement in place and add a support web from a triangle of .010 styrene. The support brackets should be located 4mm in from the ends of the tank. After cementing them in place, add the straps. There are PE straps included in the kit but I used strips of .005 styrene. There is also a PE part that represents the fitting where the gas lines leave the top of the tank but they are a bit thin. I added a bit of .010 styrene to the bottom of them and cemented this to the



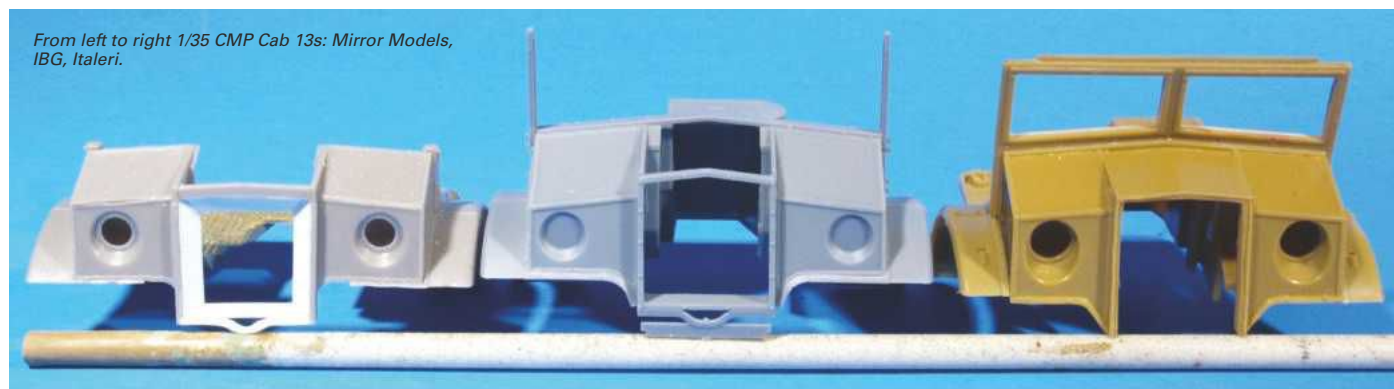
tank but, as it is hidden when the model is finished, you can leave it off.

The optional PE set available from Mirror Models includes new running boards but the styrene parts are fine. Assemble the running boards and supports according to the instructions but you will have to add the battery box that fits between the front and rear supports on the driver's side. There is no indication as to where the running boards or the gas tanks are attached to the frame. Place the cab in its correct position on the chassis frame. The fuel tanks sit so that the filler pipe just clears the bottom rear edge of the cab and the top of the tank is in line with the top edge of the chassis. The running boards sit in front of the end of the tank with the front edge of the board butting up against the rear edge of the fender.

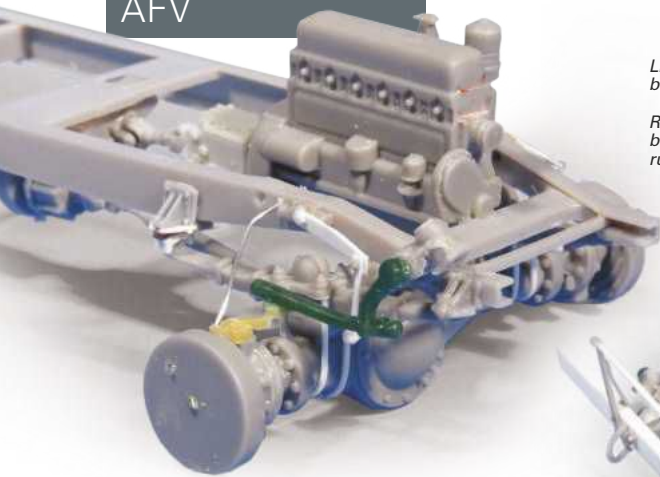
I replaced the kit bumper with a piece of styrene channel for no other reason than that I had destroyed the kit part getting it off the sprue. To this, I added I added the kit rad guard, tow ring mounts and tow rings. I also scratchbuilt the little tab in the very centre that supports the engine starting crank.

ABOVE: Troops being transported by either the 2nd or 3rd Divisional Troop Company RCASC. Netherlands 1945 (Milifax Photo Archive)

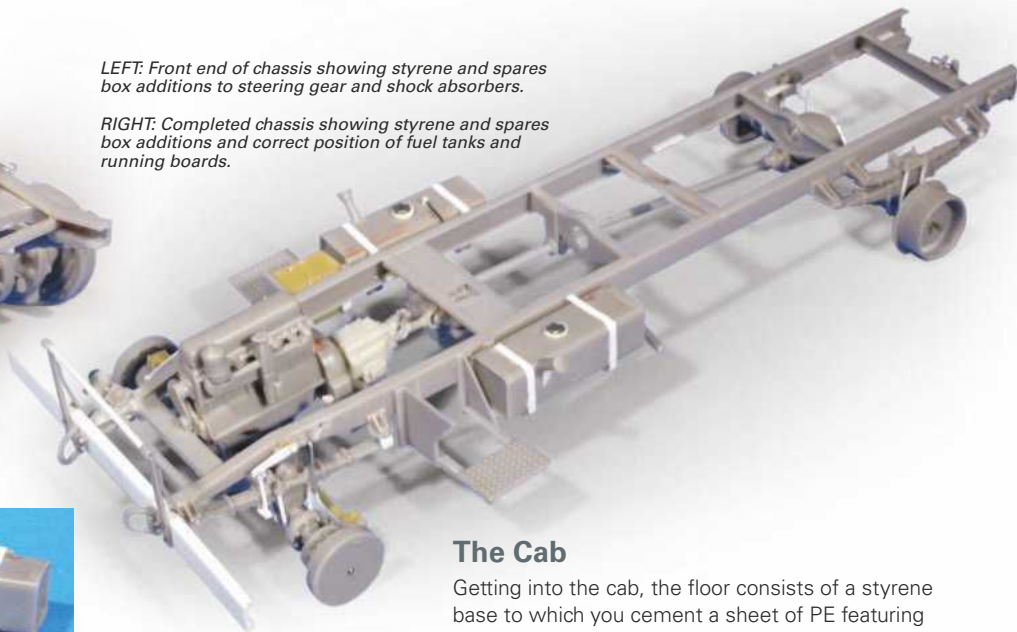
BELOW: Wheels, from left to right: Mirror Models kit part, Mirror Models resin item, Hussar Models resin item. ➤➤



From left to right 1/35 CMP Cab 13s: Mirror Models, IBG, Italeri.



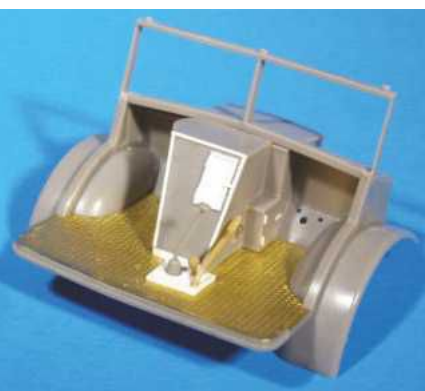
LEFT: Front end of chassis showing styrene and spares box additions to steering gear and shock absorbers.



RIGHT: Completed chassis showing styrene and spares box additions and correct position of fuel tanks and running boards.



ABOVE: Fuel tanks showing correct length of filler pipe, support fillets, correct location of supports, new straps and beefed up fuel line fitting.



ABOVE LEFT: Cab interior showing PE floor, styrene details added to engine cover and holes drilled for foot pedals and steering wheel shaft.

ABOVE RIGHT: Cab interior primed and showing rebuilt instrument panel.



You need to modify the kit spare tyre carrier to hold the larger (and more correct) wheels. I made the new horizontal member from thick styrene strip and made the curved bracket by heating and bending a strip of styrene then adding the reinforcement from .40 thou styrene rod.

You will have to do some work to attach the resin wheels squarely to the kit axles. The front axles end in a flat plate and the rear axles in the hollow brake drums. To the inside of each resin from wheel, I epoxied a wheel rim (part S1). When offered up to the front axle, it fits snugly around the flat plate and can be attached with ACC or epoxy. For the rear wheels, I dug through my 1/72 spare parts and found a pair of tank roadwheels that fitted inside the brake drum. I sanded one side flat and epoxied them to the inside of the resin wheels then attached them to the axles.



ABOVE: Rebuilt spare tyre carrier with new larger tyre and scratchbuilt bracket.

RIGHT: Cab showing rebuilt roof, added radiator shroud and ex Italeri masked headlight and bridge plate.



The Cab

Getting into the cab, the floor consists of a styrene base to which you cement a sheet of PE featuring very nice non-skid detail. The instructions call for you to punch rivet detail from the reverse side of the PE before you attach it but don't bother as this detail would be covered up when you attach the back panel. The cab is made up of several flat plates that need some filing and sanding to get a snug fit. The engine cover is made up of several parts and you will have to add the various access doors from thin styrene. Mirror only provides one of the four shift levers needed, the gear shift. I went through my spares box and came up with the starter, transfer case shifter and hand brake.

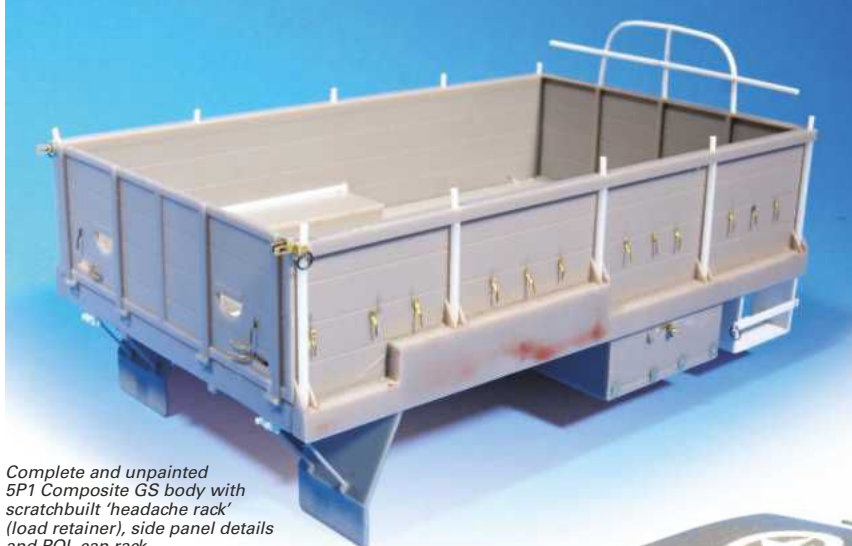
I sanded the gauge and switch detail from the instrument panel and added new switches from stretched sprue and bezels from fine wire. Once the panel was painted, I added instrument faces from the Archers 'US GMC 2 1/2 ton truck set. Late production CMPs used the US-style instruments. I broke the kit steering wheel so I pulled out a replacement from the spares box and painted the rim brown to simulate the wooden original. The kit seats are ok but I used Tamiya FGT seats with added pan details attached to the kit mounts. I used the kit PE foot pedals but backed them with a bit of styrene to give the styrene rod mounting shaft something to hold onto. Just like a real CMP, it's very crowded in the foot well with the pedals and steering wheel shaft.

Other parts added to the cab interior included a pair of rifles complete with racks from the Tamiya LRDG Chev kit, a carbon 'tet' fire extinguisher from the Tamiya Universal Carrier kit, and the driver's helmet and kitbag from the spares box.

The kit supplies a very nice PE grille and Chevrolet logo but for it to look right, you need to fill in the wide open spaces around the radiator with some styrene strips. To simplify final assembly of the cab/chassis, I cemented the radiator to the back of this styrene 'shroud' instead of to the chassis as the instructions suggest.

The kit supplied clear plastic headlights which are incorrect for wartime trucks. You need to replace these with a round flat plate on the right and a masked headlight on the left. I had both of these in my stock of Italeri spares but they would be quite simple to scratch build. I also used an Italeri part for the radiator overflow tank on the left front corner of the cab as the part supplied in the kit is too small. I scratchbuilt sidelights for each front fender and spring hold-down clips for the hood.

The cab roof is too thin and too flat. I built up the kit part with styrene and putty and reshaped it with files and sanding sticks. I replaced the kit rear-view mirror arms with wire as I thought the kit parts would



Complete and unpainted 5P1 Composite GS body with scratchbuilt 'headache rack' (load retainer), side panel details and POL can rack.



ABOVE: Mirror Models resin wheels modified to provide a positive connection between them and the axles using kit wheel rims and a 1/72 scale AFV roadwheel.



ABOVE: Cab interior painted and weathering underway. I didn't bother adding a clear gloss finish to the instrument faces as it wouldn't be visible after the cab was closed in.



be far too fragile. To the doors I added the operating knobs and the brackets to hold the fabric and plastic windows. As I wanted to have a cab door open to show off the interior and didn't trust the hinges to hold, I reinforced the top hinge with a piece of wire.

The two sides of the windshield moulded in clear plastic include the framing and fit perfectly. I masked them with Bare Metal Foil and painted them separately from the cab. To assist with ventilation, CMP trucks fitted with the No.13 cab each half of the windshield could be swung open and held in place with brackets. These are included as PE parts in the kit and were cemented in place on the inside of the windshield parts just before they were installed at the very end of construction.

Airbrush and Slurry

The 5P1 GS body is simple to assemble but could do with some tweaking. Avoid the temptation to fill and re-scribe the joints between the floor board because they aren't evenly spaced. The floor was made up of boards of random width. You will need to add evenly

spaced 'skid strips' from .10 thou styrene strips. I made up a 'headache' rack from .30 thou rod and attached it to the front panel. All the moulded tarp tie-downs were removed and each was replaced with half a PE AFV tie-down from the spares box. Contrary to what the instructions say, those pieces of the canvas top support frame do need to be cemented to the body sides even if the frame is not in place. You will need to add a short segment to the top edge of the body frame above each section which simulates the peg the framework is attached to. I made up the tailgate chains from fine model railroad chain with covers made from painted foil. Originally made of rubber, on late production trucks they were made from canvas. The chain brackets are made from scrap PE. I scratchbuilt a pair of tail lights and cemented them just under the tailgate then added the kit mud flaps and supports.

Andy Hay/www.flyingart.co.uk





Soldiers unloading cases of 4.2" mortar ammunition from a pair of 5P1 bodied CMP-3 tonners. Germany 1945 (Milifax Photo Archive)

The kit POL can racks are too small. I scratchbuilt a pair of new ones to hold three of the Ultracast resin two-gallon cans. I filed the padlock and hinge details off the kit tool boxes and replaced them with the kit PE hinges and new hook and hasp made from wire. These are cemented to the underside of the body. You can leave the back of the POL rack open and slip the resin cans in place after everything is painted.

I masked off the completed cab interior then airbrushed the wheels, chassis, cab and body with Tamiya XF-62 Olive Drab, lightened with XF-60 Dark

Yellow. After this was dry, I brushed painted the tyres with a dark grey enamel then picked out the wheel lugs with white and the split rim bolts with red. The bridge plate on the right front of the cab was painted yellow while the differential cover on the rear axle was painted white. When this was dry, I airbrushed a coat of Future Acrylic Floor Finish. After waiting for it to dry, I applied the decals. The stars on the cab doors are from the kit while the roof star is from the spares box. The census numbers are from the IBG Bulk Fuel tanker kit, the 4th Canadian Armoured Division formation sign is from Archers and the Arm of Service Marking is an old IPMS Canada decal. Dry transfer lettering is used for the bridge sign and the convoy marking on the rear differential.

Once the decals have dried, I airbrushed a light coat of flat finish. Then I began applying a series of filters to the cab, chassis and body using acrylic craft paint in various shades of brown, ochre and green, thinned with windshield washer anti-freeze which promotes flow and doesn't leave spots. I daubed these on, then removed most of it with dampened brushes and makeup sponges. This is to break up the strong shade of OD and create a patina. Try to avoid getting a heavy coat of this on the decals as lighter shades like the stars and the census number will discolour quickly. When this was finished, I applied a pin wash of black oil paint to seams and around raised areas. Finally, I added some light dry-brushing around the raised detail with some flat green enamel lightened with white oil paint. Various dings, dents, chips and scratches were added with a fine brush using Valejo German Armour Yellow, Dunkel Grun and Burnt Umber. Remember, most of the GS body is made of wood so avoid adding rust spots!

Using MIG Productions Euro Dust PO28, I mixed up a slurry using windshield washer antifreeze and daubed it inside wheels and wheel wells, under the body and cab and liberally on the chassis. When it dried, I used an artist's blending stump to rub the pigment off in places where it would wear off in real life. I cemented the cab, spare tyre rack, body and wheels to the chassis, added a scratchbuilt Canadian-style soft-skin tow cable and finally cemented the windshield in place. I then went back over places I had missed with more slurry. 



The author's completed model.



Lynn Sangster 1933 – 2017

A sad farewell to a founding father of military modelling at the age of 83

Back in the '60s Lynn worked in the travel industry looking after coach tourists around Europe, where he acquired his fluent French and his superb 'people skills'. In Paris during an off duty moment he attended an exhibition of military models exclusively manufactured in France by Historex. With a keen interest in military history and a sharp eye for quality and detail Lynn was at once captivated by the beauty of this new art form. We are now the lucky beneficiaries of his business acumen and foresight in establishing an outlet in the UK for the product creating 'Historex Agents' in 1967 initially in the basement of his own home. Under his discerning eye the firm rapidly expanded to include the basement of the house next door, and ultimately to its current multi

storey warehouse in Snargate Street, all in Lynn's home town of Dover. The product range increased to cover all aspects of model making, raw materials, tools and literature to become a World leader in high speed mail order years before Amazon. Lynn was always fastidious in selecting only the best ranges and it was said that if he stocked it, then you could 'count on the quality' ensuring an ever growing niche clientele and a 'go to first' business.

Because of the wide use of Historex figures, horses (and literally thousands of body parts and accessories to match) Lynn was especially associated with 'The Golden Age' of creative conversions in figure modelling promoted particularly by Military Modelling Magazine and the British Military Modelling Society,

which in 1986 honoured Lynn with a Fellowship - its most prestigious accolade. With justifiable pride Lynn would always be seen at BMSS events wearing at his neck the insignia medallion with its distinctive red and blue ribbon. It rather set off its wearer who was known for always being smartly dressed, and a great exponent of 'smart casual'.

I just missed The Golden Age. I came to know Lynn as the result of a visit to 3 Castle Street in 1985 to buy a Pyrogravure. I had fruitlessly searched the street looking for a shop sign and in desperation rang at the door of a very well-manicured private house with the right number. I just wonder how many of us have done the same thing. The elegant door was opened by a genial good humoured man with a welcoming smile. I had got the right address, but it was a mail order business. With crestfallen embarrassment I explained my mission and trek to his front door. To my surprise his response was "do come in" andfollow me ...downstairs to "the basement" and so the lid to Aladdin's Cave was opened! We passed into a room shelved with dozens of the most exquisite vignettes and dioramas I had ever seen, all executed by the then top modellers in the world. I have never got over the impact of this life changing experience – to this day! How utterly beautiful, artistic and creative were these creations. By comparison, my aircraft and AFVs were rather sterile....I had to try my hand at figures to add life, humanity and movement to my efforts. My eternal thanks to Lynn for this Road to Damascus seduction.

Many visits to No.3 followed together with a growing friendship. It was in the sumptuous comfort of Lynn and Shirley's home that I met, quite randomly, Bob Letterman, Bill Horan, Chuck Robinson and other internationally known luminaries who whenever in the UK would pop down to see Lynn. It was like a Piccadilly Circus of the talented and famous.

In the fullness of time I produced to Lynn samples of aircraft and later figures that I had finished with the aid of a then little used tool called an airbrush. Lynn insisted that I both exhibit and demonstrate its use at a new show that Lynn was promoting

with his friend and business colleague Ray Lamb – to be called 'Euromilitaire'.

Destined to become Lynn's other great contribution to the hobby and the acknowledged finest modelling show in Europe and many would argue in the world...now widely imitated in all countries with a sufficient catchment area. With Lynn at the helm during its vigorous pre-internet early years Euromilitaire was unique. Military and Pipe Bands performing 'Beating the Retreat', re-enactors, armoured vehicles (tanks even!), cannon firing by La Garde Imperiale in authentic costume, Native American Tribal dancing all arranged by Lynn plus the finest trade show. The model Competition, with tough rules and high 'master class' only standards, became a benchmark of quality. A Gold at Euro was the sought after object of achievement and Best of Show the acknowledged 'Holy Grail'.

After ten years ownership of Euromilitaire passed to the successive publishing owners of Military Modelling Magazine. The vast number of modelling friends Euro generated over 31 years will long remember Lynn both in promoting the Show as well as the progression of their beloved hobby.

But what of the man? Classically Lynn was never known to speak ill of anyone if he could not find something positive to say. Everyone who knew him would refer to the numberless kindnesses and good turns he did for them, all entirely unsolicited. He is widely rated as the one person who has done more for military modelling than anyone you can think of. He was memorably a really lovely kind and generous gentle man.....the perfect 'gentleman'.

Our heartfelt sympathy at their loss must go to Lynn's widow Shirley, son David and daughter Lisa at this difficult time. David has run Historex Agents most expertly ever since Lynn became too ill to attend – even to open the post at 'the crack of dawn' which was one of Lynn's abiding pleasures. Goodbye old friend and mentor. We will always remember the twinkle in your eye whenever conversation turned to model making.

Geoffrey Illsley,
Former Chief Judge, Euromilitaire



ABOVE LEFT: Tsar tank of 1914. A very impressive 1/35 scratchbuilt card model by Yuri Morozov at SMC, Netherlands seen on a Cambridge MAFVA trip. At 10m high it was a likely candidate for a Guinness record for the largest tricycle built. ABOVE RIGHT: "Prehistoric Monsters" have a tail. This Mark 1 at Bovington has the early steering tail that was quickly discarded after being found unnecessary and more of a hindrance. Tanks have been tailless ever since. (Photos author)

The MAFVA column

News and views from the Miniature Armoured Fighting Vehicle Association



Peculiar panzers and tank oddities

MAVFA news by Chairman **John Ham** (chairman@mafva.net)

BELOW: Thornycroft Bison. A concrete pillbox on the back of a lorry with concrete cab, and a good example of the many local make-shift British vehicles constructed to compensate for the loss of BEF equipment at Dunkirk.



A tank is walking up the High Street at Flers with the British Army cheering behind"; "prehistoric monsters"; "War of the World machines"; so wrote contemporary observers of the first tanks into action in WW1. Their descriptions perfectly illustrate this month's MAFVA column that was prompted by branch discussion about tank oddities. From the outset to the general public tanks

were strange machines due to their unfamiliarity, and, although the general concept of a tank as an armed, armoured tracked vehicle is familiar to all now, there are many AFVs which appear odd because they do not quite fit into our notions of this format. The Funnies of 79 Armoured Division in WW2 are perhaps one of the best known examples of this. Although many of these specially modified AFVs designed to tackle the obstacles to the D-Day landings are now fairly well known, these vehicles would have seemed very peculiar at the time, probably none more so than to the defenders of the Normandy beaches in 1944. Some early tanks now also may appear strange as experimental designs and concepts were tested on the path towards the general layout that comprises the typical tank as we know it today. Other adaptations responding to changes in warfare, or the manufacture of make-do vehicles from whatever may available can also

BELOW: Sherman DD, now well known as one of the 79th Armoured Division Funnies but may not have been so amusing to a beach defender seeing these emerge from the sea as in this overhead view at Bovington. One of several amphibious tanks designed by innovative Hungarian engineer Nicholas Straussler, many of his military vehicles and equipment inventions were of quirky appearance.





ABOVE LEFT: Alkett Minenraumer at Kubinka relied on the pressure of heavy wheels to explode mines. It was reputedly tried out following capture by the Russians, but tests were terminated after the crew suffered concussion after detonations under the vehicle. ABOVE RIGHT: Maus was a mobile blockhouse and heaviest tank of WW2. With the same wry humour as in their names, it is displayed next to the smallest AFV, the Goliath, at the Kubinka museum.



ABOVE LEFT: Obiekt 279 at Kubinka. This Gerry Anderson-looking tank with its strange hull shape and four sets of tracks was designed in 1957 to investigate the possibility of surviving a nuclear attack. It is unlikely that there was a long queue of volunteers to test it.

ABOVE RIGHT: IRM Mine Detector Vehicle Inzhenernaya razvedyvatel'naya mashina – engineer reconnaissance vehicle, 1980 at St Petersburg Artillery Museum. Many special purpose engineer and sapper AFVs have a strange appearance.

LEFT: BTM Bystrokhadnaya transheinaya mashina (fast trench digger) of 1956 based on the AT-T artillery tractor at St Petersburg. In excavating mode the circular array of buckets are lowered to the rear. On a good day it could dig an 800m long man-sized trench in one hour, with slower operation on frozen ground.

BELOW: The awkward-looking Buffel, at Tankfest is not a beauty. Entering service with South Africa in 1978 in its Bush Wars, it was the first mine protected vehicle with a raised crew compartment shaped to deflect mine blasts.



produce some quirky looking machines. Examples are some the Israeli AFVs or the counter insurgency vehicles adopted by some states in more recent times. Many military vehicle museums will possess some oddities, but possibly the largest collection is at Kubinka near Moscow. Much of the collection here is experimental or design concepts rather than standard production types resulting in some quite bizarre looking machines.

We probably all have a list of favourite military vehicle oddities, but here are some of mine that still survive in collections, many being viewed during trips with MAFVA branches. Quite a few of these are now available as kits so might make for a more unusual club show display.

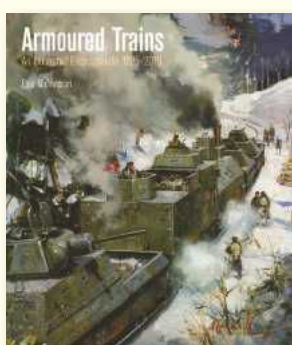


On Parade

Books, magazines and DVDs reviewed

The Editor welcomes publications for review. All samples intended for review in 'On Parade' should be sent direct to the Contributing Editor at the address listed under 'Editorial' on the contents page.

Book of the Month

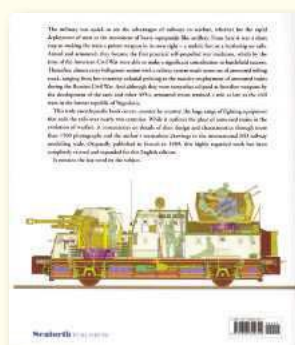


Armoured Trains

An Illustrated Encyclopaedia 1825 – 2016 by Paul Malmassari

I have always had a soft spot for the concept of the armoured train. It was not long before the revolution of the railway also captured the imagination of armed forces across the globe who saw its potential, especially from a deployment point of view. It was then only a small step from the troop train to the armoured train; effectively creating a battleship on rails which could be deployed into action as quickly as it could be withdrawn. The heyday of the armoured train effectively came to an end in 1945 but as the dates of the book state; there is still a place for it in several of the world's military inventories.

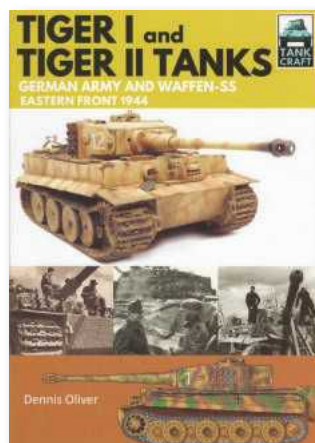
This incredible encyclopaedia was first published in French in 1989 but thankfully has been re-published in English with the help of professional translator Roger Branfill-Cook. The well-qualified author, Paul Malmassari is a retired French Army Colonel and has already written one book on French Armoured Trains.



An engaging introduction takes up the first 20 pages of this tome while the remainder works its way through over 70 countries which are credited with operating some form of armoured train between 1825 and the present day. From Angola through to Yugoslavia, the book is liberally illustrated with 1,500 black and white photographs (a large proportion of them not published before), reproductions of original plans and many line drawings. There is only one colour section in the book (Appendix 1), but boy is it a good one called 'Armoured Trains in Art and Propaganda' which is followed by Appendix 2 which presents a selection of factory drawings.

A superb book beautifully produced on a very interesting subject; thoroughly recommended! Thanks to Pen & Sword for our review copy.
MC

ISBN: 978-1591146070
Pages: 528 Price: RRP. £50
Format: hardback – 295mm x 255mm
Publisher: Seaforth Publishing
Website: www.seaforthpublishing.com



Tiger I & Tiger II Tanks

German Army & Waffen-SS Eastern Front 1944

by Dennis Oliver

Part of a new series of books under the banner 'TankCraft', this one is No.1 in the series focussing on the Tiger I & II on the Eastern Front in 1944. Selecting this narrow window of time and considering the small number of Tigers around has allowed the author to not only look at the units involved, formations, technical details and modifications but also focus a larger proportion of the book to modelling. Over a third of the book looks at models produced by Dennis Wong, Dinesh Ned, Lim Kian Guan, Dimitris Ionnidis & Sheng Hui presenting subjects which include various Tiger I, II and Sturmpanzer VI 'Sturmtiger'. An equalling engaging section looks at modelling products with every manufacturer and aftermarket provider given a mention.

A camouflage and markings chapter is jam packed with useful profiles while the tech sections for both Tiger I & II add further substance to a book, which on first impression, appears to be punted at children. That's not such a bad thing but the design and layout does remind me of similar publications I purchased as a youth in 1970s. Disregarding the latter, this is good value for money and certainly would be very useful to anyone taking on a Tiger or two in the future. Thanks to Pen & Sword for our review copy.

Owen Cooper

ISBN: 978-1473885349
Pages: 64 Price: £13.48
Format: softback – A4
Publisher: Pen & Sword Military
Website: www.pen-and-sword.co.uk



AMX-13 Family – AMX-13 75/90/105 and SS-11 ATGM

By Olivier Carneau, Jan Horák and František Korán

It has been a long wait for reference material in English about the AMX-13 series of tanks, but perhaps not surprising with only the old Heller kits on the market. Now we have at least eight kits from Tamiya, Takom and Best Value Models, plus several aftermarket sets and decal sets with quite possibly more to follow. WWP has provided just what modellers need in this book.

After a text introduction it heads straight into colour



Hook Up – U.S. Paratroopers

From the Vietnam War to the Cold War by A Rodriguez & A Arques

A slightly ambiguous subtitle is my only criticism of the outstanding book covering the history of U.S. paratroopers, virtually all in glorious colour. With the

photo coverage of the main variants, with walkarounds of the main production types pointing out their changes. There's more difference than one might expect between the early and final versions, quite apart from the obvious main armament upgrades and the SS-11 guided anti-tank missile mounts – hulls and idlers changed as well as the tracks. Several export users also asked for modifications, which aren't always obvious until you know they're there. Instead of giving a complicated table of all these changes WWP has noted them in the photo captions, so read those carefully if you plan to modify a model kit to a different production period or user.

On page 16 we get into the details of the different hulls followed by the type 2A hull exterior, the driver's compartment, 2B hull, driver's area and fighting compartment (the type 1 hull wasn't used for production tanks). Then come eight pages of chassis, suspension

and wheel photographs.

After those, attention turns to turrets. First is an early-production Swiss 75 mm tank, outside and inside, followed by a French-style turret with noticeably different casting details and 90 mm turret. Yes, even the different automatic loader. After that there is coverage of the engine and gearbox, and the final section shows the 105 mm turret and gun.

Detailers will need this book to get those details right, and anyone thinking of scratchbuilding an interior will find it essential (if the aftermarket produces one it will still be needed to check details). Highly recommended!

John Prigent

ISBN: 978-80-87509-51-7
Pages: 96 Price: £25.99
Format: softback – A4
Publisher: Wings & Wheels Publications
Website: www.wwpbooks.com

odd exception even the WW2 photographs are in colour which highlights how much easier this product was to get hold in the U.S. while the rest of the world remained in black and white for many more years. A very slick piece of publishing, the book is well designed and suited to its large format and hardback cover; a good old-fashioned coffee table book!

The two author's leave no stone unturned and chapters cover Operation *Junction City* (Vietnam 1966), boot camp, equipment which includes harnesses and types of parachutes, combat loads and insignias, the latter covering every single badge available from Riggers and Rangers to Paragliders to Pathfinders. The latter's insignia is a winged torch which symbolises their ability to lead the way for airborne operations. Adopted

during the WW2 it was not officially adopted until 1964, 20 years after the Pathfinder's most significant operation during the early hours of D-Day.

This really is a brilliant book, the photography throughout, especially of equipment and soldiers wearing and operating are superb. Worth every penny to anyone interested in military history - highly recommended. Thanks very much to Pen & Sword for our copy.

MC

ISBN: 978-8496658554
Pages: 159 Price: approx £20
Format: hardback - 305mm x 218mm
Publisher: Andrea Press
Website: www.andreapresspublishing.com



MaxxPro MRAP

A visual history of the MaxxPro Mine Resistant Ambush Protected vehicles by John Adams-Graf & David Doyle

Only conceived in 2006 in an effort to protect US military personnel against improvised explosive devices in Iraq and Afghanistan, the International Harvester Navistar MaxxPro has proved to be a colossal success. By the end of 2015 over 9,000 of these very capable vehicles have been produced for service with the US and 16 other nations! The MaxxPro is also looking like it will be the replacement for the very long-serving M113 which would mean production will soar even further.

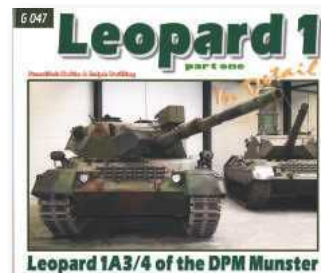
This very eye-catching A4 landscape book is liberally illustrated with more than 250 colour photographs; many of them consuming a full page apiece. An informative introduction to the MaxxPro family leads into a chronologically arranged layout covering the M1224, M1224A1, M1234, M1235 and the M1249 MRV (MRAP Recovery Vehicle).

Produced in association with HobbyLink Japan (www.hji.com) this book will prove most useful to anyone thinking of tackling the 1/35 Kinetic (K61011) or Bronco (CB35142) kits. As you would expect from a vehicle in current service, there are no internal shots (including under the bonnet) other than a couple of heavy shadow views which give nothing away. However, on the outside, no nut and bolt has been missed out and this is a must to all military vehicle fans and modellers alike.

Thanks to Tom Bonnington at Casemate for our review copy which is available from www.casematepublishing.co.uk.

Owen Cooper

ISBN: 978-1-944367-01-5
Pages: 64 Price: £17.95
Format: softback – A4 (Landscape)
Publisher: The Ampersand Group
Website: www.ampersandandpubco.com



Leopard I Pt.1 – Leopard 1A3/4 of the DPM Munster 75/90

By František Korán and Ralph Zwilling

We all know about Germany's Leopard tank, and there are plenty of kits of its several versions. Here WWP has given us details on the A3 and A4 versions, plus their Danish and Australian counterparts. The historical text is by Ralph Zwilling, a guarantee of quality, and he describes the whole evolution of the Leopard from its original concept to the A4.

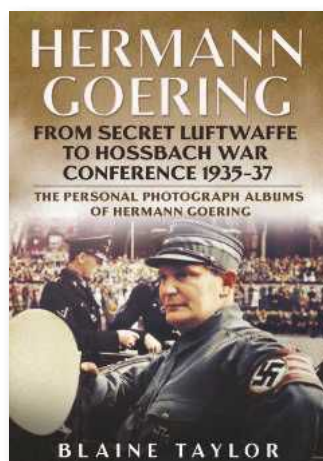
Walkaround photos show both main versions in great detail, outside and inside – 20 pages just for their common hull exterior, followed by four of the A3 driver's compartment. Then come 20 pages showing their shared turret features, including the deep wading tube for the commander's hatch and the commander's periscopes of both types. After those come 14 pages of the A3 turret and fighting compartment interior. Next is a four-page walkaround of the A4 with its own short text history describing its changes from the A3, followed by six pages showing the changed turret interior.

An eight-page section deals with the Danish tanks upgraded from A3s and retitled as A5s. All the changes are shown, and so is the Ramta scraper blade that they could carry. After that there are two pages of an Australian A3, unchanged from the German type except by having extra hull-side stowage boxes. To end the book there are ten pages showing a dismounted A3/A4 engine and what it looks like inside the vehicle.

This is a very useful book for Leopard modellers, and we can hope that later volumes (this is only part one) will give as much detail of the A1/A2 and the Leopard 4. Highly recommended!

John Prigent

ISBN: 978-80-87509-48-7
Pages: 96 Price: £23.99
Format: softback – A4
Publisher: Wings & Wheels Publications
Website: www.wwpbooks.com



Hermann Goering

From Secret Luftwaffe to Hossbach War Conference 1935-37 by Blaine Taylor

Further subtitled 'The Personal Photograph Albums of Herman Goering', this book from Fonthill Media does what it says on tin! The vain Goering was not a camera shy man and this book does not have to work too hard to highlight this fact. Its 272 pages are broken down into just three chapters topped and tailed by a useful timeline, good introduction and extensive bibliography. Sandwiched between, the three chapters, named 'Emmy, 1935', 'Plan, 1936' and 'Hossbach, 1937' leave the reader wanting more considering how many photographs have been crammed into this relatively tight period of time.

My first impressions of this book are of high quality; the paper in particular helps bring life into many of the photos (there are 290 of them) and literally adds weight to the book; something the magazine industry could learn from. My only criticism with regard to the photography is that some of them could have been scanned better; some understanding of highlights and shadows was certainly lacking but overall the standard is good.

Captions for the photography are informative and generally neutral in content which for myself would have been quite a challenge because Goering, even at the time, was quite a comical figure. The largest chapter of the book is 'Emmy, 1935' which runs for 130 pages. This chapter contains a number

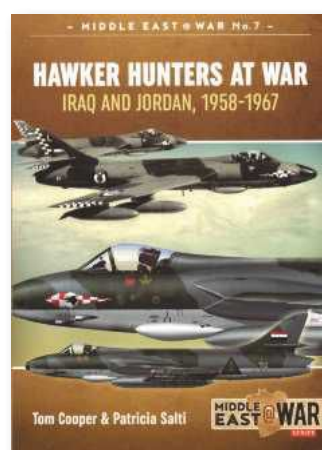
early shots of the Luftwaffe, his lavish personal life and his marriage to his second wife, Emmy. Some more familiar photos appear in the next chapter 'Plan, 1936' especially with regard to the Spanish Civil war. The final chapter, 'Hossbach, 1937' feature more Luftwaffe images although it's the informal shots of Goering and Emmy with Mussolini that stand out here.

All in all, this is a very good book with some excellent snippets of historical information backed up by a good selection of images. It still seems bemusing today that such people could have reached such dizzy heights of power and then you only have to turn on the news today to see that it's still happening right in front of our eyes!

Thanks to Jay Slater at Fonthill Media for our review copy.

MC

INFORMATION	ISBN: 978-1-62545-019-7
	Pages: 272 Price: £25.00
	Format: hardback - 254mm x 180mm
	Publisher: Fonthill Media
	Website: www.fonthillmedia.com



Hawker Hunters at War

(Middle East at War No.7) Iraq and Jordan, 1958 - 1967 by Tom Cooper & Patricia Salti

One of the most attractive aircraft of all time, Sydney Camm's swept wing Hawker Hunter also proved to be a competent combat aircraft which served a number of air forces across the globe.

A large number of Hunters, having already done their duty with the RAF, were refurbished and upgraded to serve on with the likes of Iraq and Jordan, which is the subject of the latest Middle East at War series published by Helion.

Co-authored by Tom Cooper and Patricia Salti; the latter is the widow of 1st Lt Muwaffaq Salti, a Royal Jordanian Air Force (RJAF) Hunter pilot who was killed after an engagement with an Israeli Air Force Mirage III in November 1966. As a result, Salti has become one of the leading historians of the RJAF and as such is most qualified to contribute to this book.

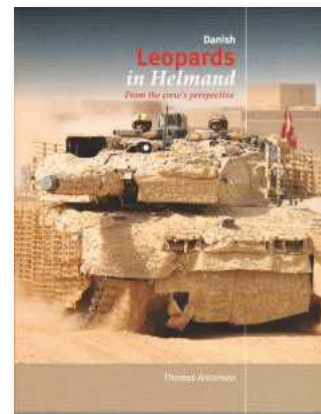
The book begins with export negotiations for both countries and the increasingly complex political situation aggravated in the Middle East by the Suez War in 1956. The operational service of the Hunter in Iraq and Jordan follows, backed up by some very good interviews by commanding officers and operational pilots who served at the time. Unpublished documents from British, Iraqi and Jordanian sources back up the narrative.

Packed with 113 black and white photographs, a dozen colour photographs, 15 colour profiles and a colour map, Hawker Hunters at War is an outstanding insight into a pair of air forces, especially during this period, who have been far too often overlooked. The Arab-Israeli War in June 1967 is particularly well-covered with an Order of Battle which was quickly re-shaped by the swift actions of the Israeli Air Force.

A great book for all Hunter fans, those interested in Middle Eastern affairs and general historians alike will enjoy every page of this book. Thanks to Tom Bonnington at Casemate for our review copy which is available from www.casematepublishers.co.uk.

MC

INFORMATION	ISBN: 978-1-911096-25-2
	Pages: 64 Price: £19.95
	Format: softback - 297mm x 210mm
	Publisher: Helion and Company Ltd.
	Website: www.helion.co.uk



Danish Leopards in Helmand

From the crew's perspective by Thomas Antonson

In 2007 the Leopard 2A5 MBTs of the Jutland Dragoons Regiment, Danish Army were deployed to Afghanistan as part of the NATO's ISAF (International Security Assistance Force). Danish infantry had already deployed to Afghanistan as DANCON (Danish Contingent) in April 2006 while the first Leopards arrived in October 2007 as part of DANCON 4. They remained until DANCON 17 which was the end of the deployment in May 2014 having successfully protected its own troops throughout and worked closely with other NATO forces including the British.

The subtitle of Danish Leopards in Helmand gives a major clue as to how this book is laid out; it's the crew's story of what took place during, near seven years of service in Afghanistan. This is a very interesting insight into the daily life of a Leopard tank crew and by the end of the book you feel like you know some of these guys personally.

This is a very high-quality and well-designed book which is immediately pleasing on the eye. Good use of modern graphics, maps and tables all help to make this an excellent addition to anyone interested in MBT operations and essential to all Leopard fans. The 15 chapters are mainly broken down into DANCON 4 to 17, topped and tailed with a pre-deployment chapter, epilogue and appendices. Full-colour picture quality is outstanding; there is not a duff shot in any of the 278 photographs.

Thanks to Michael Shackleton for our review copy which is available direct from Trackpad Publishing.

MC

INFORMATION	ISBN: 978-0992842567
	Pages: 152 Price: £29.50 + P&P
	Format: softback - A4
	Publisher: Trackpad Publishing
	Website: www.trackpadpublishing.com in assoc. with www.leopardclub.ca

Atten-Shun!

The Product Review Column

The Editor welcomes product samples for review. Please send direct to the Contributing Editor at the address listed under 'Editorial' on the contents page.

Figures



British tank Commander – North Africa

I've been passed a few of these Sovereign 2000 kits to review and to be honest I have to start with the box art – please don't judge the contents by what you see! Harsh I know, but these are actually nicely sculpted models, hidden by some dated and rushed painting. Not quite as rare as a full figure, but still..... a bust of a British WWII subject?

As I've started painting this piece – yes, I've actually managed to get some paint flicked in his direction - I thought I'd prove a point with these models and put up a comparison shot – the box art to my 'not quite finished' effort.

I'm not the best painter in the world by a long chalk, but hopefully you can see what I'm on about with the "don't

let the box art fool you" comments.

The sculpting is good, although I do think that I should have removed the eyebrows. Apart from them being proper 'scouse-brows' the detail on them makes it difficult for me to paint them in my normal style. However, too late now, and you can see that they don't have to be shaved back. Otherwise a nicely cast piece, simple and with only a little clean up to a casting mark on either side of the shoulders and neck, plus I think perhaps a little work on the shoulder epaulettes to refine them – my example had an air bubble that needed sorting on one side, but no huge problems that a little filler won't sort out.

This is a very simple piece that will gain from some careful painting, perhaps some sweat stains and as I type the sweat beads are hopefully drying on the sides of his head and upper lip – well you've got to put them down to dry occasionally.

At £16.50 this is a steal – honestly, you just can't get busts at this price anymore, even second hand, so if it's your historical period of interest I suggest you snap one of these up before someone realizes their mistake.

Thanks to Marc Day at Sovereign 2000 for our review sample.

Adrian Hopwood

INFORMATION	Product: Construction kit	
	Ref: Ref: S2KB001	Scale: 1/9
	Price: £16.50	Parts: u/k
	Manufacturer: Sovereign 2000	
	Website: www.sovereign2000.uk.com	

AFV



German Flakpanzer Gepard A1/A2

The Flakpanzer Gepard is based on a slightly extended Leopard hull and mounts twin 35mm Oerlikon cannon. This system would not deal with high altitude targets (above 3000m) and new generation Surface-to-Air Missiles have largely replaced the anti-aircraft tank. That said, the Gepard has been widely exported and in addition to the Bundeswehr, it appears in the armies of Belgium, Netherlands, Brazil, Chile, Romania and Jordan. Although untested in combat, the Gepard would be very effective in keeping ground assets clear from air threats.

The Meng kit follows the ancient Tamiya Gepard and the very recent Takom version, and has the edge in most respects. Overall, it is a fabulous kit with sharp moulding and fine details. There is a small etch set, but the majority of the model is in green plastic, with black plastic parts for the tracks. The options are available to make the A1 or the A2 version – these primarily differed in the turret details, with the A2 having a cooling system on the turret rear.

This release by Meng has a number of excellent features. There are options for three different muzzle brakes, and it is important to check which one is fitted to your chosen vehicle, because there

seems a little ambiguity in the instructions. The tracks are worthy of mention as each link is assembled from five parts on a jig provided. This might sound tedious, but potentially the tracks can be left flexible and will conform to the ground and wheels in a very realistic fashion. For me, one of the really astonishing parts to the kit is the upper deck (E15), where all of the tiny holes are present, not one of them blocked with flash or poor moulding. This, along with the superb weld lines, truly shows the quality of Meng's research and production.

Painting options in the kit are somewhat limited, with four Bundeswehr vehicles in identical three-colour NATO scheme, and small differences in the decals for each one. Given the number of users, it might have been possible to see other schemes, but doubtless decals will become available. Overall, this is an astonishing kit, with a great deal of attention to detail.

Thanks to Creative Models for our sample which will feature in a build article in the near future.

Chris Lloyd-Staples

INFORMATION	Product: Construction kit	
	Ref: TS-030	Scale: 1/35
	Price: approx £45.00	Parts: approx 300+
	Manufacturer: Meng	
	Website: www.meng-model.com	

Vehicles

1/56 (28mm) Rubicon Allies 2½ ton 6x6 Cargo Truck

219,882 Studebaker US6 2½ ton 6x6 and 5 ton 6x4 trucks were built during the Second World War, a large proportion (152,000 inc. all 6x6s) of them for service in the Soviet Union under Lend-Lease. The versatile US6 was used by the Soviets for towing artillery pieces anti-tank guns as well as its primary role as a general transport which was also ideal for troops. There were 13 variants of US, this kit from Rubicon Models represents the long wheelbase U3 (REO Motor Car Company-built) and U4, the latter differing by having a winch installed in front of the radiator. Nicknamed the 'Studer' by Soviet troops, the US6 was even praised by Stalin who wrote a thank you letter to the Studebaker



Corporation for producing such a sturdy, reliable truck which was instrumental in the Red Army's victory over the Germans.

All 34 parts for this kit are held on two sprues, supported by a comprehensive set of

decals which can be used to represent the truck in Soviet or US service. Instructions are a four-page A5 booklet which takes you through five stages of the build. Stage 3 presents the option to build the US6 with a canvas canopy while

Stage 4 includes the option to build a US3 or US4 variant. A standard metal drop sided truck complete with tailgate can also be built.

While 1/56 models are primarily pitched at the wargamer, these lovely, detailed multi-option kits would keep the scale modeller happy as well and Rubicon have clearly recognised that and filled the void. A highly recommended addition to your military vehicle collection or your wargaming army.

Thanks very much to Rubicon Models for supplying this kit to Military Modelling.

MC

INFORMATION

Product: Construction kit	
Ref: 280035	Scale: 1/56
Price: £18	Parts: 34
Manufacturer: Rubicon	
Website: www.rubiconmodels.com	

Figures

**Victrix 28mm (1/56) Numidian Infantry**

Numidia was a country which today is known as Algeria and a small portion of Tunisia. The Numidian's were the Berber tribe of that country, one of the earliest in residence. The Berber began trading with the early settlers of neighbouring Carthage (present day Tunisia)

and as this new country grew the Numidian's grew stronger off the back of it. Carthage employed the Numidian's as mercenaries during a number of conflicts but later (in true mercenary style) they also fought for the Roman Republic.

The majority of Numidian Infantry were only equipped with a round hide shield and several javelins and as such could only

be classed as light skirmishers. However, during the reign of the King of Western Numidia, Syphax (approx. 215 BC to 202 BC) and again the King of Numidia, Jugurtha (117 BC to 105 BC) an attempt was made to produce a close formation infantry force which was armed with javelins and protected by helmets and an oval shield.

This lovely set of figures from Victrix, 'Warriors of Antiquity' range, allows the war gamer/modeller to create either the light skirmishers or the close order infantry. The four figures are supplied with four different heads (all with a different expression). There are also four round hide shields (in two sizes) supplied and for the infantry, four more larger shields which have three different designs. On top of that there is also a pair of alternative left hands making this a true set of multipose figures. All 30 parts are contained on one hard plastic sprue.

A very nice, well represented pack of figures. Thanks very much to Victrix for supplying these figures to Military Modelling.

MC

INFORMATION

Product: Construction kit	
Ref: VXA024	Scale: 28mm
Price: £17.95	Parts: 30
Manufacturer: Victrix	
Website: www.victrixlimited.com	

AFV

T-80 Soviet Light Tank with Crew

This is the second rebox of the original MiniArt T-80 which first appeared in 2007. This 'Special Edition', just like the original comes with a crew of five, a set of workable track links and a small PE sheet. Having not seen the original kit, the tracks and PE seem to be the only changes, although the crew are posed differently and possibly moulded to a higher standard. A new tool in 2007, this T-80 still looks good on its 21 sprues (16 are for the tracks!).

Introduced into Soviet Army service in 1942, the T-80 arrived at a time when the light tank had had its day on the battlefield. As a result only 77 T-80s were ever built and from early 1943 onwards, the Soviet's focussed on churning out SU-76 series machines in place of the light tank.

Although this is a comprehensive kit, the A4



instruction booklet is unusually thin and the actual build of the tank is only spread over eleven sections. The PE will take up some time while the tracks, as usual, will keep you quiet for a bit longer. For the figure modeller, the

crew, all posed differently, will be a welcome distraction. All in all an interesting subject presented to MiniArt's very high standards.

Thanks to Creative Models for our sample.

David H Smith

INFORMATION

Product: Construction kit

Ref: 35243 Scale: 1/35

Price: approx £30.00 Parts: approx 400+

Manufacturer: MiniArt

Website: www.miniart-models.com

Aircraft

Fw 190A-5 heavy fighter

The Fw 190 is regarded as one of the best piston engine fighters of the war. Designed by Kurt Tank, the prototype first flew in 1939 and entered service in late 1940. A true multi-role combat aircraft, the Fw 190A-5 series carried out fighter, fighter-bomber, radar equipped nightfighter, ground attack and reconnaissance roles on both the Eastern and Western front.

The latest edition of the Fw 190A-5 to be released comes with the same two grey sprues of and one clear sprue as used for their A-8 model. The plastic is good to work with and the mouldings are very crisp, the ejector pin moulds are thoughtfully positioned, panel lines are neatly recessed and the accompanying rivets look spot on, refined and restrained while the clear part look flawless.



Construction takes place in eight stages. Beginning with the ten-piece cockpit tub, the raised details on the side panels a nice particularly nice feature. The tub is then fitted into the fuselage along with the firewall and the exhaust ejector stubs. Next up is constructing the wing & wheelwell while the two MG151 Canons are also

added at this point. At this same stage, the two-part front fuselage top which holds the MG-17's is fitted. The separately moulded rudder, tailplane and ailerons are then cemented in place followed by the well reproduced undercarriage and wheels. The final stage of building then takes place taking in the canopy and propeller.

As a Weekend Edition there is no PE, Masks or resin and the well-produced decals cover two aircraft. These are supported by a fully coloured four-way painting guide.

The detail Eduard has packed into this kit is top quality, the finished model will definitely look right for the aircraft it purports to depict. The Fw 190 range from Eduard is probably the best out there. For approximately £11.00 this is most definitely highly recommended. Thanks to Creative Models for our review sample.

Paul Carter

INFORMATION

Product: Construction kit

Ref: 7436 Scale: 1/72

Price: approx £11.00 Parts: 73

Manufacturer: Eduard

Website: www.eduard.com

Ships



HMS Rodney (29)

I must admit when I first laid my eyes on the kit, I was quite taken by the nice box art and purposeful looking box. The ill-fitting lid did not put me off and I was encouraged by the AK interactive colour chart on one side. I completely missed the text under the name of ship stating 'Fast snap-fit

design' and 'All the parts pre-coloured'! It was only after I had assembled (thinking this was dry-fitting well) the hull up to the main deck that it dawned on me what we had here. This Meng produced warship had me thinking that this was a Trumpeter standard kit right up to the early assembly stage!

In its defence the parts on crisply produced and once finished, gives us a reasonably good looking version of this famous battleship without the use of any glue or paint. I should be quite happy at this stage but it's the cost and what standard of modeller this is actually punted at which makes me scratch my head. This is a

perfect introduction to warship modelling but how on earth you are going to encourage novice modellers into this hobby by charging them £35.99 is beyond me! The kit has been produced in association with the National Maritime Museum and I'm wondering if we are paying for that privilege. I can recommend this kit to beginners but only if you can get your hands on one for a third of the price!

Thanks very much to Creative Models for our example.

David H Smith

INFORMATION

Product: Construction kit	
Ref: PS-001	Scale: 1/700
Price: £35.99	Parts: approx 90
Manufacturer: Meng	
Website: www.meng-model.com	

Figures



Oberschutzze DAK

A recent release from Madrid based company SCALE75 is a 1/35 Oberschutzze of the *Deutsches Afrikakorps* (DAK). Part of their 'Warfront' range which consists of figures, supporting accessories and specific paints sets.

Manufactured in a light grey coloured resin, the figure comes in at about 56mm high when complete. The DAK soldier holds a Mauser Karabiner 98k 7.92mm rifle in the right hand while pointing with the left arm outstretched. Dressed in typical Infantry garb for the theatre, tropical tunic and trousers, ankle

boots and gaiters, the set comes with a choice of two heads, one wearing a Wehrmacht steel helmet and one with a field cap and goggles.

The figure is shown in webbing complete with ammo pouches, canteen, mess kit, bread bag and entrenching tool. Jammed down the front of the webbing belt is a Stick Grenade while this hardened veteran has the 'Infanterie-Sturmabzeichen' Infantry Assault badge on his chest.

This is a really well produced figure. Nicely proportioned in an interesting pose, when complete it looks good to the eye. This model will surely enhance any DAK or Southern Italy diorama and at Euro 12.39 plus postage is in my opinion a bargain.

Thanks to Scale75 for supplying this sample.

Paul Carter

INFORMATION

Product: Construction kit	
Ref: SW35-007	Scale: 1/35
Price: approx £10.50 +P&P	Parts: 5
Manufacturer: Scale75	
Website: www.scale75.com	

Accessories

Lifecolor Imperial Japan Navy WWII – Set 1

A continuation of the ever-growing series of authentic acrylic camouflage colour sets produced by Lifecolor, this example is specifically designed to be used on Imperial Japanese Navy warships during the Second World War. Lovely, inviting artwork on the box is dominated by a cracking model by Kostas Katseas.



This camouflage set contains six 22ml colours:- Sasebo Grey (UA 643); Kure Grey (UA 644); Yokosuka Grey (UA

645); Maizuru Grey (UA 646); Linoleum Deck (UA 647) & Antifouling Hull Red (UA 648). A very nice, high quality set of

paints at a good price complete with some useful instructions on the rear of the box.

With thanks to The Airbrush Company for supplying this set of colours.

MC

INFORMATION	Product: Paint
	Ref: LC-CS36
	Scale: N/A
	Price: £17.50 from The Airbrush Co. Ltd.
MC	Manufacturer: Lifecolor/Astromodel
	Website: www.airbrushes.com/lifecolor.php

AFV

Sturmgeschütz III E Sd.Kfz.142/1 (Eastern Front 1942)

The prolific and highly successful StuG III family of assault guns were all built on the equally successful Panzer III chassis. Continually updated a modified throughout its busy wartime career, one of Bronco Models New Year releases is this Ausf. E Sd.Kfz.142/1 variant, which served on the Eastern Front during 1942.

This kit is a rebox of CB35118 which only came out in 2016. This comprehensive kit's 400 plus parts are contained on 16 sprues plus the main hull, turret, two piece metal barrel, copper wire and two small sheets of PE. The nicely produced 16-page A4



instruction booklet replicates the simple, yet effective profile box artwork of the StuG on its front cover. The build is spread over 17 detailed

sections and ends with two finish options; a StuG.Abt.190 serving on the Eastern Front circa 1941/42 or a StuG.Abt. of Grossdeutschland also serving

on the Eastern Front at the same time. Internal details include crew seats and the machine's 7.5cm cannon. For those who like to expose the internal organs, Bronco have made all of the vehicles ten access hatches as separate pieces, so no need to start hacking with the hobby knife.

All in all a very nicely produced kit of a popular subject. Thanks to Bronco Models for our example.

MC

INFORMATION	Product: Construction kit
	Ref: CB35119
	Scale: 1/35
	Price: approx £40
MC	Parts: approx 410
	Manufacturer: Bronco
MC	Website: www.cn-bronco.com

Accessories

Wilder Quick Mask Blue & Weathering Oils

The first of two Wilder products this month is Quick Mask; this example being in blue. One of five different colours available, they come in a sturdy 50ml bottle and are suited to all types of finish.

The second is a Weathering Oil; our example is Olive Green, contained within a



20ml easy squeeze tube which stops the oil from drying out in a hurry. Both of these Wilder products are highly rated and if you would like more information there are some excellent tutorials at YouTube.com/Wilder.

With thanks to The Airbrush Company for these two products.

MC

INFORMATION	Product: Paint
	Ref: QM05 (Quick Mask) & LS33 (Oil)
	Price: both £3.25 from The Airbrush Co. Ltd.
	Manufacturer: Wilder
MC	Website: www.airbrushes.com

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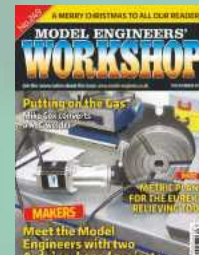
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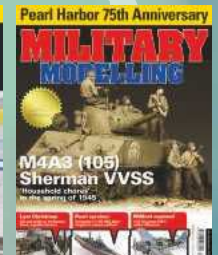
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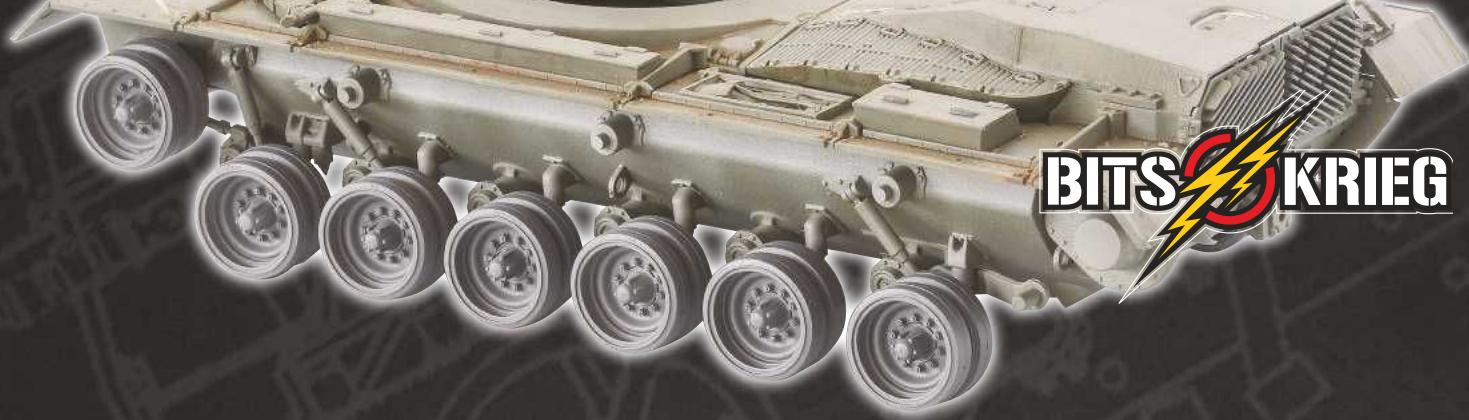
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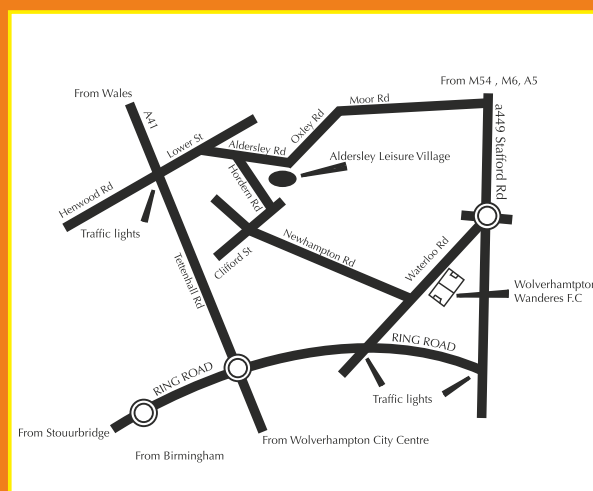
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