



# AK



Abteilung 502

## PUBLICATIONS PUBLICACIONES

AK Interactive has always distinguished itself by evolving and advancing in the world of modeling and culture. Always thinking of the modeler and the history lover. AK has a wide catalog of publications for all those who love this hobby and history in general. With the best modelers and historians in the world, projects are developed to learn and enjoy. Publications of a very high printing quality and, of course, outstanding contents. Many of our publications have become Best-Sellers and references for all those with our same historical and modeling concerns.

*AK Interactive siempre se ha distinguido por evolucionar y avanzar en el mundo del modelismo y la cultura. Siempre pensando en el modelista y el amante de la historia. AK dispone de un amplio catálogo de publicaciones para todos aquellos que amamos este hobby y la historia en general. Contando con los mejores modelistas e historiadores del mundo, se desarrollan proyectos para aprender y disfrutar. Publicaciones de una altísima calidad de impresión y por supuesto unos contenidos fuera de serie. Muchas de nuestras publicaciones se han convertido en Best-Sellers y en referentes para todos aquellos con nuestras mismas inquietudes históricas y de modelismo.*

Two kinds of publications / Dos tipos de publicaciones:



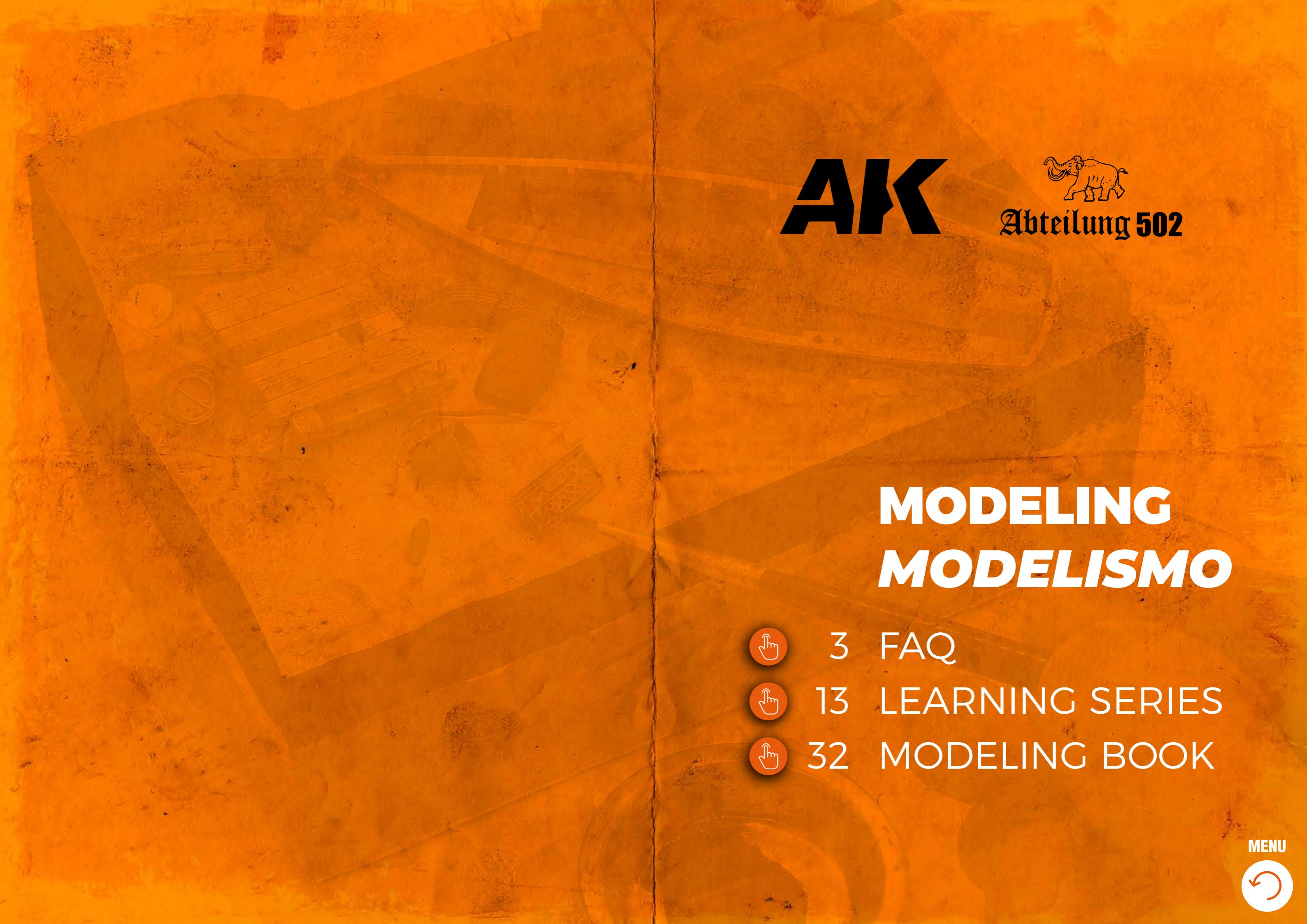
### MODELING / MODELISMO

Books dedicated entirely to the teaching and art of modeling. Publications such as F.A.Q. books, profile books, monographics, etc.  
*Libros dedicados completamente a la enseñanza y arte del modelismo. Publicaciones como los libros F.A.Q., libros de perfiles, monográficos, etc.*



### HISTORICAL / HISTÓRICO

Publications of a historical nature, made by the best historians in the world to complete the link with culture that AK boasts.  
*Publicaciones de carácter histórico, realizadas por los mejores historiadores del mundo para completar el vínculo con la cultura que hace gala AK.*



**AK**

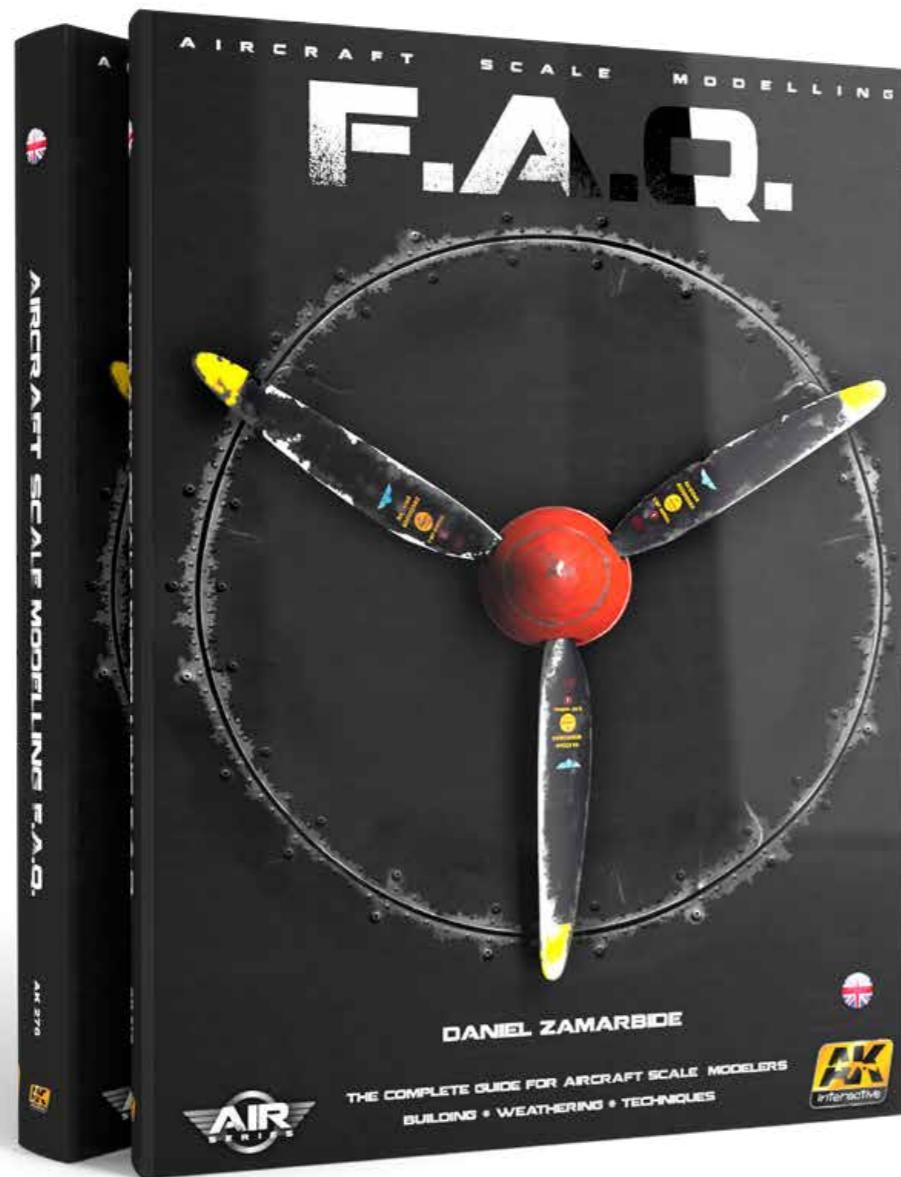


# **MODELING MODELISMO**

-  3 FAQ
-  13 LEARNING SERIES
-  32 MODELING BOOK

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## AIRCRAFT SCALE MODELLING F.A.Q.

AK276. English. 380 Pages. Soft Cover. More than 2.500 images.

This book is a compilation of aircraft scale modelling techniques, step by step guides with hundreds of colour pictures for WWI, WWII, Cold War and modern aircraft, showing a wide range of painting and weathering techniques. All aspects of aircraft modelling are covered in a way that is both easy to understand and follow. From tools, and how to use various materials, to camouflage painting, markings, engines, pilots, etc. This is a must have for aircraft modelers. F.A.Q. is a compendium of the main techniques used in aircraft modelling, explained from a beginner level, through to the most complex of tasks. Created by world famous modeler, Daniel Zamarbide, and aided by the most prominent aircraft modelers in Europe. A perfect tool for aircraft modelling enthusiasts.

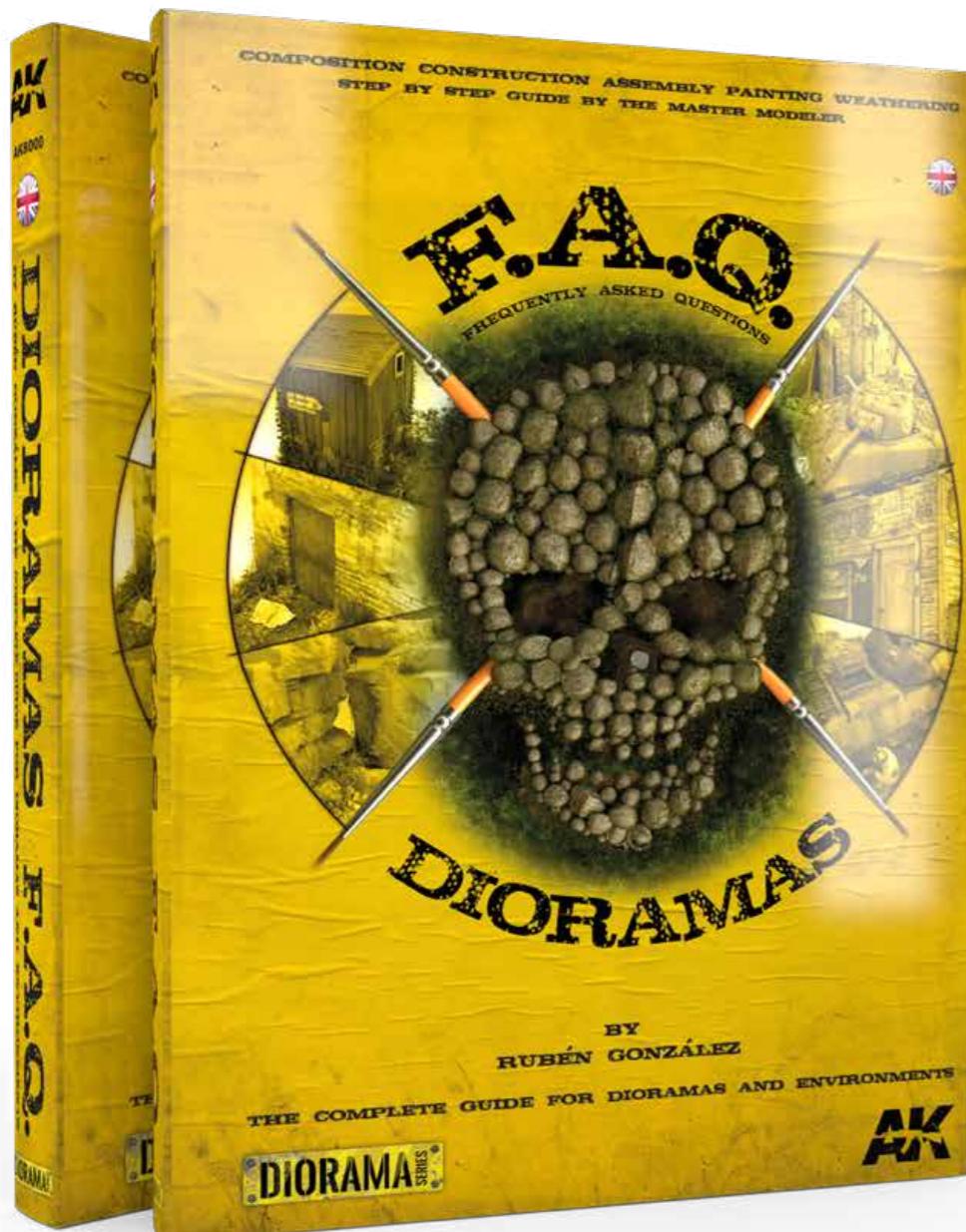
AK277. Inglés. 380 Páginas. Tapa blanda. Más de 2.500 imágenes.

*Este libro es una compilación de técnicas de modelismo aeronáutico, guías paso a paso con cientos de imágenes en color de la Primera Guerra Mundial, la Segunda Guerra Mundial, la Guerra Fría y los aviones modernos, que muestran una amplia gama de técnicas de pintura y envejecimiento. Todos los aspectos del modelismo de aviones están cubiertos de una manera que es fácil de entender y seguir. Desde herramientas y cómo usar diversos materiales, hasta pintura de camuflaje, marcas, motores, pilotos, etc. Esto es imprescindible para los modelistas de aviones. Aircraft F.A.Q. es un compendio de las principales técnicas utilizadas en el modelismo de aeronaves, explicado desde un nivel principiante, hasta las tareas más complejas. Creado por el mundialmente famoso modelista, Daniel Zamarbide, y ayudado por los modelistas de aviones más destacados de Europa. Una herramienta perfecta para los entusiastas del modelismo aeronáutico.*



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## DIORAMAS F.A.Q.

AK8000. English / Spanish. 560 Pages. Soft Cover.

Our best title ever!!!

Finally available. This is a complete guide for building dioramas, vignettes and environments. This book gives away all the secrets of the master modeler Rubén González. You will find detailed information on how to make any kind of terrain, weather effects such as snow, rain, desert and anything you can think of. The most complete and ultimate guide to cover all those difficult tasks that often arise when trying to figure out how to build dioramas. For sure a must-have for the modeling world. A book for the modeling history.

AK8001. Inglés / Español. 560 Páginas. Tapa blanda.

*Nuestra mejor publicación!*

*Finalmente disponible. Esta es una guía completa para construir dioramas, viñetas y entornos. Este libro revela todos los secretos del maestro modelista Rubén González. Encontrará información detallada sobre cómo hacer cualquier tipo de terreno, efectos climáticos como nieve, lluvia, desierto y cualquier cosa que se le ocurra. La guía más completa y definitiva para cubrir todas esas tareas difíciles que a menudo surgen al tratar de descubrir cómo construir dioramas. Sin duda, una herramienta imprescindible para el mundo del modelismo. Un libro para la historia del modelaje.*



Si se observa la escena desde diferentes puntos de vista se comprenderá como ha quedado marcado en el eje de la acción. Es lógico, pensad protagonista, quien se verá beneficiado por las trincheras que evitan ser rodeado a distancia obligando movimientos al enemigo. Esto se ve intensificado por los vehículos, tanques.

Claramente se ve otra traza de acción formada por el cañón del carro y la Funkwagen, armadas a que intentan a pasar la mitad de uno a otro. No obstante ésta es una traza.

Por último se ha montado un punto de fuga que viene definido por la "V" que forma la calle principal con sus edificios y la trama urbana, y la disposición de los puntos de comunicación respecto del blindado, haciendo que todo convenga en la espesiva trama urbana de la zona, zona de máxima tensión.



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SUELOS Y TERRENOS  
EFECTOS ESPECIALES  
CRATER DE EXPLOSIÓN  
CRATER RECIENTE



Si lo que queremos representar es un crater más reciente y algo desordenado, tener en cuenta otros aspectos mencionados: sobre todo con el aspecto y color resultante.

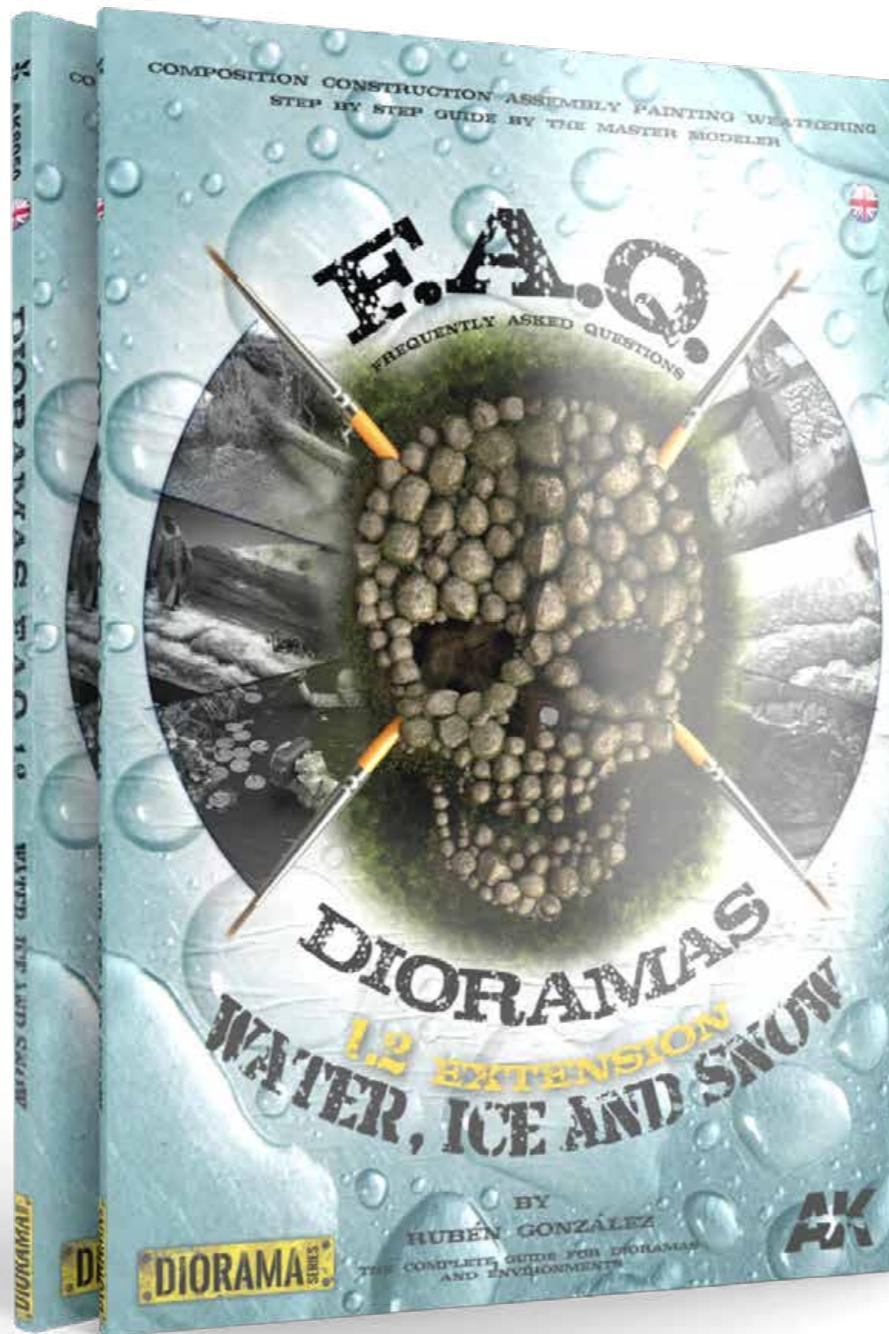
Para empujar trillazos tanto la superficie de arrededor como el interior deben del mismo modo que en el caso anterior, así sobre el fondo a oscuras, blanco (en este caso resultante) se le aplica una capa de gris oscuro y se le añade un poco de agua para que tenga una consistencia adecuada.

Cubriendo el crater con media y/o tierra intercaladas entre la tierra que se ha aplicado y la tierra resultante a la primera se le hace una capa de arena muy fina y se le añade un poco de agua para que sea lo suficientemente firme para que no se desmorone.

Para la pintura se han usado pigmentos aplicados en peso que posteriormente se han fijado con barniz de resina. La parte de pigmentos utilizada ha sido AK8042 (tierra seca), 143 (arena blanca), 161 (arena gris) y 123 (light mud). En ambos casos se ha preparado sobre la tierra resultante un fondo y los tonos tierra altorrelieve y fuerte del suelo consiguiendo así un efecto de tierra natural dentro de la desfiguración donde algo ha caído. La combinación de pigmentos y arena aplicados de esta manera garantiza un efecto muy real de efecto que se persigue conseguir.

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## DIORAMAS F.A.Q 1.2 EXTENSION WATER, ICE & SNOW

AK8050. English / Spanish. 134 Pages. Soft Cover.

We will fully enter into the most complete modality of modeling knowing and discovering techniques, materials, tricks, and a lot of ideas and inspiration in an essential book for all modelers.  
By Rubén González.

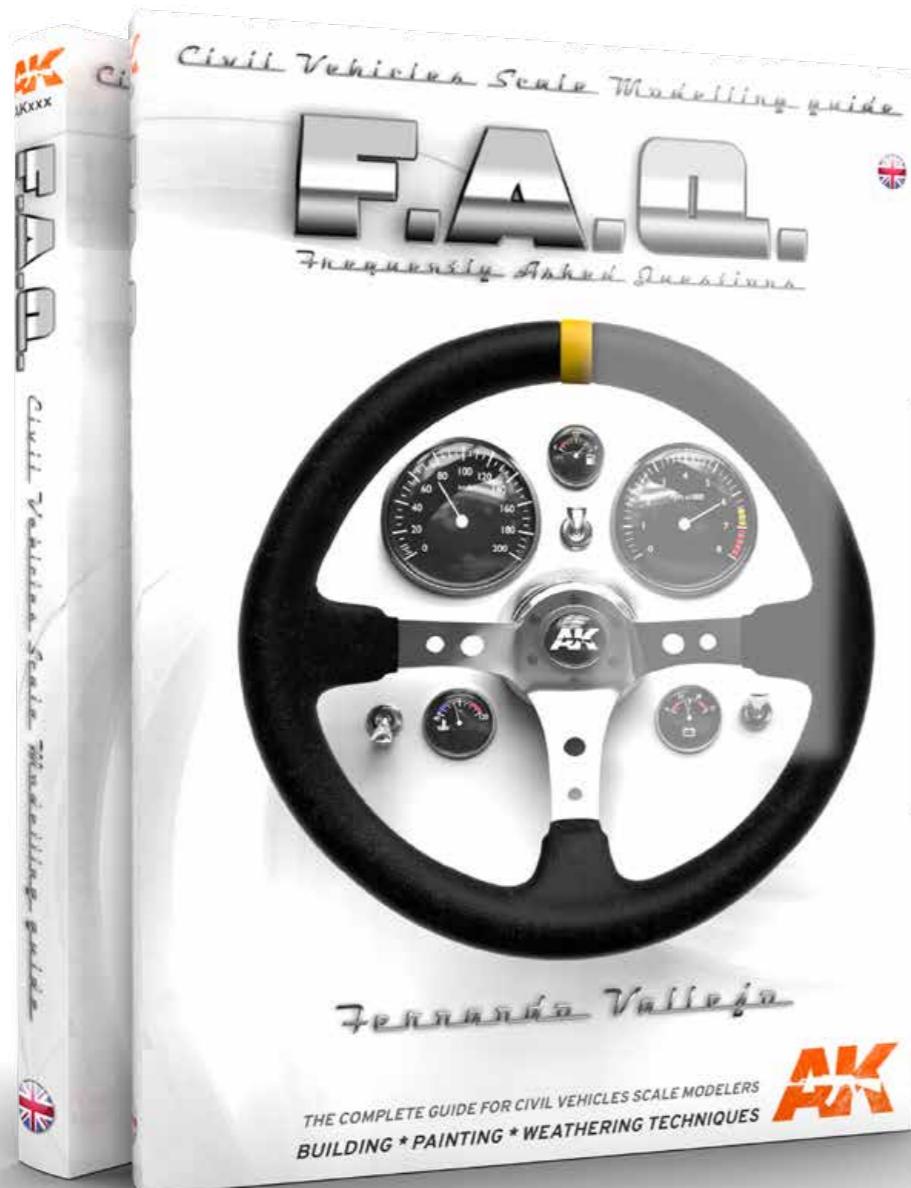
AK8051. Inglés / Español. 134 Páginas. Tapa blanda.

*Entraremos plenamente en la modalidad más completa del modelismo conociendo y descubriendo técnicas, materiales, trucos y muchas ideas e inspiración en un libro esencial para todos los modelistas.  
Por Rubén González.*



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## CIVIL VEHICLES SCALE MODELLING F.A.Q

AK282. 360 Pages. Soft Cover. More than 1.900 images.

The most exhaustive guide for civil modellers ever published, containing all the modern techniques that the modeler needs, raise your modelling to the very highest level. This title is suited for beginners and the advanced modeller alike. The book has 360 pages, more than 1900 colour photographs. FAQ's books are not usual books of questions and answers, are much more, are guides where the modeller can follow step by step how to build, improve, paint a model and solve all problems during the process. The large focus here is on building, finishes and weathering though it also features some really cool chapters on composition in dioramas and vignettes.

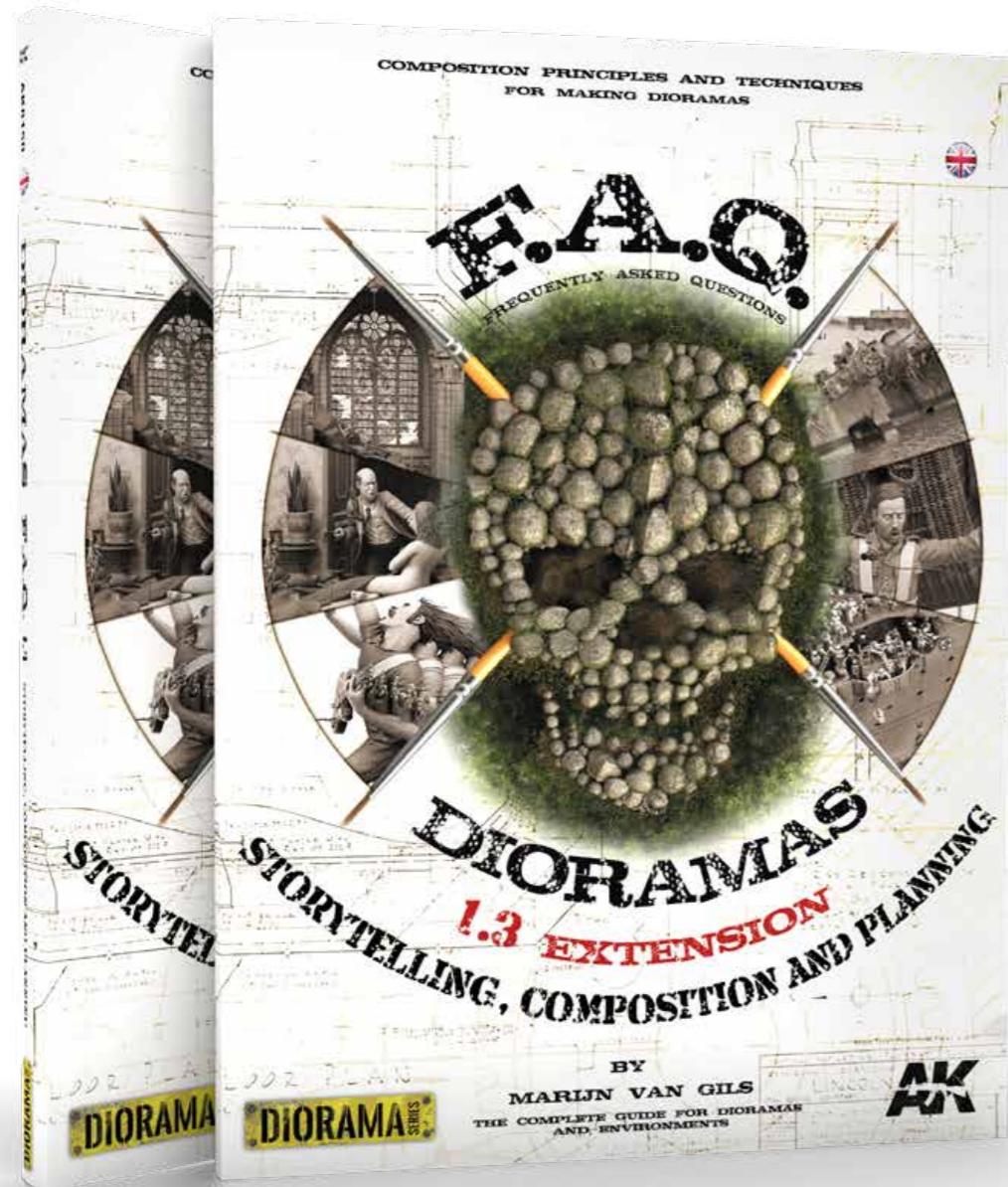
AK283. 360 Páginas. Tapa blanda. Más de 1.900 imágenes.

*La guía más exhaustiva para modelistas civiles que se haya publicado, contiene todas las técnicas modernas que el modelista necesita, eleva tu modelismo al más alto nivel. Este título es adecuado tanto para principiantes como para modelistas avanzados. El libro tiene 360 páginas, más de 1900 fotografías en color. Los libros de preguntas frecuentes no son libros habituales de preguntas y respuestas, son mucho más, son guías donde el modelador puede seguir paso a paso cómo construir, mejorar, pintar un modelo y resolver todos los problemas durante el proceso. El enfoque principal aquí está en la construcción, los acabados y la intemperie, aunque también presenta algunos capítulos realmente geniales sobre composición en dioramas y viñetas.*



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## DIORAMAS F.A.Q. 1.3 EXTENSION STORYTELLING, COMPOSITION AND PLANNING

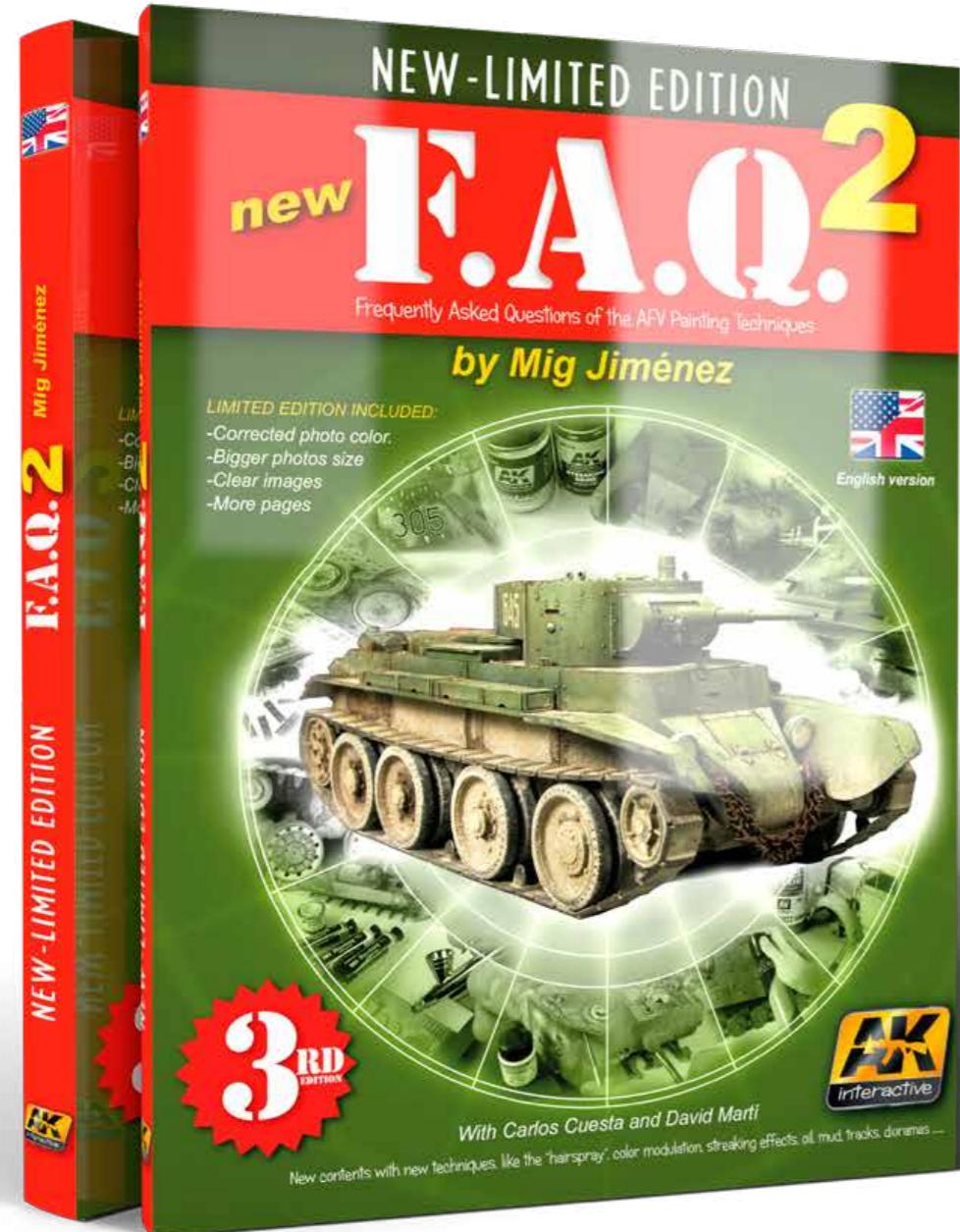
AK8150 English / Spanish. 240 pages. Soft cover.

This publication complements the book series of Dioramas FAQ and explores every aspect of diorama design and planning. What makes a good story and how can you get it across with models? Where can you find a good idea and how can you develop that idea into a successful project? How can you compose a diorama so that it tells its story well and looks good at the same time? How can you use colors, figures, accessories, scenery and bases effectively in your composition? How do you turn a historical photograph into a three dimensional scene? How do you plan a box diorama? This seemingly theoretical subject is treated in the most practical way, making it accessible and useful for every modeler. All topics are clearly explained with concrete examples, drawings, photographs and step-by-steps. 528 illustrations show over 300 AFV, aircraft, ship, car, SF and figure models and dioramas by Van Gils, one of the world's best modelers ever.

AK8151 inglés / Español. 240 páginas. Tapa blanda.

*Este libro explora todos los aspectos del diseño y planificación de los dioramas. ¿Qué es lo que hace una buena historia y cómo puedes transmitirla con maquetas? ¿Dónde puedes encontrar una buena idea y cómo puedes desarrollar esa idea en un proyecto exitoso? ¿Cómo puedes componer un diorama para que cuente mejor su historia y se vea bien al mismo tiempo? ¿Cómo puedes usar colores, figuras, accesorios, escenarios y bases de manera efectiva en tu composición? ¿Cómo convertir una fotografía histórica en una escena tridimensional? ¿Cómo planear un diorama en caja? Este tema aparentemente teórico se trata de la manera más práctica, haciéndolo accesible y útil para todos los modelistas. Todos los temas se explican claramente con ejemplos concretos, dibujos, fotografías y paso a paso a través de 528 ilustraciones con más de 300 modelos de blindados, aviones, barcos, animales, automóviles, ciencia ficción, figuras y dioramas del autor y 83 de los mejores modelistas del mundo.*





## AK038 F.A.Q. 2 LIMITED EDITION

English. 320 Pages. Soft Cover. More than 1.500 images.

First edition published by AK four years ago. We are very proud of our third edition! Considered as the modelling bible when it comes to military vehicles; the pages of FAQ contain the most up-to-date techniques needed to produce AFV works of art. FAQ is for all modelers alike; beginners through to seasoned masters. Contained between the covers are 320 pages, with more than 1500 high quality color photographs all printed on high quality stock.

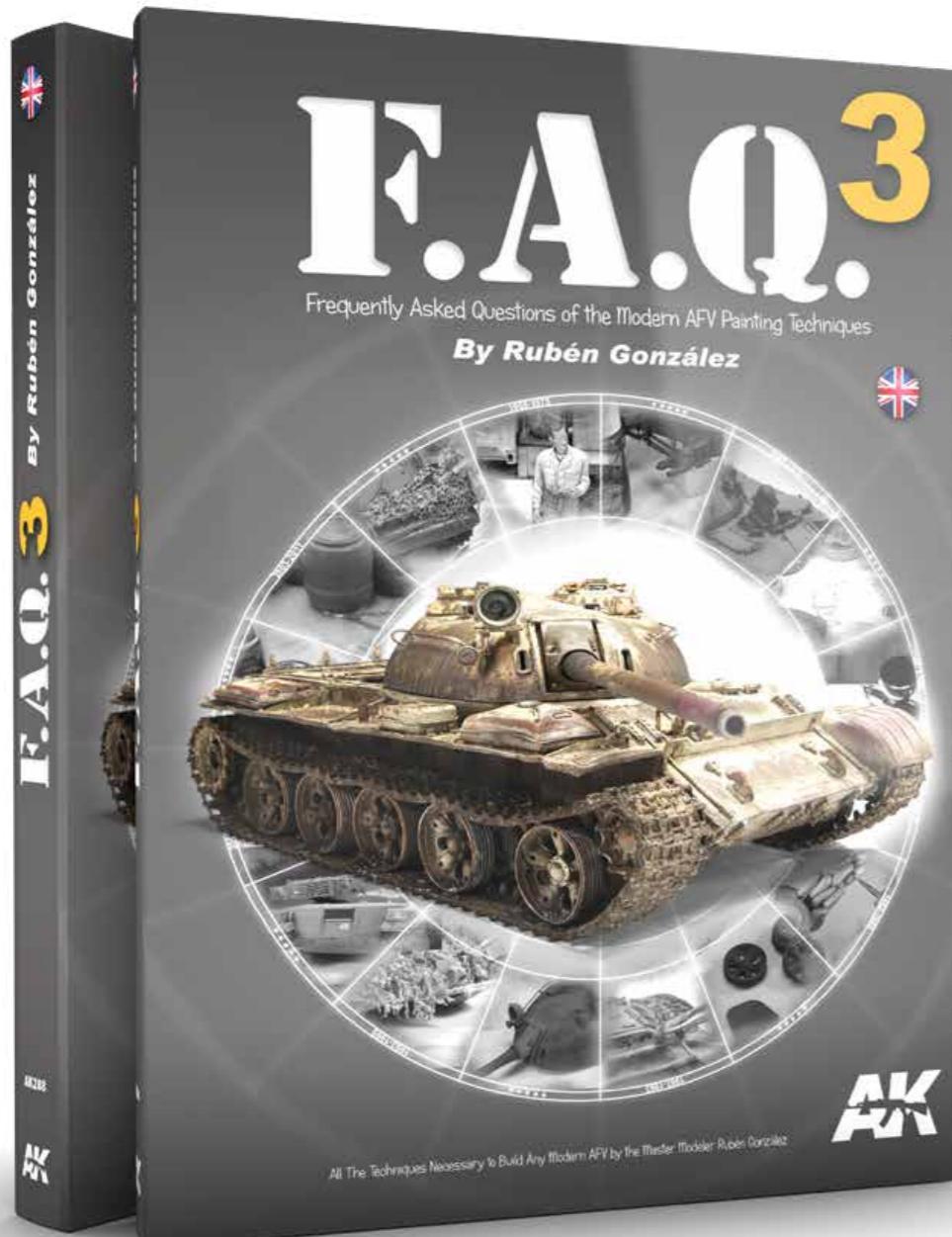
Inglés. 320 Páginas. Tapa blanda. Más de 1.500 imágenes.

*Primera edición publicada por AK hace cuatro años. ¡Estamos muy orgullosos de nuestra tercera edición! Considerada como la biblia de modelismo cuando se trata de vehículos militares; las páginas del F.A.Q. contienen las técnicas más actualizadas necesarias para producir obras de arte en vehículos blindados. Las preguntas frecuentes son para todos los modelistas por igual; principiantes hasta maestros experimentados. Entre las portadas hay 320 páginas, con más de 1500 fotografías en color de alta calidad, todas impresas en papel de alta calidad.*



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## F.A.Q. 3

AK288. 464 Pages. Soft Cover. More than 2.500 images.

This new Super-Book, like its predecessors in this same series of technical manuals called "FAQ", is dedicated to modeling military vehicles and the techniques used for assembling, painting and weathering.

The difference with the previous book is that we have moved on in the timeframe and this book is a complement of the previous ones. It also explains some new techniques that have appeared these last years, mainly to use in modern vehicles but that can be also used in vehicles of all eras. The most complete book for military vehicles edited until now.

AK289. 464 Páginas. Tapa blanda. Más de 2.500 imágenes.

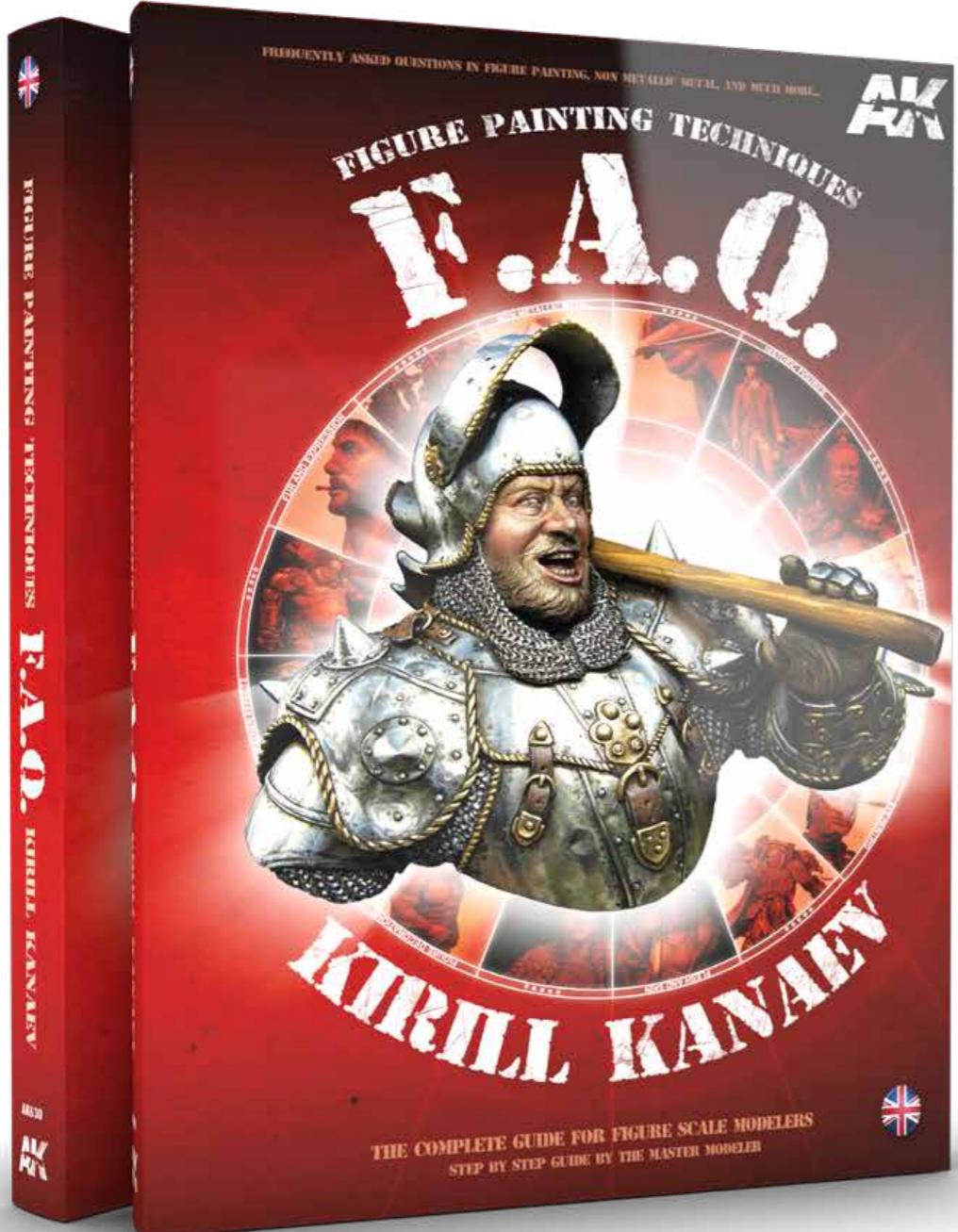
*Este nuevo Superlibro, al igual que sus predecesores en esta misma serie de manuales técnicos llamados "Preguntas frecuentes", se dedica a modelar vehículos militares y las técnicas utilizadas para ensamblar, pintar y envejecer.*

*La diferencia con el libro anterior es que hemos avanzado en el tiempo y este libro es un complemento de los anteriores. También explica algunas técnicas nuevas que han aparecido estos últimos años, principalmente para usar en vehículos modernos, pero que también se pueden usar en vehículos de todas las épocas. El libro más completo para vehículos militares editado hasta ahora.*



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## F.A.Q. DE FIGURAS TÉCNICAS DE PINTURA EN FIGURAS LA GUÍA COMPLETA PARA MODELISTAS DE FIGURAS A ESCALA

AK630 Inglés / Español. 488 páginas. Tapa semi rígida.

Are you ready to improve your painting methods and change the finish of your figures forever?

In this book you will find advice and explanation of all techniques and processes which you need to master painting of all types of figures, provided by the best painter of all time: Master Kirill Kanaev. This guide through the world of figures is a unique book, full of impressive works and examples used to demonstrate the secrets of miniature painting from the basic pillars to the most complex techniques. Now we put this knowledge in your hands to allow you to become a high level painter.

AK631 Bilingüe Inglés / Español. 114 páginas. Tapa Blanda.

*¿Estás listo para transformar tus métodos de pintura y cambiar para siempre el acabado de tus figuras?*

*En este libro encontrarás los consejos y las explicaciones para aprender las técnicas y los procesos con los cuales perfeccionar tu pintura de figuras, de la mano del mejor pintor de todos los tiempos: El maestro Kirill Kanaev. Esta guía, centrada en el mundo de las figuras es un libro único, repleto de trabajos y ejemplos impresionantes que aborda el conocimiento de la pintura de figuras y sus secretos, desde sus pilares básicos hasta las técnicas más complejas. Ahora está en tus manos ser un pintor de alto nivel.*



### 6.1.7.2 TATTOOS

**DIFFERENT COLORS**

Painting a tattoo has a few more hours, and more colors. The main idea is to paint the tattoo, but it's important to remember that when they are applied, may not be like. Depending on the color of the skin, the tattoo may look dark, but, on the contrary, compensate with skin tone. The actual color of an tattoo is the pigment, but the pigment is not the same as the color of the skin. So, it is very difficult to determine the color of the tattoo, because it depends on the color of the skin. That's why it's better to use a color that matches the skin tone that were applied.

1. When painting an eye, I always use a light blue or a little blue gray. For Armstrong's tattoo I chose AK11160 Oxford.

2. I start to paint the tattoo on the orange zone. You can see, the lines are very thin, so I need to correct the color of the lines, depending on the color of the skin. It's important to do this, because it's the most important part of the tattoo. The tattoo is not just a sticker on the body, it's a part of the body, it's a part of the volume of the body parts. So, first I paint around the main parts of the tattoo, then I start to correct and paint the lines, following the outline of the tattoo. According to legend, this tattoo was magically enchanted.

3. The tattoo might be very well defined, with a repeating structure. But it can also be very soft and fluid. It's essential for me, as I need to merge the patterns and the lines. In a covering way, I use the main lines as an armature, and continue to add the patterns, merging them together, overlapping one over another to create a very complex schema.

4. I make the circles, I paint the spirals. In my opinion these were the most difficult part of the design to draw.

5. Once the whole orange zone was full of blue, I moved on to the blue zone. The orange should turn to blue. The first color that I used was AK11160 Oxford. In the blue zone Gray is a neutral color, and under blue light it will turn to blue. So I have to paint the blue zone of the tattoo from AK11160 Oxford and AK11160 Dark Sea Blue.

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1. This needs some practice. Touches must be light and delicate, to avoid getting the paint away from the surface. The final step is to remove the brush strokes, and/or making a texture. You need to make light passes or stipple with the tip of the brush. If you press firmly, or use a firm touch, the paint will be too thick, and it will be hard to remove the texture. If you do it softly, the texture will be smooth, making it possible to paint human skin. More practice allows you to get the texture of a high wood material, or leather, for example.

2. Sometimes, if details are very small, it is better to use only stippling to blend the gradient, because there is just not enough space for larger brush strokes. On larger surfaces, it is possible to use bigger brushes made of very soft squirrel or goat hair. Don't forget to wipe the brush to remove excess paint. It must be as dry as possible.

Once you begin to understand this, you can see why it is so important to paint two or three colors at once. The reason is that when you paint each color separately, you will need to clean the brush between colors, which is time consuming. It is better to keep the colors close together, so you can mix them directly on the mix of getting a more, wrong, mixed color. If your tones were made from two or more colors, like the example, this is important with this technique.

You can blend colors on the brush, and get a gradient.

But on a figure, we work mostly with mixed tones. All the colors lie in areas, have a space and shape. So, it's better to use a brush that is able to move while they are wet. Normally, a gradient contains several tones such as shade, mixture and highlights, for example, two complementary different colors.

If you blend all the colors, you will get a smooth gradient that looks like this.

This is a mistake that you can make if you mix steps on the gradient. It's not a good idea to mix the colors in the middle of the gradient, because it will create a white highlight. Then the mixture will be gray, but uniform colors are more complex; for example, dark brown shade, white highlight, and ochre medium tone. Then, breaking out the white will make your gradient completely different, and the shade of the colors will be wrong. These have looked at this, I can show you some practical steps with oils.

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1. When all the colors are in the right position, it's time to blend and make smooth transitions between them. We start with the highlights and shadows. First, we use a large round brush. 2. For smaller folds, and darker colors, we used a smaller round brush.

3. Please don't forget to clean the brush after every pair of colors, removing the surplus paint from the top of the brush. Otherwise, the next color will be dirty. After this, I repeat the same with the colors on the bottom half. Then, we use a big brush for bigger spots, smaller brush for precise details.

5. The plants on the painter jar are still workable. The brown scarf was painted with four Ultimes: a shade and Orange Ochre for the highlights.

6. This piece is very small, requiring stipple blending. For this, it's better to use a small round brush.

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1. I continue to paint the infiltration on the figure we located earlier, with oil. Because oil takes a long time to dry, it can mix all the main tones on the palette, this includes shade, midtones and highlights. The colors used here are AK11160 Oxford, AK11160 Dark Sea Blue and Titanium White. Remember, there are basic colors that any brand will have in their range. So, there is no need to harmonize the colors or match them. Just mix them together.

2. The order in which you paint the tones is not so important, as long as you don't overlap the highlights, or the shade. All the tones will stay wet, you just need to keep them in the right spot. However, if you paint any bright colors, such as white, yellow, sky blue, or ochres, it is better to start these highlights. Also, clear water can be used for any small variations of a darker paint on the brush. So, bear your brush as completely between colors, or use a dedicated brush for every color.

3. I apply the mixed tones over the slabs to sample that I made with acrylic, these tone over shade, midtones over midtones, and highlight over highlight. I use a medium or large round brush, with a short tip.

4. It is better to start these highlights. Also, clear water can be used for any small variations of a darker paint on the brush. So, bear your brush as completely between colors, or use a dedicated brush for every color.

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## SCI-FI F.A.Q. LINCOLN WRIGHT

AK8160 English / Spanish. 428 pages. Semi-hard cover.

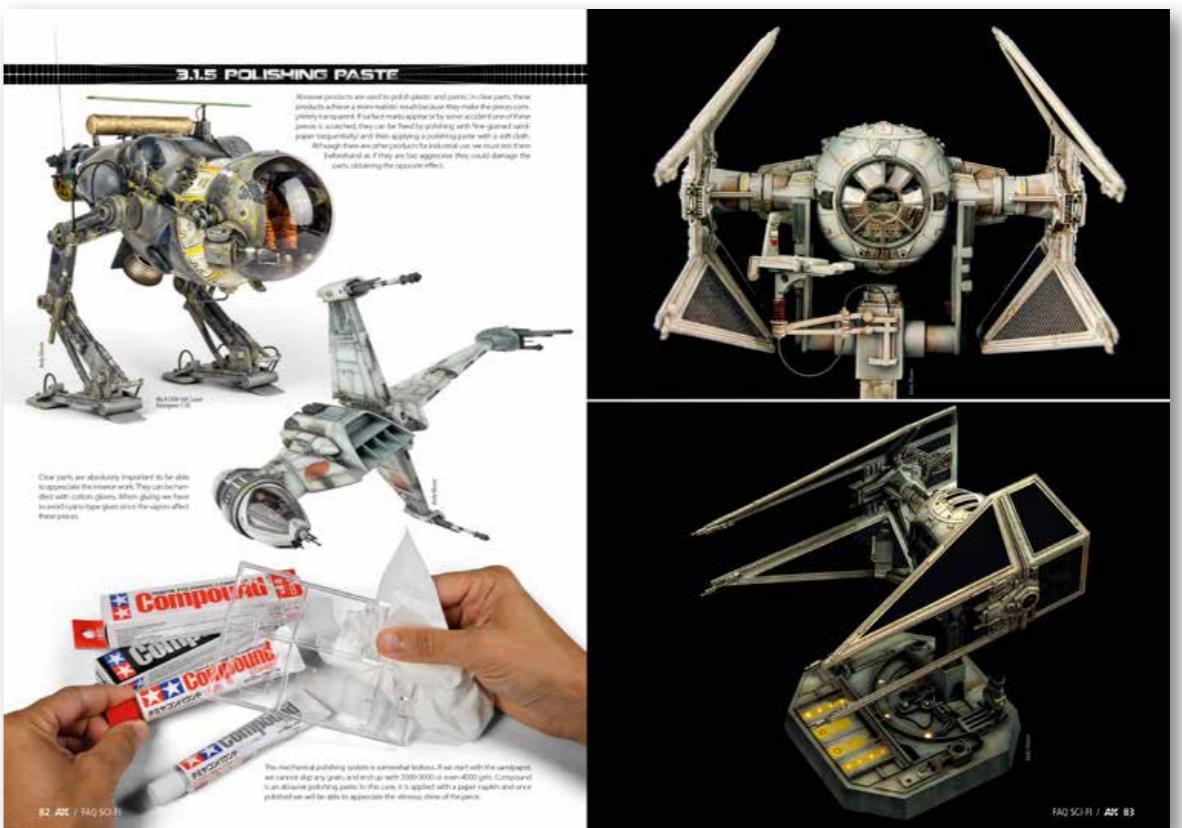
This is a complete guide for Sci-Fi modelers. In this book you will find detailed information about the evolution of Sci-Fi models and how to make any kind of vehicle or scene. You also will find advice and explanation of all techniques and processes which you need. The most complete and ultimate guide to cover all those difficult tasks that often arise when trying to figure out how to build Sci-Fi models. For sure a must-have for the modeling world.

This guide through the world of Sci-Fi is a unique book, full of impressive works and examples used to demonstrate the secrets of miniature painting from the basic pillars to the most complex techniques.

AK8161 Inglés / Español. 428 páginas. Tapa semidura.

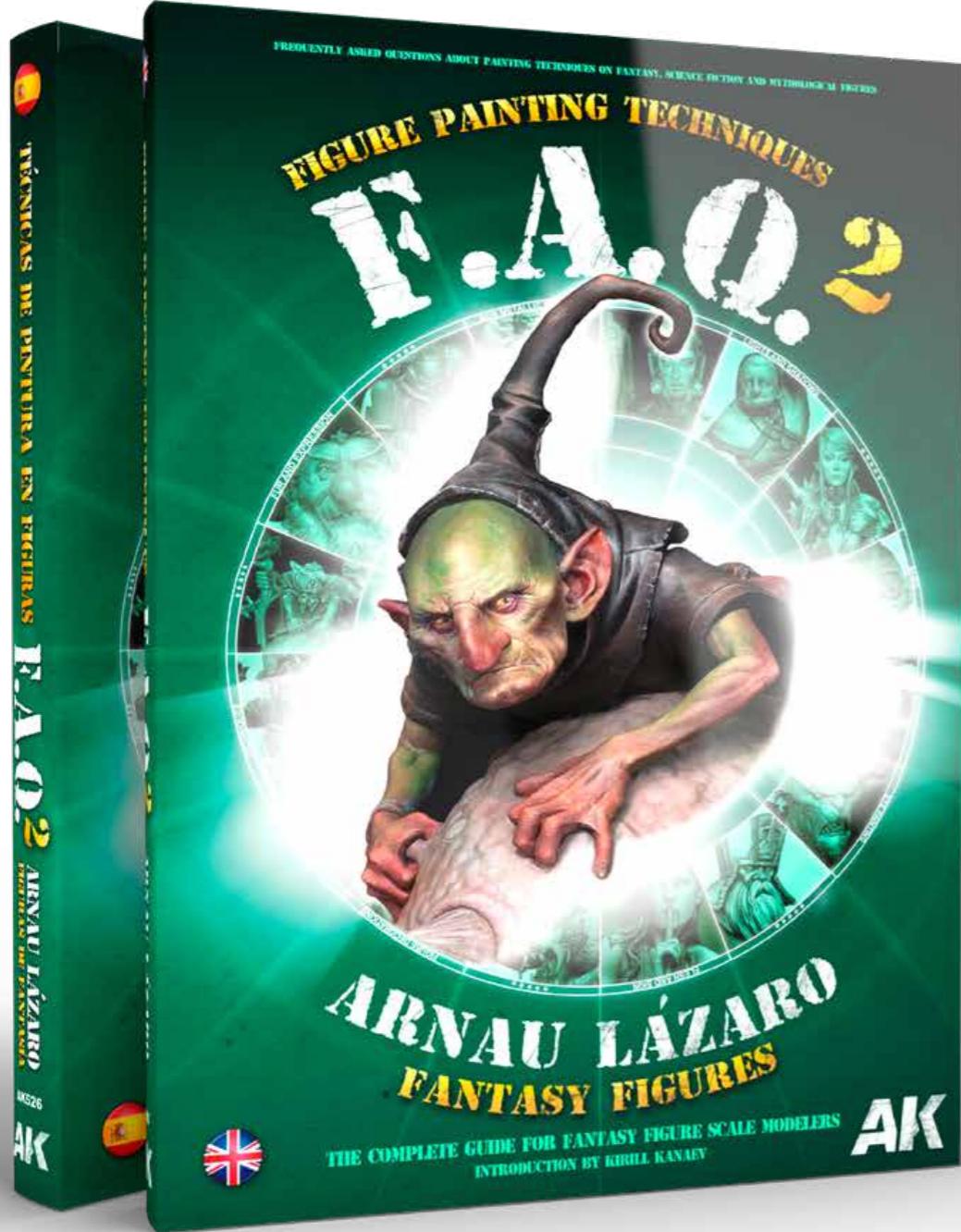
*Esta es una guía completa para los modelistas de Ciencia Ficción. En este manual encontrarás información detallada sobre la evolución de los modelos de Sci-Fi y sobre cómo realizar cualquier tipo de vehículo o escenario, Sci-Fi, además encontrarás consejos y explicaciones de todas las técnicas y procesos necesarios para lograr acabados profesionales. La guía más completa y definitiva para cubrir todas esas tareas difíciles que a menudo surgen cuando se intenta construir modelos de Sci-Fi. Sin duda una herramienta imprescindible para el modelista.*

*Esta guía es un libro único, lleno de obras y ejemplos impresionantes para mostrar los secretos de la pintura de miniaturas desde los pilares básicos hasta las técnicas más complejas.*



MENU





## F.A.Q. 2 FANTASY FIGURES PAINTING TECHNIQUES BY ARNAU LÁZARO

AK525 English / Spanish. 320 pages. Semi-hard cover. More than 1.200 images.

### ARE YOU READY TO IMPROVE YOUR PAINTING METHODS AND CHANGE THE FINISH OF YOUR FANTASY FIGURES?

In this book you will find advice and explanation of all techniques and processes which you need to master painting of fantasy figures, provided by the master Arnaud Lázaro. This guide through the world of fantasy figures is a unique book, full of impressive works, tricks and examples used to demonstrate the secrets of miniature painting from the basic pillars to the most complex techniques like OSL, volumes, NMM, etc. Now we put this knowledge in your hands to allow you to become a high level painter.

**AK526 Versión en Español, 320 páginas. Tapa semi-dura. Más de 1.200 imágenes.**

**¿ESTÁS PREPARADO PARA MEJORAR TUS MÉTODOS DE PINTURA Y CAMBIAR EL ACABADO DE TUS FIGURAS DE FANTASÍA?**  
 En este libro encontrarás los consejos y la explicación de todas las técnicas y procesos que necesitas para dominar la pintura de figuras de fantasía, de la mano del maestro Arnaud Lázaro. Esta guía por el mundo de las figuras de fantasía es un libro único, lleno de trabajos impresionantes, trucos y ejemplos que sirven para demostrar los secretos de la pintura de miniaturas desde los pilares básicos hasta las técnicas más complejas, como OSL, volúmenes, NMM, etc. Ahora ponemos estos conocimientos en tus manos para que puedas convertirte en un pintor de alto nivel.



## 2.1

### KEY FACTORS

What makes a great figure? It is a basic question for learning, and the answer is not simple, but we can divide into 4 main points those factors that can define it.

#### THE COLOR

With color we can compose and contrast, in short it is the first impact that we are going to receive from our figure. The choice of color is very important and difficult. It is easy to fall into the trap that the most vibrant and colorful is the most important thing and get involved in a spiral not knowing how to modulate light or color in the shadows.

We must keep in mind that color theory tells us about color characteristics, they are not the same for all colors. For example, the primary colors produce more saturation than the secondary ones, so we must take this into account when choosing colors.

Color is a very important point, but you can paint without having much knowledge of color theory. It is also important to know some basic rules when painting. The color can be more decisive if they are developed, although color is undoubtedly the most gratifying and fun of all.

#### THE TECHNIQUE

The technique is the ability we have to use the tools correctly and optimally, to obtain the best results. To paint a figure is not just to put paint on it, it has to be visible in the head, so the less technique we have the more difficult it will be to capture what we want. It is important because it helps to paint at ease, not to get frustrated and to be able to explore.

To summarize, it is the key to paint a lot, use the brush as much as we can, try to make the brush work, not the hand, and always paint with the same speed, not all the time, always choose how to do and fall into the same repetitive process as always.

50 / FAQ FIGURES.2



**VOLUMETRIC INTERPRETATION**  
 The volumetric interpretation is more important once the banner of techniques is passed. It is when we start to paint when they tell us to "put things in their place".

When we paint what we are doing is creating light. To give a quick example, when the figure is dark, the light is off, the figure is totally off, and when we paint it is when we turn it on.

Volumetric interpretation refers to when we are painting the figure with respect to the volumes that the sculpture presents to us to even those that we want to have even though they are not sculpted.

It is what unite painting with sculpture. The better we paint the figure, the better, the better and more correct the work will be, the more natural it will be to our eyes.

The light can be simulated as closed aerial, direct, we can put more than one in the form of OSL, etc. We can paint with an ambient one, but we will understand all of this according to how we interpret the volumes.

**PECULIARITIES OF THE PIECE ITSELF**

The last factor would be a set of characteristics that can enhance our work.

It is like a story, that it is cohesive, that it is striking for some reason or that it simply looks like any of the other 10 characteristics to the extreme.

It is the ethics, the soul of the figure, the story behind it, the name, the motives, etc. It is the most emotional point and the one that does not need to be explained, we just have to be moved, to have the will to make it something special.

Maintaining these factors requires a lot of time and effort, and it is not usually necessary for all 4 to be at their peak for a work to be good.

FAQ FIGURES.2 / 51

### METALS IN FIGURES (NMM)

The painting of the metal parts of the figures can be accomplished with simple techniques with some complex techniques. In short, the basic techniques are very valid for small scales and can be modified in large scales, but we have to take into account that a metallic piece has important characteristics that not only include color. In this chapter we will focus on the NMM techniques.

The NMM technique represents the reflectivity of a metallic material with normal paints (without metallic pigments). It is an effect sought after by many artists for big pieces and appears nowadays the painting of a NMM in figures has become a bit in every year. Representing this technique requires a high level of understanding of volumes.

Understanding the behavior of a piece that reflects the environment is complex, so it is evident that this technique is difficult to control, but it is also very rewarding and fun to get it right.

Most authors follow in this way as all other painters when they receive a light, the only thing that changes is the reaction, depending on how polished their surface is. The more polished, the harder and more difficult to reality will be the shine. On the contrary, the less polished, the more diffuse these reflections will be and therefore the more blurred the surrounding reality will be.

What can we do to get into NMM? There are a couple of things that can exponentially improve our success in it, the main one is to look for references.

If we are not looking for a particularly realistic style, we can rely more on comic references than on reality. If we are looking for the best thing to do is to look at the work of the artist Kirill Kanaev. Kirill has a real eye for real reflections. Other authors look for a very realistic finish, everything is hard as long as it is in the right position.

When we think of NMM, the first thing that comes to mind is often super reflective metals, with exaggerated brightness and very aesthetic shapes, but most pieces of this material in reality can be quite boring, depending on the specific material or the surrounding light.

Most parts follow in this way as all other materials when they receive a light, the only thing that changes is the reaction, depending on how polished their surface is. The more polished, the harder and more difficult to reality will be the shine. On the contrary, the less polished, the more diffuse these reflections will be and therefore the more blurred the surrounding reality will be.

It is typical for the general idea to be improved and gain brightness, contrasting NMM. Simple and well reflective metals require a lot of work to be interesting.

Many times, if we paint simple metals with a single shade, the result is not good, most of the surface can remain flat or "unpolished"; a good example of this is the detail that we could paint a part with lights.

To add interest to pieces with little contrast, it is also necessary to paint some areas that are "shiny" by giving them tones or making small crevices.

Sometimes the reality may have arts pictorial intent, or sometimes it is the opposite, so we usually choose metals that are more polished and that leave a greater reflection. In this case, we will be interested in more shiny metals and sometimes we will not be interested in the NMM overwhelming other parts of the figure.

256 / FAQ FIGURES.2



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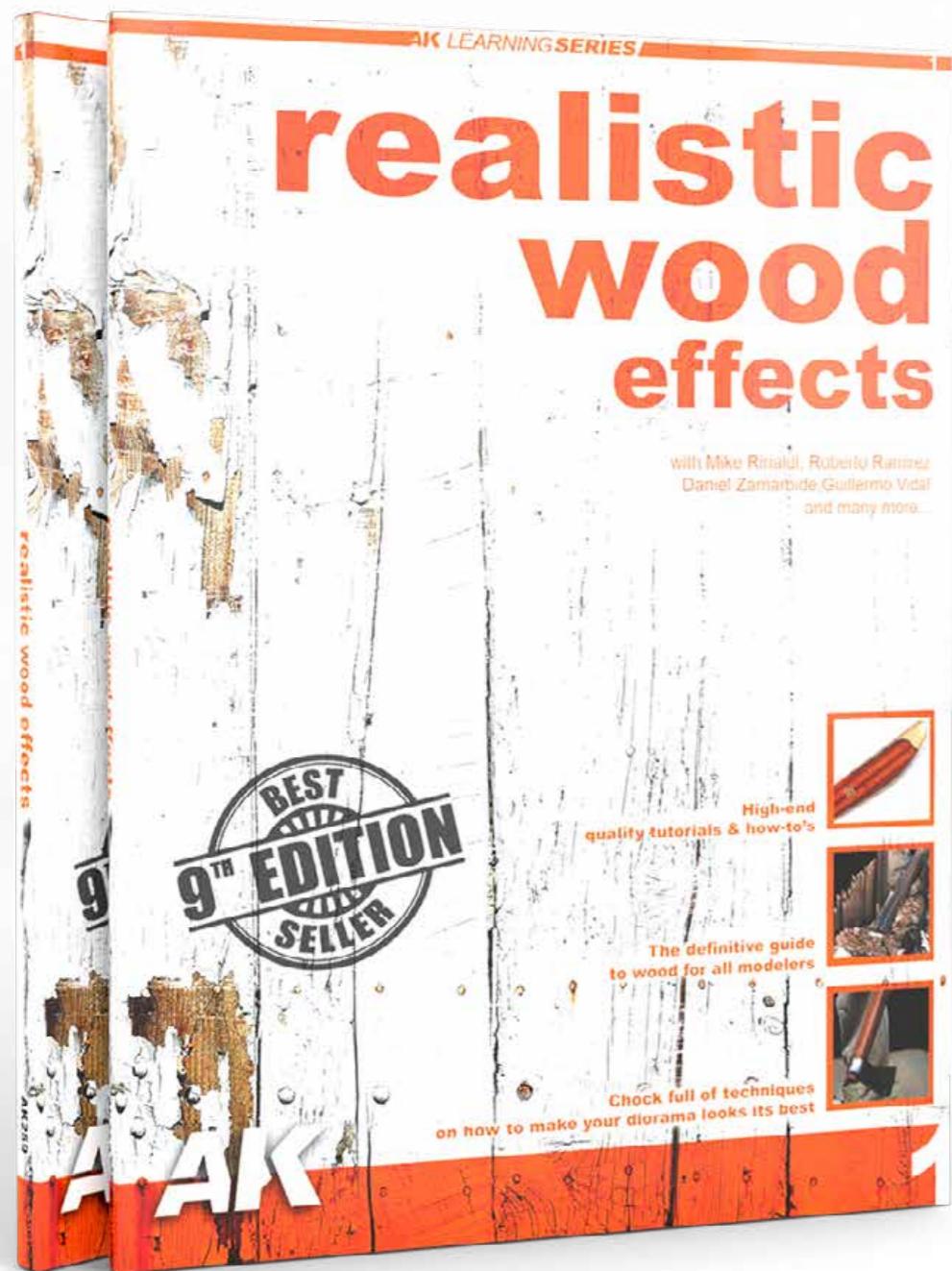
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FAQ FIGURES.2 / 257

**MENU**





## AK LEARNING 01: REALISTIC WOOD EFFECTS

AK259. English. 84 Pages. Soft Cover.

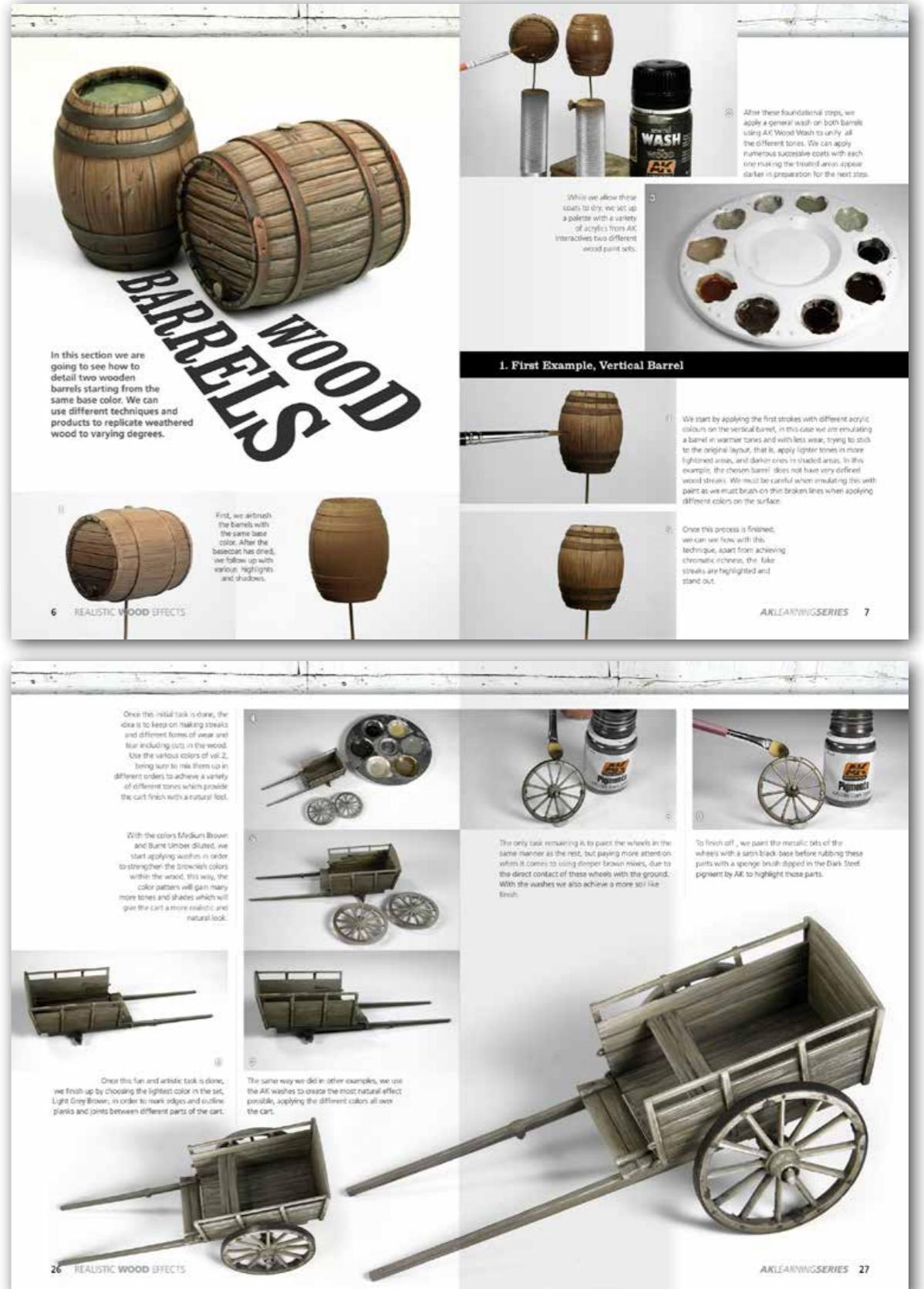
First issue of the AK-Interactive's collection Learning Series.

This volume dedicated to paint different types of wood, planes, ships, tools, accessories, etc. The necessary techniques for all kind of modelers. Through its pages we will discover how to work with several products to get different types of finishes in wood. An essential tool for beginner and advanced modelers.

AK259. Inglés. 84 Páginas. Tapa blanda.

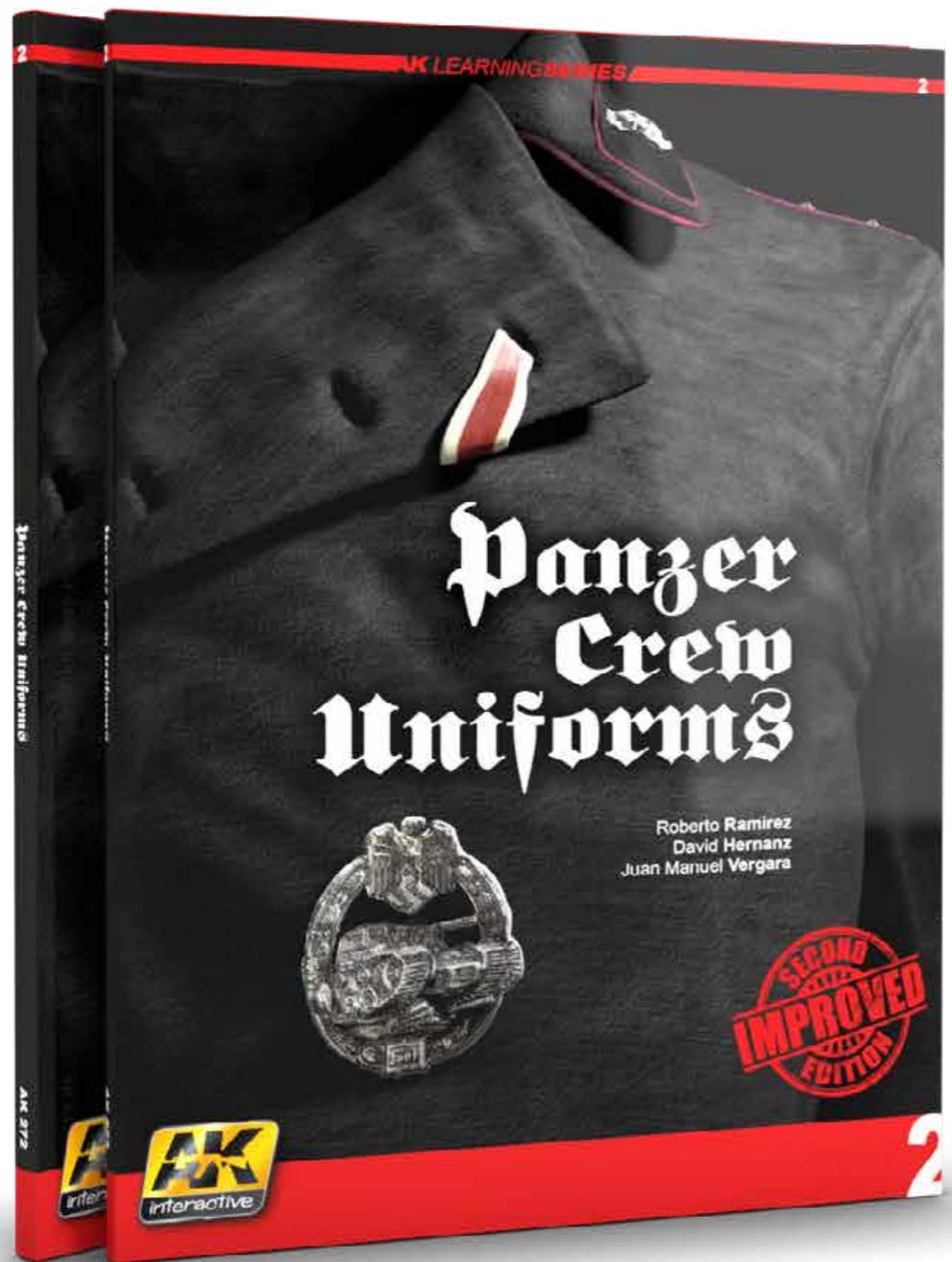
Primer número de la colección Learning Series de AK-Interactive.

Este volumen dedicado a pintar diferentes tipos de madera, planos, barcos, herramientas, accesorios, etc. Las técnicas necesarias para todo tipo de modelistas. A través de sus páginas descubriremos cómo trabajar con varios productos para obtener diferentes tipos de acabados en madera. Una herramienta esencial para modeladores principiantes y avanzados.



MENU





## AK LEARNING 02: PANZER CREW UNIFORMS PAINTING GUIDE

AK272. 84 Pages. Soft Cover.

Second volumen of AK- Interactive Learning Series collection.

A deep look on these armored troops and its paint. In this book, we find a detailed guide on how to paint these uniforms, from the classic black uniform to camouflaged clothes and going through the painting of several heads. An extensive text explaining different techniques and styles to achieve good results on panzer crew colors during WW2. Includes, historical introduction, descriptive text of these units, a military ranks chart, as well face painting schemes and a photo gallery to use it as reference.

AK27. 84 Páginas. Tapa blanda.

**Segundo volumen de la colección AK- Interactive Learning Series.**

Una mirada profunda a estas tropas blindadas y su pintura. En este libro, encontramos una guía detallada sobre cómo pintar estos uniformes, desde el clásico uniforme negro hasta la ropa camouflada y pasando por la pintura de varias cabezas. Un texto extenso que explica diferentes técnicas y estilos para lograr buenos resultados en los colores de la tripulación panzer durante la Segunda Guerra Mundial. Incluye, introducción histórica, texto descriptivo de estas unidades, una tabla de rangos militares, así como esquemas de pintura facial y una galería de fotos para usarlo como referencia.



**The panzer units**

Detailed analysis of the whole panzer uniforms requires an extensive work that goes far beyond the scope of this book. But broadly speaking, there are three fundamental elements that characterize them:

**FINALLY, THE THIRD ELEMENT THAT DISTINGUISHES THEM IS THE COLOR OF THEIR WAFFENFARBE (CORPS COLOR).**

It is not unique in the German Army uniforms to identify the membership of the various corps and fighting forces through a series of colors but especially in the military corps such as the Third Reich. This aspect, combined with the various auxiliary badges of rank, decorations and insignia, acquired great importance. Some say that the pink color comes from the combination of the characteristics of the Infantry Combat (Infanterie) with Artillery's firepower (Ried).

To simplify this greatly and to avoid this fact leading us to an insurmountable obstacle to represent a figure, we can use the following summary table with the colors of the main units and bodies of the Wehrmacht and SS.

Color	Infantry	Artillery	Panzer troops	Cavalry	Engineers	Grenadiers Panzer
White						
Red						
Pink						
Golden yellow						
Black						
Green						

These colors would go on the shoulder straps and collar patches of the troops, NCOs, officers and chiefs, as well as on the inverted "V" of the campaign hat and on the peaked cap as we shall see in the box below.

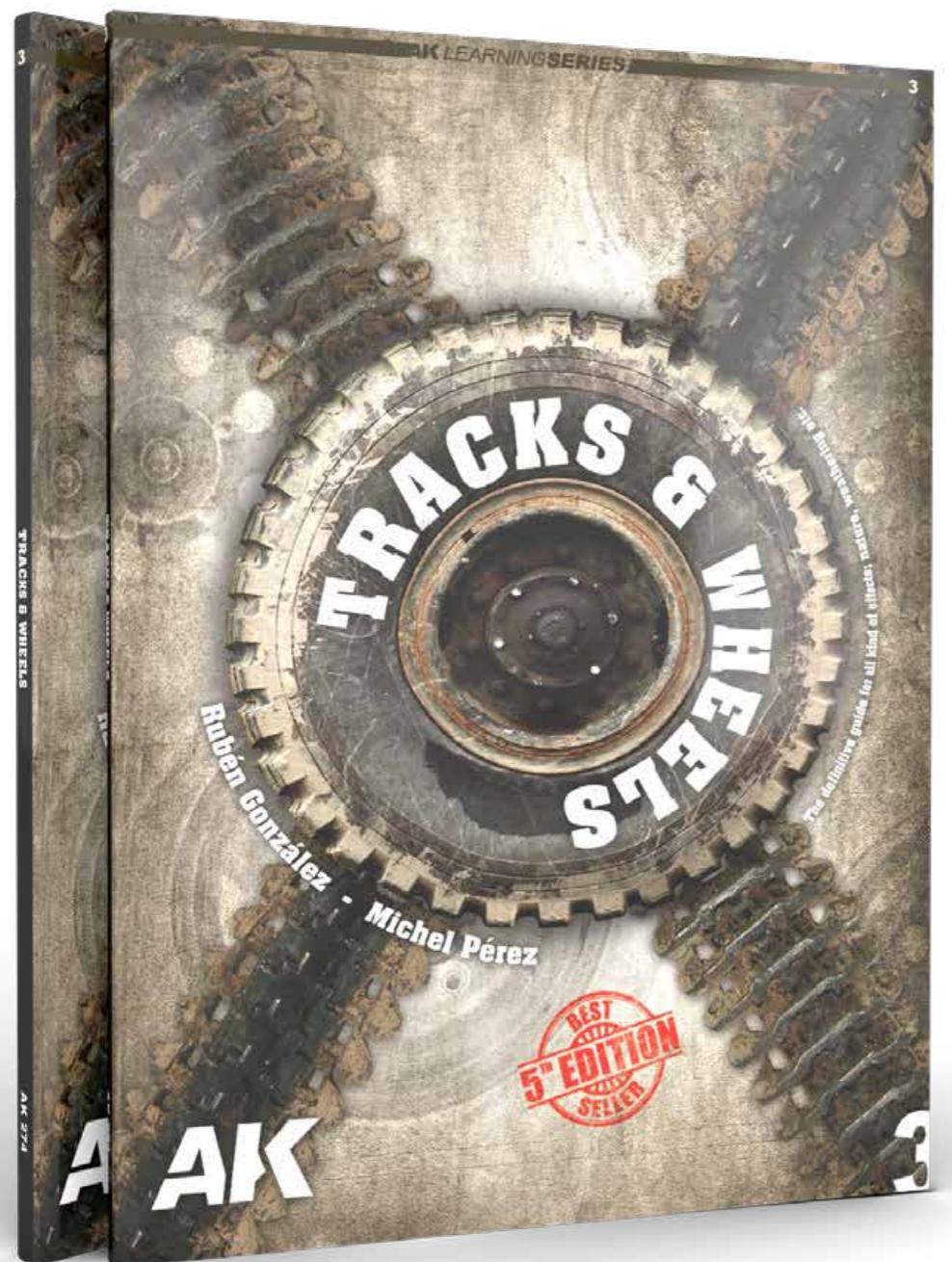
6 PANZER CREW UNIFORMS



18 PANZER CREW UNIFORMS

MENU





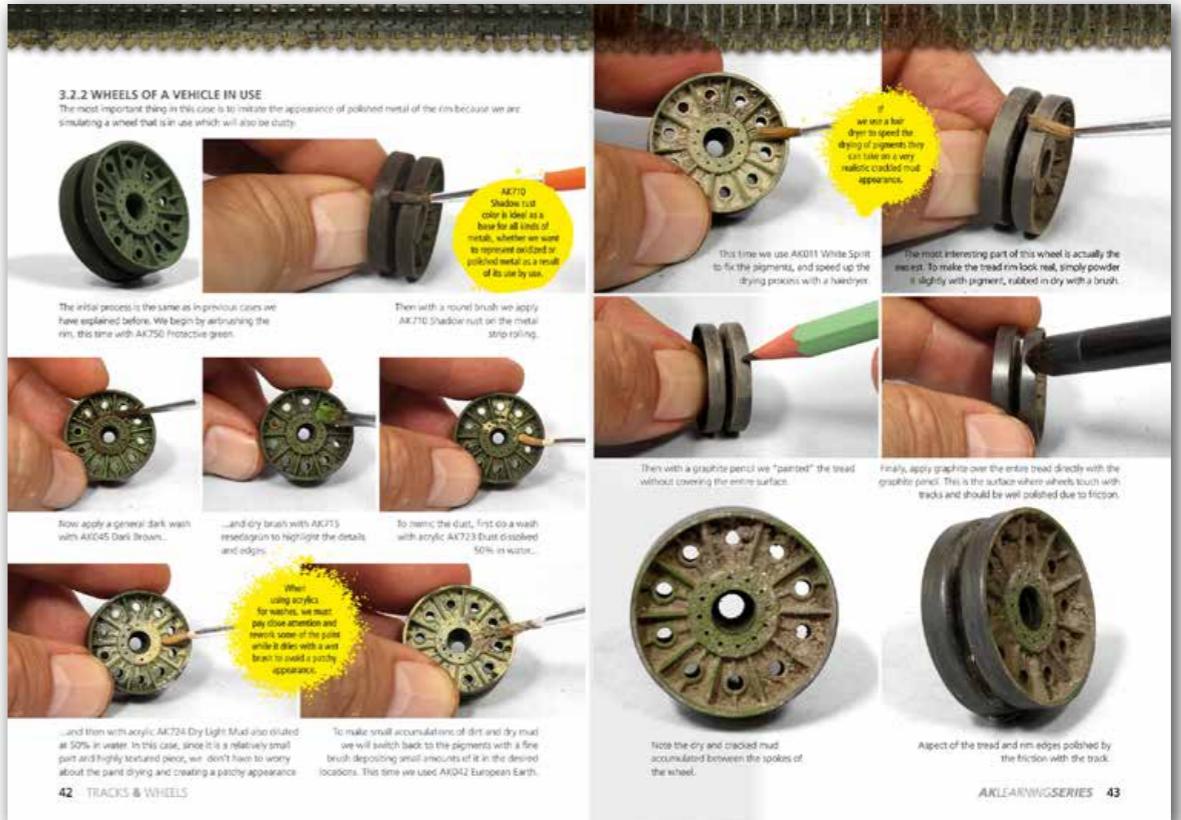
## AK LEARNING 03: TRACKS & WHEELS

AK274. 84 Pages. Soft Cover.

Tracks and Wheels is the third release from the already famous AK-Interactive Learning Series. The extremely talented artists within this book, take you on a journey through every aspect of painting and weathering tracks and wheels guiding you through their styles and approaches. Follow along as they teach you the methods and skills they've developed over time, by explaining the how and why of weathering and environmental effects. Also explained is the affect they have on our scale models and perhaps more importantly, the manipulation of the colors used, and the tricks to getting the most out of them in scale model painting.

AK274. 84 Páginas. Tapa blanda.

*Tracks and Wheels es el tercer lanzamiento de la ya famosa serie AK-Interactive Learning. Los artistas extremadamente talentosos de este libro lo llevan en un viaje a través de todos los aspectos de la pintura y la erosión de las cadenas y ruedas que lo guían a través de sus estilos y enfoques. Siga mientras le enseñan los métodos y habilidades que han desarrollado con el tiempo, explicando cómo y por qué del envejecimiento y los efectos ambientales. También se explica el efecto que tienen en nuestros modelos a escala y quizás lo más importante, la manipulación de los colores utilizados y los trucos para aprovecharlos al máximo en la pintura de modelos a escala.*



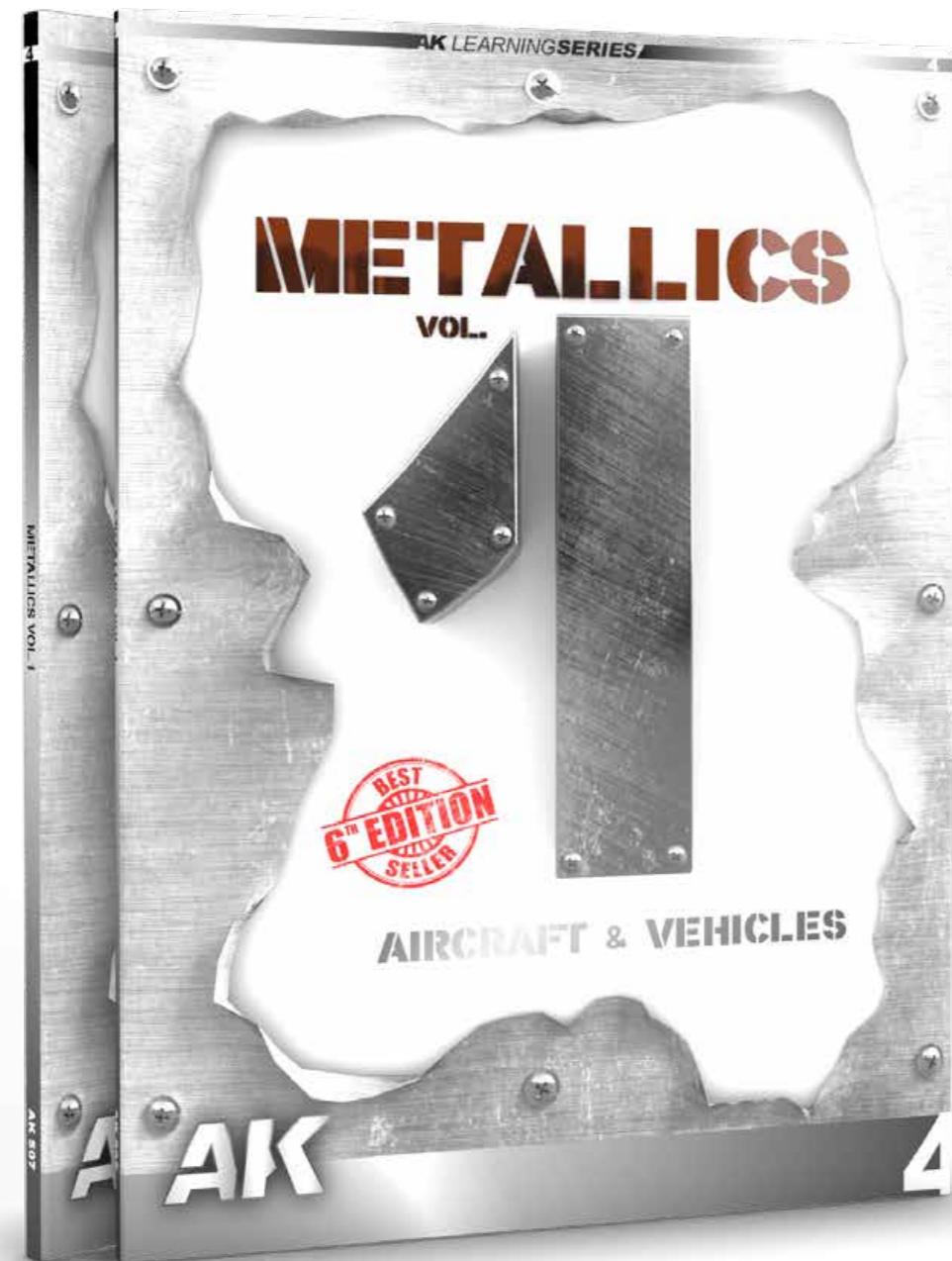
42 TRACKS & WHEELS



58 TRACKS & WHEELS

MENU





## AK LEARNING 04: METALLICS VOL1 AIRCRAFT & VEHICLES

AK507. English. 88 Pages. Soft Cover.

Metallics have always been a difficult task for modelers. It doesn't matter which modelling branch you choose, at some point you will find yourself in front of a metal piece/part which, of course, you want to finish as realistic as possible. There exist many ways to achieve a metal finish, from the use of enamels, towards waxes and bare metal sheets. Inside these two volumes dedicated to metallics, the talented artists from the AK Interactive Learning Series take you on a journey through the difficult tasks of mastering metallics.

AK507. Inglés. 88 Páginas. Tapa blanda.

*Los metales siempre han sido una tarea difícil para los modelistas. No importa qué rama de modelado elijas, en algún momento te encontrarás frente a una pieza / pieza de metal que, por supuesto, deseas terminar de la manera más realista posible. Existen muchas formas de lograr un acabado metálico, desde el uso de esmaltes, hasta ceras y láminas de metal. Dentro de estos dos volúmenes dedicados a los metálicos, los talentosos artistas de la Serie de Aprendizaje AK Learning lo llevan en un viaje a través de las difíciles tareas de dominar los metálicos.*



**4.5. BARE METAL**

**METAL IMITATION WITH BARE METAL**

The "bare metal" we are talking about are adhesive backed sheets of metallic paper that are cut and trimmed and stuck to a surface resulting in a very real effect. These sheets are delicate to handle but once placed, the result is very real.

60 METALLICSVOL1

In the following examples we treat a metallic panel with a general wash, this case with Tamiya paint, using a technique of completely painting the piece taking advantage of its metallic color, and then removing it after highlighting the recesses. Not all paint can stand up to this process.

The combination of metallic colors with weathering is the key to achieve a realistic result.

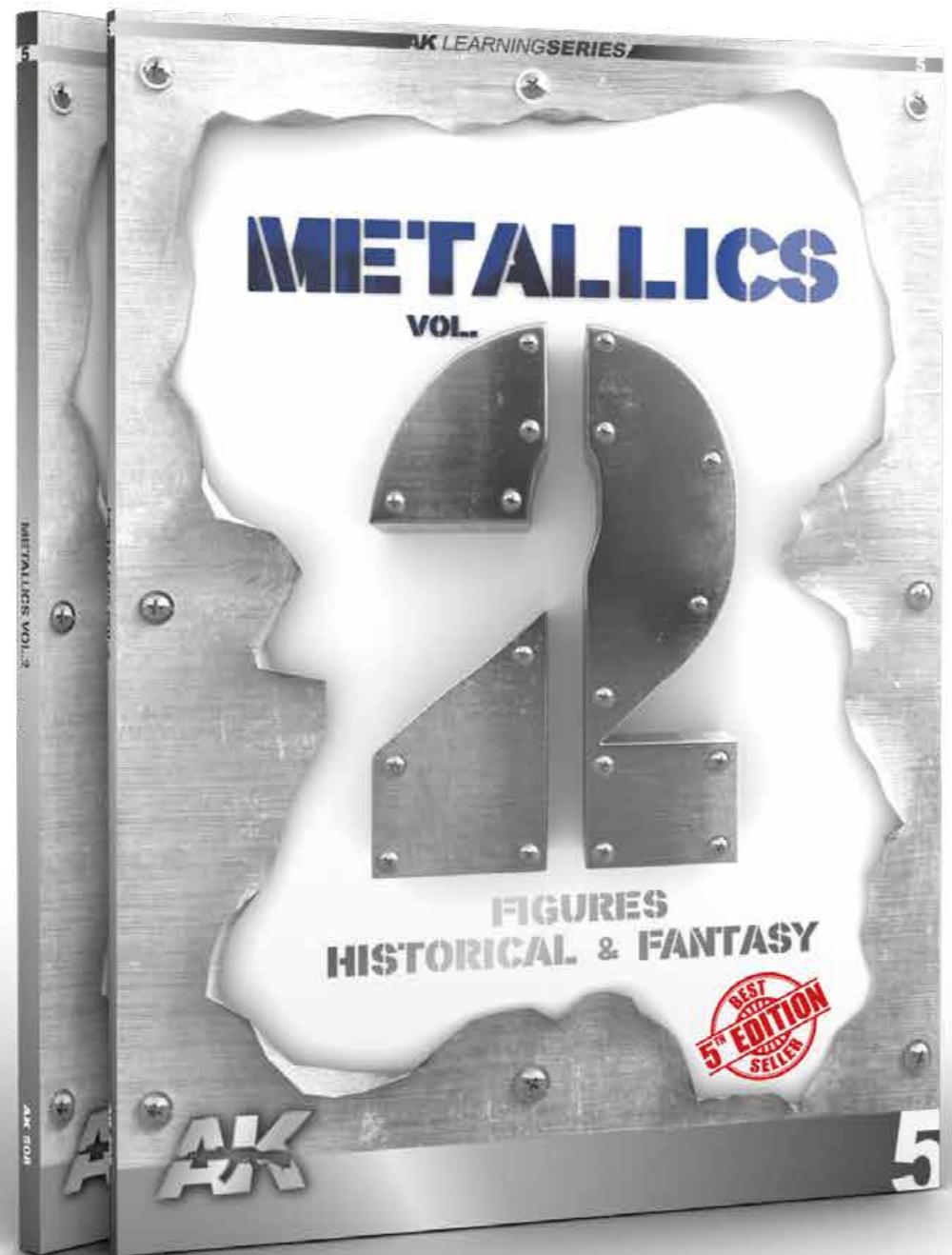
With general or selective washes, we add depth and realism to the metallic pieces.

In this example, we see how to apply a light weathering process to create an effect of rust on a previously painted piece. Also defining a panel to change its hue. As we can see, the possibilities are endless with metallic shades and many techniques.

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**MENU**





## AK LEARNING 05: METALLICS VOL2 FIGURES

AK508. English. 88 Pages. Soft Cover.

Metallics have always been a difficult task for modelers. It doesn't matter which modelling branch you choose, at some point you will find yourself in front of a metal piece/part which, of course, you want to finish as realistic as possible. There exist many ways to achieve a metal finish, from the use of enamels, towards waxes and bare metal sheets. Inside these two volumes dedicated to metallics, the talented artists from the AK Interactive Learning Series take you on a journey through the difficult tasks of mastering metallics.

AK508. Inglés. 88 Páginas. Tapa blanda.

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### 3.6. METALLICS WITHOUT METALLIC PAINTS

TAKING ADVANTAGE OF THE METAL OF THE FIGURE

Another technique to represent the metal in modeling is to use the metal available on some figures, polishing it and working it with inks and smoke varnish.

1-2: The metal as it comes from the kit.  
 3: The tools we are going to use. From top to bottom: watchmaker brush, crevice bursh and a homemade bursh.  
 4: After using the watchmaker brush over the piece.  
 5-7: After honing, a natural shine appears on the model.  
 8-10: We apply the smoke varnish from Tamiya to bring out shadows while protecting the natural shine of the piece.  
 11-15: Extreme finish after four coats of smoke varnish.  
 16: Final look of the piece.  
 17-19: Completed figure.

**OILS**

Before starting with the oil paints on such a polished surface, we need to prepare it a little. For this, there have been various mapping patterns made with brown and orange acrylics.

19: The orange varnish applied to the silver and helps to recreate the effect of rust in certain areas.

20: To add a military look to the figure, I have added a numeral on the back of the head. For this we have used the FG mask with masking tape.

**STENCILS AND NUMERALS**

The orange varnish applied to the silver and helps to recreate the effect of rust in certain areas.

21: The brown is applied around the impacts and the amputations to reinforce the shadows.

22: The mapping should be applied highly diluted and will leave unwanted stains, but subsequent processes will remove them or cover completely.

23: Materials and colors used for the mapping technique.

24: To achieve the effect of the battle on the metal I have applied dark brown acrylic AK711 Chipping Colour with a sponge, achieving a smoky effect on the area. The result will assist in further processes.

25: The shading, tones and where to apply the oils are varied. Notice how to add the shade of the neck using dark oil, diluted a little.

26: We apply an almost black and very diluted oil paint around the impact...

27: ...to blur the surroundings, peeling the surface with a soft, dry brush.

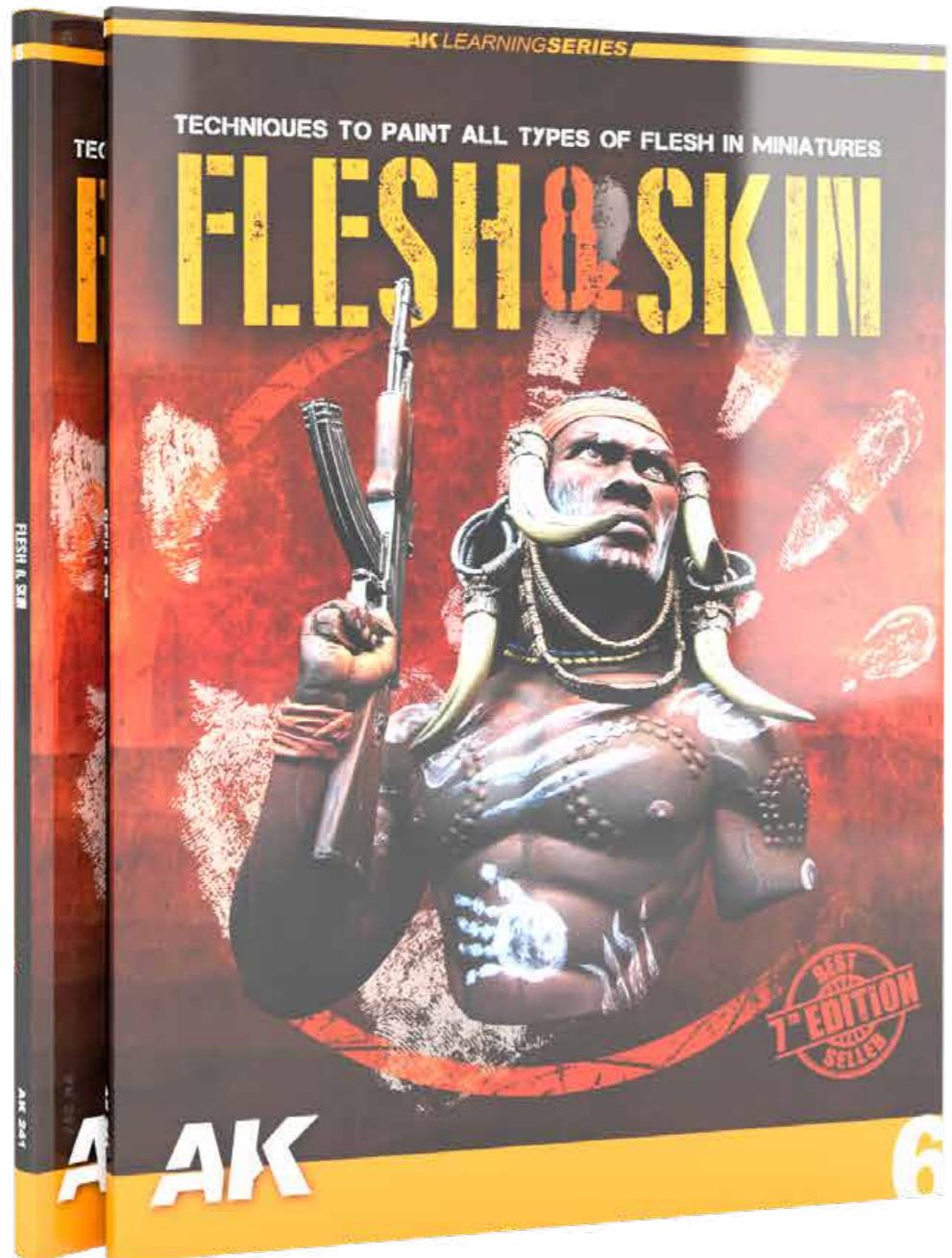
28: The colors used, all from Tamiya are No. 74 Earth Natural Shadow, No. 75 Transparent Rust Orange, No. 78 Burnt Umber and No. 94 Transparent Golden Ocher.

29: For the oils phase there have been used several kinds of brushes. Rounded and pointed to apply outline details and get streaks. Flat brushes to filter and clean the surface. Finally soft and rounded to smooth.

30: The colors used, all from Tamiya are No. 74 Earth Natural Shadow, No. 75 Transparent Rust Orange, No. 78 Burnt Umber and No. 94 Transparent Golden Ocher.

56 - METALLICS VOL2

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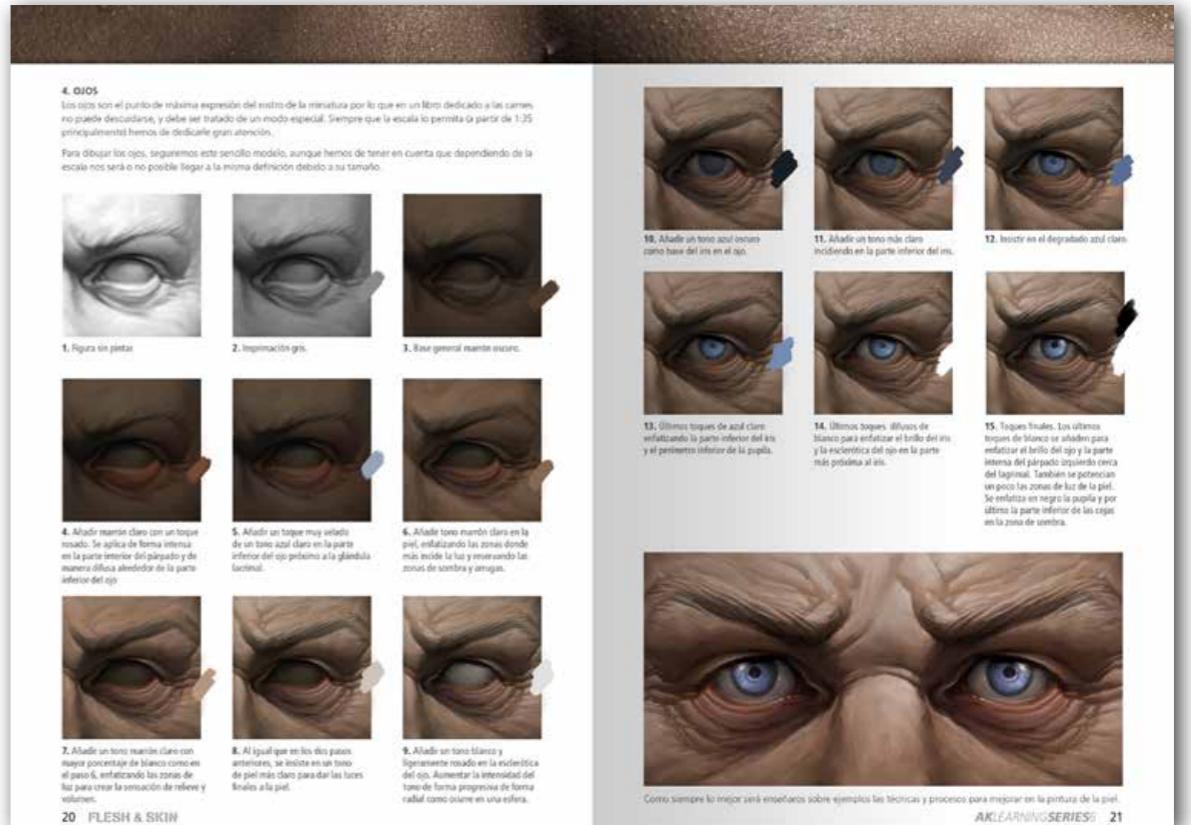
## AK LEARNING 06: FLESH & SKIN

AK241. English / Spanish. 84 Pages. Soft Cover.

The extremely talented artists who has taken part in this book show all aspects, tricks that they use and secrets involving painting flesh. Different types of flesh on which these artists apply their different styles and techniques. This book is profusely illustrated with step by step photos and descriptive text explaining in depth the secrets of flesh painting. Instructional drawings or color plates are also among the different things that you will find along its pages.

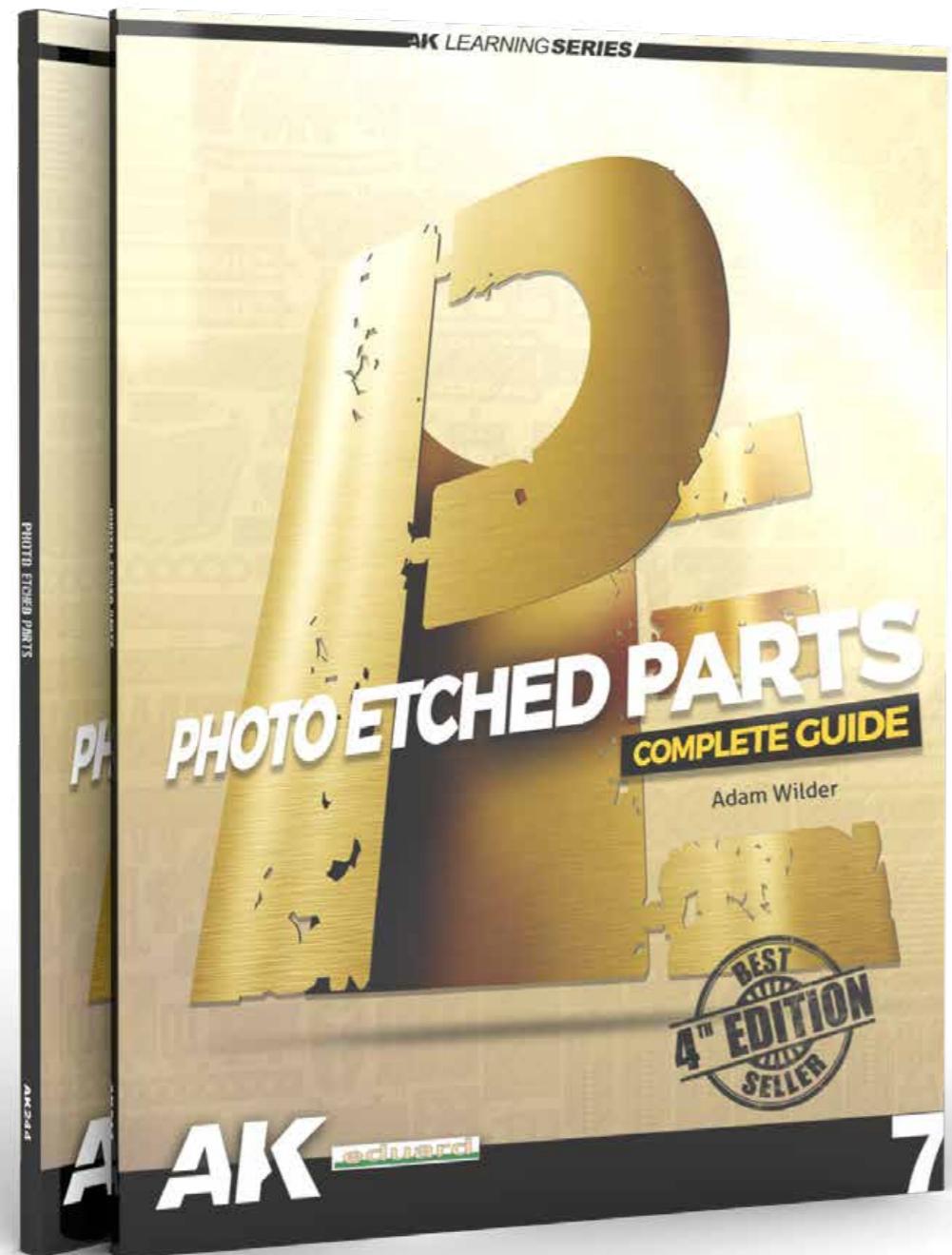
AK242. Inglés / Español. 84 Páginas. Tapa blanda.

*Los artistas extremadamente talentosos que han participado en este libro muestran todos los aspectos, trucos que usan y secretos que involucran pintar carne. Diferentes tipos de carne en los que estos artistas aplican sus diferentes estilos y técnicas. Este libro está profusamente ilustrado con fotos paso a paso y texto descriptivo que explica en profundidad los secretos de la pintura de carne. Los dibujos instructivos o las placas de colores también se encuentran entre las diferentes cosas que encontrará en sus páginas.*



MENU





## AK LEARNING 07: PHOTOETCHED PARTS

AK244. English / Spanish. 88 Pages. Soft Cover.

Photoetch have always been a difficult task for many modellers. It doesn't matter which modelling branch you choose, possibly you want to boost your modelling to a next level of detailing. The talented artists from the AK Learning Series and the expert Adam Wilder drives you on a journey through the secrets and techniques used for working with photoetched parts.

Don't miss the opportunity to know how this pieces are made or how many uses can be given to this material. It will be much easier, after reading this book, to work with photoetch and even do our first steps in soldering.

AK245. Inglés / Español. 88 Páginas. Tapa blanda.

*Los fotograbados siempre han sido una tarea difícil para muchos modelistas. No importa qué rama de modelismo elija, posiblemente desee incrementar su destreza al siguiente nivel de detalle. Los talentosos artistas de AK Learning Series y el experto Adam Wilder lo guían en un viaje a través de los secretos y las técnicas utilizadas para trabajar con piezas de fotograbado.*

*No se pierda la oportunidad de saber cómo se hacen estas piezas o cuántos usos se le pueden dar a este material. Será mucho más fácil, después de leer este libro, trabajar con fotograbados e incluso hacer nuestros primeros pasos para soldar.*



**WHY USE PHOTOTCH?**

The main function of a phototch part is to improve upon, or provide an alternate solution to an existing (or lacking) part or detail. Sometimes an existing plastic part can be thinned by sanding, allowing us to achieve good results; however, there are times when we need to use phototch parts for correct scale, thickness or size.

In this image you can see a lateral piece of an American vehicle made in resin, beneath it is a phototch replacement. The difference is remarkable.

Some brands include phototch parts in their kits to improve the finish of the model. Most commonly, we acquire the phototch set manufactured by a specific brand. These brands make specific references for each kit. Keep in mind when using a complementary set, from another manufacturer, we will have no instruction sheets that we will work with parallel to the kits instruction sheet. It is not necessary to use the entire set, we can choose to use just the parts that represent a solution to a lack of detail, or those that create a visible improvement in the kit.

The process of deciding which parts of a phototch set to use requires us to compare the kit part to the phototch part. Sometimes the kit parts are of sufficient quality making replacement unnecessary, or the part is not visible once the kit is complete.

**6 PHOTOTCH**

If you have never worked with phototch before it is easy to dismiss the idea of "super detailing" for fear of complexity. These fears need not stop you, it really isn't that difficult to become proficient in working with phototch. The rewards of a realistic model kit should far outweigh fear.

The edges of the plastic are sanded down with a stick to align the metal parts.

A fiber glass pencil is perfect to remove the gaps, matching both the plastic and metal parts.

The completed part is ready to be placed on the superstructure.

The small delicate parts require patience but just look at what it does for the realism of the kit.

Remember that all the cuts must be perpendicular to the part to avoid damaging the pieces.

The catapults are long and fragile pieces that can be easily deformed if not handled correctly, these delicate parts are very difficult to return to their original shape if accidentally damaged.

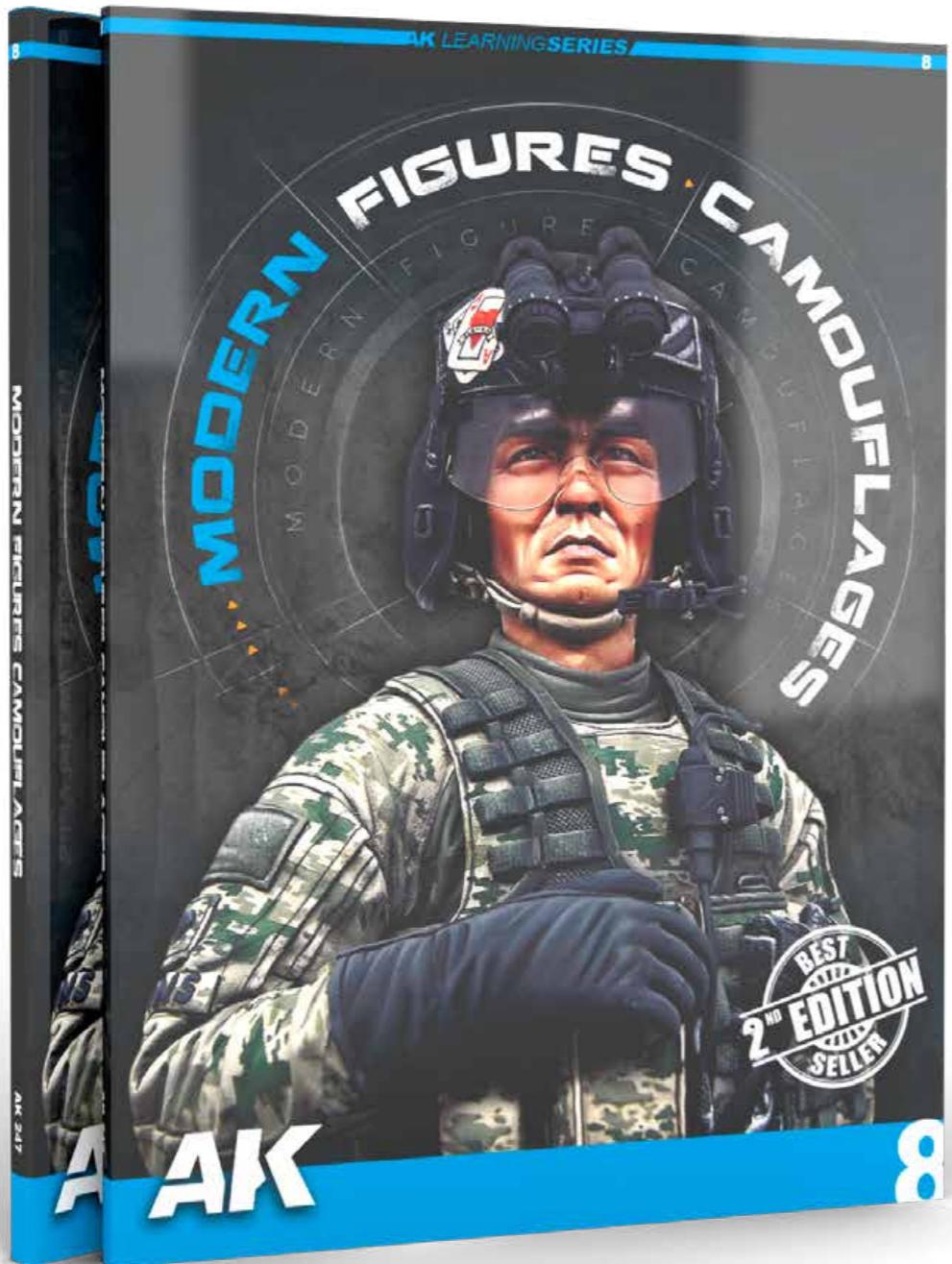
**60 PHOTOTCH**

Once the phototch pieces are glued to the bare plastic, the contrast of the metal and plastic clearly shows the improvement introduced by the phototch parts. This step creates for an interesting look, the model almost becomes more interesting to view. At times we may wish to avoid painting at this stage.

**AKLEARNINGSERIES/ 7**

**AKLEARNINGSERIES/ 61**





## AK LEARNING 08: MODERN FIGURES CAMOUFLAGES

AK247. English / Spanish. 92 Pages. Soft Cover.

Issue number 8 of the well-known Learning Series collection focuses on figure painting, in this manual you will find all the information, tricks and secrets related to modern camouflage painting. Different types of figures in different scales in which the artists apply different styles and techniques to show different ways to achieve the best results in the figures. This book is profusely illustrated with step-by-step photos and descriptive text that explain the secrets of these uniforms.

The instructive drawings or the color schemes are also among the different things you will find in their pages.

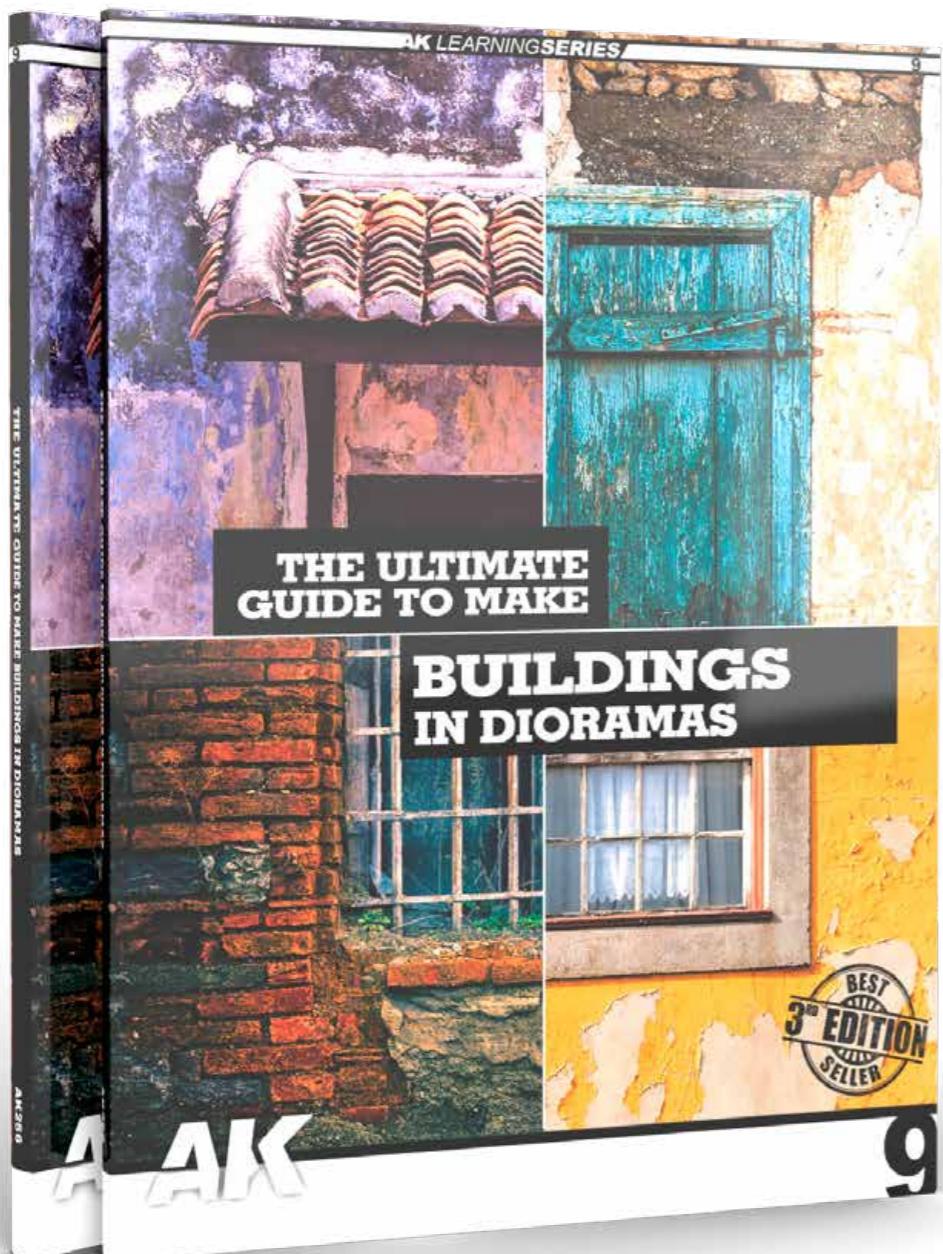
AK248. Inglés / Español. 92 Páginas. Tapa blanda.

*El número 8 de la conocida colección Learning Series se centra en la pintura de figuras, en este manual encontrará toda la información, trucos y secretos relacionados con la pintura de camuflaje moderno. Diferentes tipos de figuras en diferentes escalas en las que los artistas aplican diferentes estilos y técnicas para mostrar diferentes formas de lograr los mejores resultados en las figuras. Este libro está profusamente ilustrado con fotos paso a paso y texto descriptivo que explican los secretos de estos uniformes. Los dibujos instructivos o los esquemas de color también se encuentran entre las diferentes cosas que encontrará en sus páginas.*



MENU





## AK LEARNING 09: THE ULTIMATE GUIDE TO MAKE BUILDINGS IN DIORAMAS

AK256. English and Spanish, 88 pages. Soft cover.

The latest addition to our successful Learning Series is a guide book devoted to the creation of scale buildings. Top specialists from around the world explain what tools and materials they use and how they work with them in order to reproduce realistic buildings in scale. You will also learn how to finish your miniature building in an eye-catching and lifelike way, depending on the materials used for its construction, period of existence and condition of the depicted building. A must have for all fans of dioramas and vignettes!

AK257. Inglés y Español, 88 páginas. Tapa blanda.

*La última incorporación a nuestra exitosa serie Learning es una guía dedicada a la creación de edificios a escala. Los mejores especialistas de todo el mundo explican qué herramientas y materiales usan y cómo trabajan con ellos para reproducir edificios realistas a escala. También aprenderá cómo terminar su edificio en miniatura de una manera llamativa y realista, en función de los materiales utilizados para su construcción, el período de existencia y el estado del edificio. ¡Una guía básica para todos los fanáticos de los dioramas y las viñetas!*



**2.2 POLIURETHANE AND FOAM**

Rigid polyethylene foams, or expanded polyethylene are a very useful product in modeling due to its particularities and its ease of handling. It is extremely light and hard, allows to be engraved (as we will see in the examples in this book) and is a relatively cheap material.



We have to take into account the scale of the buildings if we are going to work with plates of this material. The walls of a building to 1/72 will have a thickness of between 6 to 9 mm (which in reality would be between 20 to 30 cm depending on materials and concrete coating etc).



We can use a saw or a sharp knife or, as in the photograph, an arc with a hot wire (thermal wire arch) to cut it. It is then very easy to sand them to shape and, depending on the hardness, we can even engrave it. Finally it is advisable to apply a coat of putty or a layer of Das Fondo to isolate it from solvents and glues in the painting and handling process, although some are resistant to many chemicals, others are not and could react softening with acetones. White Spirit etc.

16 BUILDINGS IN DIORAMAS

**2.3 CORK**

The cork is the bark of the cork oak (*Quercus suber*), a vegetal tissue that in botany is called felera and that covers the trunk of the tree. Cork for modeling is commercialized in sheets, once the crust has been crushed and pressed. Different grains and thicknesses can be found. We will always choose fine, compact grains so that it does not flake when we work with it.



Like the foam we can use them to make structures and carve pieces, but it is extremely useful for making brick facades. It can be cut with scissors but it is also very easy to cut it with a blade supported by a metal ruler. Cork can be easily glued with white glue or with school glue, but it does not admit cyanoacrylate very well nor, of course, the glue for plastic.



When placing it on a surface to simulate a wall we will have to leave a gap between each brick to later simulate the concrete. Once finished we gently rub the surface with a scuffer to even the bricks. It is easy to make impacts or simulate the breaking of a piece of brick at this point. Finally to fill the gaps between the bricks we can use plaster or diluted plaster and remove the excess.

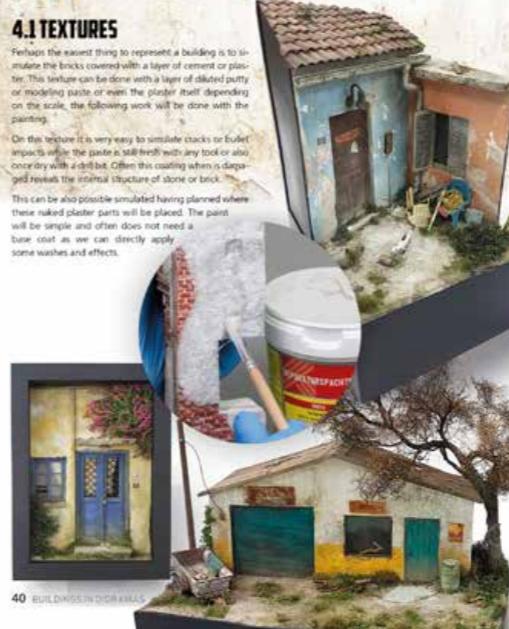
17 BUILDINGS IN DIORAMAS

**4.1 TEXTURES**

Perhaps the easiest thing to represent a building is to simulate the bricks covered with a layer of cement or plaster. This texture can be done with a layer of diluted putty or modeling paste or even the plaster itself depending on the scale, the following work will be done with the plaster.

On this texture it is very easy to simulate cracks or bullet impacts while the plaster is still fresh with any tool or also once dry with a credit card. Often this coating when is dampened reveals the internal structure of stone or brick.

This can be also possibly simulated having planned where these naked plaster parts will be placed. The paint will be simple and often does not need a base coat as we can directly apply some washes and effects.



40 BUILDINGS IN DIORAMAS

**4.2 MOLD AND DIRT**

The effects of mold and moisture usually appear in shaded areas or those places in contact with water as the fungus that appears in humid conditions through spores leave a marked greenish or even blackish tone. For us, as modelers, it is very attractive in buildings for the touch of color it provides, much more if we are talking about buildings and structures that we want to represent with a certain degree of abandonment.

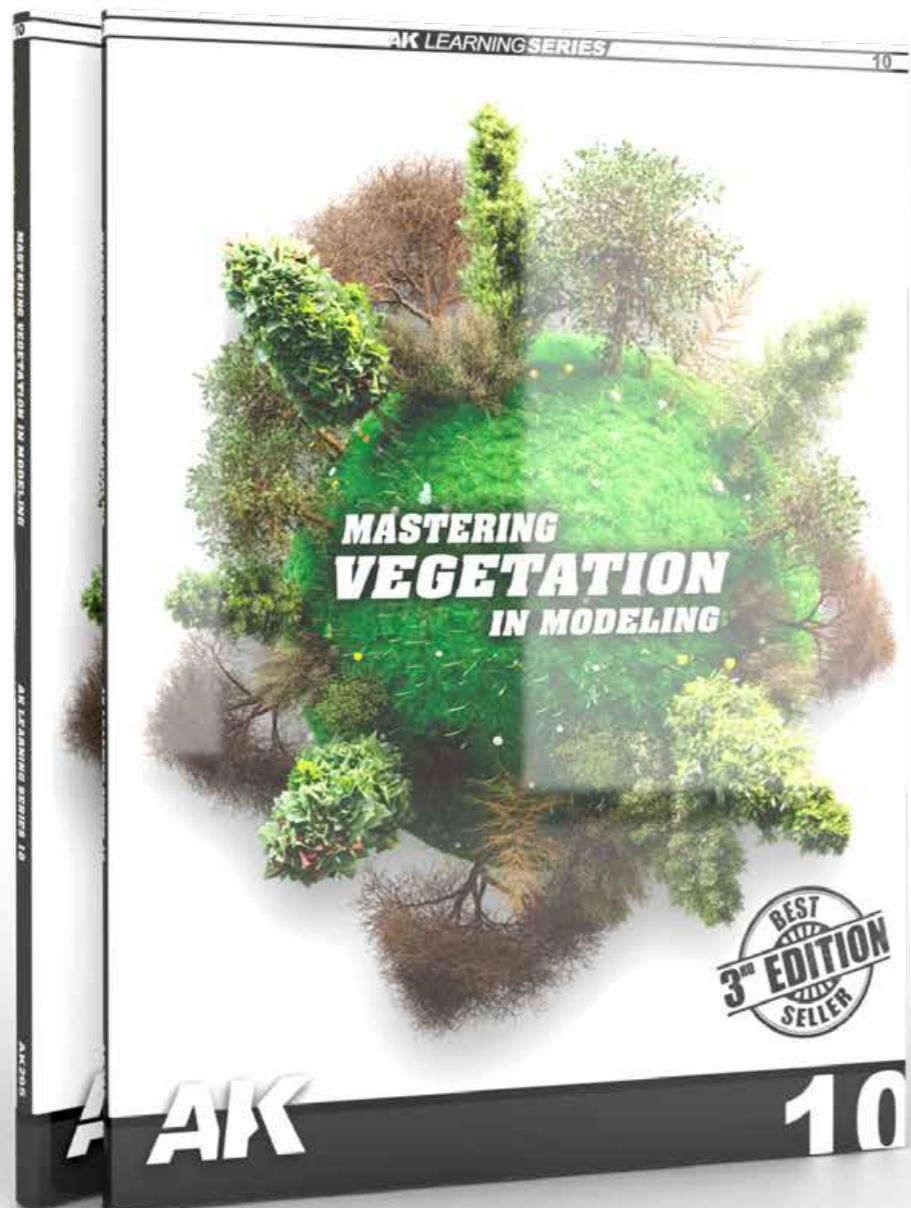


This effect can be done in a simple way applying a greenish, even textured, wash at the base of the buildings. With splashes we can achieve those random effects of mold and with glossy varnishes or moisture effects we will simulate the wettest areas.

41 BUILDINGS IN DIORAMAS

MENU





## AK LEARNING 10: MASTERING VEGETATION IN MODELING

AK295. English / Spanish, 84 pages. Soft cover.

The artists who have taken part in this book show you all aspects, tricks and secrets involved to make vegetation in dioramas. Follow this essential guide in form of simple step by step processes and learn useful information that any kind of modeller, beginner or advanced, will find interesting for their projects on dioramas and vignettes in any scale.

This book is profusely illustrated with step by step photos and descriptive text explaining in depth the secrets of creation vegetation and environments and the materials and tools involved.

This is another essential issue of our Learning Series books, which have already become a classic within the history of modeling.

Become a vegetation expert!

AK296. Inglés / Español, 84 páginas. Tapa blanda.

*Los modelistas que participan en este libro muestran todos los aspectos y secretos para la creación de vegetación en dioramas y escenas. Describen los distintos materiales y muestran diferentes estilos y técnicas. Una guía esencial para cualquier modelista interesado en la vegetación, ya que este tema tiene gran importancia para completar escenas y viñetas a cualquier escala. Aprende paso a paso el cómo y el porqué de cada técnica de manera sencilla tanto si eres un modelista principiante o avanzado. Este es un volumen básico para creadores de dioramas. ¡Hazte un experto de la vegetación a escala!*



**HOW TO MAKE A MAPLE**

Nature is a part of our lives. Green colour has a calming effect and therefore we often seek it, sometimes subconsciously. That's why we love trees, seek them and gather energy for them. They are a chapter on their own in the modelling world. We chose a maple tree during autumn, because it's one of the most colorful trees during this season.

1. 0,2 mm copper wire was used for the main structure. Copper is very flexible and soft, therefore it's easy to bend and shape. We made around 400 pieces, each about 25 cm long. The length depends on the size of your tree, but make sure they're long enough. Also, the more pieces you have, the easier it will be to make the tree.

2. Now for the actual shaping process. We would recommend to find a photo of an actual tree and use it as your reference. Take a piece of copper wire and stick it in a pencil for more firmness, and then wrap the wire around it. Then we started to make the individual branches, twisting the wires very tightly together. We tried to make as many branches as possible.

3. Is good a constantly check to fit the shape of the tree during the twisting process and cut any excess branches. Naturally, if you plan on having some roots visible, you should bend them in the same manner.

4. The tree's surface was made using two part putty Magic Soil. We rolled a thin piece, wrapped it around the trunk, and smoothed it out with water. Then we sanded in the basic texture and sculpted the knots.

5. The knots were coated with latex paint. We didn't coat the front branches though, so they wouldn't be come overly thick. We also removed the last remnants of any unwanted branches and gave the tree it's final shape.

6. After priming, we used three brown acrylics for the base coat. We mixed them randomly with each other to get a wide variety of tones and applied them with a sponge. This way you can reach even between the branches. Next we added some highlights with a brush and then painted the bark with white Acrylics. Next we mixed two tones from Faded Green and Snow White Acrylics and again applied them using a piece of sponge to recreate lichen. This is a very effective way and you can use this technique to recreate moss as well.

7. We used real and fresh leaves, choosing appropriate colors for the season. We used a hole punch tool to make holes and then we soaked the leaves in glycerine for about 6 hours. This will preserve them, so they won't lose their coloration or discoloration.

8. Gluing a million leaves to the tree was definitely the most fun part of the build! We used super glue to fix them in place. Now we can enjoy our own miniature tree.

AK LEARNING SERIES 10 61

**AQUATIC PLANTS AND WATER LILIES**

Other species are also very common in swamps and in areas of stagnant water or slow current all over the world. There are different types of aquatic plants that root in the soil. They could look very greenish. In this example we will see how to make these water lilies and other species of the same type.

Water lilies are plants that can be seen floating in the water, and its shape is very characteristic.

Other plants that root in the lagoons create tangles of submerged stems that appear on the surface and can reach several meters.

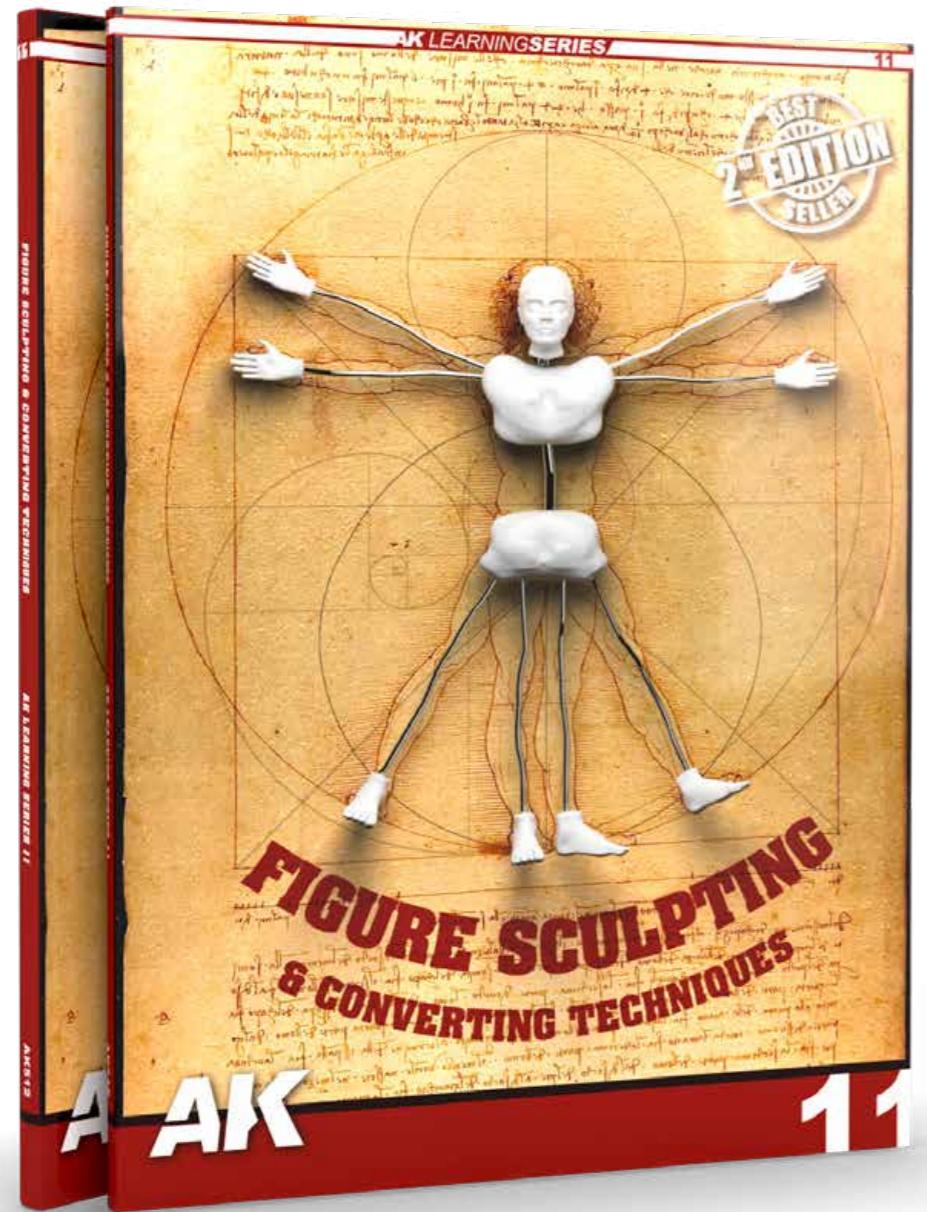
Water lilies are very easy to make with a hole punch on a painted paper or by cutting them with a circular cutter. Then we cut a small petal as if it was a cake, and we give it a slightly concave shape before putting them on the resin that simulates the water.

40 VEGETATION

AK LEARNING SERIES 10 41

MENU





## AK LEARNING 11: FIGURE SCULPTING & CONVERTING TECHNIQUES

AK512 English / Spanish. 88 pages. Soft Cover.

The latest addition to our highly acclaimed Learning Series!

The artists who have taken part in preparing this book show you all tricks and secrets involved in creation, sculpting and converting any kind of figures. Follow this essential guide composed of simple step by step processes and learn useful information that every modeler, either beginner or advanced, will find useful for his/her projects.

This book is profusely illustrated with step by step photos and includes descriptive text that explains in depth the techniques of figure sculpting and transformation as well as the materials and tools involved in these processes.

This is another essential volume from our Learning Series range, which has already become a classic within the history of modeling. Turn into a master sculptor with our new book!

AK513 Inglés / Español. 88 páginas. Tapa blanda.

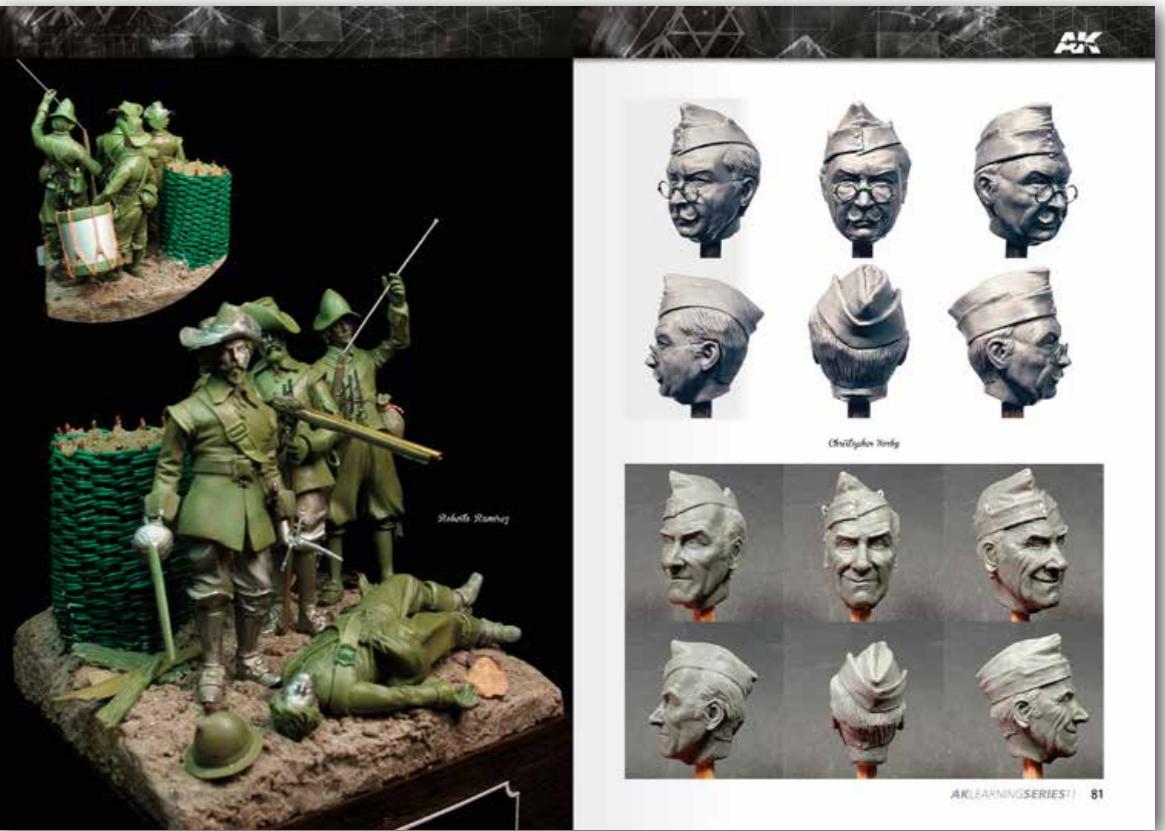
Nueva entrega de nuestra aclamada Learning Series.

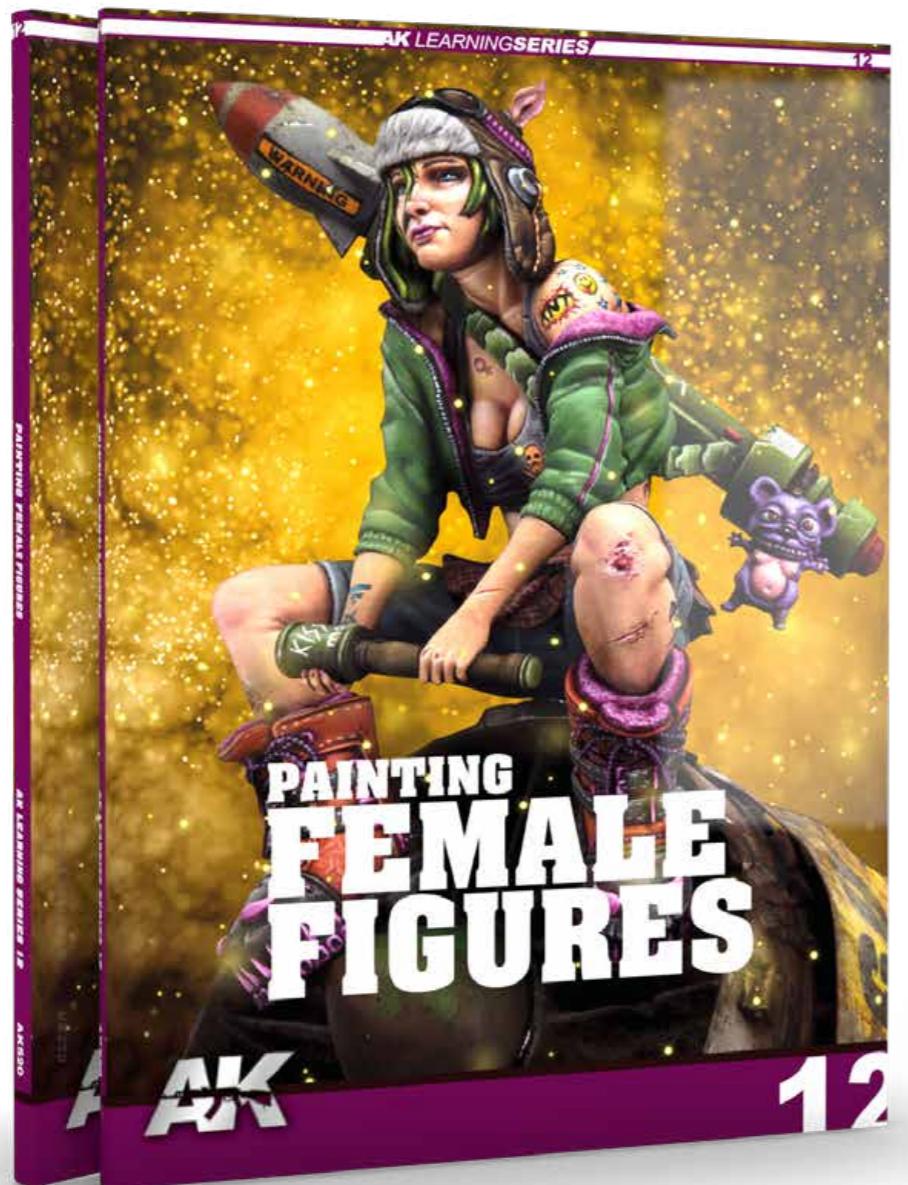
Los artistas que han participado en este libro te muestran todos los aspectos, trucos y secretos para crear, esculpir y transformar cualquier tipo de figura. Una guía de aprendizaje en forma de procesos simples paso a paso con información útil que cualquier tipo de modelista, principiante o avanzado agradecerá. Aquí encontrarás ideas interesantes para sus proyectos en dioramas y viñetas en cualquier escala.

Este libro está profusamente ilustrado con fotos paso a paso y texto descriptivo que explica en profundidad los secretos de la escultura de figuras, la transformación y los materiales, y herramientas involucrados.

Este es otro tema esencial de nuestros libros de la Serie AK LEARNING, que ya se han convertido en un clásico dentro de la historia del modelismo.

¡Conviértete en un maestro escultor!





## AK LEARNING 12: PAINTING FEMALE FIGURES

AK520 English / Spanish, 96 pages. Soft cover.

The 12th issue of one of the most famous sagas in the modeling world.  
Discover the particular characteristics of female figure painting.

Some of the best figure painters show us their tricks and techniques, in a simple way, helping you to master painting female miniatures.

Get the maximum realism and beauty in each figure, whether you are a beginner or an advanced painter.

This book is lavishly illustrated with step-by-step photos and descriptive text that explains, in-depth, the secrets and methods of figure painting.

Within these pages you will find interesting and very useful information for your projects with figures at any scale.

AK521 Inglés / Español, 96 páginas. Tapa blanda.

*La doceava entrega de una de las sagas mas populares dentro del mundo hobby.*

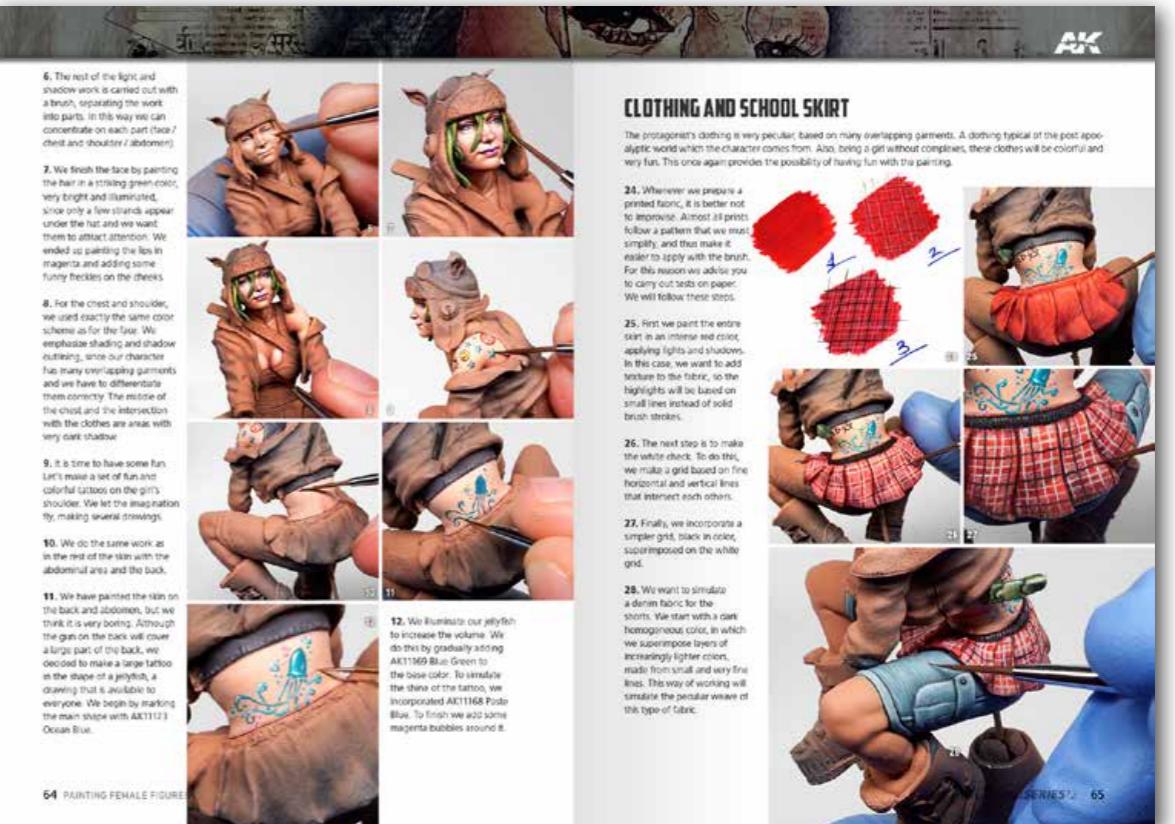
*Descubre las características particulares de la pintura de figuras femeninas.*

*Algunos de los mejores pintores de figuras nos muestran los secretos y técnicas, de forma sencilla, para evolucionar en la pintura de miniaturas femeninas.*

*Consigue el máximo realismo y belleza en cada figura, ya seas un pintor principiante o avanzado.*

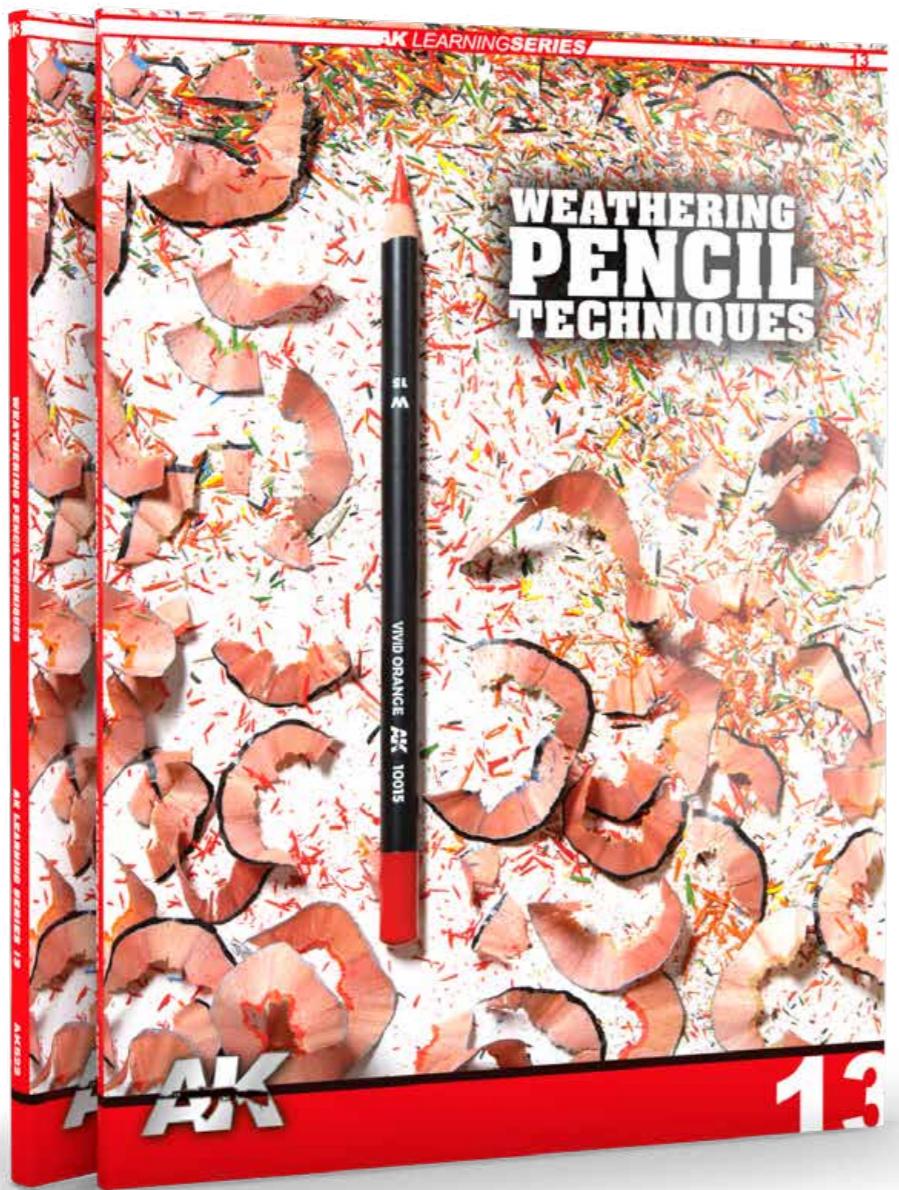
*Este libro està profusamente ilustrado con fotos paso a paso y texto descriptivo que explica en profundidad secretos y técnicas de la pintura de figuras.*

*En sus páginas encontrarás información interesante y muy útil para tus proyectos de figuras en cualquier escala.*



64 PAINTING FEMALE FIGURE





## AK LEARNING 13: WEATHERING PENCIL TECHNIQUES

AK522. English / Spanish. 96 pages. Soft cover.

Discover the characteristics of weathering pencils for modeling, from their manufacture to their different uses. Some of the best artists show us how to use them, both dry and wet, with various colors and applications depending on the type of model being finished.

This book is lavishly illustrated with step-by-step photos and descriptive text that explains, in-depth, the secrets and techniques of using pencils. Within these pages you will find interesting and very useful information to apply to your projects in any scale..

AK523. Inglés / Español. 96 páginas. Tapa blanda.

*Descubre las características de los lápices de colores en modelismo, desde su fabricación hasta sus diferentes usos y aplicaciones, tanto en seco como en húmedo o sus distintos usos según el color. Algunos de los mejores artistas nos muestran en esta didáctica guía sus secretos y técnicas con lápices.*

*Este libro está profusamente ilustrado con fotos paso a paso y texto descriptivo que explica, en profundidad, los secretos y técnicas con los lápices de color.*

*Dentro de estas páginas encontrarás información interesante y muy útil para aplicar en tus proyectos a cualquier escala.*



**SOME QUESTIONS ABOUT WATERCOLOR PENCILS IN MODELING**



Can I submerge the watercolor pencils in water?

No, if you immerse them in water, the wood will absorb moisture and swell, and you will no longer be able to use the pencil. For the watercolor technique, we recommend that you use a brush or draw on moistened paper, or that the water only reaches the tip.

The wet pencil is a good resource to obtain the texture and consistency of the wet lead and, directly or with a brush, apply the color on the model.

The advantage of using a brush is that the tones can be combined and the wax pigment applied in a controlled way. It will be a great resource to obtain effects such as paint, so to result and tonality will allow very interesting and nice effects and variations.

What are the most important colors for modeling?

Almost any that you want to use. All colors can be used depending on what we want to achieve. It is true that some colors (pink, purple, etc.) are perhaps needed less but we should not rule out their inclusion on some models.

For example, some of the most common colors used for various effects are:

- Brown and reddish tones for oxidation and chipping effects.
- Black and grey tones for smoke and wear effects on rubber.
- Lighter tones to highlight parts or to produce dust and rain mark effects.
- Metallic tones, which are widespread among Warhammer painters, as well as for painting metal accessories and tools.



In this train carriage we can see a big amount of tones and effects: rust, graffiti, streaking dirt, accumulated dust, etc... All this represents a perfect field for working with pencils.



AK LEARNING SERIES 21



On this small row boat, the paint wear of the blue planks has been carried out with a lighter blue pencil tone. The advantage of working with balsa wood is that it absorbs some of the pigment and the result is even more convincing.



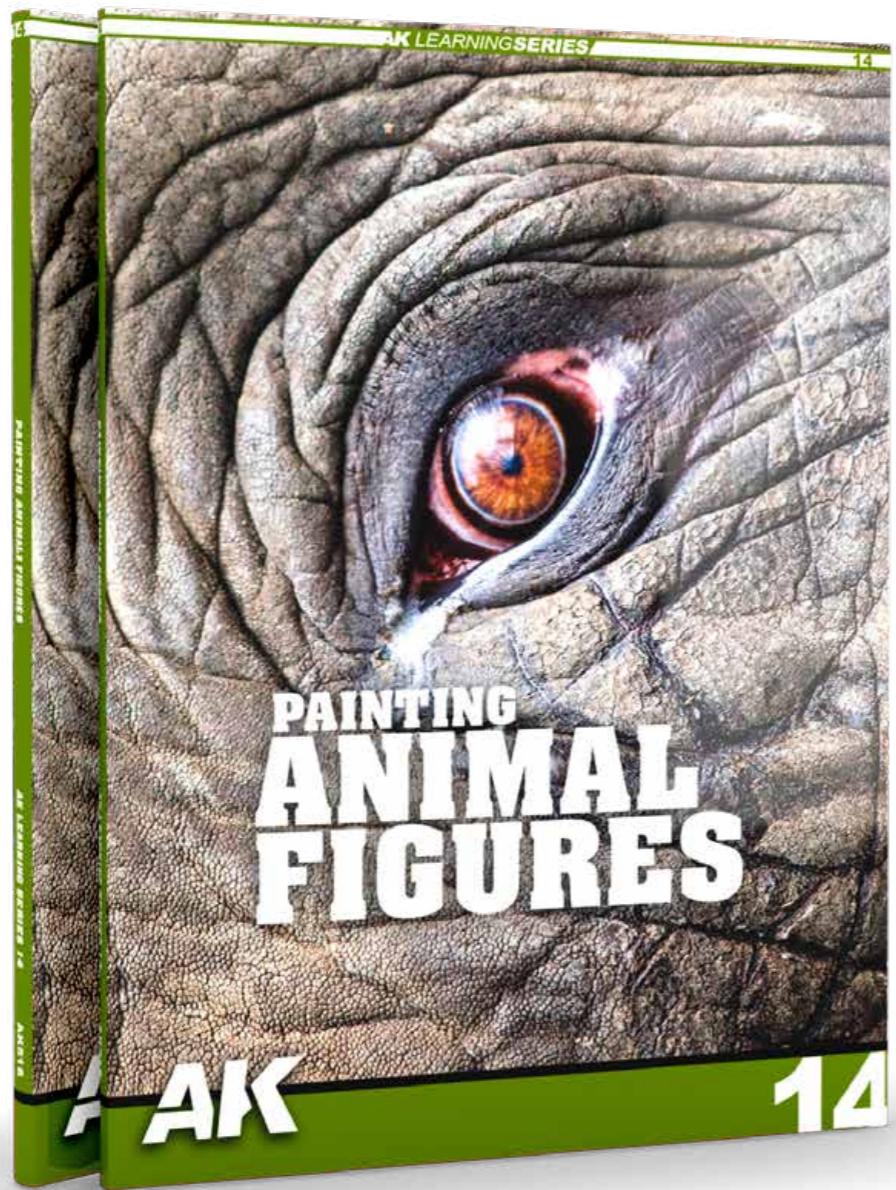
The brown tones are the ideal complement to restore old wood in which the paint has been removed. Again we can use different colors wet and dry. Finally, in the photograph below, we can see how by strategically touching up specific points we simulate areas where the white paint has been better preserved and the color remains more intense.




42 RELIABLE

43





## AK LEARNING 14: PAINTING ANIMAL FIGURES

AK518. English (AK518) / Spanish (AK519), 88 pages. Soft cover.

In this new installment of the AK Learning series, we are going to see how animals play an important role in a scene, either as an element to help identify scale, to help tell a story or simply as an individual figure.

Animal figures can be commercial references or animals made by us for the occasion from a variety of materials.

Whether they are common animals or exotic, dangerous, even extinct species, we will always need references before starting the project and, above all, when approaching the painting process.

This theme of animals would be enough for many volumes of the series but we have decided to synthesize it in this number 14 and let you apply these techniques to other animals, adapting the colors and studying real references.

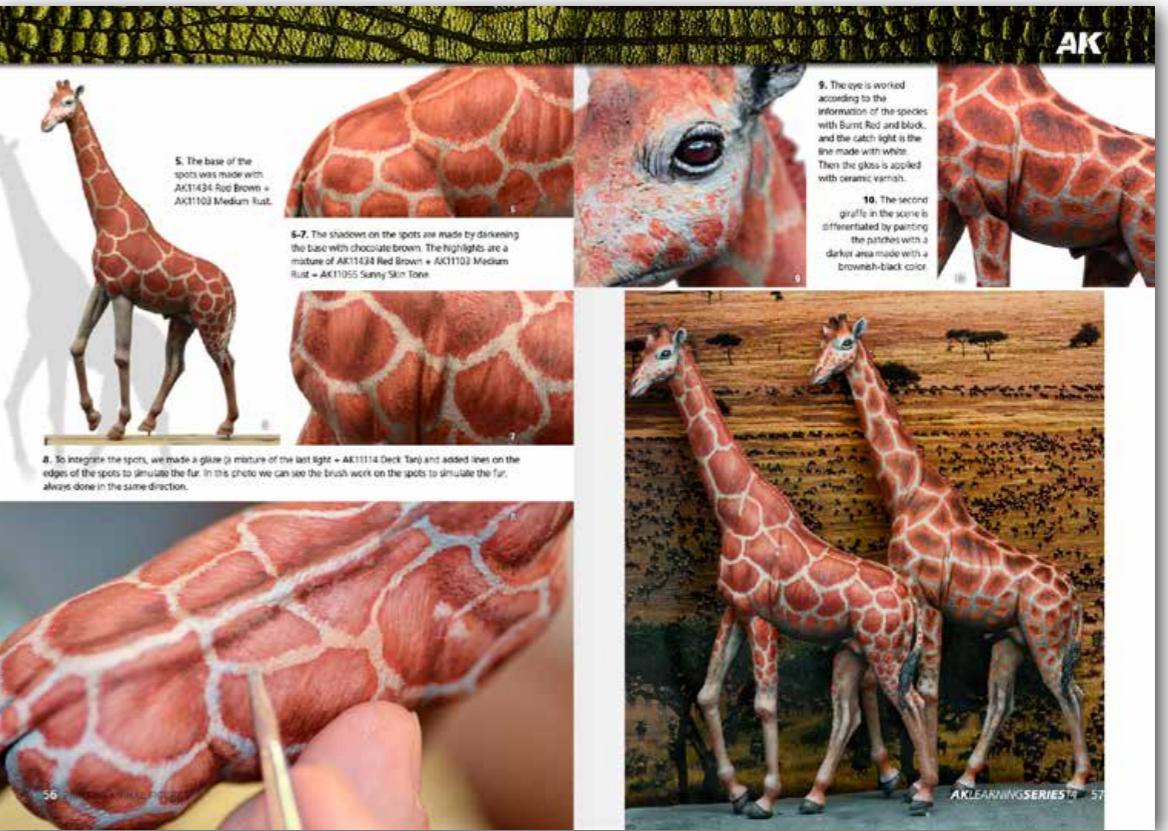
AK518. Inglés (AK518) / Español (AK519), 88 páginas. Tapa blanda.

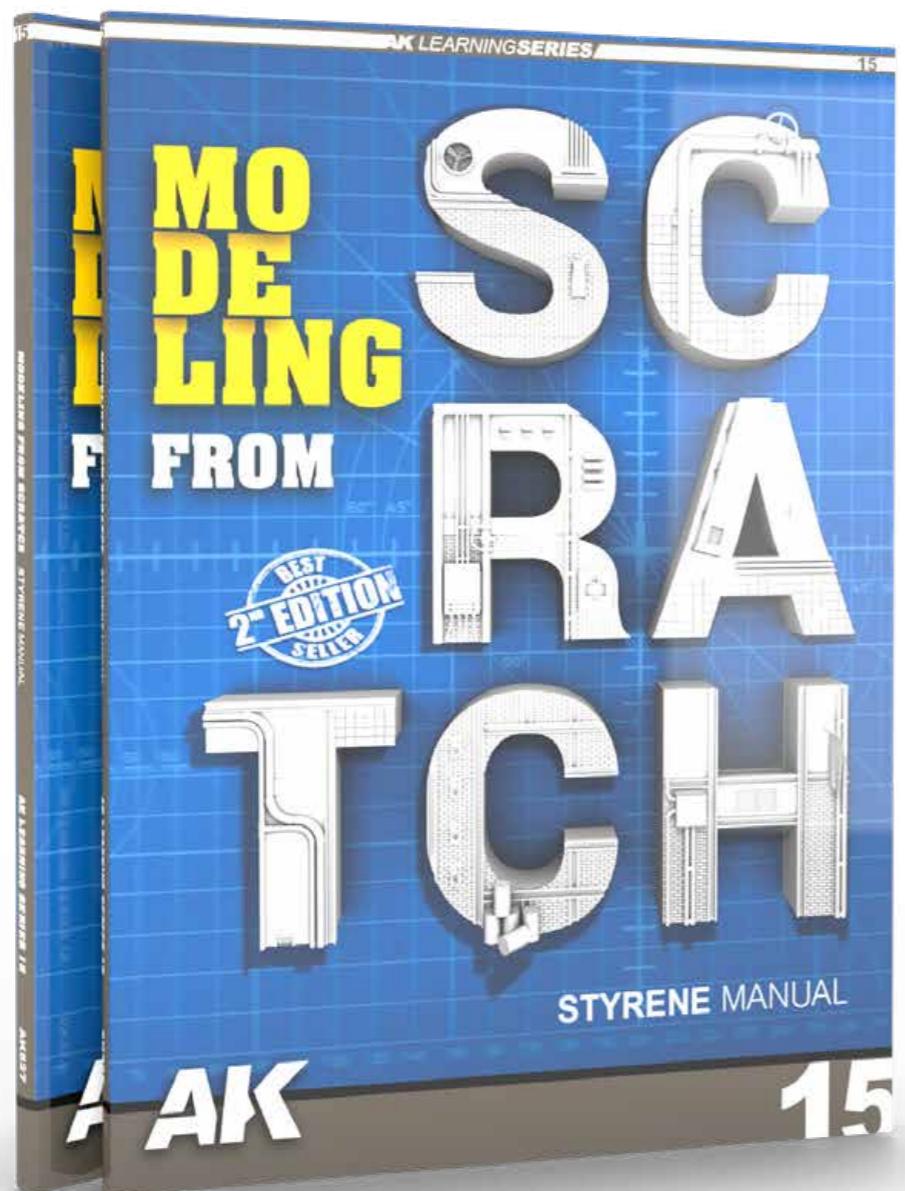
*En esta nueva entrega de la serie AK Learning, vamos a ver cómo los animales juegan un papel importante en una escena, ya sea como elemento para ayudar a identificar la escala, para ayudar a contar una historia o simplemente como una figura individual.*

*Las figuras de animales pueden ser referencias comerciales o animales fabricados por nosotros para la ocasión a partir de diversos materiales.*

*Ya sean animales comunes o especies exóticas, peligrosas, incluso extintas, siempre necesitaremos referencias antes de iniciar el proyecto y, sobre todo, a la hora de abordar el proceso de pintura.*

*Este tema de los animales daría para muchos volúmenes de la serie pero hemos decidido sintetizarlo en este número 14 para poder aplicar estas técnicas sobre otros animales, adaptando los colores y estudiando referencias reales.*





## AK LEARNING 15: MODELING FROM SCRATCH

AK527 English. 88 pages. Soft cover. Learning Format 240x170mm.

For most modelers, this hobby means using commercial kits. Once you master different techniques, you start looking for ways to customize your models, to make them look different or build parts from scratch. Scratchbuilding offers us the opportunity to make a unique model and becomes a style of modeling that is enjoyable in its own right.

This book in the Learning Series collection shows ideas on how to conceive and plan your projects, and ways to approach them, focusing especially on the use of styrene.

AK528 Castellano. 88 páginas. Tapa blanda. Formato learning 240x170mm.

Para la mayoría de los modelistas, este hobby significa utilizar kits comerciales. Una vez que se dominan distintas técnicas, se comienza a buscar formas de personalizar los modelos para que parezcan diferentes o construir piezas desde cero. El scratch nos ofrece la oportunidad de hacer un modelo único y se convierte en un estilo de modelismo que se disfruta por sí mismo.

En este libro de la colección Learning Series se muestran ideas sobre cómo concebir y planificar tus proyectos y las formas de abordarlos, centrándonos especialmente en el uso del estireno.



**HEAT FORMING ROD**

**TOWING SHACKLES**

The use of heat is an important resource to take into account when working with plastic. There are different ways to use it, whether it is direct heating, dry heating or immersion. Let's see some ways to use this resource:

Most tanks have 'U'-shape towing shackles, and knowing how to make them can be really useful for replacing poorly molded or lost, fit shackles.

First you need to form the 'U', and unlike the grab handles, this is a good job for heat forming. First select your styrene rod based on the diameter. Next, heat the rod with a flame, such as a candle, or a gas soldering torch. Do not let the flame touch the rod directly, but move it around so that the heat is around a little. When the rod starts to drop (#31), or larger diameter when it starts to go glossy where heated, it is ready, so remove from the heat. It should bend smoothly and very easily for about 10 seconds before it cools and becomes more rigid again. I use a drill bit of the desired internal diameter of the shackle, and gently bend the rod around it, then leave it to cool (#32).

While the 'U' is cooling, I drill two small pilot holes in a larger rod, the same distance apart as the ends of the 'U'. Then I use a drill bit, the same diameter as the pilot holes, to make two holes in the larger rod (#33). The pilot holes help as reference. If wider bit might slide off the rod or not bite in the right place, then trim the ends of the 'U' and slot them into the larger rod (#34).

Next, trim the larger rod to form the rings in the shackles (#35), and polish them with a sanding stick to round the edges (#36). Finally, I use thinner rod to form the pin in the shackle (#37).

60. MODELING FROM SCRATCH. STYRENE MANUAL

Another very effective way to use the heat effect for bending thin parts and sheets is to immerse for a few seconds (depending on the thickness) the time varies in a container with very hot water after bending or rolling it on a hard surface.

When we take it out the styrene strip will have taken the curved shape and will be able to be re-used to make curved pieces. In this case we can see it in the protective structure for the ladder we made earlier. This is a very good resource for a multitude of parts.

In the example of the earphones at the bottom of the page we see some curved forms obtained thanks to a heat source, either with a dryer or with hot water helping us with a guide to confer the desired shape.

In the case of the headphones, the support piece has also been bent with a dryer or on the handle of a knife to obtain the curved shape.

AKLEARNINGSERIES 61

**MAKING A LADDER**

Ladders, in their different versions and variants, are also one of the most repeated pieces in scratchbuilding since they are often conditioned by the needs of our constructions.

Let's see how to make in a simple way a couple of examples of ladders, a heavy metal ladder and a hand ladder.

To make a metal staircase with styrene, the first thing we have to do is to draw the section or get a photocopy or a plan and scale it and use this drawing as a template to make a well-proportioned staircase. In this case we have fastened with tape a strip of plasticard to which we glued the equidistant steps where the steps will rest.

The measure of the steps must be exactly the same in each one and they will be supported in the guides that we have made. Working accurately with good tools we will not have any problem in building this type of staircase.

44. MODELING FROM SCRATCH. STYRENE MANUAL

In this second example we will show how to make a simple ladder, either metal or wood, with cylindrical or square section, the procedure is the same only varying the type of styrene rod.

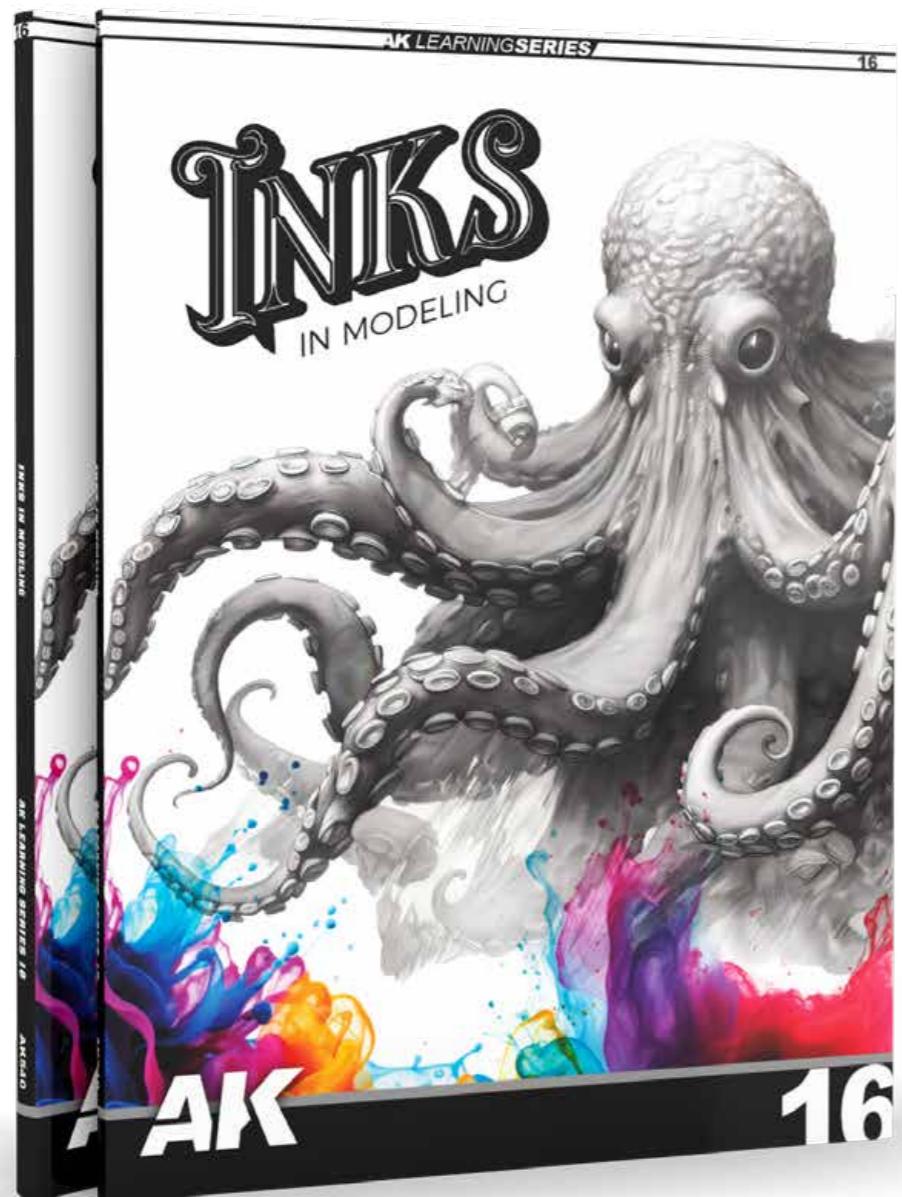
As in the previous case, we used a drawing to maintain the distances and proportions throughout the work. We have attached the vertical structure with tape so that it does not move and we have cut all the steps to the same size.

Following the template we place and glue each step in its place and we can finish the ladder.

Provided that we have carried out a correct construction, the final appearance is defined by the paint and the weathering.

AKLEARNINGSERIES 45





## AK LEARNING 16: INKS IN MODELING / TINTAS EN MODELISMO

AK540 English. 88 pages. Soft cover. Learning Format 240x170mm.

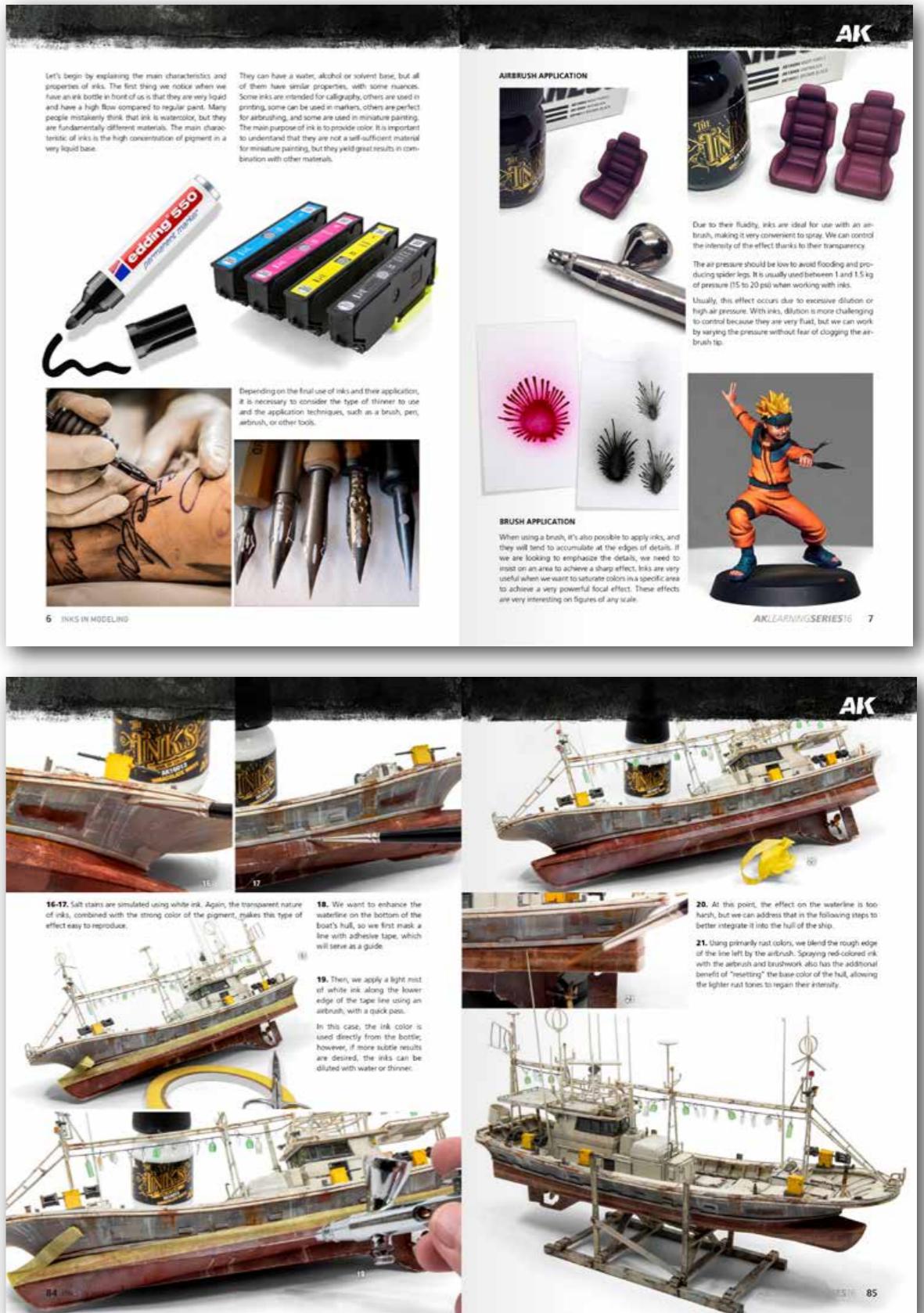
For most modelers, this hobby means using commercial kits. Once you master different techniques, you start looking for ways to customize your models, to make them look different or build parts from scratch. Scratchbuilding offers us the opportunity to make a unique model and becomes a style of modeling that is enjoyable in its own right.

This book in the Learning Series collection shows ideas on how to conceive and plan your projects, and ways to approach them, focusing especially on the use of styrene.

AK541 Castellano. 88 páginas. Tapa blanda.

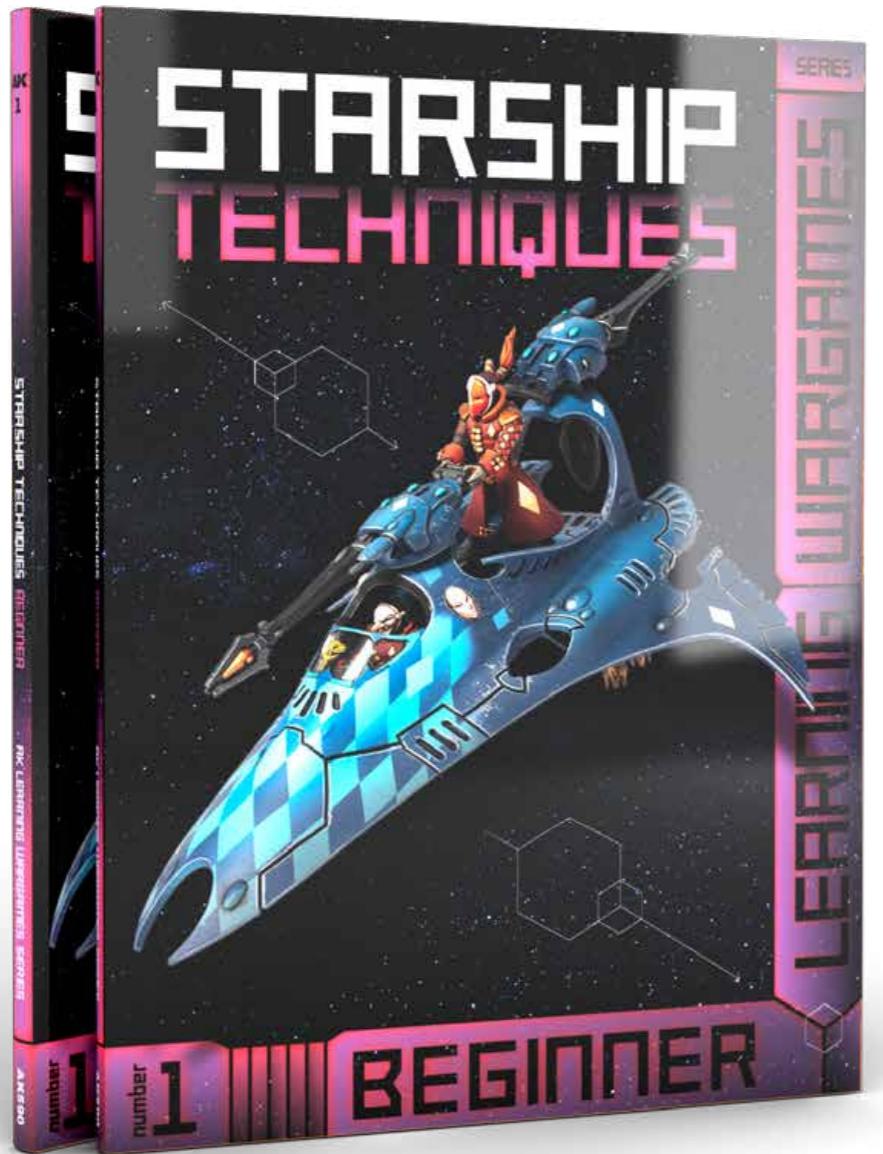
*Una parte inseparable de la elaboración de maquetas y figuras es su pintura y decoración. Entre todas las pinturas disponibles, las tintas quizás son las más desconocidas para un gran número de modelistas. Las tintas nos ofrecen una gran cantidad de posibilidades gracias a su saturación y características.*

*En este nuevo Learning se muestra cómo entender y adaptar las tintas a distintos trabajos para conseguir potenciar el acabado de las miniaturas, tanto en figuras como en cualquier otra rama modelística.*



MENU





## AK LEARNING WARGAMES SERIES 1: STARSHIP TECHNIQUES - BEGINNER

AK590. English (AK590) / Spanish (AK591), 96 pages. Soft cover.

The way wargame painters approach their projects is different from other fields, such as model making. The difference lies in the balance between time and quality, as it is common to have to paint a large number of miniatures. Some figures, such as characters or vehicles, receive special care and work, as they are unique pieces in the armies and many painters strive to make them stand out from the rest of the figures. However, when a traditional wargame painter decides to improve his skills and reach the tabletop profile, he faces several recurring challenges. These include assimilating a lot of techniques, learning to use new products and tools, paying more attention to detail, among others. This path, while rewarding in terms of results, also requires effort and sacrifice. This collection consists of several volumes for wargaming enthusiasts, both for those who want to make the leap to the tabletop profile, as well as those who are looking to further improve their painting and, occasionally, to make showpieces. Each book focuses on a specific theme, from vehicles to characters, and provides the reader with a wide range of knowledge and techniques to help hone their skills.

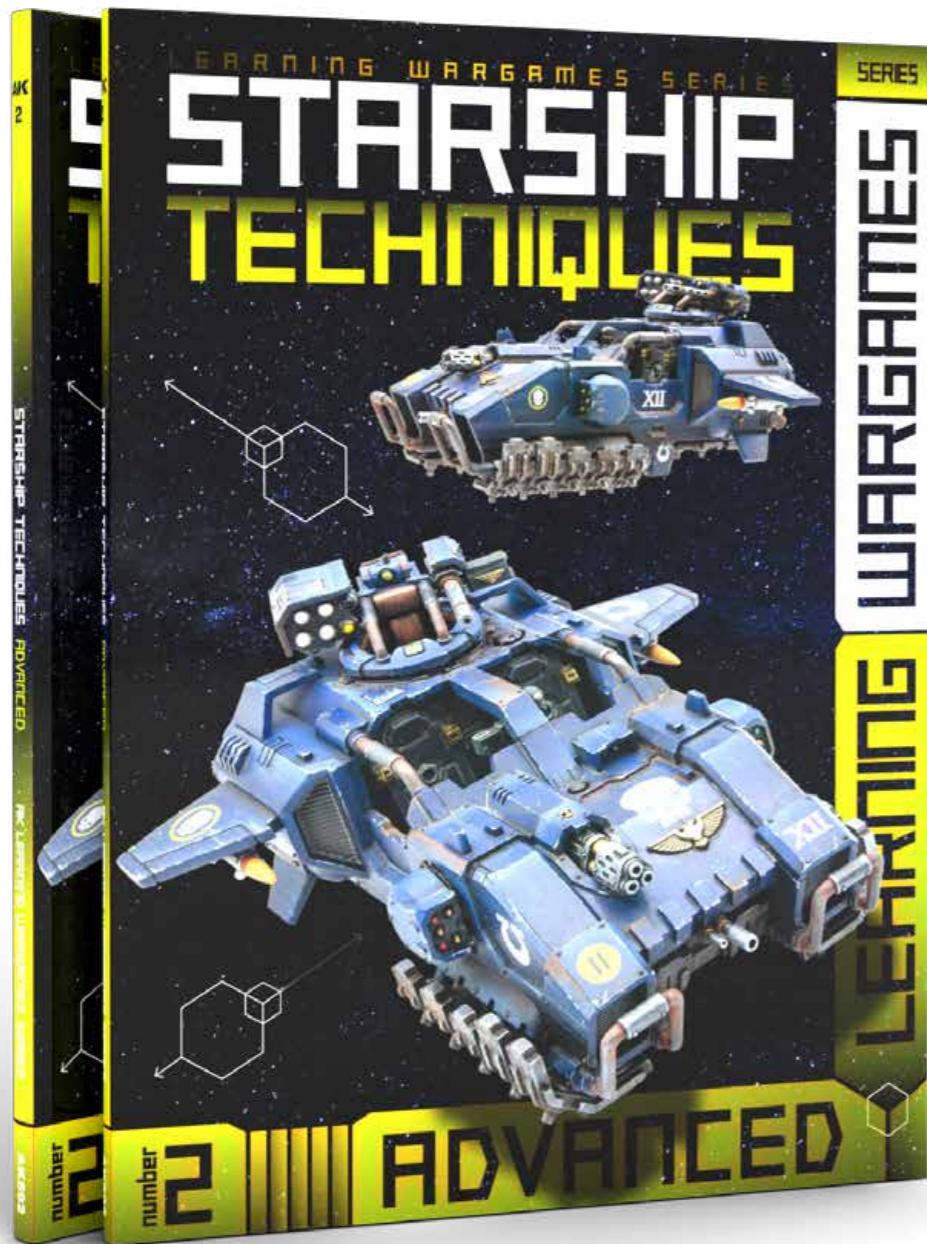
AK590. Inglés (AK590) / Español (AK591), 96 páginas. Tapa blanda.

*La forma en que los pintores de wargames enfocan sus proyectos es diferente a otros campos, como las maquetas. La diferencia radica en el equilibrio entre tiempo y calidad, ya que es común tener que pintar una gran cantidad de miniaturas. Algunas figuras, como los personajes o vehículos, reciben un cuidado y trabajo especial, ya que son piezas únicas en los ejércitos y muchos pintores se esfuerzan por hacer que destaquen sobre el resto de las figuras. Sin embargo, cuando un pintor de wargames tradicional decide mejorar sus habilidades y alcanzar el perfil tabletop, se enfrenta a varios desafíos recurrentes. Estos incluyen asimilar una gran cantidad de técnicas, aprender a usar nuevos productos y herramientas, prestar mayor atención al detalle, entre otros. Este camino, aunque gratificante en términos de resultados, también requiere de esfuerzo y sacrificio. Esta colección se compone de varios volúmenes para los aficionados a wargames, tanto para los que quieren dar el salto al perfil tabletop, como aquellos que buscan mejorar aún más su pintura y, de forma puntual, realizar piezas de exposición. Cada libro se centra en una temática específica, desde vehículos hasta personajes, y brinda al lector una amplia gama de conocimientos y técnicas que ayudan a perfeccionar sus habilidades.*



MENU





## AK LEARNING WARGAMES SERIES 2: STARSHIP TECHNIQUES - ADVANCED

AK592. English (AK592) / Spanish (AK593), 96 pages. Soft cover.

The way wargame painters approach their projects is different from other fields, such as historic model making. This collection Learning Wargames consists of several volumes for wargaming enthusiasts, both for those who want to make the leap to the tabletop profile, as well as those who are looking to further improve their painting or to make showpieces. Each book focuses on a specific theme and provides the reader with a wide range of knowledge and techniques to help their skills. This second volume is dedicated to ships with complex finishes.

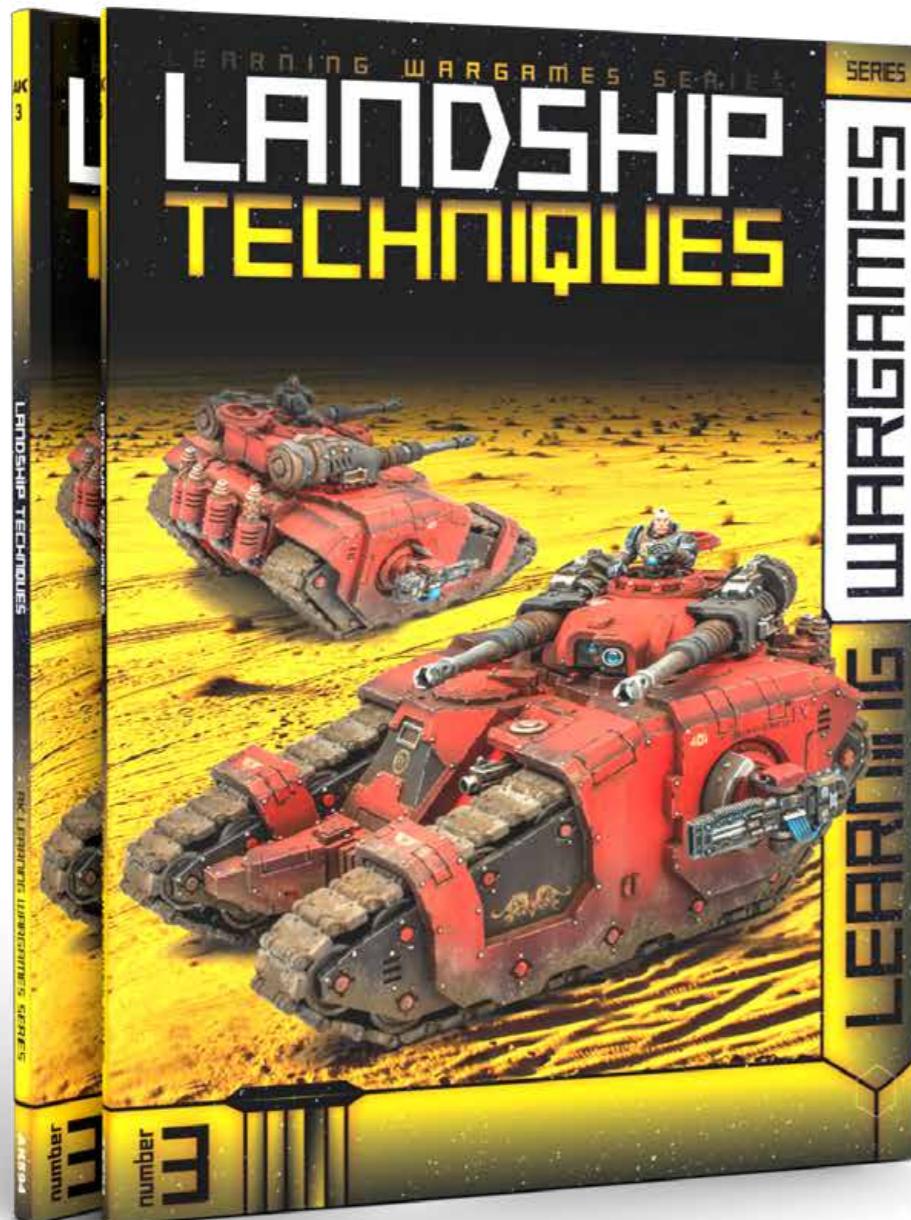
AK518. Inglés (AK518) / Español (AK519), 96 páginas. Tapa blanda.

*La forma en que los pintores de wargames enfocan sus proyectos es diferente a otros campos, como las maquetas históricas. Esta colección Learning Wargames se compone de varios volúmenes para los aficionados a wargames, tanto para los que quieren dar el salto al perfil tabletop, como aquellos que buscan mejorar su pintura o realizar piezas de exposición. Cada libro se centra en una temática específica y brinda al lector una amplia gama de conocimientos y técnicas que ayudan a perfeccionar sus habilidades. Este segundo volumen está dedicado a naves y artefactos voladores con acabados complejos.*



MENU





## AK LEARNING WARGAMES SERIES 3: LANDSHIP TECHNIQUES

AK594 English. 96 pages. Soft cover. Learning Format 240x170mm.

The third installment of the Learning Wargames series is dedicated to land vehicles and ships. This collection is made up of several volumes for wargame enthusiasts, whether they are looking to make the leap to the tabletop profile, improve their painting or make showpieces.

Each book focuses on a specific theme and provides the reader with a wide range of knowledge and techniques to help hone their skills.

AK595 Castellano. 96 páginas. Tapa blanda. Formato Learning 240x170mm.

*La tercera entrega de la serie Learning Wargames está dedicada a los vehículos y las naves terrestres. Esta colección se compone de varios volúmenes para los aficionados a wargames, tanto para los que quieren dar el salto al perfil tabletop, como para aquellos que buscan mejorar su pintura o realizar piezas de exposición.*

*Cada libro se centra en una temática específica y brinda al lector una amplia gama de conocimientos y técnicas que ayudan a perfeccionar sus habilidades.*



WARGAME LANDSHIP MODELING | INTRODUCTION

The warhammer 40,000 universe is also very amazing with a background so crazy that it can involve various terrains, changes and the Angels of Mankind, the Land Raider Crucifer. I painted this model in 2005 and it won the Silver Sword award at the Golden Demon UK painting competition. It has many architectural details and painting of this model was based on medieval book illustrations.

Freehand contains a lot of freehand decorations and illustrations of the warring angels and skulls. It shows the struggle between the forces of the Dark Heresy, who bring destruction and anguish to the lives of humanity in this dark universe of the sinister future. Angels with chessboards and minotaurs involved in the game of life and death. The illustration of the Impulsor: Battle damage and rust were applied in a minimal fashion here, and I mostly focused on the beautiful freehand and applied some traditional techniques that are much closer to miniature painting than scale modeling.

WARGAME LANDSHIP MODELING | ULTRAMARINE DREADNOUGHT

Now is the time to finish the model with some details like wheels, lights, and lenses that will paint with transparent acrylic. The way they will be affected by weathering and will stand out more.

27. We change our palette and incorporate oil paints in brown and orange tones to introduce different new effects. Additionally, we use several AK1013, which will continue with the site to enhance the hardness of the effects.

28. By doing this, we achieve a certain orange patina on the worked areas, simulating the effect of oxidation due to use and moisture. It also increases the chromatic richness of the model in general and helps justify its final location on the terrain.

29. To reproduce this unique effect once again, we use a combination of enamel and oil paints. In this case, we use two specific products, AK1014 and AK1013, which imitate them perfectly, and again, we can use them separately or in combination. We can apply them with a dry brush or points of contact between moving parts with a fine brush.

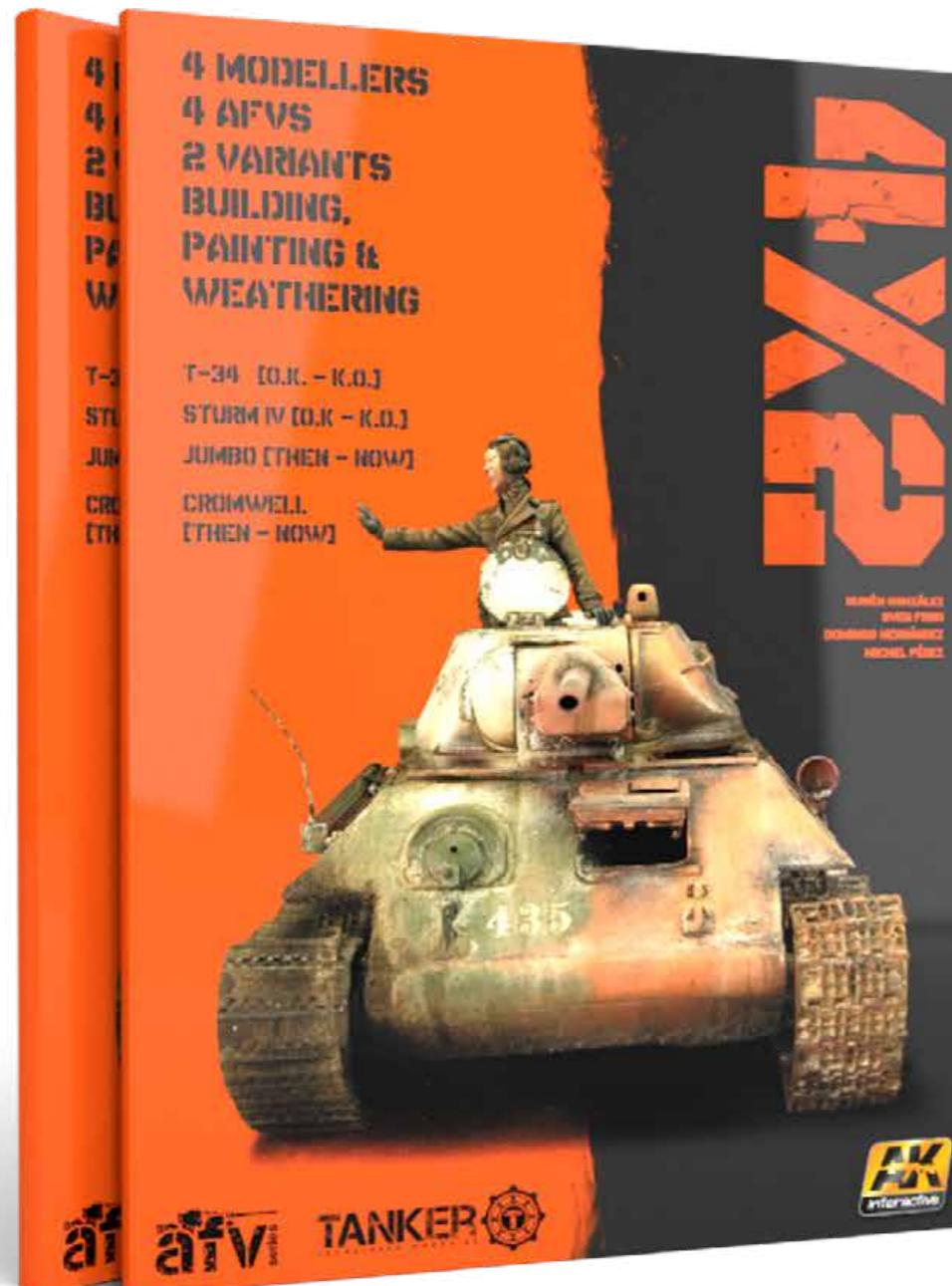
30. ... or in the form of splashes with the help of a wooden stick.

31. In any case, we'll use White Spirit to achieve all these effects that are part of the finish of our model.

32. To finish, we apply dry black pigment to what appears to be the exhausts of our robot's engines.

MENU





**4 X 2**

AK4801. English / Spanish. 140 Pages. Soft Cover.

AK-Interactive's 4x2 book introduces what we believe to be an entirely new concept with modelling publications and a new field for other publications and companies that make similar products. In this book, four modelers build a different subject twice! Each specific vehicle is represented by each modeler in either an operational or factory fresh appearance, and again as a destroyed, abandoned, or museum/monument exhibited vehicle. 4x2 has more than 130 pages, detailed step-by-step process descriptions and high quality photographs, as it standard with all AK-Interactive publications.

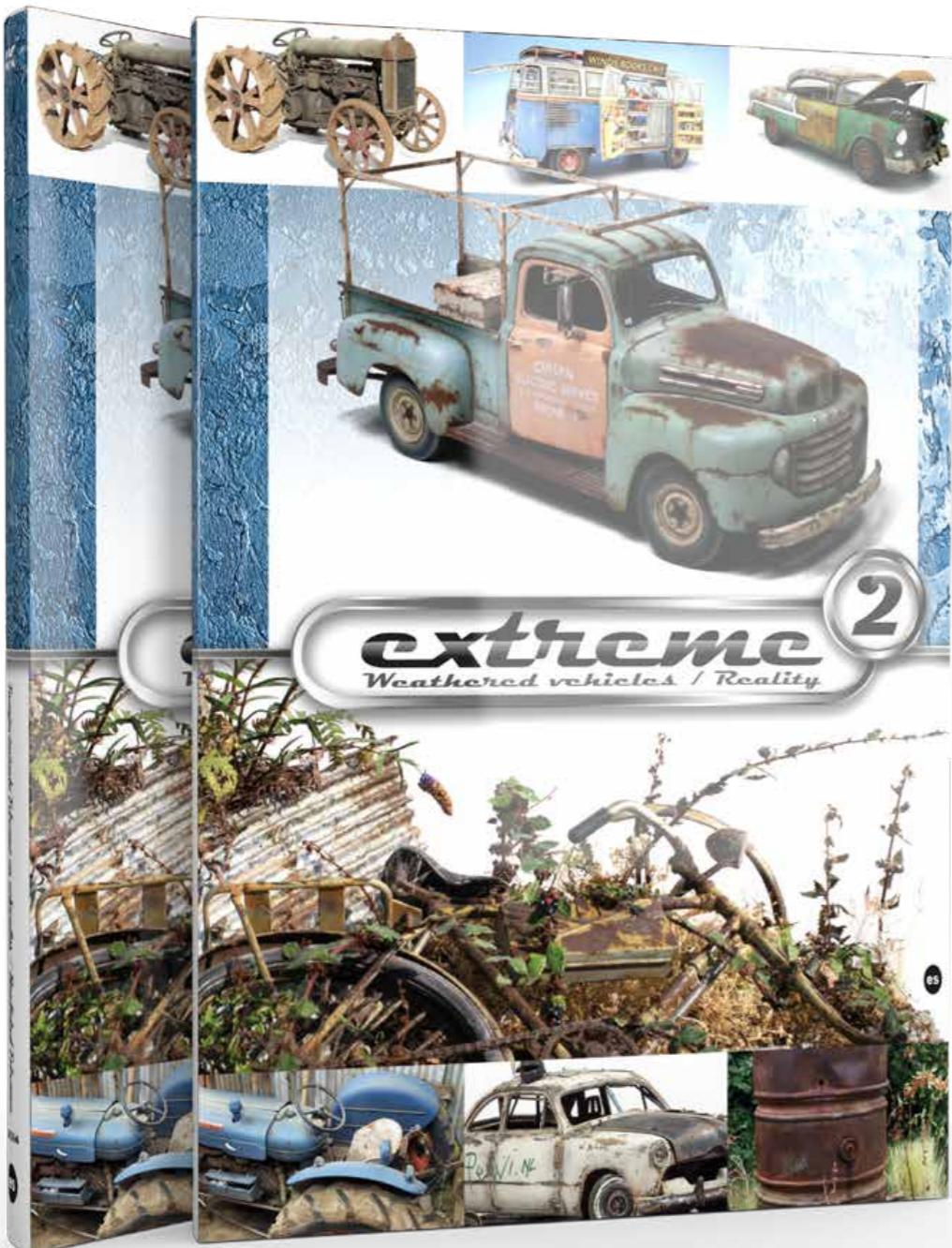
AK4802. Inglés / Español. 140 Páginas. Tapa blanda.

El libro 4x2 de AK-Interactive presenta lo que creemos que es un concepto completamente nuevo en las publicaciones de modelismo, descubriendo un nuevo enfoque para otras publicaciones y compañías del sector. ¡En este libro, cuatro modelistas construyen un tema diferente dos veces! Cada vehículo específico está representado por cada modelista, ya sea en un aspecto operativo o de fábrica, y nuevamente como un vehículo destruido, abandonado o exhibido en un museo / monumento. 4x2 tiene más de 130 páginas, descripciones detalladas del proceso paso a paso y fotografías de alta calidad, como estándar en todas las publicaciones de AK-Interactive.



MENU





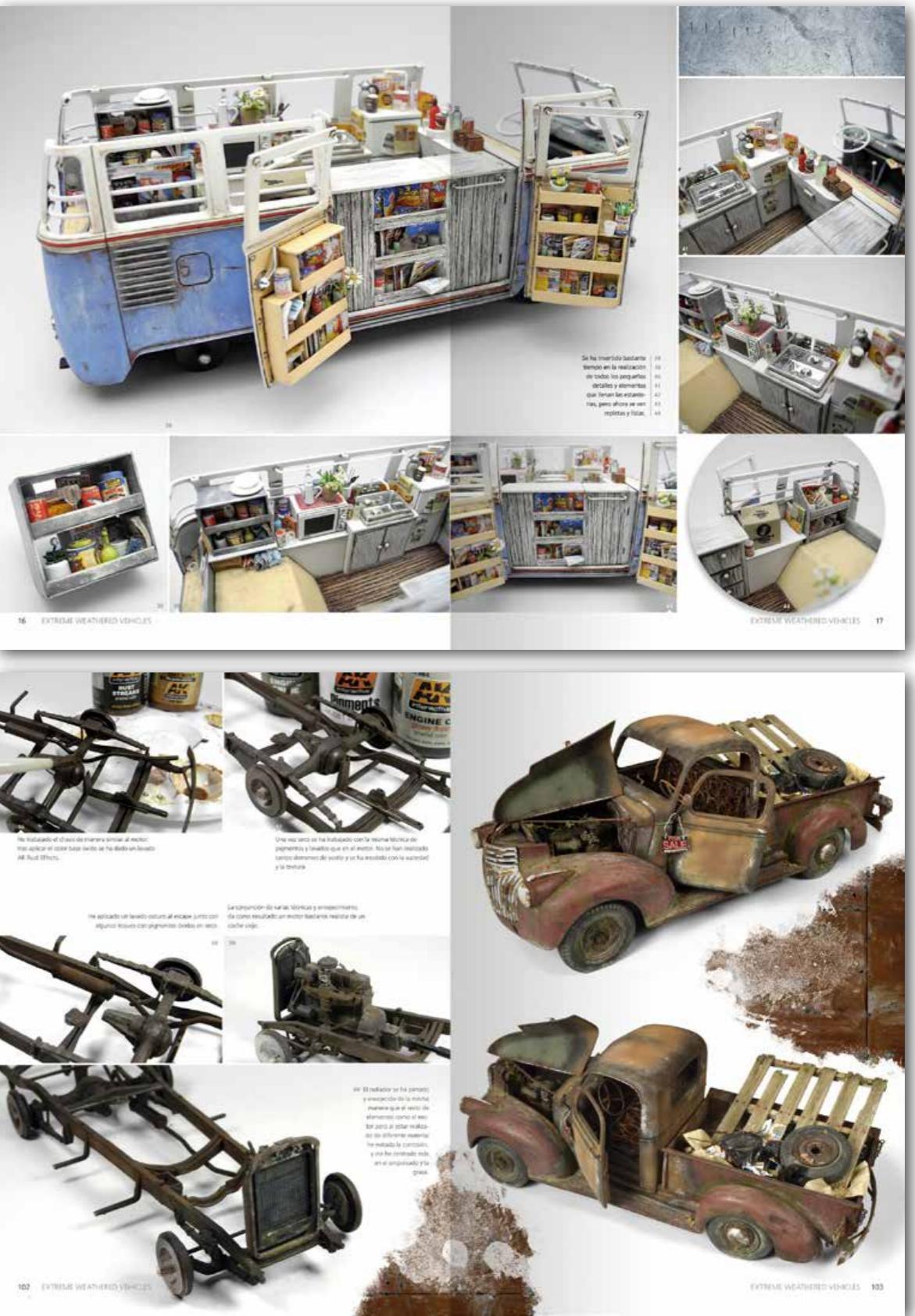
## EXTREME SQUARED

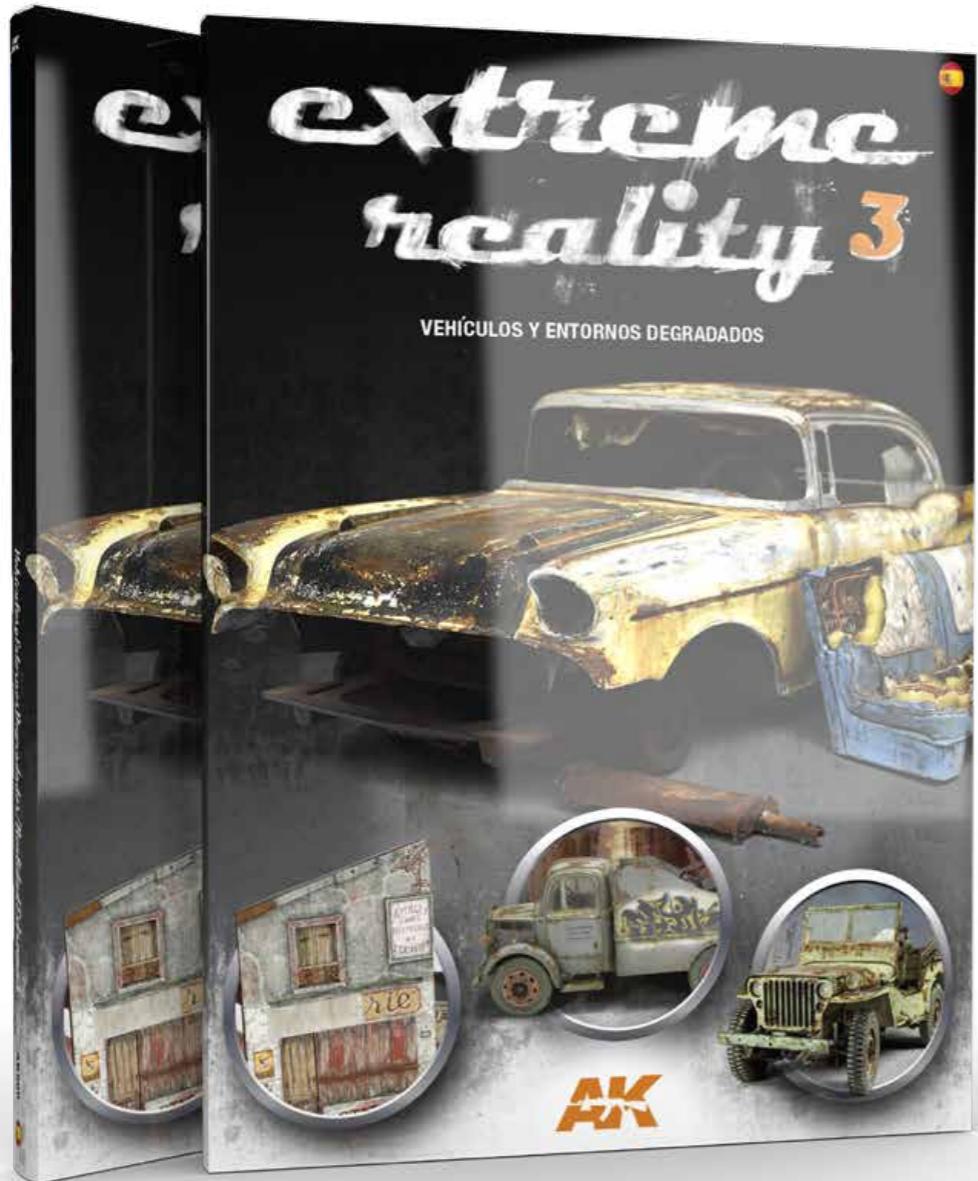
AK503. 252 Pages. Soft Cover.

As many of you have requested, we have decided to join these two fabulous titles of AK-Interactive under one only publication. Within this book you will find both publications, starting with Extreme Weathered Vehicles, an awesome book to learn how to weather vehicles in a way never seen, and Extreme Reality, an impressive approach to realism by the hands of the best modelers around the world.

AK504. 252 Páginas. Tapa blanda.

*Como muchos de vosotros habeis solicitado, hemos decidido unir estos dos fabulosos títulos de AK-Interactive en una sola publicación. Dentro de este libro encontrarás ambas publicaciones, comenzando con Extreme Weathered Vehicles, un libro increíble para aprender a modelar vehículos de una manera nunca vista, y Extreme Reality, un enfoque impresionante al realismo de manos de los mejores modelistas de todo el mundo.*





## EXTREME REALITY ISSUE 03

**AK510.** 140 Pages. Soft Cover

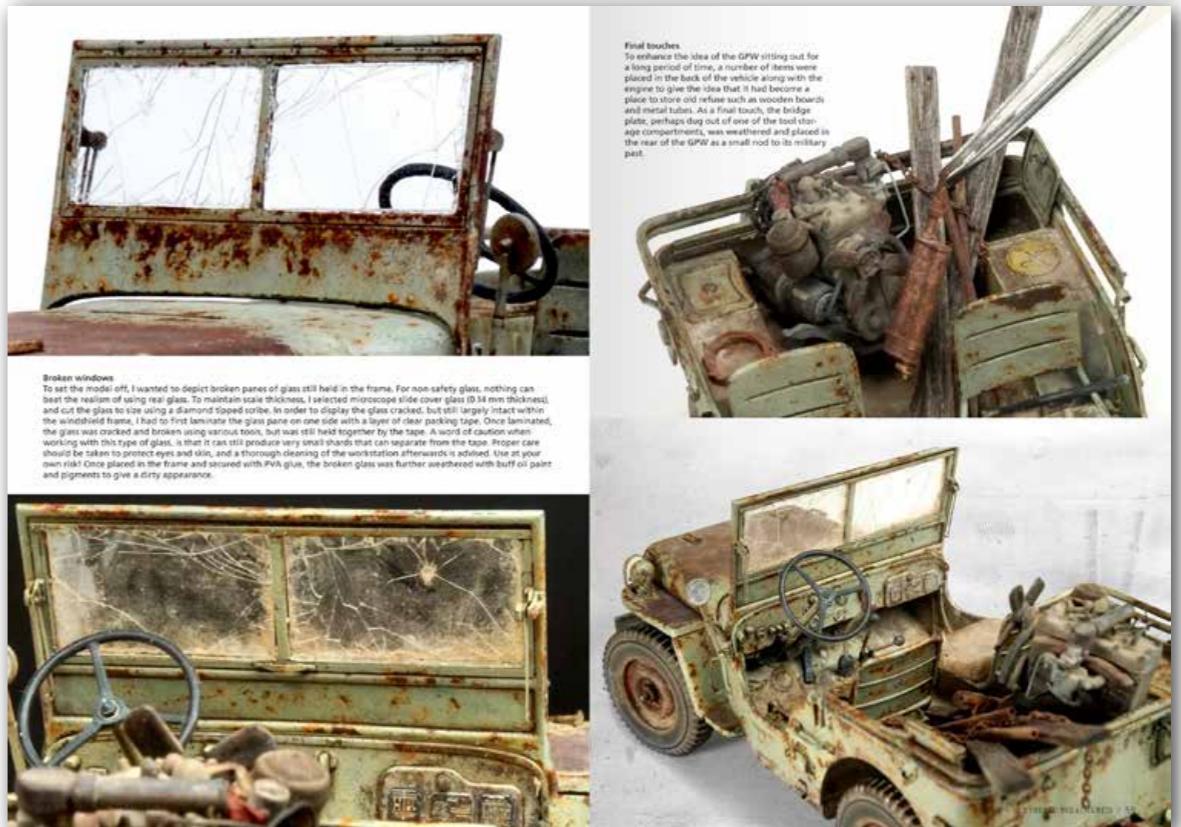
Third installment of the Extreme Reality series.

Realism is usually the goal that we, as modellers, always want to achieve. Techniques, innovation, history, and imagination to make a piece of art from plastic or resin. It becomes challenging as we have to bear in mind the many details we must add, but these small details are the key to give our model its realistic appearance. This book shows how this realism can be achieved in scale modelling. Follow these talented artists through a journey from a model to real life. Divided in step by step articles showing you well known techniques or specific techniques only used on a single model. Extreme Reality is a book of masterpieces and it is meant for all of us who enjoy and love this great hobby, helping you to build your models but also offering the possibility to tell a history.

**AK509.** 140 Páginas. Tapa blanda

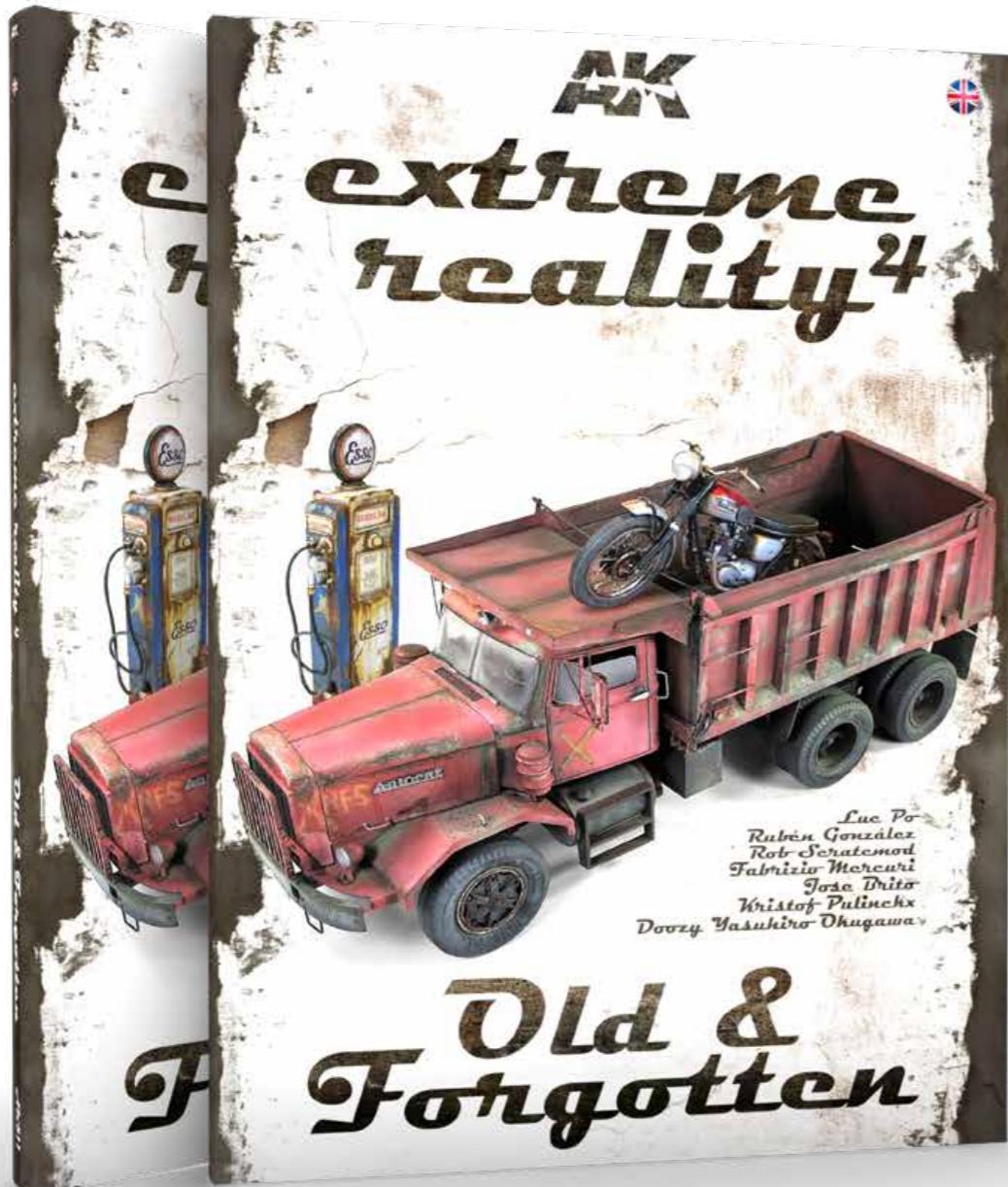
Tercera entrega de la serie Extreme Reality.

El realismo suele ser el objetivo que nosotros, como modelistas, siempre queremos alcanzar. Técnicas, innovación, historia e imaginación para hacer una obra de arte de plástico o resina. Se vuelve desafiante ya que tenemos que tener en cuenta los muchos detalles que debemos agregar, pero estos pequeños detalles son la clave para darle a nuestro modelo una apariencia realista. Este libro muestra cómo se puede lograr este realismo en el modelismo. Sigue a estos talentosos artistas a través de un viaje desde un modelo a la vida real. Dividido en artículos paso a paso que le muestran técnicas bien conocidas o técnicas específicas que solo se utilizan en un solo modelo. Extreme Reality es un libro de obras maestras y está destinado a todos los que disfrutamos y amamos este gran pasatiempo, ayudándote a construir tus modelos pero también ofreciendo la posibilidad de contar una historia.



MENU





## EXTREME REALITY 4 OLD & FORGOTTEN

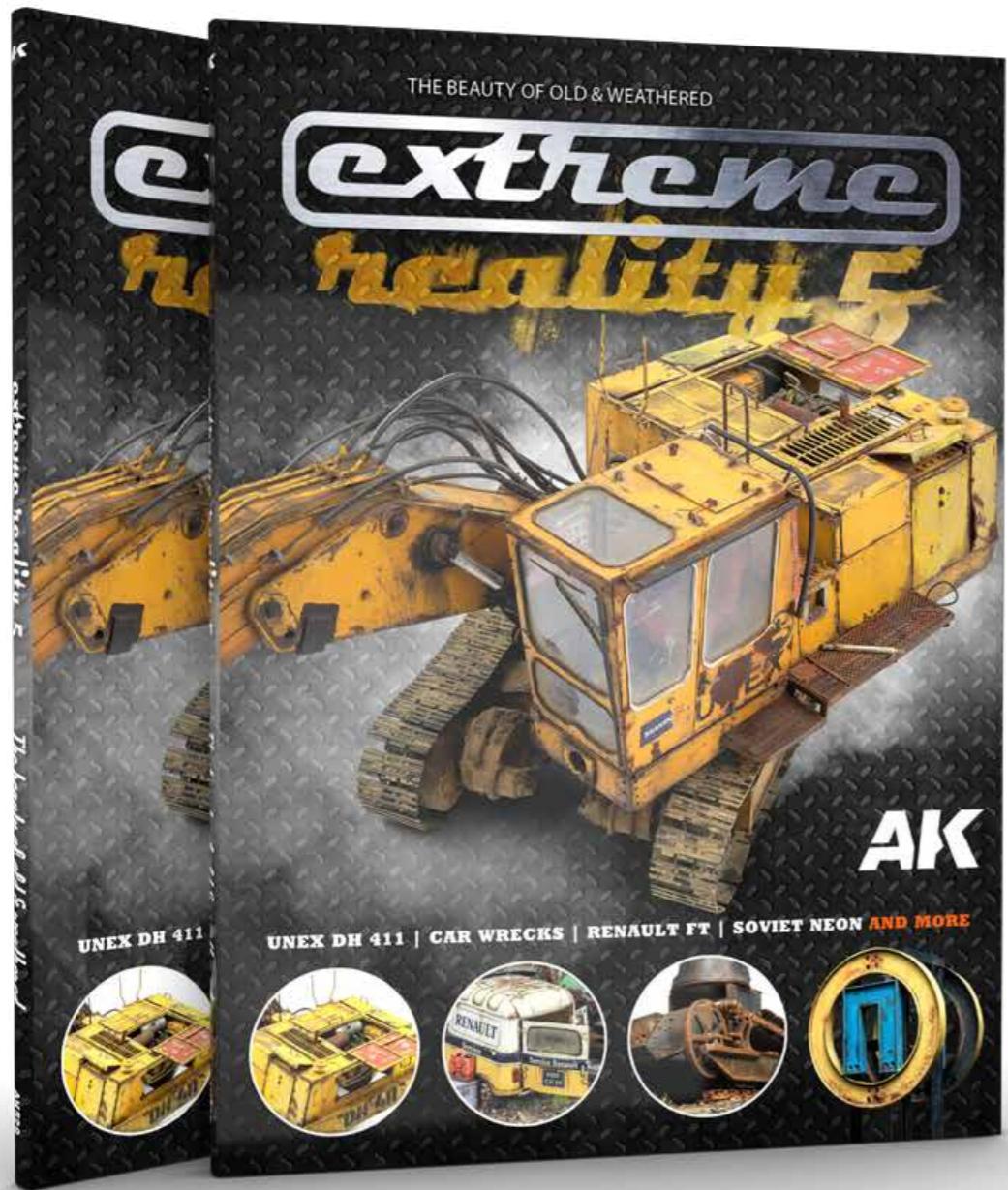
AK511 English. 136 pages. Soft Cover.

Realism is the ultimate goal that every modeler wishes to reach. The Extreme Reality collection shows how this can be achieved in modeling. With highly inspirational and detailed step-by-step articles, the artists who participated in the creation of this book, show how models can come to life. The techniques they share are the key to achieving these realistic results regardless of the subject: from a pinball machine, through a gas pump from the mythical Route 66, to an old and rusty truck. Extreme Reality 4 is an amazing book that you will enjoy to read and that will help you to improve your skills.

AK511. Inglés. 136 páginas. Tapa blanda.

*El realismo es el último fin que todo modelista ansía conseguir. La colección Extreme Reality muestra como este realismo puede conseguirse en modelismo. Con ejemplos altamente inspiracionales y detallados paso a paso los artistas que participan en este libro mostrarán como lo modelos pueden llegar casi a tomar vida. El secreto de las técnicas es la clave para lograr estos realistas resultados. En este libro podemos ver desde una máquina de pinball o un surtidor de la mítica Ruta 66 hasta un camión viejo y oxidado. Extreme Reality 4 es un libro de piezas maestras que nos hará disfrutar de este hobby.*





## EXTREME REALITY 5 THE BEAUTY OF OLD & WEATHERED

AK529 English. 124 pages. Semi-hard cover.

Realism is usually the goal we, modellers always want achieve. It becomes very difficult as we have to bear in mind many details, but these small details are the ones that give our model its realistic appearance. Extreme Reality shows how this realism can be achieved in scale modelling. Follow the talented artists through a journey from models to real life. Divided in step-by step articles showing you from well known techniques to some of them rare or even just made for its specific model. A car graveyard, an abandoned swanboat, a paper excavator or some signs, are just some of the things we can see in the book.

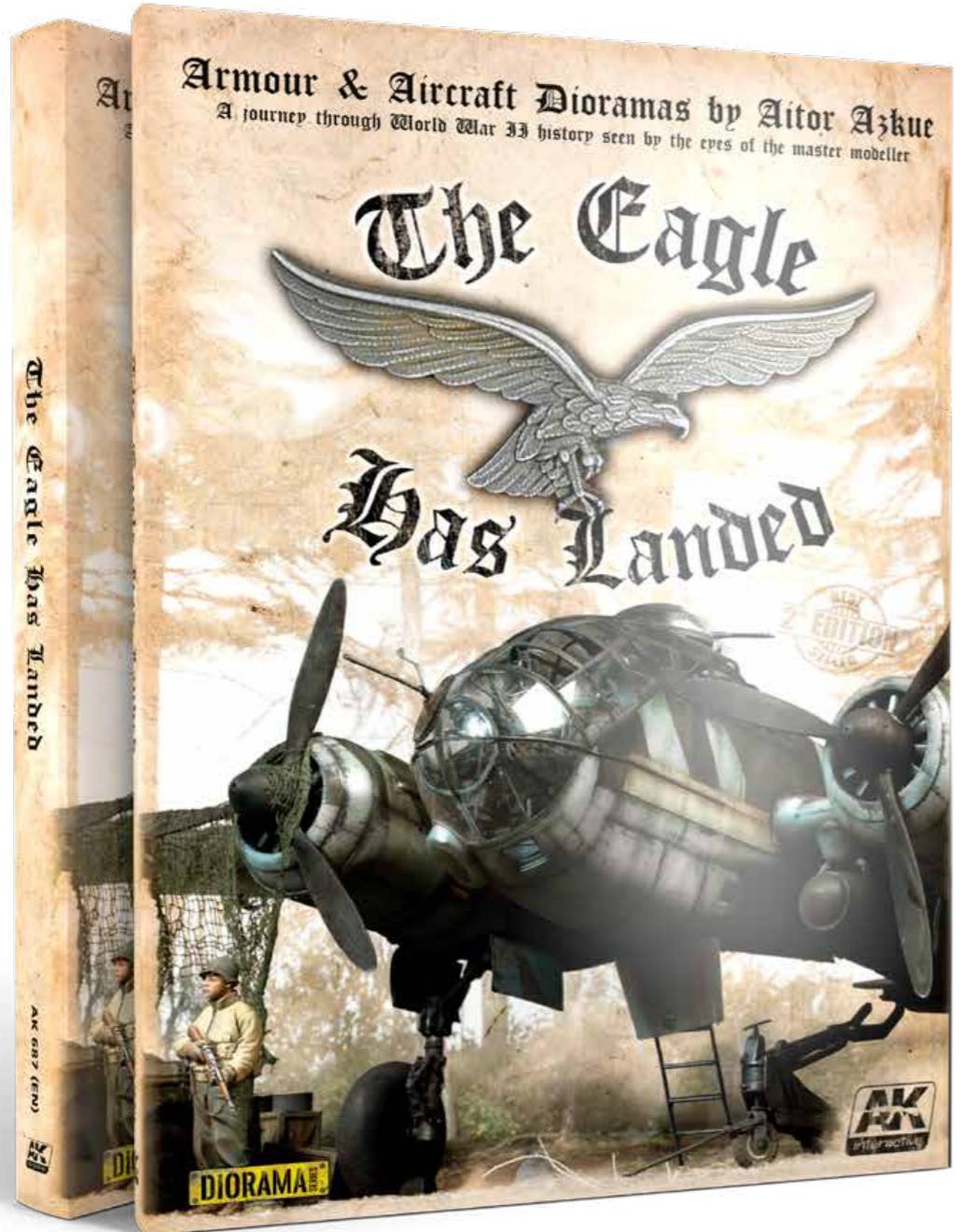
AK529 Inglés. 124 páginas. Tapa semi-duro.

*El realismo suele ser el objetivo que los modelistas siempre queremos alcanzar. Conseguirlo resulta muy difícil, ya que hay que tener en cuenta muchos detalles, pero estos pequeños detalles son los que aportan a nuestro modelo su aspecto realista. Extreme Reality muestra cómo se puede conseguir este realismo en las maquetas a escala. Este libro está dividido en artículos paso a paso que muestran técnicas muy conocidas, algunas de ellas poco comunes, o realizadas ex profeso para un artículo específico. Un cementerio de coches, una barca abandonada con forma de cisne, una excavadora de papel o unos rotulitos, son solo algunas de las cosas que podemos ver en el libro.*



KONGSFJORD by / por Bruno Fontaine  
JUNKYARD MISTRESS by / por Kristof Pulincx  
SOVIET NEON SIGNBOARDS by / por Luc Po  
ABANDONED KETTENKRAD by / por Andy Argent  
UNEX DH 411 by / por Michal Traj  
GTMU by / por Oscar Ebri  
ABANDONED SWANBOAT by / por Luc Po  
MBT-70 by / por Bruno Fontaine  
GALLERY





## THE EAGLE HAS LANDED

AK687. English / Spanish. 292 Pages. Soft Cover.

If there is one modeler who has distinguished himself over the last decade due to his amazing dioramas is Aitor Azkue. This book shows off the very best of all of his work. With spectacular dioramas, more than 1800 images, step by step guides, and all of his tricks described in detail, there is no book quite like this. Inside the 292 pages of this book, there are 10 complete dioramas looked at in total detail. Azkue, a reference and inspirational modeler for many others, has given his own personal touch to all his art pieces. In this book explains step by step how he does his mega dioramas.

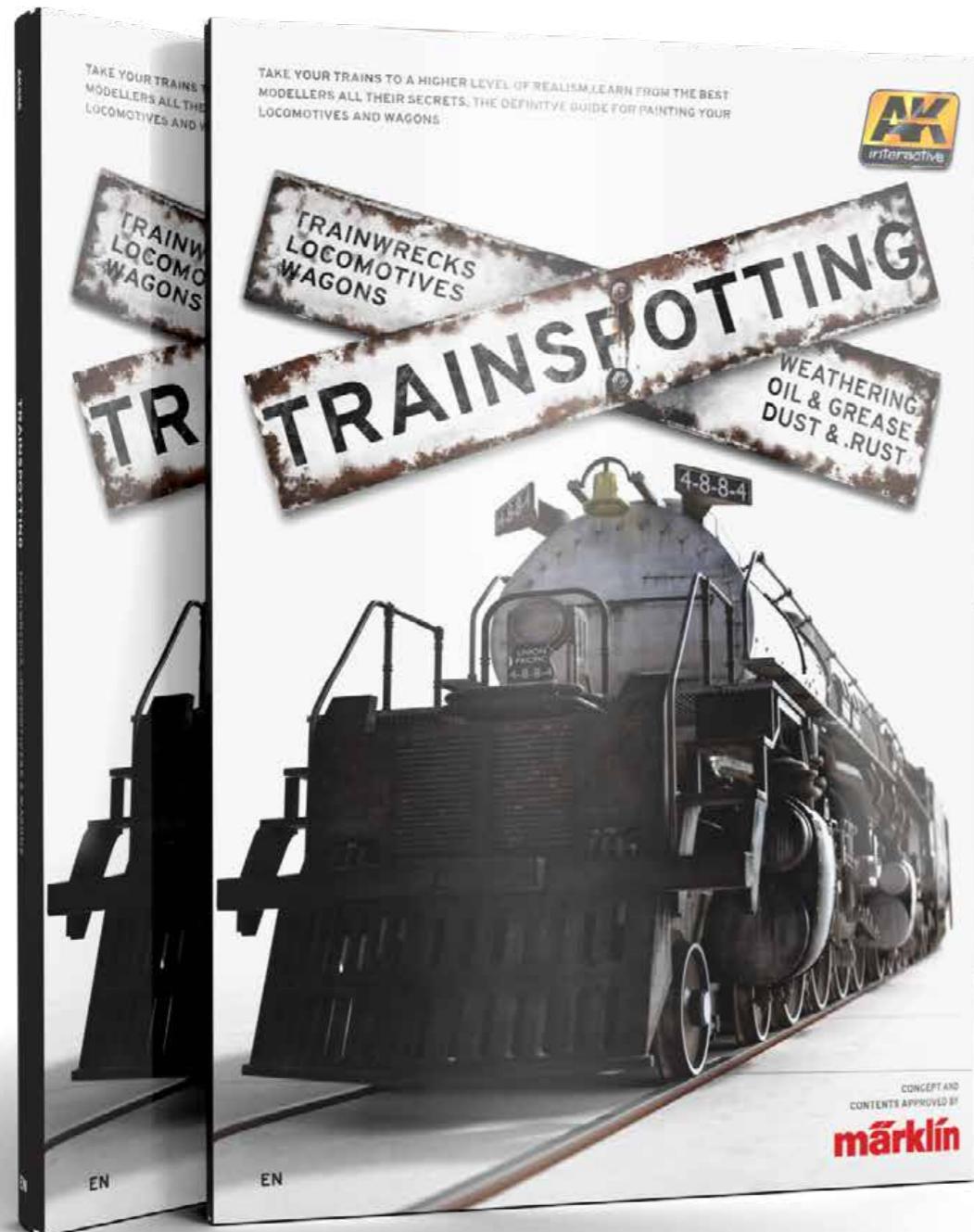
AK694. Inglés / Español. 292 Páginas. Tapa blanda.

*Si hay un modelista que se ha distinguido en la última década debido a sus increíbles dioramas es Aitor Azkue. Este libro muestra lo mejor de todo su trabajo. Con dioramas espectaculares, más de 1800 imágenes, guías paso a paso y todos sus trucos descritos en detalle, no hay un libro como este. Dentro de las 292 páginas de este libro, hay 10 dioramas completos analizados con todo detalle. Azkue, modelo de referencia e inspiración para muchos otros, ha dado su toque personal a todas sus piezas de arte. En este libro explica paso a paso cómo hace sus mega dioramas.*



MENU





## TRAINSPOTTING

AK696. English / Spanish. 208 Pages. Soft Cover.

If trains and railway modelling are your passion or you just love quality scale modeling, you can't miss this book with the usual AK's quality display plus Marklin's input. A handbook that will possibly become a cult book for scale railway modelers in the next years. A new approach for an instructional book and for the way techniques are displayed to beginners and advanced modelers.

AK754. Inglés / Español. 208 Páginas. Tapa blanda.

*Si los trenes y el modelismo ferroviario son su pasión o si simplemente le encanta el modelismo a escala de calidad, no puede perderse este libro con la calidad habitual de AK más la aportación de Marklin. Un manual que posiblemente se convertirá en un libro de culto para los modelistas ferroviarios a escala en los próximos años. Un nuevo enfoque para un libro de aprendizaje así como, para la forma en que se muestran las técnicas para principiantes y modelistas avanzados.*



MENU





## MASTERING OILS 1. OIL PAINTING TECHNIQUES ON AFVs

ABT602. English / Spanish / German / French. 124 Pages. Soft Cover.

**Mastering Oils 1, Oil Painting Techniques on AFVs**, is the first one of a master series dealing with all the techniques necessary to control oil painting. In this first one, the master modeler Joaquín García Gázquez shows us how to use oils in the correct way; how to mix them, how to apply them, which tools are the best for handling them. All the possibilities regarding oils applied on armored fighting vehicles with step by step guides. A masterpiece which will be very useful for any modeler. Follow along with Joaquín García Gázquez as he describes all the necessary techniques to master the kind of tools for applying, mixing, etc. Take your model to the next level and achieve extreme reality with this must-have guide to oil techniques.

ABT603. Inglés / Español / Alemán / Francés. 124 Páginas. Tapa blanda.

**Mastering Oils 1, Técnicas de pintura al óleo en AFV**, es la primera de una serie maestra que trata todas las técnicas necesarias para controlar la pintura al óleo. En esta primera, el maestro modelista Joaquín García Gázquez nos muestra cómo usar los aceites de la manera correcta; cómo mezclarlos, cómo aplicarlos, qué herramientas son las mejores para manejarlos. Todas las posibilidades con respecto a los aceites aplicados en vehículos blindados de combate con guías paso a paso. Una obra maestra que será muy útil para cualquier modelista.

Siga junto con Joaquín García Gázquez mientras describe todas las técnicas necesarias para dominar el tipo de herramientas para aplicar, mezclar, etc. Lleve su modelo al siguiente nivel y alcance una realidad extrema con esta guía imprescindible para las técnicas de aceites.



## Abteilung 502



### 3.5. Light and shadow

With oil paints, it's best to leave the light colors for the end. We must always start with darker and cool colors in the lower areas, and with lighter and warmer colors towards the upper areas of our models.

Some colors can be lightened with what we have in the previous batch, but we must never should a color be darkened with black, unless we are painting a black or very dark gray area. Using white to lighten a color will reduce the vibrancy of that color. On the other hand, adding a small amount of a complementary color makes the color more intense and enhances its strength and brightness. Darkening a color using basic color theory is a simple matter: take the hue of the color that you want to darken, find its complementary color, add that color and a small amount of black to the original color to obtain the desired effect of shading.



It is best to make transitions with subtle light or dark colors in the same hue.



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Study the concept of complementary colors. It is an important concept in shading colors appropriately, and this will help you achieve contrast and nuances.

Complementary colors are those that are opposite each other on the color wheel. The complement of a primary color will always be a secondary color, and vice versa. We will be handling the tertiary colors extensively in our work. That is to say that we will be working with mixture composed of secondary colors, with an additional amount of one of its primary colors mixed in.

#### PRIMARY AND SECONDARY

Green-yellow - Violet red  
Yellow - Purple  
Blue - Orange  
Red-orange - Blue green  
Violet blue - Orange yellow

For example, if we look for the complement of violet, we know that this color is formed by red and blue. Therefore, the complementary to yellow since it is the only primary missing.

If you are looking for the complement of blue, we will need violet and red to have the three primaries, and the mixture of these two colors, which are missing, from the orange, making it complementary to the blue.

Another example would be if you have a tertiary yellow-green, this means that it is a green color with an additional amount of yellow, and so we will need a color that is quite red, which is totally absent, but at the same time has a little green to balance the smallest amount in the greenish yellow. Therefore the best option is a red-violet.



#### USE OF COMPLEMENTARY COLORS IN PAINT

- They serve to highlight areas of interest, through the generation of contrast.
- If we mix a color with its complement, they neutralize each other to obtain gray, however, if mixed colors that merely concern us, because with a few measures we will get own shadows and transitions of color.
- When we want a specific color, in our picture but it's too saturated or bright, and we want to "turn off" a little or lower the intensity to 20%, to do this, we will add a small amount of the complementary color, but without changing the main hue of color.
- For the darker shades of colors, it is more appropriate to add the complementary color rather than adding bright black.
- Conversely, in order to obtain lighter areas, a very small amount of the complementary color is used, as opposed to white, which would only create a dull and lackluster effect.

MASTERING OILS 15

### 7.8. STAINS

Of course, these marks need to be reproduced only in the areas that are appropriate. Doors, fuel filler neoprene, hoses, maintenance doors, etc. These types of stains should never be applied uniformly to the entire vehicle, as this would be unnatural.



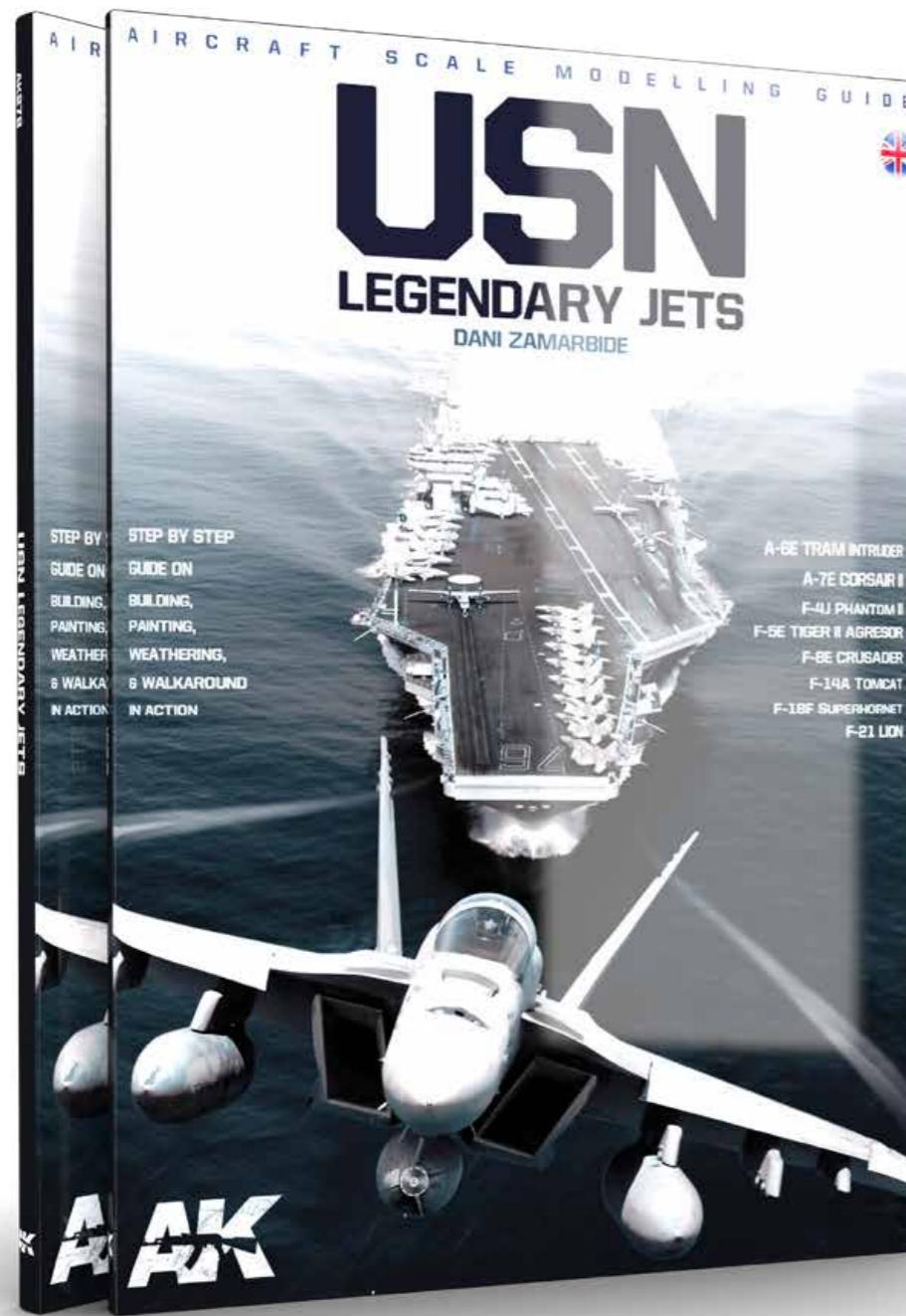
52 MASTERING OILS



The previous task application to do for a small of stains, the process can be repeated until the desired degree of darkness is reached. Once the stain is dry for about 15 minutes, then either it's with a light wash or with a thin wash.

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## USN LEGENDARY JETS

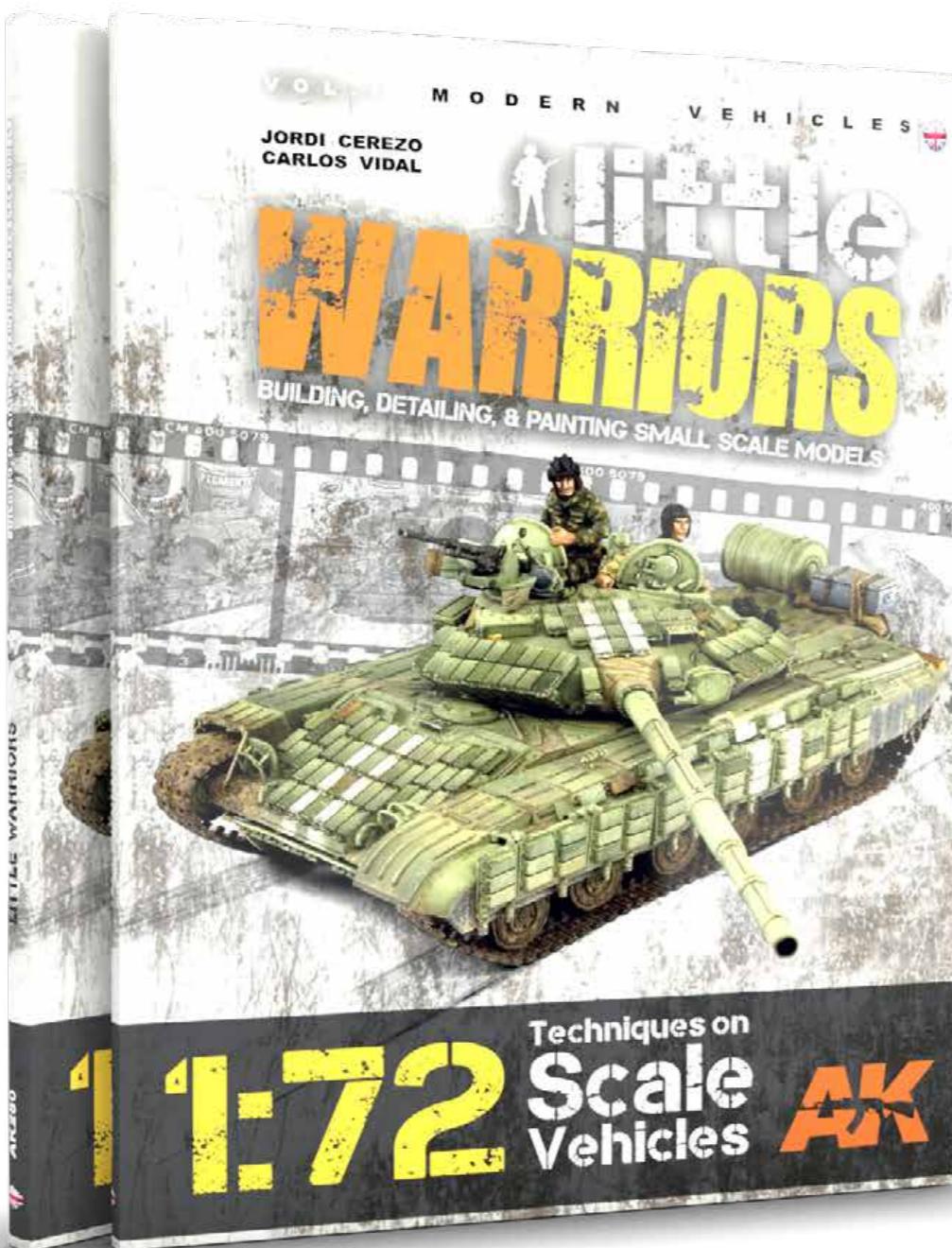
AK278. 192 Pages. Soft Cover.

This new book, special for USN enthusiasts and for modellers in general, offers a deep view of the most emblematic jets selected by Daniel Zamarbide for this book with an impressive gallery of real jets by Ioannis Lekas. You can see the most modern techniques to apply in your modern jets and a lot of ideas. In this book, the modeler will see all effects of painting and improvements on different jets of the USN.

AK279. 192 Páginas. Tapa blanda.

*Este nuevo libro, especial para los entusiastas de la USN y para los modelistas en general, ofrece una visión profunda de los aviones más emblemáticos seleccionados por Daniel Zamarbide para este libro con una impresionante galería de aviones reales de Ioannis Lekas. Puedes ver las técnicas más modernas para aplicar en tus aviones modernos y muchas ideas. En este libro, el modelista verá todos los efectos de la pintura y las mejoras en diferentes aviones de la USN.*





## LITTLE WARRIORS

AK280. 94 Pages. Soft Cover.

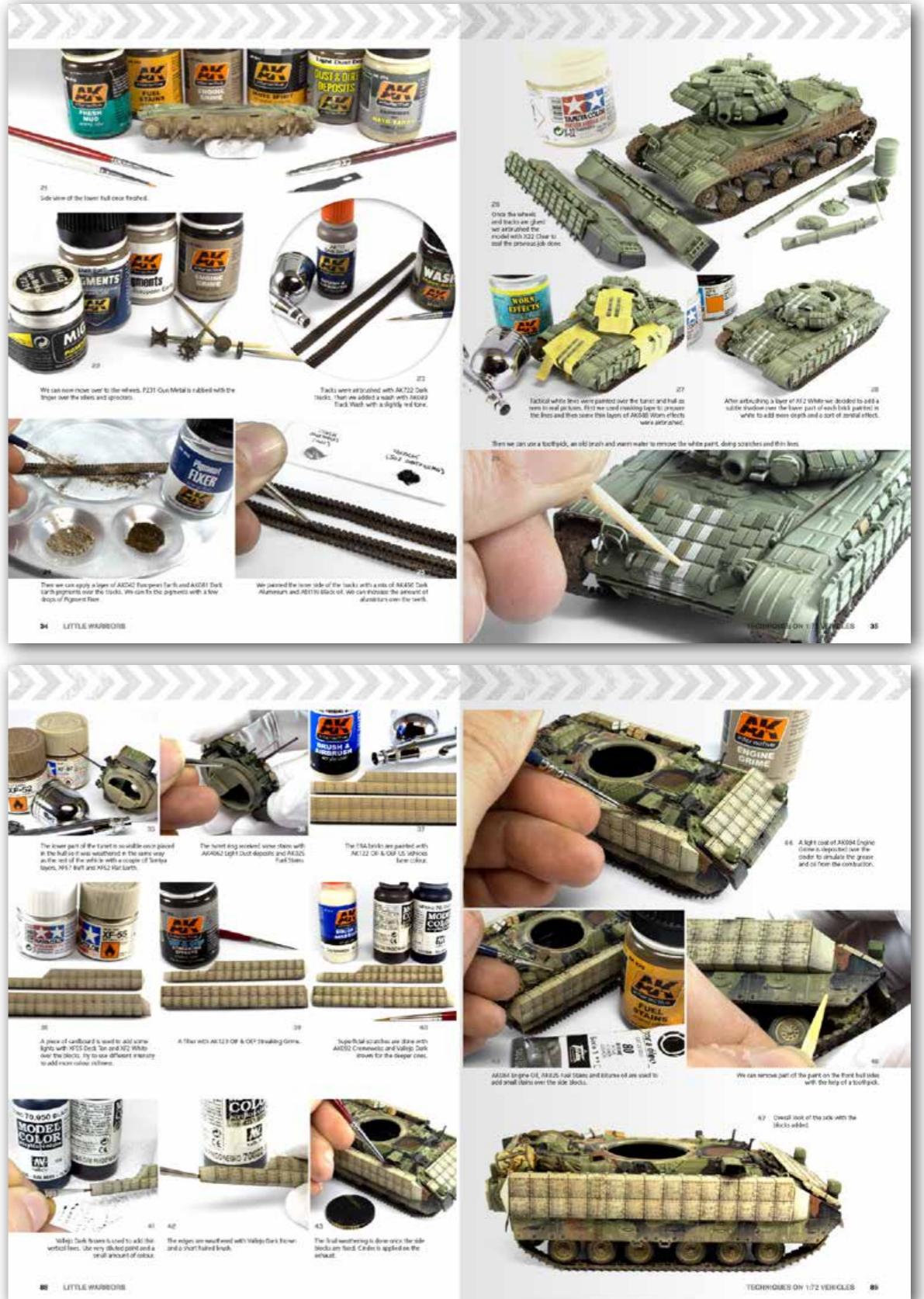
Building, Detailing & Painting small scale models (1:72 scale)

A little gem. This unique book will show the modeler the secrets and tricks of building, detailing and painting small scale vehicles. The usual quality of AK publications at the service of the smallest scale. The level of detail of the works and the photos will make us doubt many times of the scale but all this is 1:72.

AK281. 94 Páginas. Tapa blanda.

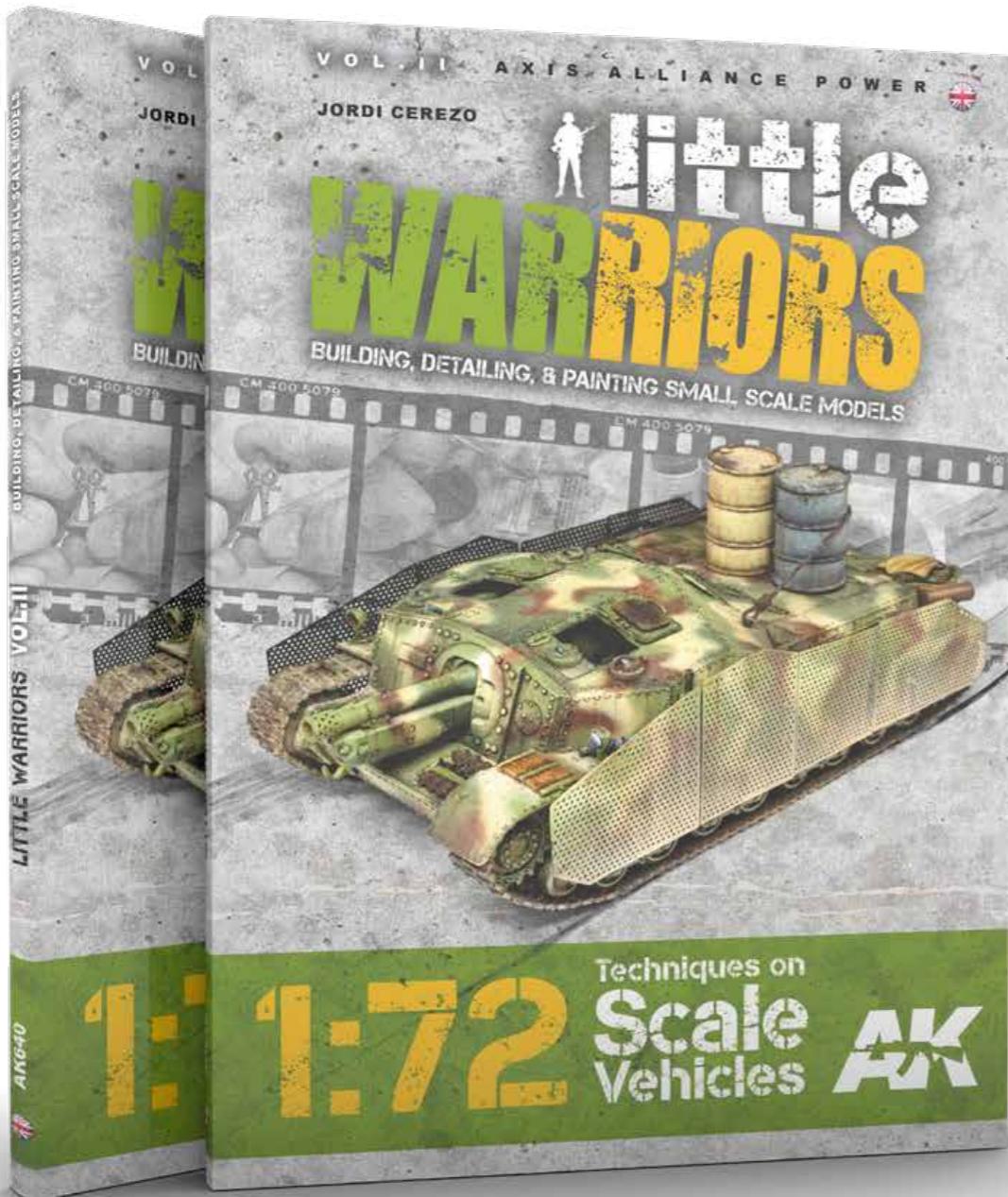
Construcción, detalle y pintura de modelos a pequeña escala (escala 1:72)

Una pequeña joya. Este libro único le mostrará al modelista los secretos y trucos para construir, detallar y pintar vehículos a pequeña escala. La calidad habitual de las publicaciones de AK al servicio de la escala más pequeña. El nivel de detalle de los trabajos y las fotos nos harán dudar muchas veces de la escala, pero todo esto es 1:72.



MENU





## LITTLE WARRIORS VOL. 2

AK640 English and Spanish. 152 pages. Semi-hard cover.

Little Warriors vol.2 is the second issue of this series of monographs dedicated to small-scale modeling. This new volume of Little Warriors escapes the classic and conventional models by focusing on the Forces that made up the Axis pact in WWII, among which Germany, Japan, Italy, Hungary and Finland are represented. A magnificent compendium of parts and settings with detailed step-by-step instructions for all lovers of this scale.

AK641 Inglés y Español. 152 páginas. Tapa semidura.

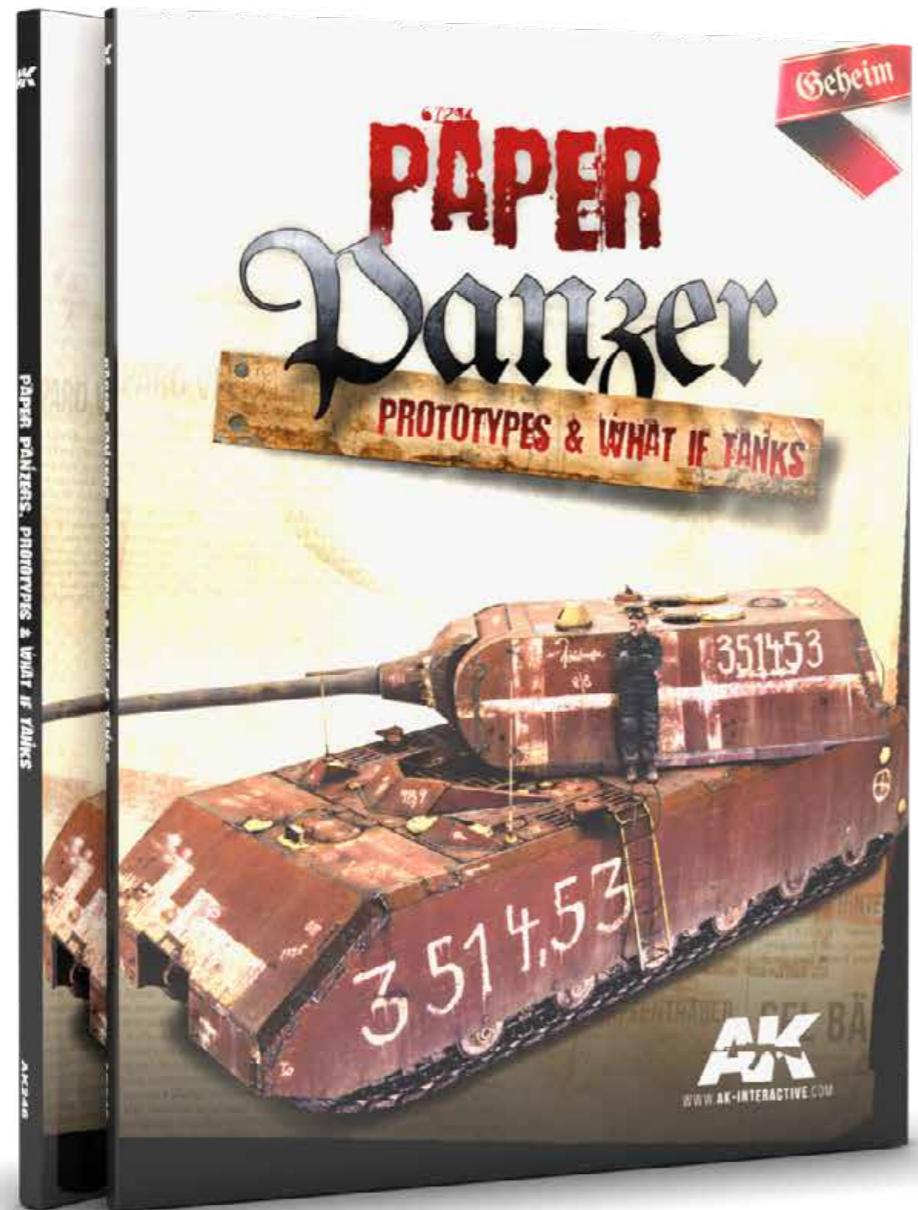
Little Warriors vol.2 es la segunda entrega de esta serie de monográficos dedicados al modelismo a pequeña escala. Este nuevo volumen de Little Warriors escapa de los modelos clásicos y convencionales centrándose en las Fuerzas que integraron el pacto del Eje en la IIGM entre las que se ven representadas Alemania, Japón, Italia, Hungría y Finlandia. Un magnífico compendio de piezas y ambientaciones con detallados paso a paso para todos los amantes de esta escala.



134 LITTLE WARRIOR VOL. II

MENU





## PAPER PANZER: PROTOTYPES & WHAT IF TANKS

AK246. English. 208 Pages. Soft Cover.

Some modelers are increasingly interested in exploring new fields, and allowing themselves some artistic license, why not? This type of vehicle is becoming increasingly important among the many brands for launching news and information on new releases. There has been a boom in this type of modeling, and every time there is a new release it awakens more curiosity among modelers around the world. This book will load the modeler's mind with original ideas to address alternative projects. We will see where the concept of Panzer Papers comes from and its differences with the what if models, besides inspiring us with profiles of all kinds. It will feature many of the best modelers in the world using the present techniques and it will show us how to make some of these vehicles and it will leave nothing different behind.

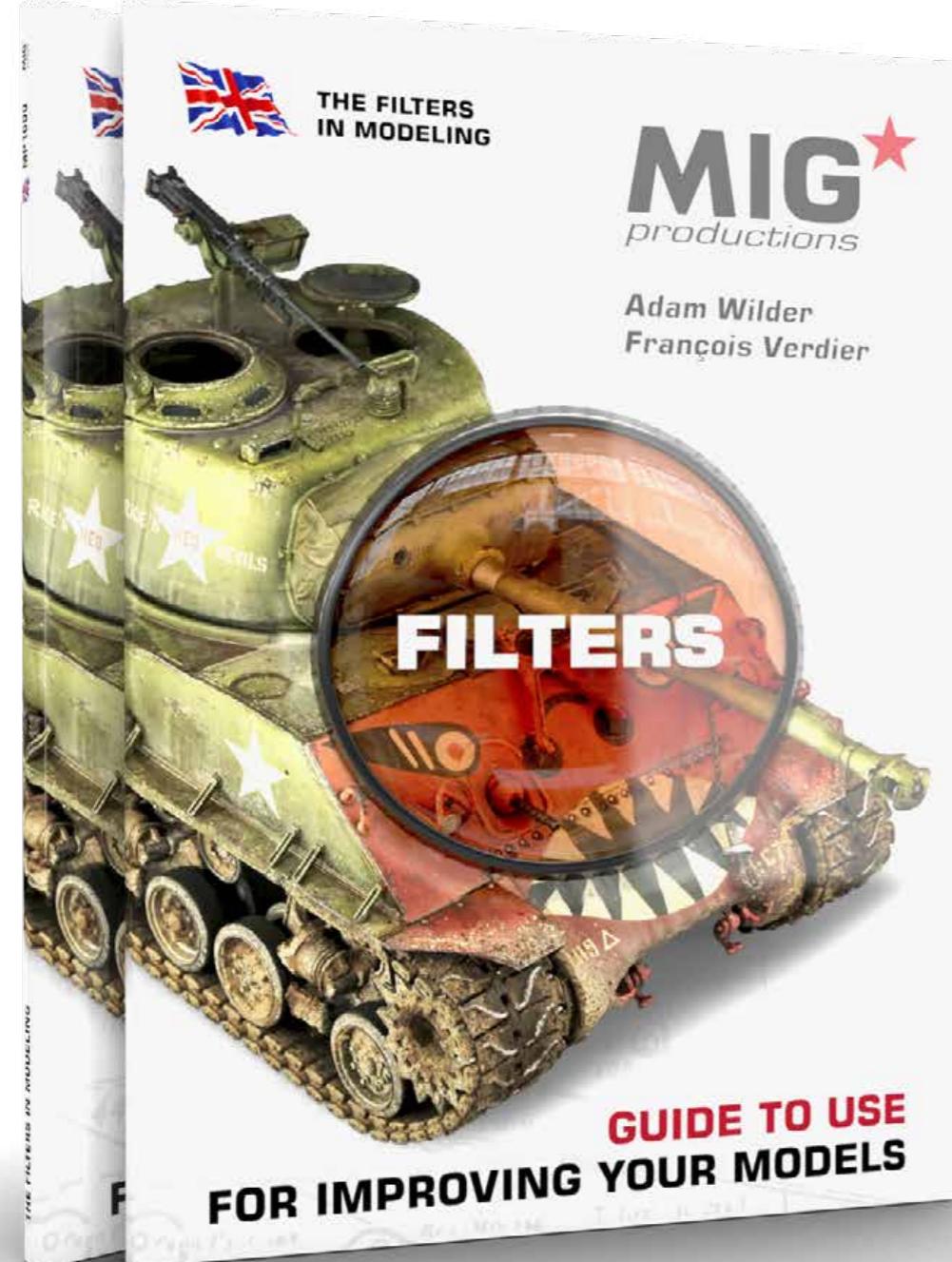
AK246. Inglés. 208 Páginas. Tapa blanda.

Algunos modelistas están cada vez más interesados en explorar nuevos campos y permitirse alguna licencia artística, ¿por qué no? Este tipo de vehículo es cada vez más importante entre las muchas marcas para lanzar noticias e información sobre nuevos lanzamientos. Ha habido un auge en este tipo de modelismo, y cada vez que hay un nuevo lanzamiento despierta más curiosidad entre los modeladores de todo el mundo. Este libro cargará la mente del modelista con ideas originales para abordar proyectos alternativos. Veremos de dónde viene el concepto de Panzer Papers y sus diferencias con los modelos que sí, además de inspirarnos con perfiles de todo tipo. Contará con muchos de los mejores modelistas del mundo utilizando las técnicas actuales y nos mostrará cómo fabricar algunos de estos vehículos.



MENU





## GUIDE TO USE THE FILTERS

MP1000. English / Spanish. 56 Pages. Soft Cover.  
Adam Wilder & François Verdier.

The best tool on how to work with modeling filters. You will see what can be achieved with them and discover great results on your own. You will find this book includes answers to questions about what the filters are made of, and what they are used for. It will allow you to test and correct their applications to help you control and master your techniques and take your models to a higher level.

MP1001. Inglés / Español. 56 Páginas. Tapa blanda.  
Adam Wilder & François Verdier.

*La mejor herramienta sobre cómo trabajar con filtros en modelismo. Verá lo que se puede lograr con ellos y descubrirá excelentes resultados por su cuenta. Encontrará que este libro incluye respuestas a preguntas sobre de qué están hechos los filtros y para qué se usan. Le permitirá probar y corregir sus aplicaciones para ayudarlo a controlar y dominar sus técnicas y llevar sus modelos a un nivel superior.*



**MIG**  
productions

Adam Wilder  
François Verdier



**FILTERS**

GUIDE TO USE  
FOR IMPROVING YOUR MODELS

**HOW TO APPLY A FILTER?**

This part is key to apply a filter in an effective way with the results we look for. They should be applied with a large soft brush, downgrading the painting pressure as long as the fibers will be able to cover the zone of presence and we are going to work on working a zone but to subtly change its tonality. Fiber or paint to the base color without changing it. Although the size of the brush will affect the tonal range, it is very difficult not to do so. We will apply the fibers from top to bottom on the vertical or horizontal surface. However, there are some cases as we will see in which effect.

We can also use round, flat and the use tongue brushes.

Synthetic brushes have less product among its fibers than natural ones so they are highly recommended to apply filters.

You can also apply filters with the airbrush although we must be careful because you can damp the surface. We must work with a low pressure, with smooth and fast layers. It is an easy technique and requires some practice.

Airbrush can also be used to apply filters but they need to be double action ones, not all the time we can use it. We can not vary the direction of the product, we can only work by increasing or decreasing the pressure and the flow of product through the trigger. Pressure must be low.

In general terms, the ideal is that the surface that will receive the filters is not varnished, just with the brushed basecoat layer, preferably in wax for water-based because if not, the filter will not adhere the surface acting as a wax.

On a wet base coat we can apply several filters as the paint will absorb the pigment and the fiber is more controllable.

On a satin base coat we can apply several filters as the surface will not absorb the pigment and the fiber is more controllable.

On a gloss base coat will not be as effective as it will slip off the surface without adhering to the base color and changing the tonality. We should not apply filters on gloss surfaces.

We have to let the filter dry completely to see its full result. It is impossible to get the final effect we are going to obtain if we apply a second filter but we must let dry for at least 48 hours. The effect of a second filter will not be the same as the first, the base color.

The key to a filter is its own thinner as the part of the product. It must be as soft and pure as possible and without coloring. It is important to apply good filters with acrylic based products due to the greater sum of colors of the paint that covers the correct and uniform application leaving point marks and traces and dry.

To achieve a homogeneous filter we have to apply it evenly over the entire surface. Colors of all kinds can be used because we can use all of them, even the different tones. Remember that is a headache so we will try to see and explain step by step how and when to use each type of filter.

We can apply the filters both by brush or airbrush.

Filter applied over a gloss surface

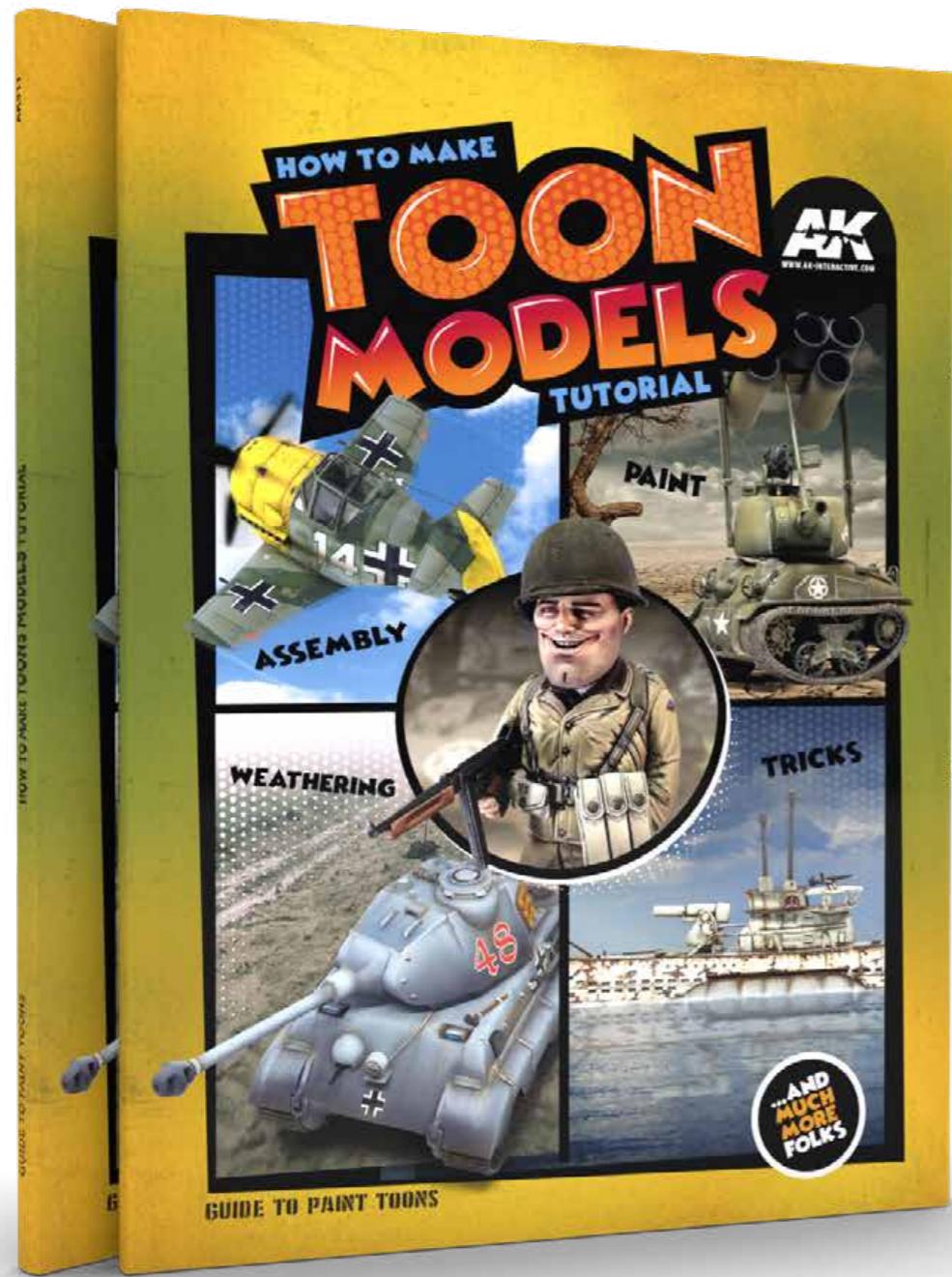
Due to the gloss finish the Mica Lurex needs longer to dry and we observe how it behaves more like a wash than as a filter as it slides on the surface just like a mirror, with the paint remaining around the details and not covering in any way uniformly.

Once it has dried completely, after several minutes, we observe that the overall finish is not uniform, with sweeping marks, so the surface is completely useless.

Result of the filter applied on different finishes: matte, satin and gloss, respectively.

Simply changing the intensity of a color we will achieve that the surfaces appear more interesting. We can differentiate parts of different materials.





## HOW TO MAKE TOON MODELS TUTORIAL

AK911. English. 156 Pages. Soft Cover.

This book explains in a simple but effective way with different levels of difficulty how to work with the Toon models (or egg models) which popularity is expanding worldwide, and establishing itself as a new trend on which several brands have set their sights. This is the first tutorial book focused on this kind of modelling, in which well known internationally modellers have participated. Both for beginners who want to start in the hobby and for veterans looking for new experiences, the toons represent a new point of view without historical ties and a testing ground for many modellers.

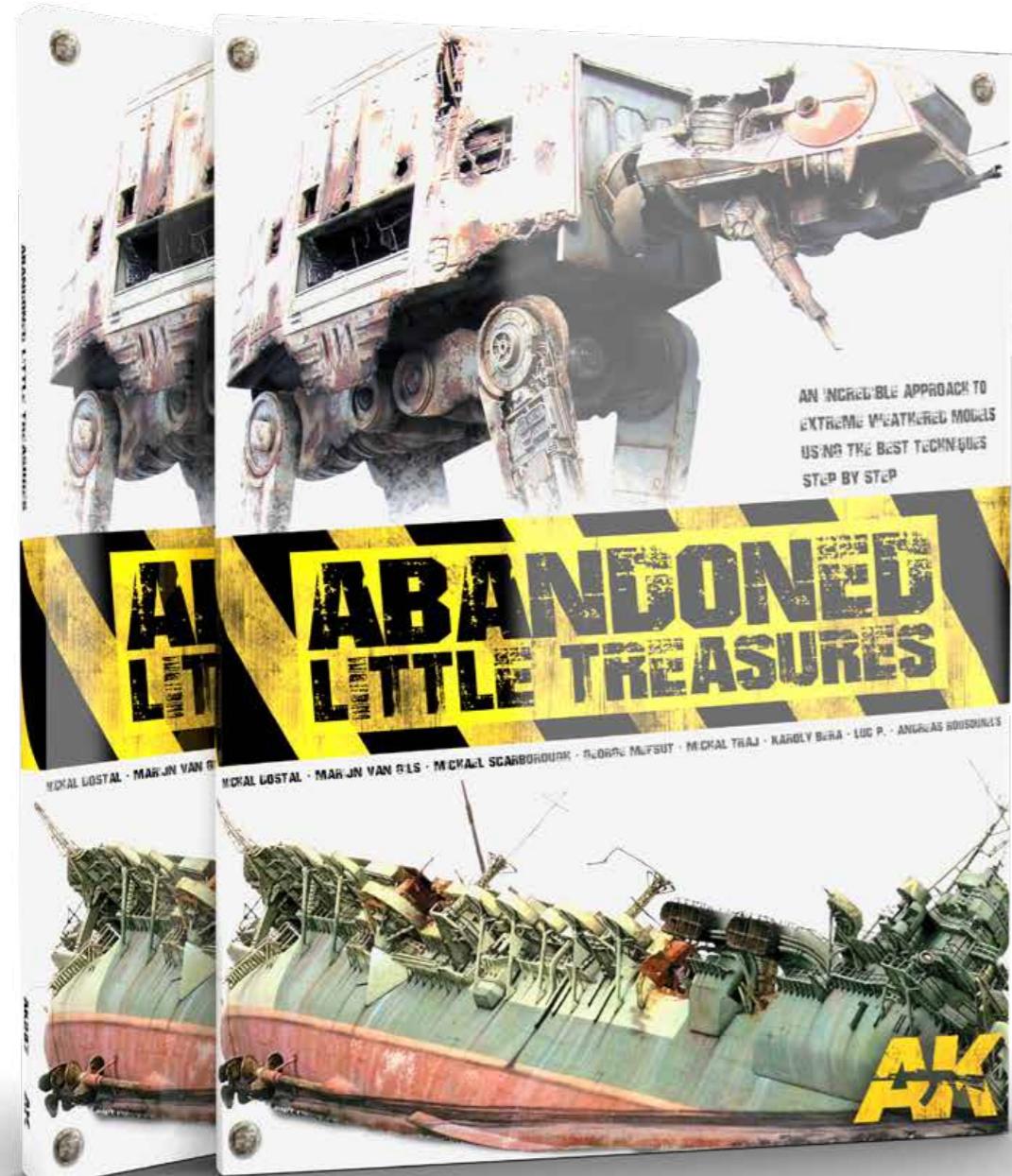
AK911. Inglés. 156 Páginas. Tapa blanda.

*Este libro explica de manera simple pero efectiva con diferentes niveles de dificultad cómo trabajar con los modelos Toon (o modelos huevo) cuya popularidad se está expandiendo en todo el mundo y estableciéndose como una nueva tendencia en la que varias marcas han puesto su mira. Este es el primer libro tutorial centrado en este tipo de modelismo, en el que han participado reconocidos modelistas internacionales. Tanto para principiantes que desean comenzar en el hobby como para veteranos que buscan nuevas experiencias, los toons representan un nuevo punto de vista sin vínculos históricos y un campo de pruebas para muchos modelistas.*



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## ABANDONED: LITTLE TREASURES

AK287. English. 136 Pages. Soft Cover.

As the title suggests, Abandoned is a book that offers you detailed descriptions of how to create models of various abandoned objects. Following the concept of the best sellers Extreme Reality, we release this new super-book. The best modelers from around the world share their scratch-building, painting and extreme weathering techniques in richly illustrated step-by-step articles. Amongst the subjects covered, you will find a tank, an aircraft carrier, a WWI airplane, a sci-fi vehicle, a tractor, a building, and a few others. This book shows us how realism can be achieved in scale modeling and it will be a good experience for our next projects, 136 pages of quality modelling!.

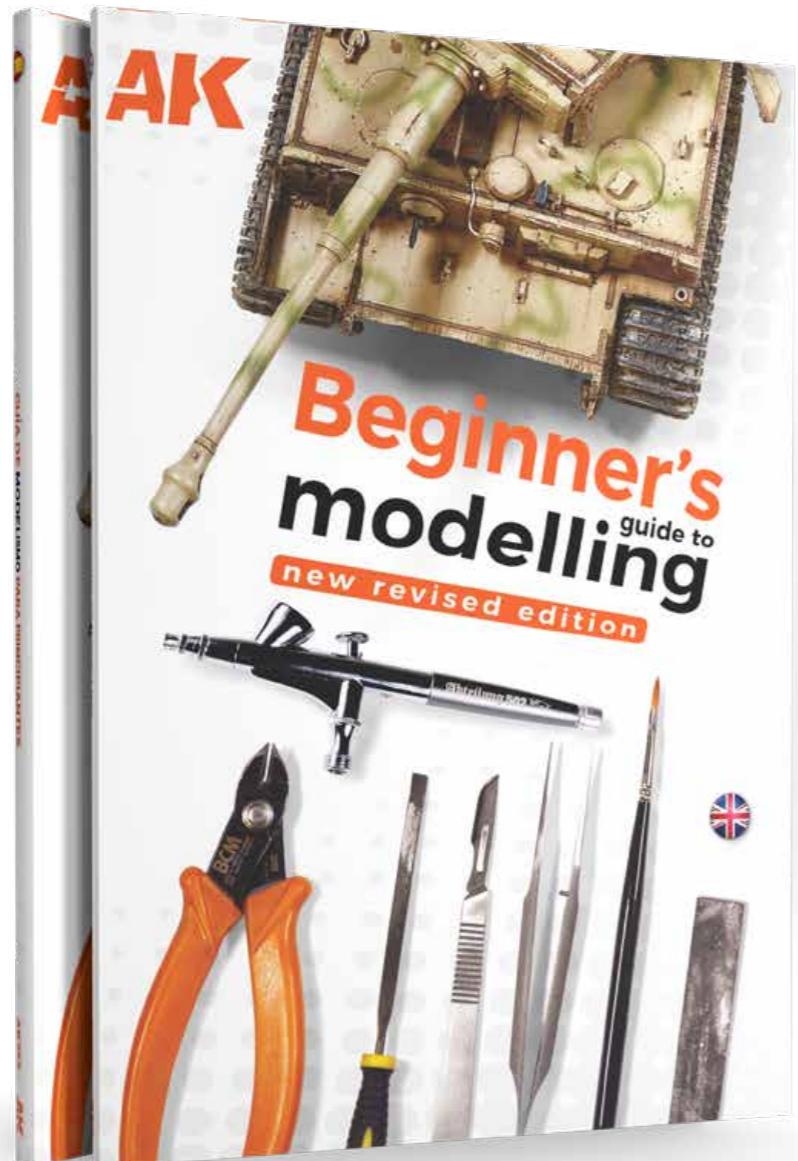
AK287. Inglés. 136 Páginas. Tapa blanda.

Como sugiere el título, Abandoned es un libro que le ofrece descripciones detalladas de cómo crear modelos de varios objetos abandonados. Siguiendo el concepto de los superventas Extreme Reality, lanzamos este nuevo gran libro. Los mejores modelistas de todo el mundo comparten sus técnicas de construcción de efectos, pintura y envejecimiento extremo en artículos paso a paso ricamente ilustrados. Entre los temas cubiertos, encontrará un tanque, un portaaviones, un avión de la Primera Guerra Mundial, un vehículo de ciencia ficción, un tractor, un edificio y algunos otros. Este libro nos muestra cómo se puede lograr el realismo en el modelismo a escala y será una buena experiencia para nuestros próximos proyectos, ¡136 páginas de modelismo de calidad!



MENU





## BEGINNER'S GUIDE TO MODELLING NEW REVISED EDITION (ENGLISH VERSION)

AK251. English & Spanish, 140 pages. Soft cover.

Modeling is an artistic side that combines history or fantasy, skills and art. A very fun hobby, which, like all activities, has a beginning and bases on which to improve until becoming a master. Each two pages comprehend one chapter that will be very useful to know and discover essential aspects of modelling vocabulary and techniques from the basics and that will help the beginner to start in the hobby and the advanced modeler to refresh many concepts.

References of real and very visual photos to understand all concepts. Step by step easy to follow and understand all explanations. Easy section colors to find each chapter fast and easily.

The perfect tool to anyone who wants to get into this hobby.

AK252. Inglés & Español, 140 páginas. Tapa blanda.

*El modelismo es una vertiente artística que combina historia o fantasía, habilidad y arte. Un hobby muy divertido, que como toda actividad tiene un principio y unas bases sobre las que mejorar hasta convertirse en un maestro. Cada dos páginas de este manual contienen un capítulo que será muy útil para conocer y descubrir aspectos esenciales del modelismo, de su vocabulario y sus técnicas, partiendo de lo básico ayudarán al principiante a comenzar en este hobby y al modelista avanzado a actualizar muchos conceptos. Una guía muy visual para entender todos los conceptos, con explicaciones paso a paso y con explicaciones fáciles de seguir y entender. Cada sección está diferenciada por un color, para encontrar cada capítulo rápida y fácilmente. La herramienta perfecta para cualquier persona que quiera iniciarse y mejorar en este hobby.*



### Dry-brushing

This technique helps us highlight small reliefs/edges on our works, which would be almost impossible to paint with a brush. Historically, it is one of the two oldest finishing techniques ("wash" being the other). It can be used on models of any kind, be it a vehicle, an aircraft, ship or even a figure.

Although it does not seem so, dry-brushing is a complex technique that requires practice and experience to be effectively applied. If we do not have the right brush or mistakes or abused, this technique can have disastrous results on our model, repair being the only way to correct. Thus, dry-brushing requires patience and control. To obtain the effect, we will only need a flat brush, the color we want (acrylics, acrylics or oils) and a piece of paper towel or cloth.

Here is how dry-brushing goes: We drew the brush in the undiluted paint and immediately dip it on the paper-towel, to unload the paint, until almost no color comes off from it. Then, we apply soft strokes on the edges, reliefs and raised detail all over the base until the desired level of this effect is reached.

As an example, we are going to use a small scene, which represents a piece of land with some rocks. As with any paint-work, we first apply a layer of primer, which in our case will be grey. Then, we apply lights, shadows on both the ground and the rocks. Next comes dry-brushing.

We only illustrate the main elements, without going into details.

1. We begin to apply the technique to add depth and contrast to the ground area. We use a color, lighter than the base-color, and apply soft brush-strokes all over the surface. The result in this first step, is hardly noticed.

2. Using the next lighter tone, we repeat the process insisting on the more raised points and the edges. The effect it is now becoming more evident.

3. We finish the work on the ground, adding white to the last (the lighter) tone and repeating the process once again. By now, it may seem that the result is overdone, but successive weathering layers will smoothen the effect.

Now we can see that in the areas that we wanted to highlight, have much more depth, and in addition, our scene has a beautiful chromatic richness, thanks to the different colors we added.

To complete our groundwork, we can apply the same process on the rocks and some other elements in the scene. As we have already mentioned with the previous techniques in this book, it is highly advisable to combine dry-brushing with other compatible techniques that unify all elements, producing greater realism in our work.

**TIPS:**

- If the area to be treated is highlighted after the first 3 brushstrokes, then our brush is not wiped and unloaded of paint, enough.
- It is always preferable to use a flat brush as much as possible.
- If you leave large patches or splashes it means that there is part of the brush that has not been unloaded of paint properly, and is still wet.
- A trick to unload the brush properly, is... to further wipe it when you think it is already unloaded!

### What spray-can paints are?

The first thing that comes to mind when referring to spray-paints is... graffiti, yet these paint containers can be very useful in various aspects of scale modeling! The pressurized cans contain the ready-to-paint color, usually mixed with the propelling gas, so this maximizes speed-up the painting process. Sprays cannot be assume like an airbrush or a brush but they are perfect for applying base-coats, primers or varnishes. Spray-can colors are composed of gas and paint, usually a synthetic lacquer that does not react with the propellant and is kept under constant pressure.

"Aerosols", as they are also referred to, can be divided into three, main categories:

- Primer: colors used to paint our models.
- Primers: purpose-made paints with extra adhesion as described in our primers chapter.
- Varnishes: transparent, finishing, sealing and protective products.

Due to their special packaging, spray-can colors have some specific characteristics largely different from other paints. To use them correctly and effectively some parameters must be taken in account. Spray colors are a product with strong and harmful odor, so it should be always used in an open spot or with enough ventilation. Additionally, protective gloves and mask are highly advised to be used.

When working with spray-colors we must take special care to cover the areas not intended to be painted because color with the container in high and uncontrollable speed, so overspray cannot be avoided. A solution in the form of a colored powder, with extreme adhesive properties, that tends to cover the vicinity of the painting area, is also emitted while spraying. To obtain optimum results with aerosols, the surface must be cleaned, sanded and smoothed.

There are also dust-blowing sprayers that help us prepare the surface for painting with other types of colors.

Before using any type of spray-paint, shake the can thoroughly and then apply it, by spraying from about thirty centimeters away from the surface. It is also advisable to make a test spray to check the pressure, which the paint comes out with. Hold the can vertically so that it does not drip, and move it along the surface with gentle movements. Press the button when still out of the area to paint, keep it pressed while passing over the area, and release only after the surface has been cleared.

The paint contained in a can be transferred to an airbrush or a container for use with a brush. To achieve this we have to carefully spray the color into a container. A straw with the nozzle's diameter can be used or a special valve for emptying spray-cans.

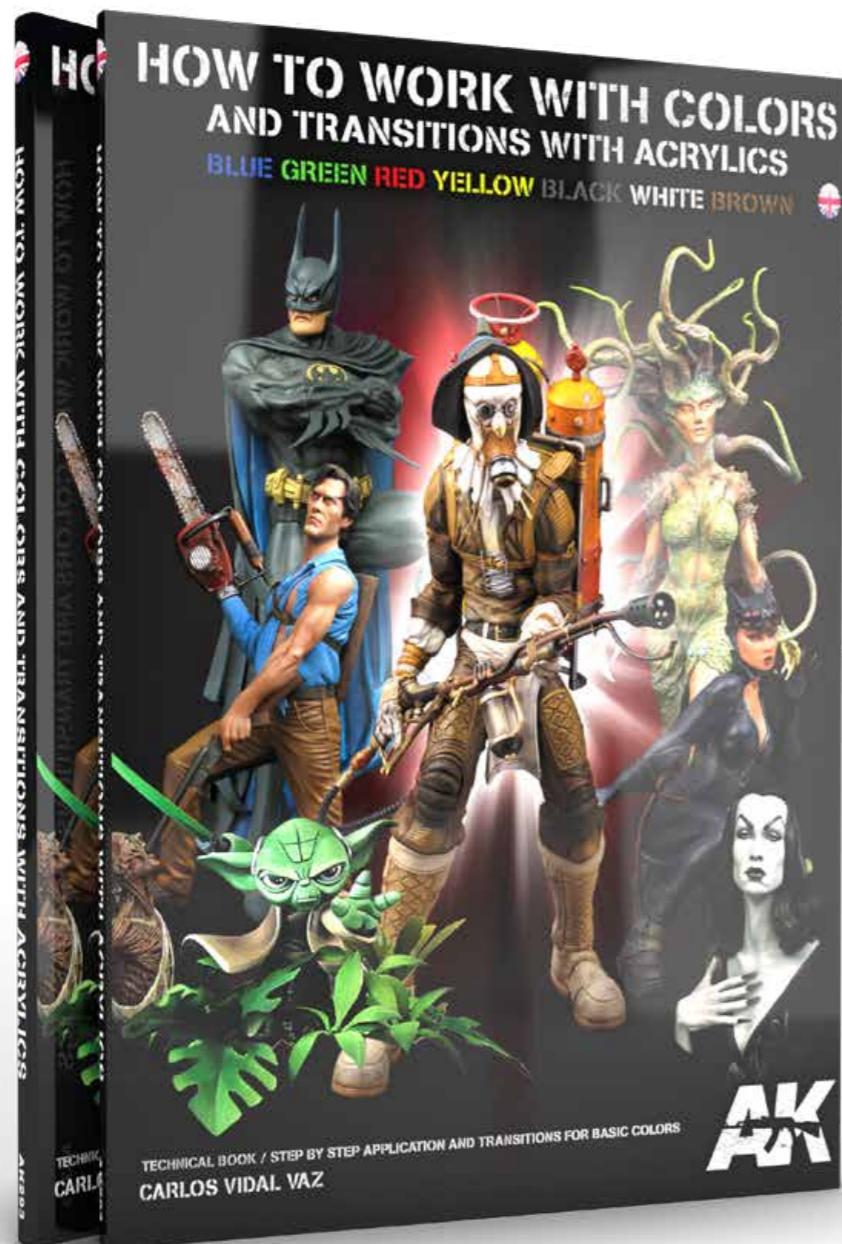
**DIFFUSERS:**

Painting with spray-cans be effective and quick usually offering smooth and durable finishes, yet it lacks the control an airbrush offers. A good way to adjust the outlet valve to our painting needs, is to use a diffuser. This will offer new perspectives and possibilities in the use of spray-cans. Diffusers can regulate the width of the spraying diameter, effectively modifying the spraying pattern when using spray-cans. They can also change the spraying pattern from circular to linear (either vertical or horizontal), further enhancing the effectiveness of their use. Some diffusers can even control the pressure with which the color leaves the can offering even greater accuracy to the modeler. It is thus imperative that one explores and considers all available options before commencing any painting using spray-can paints.



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## HOW TO WORK WITH COLORS AND TRANSITIONS WITH ACRYLICS

AK293. English / Spanish. 296 pages. Soft cover.

Color is one of the most important areas of any artistic discipline, and modeling is one of them. That is why before painting, we need to minimally understand some concepts that will help us to achieve far more spectacular results. This is a theoretical book that will help modelers to lay a foundation and understand the way colors work, while improving their skills when painting a figure or decorating any model. With practical examples about the main colors, we can see how the combinations of tones make the difference between a beginner's finish, and a professional one.

AK294. Inglés / Español. 296 páginas. Tapa blanda.

*El color es uno de los elementos más importantes en cualquier disciplina artística, y el modelismo es uno de ellos. Es por eso que antes de comenzar a pintar, necesitamos comprender algunos conceptos básicos que nos ayudarán a lograr resultados mucho más espectaculares. Este libro ayudará al modelista a sentar las bases y comprender la forma en que funcionan los colores, y mejorar sus habilidades al pintar una figura o decorar cualquier modelo. Gracias a la explicación de la teoría del color y los múltiples ejemplos prácticos de trabajo con los colores principales, podemos ver cómo las combinaciones de tonos marcan la diferencia entre los acabados creados por principiantes o los logrados por profesionales. Aprenderás cómo mejorar tus modelos de forma espectacular.*



**3068 - TURQUOISE:**

It is a tertiary color between blue and green blue. It contains a little quantity of green and a bigger proportion of blue. If we added green and white we would obtain emerald green, an intense and appealing color, easy to modulate with a lot of tones.

**To lighten it:** Using any clear blue is ideal to turn the tone to blue. On the other hand, we will use a clear green to create a warm green tonality or light grey when getting close to white. These would be their natural colors to lighten it without problem.

**To darken it:** We can darken it preferably with a dark blue of any tonality. A dark green, dark grey or black would be acceptable tones to darken it without losing any nuance.

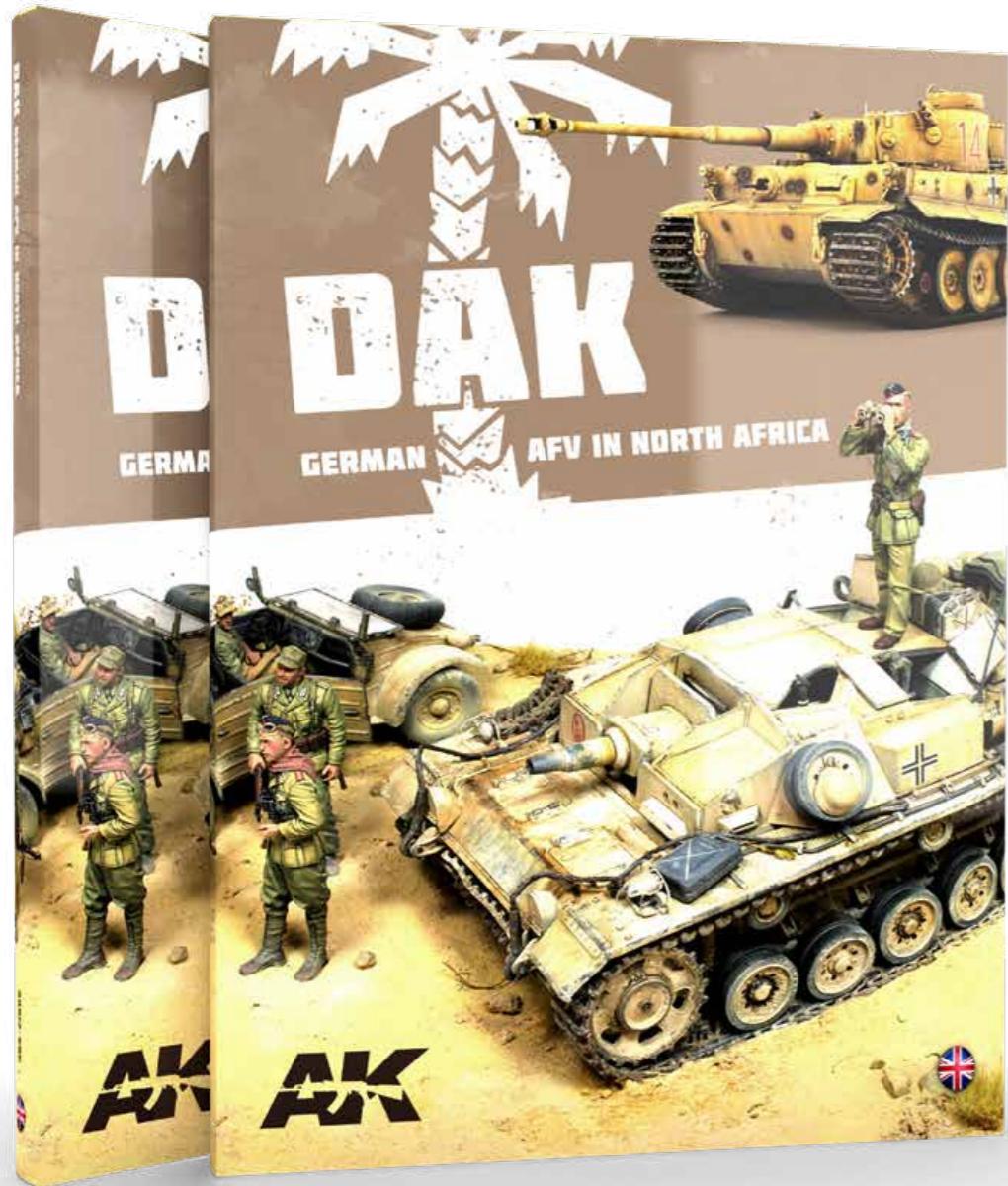
1. Disposition of the colors that we will use in the palette, dark on one side, base in the centre, and light on the other side.  
 2. We start mixing the base color with dark blue AK3125 Dark Blue to maintain its blue tonality in the shadows.  
 3. Now we can add black to obtain the final shadows and darken the deepest parts.  
 4. To lighten we will use clear grey AK3067 Deck Tan to obtain the first lights and maintain the vibrancy of the base blue.  
 5. Progressively we will add white in the mix to obtain maximum lights.

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8. At this point, we have applied some general shadows indiscriminately. It will be a first scheme of the areas in which we should keep working. There is an evident soft gradation of red with its complementary.  
 9, 10. We increase the tonalities and depth of the shadows by adding to the palette AK3036 Reddish Black.  
 11, 12. When we add a darker tone to the mix, we should only apply it on the deepest areas of the folds.  
 13. When we finish the process, we will be able to distinguish between medium shadows and deeper ones.  
 14, 15. We will start illuminating going back to the base color AK 3126 Red Emblem, and painting soft lights on the upper zones of the folds. We will only apply color in the zone just in between shadow area and base dark, to smooth the transition and obtain a very soft gradation.  
 16. Once the transitions have been made between shadows and base color, the fusion effect is more continuous, progressive and soft.  
 17, 18. It is time to apply highlights. We add intense and brilliant red to the palette AK3048 Cadmium Vermilion Red. To avoid sudden tonality changes, we will always mix the new colors with the ones used so far.  
 19, 20, 21. We will apply lights in the crest of the wrinkles and prominent folds. We will mix with the brush on the central parts, creating a defined and light color.  
 22. The cape is finished and placed on the figure. The conclusion is that shadows and medium tones are easy to make by using the complementary color. With the right application of the lights, we will obtain soft gradations.

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## DAK - GERMAN AFV IN NORTH AFRICA



AK912. English / Spanish. 196 pages. Semi-hard cover.

From the beginning, the Afrikakorps was wrapped in a halo of romanticism. The extreme wear DAK vehicles sometimes saw in the desert environment turn these models into an object of desire for many modelers who want to place them in their showcases. This unit operated for two years reaping great military successes, and also defeats, in command of the charismatic general Erwin Rommel. With this publication we can enjoy not only the work of some of the best modelers but to learn their tricks to bring our models further on. Extensive guide and like the rest of the brand, with comprehensive step-by-step processes and high quality photographs to be able to observe them as if we were in front of the piece.

AK913. Inglés / Español. 176 páginas. Tapas semirígidas.

*La primera colaboración de MiniArt con AK-Interactive trae como resultado este fantástico libro avalado por la calidad y originalidad de ambas marcas.*

*Este libro recorre los modelos a escala de este icónico tanque, y las nuevas maquetas de MiniArt, mostrando 6 extensos e increíbles artículos paso a paso, y numerosas curiosidades de las distintas versiones y evoluciones. Un libro que no puede faltar a un modelista, incluso aunque no sea fan de este tanque.*



MENU





## MODELING T54 - T55 MINIART

AK914. English / Spanish. 176 pages. Semi-hard cover.

MiniArt's first collaboration with AK-Interactive brings as a result this fantastic book backed by the quality and originality of both brands. This book covers the scale models of this iconic tank, and the new MiniArt models, showing 6 extensive and amazing step-by-step articles, and numerous curiosities of the different versions and evolutions. A book that a modeler can't miss even if you are not a fan of this tank.

AK915. Inglés / Español. 176 páginas. Tapas semirígidas.

*La primera colaboración de MiniArt con AK-Interactive trae como resultado este fantástico libro avalado por la calidad y originalidad de ambas marcas.*

*Este libro recorre los modelos a escala de este icónico tanque, y las nuevas maquetas de MiniArt, mostrando 6 extensos e increíbles artículos paso a paso, y numerosas curiosidades de las distintas versiones y evoluciones. Un libro que no puede faltar a un modelista, incluso aunque no sea fan de este tanque.*

**T-54-1 MODEL 1946  
PAINTING AND WEATHERING**

PICTURE 13: The first thing we do in the painting phase is to spray a nutty brown color over the tracks. The color is a mix from Orange and Earth colors from AK Interactive Premium Color range. It works as a basecoat since the tracks need to be brush-painted after the model has received its base color.

PICTURE 14: When looking at reference photo of actual Russian hardware we notice that the typical Russian green is heavily sun-blended. Therefore we must paint our model in a light yellow-green tone. Using AK Interactive Premium Colors we mix a mixture of RC 028 Light Green with a few drops of RC 018 Ochre.

PICTURE 15: Step one in the weathering process is to outline the model, so we create shadows on all the recessed areas. We will paint an abandoned model, we use a rather dark brown nutty color that we mixed with AK Interactive Premium Colors.

PICTURE 16: Light after the shadows are done, we highlight some details with a lighter tone of the base color. We pick out bolts and any other small protruding parts.

PICTURE 17: The same color is used to add the rugged chipping effects that we apply with a sponge. Sponge chipping is a nice, fast and effective way of applying chipping effects.

PICTURE 18: The same mixture again is used with the sponge technique to create numerous small chips on the model.

**TIRAN 4 LATE TYPE  
EXTERIOR PAINTING AND WEATHERING**

PICTURE 53: The soot of the exhaust is done with Smoke pigment from AK's range.

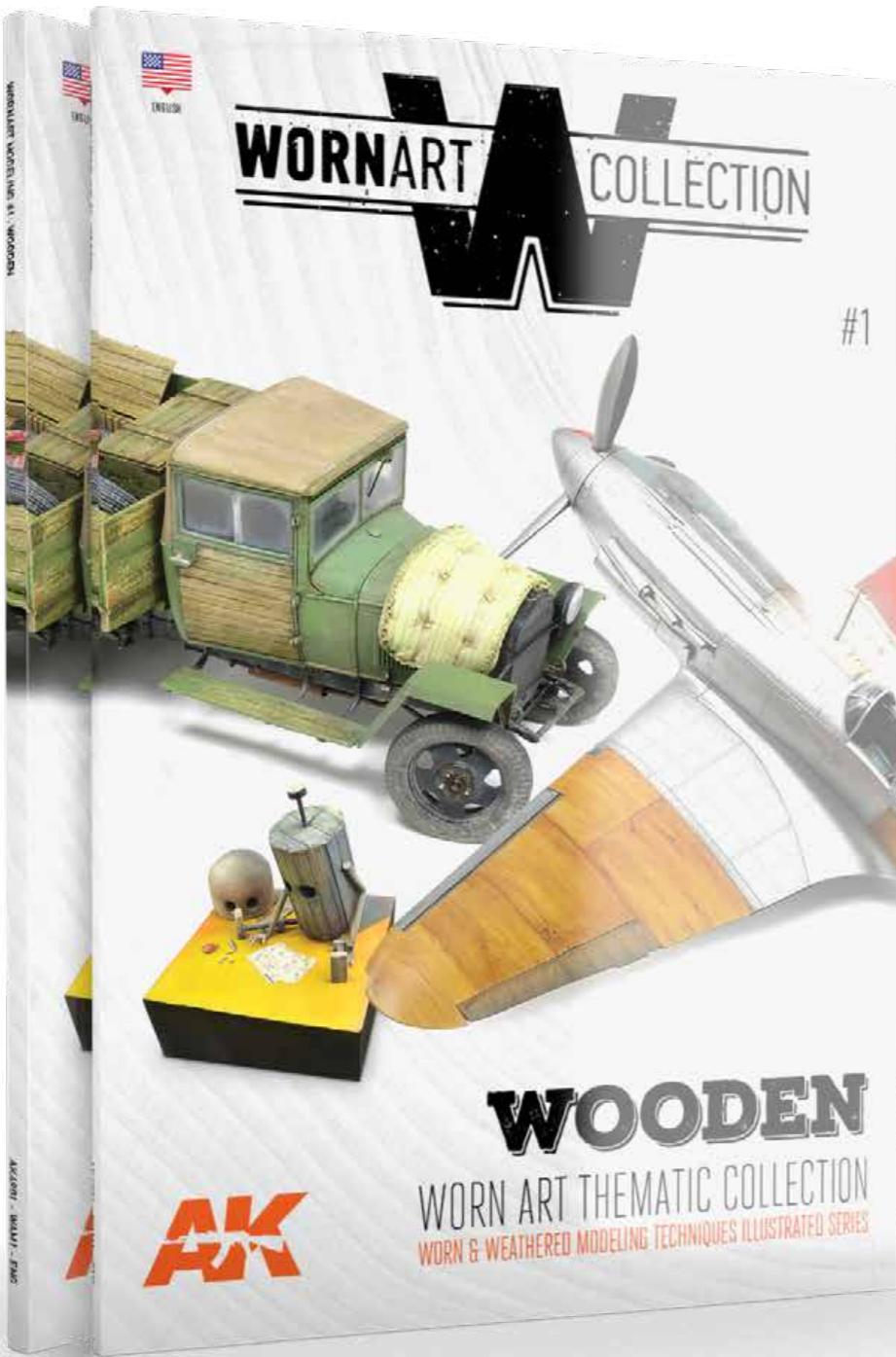
PICTURE 54: All the parts added to the tank by the IDF are painted with AK Interactive Premium Colors. Weathering chips are done. As these parts where never painted in green, we opted for rust as a great convincing and convincing colour.

PICTURE 55: The main chipping on the turret is done with green, just like we did on the hull.

PICTURE 56: Eureka 200, use a ultra-mattic coating color specially colored for the Model T54/55 series. These are assembled and painted with acrylics.

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## WORN ART COLLECTION 01: WOODEN

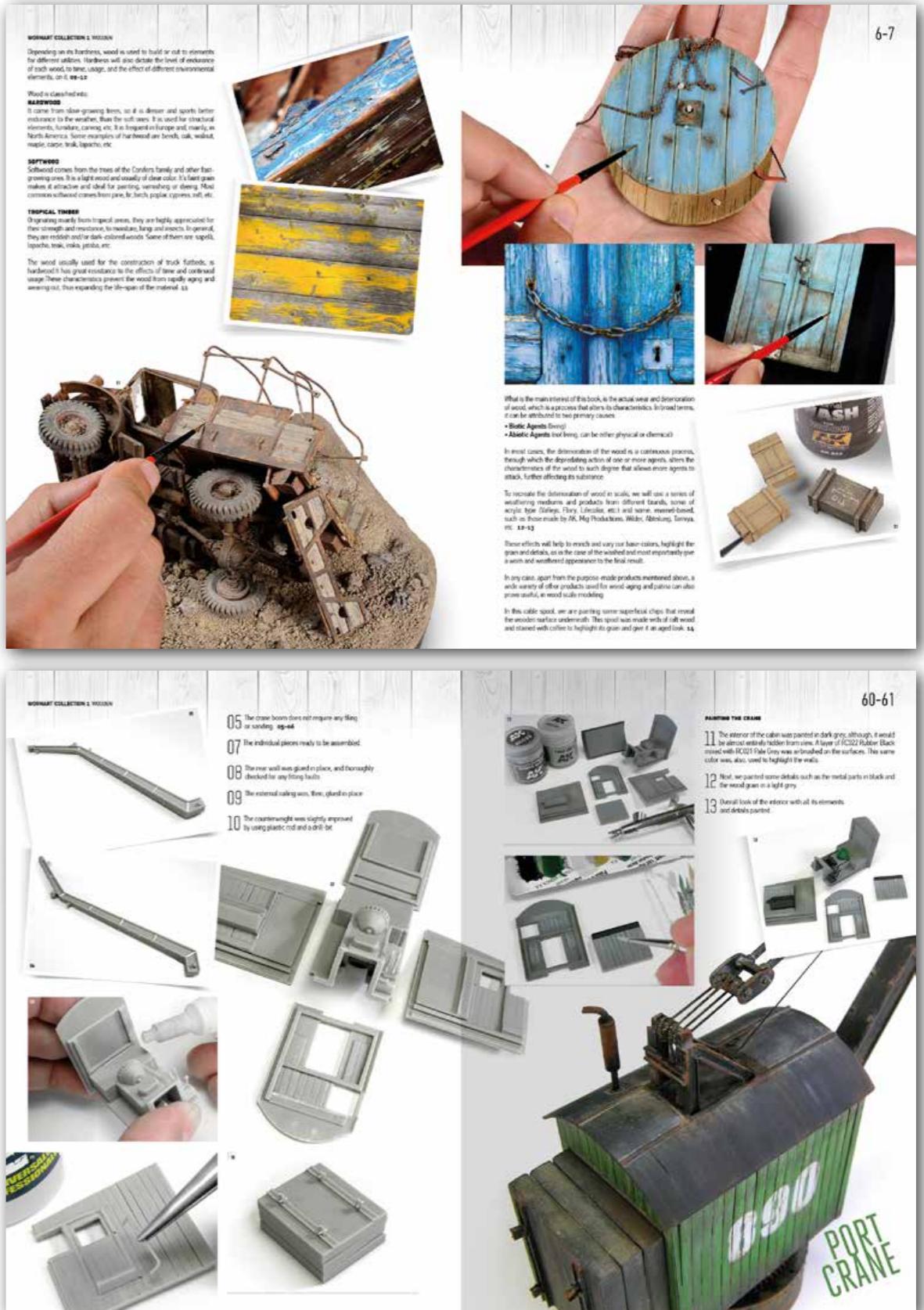
AK4901. English / Spanish. 92 pages. Semi-Hard cover.

Worn Art Collection is a series of thematic modeling publications which describe different approaches to creating specific effects on your models through practical examples. This issue focuses on everything related to wood, presenting various techniques on different models, some of which are made directly from scratch.

AK4902. Ingles / Español. 92 páginas. Tapas semirígidas.

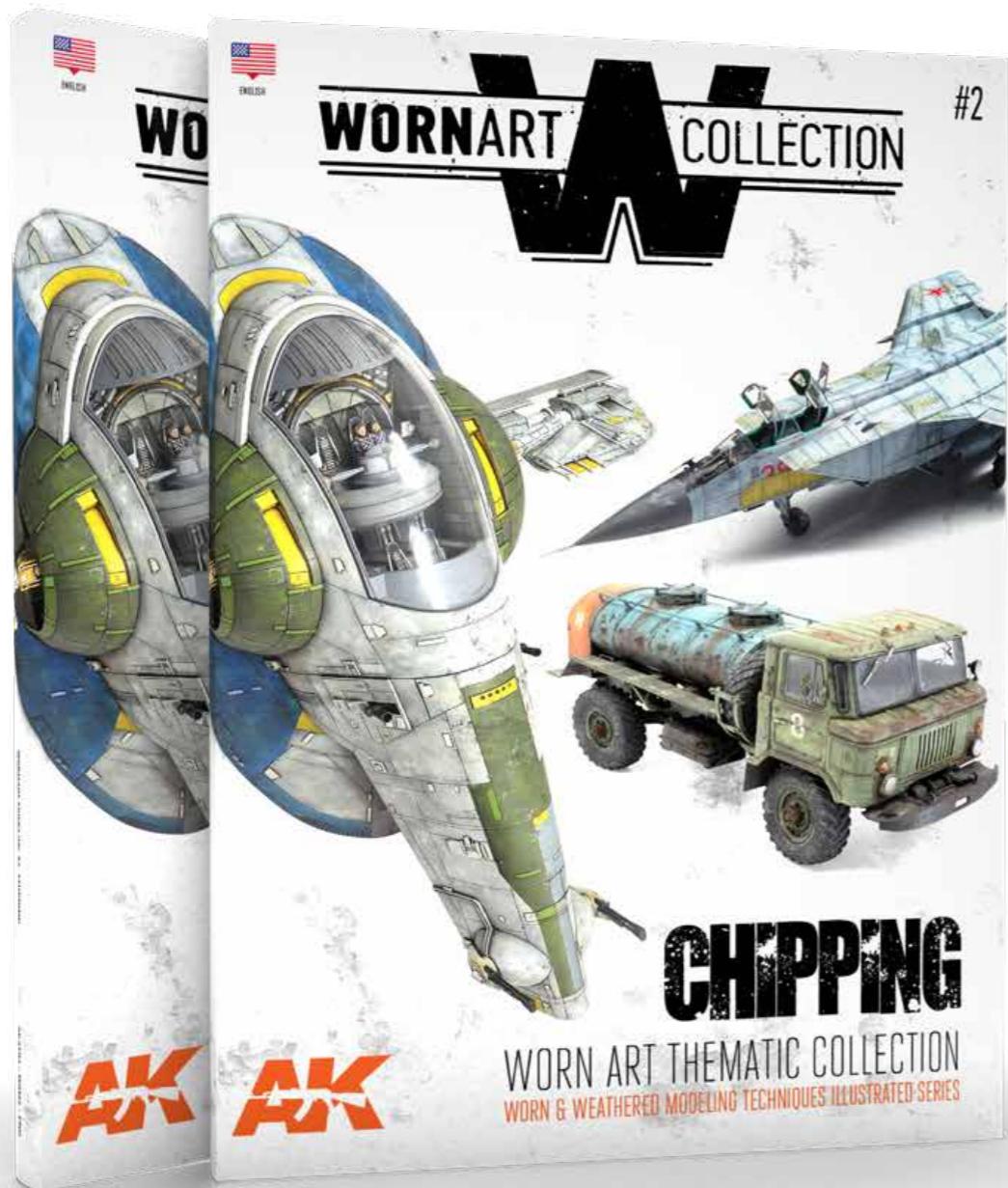
*Worn Art Collection es una colección de publicaciones de modelismo temático que aborda diferentes enfoques para crear efectos específicos en sus modelos a través de ejemplos prácticos.*

*Este número se centra en todo lo relacionado con la madera. Presentando técnicas sobre diferentes modelos, algunos de los cuales hechos directamente desde cero.*



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## WORN ART COLLECTION 02 CHIPPING

AK4903 English & Spanish. 124 pages. Semi-hard Cover.

Worn Art Collection is a thematic modeling publication series which describes several ways to approaching the particular finishing aspects of models using different techniques, through practical examples. This issue focuses on everything related to chipping, using different techniques on various different models. It is a simple and useful guide that will help modelers to improve their techniques by applying on their own models the steps displayed on these examples. Renowned modeling experts take us, in a simple and very affordable way for all modelers, to different scenarios and show us different ways to perform a wide variety of effects. Worn Art publications are collectible and sure to serve as a reference for many avid modelers that look to improve their skills and learn new ones. Follow us on this path and let's enjoy this great hobby together.

AK4904 Inglés / Español. 124 páginas. Tapa semi-rígida.

*Worn Art Collection es una serie de publicaciones de modelismo temático que describe varias formas de acercarse a sus modelos con diferentes técnicas a través de ejemplos prácticos. Este número se centra en todo lo relacionado con los desconchones, utilizando diferentes técnicas en varios modelos diferentes. Es una guía simple y útil que ayudará a los modelistas a mejorar sus técnicas aplicando en sus propios modelos los pasos que se muestran en estos ejemplos. Reconocidos expertos en modelismo nos llevan, de una manera simple y muy asequible para todos los modelistas, a diferentes escenarios y nos muestran diferentes formas de realizar una amplia variedad de efectos. Las publicaciones de Worn Art son colecciónables y seguramente servirán como referencia para muchos modelistas ávidos que buscan mejorar sus habilidades y aprender otras nuevas. Síganos en este camino y disfrutemos juntos de este gran pasatiempo.*



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## WORN ART COLLECTION 03 CHERNOBYL

AK4905 Bilingual. 116 pages. Soft cover.

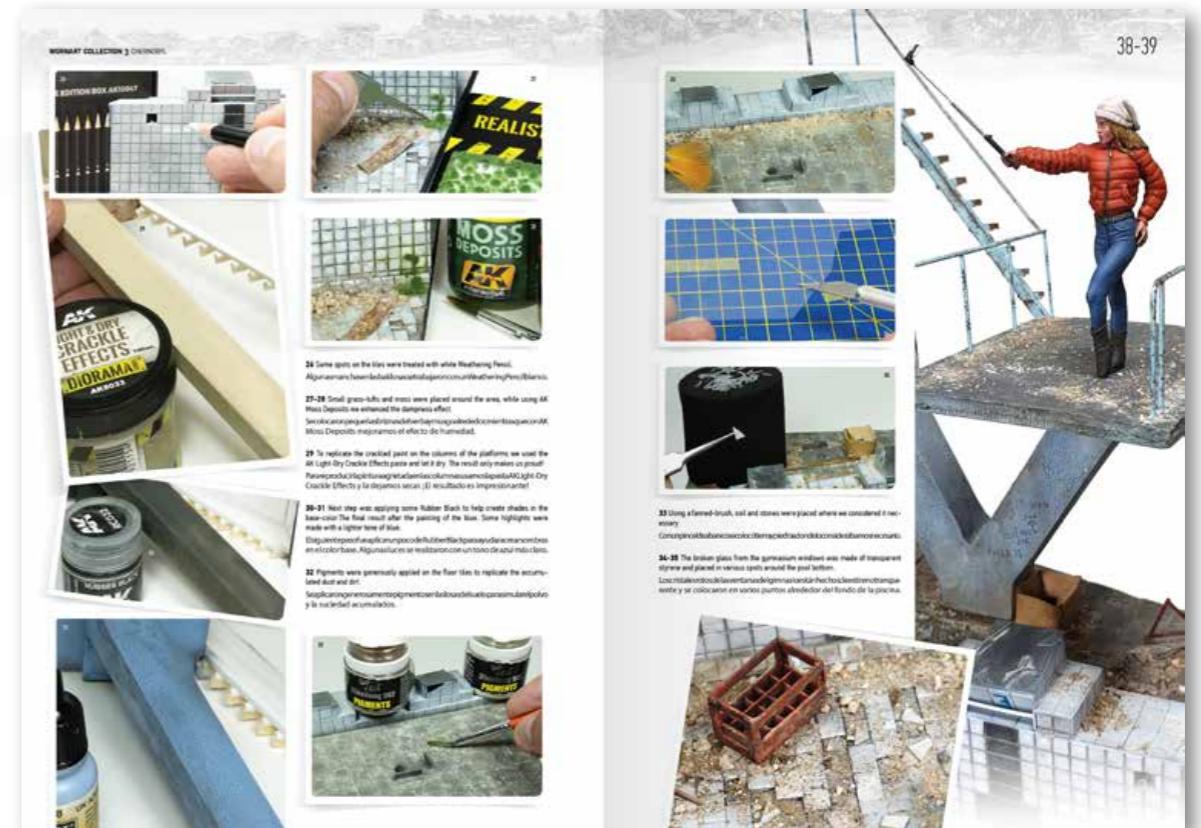
Worn Art Collection is a thematic modeling publication which describes several ways to approaching the particular finishing aspects of models using different techniques. It is a high quality and useful guide that will help modelers to improve their skills by applying to their own models the techniques displayed in different examples, step by step. Enjoy modeling in its purest form.

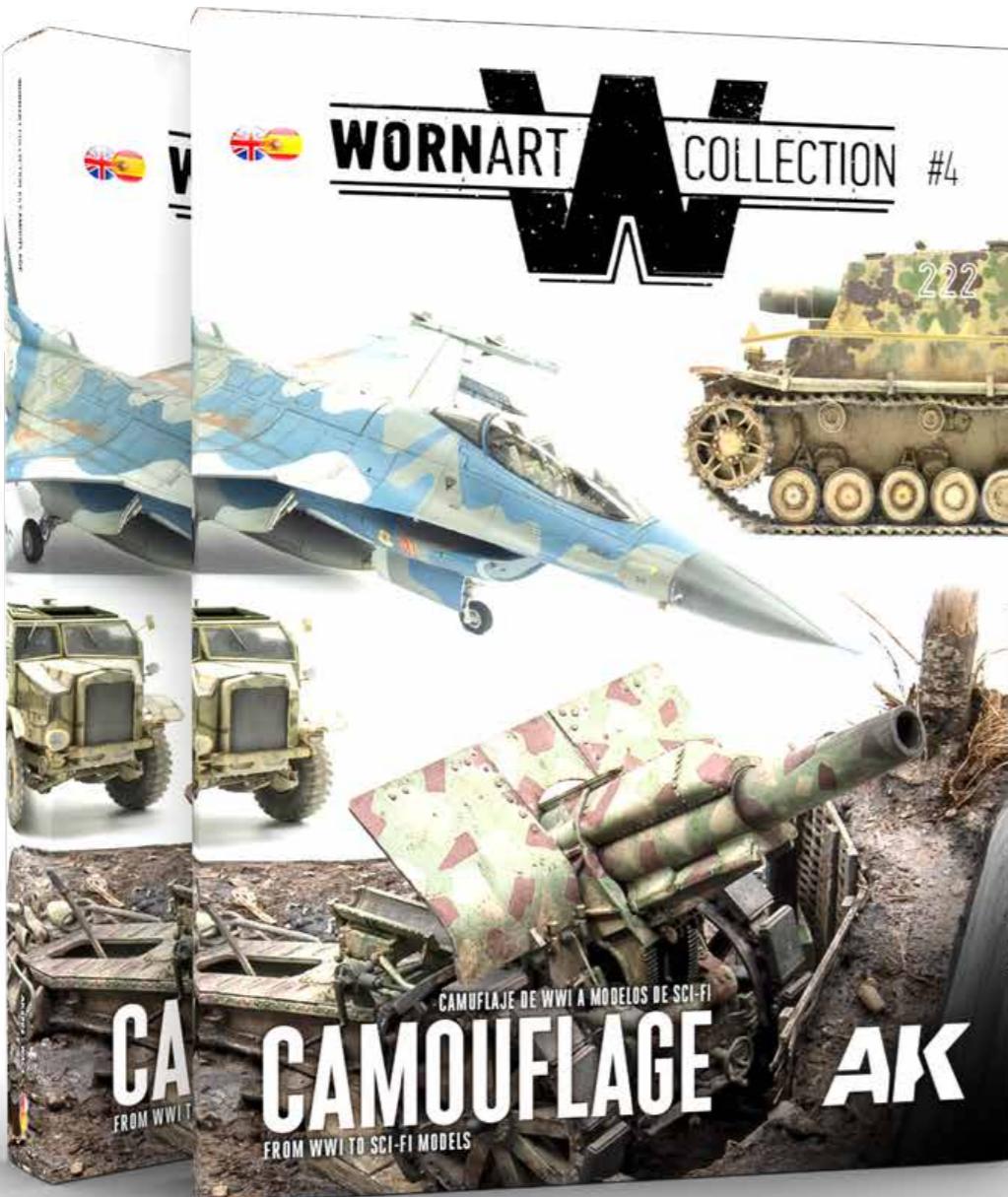
This issue focuses on everything related to the Chernobyl disaster, caused by a nuclear accident that occurred on Saturday 26 April 1986, at the No. 4 reactor in the Chernobyl Nuclear Power Plant, near the city of Pripyat in the north of the Ukrainian SSR. It is still considered the worst nuclear disaster in history.

AK4905 Bilingüe. 116 páginas. Tapa blanda.

*Worn Art Collection es una publicación de modelismo colecciónable, que describe varias formas de abordar los aspectos particulares de acabado de los modelos utilizando diferentes técnicas. Es una guía útil y de calidad que ayudará a los modelistas a mejorar sus modelos aplicando sobre sus maquetas las técnicas que se muestran en los distintos ejemplos paso a paso. Disfruta del modelismo en estado puro.*

*Este número se centra en todo lo relacionado con el desastre de Chernobyl, provocado por un accidente nuclear ocurrido el sábado 26 de abril de 1986, en el reactor No 4 de la Central Nuclear de Chernobyl, cerca de la ciudad de Pripyat en el norte de la República Socialista Soviética de Ucrania. Todavía se considera el peor desastre nuclear de la historia.*





## WORN ART COLLECTION 04 CAMOUFLAGE

AK4906 Bilingual. 208 pages. Semi-hard cover

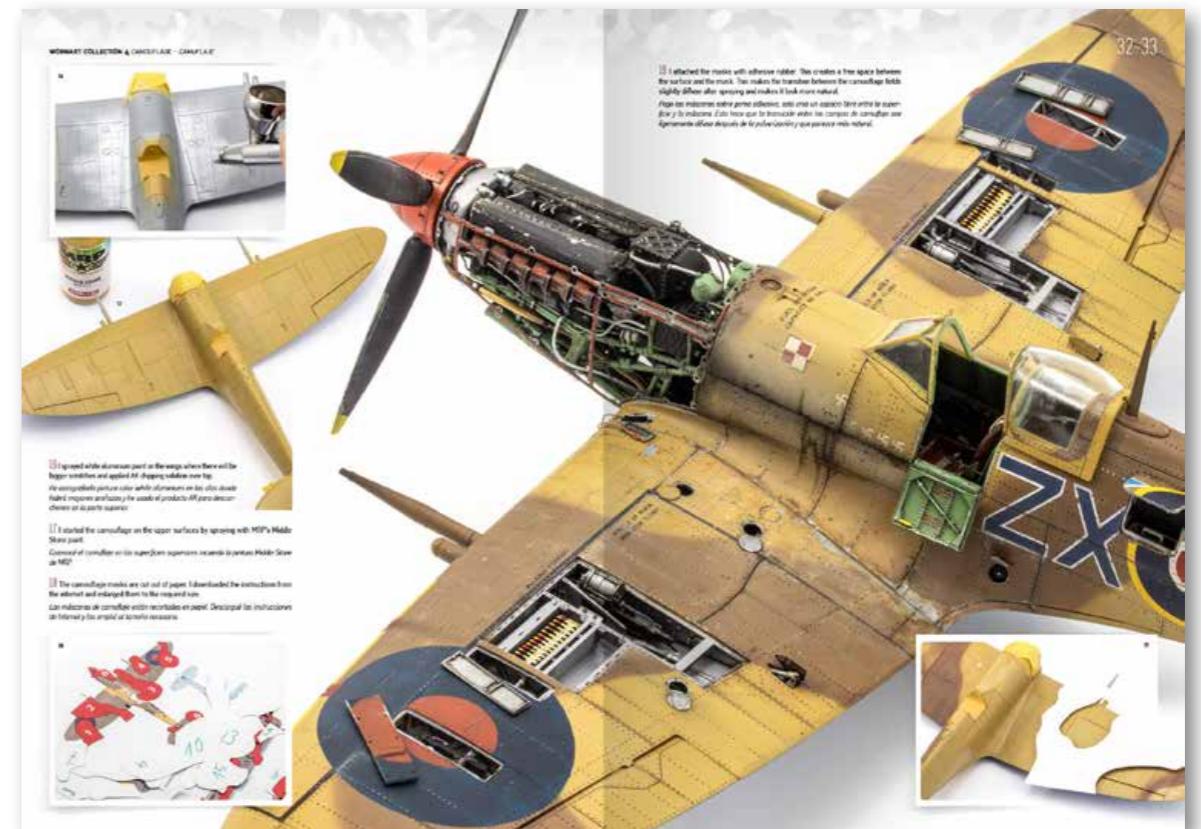
Worn Art Collection is a high quality thematic modeling publication which describes several ways to approaching the particular finishing aspects of models using different techniques. This issue focuses on Camouflage.

Our editor Murat Özgül guides a team of the best modelers in the world to show us different ways to perform a wide variety of effects around this temathic. Worn Art publications are collectible and sure to serve as a reference for many avid modelers that look to improve their skills and learn new ones.

AK4906 Bilingüe. 208 páginas. Tapa semidura.

*Worn Art Collection es una publicación temática de modelistas de alta calidad que describe varias formas de abordar los aspectos particulares del acabado de los modelos utilizando diferentes técnicas. Este número se centra en Camuflaje.*

*Nuestro editor Murat Özgül guía a un equipo de los mejores modelistas del mundo para mostrarnos diferentes formas de realizar una amplia variedad de efectos en torno a esta temática. Las publicaciones de Worn Art son colecciónables y seguramente servirán como referencia para muchos ávidos modeladores que buscan mejorar sus habilidades y aprender otras nuevas.*





## WORN ART COLLECTION 05 GERMAN ARTILLERY

AK4907 Bilingual English/Spanish. 124 pages. Soft cover.  
Bilingüe Inglés/Español. 124 páginas. Tapa blanda.

This fifth issue of the thematic publication Worn Art is dedicated to German artillery pieces in World War II. It deals with the construction, painting and weathering of some iconic pieces. Although not all the variants used during the war are covered, we will enjoy some very relevant pieces, see how the modelers have built the scale models and how they are set.

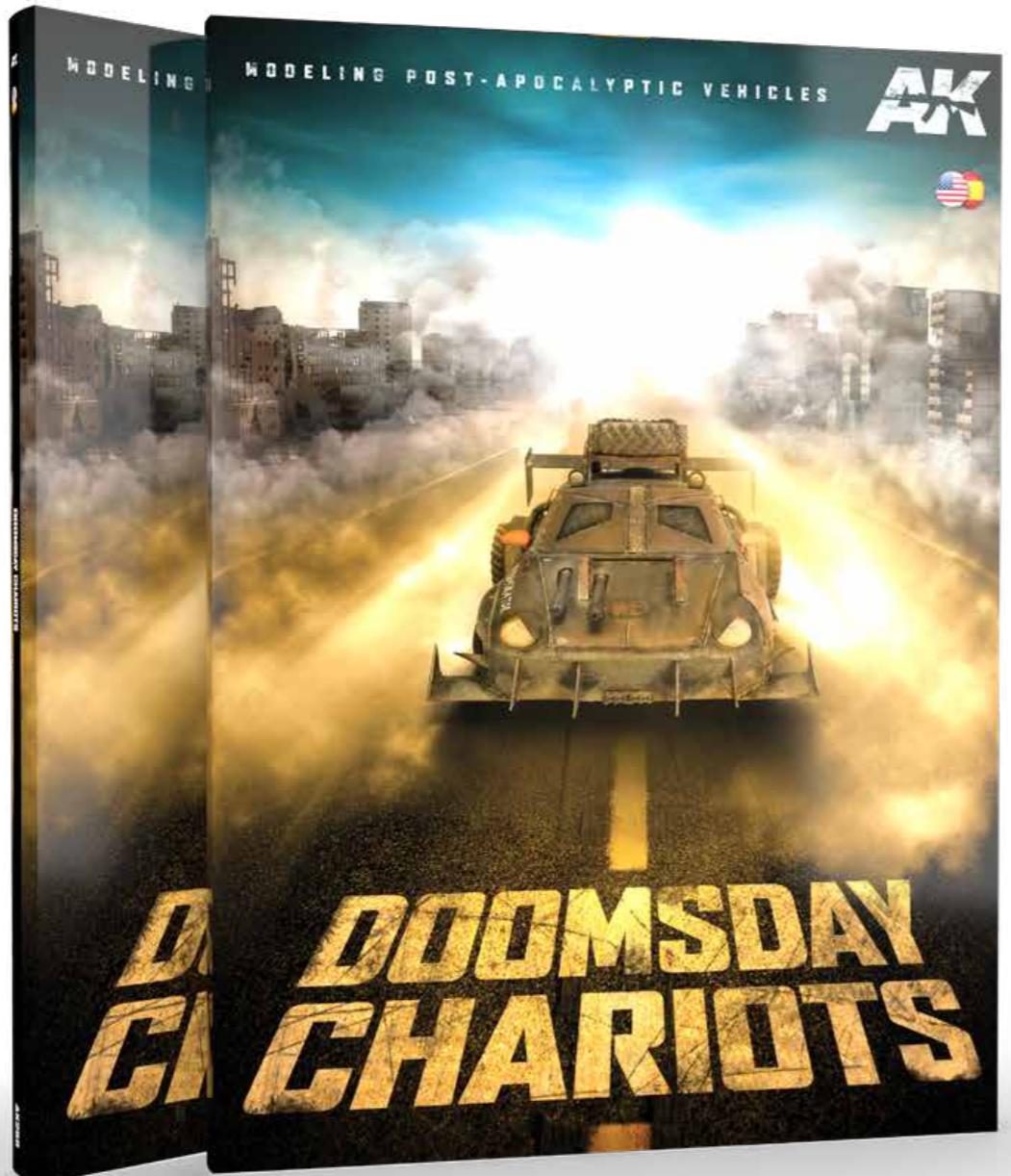
This is a very special issue of Worn Art with a subject rarely dealt with in modeling. Wehrmacht artillery played an essential role during the Second World War. It contributed greatly to the overwhelming successes of the early period of the conflict, known as the Blitzkrieg, and was also crucial to most of the operations that followed, both offensive and defensive.

*Esta quinta entrega de la publicación temática Worn Art está dedicada a las piezas de artillería alemanas en la Segunda Guerra Mundial. Aborda la construcción, la pintura y el envejecimiento de algunas piezas icónicas. Aunque no están recogidas todas las variantes utilizadas durante la guerra, disfrutaremos de algunas piezas muy relevantes, veremos como los modelistas las han resuelto las maquetas a escala y como están ambientadas. Este es un número muy especial de Worn Art con una temática pocas veces tratada en modelismo. La artillería de la Wehrmacht, desempeñó un papel esencial durante la Segunda Guerra Mundial. En gran medida contribuyó a los fulgurantes éxitos del periodo inicial del conflicto, conocido como Blitzkrieg y también fue crucial para la mayor parte de las operaciones que se desarrollaron con posterioridad, tanto las ofensivas como las defensivas.*



MENU





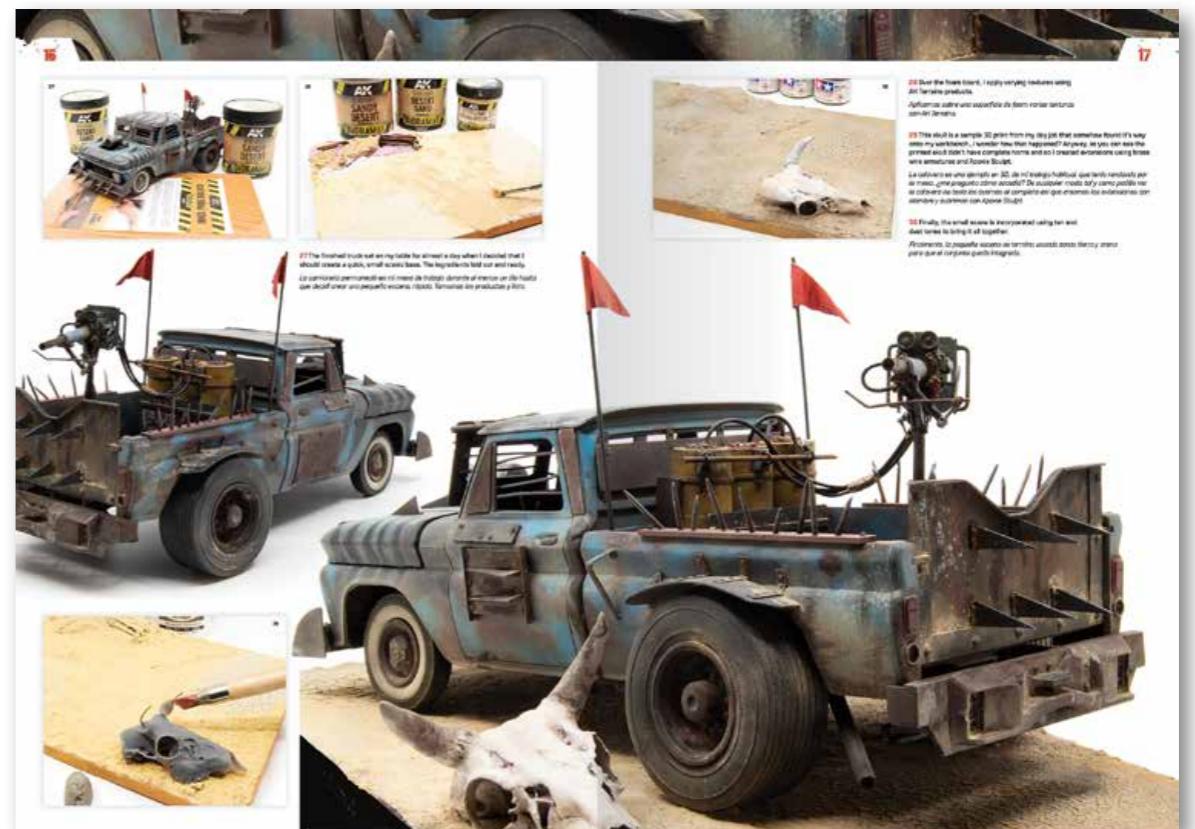
## DOOMSDAY CHARIOTS, MODELING POSTAPOCALYPTIC VEHICLES

AK258 Bilingual, English/Spanish. 104 pages. Soft Cover.

In the middle of nowhere, in the middle of a civil and science fiction genre, this book discovers some aspects of the assembly and finishing scale model vehicles with post apocalyptic aesthetics. Deeply inspired by movies like Mad Max and a punk genre, each of the machines you'll find in this book is the extension of their drivers' personality, created to sow panic at those unlucky enough to cross their path. A book to enjoy pure modeling.

AK258 Bilingüe, Inglés/Español. 104 páginas. Tapa blanda.

*En mitad de ninguna parte, en mitad de un género civil y de ciencia ficción, este libro descubre algunos aspectos del montaje y decoración de vehículos a escala con estética post-apocalíptica. Profundamente inspirados por películas como Mad Max y una tendencia punk, cada una de las máquinas que encontrarás en este libro son la extensión de la personalidad de sus conductores, creados para sembrar el pánico ante el que tenga la mala suerte de cruzarse en su camino.*



MENU





MORE INFO VISIT WEB

## WRECKED PLANES

AK918 Bilingual English / Spanish. 146 pages. Soft Cover.

A different approach to aircraft modelling. Lovers of weathering will enjoy all the effects reproduced on these airplanes, depicted as shot down, damaged or abandoned. On 11 different examples we present different techniques to replicate the decline of these iron birds. Some of the best modelers around the world have prepared this original book.

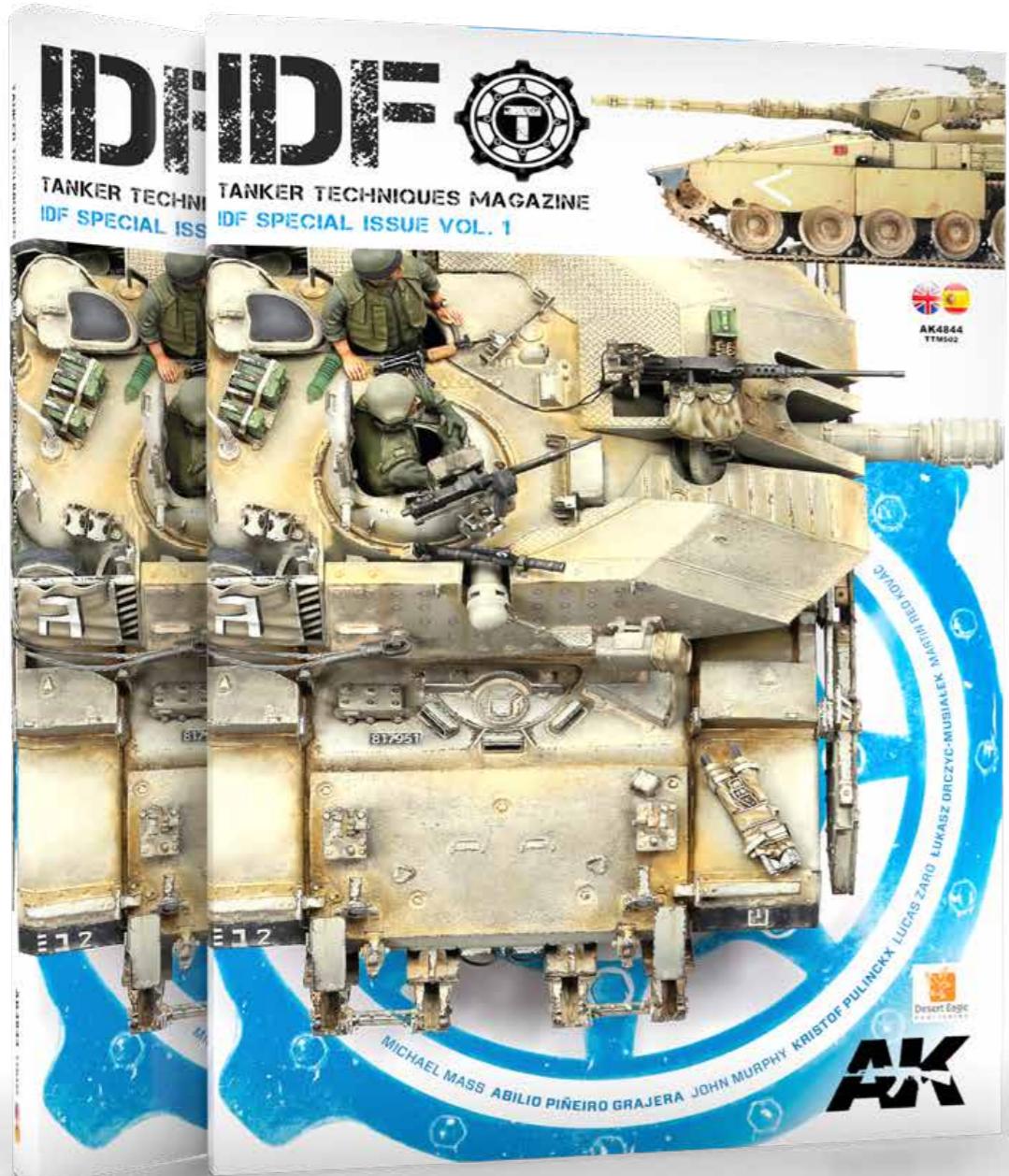
AK918 Bilingüe Inglés / Español. 146 páginas. Tapa Blanda.

*Un enfoque diferente dentro del modelismo de aviones. Los amantes de los efectos disfrutarán de todos los recursos que se compilan en estos aviones, realizados como derribados, dañados o abandonados. En 11 ejemplos diferentes podremos ver diferentes técnicas para reproducir el declive de estos pájaros de hierro. Algunos de los mejores modelistas del mundo han tomado parte en este original libro.*



MENU





## TANKER SPECIAL IDF 01

AK4844 Bilingual English / Spanish. 112 pages. Soft Cover.

This special edition of Tanker magazine is focused on the Israeli Defence Forces armoured vehicles. It is an excellent step-by-step guide on creating realistic miniatures of IDF AFVs in 1/35 scale. Our goal is to provide artistic inspiration and necessary guidance for your future projects. This is the first volume of the two that will feature the most iconic tanks and armoured vehicles of the Israeli Defence Forces. Prepared in strict collaboration with Michael Mass of Desert Eagle Publishing!

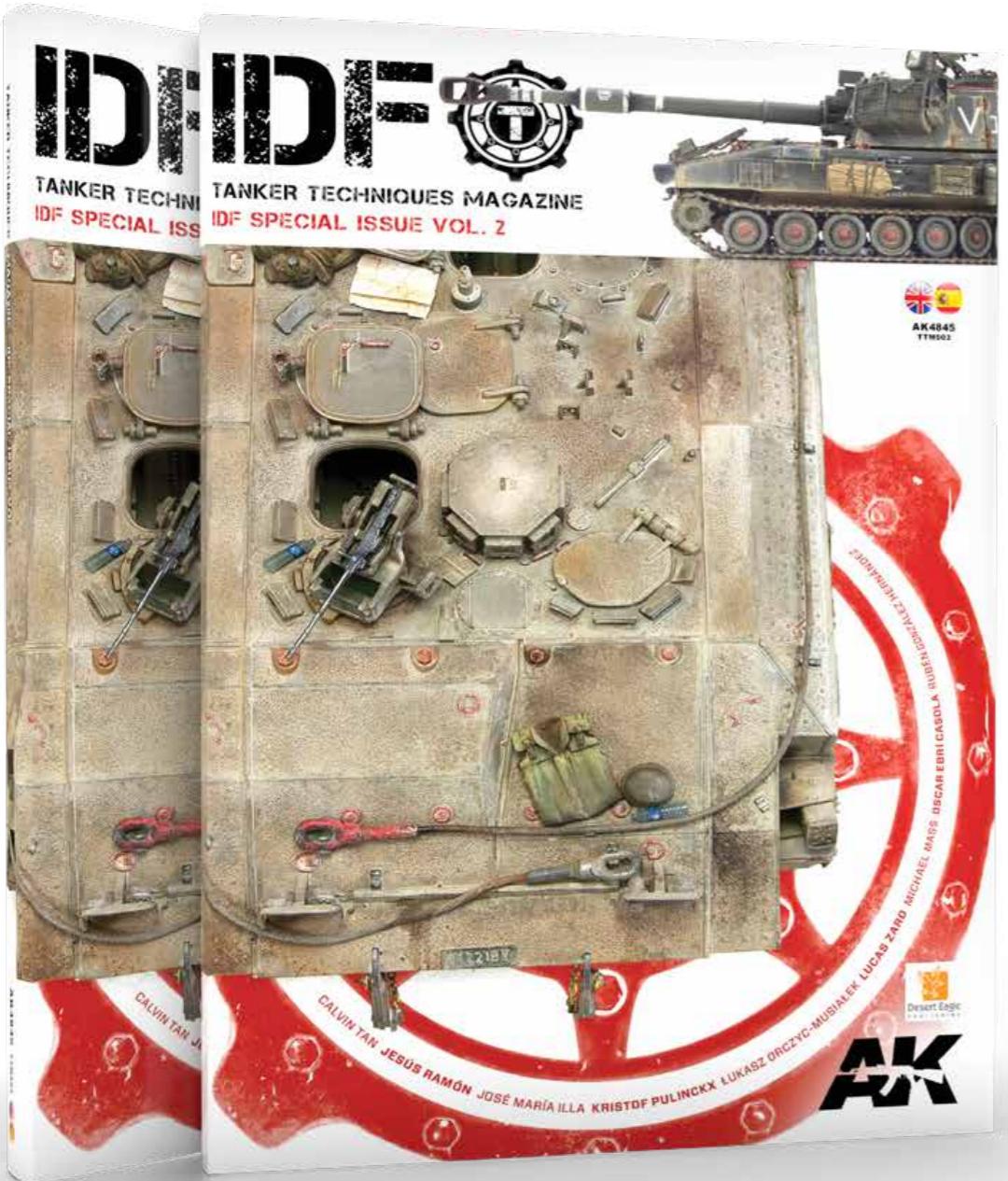
AK4844 Bilingüe Inglés / Español. 114 páginas. Tapa Blanda.

Esta edición especial de la revista Tanker se centra en el modelado de vehículos de las IDF. Es una excelente guía paso a paso de vehículos a escala 1/35. El objetivo de Tanker es proporcionar inspiración artística y la orientación necesaria para tu próximo proyecto. En colaboración con Michael Mass (Desert Eagle Publishing). Este es el primer volumen de una serie de dos que compilan los vehículos más icónicos de las IDF.



MENU





## TANKER SPECIAL IDF 02

AK4845 Bilingual English / Spanish. 112 pages. Soft Cover.

This special book of Tanker serie is focused on the Israel Defense Forces armoured vehicles. It is an excellent step-by-step guide on creating realistic miniatures of IDF AFVs in 1/35 scale. Tanker goal is to provide artistic inspiration and necessary guidance for your future projects. This is the second volume of the two that will feature the most iconic tanks and armoured vehicles of the Israel Defense Forces.

Prepared in strict collaboration with Michael Mass of Desert Eagle Publishing!.

AK4845 Bilingüe Inglés / Español. 112 páginas. Tapa blanda.

**Este libro especial de la serie Tanker se centra en los vehículos blindados de las Fuerzas de Defensa de Israel.**

**Es una excelente guía paso a paso sobre la realización de vehículos de las IDF en escala 1/35. El objetivo de Tanker es brindar la inspiración artística y la orientación necesaria para cualquier proyecto futuro.**

**Este es el segundo volumen de los dos que contará con los tanques y vehículos blindados más emblemáticos de las Fuerzas de Defensa de Israel.**

**Preparado en estricta colaboración con Michael Mass de Desert Eagle Publishing.**



### Contents:

- ACHZARIT by Rubén González Hernández
- AMX-13/75 by Lucas Zaro
- Magach 6B Gal Batash by Oscar Ebrí Casola
- M113 Chata'p by Jesús Ramón
- Merkava Siman 2 by José María Illa
- Nun-Nun M325 by Łukasz Orczyc-Musiałek
- IDF TANKER by Calvin Tan
- M109A2 DOHER by Kristof Pulincx





## COMBAT VEHICLES OF WWII VOLUME 1

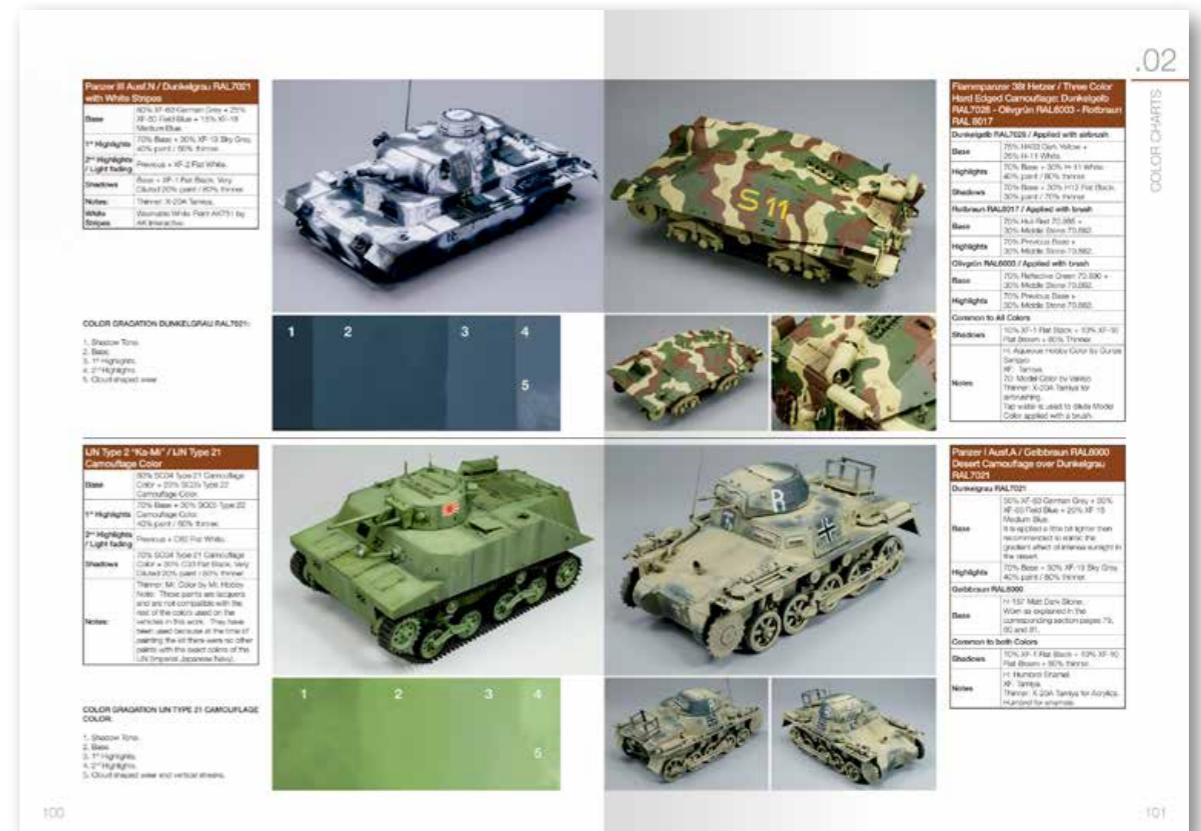
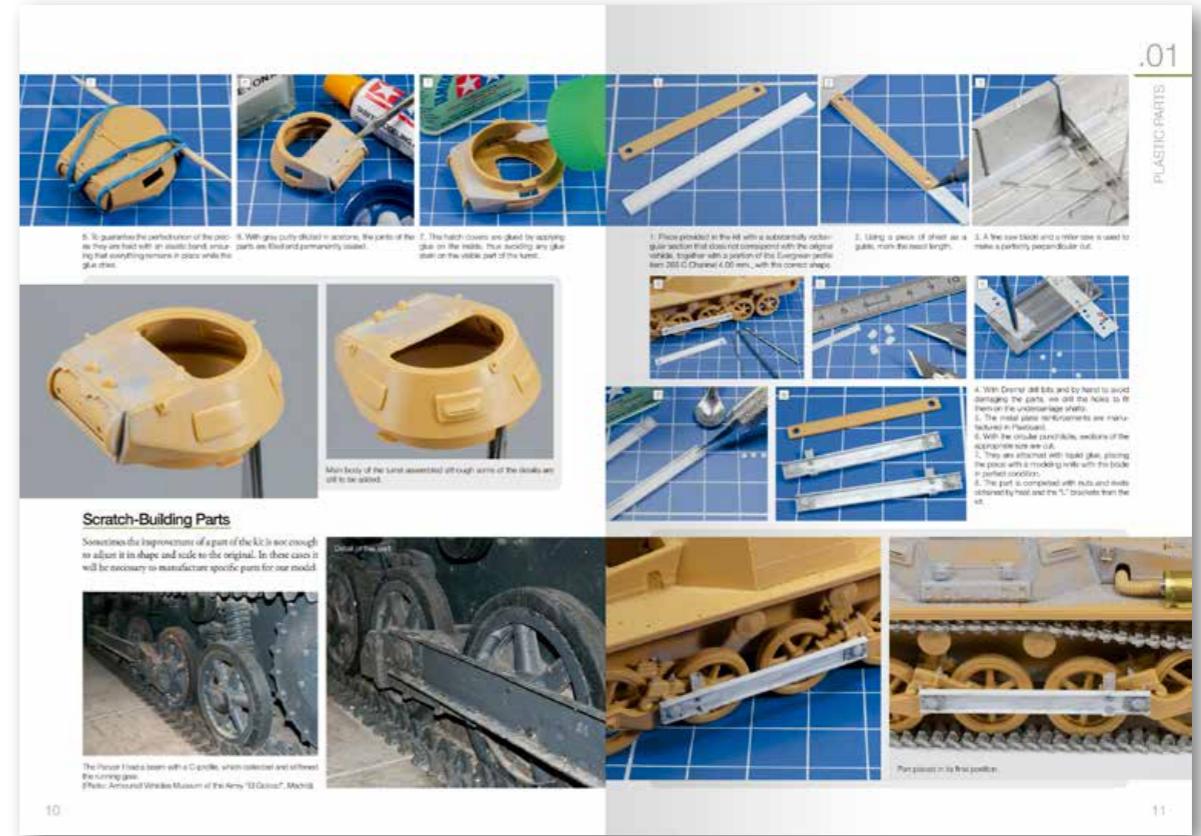
ABT611 English. 108 pages. Semi hard cover.

Combat Vehicles of World War II is a complete modeling guide which deals with all the necessary techniques to build, paint and weather 1/35 scale models of military vehicles from the World War II era. All procedures are clearly explained in a comprehensive way using a plethora of step-by-step photos with detailed captions that cover materials, techniques and processes; color charts, etc. Given the complexity of the subject, this publication has been divided into three volumes with the following contents:

GB-611 Español. 108 páginas. Tapa semi dura. Gazquez Books

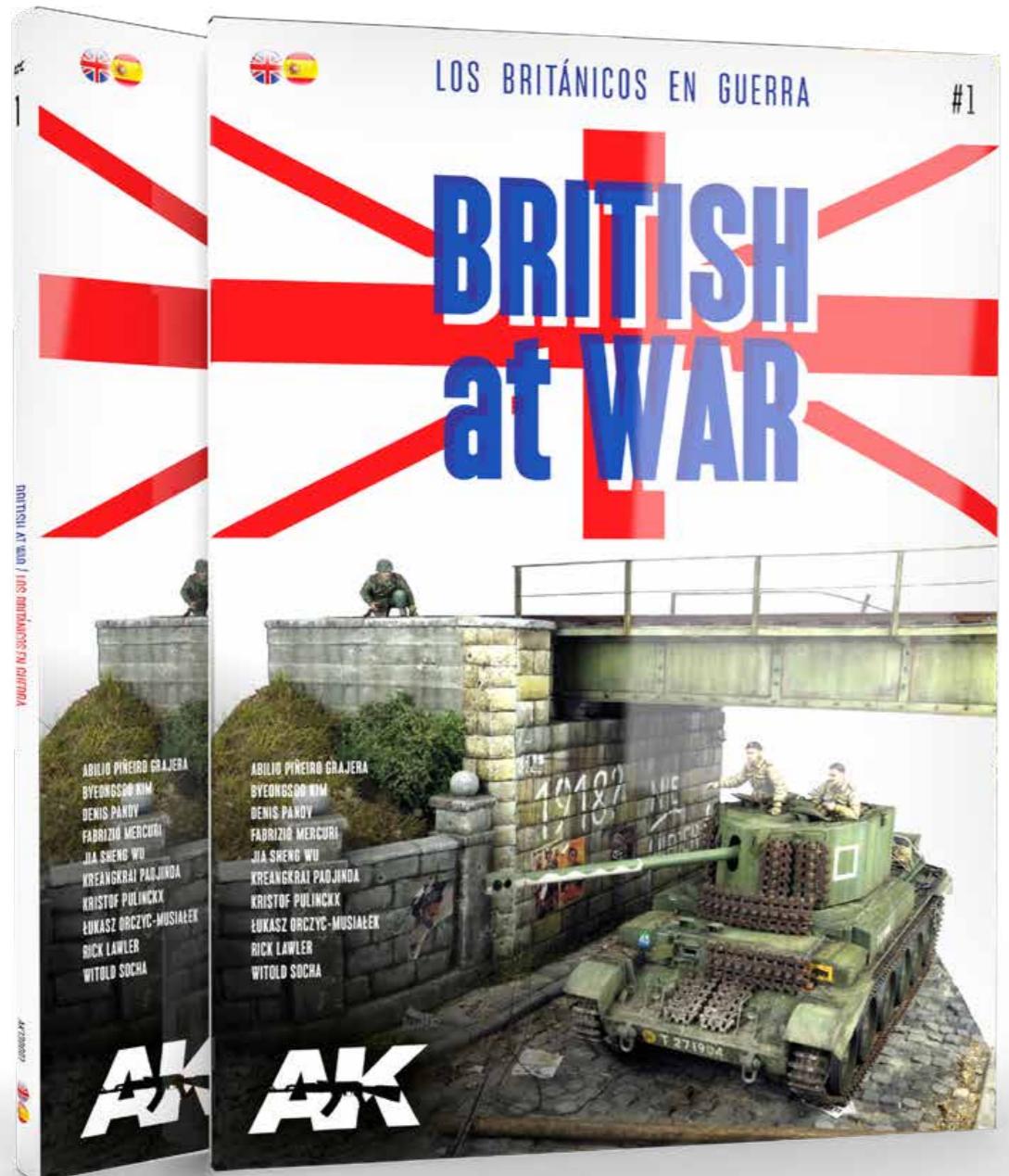
*Carros de Combate 2ª Guerra Mundial es una completa guía de modelismo sobre vehículos militares, donde se cubren todas las técnicas necesarias para construir, pintar y envejecer maquetas a escala 1/35. El trabajo es eminentemente gráfico, con procesos paso a paso claramente explicados y detallados: materiales, técnicas, aplicación de colores, etc. Dada la amplitud del trabajo, se ha dividido en tres Volúmenes, con los siguientes contenidos:*

- Contents:
- 01 Assembly and Detailing
- 02 Color Bases
- Volume 2
- 03 Weathering
- 04 Elements and Details
- Volume 3
- 05 Step by Step Painting Examples
- 06 Gallery



MENU





## BRITISH AT WAR

AK130001 Bilingual English / Spanish. 168 pages. Semi-hard cover.

This is the first volume of the two that will feature the most iconic vehicles of the British Army in WWII. The scenes and vehicles included in this collection are shown in a compilation of step by step articles with great photographs. Perfectly combined techniques are explained to obtain maximum realism in the models. A must-have book for all fans of British WWII vehicles!

AK130001 Bilingüe Inglés / Español. 168 páginas. Tapa semidura.

*Este es el primer volumen de los dos tomos que contarán con los vehículos más emblemáticos del ejército británico en la Segunda Guerra Mundial. Las escenas y vehículos incluidos en esta colección se muestran en artículos paso a paso con detalladas fotografías. Se muestran distintas técnicas perfectamente combinadas para obtener el máximo realismo en los modelos. ¡Un libro imprescindible para todos los fanáticos de los vehículos británicos de la Segunda Guerra Mundial!*

### Contents:

- INTRODUCTION Introducción by por Chris Meddings
- HARD LANDING Aterrizaje Forzoso by por Rick Lawler
- BRITISH HUNTER Cazador Británico by por ByeongSoo Kim
- A NORMAL DAY Un Día Normal by por Kreangkrai Paojinda
- HEAVY BRITISH Británico Pesado by por Kristof Pulinckx
- FIELD MOUSE Ratón de Campo by por Denis Panov
- BAWHORSE Caballo de Batalla by por Fabrizio Mercuri
- BRITISH ICON Icono Británica by por Łukasz Orczyc-Musiałek
- DESERT GHOST Fantasma del Desierto by por Abilio Piñeiro Grajera
- LAST CRUSADER Cazador Británico by por Jia Sheng Wu
- DOUBLE HUNT Doble Caza by por Witold Socha



MENU





## BRITISH AT WAR VOL.2

AK130003 Bilingual English / Spanish. 184 pages. Semi-hard cover.

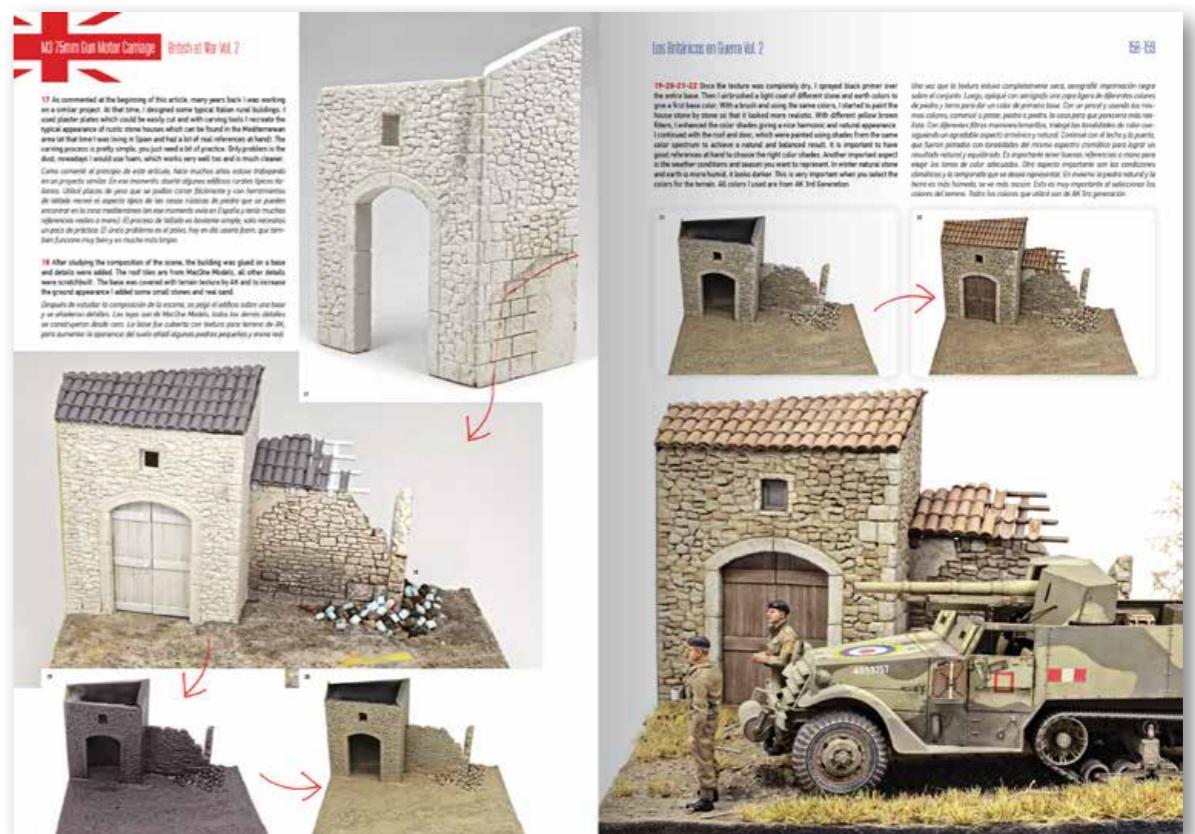
This is the second volume of the two that feature the most iconic vehicles of the British Army in WWII. The scenes and vehicles included in this collection are shown in a compilation of step by step articles with great photographs. Perfectly combined techniques are explained to obtain maximum realism in the models. A must-have book for all fans of British WWII vehicles!

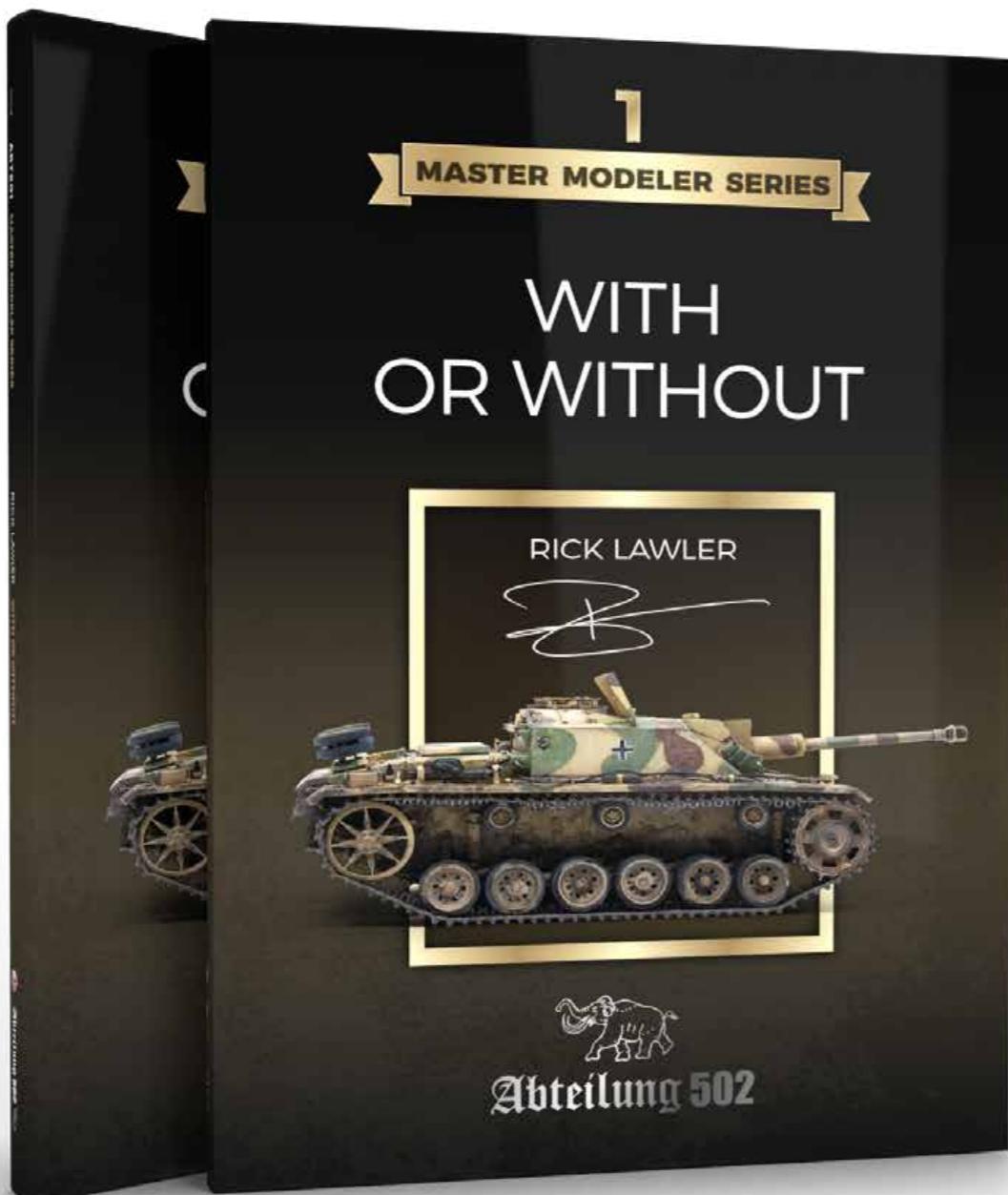
AK130003 Bilingüe Inglés / Español. 184 páginas. Tapa semidura.

*Este es el segundo volumen de los dos tomos que contarán con los modelos de vehículos más emblemáticos del ejército británico en la Segunda Guerra Mundial. Las escenas y vehículos incluidos en esta colección se muestran en artículos paso a paso con detalladas fotografías. Se muestran distintas técnicas perfectamente combinadas para obtener el máximo realismo en los modelos. ¡Un libro imprescindible para todos los fanáticos de los vehículos británicos de la Segunda Guerra Mundial!*

### Contents:

- INTRODUCTION Introducción by por Chris Meddings
- CAPTURED BRITISH Británicos capturados by por Rubén González Hernández
- ROAD TO MANDALAY Camino a Mandalay by por Lester Plaskitt
- POPSKI'S JEEP El Jeep de Popski by por Kristof Pulincx
- PERFECT RECON Reconocimiento perfecto by por Rudi Meir
- BRIGHT SIDE OF LIFE El lado bueno de la vida by por Roy Schurgers
- CROSSING THE RHINE Cruzando el Rin by por Rick Lawler
- DESERT PATROL Patrulla del desierto by por Michal Tafil
- ROAD TO HELL Carretera al infierno by por Jia Sheng Wu
- THE LONGEST DAY El día más largo by por Chao Xu
- DRAGOON GUARDS Los guardias del Dragón by por Jorge López Ferrer
- TRACKED ARCHER Archer by por Kreangkrai Paojinda





## MASTER MODELER SERIES 1 WITH OR WITHOUT / RICK LAWLER

**ABT801** English. 116 pages. Semi-hard cover.

This new collection that begins with this volume depicts a new challenge for all of us and means a new step forward in order to make this hobby more popular and accessible. Some modelers have dared to try new techniques and have managed to influence others with their efforts, gaining admiration evermore thanks to the various publications, not to mention exposure over the last few years in new types of communication and social media.

"I have chosen this book "With or Without" because it is a synthesis of modeling both for pleasure and for work. Differentiation and the desire to go further, makes it possible that, instead of being stuck at one point, we continue to evolve. The title itself seemed original to us, like that U2 song that we all know, and it identifies perfectly the content of the modeling part of the book". (Rick Lawler).

**ABT801** Inglés. 116 páginas. Tapa semidura.

Esta nueva colección que comienza con este volumen supone un nuevo reto para todos nosotros y supone un nuevo paso adelante para hacer más popular y accesible esta afición. Algunos modelistas se han atrevido a probar nuevas técnicas y han logrado influir en otros con sus esfuerzos, ganando cada vez más admiración gracias a las diversas publicaciones, sin mencionar la exposición en los últimos años en nuevos tipos de comunicación y redes sociales.

"He elegido este libro "Con o sin" porque es una síntesis del modelismo tanto por placer como por trabajo. La diferenciación y las ganas de ir más allá, hace posible que, en lugar de quedarnos estancados en un punto, sigamos evolucionando. El título en sí me pareció original, como esa canción de U2, e identificaba perfectamente el contenido del libro". (Rick Lawler).



1 WITH OR WITHOUT THE MODELER'S PROFILE

**PLANET ARMOR**

**missing-lynx.com**

**TRACK-LINK**

It was not until the late 1990s that I began to re-engage with modeling. I began with magazines and once again I found inspiration in them. I had always enjoyed reading them but an even greater level of detail within the content. The level of modeling being displayed on the pages was much more advanced and refined than when I had last participated. Authors such as Vonleton or Greenland had tested new tools and a new generation of modelers were being born. The forums that I had been a part of for years had become forums for my modeling room. My parents have cement floors, unpainted walls, and even some natural light. I moved the modeling table that I had used as a boy from my parents house into my new room and set up shop; building pens, the tools, and a photo booth. I had my own room and I slowly began to build models again. These new models were rough, very rough.

I began to know about the Sunnemate show from magazine articles and the internet. At the time, this event was considered the prominent modeling showcase in the world. It was important to experience the event for myself and so in the fall of 2006 I traveled to Folkestone, England. The event lived up to the hype and the atmosphere was electric. Seeing the work of other modelers was very instructive as I was able to see with my own eyes the level of working and expertise that typifies the best modeling in the world. It was at this show that Phil Stachnikus won Best of Show with his Panzer IV unveiled the "Transray technique" for the first time.

It was also at about this time that the internet began to be a wider platform for modelers to share their work. Two new technologies, the internet and the digital camera, were changing the modeling community. In practice terms it took until roughly 2002-2004 for the internet to really take hold and begin to reveal its power and potential. The forums and websites were becoming more user friendly with better performance and lower prices. The modeling world took notice of these advances and practically overnight the modeling forums were launched. Sites such as Missing Lynx, Armoroids, Planet Armor, Track Link among others suddenly populated the world wide-web.

I embraced these forums and the content they offered. Many of the authors and modelers that I had admired in the magazines were now participating in these forums. These were the modelers that I wanted to learn from and not overshadow them, joining the forums that had member names that I recognized.

Below is a photo of my models from year gone.

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1 WITH OR WITHOUT

WITH OR WITHOUT AIRBRUSH

No airbrush? No problem...

There is no doubt that an airbrush is a powerful tool, and with deft hands it can produce stunning painting effects. In this chapter, I explore a couple of options for modelers who either don't have or choose not to use an airbrush.

I was probably 14 years of age when I purchased my first airbrush. Even as a young modeler I understood the benefits of this instrument. I also understood that I may not be able to do all of my painting, from primer to camouflage and everything in between. For me, the idea of a chapter without an airbrush is downright scary. If I would do without my trusty tool, my loyal airbrush, I was afraid I would be without my trusty tool, my loyal airbrush.

Upon thinking about this situation, I came to realize that being without an airbrush is not an unusual situation. Matter of fact, many modelers do quite well for themselves without one. So, rather than feel sorry for myself, I decided to take this opportunity to demonstrate and explore techniques that can produce great results without an airbrush.

To carry out the chapter I will show two types of brush applied camouflage, one with hard edges and one with blurred edges.

① The subject for this "Without airbrush" chapter is the Takom StuG III, from their Blitz series. I felt that the Blitz series of sets fit this subject perfectly as this line from Takom is specifically designed to be a quick build that looks great.

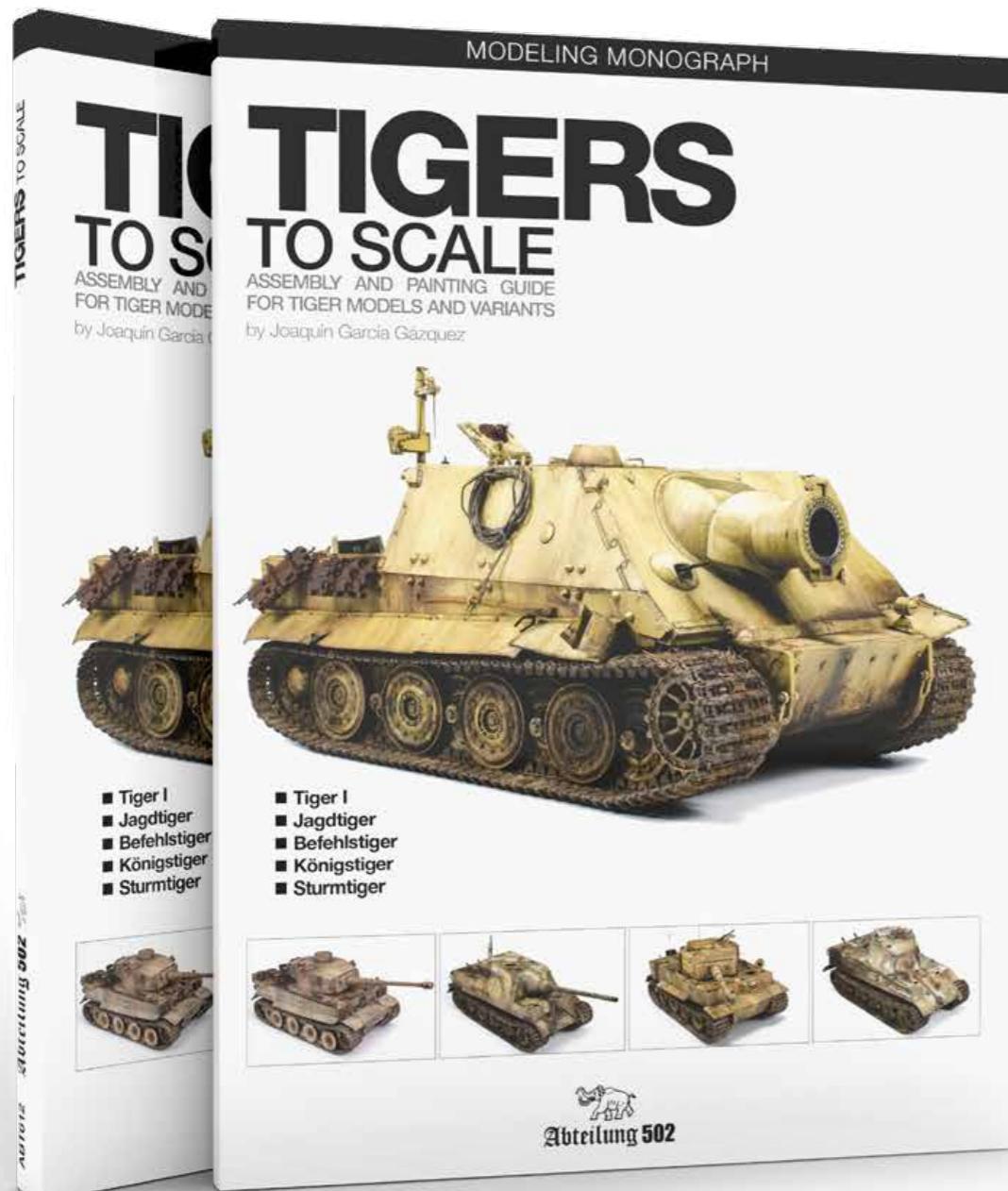
② Painting begins with a primer layer using Mr. Surface 1000.

③ As a modeller who has used and relied upon the airbrush for nearly all of my modeling career, taking away this valuable tool from the usual workflow requires some planning. I decide that a base layer, or grey-shade, of German Grey will provide the necessary coverage in all of the small shadow areas and help get to place the first application for applying the base color. This was applied using AK Color AM007 Weathering Spray can.

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MENU





## TIGERS TO SCALE - JOAQUÍN GARCÍA GÁZQUEZ

ABT612 English by Abteilung502. 140 pages. Semi-hard cover.

Modeling monograph dedicated to the most famous tank of the 2nd World War: the Tiger and its variants. The work shows how to assemble, paint and weather the models by means of detailed step-by-step processes, with more than 800 photographs, providing clear and concise explanations, materials, techniques, color charts, etc.

GB-612 Español por Gazquez Books. 140 páginas. Tapa semi-rígida.

Monográfico de modelismo dedicado al tanque más famoso de la 2ª Guerra Mundial: el Tiger y sus variantes. La obra muestra cómo montar, pintar y envejecer las maquetas mediante detallados procesos paso a paso, con más de 800 fotografías, aportando explicaciones claras y concisas, materiales, técnicas, cartas de colores, etc.

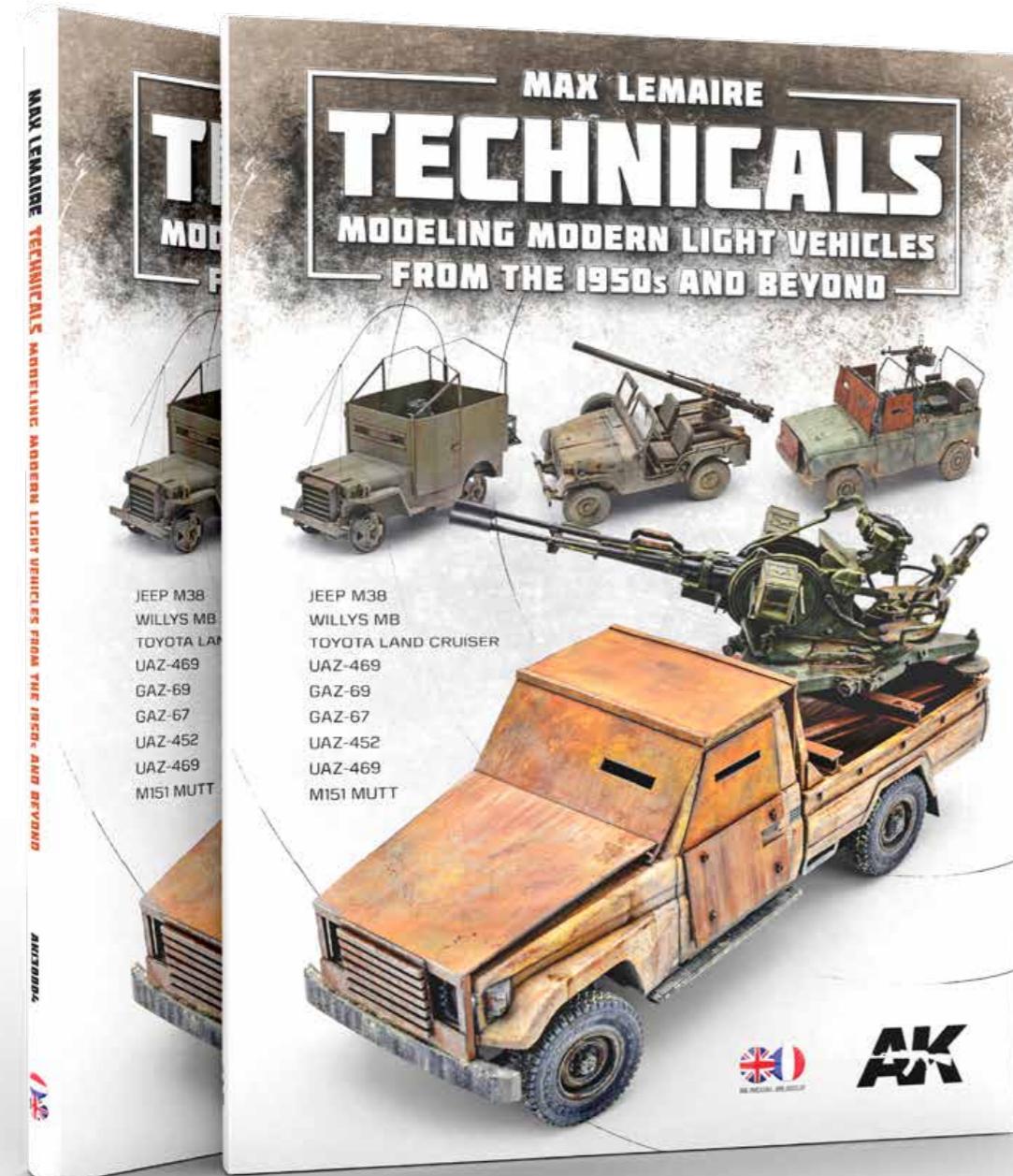
### Contents:

1. Assembly
2. Color bases
3. Aging and weathering
4. Tracks, tools and accessories
5. Gallery



**MENU**





## TECHNICALS - MAX LEMAIRE

AK130004 Bilingual English / French. 204 pages. Semi-hard cover.

**Modeling Modern Light Vehicles From 1950s and Beyond.** Light vehicles have been a powerful weapon in all conflicts in many different roles. The conflicts of the modern era have seen the use of light vehicles as another alternative to support the work that only heavier columns can perform. In this book the talented modeler Max Lemaire teaches us how to make models of these vehicles in 1:35 scale using step-by-step techniques, so that they have the importance they deserve in any scene or as independent pieces.

AK130004 Bilingüe Inglés / Francés. 204 páginas. Tapa semi dura.

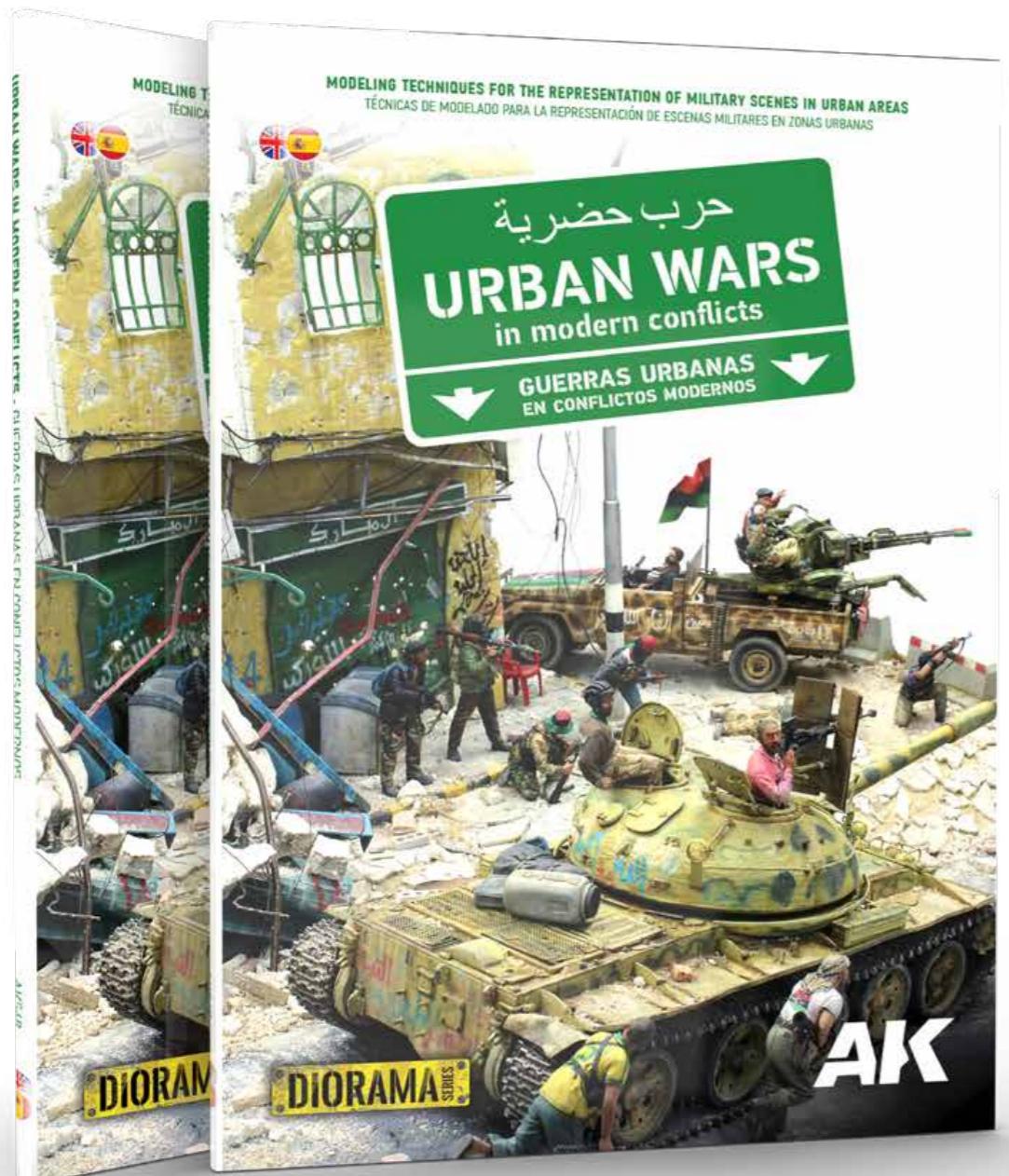
**Los vehículos ligeros han sido un arma poderosa en todos los conflictos en diferentes roles.** En este libro el talentoso modelista francés Max Lemaire nos muestra cómo hacer maquetas de estos vehículos en escala 1:35, con profusas imágenes paso a paso, para ambientar cualquier diorama o como piezas independientes.

**Contents:**  
 JEEP M38  
 WILLYS MB  
 TOYOTA LAND CRUISER  
 UAZ-469  
 GAZ-69  
 GAZ-67  
 UAZ-452  
 UAZ-469  
 M151 MUTT



MENU





## URBAN WARS IN MODERN CONFLICTS

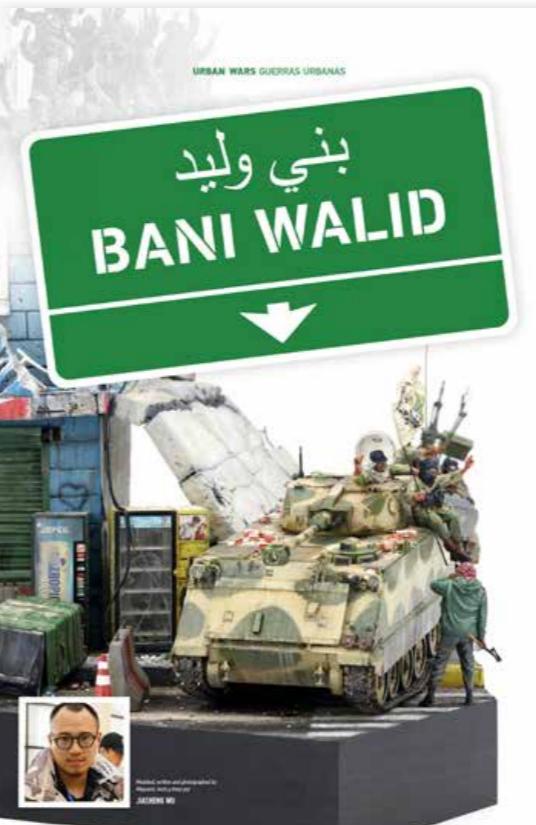
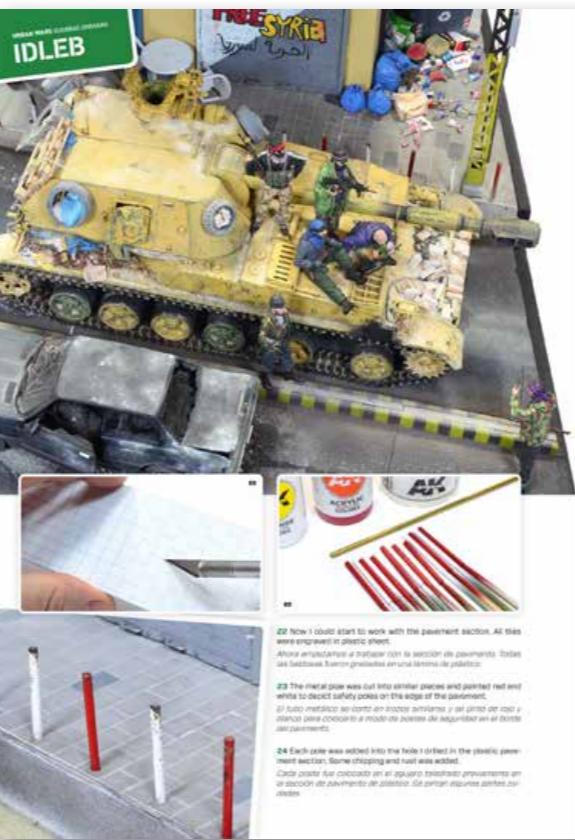
AK548 Bilingual (English and Spanish). 140 pages. Semi-hard cover.

Modern warfare often spills over into cities and rural areas populated by civilians. Sometimes the population has been evacuated and other times civilians are still living in cities during conflicts. Urban combat is very different from open field combat on tactical and operational levels. The fierce urban battles in Aleppo and Mosul, Hue (1968), Algiers (1956-1957), Beirut (1975-1990), Sarajevo (1992-1996), Falluja (2004), Syria, Donbas, etc have a common effect: they suppose a systematic destruction of the cities and show an environment that repeats itself. All these urban wars have so many aspects in common that it is often difficult to even identify which conflict a scene may belong to if we do not look closely at the details of the buildings or the equipment, as we will see in this book of spectacular 1:35 scale dioramas.

AK548 Bilingüe (Inglés y Español). 140 páginas. Tapa semidura.

*Los conflictos bélicos modernos a menudo se extienden a las ciudades y las zonas rurales pobladas por civiles. Algunas veces la población ha sido evacuada y otras veces los civiles aún siguen viviendo en las urbes durante los conflictos. Los combates urbanos son muy diferentes de los realizados en campo abierto en niveles tácticos y operacionales. Las encarnizadas batallas urbanas en Alepo y Mosul, Hue (1968), Argel (1956-1957), Beirut (1975-1990), Sarajevo (1992-1996), Faluya (2004), Siria, Donbas, etc tienen un efecto común: suponen una destrucción sistemática de las ciudades y muestran un entorno que se repite. Todas estas guerras urbanas tienen tantos aspectos en común que hace difícil muchas veces incluso identificar a qué conflicto puede pertenecer una escena si no nos fijamos bien en detalles de los edificios o los equipos, como veremos este libro de espectaculares dioramas a escala 1:35*

MORE INFO VISIT WEB





## TECHNIQUES FOR CREATING BASES AND SCENOGRAPHY

AK648 English and Spanish. 232 pages. Semi-hard cover.

In this book you are not going to find large dioramas or vignettes that tell complex stories with a multitude of elements, figures or vehicles at different levels. That does not mean that it is not a great book whose content is meaningless, but quite the opposite. In making it, we have approached its objective from another point of view and what you will find in this book are tutorials of small scenes, sometimes lacking figures and vehicles, but sometimes lacking figures and vehicles, but with details, techniques and curiosities with a clear didactic purpose, that can awaken the imagination of the reader and his desire to introduce these small details, carefully to the maximum, in his works.

**AK649 Bilingüe (Inglés y Español). 92 páginas. Tapa semidura.**

*En este libro no vais a encontrar grandes dioramas o viñetas que cuenten complejas historias con multitud de elementos, figuras o vehículos en diferentes niveles. Eso no significa que no sea un gran libro cuyo contenido carezca de sentido, sino todo lo contrario. Al realizarlo nos hemos planteado su objetivo desde otro punto de vista y lo que encontraréis en este libro son tutoriales de pequeñas escenas, algunas veces carentes de figuras y vehículos, pero con detalles, técnicas y curiosidades con una clara finalidad didáctica, que puedan despertar la imaginación del lector y sus ganas de introducir esos pequeños destalles, cuidados al máximo, en sus trabajos.*

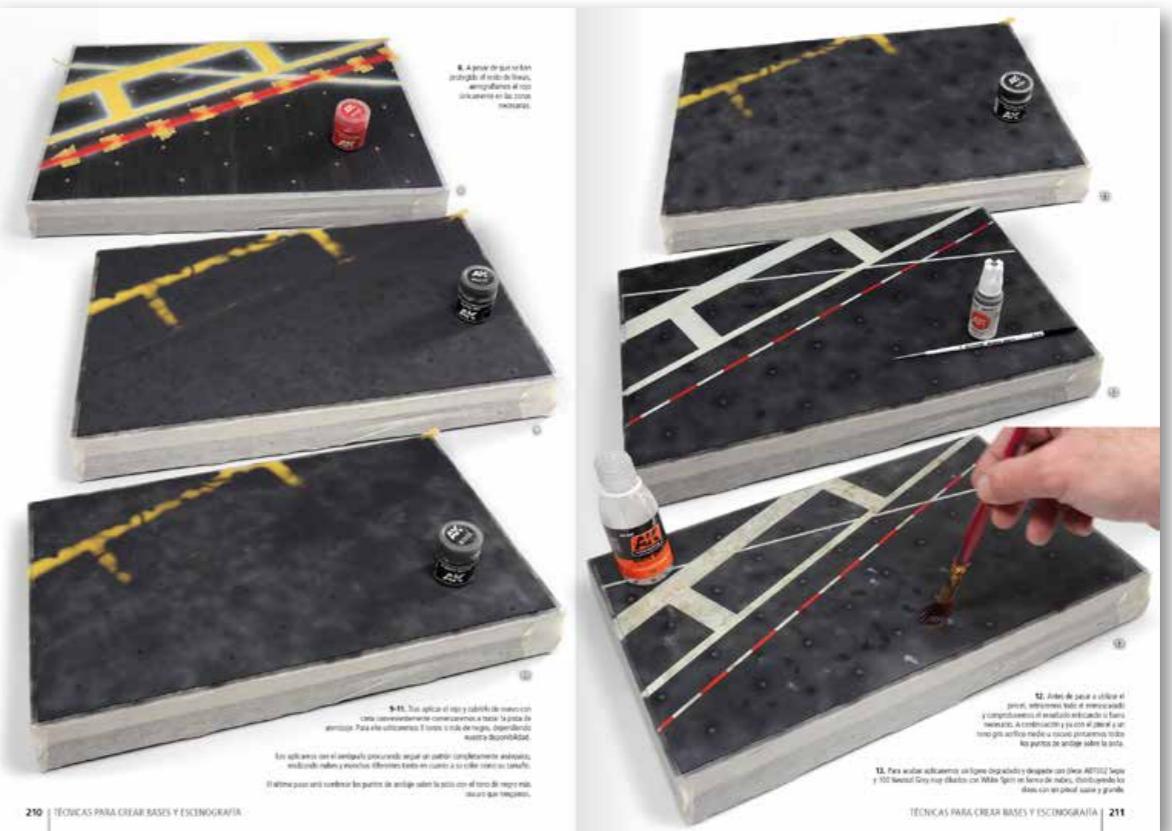


### Content / Contenido :

1. SCENES WITH ACCESORIES
2. SCENES WITH WATER
3. CIVILIAN SCENES AND STREET ART
4. SCIENCE FICTION SCENES
5. URBAN SCENES
6. MILITARY SCENES
7. AVIATION SCENES



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210 TÉCNICAS PARA CREAR BASES Y ESCENOGRAFÍA





## BUNDESWEHR MODERN GERMAN ARMY IN SCALE

AK524 Bilingual English and German. 184 pages. Semi-hard cover.

This book is entirely dedicated to Bundeswehr models and we will be able to discover different techniques to achieve hyperrealistic finishes throughout the book. The German army has always been an icon for modelers around the world. Of course, WWII models have a huge following and have been the darling of the industry for decades, partly because the major Asian brands have covered almost all the vehicles that operated during WWII and due to the abundance of existing historical documentation for modelers. Bundeswehr vehicles have been less popular with modelers and some variants could only be made from resin kits or by complex conversions. Everything evolves, and in recent years (since the late 1990s) the biggest brands have devoted more and more resources to the development of scale models of various operational Bundeswehr vehicles. The interest of fans in modern tanks has also fueled this model variant, which now occupies an increasingly important place.

AK649 Bilingüe Inglés y Alemán. 184 páginas. Tapa semidura.

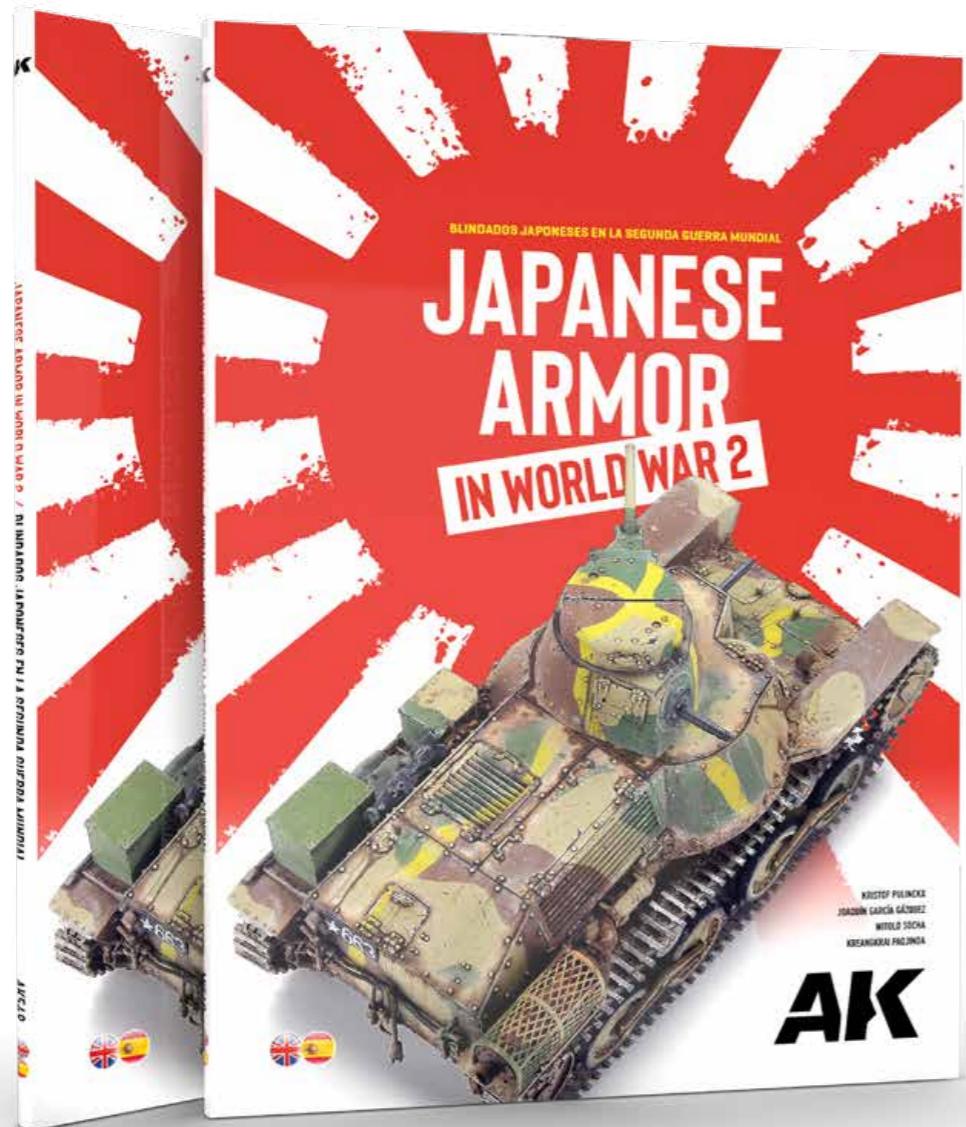
**Este libro está íntegramente dedicado a los modelos de la Bundeswehr y a lo largo del mismo podremos descubrir diferentes técnicas para conseguir acabados hiperrealistas. El ejército alemán siempre ha sido un ícono para los modelistas de todo el mundo. Por supuesto, los modelos de la Segunda Guerra Mundial tienen un gran número de seguidores y han sido los mimados de la industria durante décadas, en parte porque las principales marcas asiáticas han cubierto casi todos los vehículos que operaron durante la Segunda Guerra Mundial y debido a la abundancia de documentación histórica existente para los modelistas. Los vehículos de la Bundeswehr han sido menos populares entre los modelistas y algunas variantes sólo podían fabricarse con kits de resina o mediante complejas conversiones. Todo evoluciona, y en los últimos años (desde finales de la década de 1990) las marcas más importantes han dedicado cada vez más recursos al desarrollo de modelos a escala de diversos vehículos operativos del Bundeswehr. El interés de los aficionados por los carros de combate modernos también ha alimentado esta variante del modelismo, que ahora ocupa un lugar cada vez más importante.**



### Content / Contenido:

- BOXER MRAV by/por WITOLD SOCHA
- FUG 2.5T & VW T3 by/por JIASHENG WU
- BANDVAGN BV 206S by/por ŁUKASZ ORCZYC-MUSIAŁEK
- LKW GL. LEICHT WOLF by/por ABILIO PIÑEIRO GRAJERA
- SPPZ 2 LUCHS by/por RICK LAWLER
- LEOPARD 2A7 by/por ALEX CLARK
- BERGEPANZER 2A2 by/por RICK LAWLER
- SCHULPANZER LEOPARD 1 by/por KRISTOF PULINCKX
- WIESEL 1A1 TOW by/por KRISTOF PULINCKX
- LGS FENNEK by/por SVEN YOUNG
- BRÜCKENLEGE PANZER M48A2 by/por KREANGKRAI PAOJINDA
- FLAKPANZER GEPARD A2 by/por JAFFE LAM
- LEOPARD 2A5 by/por KREANGKRAI PAOJINDA





## IMPERIAL GUARD OF NAPOLEON 1799-1815

AK549 Bilingual (English and Spanish). 136 pages. Semi-hard cover.

In modern modeling, some of the best model companies are located in Japan: Tamiya, Hasegawa, Aoshima, Fine Molds, Pit-Road, Bandai, etc. It is not strange that Japanese vehicles occupy a part of their catalog, to satisfy the demand of their local market. In the rest of the world there is also a growing interest in Japanese vehicle models, mainly in Europe and the United States. Other brands with large sales in the Asian country have not neglected their offerings of Japanese vehicles either. The Japanese theme in figures, airplanes, cars, ships and military vehicles is present in any model store around the world. The Japanese identified their vehicles with a "Type" number, coinciding with the year in which it was put into service according to the Japanese calendar, for example 2595 (1935 according to the Western calendar). Following the "Type" number, they were assigned a name, consisting of the tank's category designation followed by the correlative letter of the Japanese alphabet. There were a multitude of vehicles, and in this publication we are going to see some of the more interesting ones from the modeling point of view as well as some very useful techniques to make the models.

Bilingüe (Inglés y Español). 136 páginas. Tapa semidura.

En el modelismo moderno, algunos de las mejores empresas de maquetas se encuentran en Japón: Tamiya, Hasegawa, Aoshima, Fine Molds, Pit-Road, Bandai, etc. No es extraño que los vehículos Japoneses ocupen una parte de su catálogo, para satisfacer la demanda de su mercado local. En el resto del mundo existe también un creciente interés por los maquetas de vehículos japoneses, principalmente en Europa y en Estados Unidos. Otras marcas con grandes ventas en el país asiático tampoco han descuidado su oferta de vehículos japoneses. La temática japonesa en figuras, aviones, coches, barcos y vehículos militares, está presente en cualquier tienda de modelismo alrededor del mundo. Los japoneses identificaron sus vehículos con un número "Tipo", coincidente con el año en que fue puesto en servicio según el calendario japonés, por ejemplo 2595 (1935 según el calendario occidental). A continuación del número "Tipo" se les asignó un nombre, compuesto por la denominación de la categoría del tanque seguido por la letra correlativa del abecedario japonés. Existieron multitud de tanques, en esta publicación vamos a ver algunos de ellos muy interesantes desde el punto de vista modelístico, además de algunas técnicas muy útiles para realizar las maquetas.





## WWII GERMAN MOST ICONIC SS VEHICLES. VOLUME 1

English / Spanish. 160 pages. Soft Cover.

This is the first volume of the two that will feature the most iconic vehicles of the Waffen SS. In this book we focus on medium tanks, self-propelled guns, half-tracks, armored cars and softskins.

The scenes and vehicles included in this collection are shown in a compilation of step by step articles with great photographs, perfectly combined to obtain maximum realism in the models. A must-have book for all fans of German WWII vehicles!

Inglés / Español. 160 páginas. Tapa blanda.

Primer volumen de una colección de dos tomos dedicada a los vehículos más icónicos de las SS.

No faltarán en estos dos volúmenes los míticos Tiger I, Panther, StuG. III...

Este primer volumen se centra en los tanques medios y vehículos ligeros.

Un libro imprescindible para los amantes de las maquetas de los vehículos alemanes de la Segunda Guerra Mundial.

Las escenas y vehículos mostrados en esta colección son una compilación de técnicas paso a paso, perfectamente combinadas para obtener máximo realismo en los modelos.



### Contents:

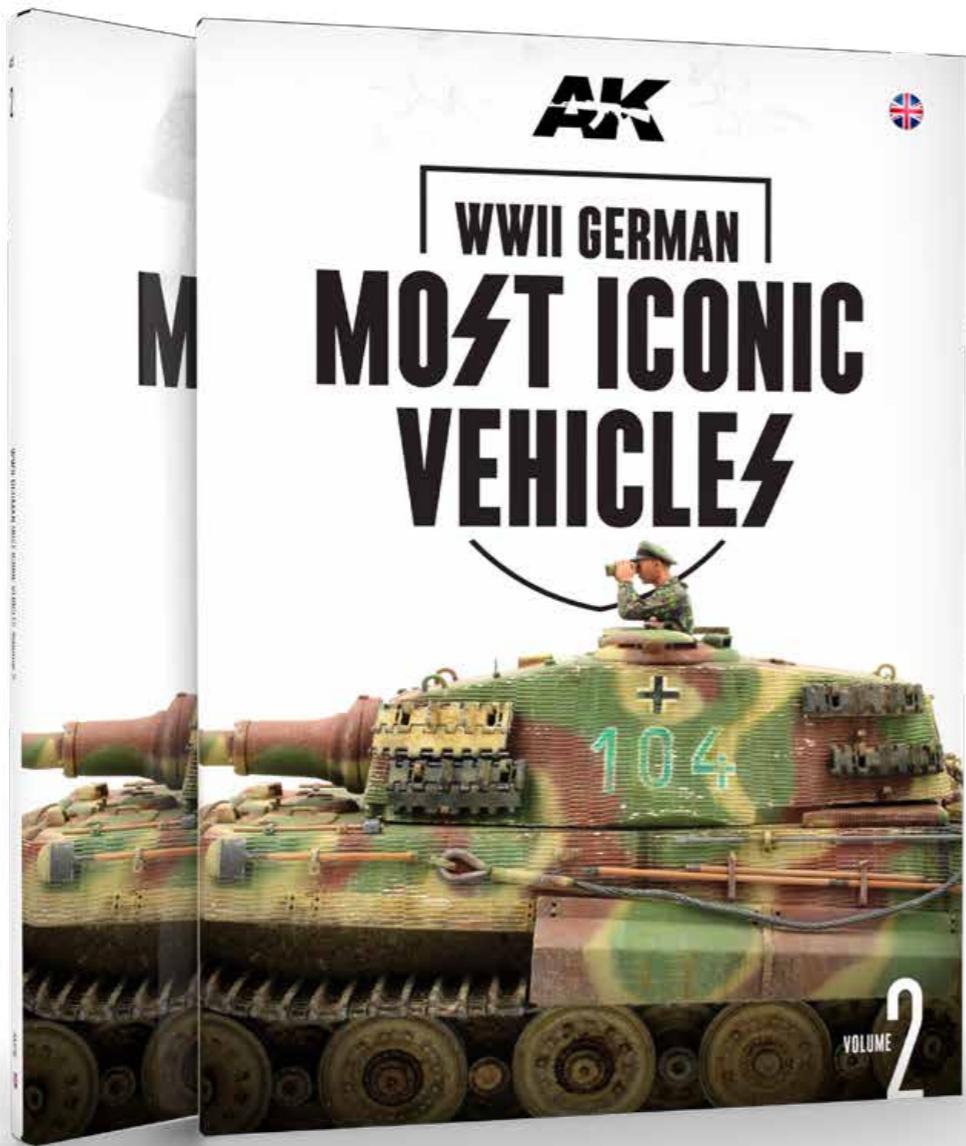
#### VOLUME 1:

- Sd.Kfz 234/3 by Roger Hurkmans
- Panhard P204(f) by Abilio Piñeiro Grajera
- Sd.Kfz. 124 Wespe by Rick Lawler
- Pz.Kpfw. III Ausf. M by Łukasz Orczyc-Musiałek
- Steyr RSO/01 by Fabio Mosca
- Sd.Kfz. 247 Ausf. B by Łukasz Orczyc-Musiałek
- Pz.Beob.Wg. III by Jaffe Lam
- Sd.Kfz. 251/9 Ausf. D by Łukasz Orczyc-Musiałek
- VW Type 166 Schwimmwagen by Marcin Skrzypek
- StuG. III Ausf. G by Łukasz Orczyc-Musiałek
- Sd.Kfz. 250/1 Neu by Fabrizio Mercuri
- Bocage Road (Sd.Kfz. 251/1 Ausf. C) by Roberto Del Cima



MENU





## WWII GERMAN MOST ICONIC SS VEHICLES. VOLUME 2

This is the second volume of the two that feature the most iconic vehicles of the Waffen SS. In this book we focus on heavy tanks such as the mythical Tiger and King Tiger, as well as the medium ones including Panther and Panzer IV and vehicles based on their chassis. The scenes and vehicles included in this collection are shown in a compilation of step by step articles with great photographs, perfectly combined to obtain maximum realism in the models.

A must-have book for all fans of German WWII vehicles!

Inglés / Español. 172 páginas. Tapa blanda.

*Segundo volumen de una colección de dos tomos dedicada a los vehículos más icónicos de las SS.*

*Este segundo volumen se centra en los tanques pesados: KingTiger, Panther, TigerI... Un libro imprescindible para los amantes de las maquetas de los vehículos alemanes de la Segunda Guerra Mundial.*

*Las escenas y vehículos mostrados en esta colección son una compilación de técnicas paso a paso, perfectamente combinadas para obtener máximo realismo en los modelos.*



### Contents:

#### VOLUME 2:

- King Tiger by Kreangkrai Paojinda
- Bergepanther Ausf. A by Kristof Pulincx
- Tiger I Early by Napapas Kangrat
- Panther Ausf. A by Łukasz Orczyc-Musiałek
- KV-1 Model 1939 by Kristof Pulincx
- Tiger I Mid. Production by Rubén González Hernández
- Panzer IV Ausf. H by Łukasz Orczyc-Musiałek
- Panther Ausf. G by Lester Plaskitt
- Tiger I Late by Kreangkrai Paojinda
- Flakpanzer IV "Ostwind" by Rubén González Hernández





## MASTER MODELER SERIES 2 WATER, LIGHT & THE WORKS / JEAN-BERNARD ANDRÉ

ABT803 English. 216 pages. Semi-hard cover.

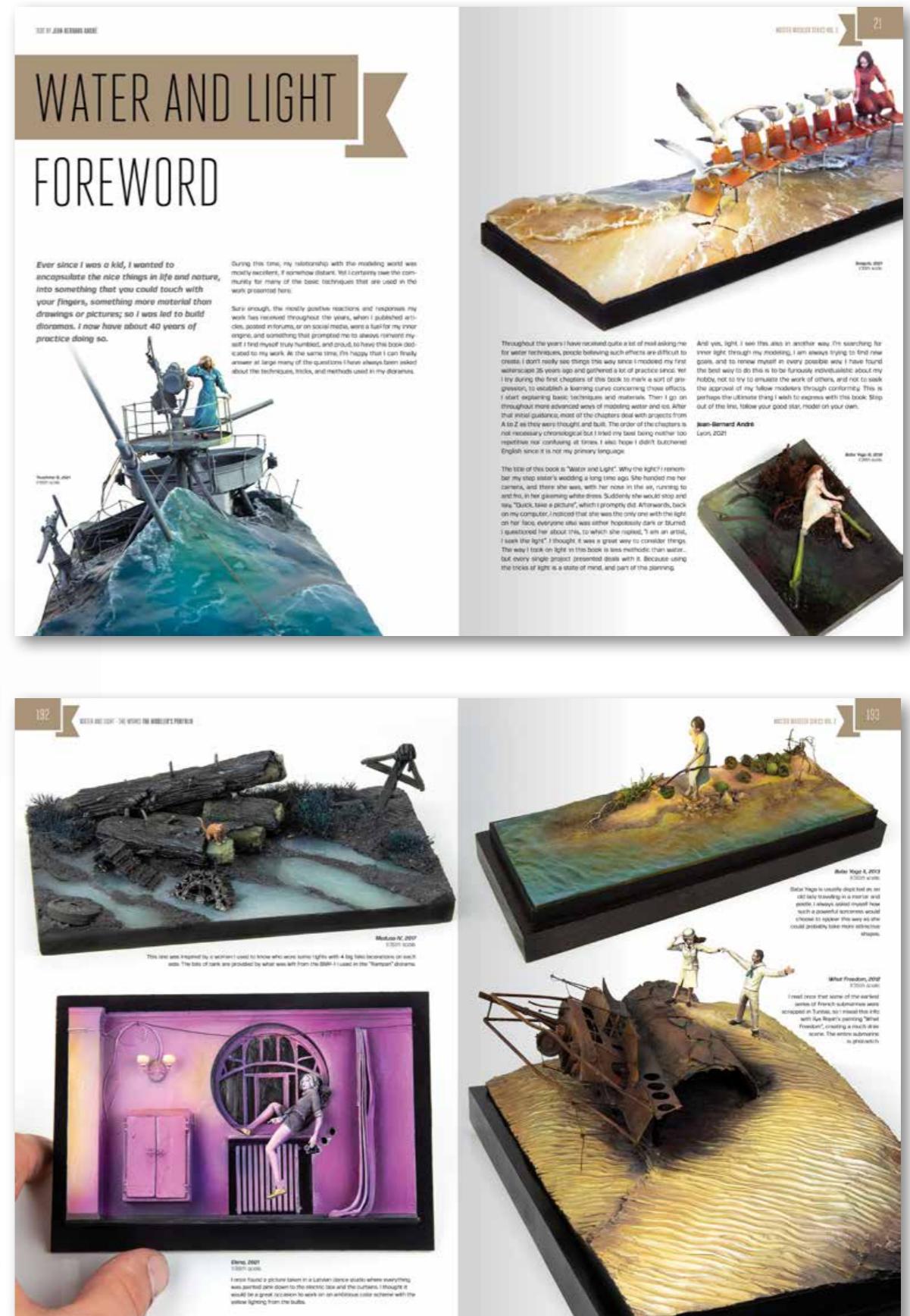
The second volume of the Masters collection has as its protagonist a different modeler, who escapes the normal canons of modeling. His style is unique and recognizable.

"I eventually found out that I could empty my mind and express a lot of feelings in my dioramas and I started to literally pour my life into these". (Jean Bernard André).

**ABT803 Inglés. 216 páginas. Tapa semidura.**

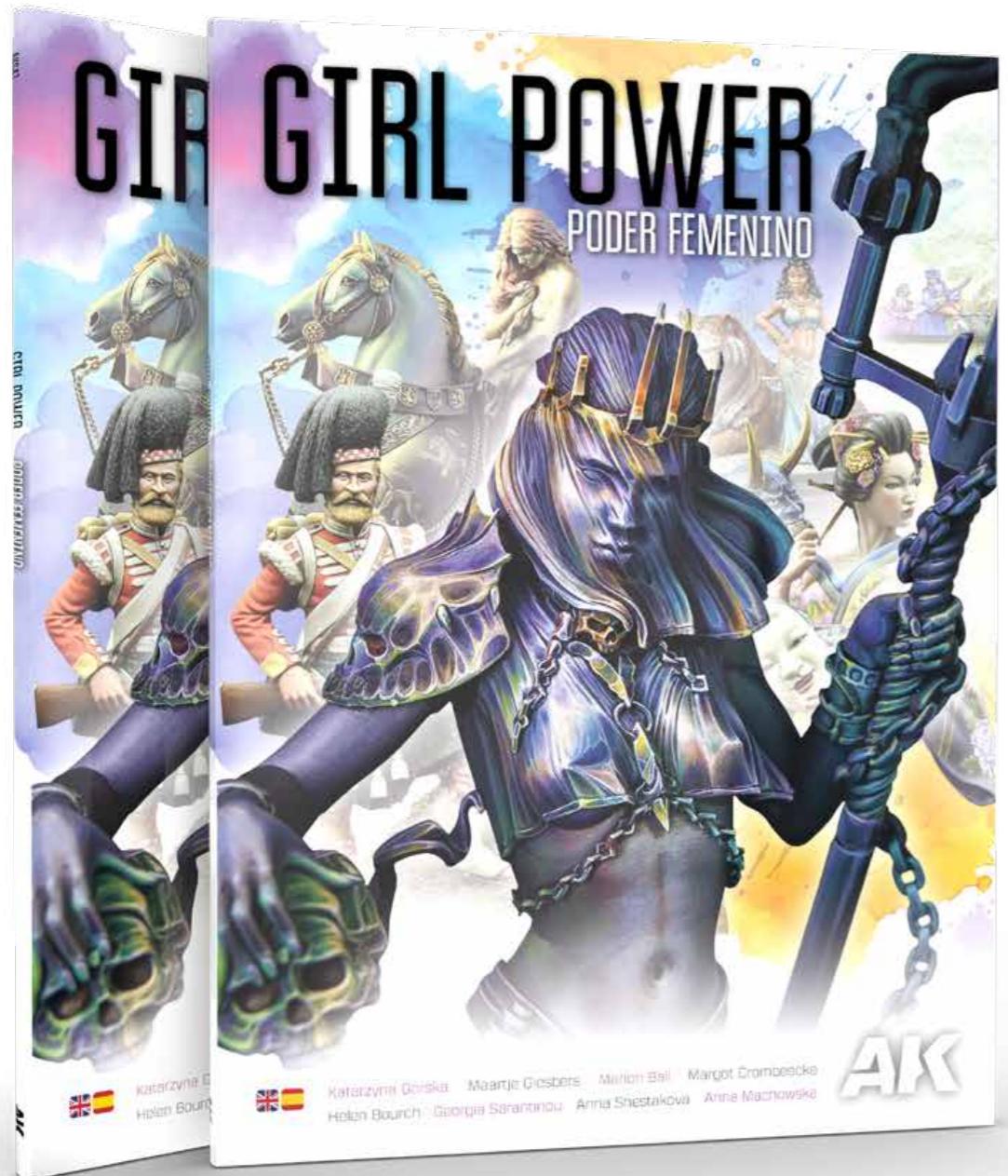
**El segundo volumen de la colección Masters tiene como protagonista a un modelista diferente, que se escapa de los cánones habituales del modelismo. Su estilo es único y reconocible.**

**"Eventualmente descubrí que podía vaciar mi mente y expresar muchos sentimientos en mis dioramas y comencé a verter literalmente mi vida en ellos". (Jean Bernard André).**



MENU





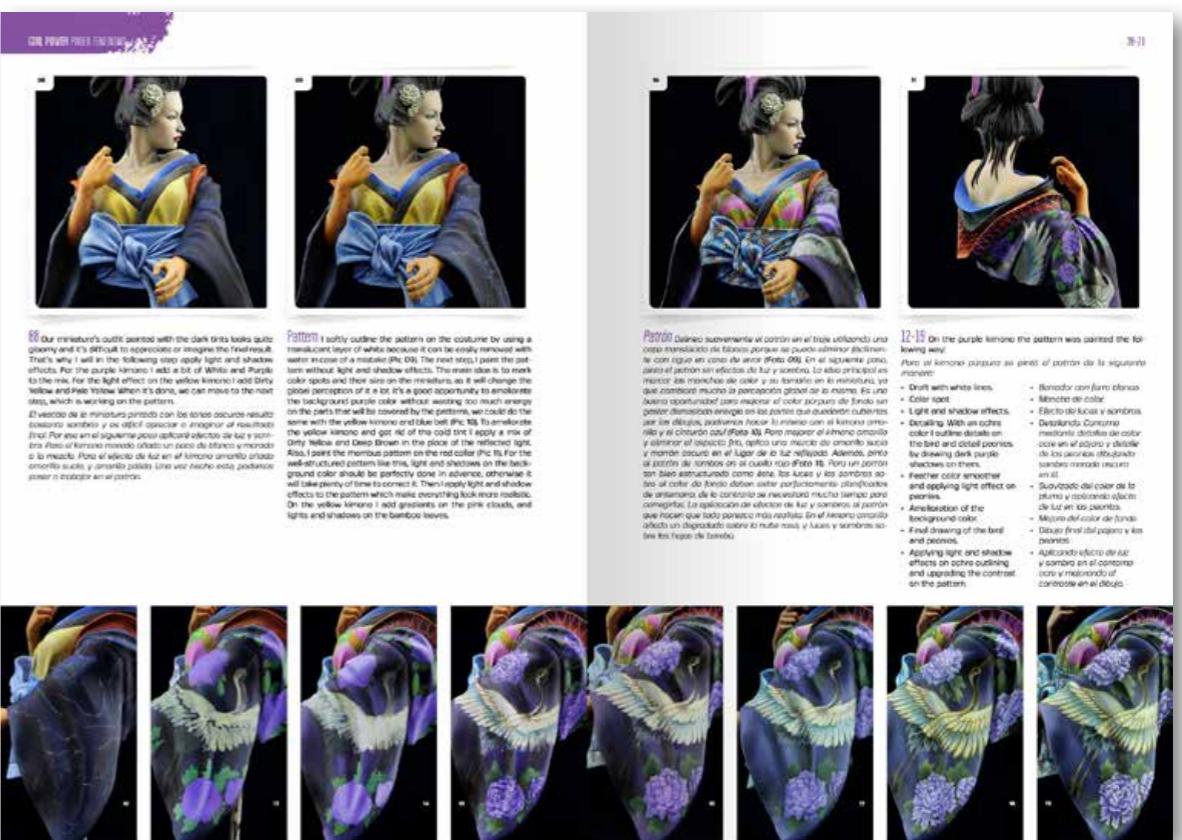
## GIRL POWER / PODER FEMENINO

AK647 Bilingual (English and Spanish). 92 pages. Semi-hard cover.

Katarzyna Górska / Maartje Giesbers / Marion Ball / Margot Crombeecke / Helen Bourch / Georgia Sarantinou / Anna Shestakova / Anna Machowska  
What you now have in your hands is a unique project by eight amazing women. You may wonder why only women? This question will probably never be asked for a book where only men participate, and let me make it clear right away.... we have nothing against men. We find them all super cute and really see them as our buddies. The reason for this book is partly because, as long as I have been in this hobby, I keep getting asked why there are so few women. The answer is there are not so few, but they are not so visible. That's why I was so eager for this book to actually become a reality so you can see that we are represented in all areas.

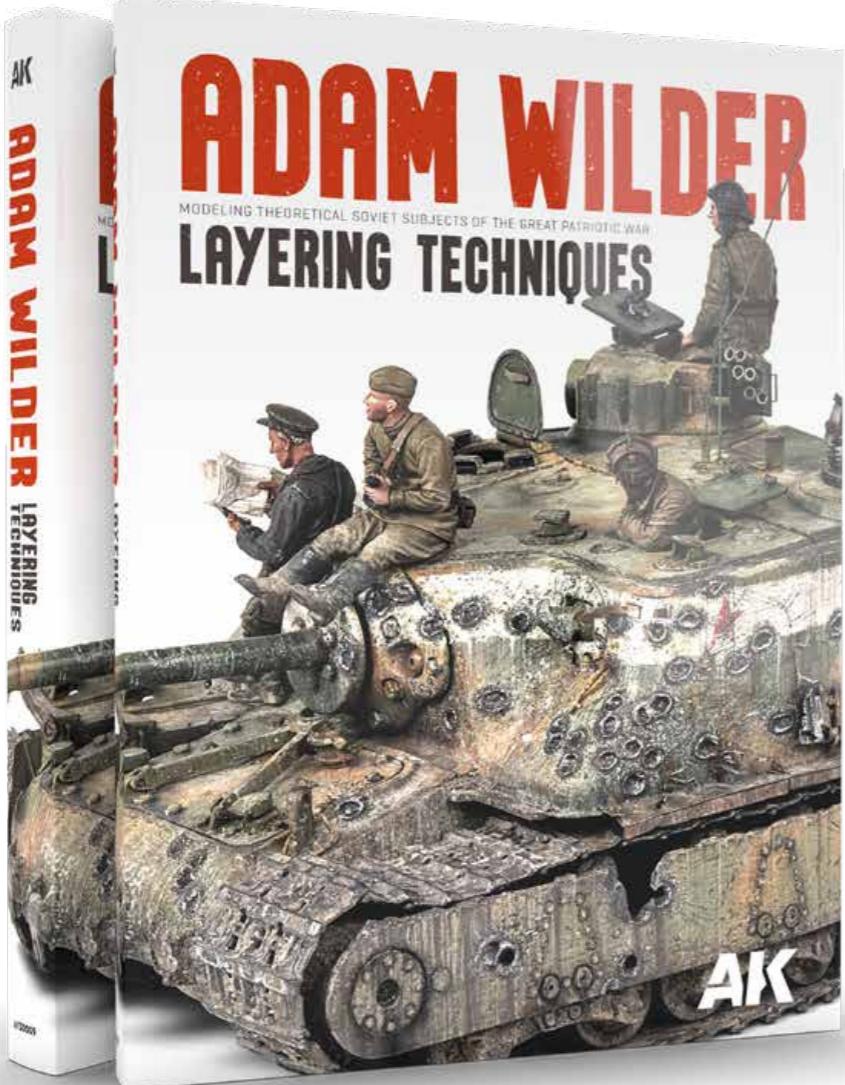
AK647 Bilingüe (Inglés y Español). 92 páginas. Tapa semidura.

Katarzyna Górska / Maartje Giesbers / Marion Ball / Margot Crombeecke / Helen Bourch / Georgia Sarantinou / Anna Shestakova / Anna Machowska  
Lo que ahora tiene en sus manos es un proyecto único de ocho mujeres increíbles. Quizá se pregunte por qué sólo mujeres. Esta pregunta probablemente nunca se plantearía para un libro en el que sólo participaran hombres, y permítanme que aclare desde el principio... que no tenemos nada en contra de los hombres. Todos ellos nos parecen súper simpáticos y los vemos realmente como nuestros compañeros. La razón de este libro es, en parte, porque desde que estoy en este hobby me siguen preguntando por qué hay tan pocas mujeres en el modelismo. La respuesta es que no hay tan pocas, pero no son tan visibles. Por eso tenía tantas ganas de que este libro se convirtiera en una realidad para que se pueda ver que estamos representadas en todos los ámbitos.



MENU





## ADAM WILDER

MODELING THEORETICAL SOVIET SUBJECTS OF THE GREAT PATRIOTIC WAR  
LAYERING TECHNIQUES

Ak130009 English. 312 pages. Semi-hard cover.

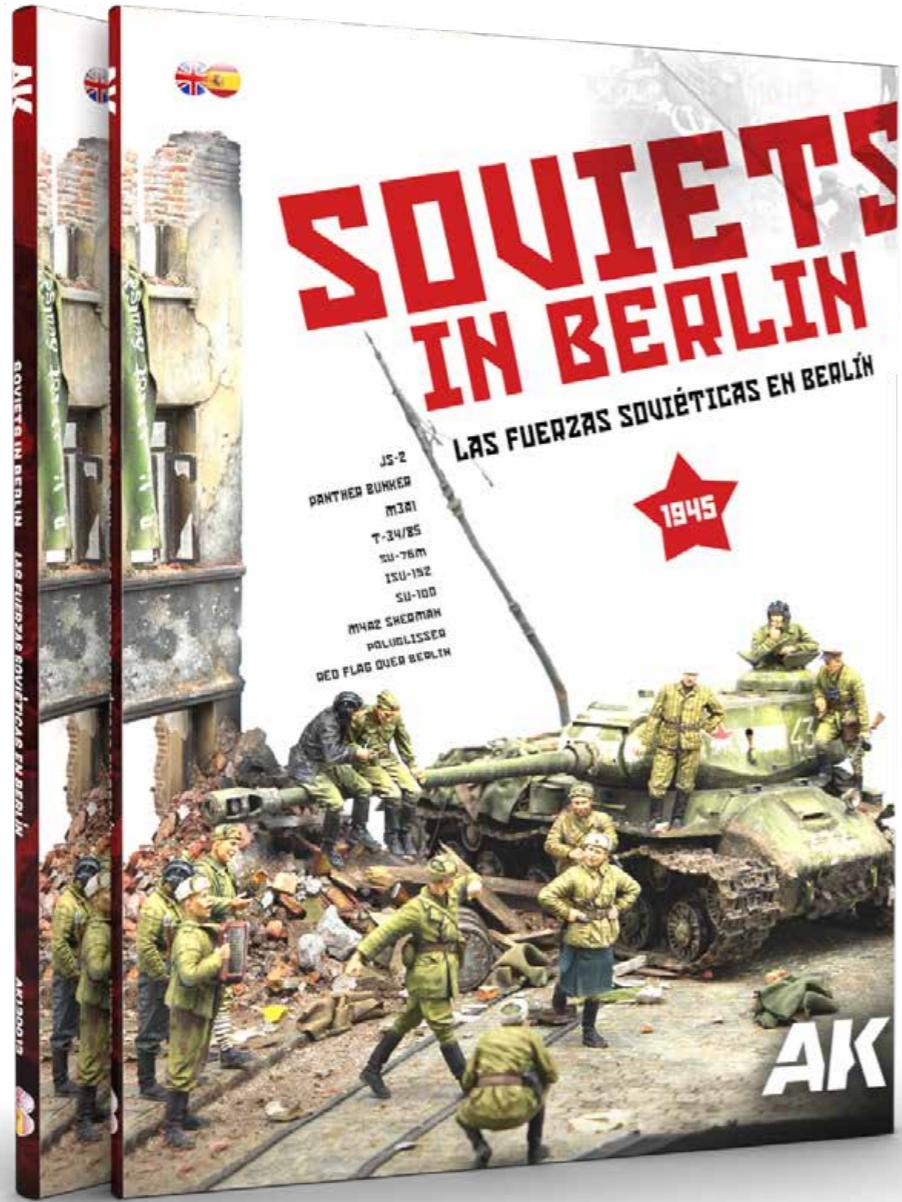
Adam Wilder manages to capture a dynamic range of detail and weathering effects on the military vehicles he finishes. He does this using a succession of stages and layers. This is perhaps the most important characteristic of Adam's work. Throughout this book, Adam will show how layers allow the modeler to obtain much more of a striking, realistic-looking result. The reader will see with numerous step-by-step photos and accompanying text how he uses these layers to display, demonstrate, and explain his detailed assembling methods and painting techniques when modeling armored fighting vehicles. The steps displayed in this book will make a useful guide for all types of modelers covering the construction, super-detailing, painting, and weathering phases of an armor model. Adam loves the effects and details that can be captured with 1/35th scale armor modeling. In this volume, he uses four models, along with the stowage and crew members on them, as a basis to explain his layering methods. Everyone interested in the hobby of armor modeling will clearly understand how to reproduce these timeless techniques. We all know that different environments and terrain affect the appearance of vehicles operating in them. Therefore, the characteristics of the intended terrain are very important when weathering static armored fighting vehicles. The season of the year in which a replica is supposedly positioned allows us to use the elements of earth, water, air, and even fire together to obtain an abstract succession of textures and tones. These textures and tones help us to add both feeling and depth to a model allowing one to present effects in every corner and on each detail, creating a finished result that makes ourselves and others want to stop, observe, and enjoy again and again.

We are all very passionate about Adam's work. His armor modeling accomplishments are always full of features showing another reality that our senses can only perceive as art in which every detail counts. This book is a "must-have" for anyone interested in the hobby of armor modeling.

*Adam Wilder consigue capturar una gama dinámica de detalles y efectos desgastados en los vehículos militares que termina. Para ello utiliza una sucesión de etapas y capas. Esta es quizás la característica más importante del trabajo de Adam. A lo largo de este libro, Adam mostrará cómo las capas permiten al modelista obtener un resultado de aspecto realista mucho más impactante. El lector verá con numerosas fotos paso a paso y el texto que las acompaña cómo utiliza estas capas para mostrar, demostrar y explicar sus detallados métodos de montaje y técnicas de pintura al modelar vehículos blindados de combate. Los pasos que se muestran en este libro serán una guía útil para todo tipo de modelistas que cubren las fases de construcción, superdetallado, pintura y envejecido de un modelo de blindado. A Adam le encantan los efectos y detalles que se pueden capturar con el modelismo de blindados a escala 1/35. En este volumen, utiliza cuatro modelos, junto con la estiba y los miembros de la tripulación que llevan, como base para explicar sus métodos de estratificación. Todos los interesados en el modelismo de blindados comprenderán claramente cómo reproducir estas técnicas atemporales.*

*Todos sabemos que los diferentes entornos y terrenos afectan a la apariencia de los vehículos que operan en ellos. Por lo tanto, las características del terreno previsto son muy importantes a la hora de envejecer vehículos blindados de combate estéticos. La estación del año en la que supuestamente se sitúa una réplica nos permite utilizar conjuntamente los elementos de tierra, agua, aire e incluso fuego para obtener una sucesión abstracta de texturas y tonos. Estas texturas y tonos nos ayudan a añadir sentimiento y profundidad a una maqueta permitiendo presentar efectos en cada rincón y en cada detalle, creando un resultado final que hace que nosotros mismos y los demás queramos detenernos, observar y disfrutar una y otra vez. A todos nos apasiona el trabajo de Adam. Sus logros en el modelado están siempre llenos de características que muestran otra realidad que nuestros sentidos sólo pueden percibir como arte en el que cada detalle cuenta. Este libro es un imprescindible para cualquier persona interesada en el hobby del modelismo de armaduras.*





## SOVIETS IN BERLIN

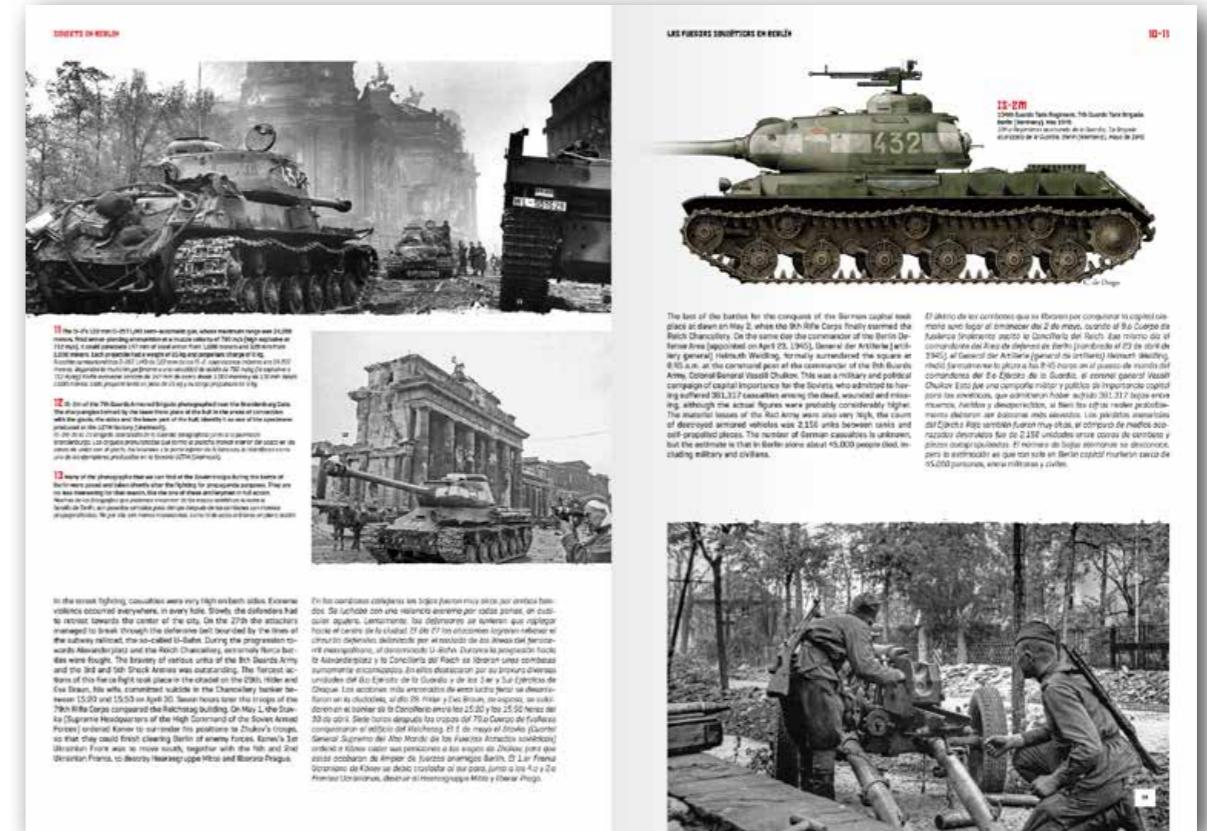
Ak130013 Bilingual English-Spanish. 156 pages. Semi-hard cover.

This modeling book contains dioramas and vehicles exquisitely crafted to tell the story of the fall of Berlin. A multitude of references and stories behind the works inspire each of the authors to tell a story with each piece. Not only is the planning, painting and construction process explained step by step, but also the keys to obtaining an excellent level of aging with different effects: mud, splashes, drips, chipping, dust, dirt, etc.

In January 1945 the Krásnaya Ármiya or Red Army, after three and a half years of fierce fighting without quarter, launched a series of strategic operations that took it to the heart of the Third Reich. Its inexorable advance towards Berlin culminated in April 1945. There he fought his last great battle on the European continent, winning a crushing victory over the German forces. The massive use of artillery and armor in ground operations was one of the keys to this triumph.

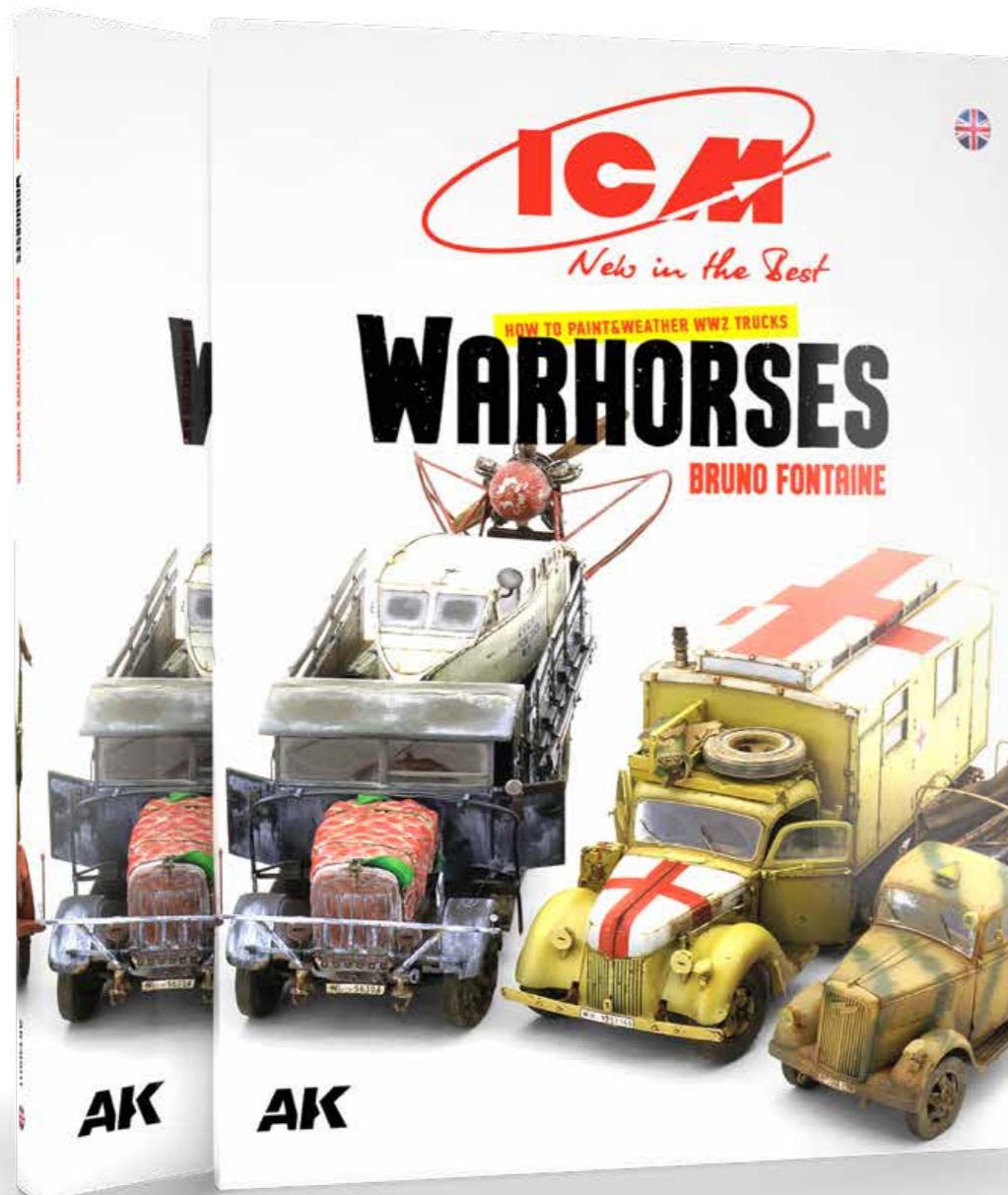
**Este libro de modelismo contiene dioramas y vehículos exquisitamente trabajados para contar la historia de la caída de Berlín. Multitud de referencias e historias detrás de los trabajos inspiran a cada uno de los autores para contar una historia con cada pieza. No sólo se explica paso a paso el proceso de planificación, pintura y construcción, también se muestran las claves para obtener un excelente nivel de envejecido con distintos efectos: barro, salpicaduras, escurridos, desconchones, polvo, suciedad, etc.**

**En enero de 1945 el Krásnaya Ármiya o Ejército Rojo, después de tres años y medio de lucha encarnizada sin cuartel, lanzó una serie de operaciones estratégicas que lo llevaron hasta el corazón del Tercer Reich. Su avance inexorable hacia Berlín culminó en abril de 1945. Allí libró su última gran batalla en el continente europeo, alzándose con una aplastante victoria sobre las fuerzas alemanas. El uso masivo de la Artillería y el Arma acorazada en las operaciones terrestres fue una de las claves para lograr dicho triunfo.**



MENU





## ICM - HOW TO PAINT & WEATHER WW2 TRUCKS WARHORSES BRUNO FONTAINE

AK130011 English. 104 pages. Soft cover.

ICM was born as a brand in the last century. The company has existed for more than 35 years on the market and started a new history with a new owner, Mr. Dleksandr Buzin, in 2004. From the beginning the brand bet on 1:72 scale military vehicles, without neglecting the popular 1:35 scale and more recently 1:48.

Trucks have always been an important part of the ICM catalog and have been a very strong bet by the company, sometimes even risking with less commercial but original vehicles that allow different options to modelers both in configurations and possibilities in their dioramas.

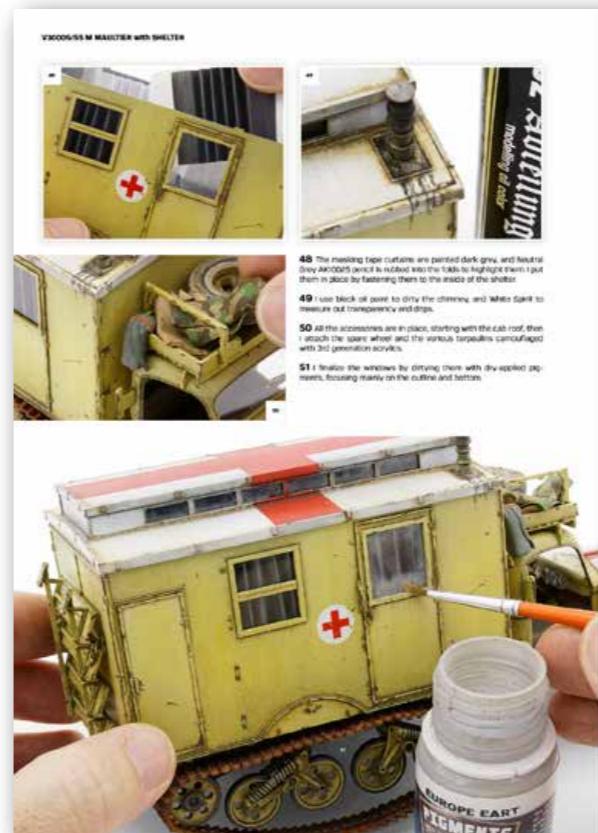
In this book dedicated to those trucks, the modeler will find a valuable guide. The techniques described are very useful for any modeler who likes military trucks or any other type of vehicle.

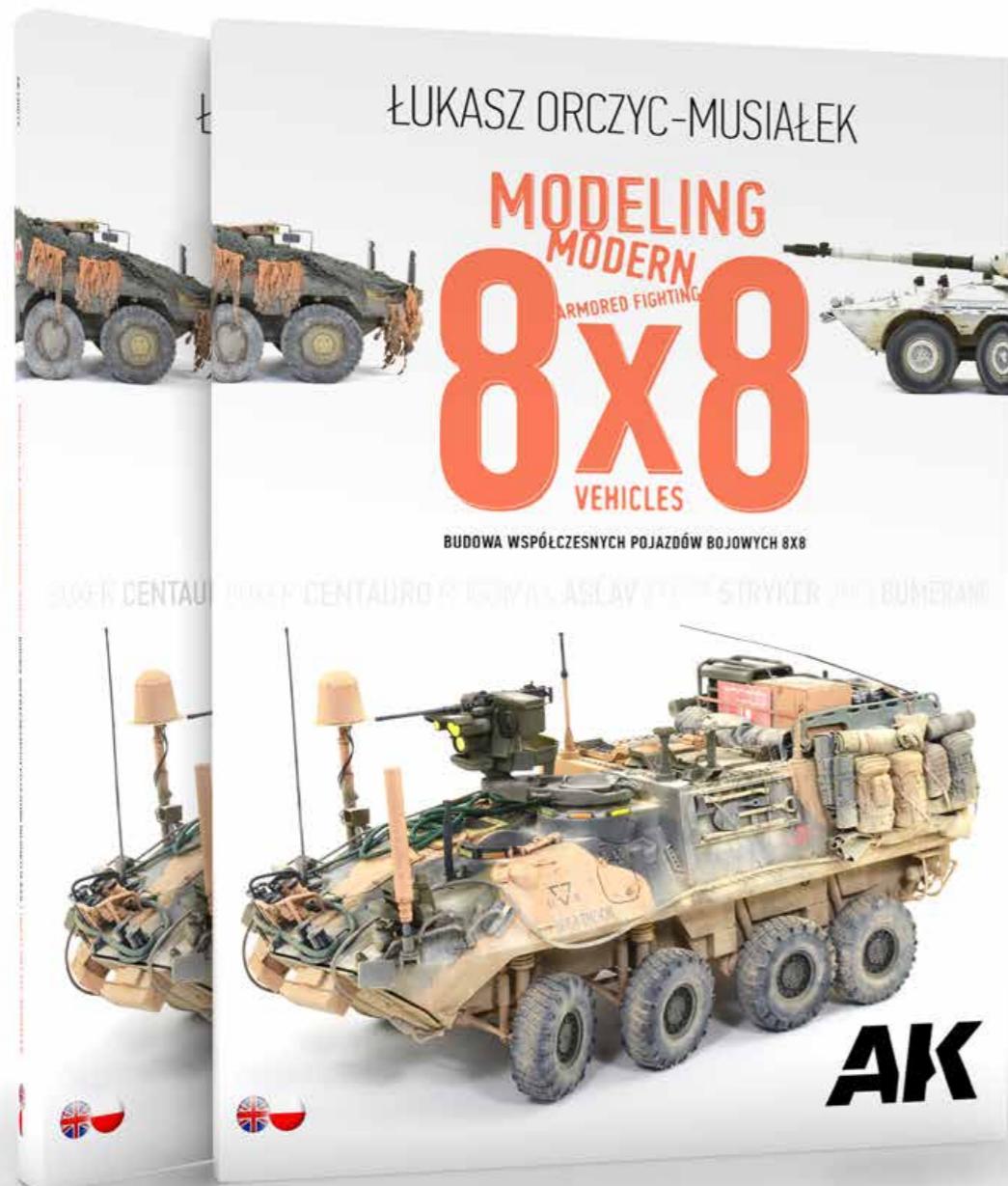
**AK130012 French. 104 páginas. Tapa blanda.**

*ICM nació como marca en el siglo pasado. La empresa existe desde hace más de 35 años en el mercado y comenzó una nueva historia con un nuevo propietario, el Sr. Dleksandr Buzin, en 2004. Desde el principio, la marca apostó por los vehículos militares a escala 1:72, sin dejar de lado la popular escala 1:35 y, más recientemente, la 1:48.*

*Los camiones siempre han sido una parte importante del catálogo de ICM y ha sido una apuesta muy fuerte por parte de la empresa, a veces incluso arriesgando con vehículos menos comerciales pero originales vehículos que permiten diferentes opciones a los modelistas tanto en configuraciones como en posibilidades en sus dioramas.*

*En este libro dedicado a los camiones, el modelista encontrará una valiosa guía. Las técnicas descritas son muy útiles para cualquier modelista aficionado a los camiones militares o cualquier otro tipo de vehículo.*





## MODELING MODERN ARMORED FIGHTING 8X8 VEHICLES

AK130017 Bilingual English-Polish. 176 pages. Semi-hard cover.

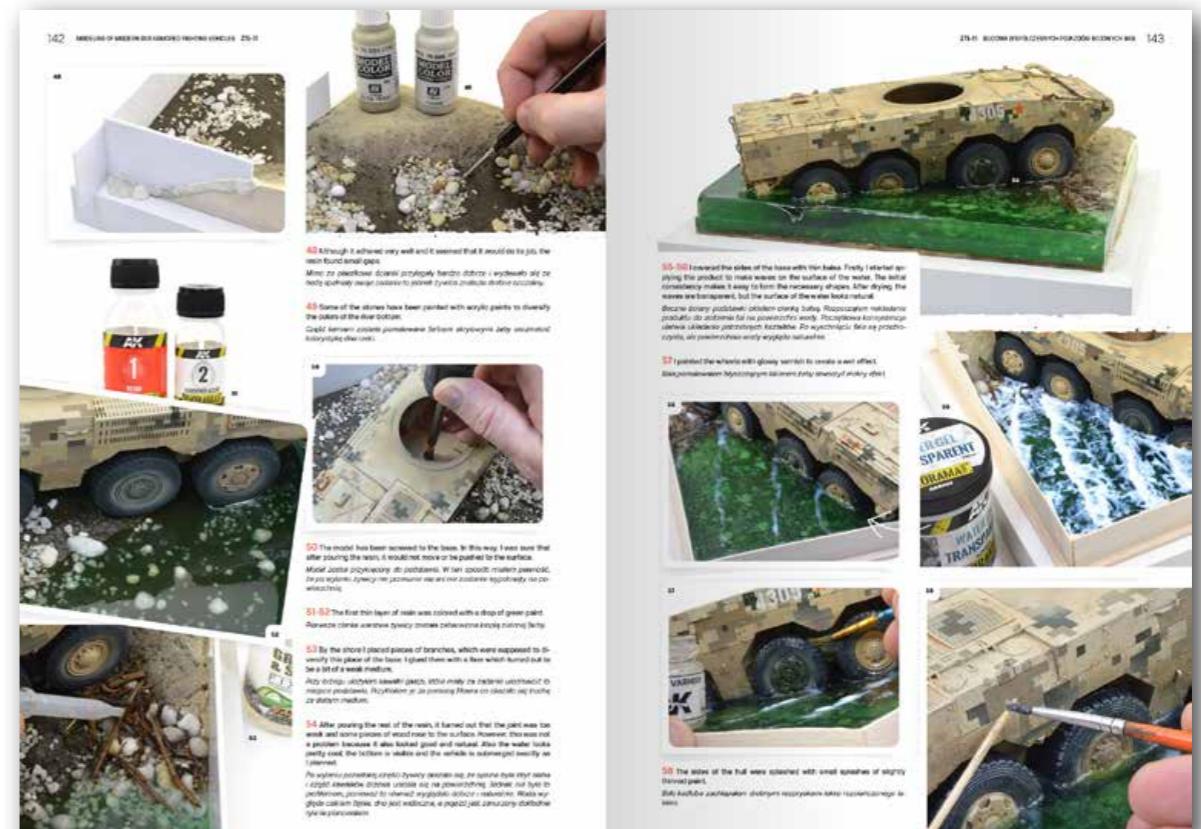
This book is entirely dedicated to modern 8x8 vehicles. Here you will find impressive machines used by armies around the world. Together with the STRYKER M1132, B1 CENTAURO and KTO ROSOMAK you will also be able to see a BOXER AMBULANCE, VBCI, VPK-7829 BUMERANG, ZTL-11 and an ASLAV-PC PHASE 3. In each of them you will find different techniques that you can transfer to other models. Each article shows step-by-step the construction, painting and weathering of each model, as well as the preparation of the base. The book shows various camouflage patterns, as well as the finishing of the models in different levels of detail. The last twenty years have undoubtedly been a boom time for 8x8 vehicles. Their development and assumption of numerous functions in modern armies is notable for anyone interested in military topics. Many countries have in their armies various vehicles based on a multiple wheeled chassis, not only typical combat vehicles, but also ambulances, command vehicles, vehicles for radio equipment, repair vehicles and many others. Current military operations around the world, whether regular combat, stabilization or peacekeeping missions, confirm the usefulness of this type of vehicles due to their mobility, versatility, ease of air transport, ability to circulate in times of peace on public roads, construction and maintenance costs.

**Este libro está enteramente dedicado a los vehículos 8x8 modernos. Aquí encontrará impresionantes máquinas utilizadas por ejércitos de todo el mundo. Junto al STRYKER M1132, B1 CENTAURO, KTO ROSOMAK también podrá ver un BOXER AMBULANCE, VBCI, VPK-7829 BUMERANG, ZTL-11 y un ASLAV-PC FASE 3.**

**En cada uno de ellos encontrará diferentes técnicas que podrá trasladar a otras maquetas. Cada artículo muestra paso a paso la construcción, pintura y envejecido de cada modelo, así como la preparación de la base. El libro muestra diversos patrones de camuflaje, así como el acabado de los modelos en diferentes niveles de detalle.**

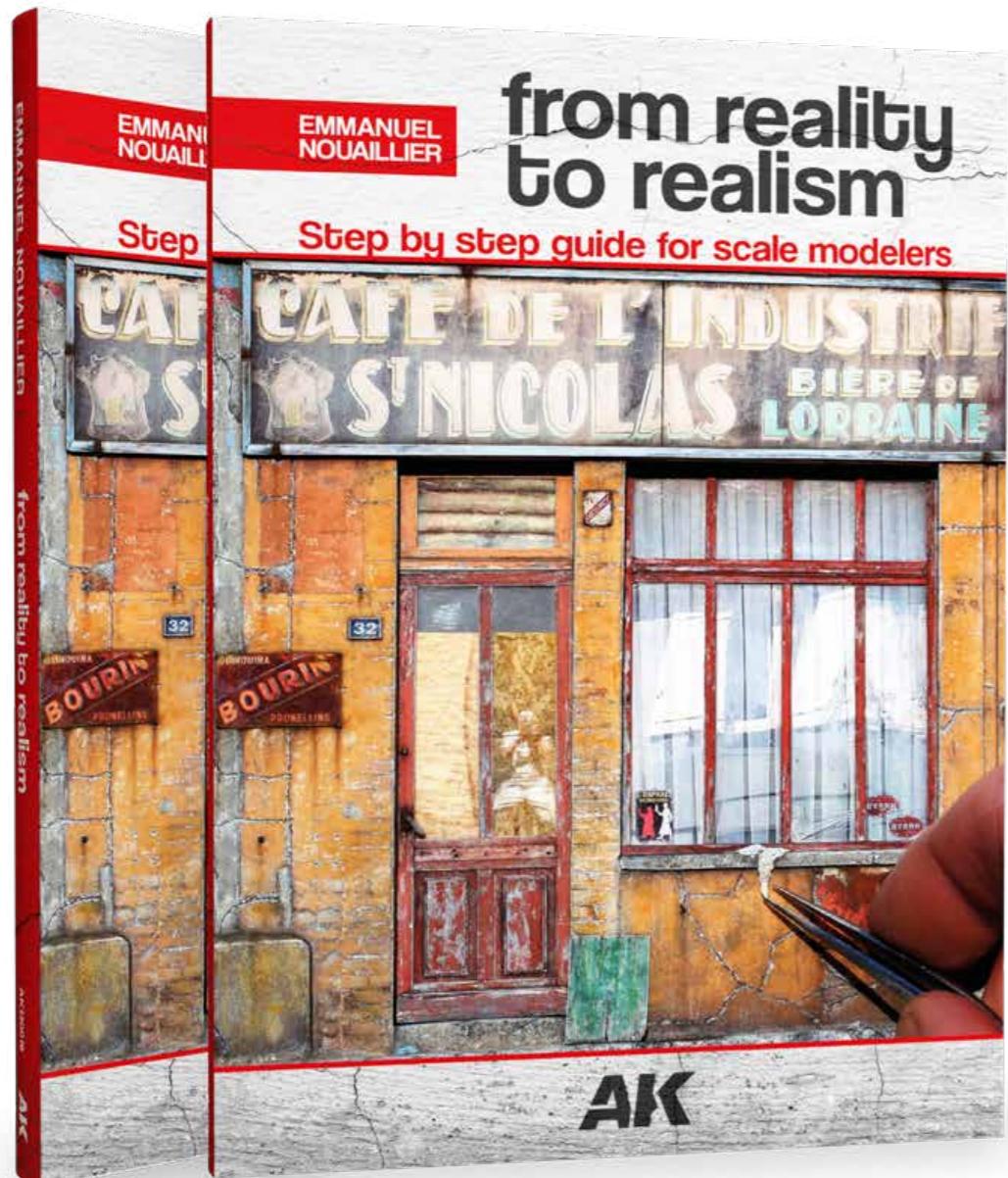
**Los últimos veinte años han sido, sin duda, una época de auge para los vehículos 8x8. Su desarrollo y la asunción de numerosas funciones en los ejércitos modernos es notable para todo aquel que se interese por las temáticas militares. Muchos países cuentan en sus ejércitos con diversos vehículos basados en un chasis de ruedas múltiples, no sólo los típicos vehículos de combate, sino también de ambulancias, vehículos de mando, vehículos para equipos de radio, vehículos de reparación y muchos otros.**

**Las actuales operaciones militares en todo el mundo, ya sean misiones regulares de combate, de estabilización o de mantenimiento de la paz, confirman la utilidad de este tipo de vehículos por su movilidad, versatilidad, facilidad de transporte aéreo, capacidad para circular en tiempos de paz por vías públicas, costes de construcción y mantenimiento.**



MENU





## FROM REALITY TO REALISM

### STEP BY STEP GUIDE FOR SCALE MODELERS

### EMMANUEL NOUAILLIER

AK130018 English. 112 pages. Hard cover.

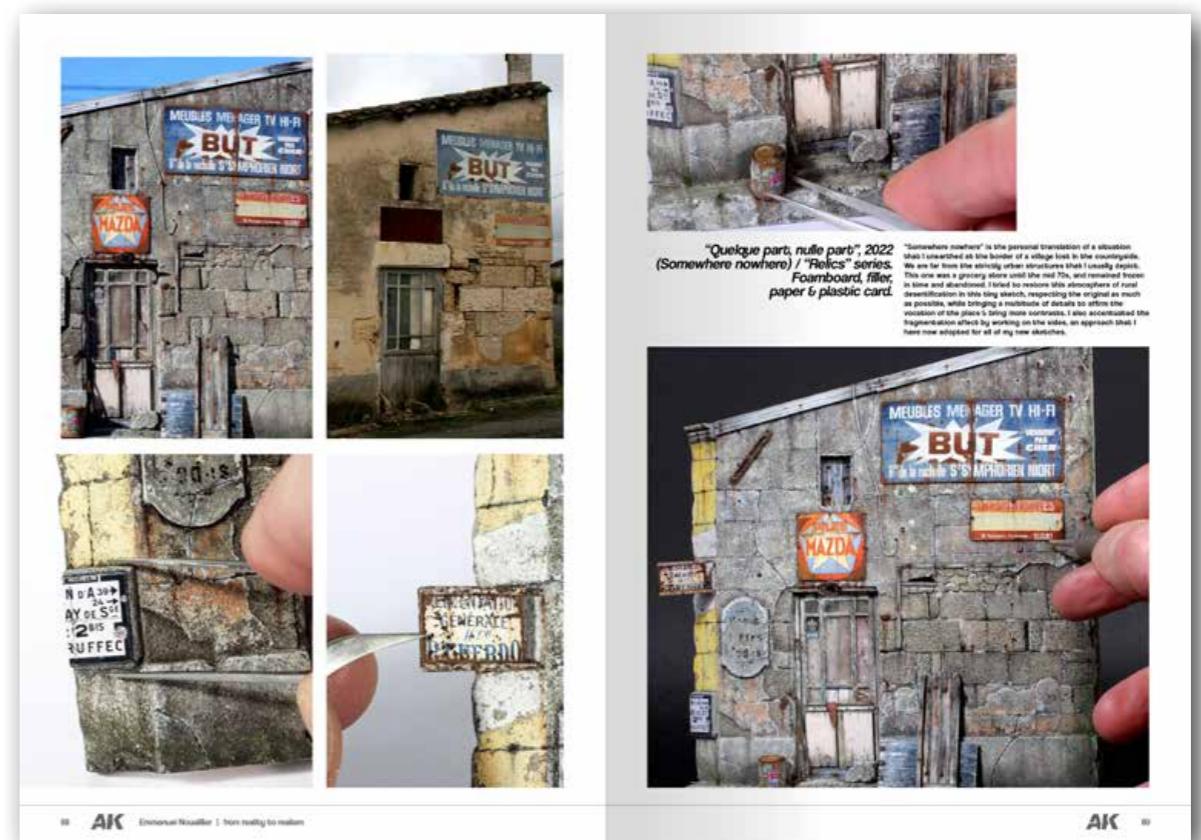
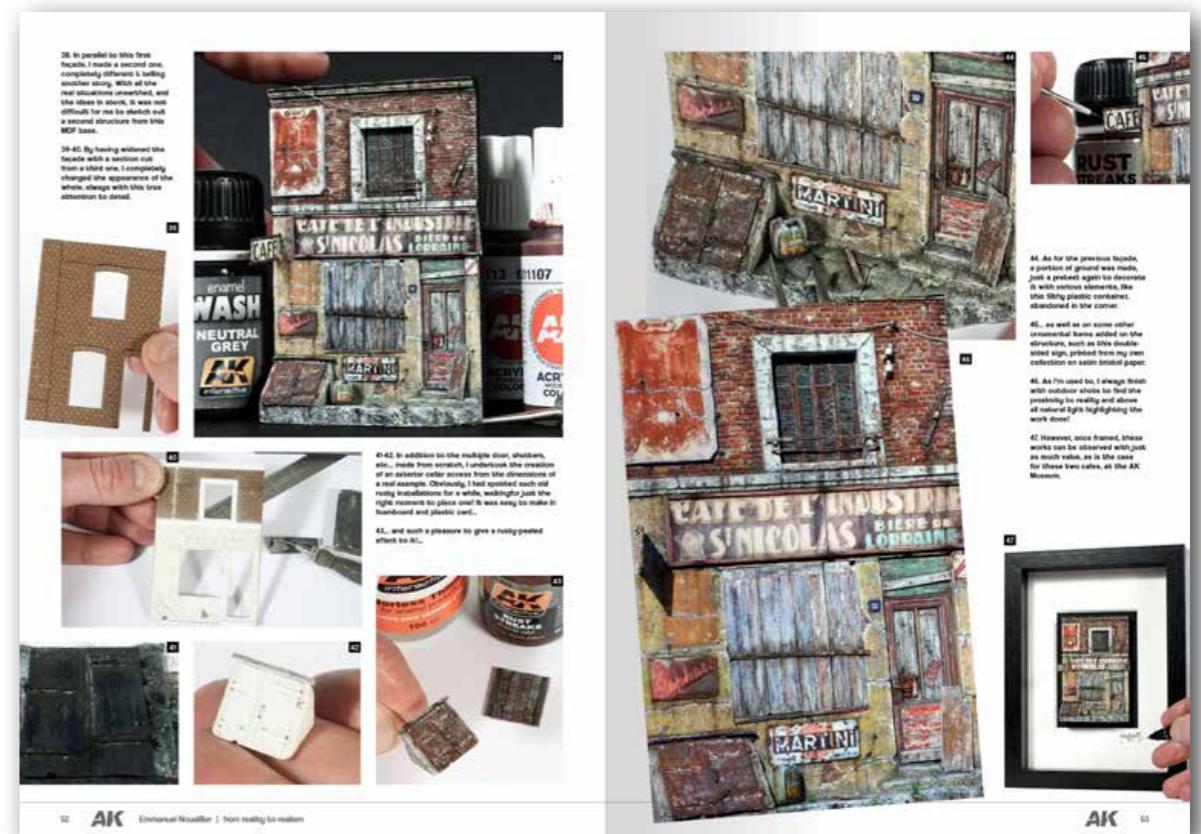
The French model maker specializing in facades and ultra-realistic constructions, Emmanuel Nouaillier immerses us in a journey beyond the fragments of structures recreated to scale. It is a nostalgic and poetic work that invites the viewer to question the hobby with an artistic background, witnessing a vanishing urban landscape.

After more than three decades of documentary photography dedicated to these "timeless facades", the book shows how to transfer the photographed atmospheres into vignettes and scaled volumes with detailed step-by-step processes. This book, bound in hardcover, is a very special limited edition work, halfway between modeling and art that belongs to the most realistic current of our hobby.

AK130018 Inglés. 112 páginas. Tapa dura.

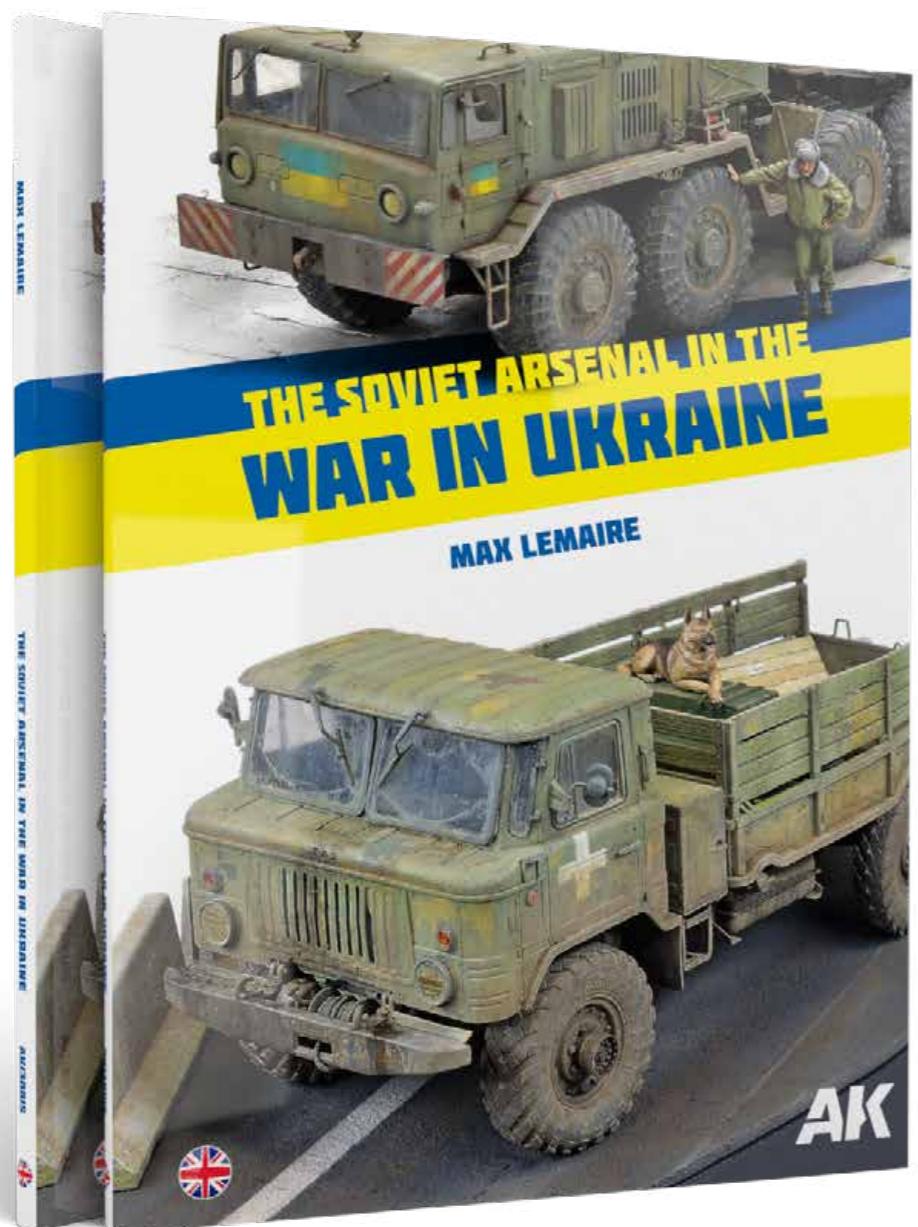
*El modelista francés especializado en fachadas y construcciones ultra realistas, Emmanuel Nouaillier, nos sumerge en un viaje más allá de los fragmentos de estructuras recreadas a escala. Se trata de una obra nostálgica y poética que invita al espectador a interrogarse sobre el hobby con un trasfondo artístico, siendo testigo de un paisaje urbano que se desvanece.*

*Después de más de tres décadas de fotografía documental dedicada a estas "fachadas intemporales", el libro muestra como traspasar las atmósferas fotografiadas a viñetas y volúmenes a escala con detallados procesos paso a paso. Este libro, encuadrado en tapas dura, es una obra en edición limitada muy especial, a medio camino entre el modelismo y el arte que pertenece a la corriente mas realista de nuestro hobby.*



MENU





## THE SOVIET ARSENAL IN THE WAR IN UKRAINE

MAX LEMAIRE

AK130015 English & French (AK130016). 120 pages. Semi-hard cover.

The Russian invasion of Ukraine began on February 24, 2022, and marked the largest conventional military attack on European soil since World War II. The majority of the contenders' arsenal was of Soviet origin. This book portrays vehicles with a real background, altered by time and battles, and in some cases modified to adapt to the conditions of the terrain. Russian vehicles from the Soviet era are perfect for representing a variety of effects and often display an extremely advanced level of wear while remaining operational. That's probably why they are so popular in modeling.

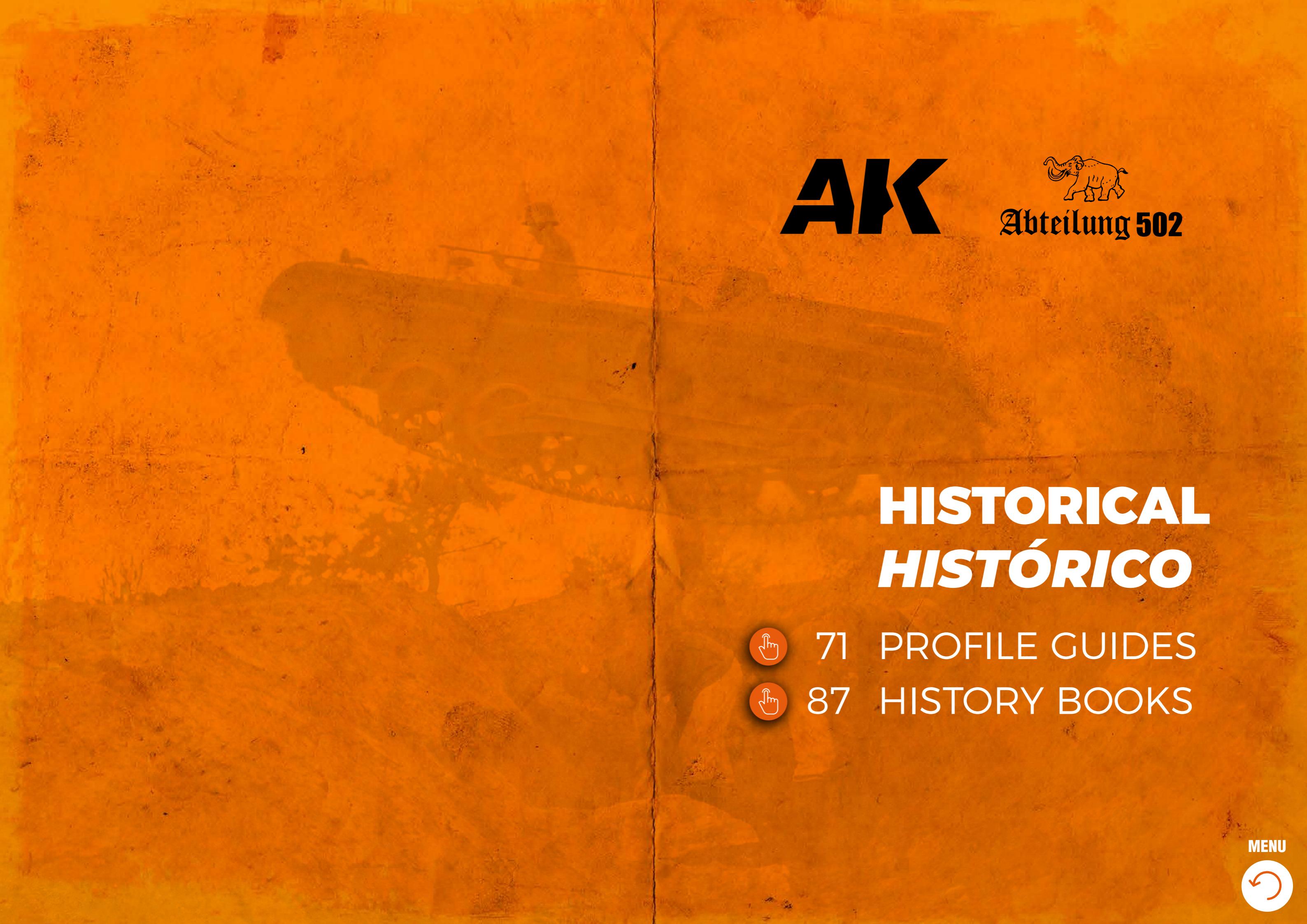
La invasión rusa de Ucrania comenzó el 24 de febrero de 2022 y fue el mayor ataque militar convencional en suelo europeo desde la Segunda Guerra Mundial. La mayor parte del arsenal de los beligerantes era de origen soviético. En este libro, los vehículos se representan con un fondo real, alterados por el tiempo y la batalla, y en algunos casos modificados para adaptarse a las condiciones del terreno. Los vehículos rusos de la época soviética son perfectos para representar multitud de efectos y a menudo muestran un nivel de desgaste extremadamente avanzado sin dejar de ser operativos. Esta es probablemente la razón por la que son tan populares en el modelismo.

L'invasion russe de l'Ukraine a commencé le 24 février 2022 et a constitué la plus grande attaque militaire conventionnelle sur le sol européen depuis la Seconde Guerre mondiale. La majeure partie de l'arsenal des belligérants était d'origine soviétique. Dans ce livre, des véhicules sont représentés avec un fond réel, altérés par le temps et les batailles, et dans certains cas modifiés pour s'adapter aux conditions du terrain. Les véhicules russes de l'époque soviétique sont parfaits pour représenter une multitude d'effets et montrent souvent un niveau d'usure extrêmement avancé tout en restant opérationnels. C'est probablement pourquoi ils sont si populaires dans le modélisme.



MENU





**AK**

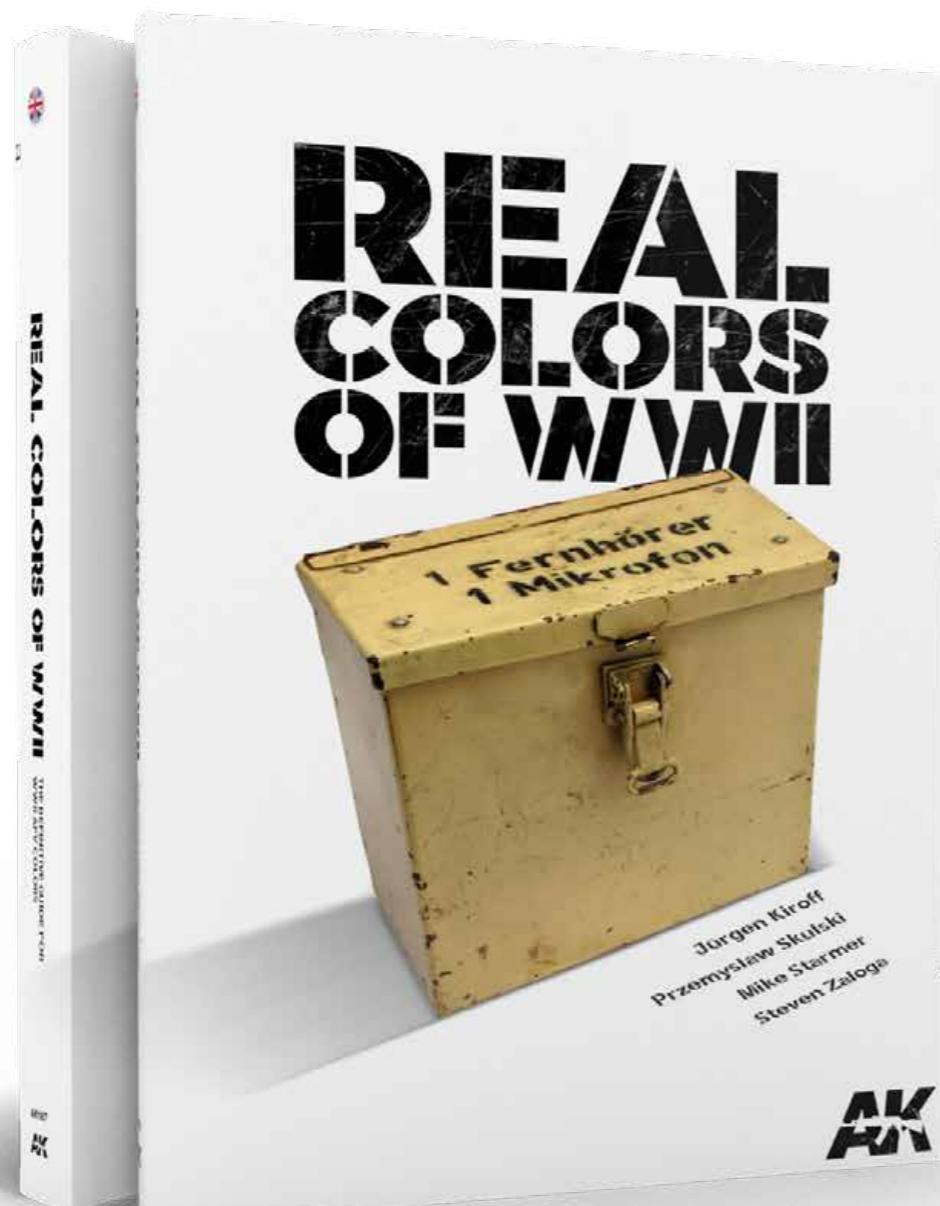


# HISTORICAL HISTÓRICO

- 71 PROFILE GUIDES
- 87 HISTORY BOOKS

MENU





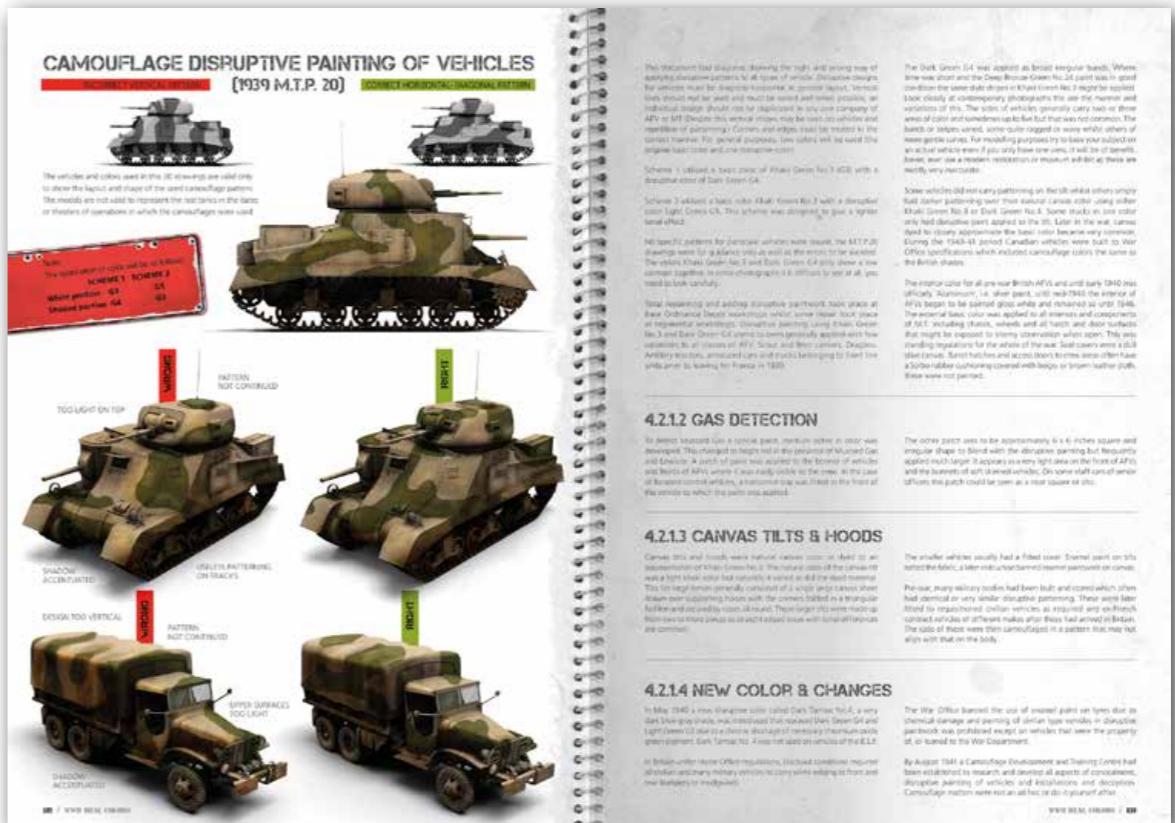
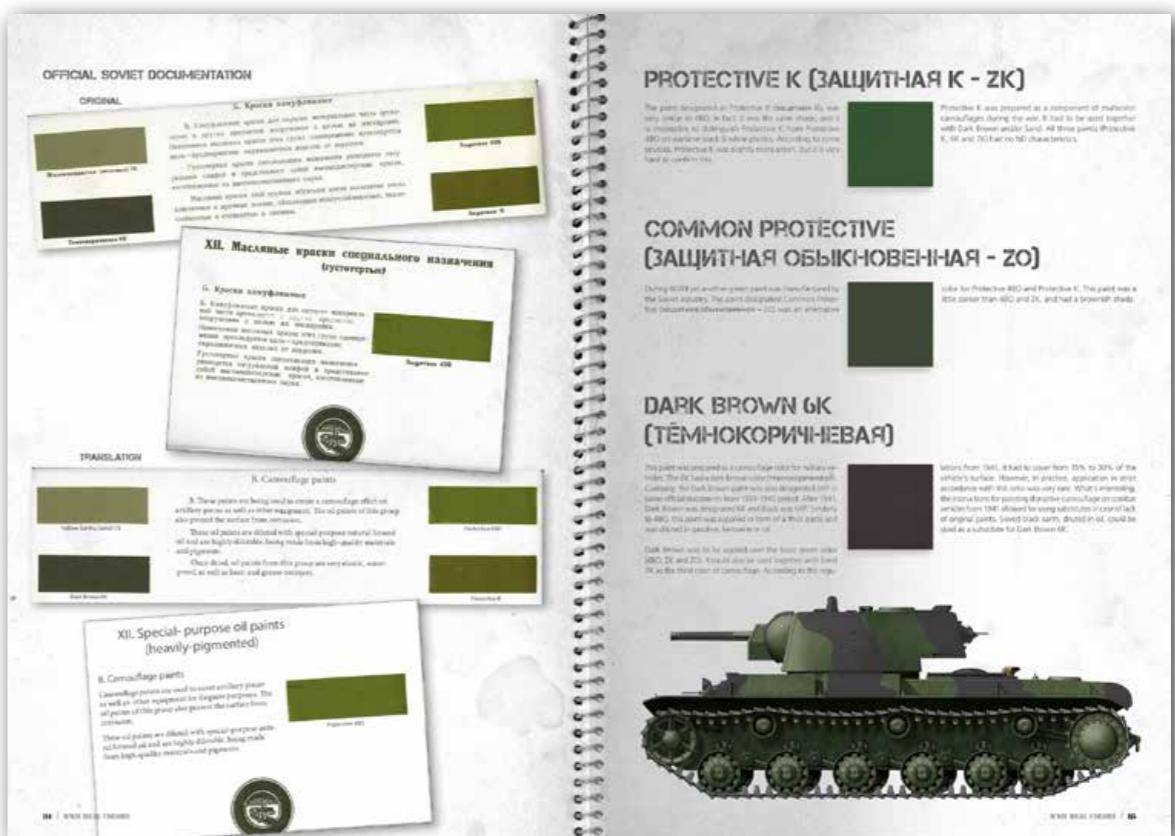
## REAL COLORS OF WWII - AFV

**AK187. English / Spanish. 208 Pages. Hard Cover.**

A limited edition and accurately printed book devoted to the original colors of vehicles used during WWII, authored by Jürgen Kiroff, Przemyslaw Skulski, Mike Starmer & Steven Zaloga, with the contribution of other recognized experts on the subject. A real travel through the research conducted in official, private and industry archives. This book reveals the development and use of colors on the German, Soviet, US and British army vehicles during WWII. 208 pages full of text, black & white and color archive photographs, profiles, color chips, photos of preserved vehicle parts and equipment, documents, general camouflage rules, etc. A must-have for modellers who want to know more about the real thing, and THE definitive guide on the WWII AFV colors.

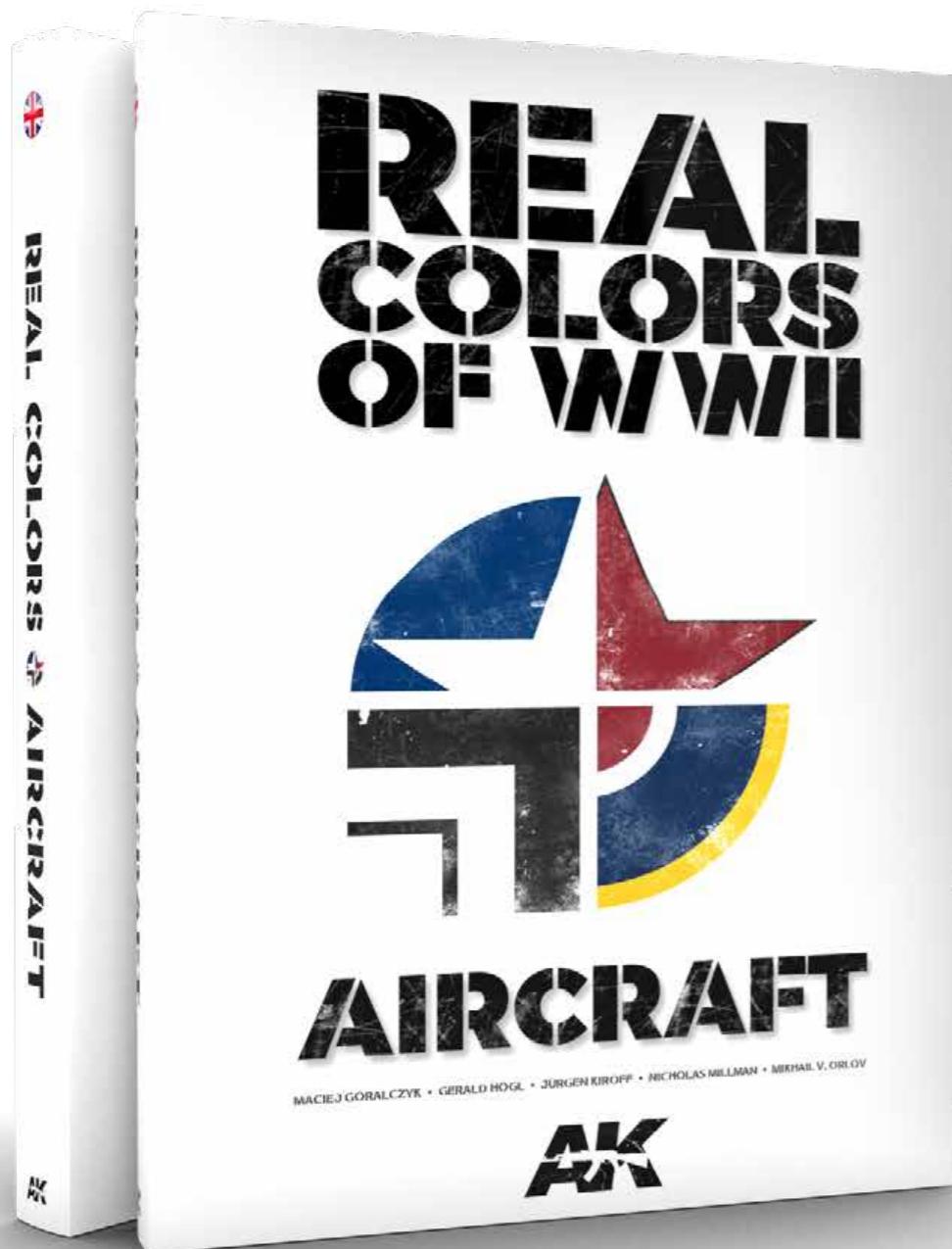
**AK188. Inglés / Español. 208 Páginas. Tapa dura.**

*Un libro edición limitada impreso con precisión dedicado a los colores originales de los vehículos utilizados durante la Segunda Guerra Mundial, escrito por Jürgen Kiroff, Przemyslaw Skulski, Mike Starmer y Steven Zaloga, con la contribución de otros expertos reconocidos en el tema. Un viaje real a través de la investigación realizada en archivos oficiales, privados y de la industria. Este libro revela el desarrollo y uso de colores en los vehículos del ejército alemán, soviético, estadounidense y británico durante la Segunda Guerra Mundial. 208 páginas llenas de texto, fotografías de archivo en blanco y negro y en color, perfiles, fichas de colores, fotos de partes y equipos conservados del vehículo, documentos, reglas generales de camuflaje, etc. Una herramienta imprescindible para los modelistas que desean saber más sobre lo real, y LA guía definitiva sobre los colores de la Segunda Guerra Mundial en vehículos blindados.*



MENU





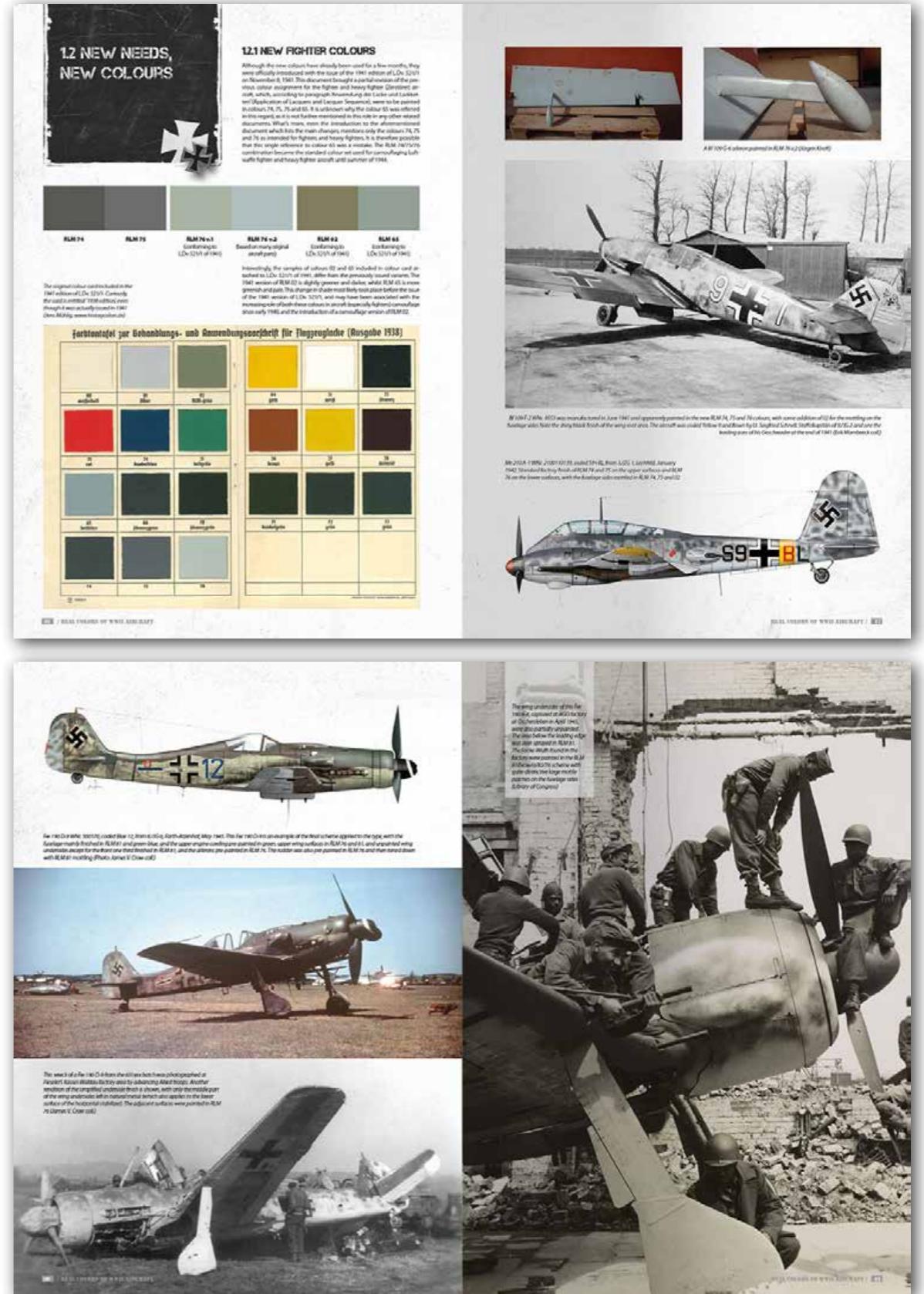
## REAL COLORS OF WWII FOR AIRCRAFT

AK290. English. 292 Pages. Soft Cover. Limited & Numbered book.

The Real Colors for aircraft models could not be introduced without releasing a special book devoted to this subject. Renowned researchers Maciej Góralczyk, Gerald T. Högl, Jürgen Kiroff, Nicholas Millman and Mikhail V. Orlov teamed up in order to produce the most up-to-date reference book on the aircraft colors of the main WWII adversaries: Germany, United States, Great Britain and Soviet Union.

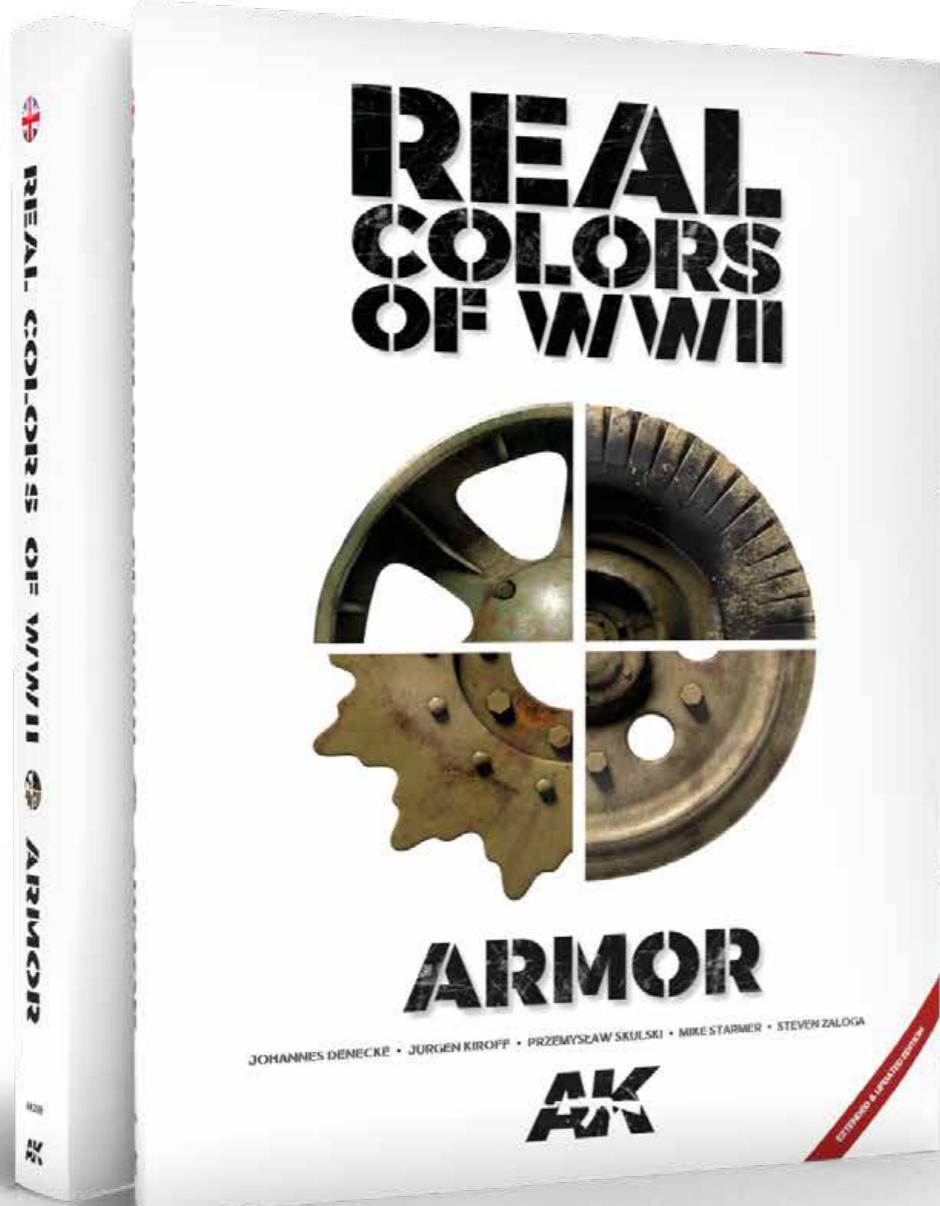
AK290. Inglés. 292 Páginas. Tapa blanda. Libro numerado y edición limitada.

*Los Real Colors para los modelos de aviones no podrían presentarse sin lanzar un libro especial dedicado a este tema. Los reconocidos investigadores Maciej Góralczyk, Gerald T. Högl, Jürgen Kiroff, Nicholas Millman y Mikhail V. Orlov se unieron para producir el libro de referencia más actualizado sobre los colores de los aviones de los principales adversarios de la Segunda Guerra Mundial: Alemania, Estados Unidos, Gran Bretaña y la Unión Soviética.*



MENU





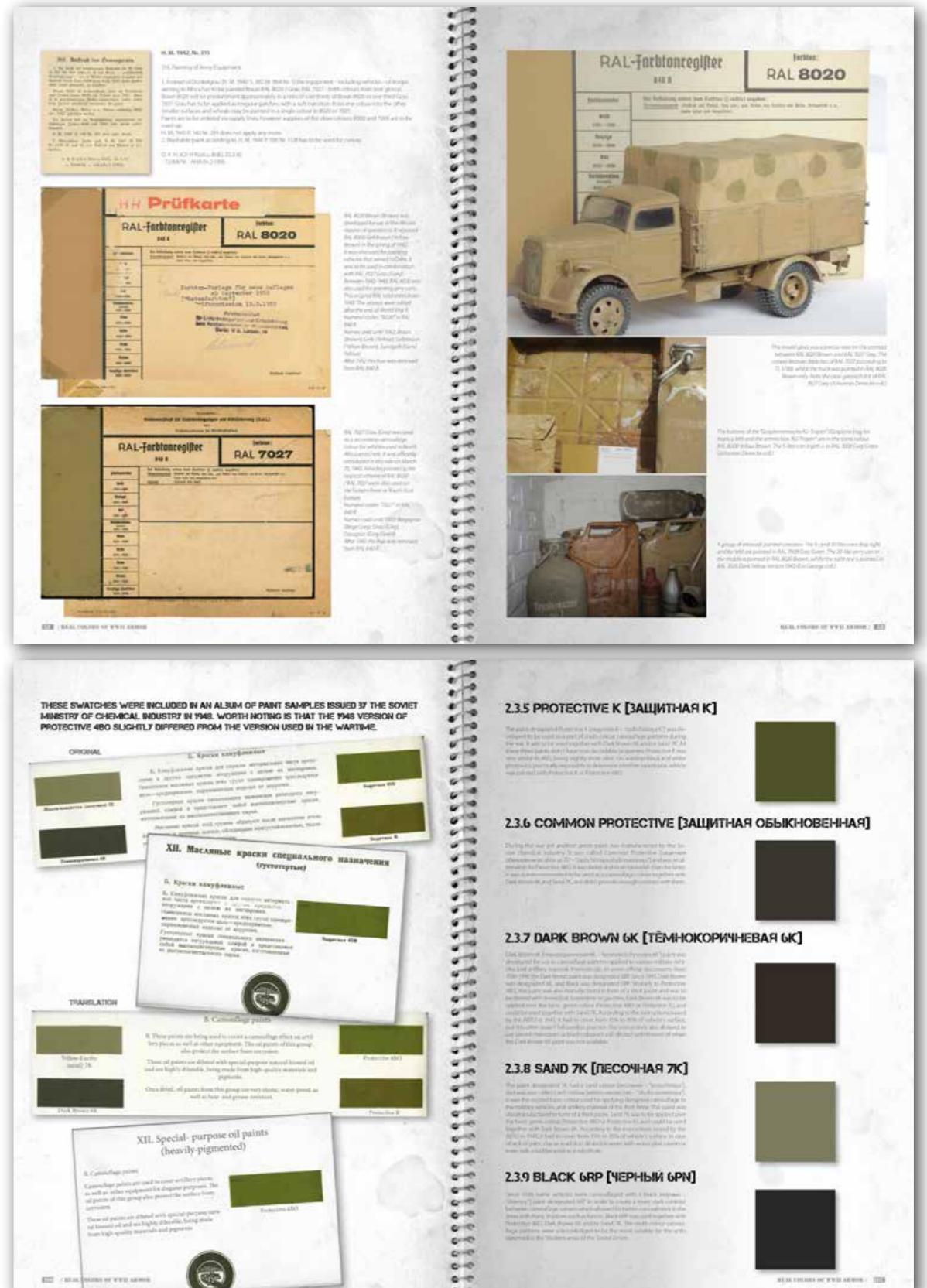
## REAL COLORS OF WWII ARMOR - NEW 2ND EXTENDED & UPDATED VERSION

English. 228 pages. Hard Cover. Limited Edition.

This publication is an updated and extended edition of our book Real Colors of WWII released in 2017. It describes the camouflage development and colors of the German, Soviet, US and British army vehicles during WWII. The team of authors has been expanded: renowned German researcher Johannes Denecke is responsible for the revision of the German chapter. The Soviet and British chapters have also been updated by Przemyslaw Skulski and Mike Starmer, respectively. Real Colors of WWII Armor has a total of 228 pages and is profusely illustrated with 244 archive photos (inc. 54 in original color), 50 modern photographs of preserved artifacts, numerous color chips, several reproductions of original color samples, camouflage drawings and other documents, and 43 colour profiles of which more than half has been specially commissioned for this edition. This is the new definitive guide on the WWII AFV colors for the modellers, wargamers and armchair historians.

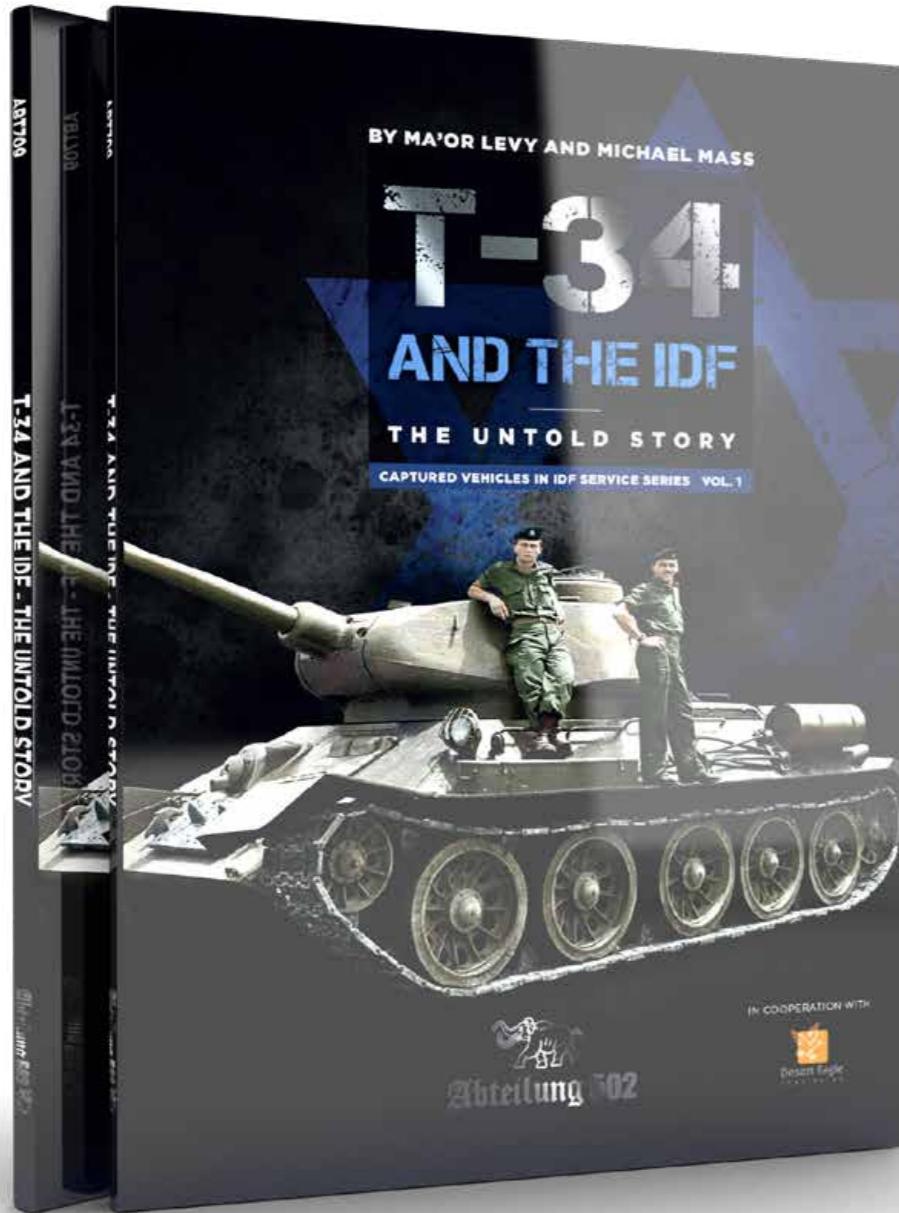
Inglés. 228 páginas. Tapa dura. Edición limitada.

*Esta publicación es una edición actualizada y extendida de nuestro libro Real Colors of WWII lanzado en 2017. Describe el desarrollo de camuflaje y los colores de los vehículos del ejército alemán, soviético, estadounidense y británico durante la Segunda Guerra Mundial. El equipo de autores se ha ampliado: el reconocido investigador alemán Johannes Denecke es responsable de la revisión del capítulo alemán. Los capítulos soviético y británico también han sido actualizados por Przemyslaw Skulski y Mike Starmer, respectivamente. Real Colors of WWII Armor tiene un total de 228 páginas y está profusamente ilustrado con 244 fotos de archivo (inc. 54 en color original), 50 fotografías modernas de artefactos conservados, numerosas fichas de colores, varias reproducciones de muestras de colores originales, dibujos de camuflaje y otros documentos y 43 perfiles de color de los cuales más de la mitad ha sido especialmente encargado para esta edición. Esta es la nueva guía definitiva sobre los colores AFV de la Segunda Guerra Mundial para modelistas, wargamers e historiadores estudiosos.*



MENU





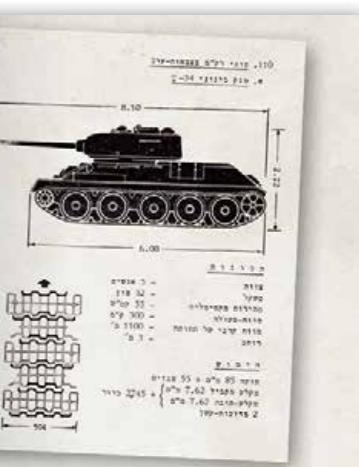
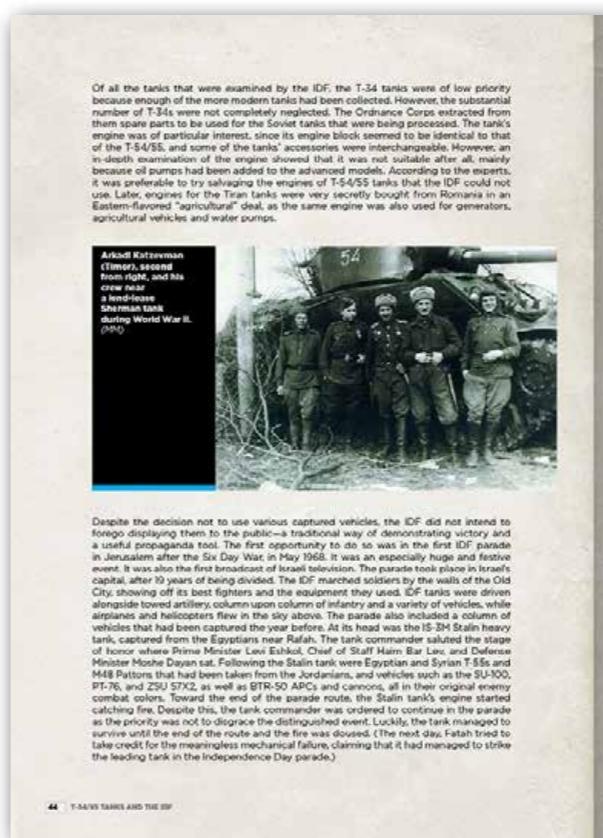
## T-34 AND THE IDF THE UNTOLD STORY (MICHAEL MASS / MA'OR LEVY)

ABT709. English. 88 Pages. Soft Cover.

Arrived in the Middle East in 1955. The tank was known as a reliable war machine from the battlefields of World War II, and quickly became a main battle tank in the Egyptian army. In the Sinai Campaign (1956), the Israeli Sherman and AMX-13 tanks met it in battle for the first time, and by the end of the operation, the IDF had managed to capture several of them. These tanks were driven through the streets of Tel Aviv as a symbol of the great victory that had protected the young, small state. Afterward, the IDF tested and studied the tanks it had captured, made sure that its soldiers learned them well, and integrated them into its Armored Corps' training course. By 1967, Syria and Egypt had bought hundreds of T-34s, and it was considered a threat that the Israeli army would definitely meet in their next war.

ABT709Inglés. 292 Páginas. Tapa Blanda.

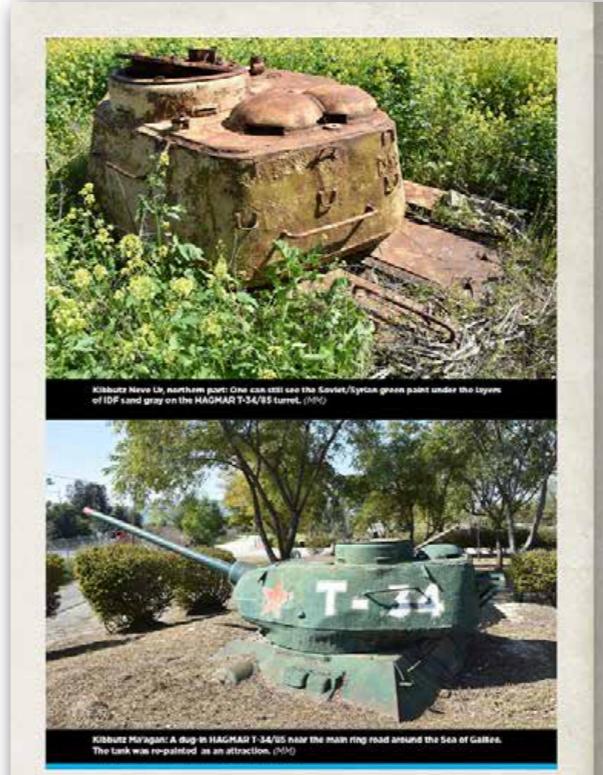
Llegó a Oriente Medio en 1955. El tanque era conocido como una máquina de guerra confiable de los campos de batalla de la Segunda Guerra Mundial, y rápidamente se convirtió en un tanque de batalla principal en el ejército egipcio. En la Campaña del Sinaí (1956), los tanques israelíes Sherman y AMX-13 se enfrentaron por primera vez en la batalla, y al final de la operación, las FDI habían logrado capturar a varios de ellos. Estos tanques fueron conducidos por las calles de Tel Aviv como símbolo de la gran victoria que había protegido al joven y pequeño estado. Posteriormente, las FDI probaron y estudiaron los tanques que habían capturado, se aseguraron de que sus soldados los aprendieran bien y los integraron en el curso de entrenamiento de su Cuerpo Blindado. En 1967, Siria y Egipto habían comprado cientos de T-34, y se consideró una amenaza que el ejército israelí definitivamente se encontraría en su próxima guerra.



The IDF knew that the T-34 tanks would not be used, but did not melt them down or scrap them. Instead, they were stored in the huge lots that held vehicles captured in the Six Day War. Some served as targets in shooting ranges, as did other types of tanks.

In 1970, the IDF examined various ways of crossing the Suez Canal, in case the army would be asked to transfer forces to the other side of the waterway. One of the means tested was U-shaped floats, which were large, flat metal compartments filled with foam. A few years later, the IDF used them to cross the Suez Canal during its heroic counter-attack during the Yom Kippur War. These floats were floated together and a steering wheel was attached. The IDF then tested the route that it had chosen, which led to the active T-34 tanks in the sea in case the experiment failed. So three T-34 tanks were hauled out of storage lots and brought to the experiment site at a beach in Sinai. Additional weights were loaded onto them (to resemble the weight of the heavier combat tanks currently used), and then onto a flat metal platform by a crane, positioned on top of a barge. However, the test tank was loaded onto the barge, it hit the tank that was parked there. The people conducting the maneuver didn't notice that the first tank was in gear (because that's how it had stood in the storage lot since the end of the war), and the tank just started moving, right into the ocean. Luckily no soldiers were hurt; the "driving" tank was rescued and the experiment continued.

The T-34 wasn't the only tank that was used a few years after the war. In 1969, Lieutenant Colonel Yehuda Naot, the Sinai region artillery commander, toured the IDF positions along the Suez Canal. He noticed that the soldiers in the artillery units in the northwestern part of Sinai had to deal with a serious problem: Every time the soldiers were ordered to supply artillery support, they had to leave the protected outpost and expose



MENU



## HISTORICAL / HISTÓRICO



## AMERICAN MILITARY VEHICLES

AK642 English. 96 pages. Semi-hard cover.

This lavishly illustrated new title in our Profile Guide series takes you on a journey through U.S. military vehicles in World War II. Discover the plethora of different camouflage patterns represented in 160 color profiles and read informative captions that provide a more detailed presentation of the colors and markings used by the different units. The book also contains many historical photographs and technical information on colors and markings. This is a must-have publication for fans of American vehicles and an inexhaustible source of inspiration and knowledge for any modeler.

AK643 Español. 96 páginas. Tapa semidura.

Este nuevo título lujosamente ilustrado de nuestra serie Profile Guide nos lleva a un viaje a través de los vehículos militares de EE. UU. en la Segunda Guerra Mundial. Descubra la plétora de diferentes patrones de camuflaje representados en 160 perfiles de color y lea las leyendas informativas que brindan una explicación más detallada sobre los colores y las marcas utilizadas por las diferentes unidades. El libro también contiene muchas fotografías históricas e información técnica sobre colores y marcas.

Esta es una publicación imprescindible para los aficionados a los vehículos estadounidenses y una fuente inagotable de inspiración y conocimiento para cualquier modelista.







## VEHICLES OF THE POLISH. 1ST ARMOURED DIVISION CAMOUFLAGE PROFILE GUIDE

### CAMOUFLAGE & MARKINGS.

FRANCE, BELGIUM, HOLLAND AND GERMANY 1944-1945

47 profiles

Ak130010 English. 68 pages. Semi-hard cover.

This book, illustrated with photos and color profiles, describes the camouflage and markings of various soft-skin and armored vehicles used by the Polish 1st Armoured Division during the 1944-1945 period. Formed in February 1942 in Scotland, the unit was commanded by Major General Stanisław Maczek. The division joined combat in Normandy on 8 August 1944 during Operation Totalize. It achieved a victory against the Wehrmacht in the battles for Mont Ormel and the town of Chambois. This series of offensive and defensive operations came to be known as the Battle of Falaise, in which a large number of German Army and SS divisions were trapped in the Falaise Pocket and subsequently destroyed. Maczek's division had the crucial role of closing the pocket at the escape route of the trapped German divisions. After the Allied armies broke out from Normandy, the Polish 1st Armoured Division pursued the Germans along the coast of the English Channel. During Operation Pheasant a successful outflanking manoeuvre planned and performed by General Maczek allowed the liberation of the city of Breda without any civilian casualties. In early 1945, the division was transferred to the province of Overijssel and started to push with the Allies along the Dutch-German border, liberating the eastern parts of the provinces of Drenthe and Groningen including the town of Emmen. In April 1945, it entered Germany. On 6 May, the division seized the Kriegsmarine naval base in Wilhelmshaven.

*Este libro ilustrado con fotos y perfiles en color describe los camuflajes y las marcas identificativas de distintos vehículos pesados y ligeros utilizados por la 1ª División Blindada Polaca durante el periodo 1944-1945. Creada en febrero de 1942 en Escocia, la unidad estaba al mando del general de división Stanisław Maczek. La División entró en combate en Normandía el 8 de agosto de 1944 durante la Operación Totalize. Logró una victoria contra la Wehrmacht en las batallas por Mont Ormel y en la ciudad de Chambois. Esta serie de operaciones ofensivas y defensivas se conocerían como la Batalla de Falaise, en la que un gran número de divisiones del ejército alemán y de las SS quedaron atrapadas en la telaraña de Falaise y posteriormente fueron destruidas. La división de Maczek tuvo el papel crucial de cerrar la telaraña en la ruta de escape de las divisiones alemanas atrapadas. Tras la salida de los ejércitos aliados de Normandía, la 1ª División Blindada polaca persiguió a los alemanes a lo largo de la costa del Canal de la Mancha. Durante la Operación Pheasant, una exitosa maniobra de flanqueo planeada y ejecutada por el general Maczek permitió la liberación de la ciudad de Breda sin víctimas civiles. A principios de 1945, la División fue transferida a la provincia de Overijssel y comenzó a combatir junto a los Aliados a lo largo de la frontera germano-holandesa, liberando las partes orientales de las provincias de Drenthe y Groningen, incluidas las ciudades de Emmen. En abril de 1945 entró en Alemania. El 6 de mayo, la División tomó la base naval de la Kriegsmarine en Wilhelmshaven.*



Sherman M4A3 MB 1, the Netherlands, winter 1944-45. Due to the threat posed by the Sherman's tracks, it was decided to use the hull as a mobile command post. Recognition flash is still visible on the side of the hull. The Sherman's tracks are no longer visible, having been removed as the tracks of T17E1 were not available. Note the orange flame thrower and the supply trailer with the original identification. The overall colour of the vehicle is 30276415.

A similar pattern was used on the hulls of light and gun mounting vehicles. Here the bridge classification sign is the sign of a gun in profile. The bridge classification sign was created by mounting a white circle on the hull or superstructure indicating the weight of the gun it carries. The bridge classification signs were fitted to the hulls of vehicles only and the guns did not have it. Below are listed various examples of bridge classification signs, which can be found painted on the 1st Armoured Division's mounting vehicles. The number of a class corresponds with digit carried on a gun sign vehicle:

- class 6/9 - Morris Quad and CMP Field Artillery tractors for 25-pounder field guns;
- class 6/5 - Loyal Carrier tractors for 6-pounder antitank guns;
- class 2/3 - Jeeps with trailers;
- class 7/8 - Morris CXI tractors for 17-pounder antitank guns;
- class 12/2 - 175-gallon Bedford ORC tankers with trailers.

**PENNANTS**

Each of the 1st Armoured Division regiments had four pennants, which – according to regulations – were carried during parades or special exercises. These pennants were located on the front of the regimental staff vehicles, or the vehicles at the right of the front rank of fighting vehicle units. Though, regulations do not specify the exact position of the pennants. Some units, such as the 12th Royal Hussars, 1st Guards Armoured Division, 1st Guards Armoured Brigade, 1st Guards Armoured Cavalry Regiment, 1st Guards Royal Tank Regiment and 1st Guards Dragoon Guards, did not follow this regulation. The Public 1st Armoured Division's pennants are shown below, as well as the 1st Guards Armoured Cavalry Regiment's pennants.

1. Headquarters, 1st Armoured Division and 10th Armoured Cavalry Brigade – black pennant with orange stripes at the base.

Headquarters 3rd Rifle Brigade – navy blue pennant with yellow stripes at the base.

2nd Armoured Regiment – pennant of black above orange divided horizontally with red stripes.

3rd Armoured Regiment's pennant of black above orange divided horizontally with white stripes.

24th Lancer Regiment – pennant of white with yellow horizontal stripes.

10th Dragon Regiment – pennant of cream above orange divided horizontally with light green stripes.

10th Royal Hussars – pennant of light green above dark yellow divided horizontally with white stripes.

12. Royal Hussars – pennant of yellow above navy blue divided horizontally with two stripes, navy blue above yellow.

13. 1st Guards Armoured Cavalry Regiment – black with the number pennant placed in the middle of the NBC. In the case of 10th Royal Hussars, the number pennant is placed in the front of the NBC.

**OTHER MARKINGS**

**Anti-Gas Warning Panels.** According to the regulations of October 1942 only transport vehicles would have been equipped with special metal panels to indicate that they contained passengers who were prone to gas poisoning. These panels were attached to a vertical plate on the driver's door, just in front of the steering wheel. The panel had the word 'CAUTION' written in white to the left of an exclamation mark. The NBC (Nebelwaffen-Abteilung) was mentioned in white to the right of the exclamation mark. A 'NO SMOKE' symbol was also present on the left of the NBC. The word 'CAUTION' and the NBC were painted in white on the front of the NBC. The word 'NO SMOKE' was painted in white on the front of the NBC. The NBC was painted in white on the front of the NBC. The NBC was painted in white on the front of the NBC.

**Information Stencil.** As the Polish 1st Armoured Division had been organized on the British table of organization and included within the British 21st Army Group, all transport traffic used in Normandy. So every transport vehicle had to have a number of the British 21st Army Group, which was 100. The number was also painted on the front of the NBC. The NBC was painted in white on the front of the NBC. The NBC was painted in white on the front of the NBC. The NBC was painted in white on the front of the NBC.

**Speed Limit Mark.** Some transport vehicles, including motorcycles and specialized ordnance transport vehicles, had a speed limit mark. This mark was a small white rectangle with the number '2' in the center and positioned on the rear of the NBC. The speed indicating digits were 4-4-4-4-4.

**Number Mark.** Some transport vehicles, including motorcycles and specialized ordnance transport vehicles, had a number mark. This mark was a small white rectangle with the number '2' in the center and positioned on the rear of the NBC. The speed indicating digits were 4-4-4-4-4.

**Information Number.** Some transport vehicles, including motorcycles and specialized ordnance transport vehicles, had an information number. This number was a small white rectangle with the number '2' in the center and positioned on the rear of the NBC. The speed indicating digits were 4-4-4-4-4.

**Mobilization Number.** Some transport vehicles, including motorcycles and specialized ordnance transport vehicles, had a mobilization number. This number was a small white rectangle with the number '2' in the center and positioned on the rear of the NBC. The speed indicating digits were 4-4-4-4-4.

**Regimental Pennants.** The 1st Guards Armoured Cavalry Regiment had four pennants, which were carried on the front of the NBC. These pennants were black with the number pennant placed in the middle of the NBC. In the case of 10th Royal Hussars, the number pennant is placed in the front of the NBC.

**OTHER MARKINGS**

AK VEHICLES OF THE POLISH 1ST ARMoured DIVISION 22

VEHICLES OF THE POLISH 1ST ARMoured DIVISION AK 23

Number 52, 10th Dragons Regiment, the Netherlands, Autumn 1944.

Carrier SC. Daimler 1st Armoured Regiment, UK, June 1944.

Carrier SC Daimler 1st Armoured Regiment, UK, June 1944.

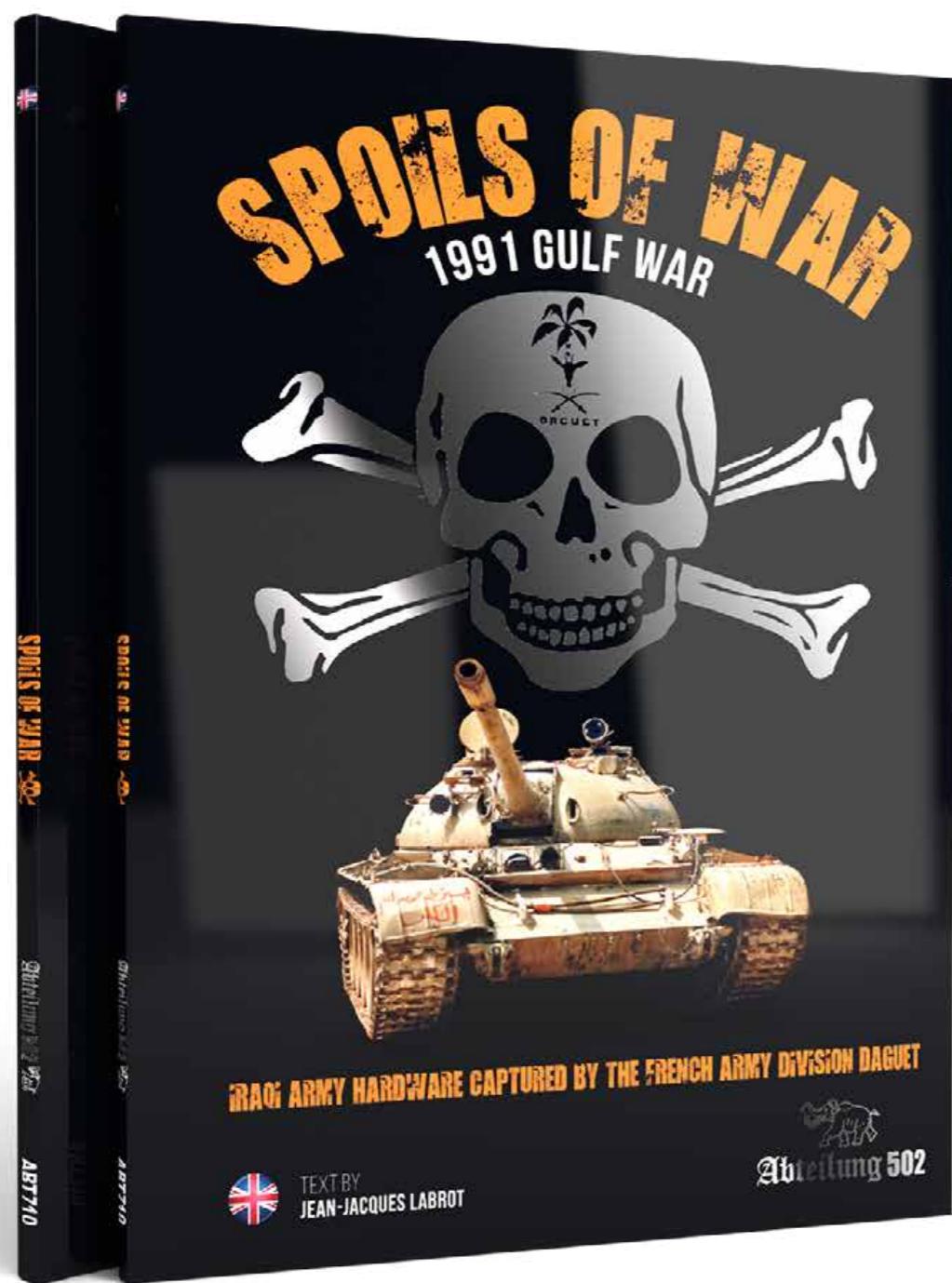
10th Half Track, 1st Signals Squadron, Wuppertal, Germany, May 1945.

Daimler SC Daimler 1st Armoured Regiment, UK, June 1944.

AK VEHICLES OF THE POLISH 1ST ARMoured DIVISION 55

VEHICLES OF THE POLISH 1ST ARMoured DIVISION AK 56





## SPOILS OF WAR

**ABT710.** English. 108 Pages. Soft Cover.

A very special book, not only for inspiration but for history lovers. Through its pages you can discover the atmosphere and feeling of the Gulf War from the point of view of the Daguet Division.

**ABT710.** Inglés. 108 Páginas. Tapa blanda.

*Un libro muy especial, no solo para inspiración sino para amantes de la historia. A través de sus páginas puede descubrir la atmósfera y el sentimiento de la Guerra del Golfo desde el punto de vista de la División Daguet.*



**9K52 Luna M**  
SHORT-RANGE ARTILLERY ROCKET SYSTEM

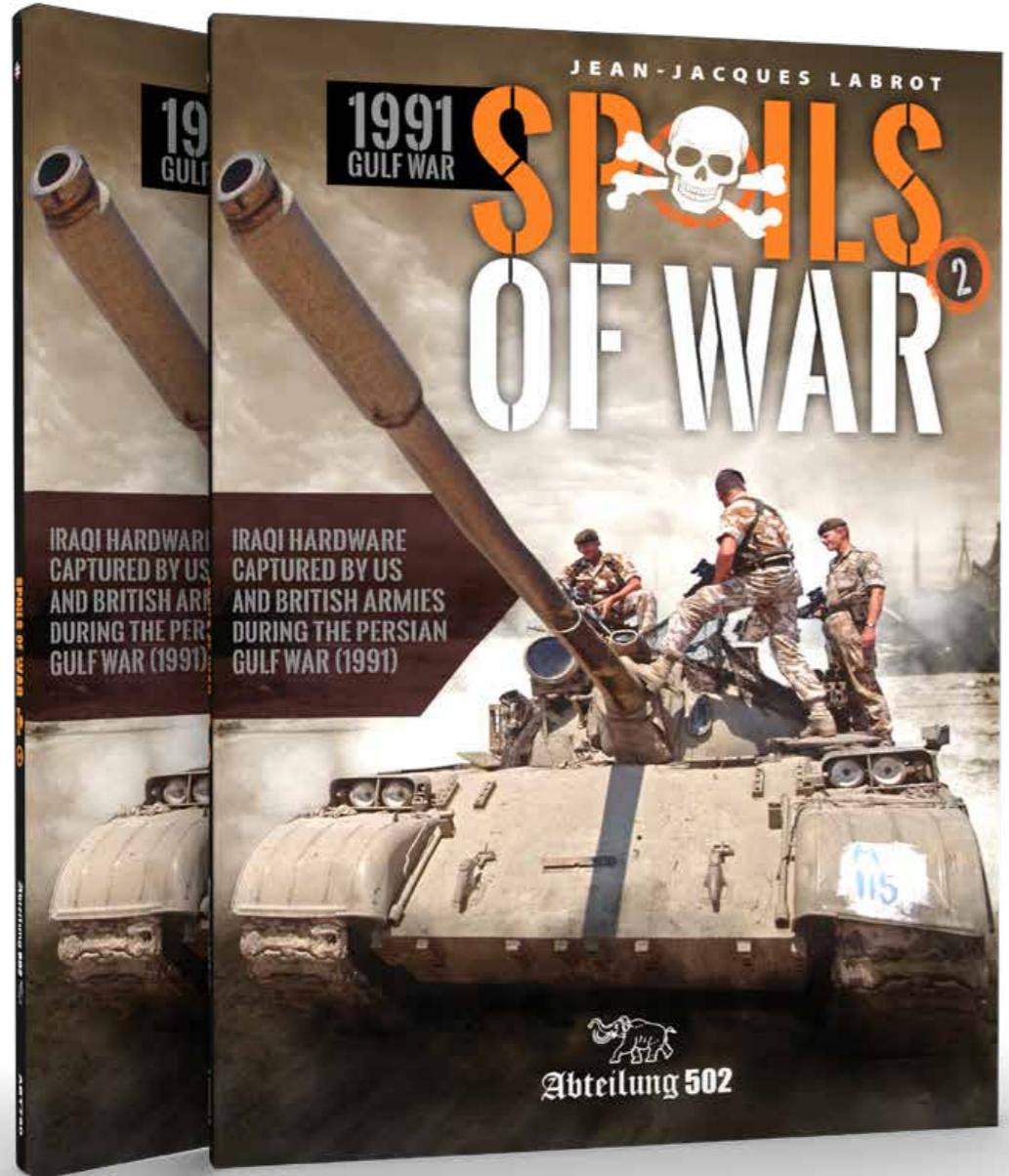
PHOTOS ABT-68  
A 9K52 Luna M short-range artillery rocket system (codenamed NKO-PROG-7) in very good condition. The machine-elevator tractor-trailer is a TEL RP113 mounted on an Isuzu 6x6 truck chassis ZIL-131. The launcher is partially covered by a tarpaulin. The circular stabilizers placed at the rear of the vehicle and between the first and the second axle are deployed at the time of the firing. They are in the folded position on the photo. This weapon system has been widely exported to the Soviet satellite countries and in the Middle East.

**4x14.5mm ZPU-4**  
towed antiaircraft gun

PHOTOS ABT-69, 92, 94, 95  
The ZPU-4 is another anti-aircraft gun widely used during the Gulf War by the Iraqi army. It also represented a real threat for aircraft flying at very low altitude. It was manufactured under license by the Chinese defense industry under the designation ZU-23-2. The gun is a single-barreled anti-aircraft gun with a caliber of 14.5 mm. It has a rate of fire of 150 rounds per minute. The ZPU-4 is easily recognizable with its four-wheeled carriage system. The 14.5mm quadruple-guns are supplied by four ammo boxes.

**MENU**





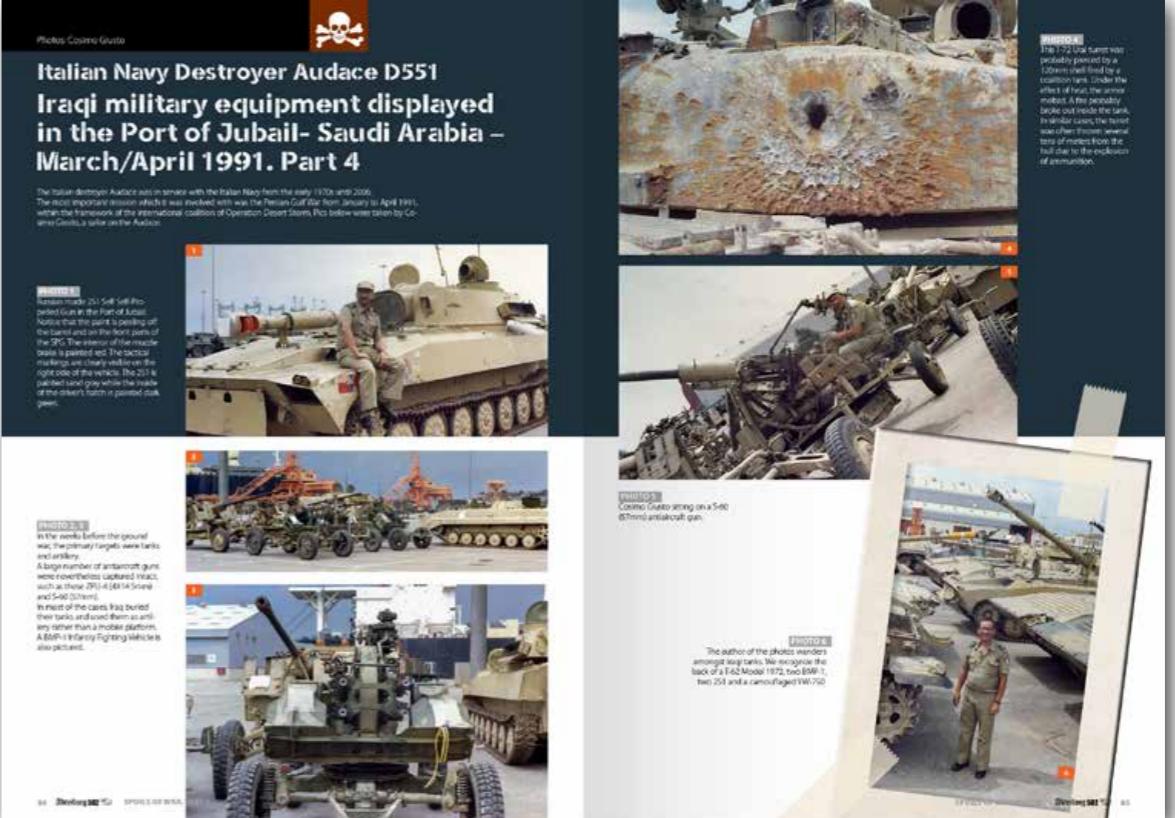
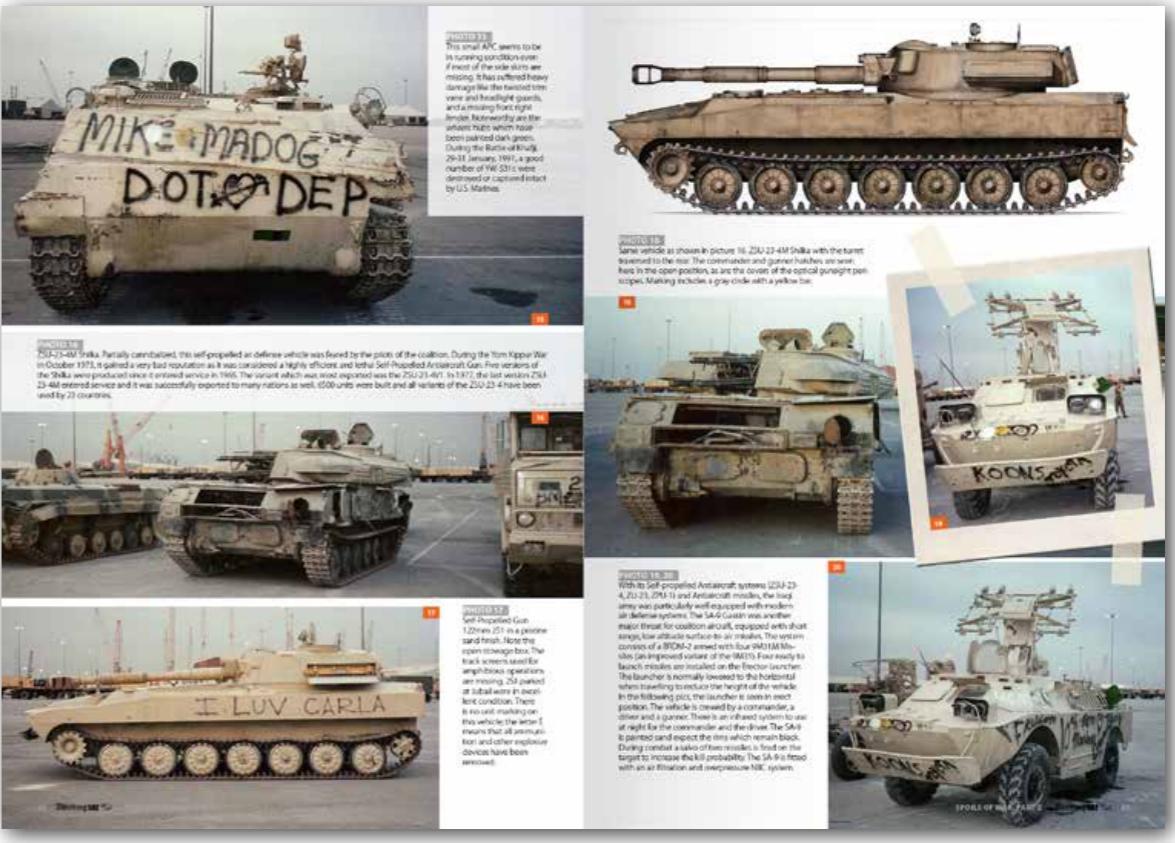
## SPOILS OF WAR VOL. 2

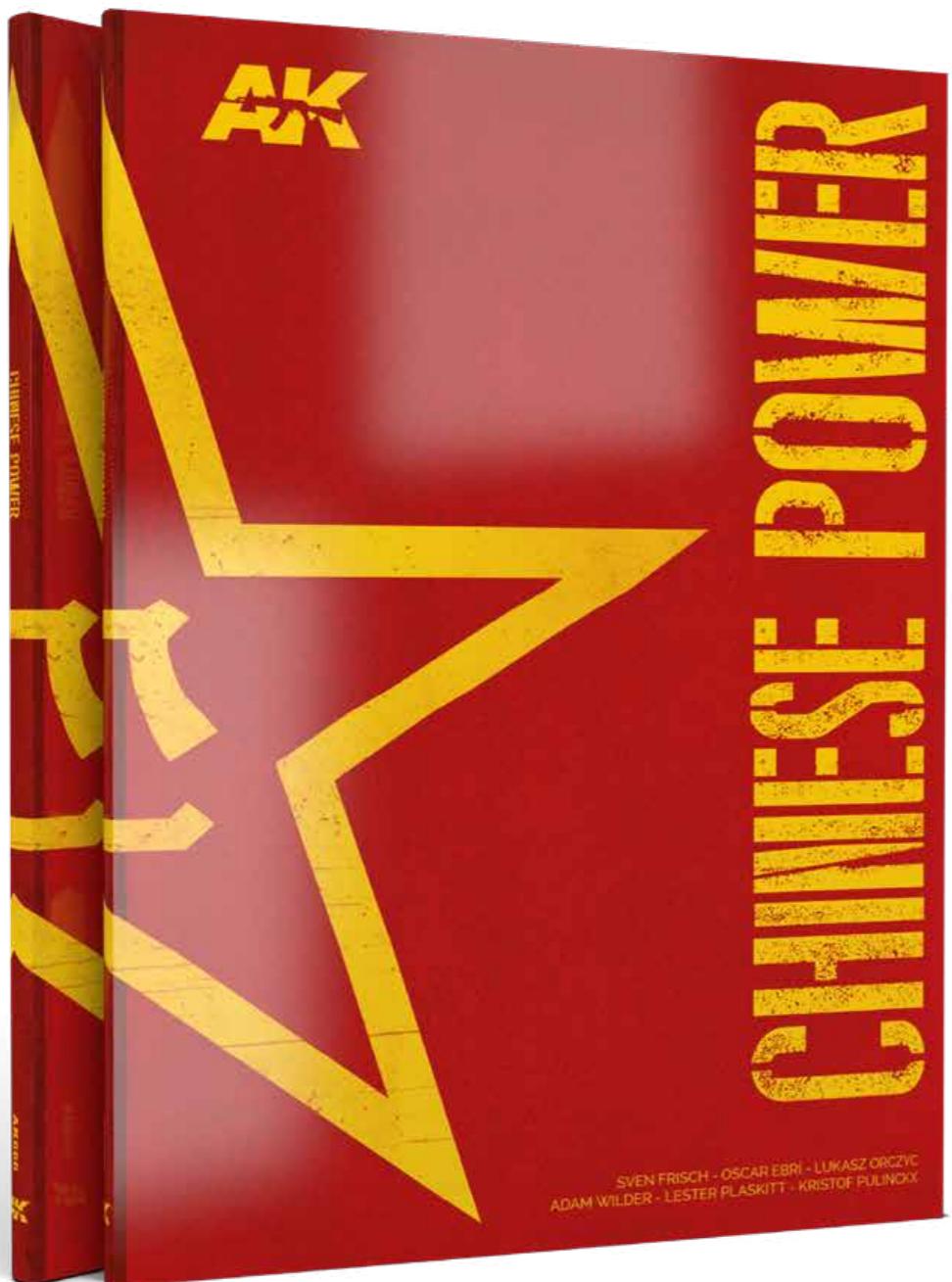
ABT750. English. 132 pages. Soft cover.

This book is the second volume devoted to the Iraqi Army's war material captured in 1991 during the Persian Gulf War. In February 1991, the Iraqi army suffered heavy losses during the air campaign and the ground offensive launched by the coalition, but a large part of military hardware was simply abandoned intact in the Kuwaiti desert and captured by Allied troops. The huge booty included tanks, personnel carriers, infantry fighting vehicles, reconnaissance vehicles, self-propelled guns, self-propelled antiaircraft systems....Before being shipped to the United States or the United Kingdom, they were gathered in the Kuwaiti Theater of Operations (KTO), or into giant junkyards located in Saudi Arabia. Spoils of War is written for the military enthusiasts, modelers and historians and carefully examines many sources. It presents us with an overview of the huge variety of military equipment fielded by the Iraqi army. Photos were donated by veterans and other private collectors. The author was able to talk with many veterans, and interviews with those who took these photos added precious details.

ABT750. Inglés. 132 páginas. Tapa blanda.

*Este libro es el segundo volumen dedicado al material de guerra capturado al ejército iraquí en 1991 durante la Guerra del Golfo Pérsico. En febrero de 1991, el ejército iraquí sufrió grandes pérdidas durante la campaña aérea y la ofensiva terrestre lanzada por la coalición, pero una gran proporción del material militar fue simplemente abandonado intacto en el desierto de Kuwait y capturado por las tropas aliadas. El enorme botín incluía tanques, vehículos de transporte de personal, vehículos de combate de infantería, vehículos de reconocimiento, cañones autopropulsados, sistemas antiaéreos autopropulsados... Antes de ser enviados a los Estados Unidos o el Reino Unido, se reunieron en el Teatro de Operaciones de Kuwait (KTO), o en depósitos de chatarra gigantes ubicados en Arabia Saudita. Spoils of War está escrito y concebido para entusiastas militares, modelistas e historiadores. Nos acerca una visión general de la enorme variedad de equipo militar desplegado por el ejército iraquí. Las fotos de época fueron donadas por veteranos y otros coleccionistas privados. El autor pudo hablar con muchos veteranos para realizar este libro, y las entrevistas con quienes tomaron estas fotos aportaron detalles curiosos.*





## CHINESE POWER

AK666. English. 246 Pages. Soft Cover.

Do you think Chinese tanks and models are not interesting?  
Wait to see this book ...

Modelers and historians like Adam Wilder, Kristof Pulinks, Lukasz Orczyc-Musialek, Lester Plaskitt, Sven Frich, Zach Sex, Gordon Arthur, Lei Xu, Verlag Jochen, Chris Jerret, Oscar Ebrí, Brian Murdoch or David Bocquelet give us an idea of the quality of this publication that until now is the most complete, detailed and exhaustive study about PLA for modelers ever done.

AK666. Inglés. 246 Páginas. Tapa blanda.

Modelistas e historiadores como Adam Wilder, Kristof Pulinks, Lukasz Orczyc-Musialek, Lester Plaskitt, Sven Frich, Zach Sex, Gordon Arthur, Lei Xu, Verlag Jochen, Chris Jerret, Oscar Ebrí, Brian Murdoch o David Bocquelet nos dan una idea del calidad de esta publicación que hasta ahora es el estudio más completo, detallado y exhaustivo sobre PLA para modelistas jamás realizado.



AK-4201 Olive Green	AK-4202 Sand Yellow	AK-4203 Dark Green	Army Marine Corps Airborne Forces	
AK-4204 Olive Green	AK-4205 Light Stone	AK-4206 Dark Green	Army	
AK-4207 Olive Green	AK-4208 Sand Red	AK-4209 Dark Green	Army	
AK-4210 Olive Green	AK-4211 Purple Gray	AK-4212 Blue-Green	Army	
AK-4213 Sea Blue	AK-4214 Olive Green	AK-4215 Cool White	AK-4216 Dark Drab	Navy Marine corps
AK-4217 Green (Olive Green)	AK-4218 Sand Red	AK-4219 Other Earth	AK-4220 Dark Green	Army (Military Parade 2009)
AK-4221 Green (Olive Green)	AK-4222 Light Green	AK-4223 Other Earth	AK-4224 Dark Green	Army (Military Parade 2009)
<small>Some colors can be different on real vehicles, due to different batches of paint or time of operative use on the vehicle. Weathering effects or direct sunlight, can change the colors in photographs, even the real paint can absorb dust and earth into its zones changing the aspect of vehicle.</small>				
6	TAMPAI HOAII			7

**TYPE 77 APC**

**Development**  
Norway's Type 77 APC project was begun in April 1965 after which two prototypes were built which were intended to serve in South Africa. The first prototype was completed in 1973 and the second in 1976. Contrary to popular belief it was not a copy of the Russian BMP-1, but rather a copy of the Soviet T-72 main battle tank. The Type 77 was the first export-oriented armored personnel carrier of the standard type-63 APC. As a source of inspiration and tactical usefulness the BMP-1 was indeed probably the chief factor in its development. The Type 77 was developed for the South African market until the late 1980s and never exported. Production figures are elusive but it is estimated that 200 to 300 are still in use with the Chinese Marines.

**The Type 77-2 (1982-83)**  
Improved amphibious APC and service car, armored tracked, without tracks or names and called WZ510-2. Subvariants are the amphibious command variant.

**The Type 77 ARV**  
The 77 armored recovery vehicle variant based on the Type 77 chassis.

**Type 77 APC**  
A modernized military vehicle variant based on the Type 77 chassis.

**Type 77-2** in sand green.

**Type 77-2** in regular Army pattern.

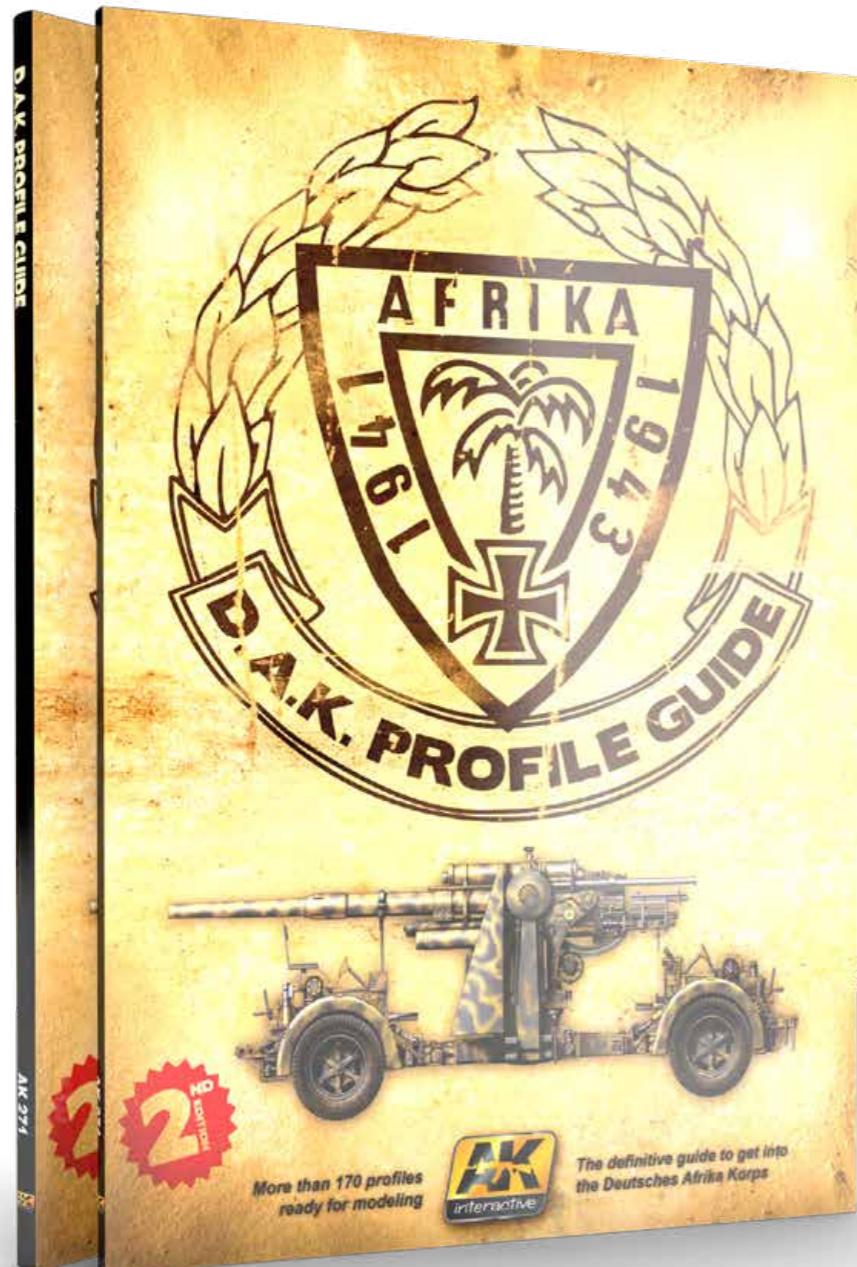
**Type 77-2** of the Chinese Marines.

**TYPE 77 SPECIFICATIONS**

External dimensions (L x W x H):	10.2 x 3.2 x 2.2 m
Weight:	12.5 t
Powerplant:	2 × 120-hp diesel engines
Transmission:	2 × 4-wheel drive, 4-speed manual transmission
Mobility:	Top speed: 60 km/h
Range:	400 km
Armament:	Machine gun: 1 x 12.7-mm ZU-23-2 anti-aircraft gun; 1 x 7.62-mm PKT general-purpose machine gun; 1 x 7.62-mm PKM coaxial machine gun; 1 x 100-mm recoilless rifle; 1 x 82-mm mortar
Defenses:	The Type 77 is known by the manufacturer as the WZ511. There is also the HQ-28 surface-to-air missile variant, apparently unarmed.
Type 77-1 (1977)	Carrying version modified to carry dismounted gun (82-mm HQ-28) on the roof and hydraulic arms and ramps to load and unload the gun.

42 CHINESE POWER 43





## D.A.K. PROFILE GUIDE

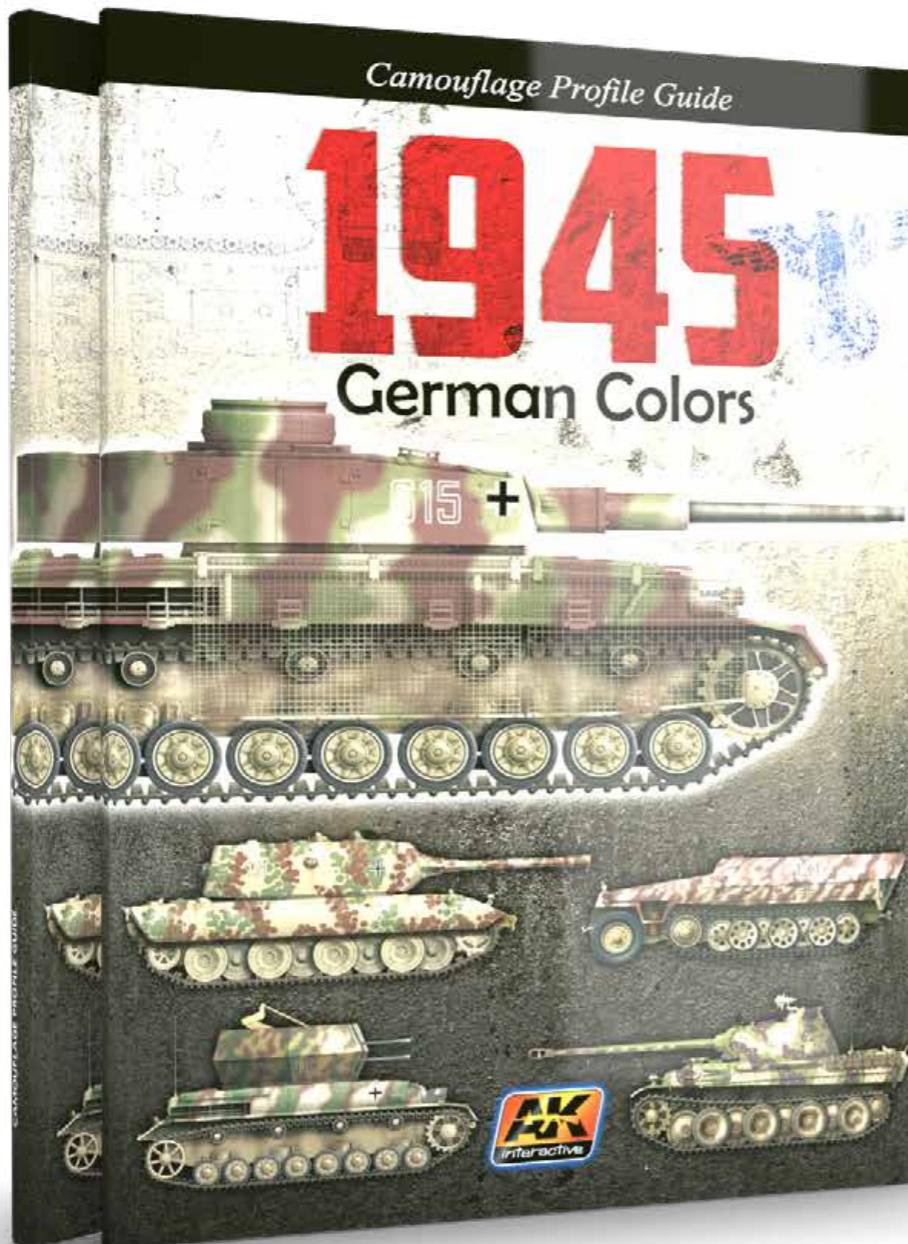
AK271. English. 108 Pages. Soft Cover.

This book shows the original German camouflage of vehicles used by the Deutsche Afrika Korps, with color variants throughout the war. Over 170 profiles cover schemes from the most common camouflage to the most originals and unusual vehicles used by the DAK and Regio Esercito, including major artillery pieces used in Africa, highlighting above all the powerful 88 mm Flak 18/36/37. Through the 108 pages of this book, the modeler will find inspiration for next African modelling projects.

AK271. Inglés. 108 Páginas. Tapa blanda.

*Este libro muestra el camuflaje original alemán de vehículos utilizados por Deutsche Afrika Korps, con variantes de color a lo largo de la guerra. Más de 170 perfiles cubren esquemas desde el camuflaje más común hasta los vehículos más originales e inusuales utilizados por el DAK y Regio Esercito, incluidas las principales piezas de artillería utilizadas en África, destacando sobre todo el poderoso Flak 18/36/37 de 88 mm. A través de las 108 páginas de este libro, el modelista encontrará inspiración para sus próximos proyectos de modelismo africanos.*





## 1945 GERMAN COLORS. CAMOUFLAGE PROFILE GUIDE

AK403. English. 72 Pages. Soft Cover.

This book analyzes original, eye-catching color variants and camouflage patterns introduced by the German Army late 1944 as used during the last year of the war, 1945. Throughout the guides 72 pages the modeler will find inspiration for the next project. The book contains more than 180 color renderings showing the many camouflage patterns used on common vehicles, and oddities used by the German forces. Included the reader will find vehicles such as the Panther, Pz. IV, Tiger I y II, Stugs, Artillery Guns, Halftracks and more. A special section of the book will help us interpret black and white photographs, and also a chapter about "What If" and "Paper Panzers". We also include a section where we observe taking renderings to finished models.

AK403. Inglés. 72 Páginas. Tapa blanda.

**Este libro analiza las variantes de color originales, llamativas y los patrones de camuflaje introducidos por el ejército alemán a finales de 1944 como se usaron durante el último año de la guerra, 1945. A lo largo de las guías de 72 páginas, el modelista encontrará inspiración para el próximo proyecto. El libro contiene más de 180 perfiles en color que muestran los muchos patrones de camuflaje utilizados en vehículos comunes y las rarezas utilizadas por las fuerzas alemanas. Incluido el lector encontrará vehículos como el Panther, Pz. IV, Tiger I y II, Stugs, pistolas de artillería, Halftracks y más. Una sección especial del libro nos ayudará a interpretar fotografías en blanco y negro, y también un capítulo sobre "What If" y "Paper Panzers". También incluimos una sección donde observamos el paso de perfiles a maquetas terminadas.**



### Prolouge

Modelers often ask upon black and white photos for reference and motivation when constructing and painting their models, and this is especially true of the modeler who is interested in World War II subjects. Period photographs can be an excellent source of information for the modeller, showing the vehicles, events and personalities who took part and fought in the largest conflict in human history. However, the very nature of the black and white image can be a challenge for the modeller, as it only provides partial information. As such, it often requires an expert to extract all of the information contained in a black and white image, determining a specific color from a shade of gray others takes as a徒手 eye. However, without the original color reference, the modeller is at a disadvantage, leaving them no choice but to guess at the real life colors shown by shades of gray. Color brings life to our models, and it's full range of possibilities is what makes modeling so interesting for the modeling enthusiast. At the core of this is the use of color, and more importantly the use of the paper colors that place our models into their historical context. At this point it is important to acknowledge that certain resources guide modelers to use colors that are not appropriate to colors other modelers prefer to use. I don't say that one style is more valid than the other, but simply acknowledge that modelers use different methods to interpret reality, some more expressive and others more realistic.

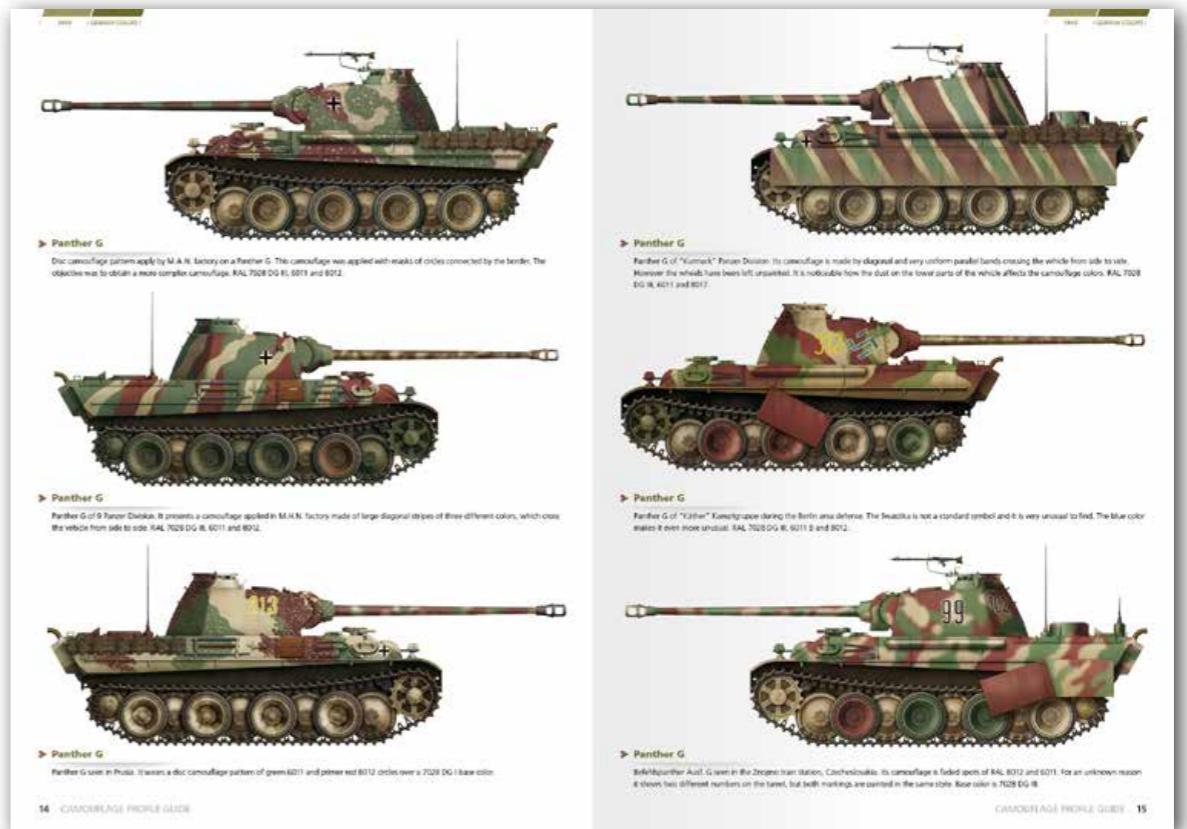
While it's back to the subject of types of models, I must not fail to particular credit to the modeller who strives to apply realistic colors to their models. Our teams of experts, Carlos Costa and Claude Ferreiro, have searched through hundreds of documents and done extensive research in order to bring the knowledge of the German Army to the modeller. While color profiles and interpretations presented within these pages are the result of very useful study, ensuring that the presentation is the most accurate interpretation of the colors found on German vehicles in 1945, the final year of the war.

Finally, I would like to explain why this book is focused solely on the German 1945 vehicles. The war was a global conflict, and there were many fronts. Perhaps more than any other year of the war, 1945 was the most frantic for the desperate German army as it was forced to employ every possible resource in order to continue the fight. Armies on every front were stretched thin, with men, equipment and supplies pushed into front line service. And yet, even at the desperate hour, the Reich was able to develop new technologies and new weapons systems. Historians often limit these discussions to



the period, becoming invisible to enemy aircraft and anti-tank gunners because symmetry and/or convex angles to know that even during these final months of the war the German army developed a great deal of strategy and tactics regarding the use of camouflage. In 1945, the variety of colors and patterns used by the German army was very extensive, and it is almost impossible to find two vehicles painted in the same manner – and this is why this particular year is so interesting for the modeller. This is the reason from many years to come to offer a compilation of 1945 German vehicle profiles, and now, thanks to the efforts of these two authors – Carlos and Fernando – they finally made it. This book is meant as a reference for modelers, hobbyists and anyone else who is also for enjoyment, for looking back at a terrible history where German tanks were fully colored.

Mig Jimenez

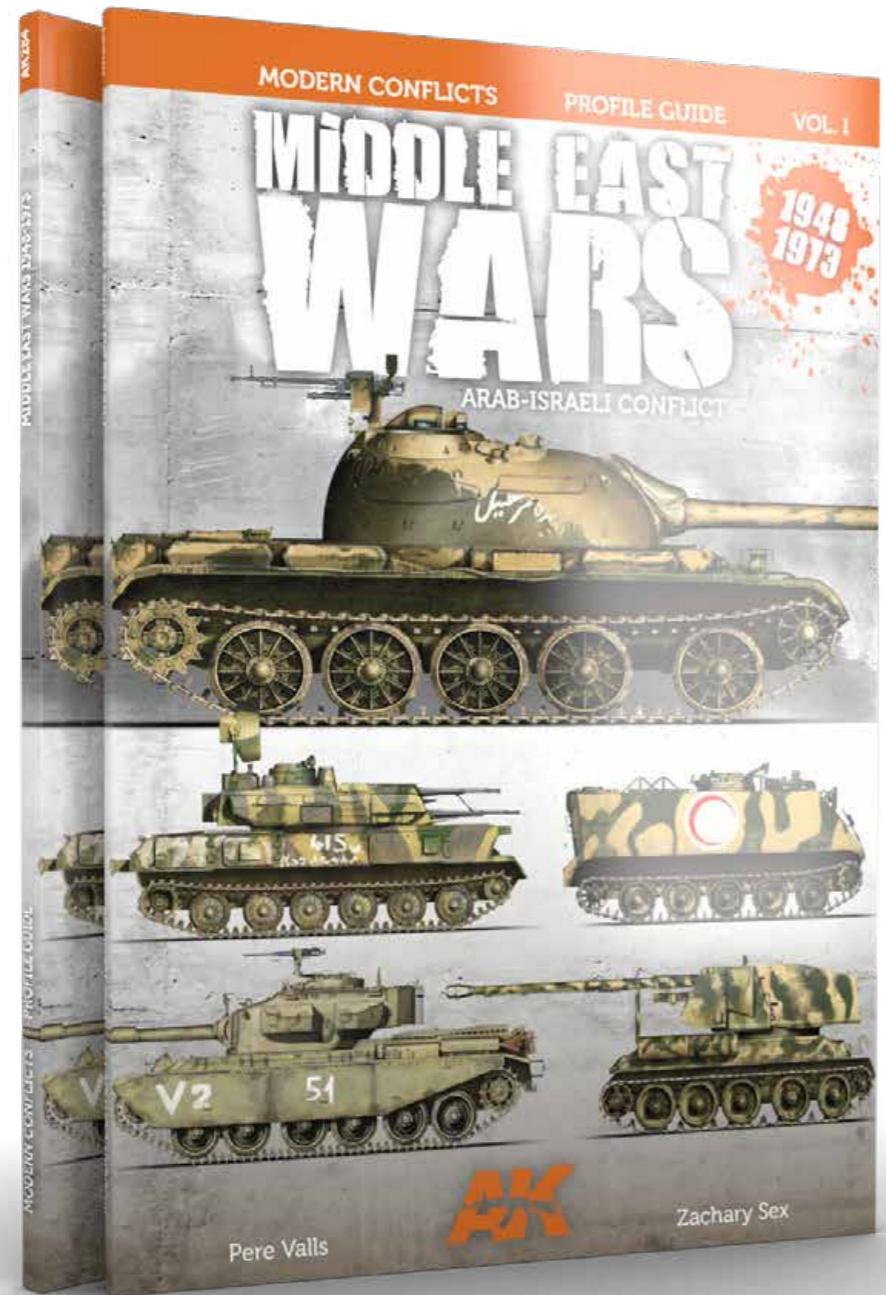


14 - CAMOUFLAGE PROFILE GUIDE

MENU







## MIDDLE EAST WARS 1948-1973 VOL.1 PROFILE GUIDE

AK284. 100 Pages. Soft Cover.

Throughout this first guide of 100 pages the modeler will find inspiration for the next project and the complement for the new kits of many brands. The book contains high quality color renderings showing the many camouflage patterns used on these vehicles by Egyptian, Jordanian , Algerian, Syrian , or Israel armies in this period. A special section in black and white photographs where can be seen Arab vehicles captured in Yom Kippur by IDF, and also a chapter about surviving vehicles and Israel Sherman variants.

AK284. 100 Páginas. Tapa blanda.

A lo largo de esta primera guía de 100 páginas, el modelista encontrará inspiración para su próximo proyecto y el complemento para los nuevos kits de muchas marcas. El libro contiene perfiles en color de alta calidad que muestran los muchos patrones de camuflaje utilizados en estos vehículos por ejércitos egipcios, jordanos, argelinos, sirios o israelíes en este período. Una sección especial en fotografías en blanco y negro donde se pueden ver vehículos árabes capturados en Yom Kippur por las FDI, y también un capítulo sobre vehículos sobrevivientes y variantes del Sherman israelí .

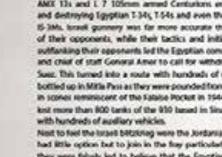




The Six Day War, Sinai  
Canal, which was previously the property of the British and French governments, was now held by a pro-Soviet government in Cairo. Egypt and its allies were peace keepers, while attacking Egyptian air bases, taking Port Said and isolating depots in Nasirah. The Israeli army attacked, destroying Parades in Mitla Pass close enough to be considered a violation of international law. Both M-100 and M-130, French M-113, and the VVS M-5000 stormed into the Sinai as part of Operation Kadesh, while overhead, heavily-armed Dassault Mystere and MD-450 Ouragans flew air strikes on the Egyptian bases, supply depots and tank parks alongside other types such as the A-10, F-4 Phantom II and even a few B-57s. Many Czech



Egyptian SA-2  
T-62s and T-55s were captured for display, while more older tanks, like Czechoslovakia, and some Abrams tanks, and even some T-55s, became targets for comparatively small losses. In the end, it was American offense at this undeclared war and subsequent pressure on Sterling and the threat of Soviet nuclear intervention, not war and blockade, that forced Israel to end another day but to claim a sort of victory from the whole war.



Operation Kadesh, The Six Day War  
With the end of the Suez Canal in 1956, the Israelis and Arabs spent the intervening year, abiding new weapons for the inevitable next phase of the conflict. The IAF purchased Commanor from Britain and obtained M-48 Abrams tanks. The Suez Canal became the main artery of Syria and Egypt's economy. A combination of events forced Israel's hand. These included Fedayeen attacks, sporadic Syrian shelling of northern settlements, but most importantly Nasser's increasingly anti-Western rhetoric and his support for the PLO. On October 6, 1973, the Israeli Air Force launched 200 air strikes against nine major air bases in Egypt, from Cairo to the Nile Delta, on the morning of Yom Kippur. The strike force was followed by naval and airborne assault units, land and airborne forces. The Israeli Air Force pushed its limit with maximum use of aircraft and munition times. On the ground, too, IDF armour units or Shaldag broke into the Sinai, pouring up the southern and coastal areas with total air superiority and massive fire power. Although they had to ground attack, Israeli units took El Arish and the Rafah their M-48s, the French government, when the nationalization of the Suez



AMX 13s and L-7 105mm armed Centurions, engaging Israeli tanks, Egyptian T-54s, T-55s and T-62s, and heavy M-100s, Israeli gunners quickly adapt to dealing with sections of the massive sand ramparts with large power hoses, causing gaps in machines to move through. This turned into a race with hundreds of tons of air-borne bombs and anti-personnel mines flying around during the longest battles. The first groups to cross the coastal sea surface containing were guided AT-3 Sagger ATGMs. These simple, hollow-charge weapons burst through the armor of MBTs, exploding the ammunition or fuel inside, causing a massive explosion and fire. Another fact that was ratified by the Golan after the war, further back, a vast array of anti-aircraft defenses sprung into action, including



the latest ZSU-23-4 AAPGC, SA-4 Gaucho and SA-7 Gad which were supplemented by other systems such as the ZSU-57, SA-2 and SA-3, thus creating a defensive umbrella and effectively neutralizing the IAF air supremacy. In less than two days, the IAF would lose more than forty aircraft and almost half of its pilots to anti-aircraft fire, leading to the loss of 140 Phantoms to the interceptors, under the command of a general released from the Golani as the IAF commenced operations with the taking of Kuneitra. This lightning war was extremely successful for Israel as it freed the Suez Canal and proved its strategy of surprise and aggression at the expense of the Arab world. The IDF was rapidly advancing at the expense of the Israeli forces were packed in the Suez Canal, walked the ancient streets of Jerusalem, and enjoyed the panoramic vista into Syria from the newly acquired heights of the Golan Heights. The war was not over, but the new opponents would not be ready to receive the attacks for the last seventeen. That day, the IAF constructed the Bar Lev Line along the Suez Canal, fortifications that would soon be tested in the long 10-hour-long engagement and challenge during the Yom Kippur War. On the Golan, the IDF would prepare step by step to break through for their Chariot or Shadai tanks, protecting their gunners as they target in the basalt valleys below, and conducting anti-tank ditch and mine fields to channel any advances into designated kill zones. Of course, presented as such those on the Golan would prove vital in the next conflict to come.



1973. The Yom Kippur War  
October 6, 1973, Egyptian forces crossed the Suez Canal in K-4, T-54/2 and T-62/30 amphibious vehicles and on rapidly deployed pontoon bridges such as



An ASU-57 self-propelled gun captured from the Egyptian forces. The ASU-57 was a self-propelled gun with a 122mm gun mounted on a T-55 hull. It was used to provide fire support to步兵 units.



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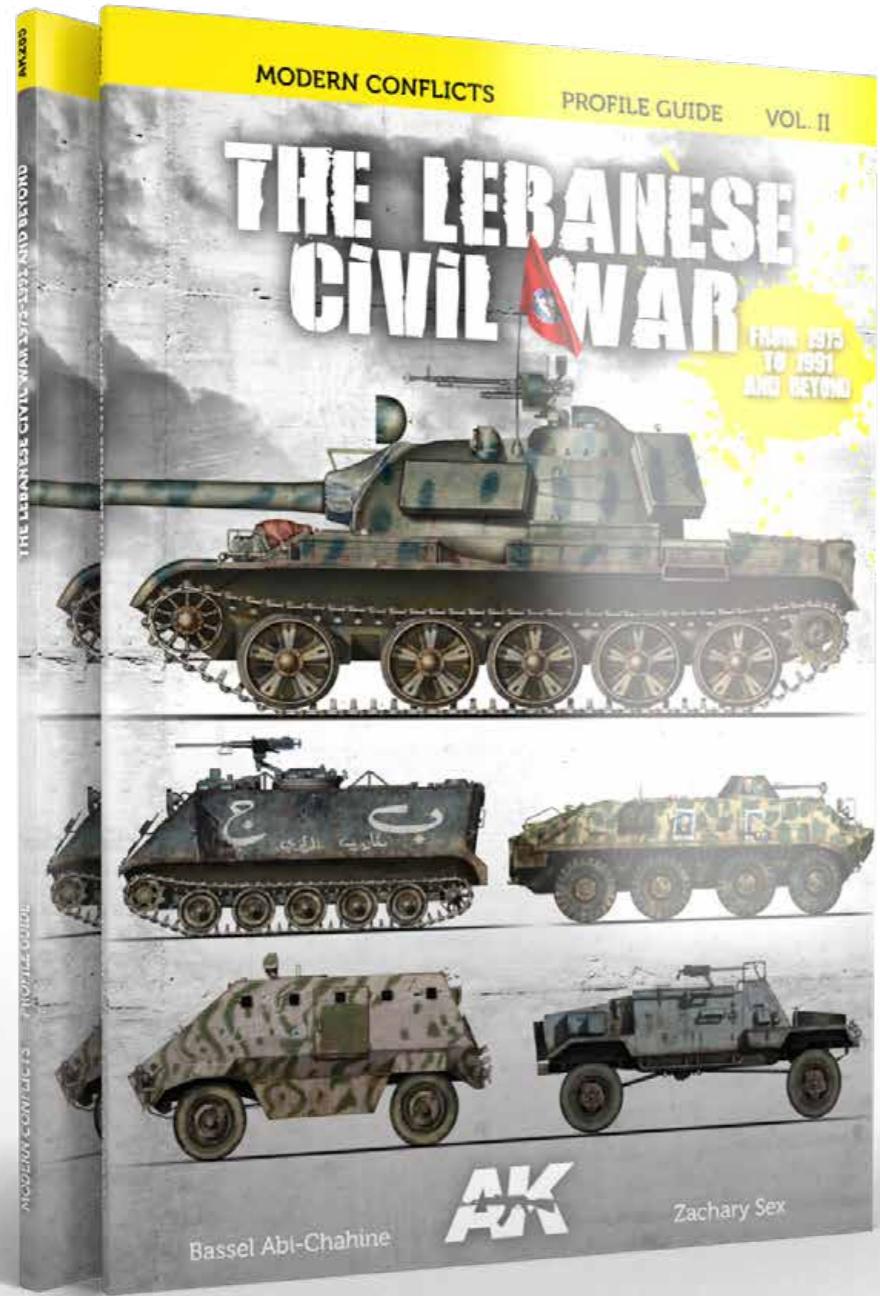


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MENU



## WARS IN LEBANON VOL. 2 - MODERN CONFLICTS PROFILE

AK285.English. 220 pages. Soft cover.

The second volume of our Modern Conflicts Profile Guide series is intended to be a handy reference source to the most interesting military vehicles and artillery pieces seen in Lebanon from the 1970s to almost present times. Inside you will find expertly researched profiles which are backed up with reference photos. If you have even a sparking interest on the subject, this book will certainly enhance your knowledge, whilst modelers will surely find it an invaluable help in building unusual models in less commonly seen liveries.

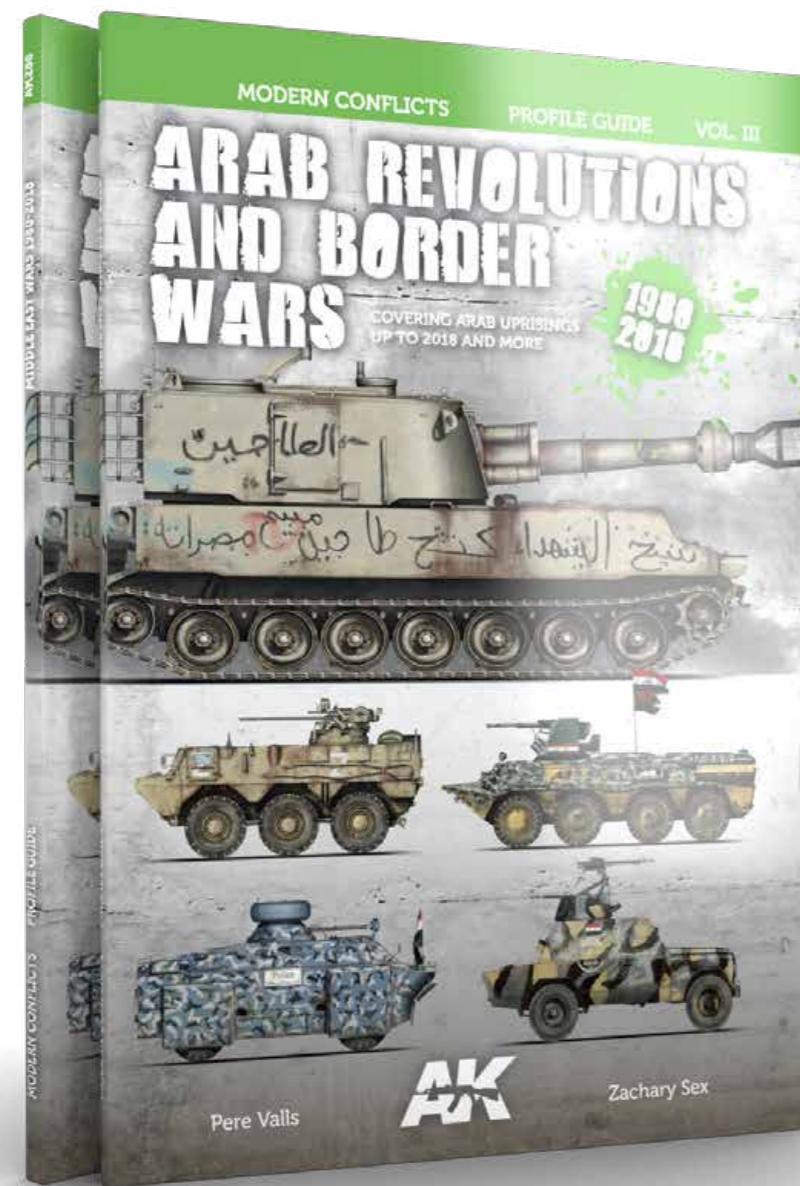
AK285. Inglés. 220 páginas. Tapa Blanda.

*El segundo volumen de nuestra serie Modern Conflicts Profile Guide está destinado a ser una fuente de referencia útil para los vehículos militares y las piezas de artillería más interesantes que se han visto en el Líbano desde la década de 1970 hasta casi la actualidad. En su interior encontrarás perfiles investigados por expertos que están respaldados con fotos de referencia. Si tiene incluso un interés que despierte en el tema, este libro sin duda mejorará su conocimiento, mientras que los modeladores seguramente lo encontrarán una ayuda invaluable para construir modelos inusuales en librerías menos comunes.*



MENU





## ARAB REVOLUTIONS & BORDER WARS VOL.III

AK286. 148 Pages. Soft Cover. Volume 3.

New profile book. Whether you like Arab vehicles, you make models or not, you should take a look at this super-book with lots of inspirational profiles, with information, anecdotes, etc.

You can buy this book as a sole volume or to complete the collection with other volumes of the Arab Wars. This book covers the vehicles from last 30 years in different armies.

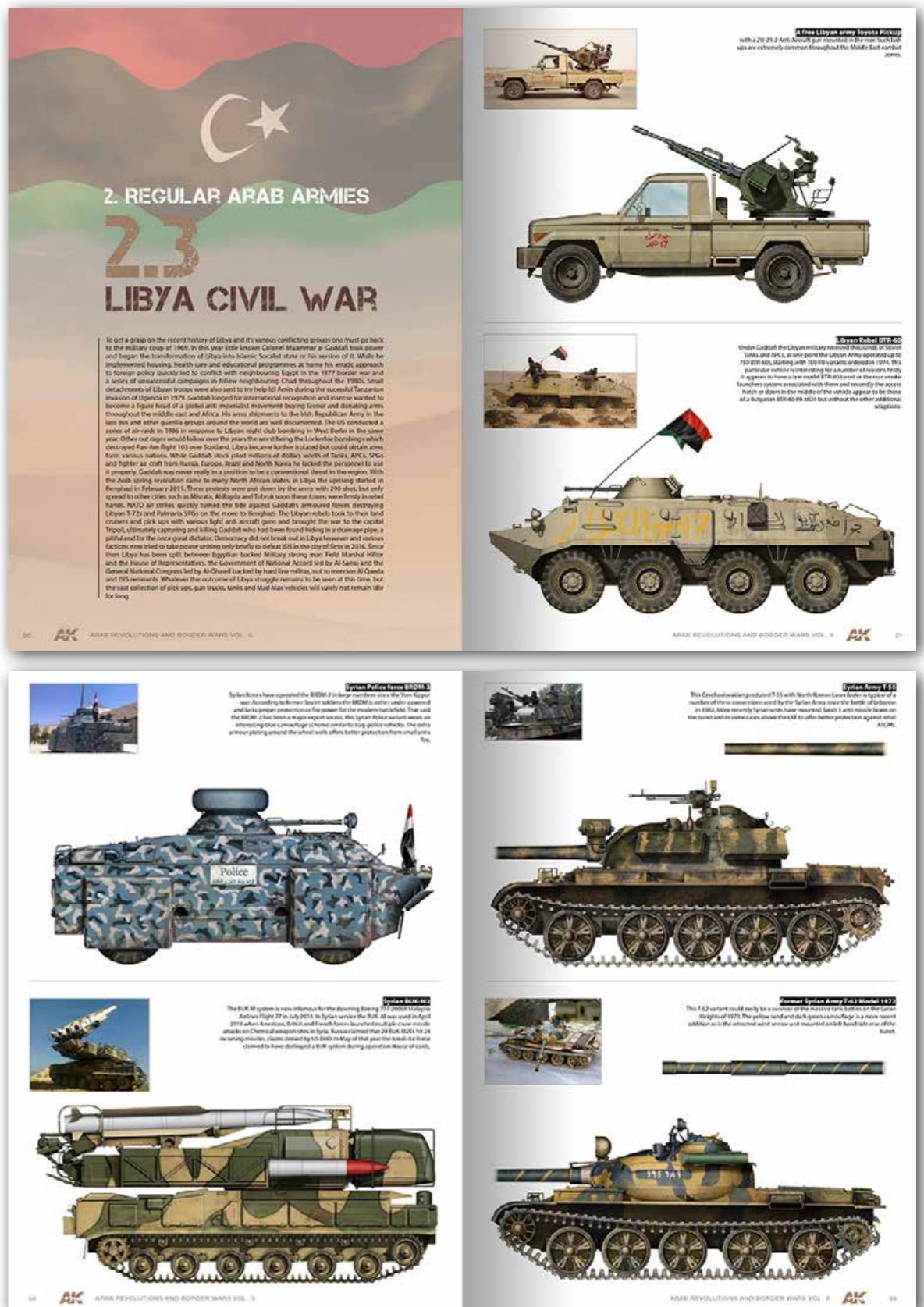
Regular Arab Armies as Moroccan Army, Algerian Army, Lybian Army, Sudan Army and SLPA Vehicles, Egyptian Modern Army, Syrian Army, Iraq Army, Yemen Army, Turkey Army and the interesting and rare vehicles from Arab Rebel Armies as Peshmerga Vehicles, Kurds Vehicles, Daesh Vehicles and other surprises.

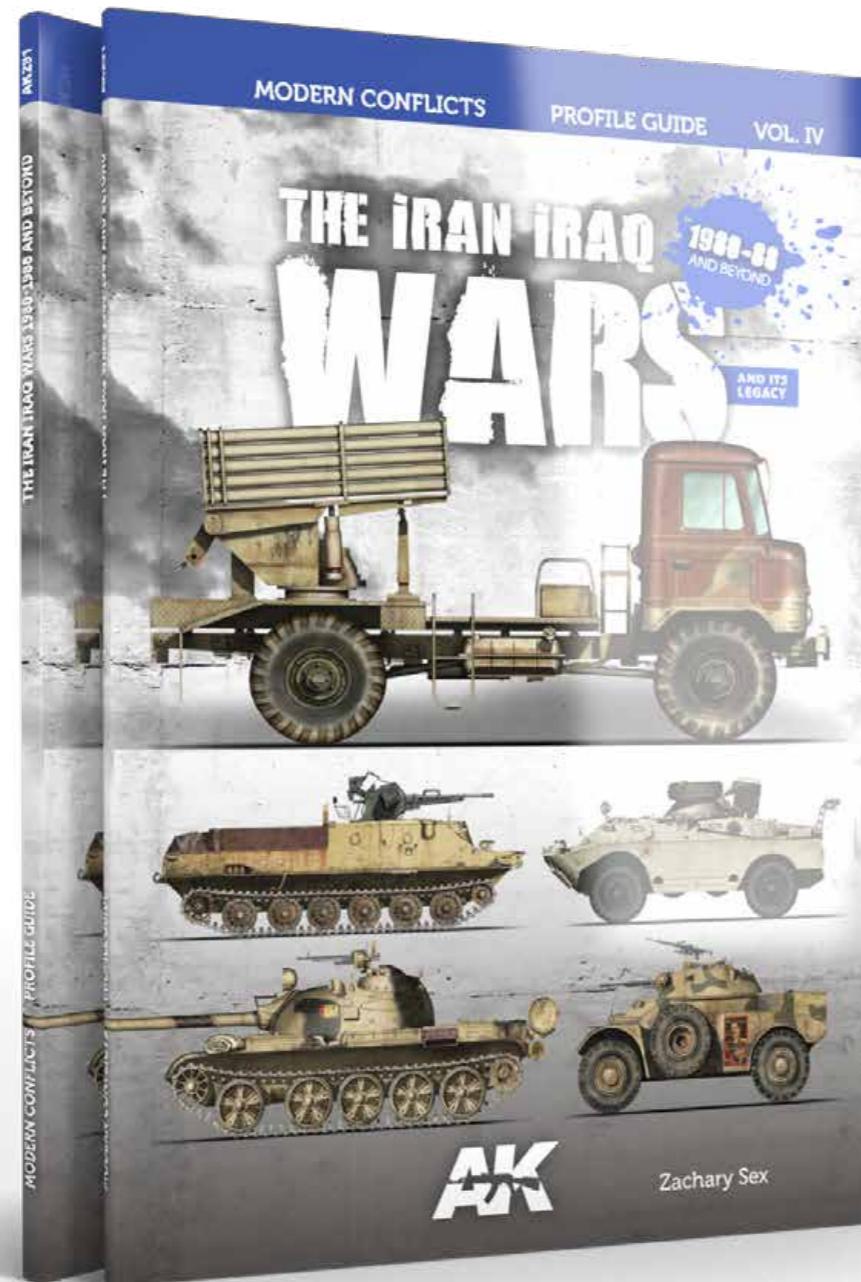
AK286. 148 Páginas. Tapa blanda. Volumen 3.

Nuevo libro de perfiles. Si te gustan los vehículos árabes, si haces modelos o no, deberías echar un vistazo a este superlibro con muchos perfiles inspiradores, con información, anécdotas, etc.

Puedes comprar este libro como un único volumen o para completar la colección con otros volúmenes de las Guerras Árabes. Este libro cubre los vehículos de los últimos 30 años en diferentes ejércitos.

Ejércitos árabes regulares como el ejército marroquí, el ejército argelino, el ejército libio, el ejército de Sudán y los vehículos SLPA, el ejército egipcio moderno, el ejército sirio, el ejército de Irak, el ejército de Yemen, el ejército de Turquía y los interesantes y raros vehículos de los ejércitos rebeldes árabes como vehículos Peshmerga, vehículos kurdos, Daesh Vehicles y otras sorpresas.





## THE IRAN IRAQ WAR 1980-1988 MODERN CONFLICTS PROFILE GUIDE VOL. IV

AK291. English. 140 pages. Soft cover.

The fourth volume of our Modern Conflicts Profile Guide series is intended to be a handy reference guide to the most interesting Iraqi and Iranian military vehicles and artillery pieces, spanning the beginning of the Iran-Iraq conflict, to the Persian Gulf War of 1990-91, and finally the 2003 invasion of Iraq. Inside, you will find you over 190 expertly researched profiles which are backed up with reference photos. If you have even a sparking interest on the subject, this book will certainly enhance your knowledge and if you are a modeler this will help you to build some unusual models in less commonly seen liveries.

AK291. Inglés. 140 páginas. Tapa Blanda.

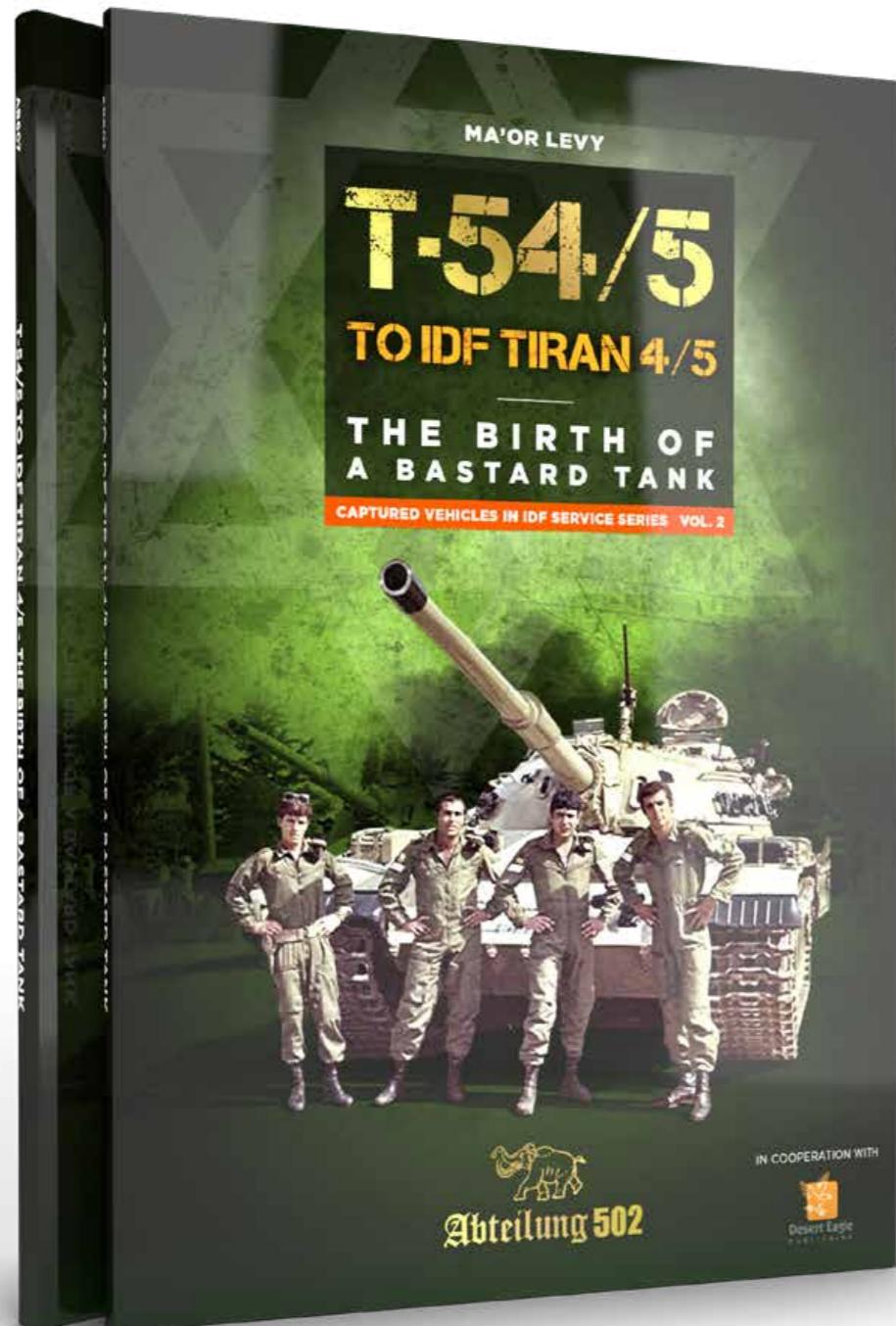
*El cuarto volumen de nuestra serie de perfiles de vehículos en conflictos modernos está dedicado a los vehículos militares y piezas de artillería iraquíes e iraníes. Abarca desde el comienzo del conflicto Irán-Irak hasta la Guerra del Golfo Persico de 1990-91 y, finalmente, la invasión de Iraq en 2003. En su interior, más de 190 perfiles investigados por expertos y respaldados con fotos de referencia.*

*Si tienes interés en el tema, este libro ciertamente mejorará tus conocimientos y si eres modelista te ayudará a construir algunos modelos inusuales con decoraciones menos comunes.*



MENU





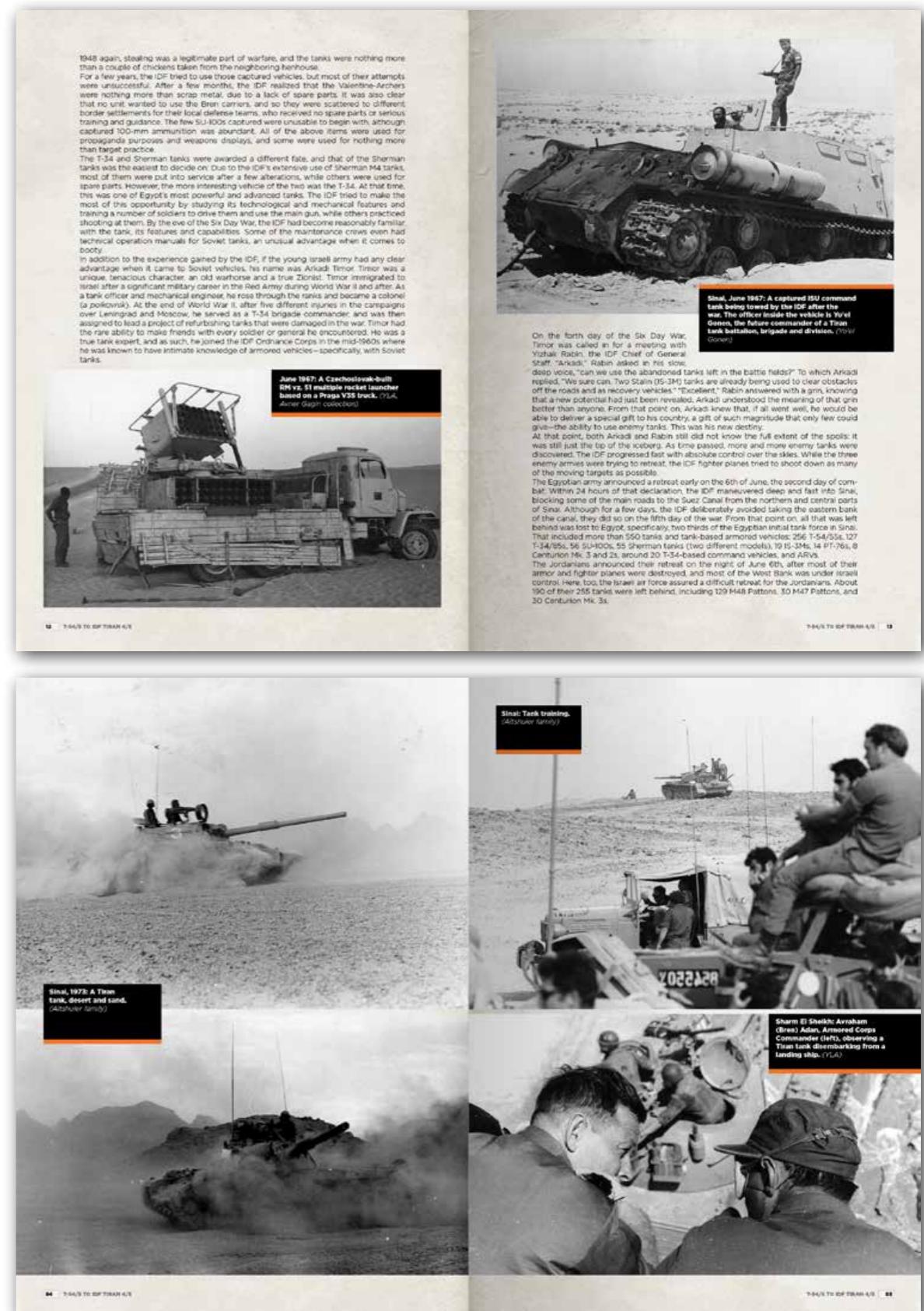
## T-54/5 TO IDF TIRAN 4/5 THE BIRTH OF A BASTARD TANK

ABT607. English. 88 pages. Soft cover. Ma'or Levy.

In the Six Day War, some 860 enemy tanks were captured by the IDF, including some 280 T-54/5 tanks. Within a few years, 146 of them were introduced into service as Tiran 4/5. This book tells their story, a story of the only army that introduced a great number of enemy tanks into prolonged service.

ABT607. Inglés. 88 páginas. Tapa blanda. Ma'or Levy.

En la Guerra de los Seis Días, el IDF capturó unos 860 tanques enemigos, incluidos unos 280 tanques T-54/5. En pocos años, 146 de ellos se pusieron en servicio como Tiran 4/5. Este libro cuenta su historia, una historia del único ejército que introdujo una gran cantidad de tanques enemigos en servicio prolongado.

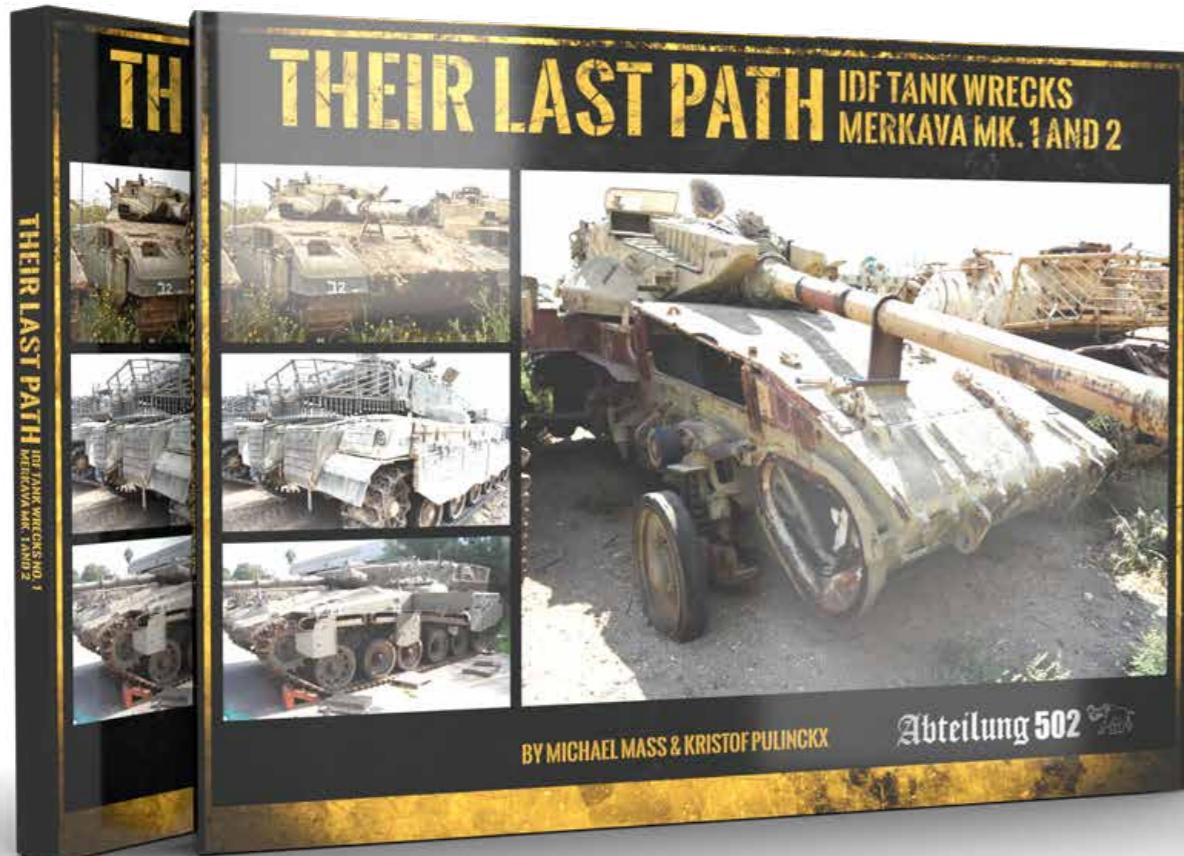


MENU





Abteilung 502



## THEIR LAST PATH - IDF TANK WRECKS MERKAVA MK. 1 AND 2

**ABT606.** English. 154 pages. Michael Mass & Kristof Pulinckx

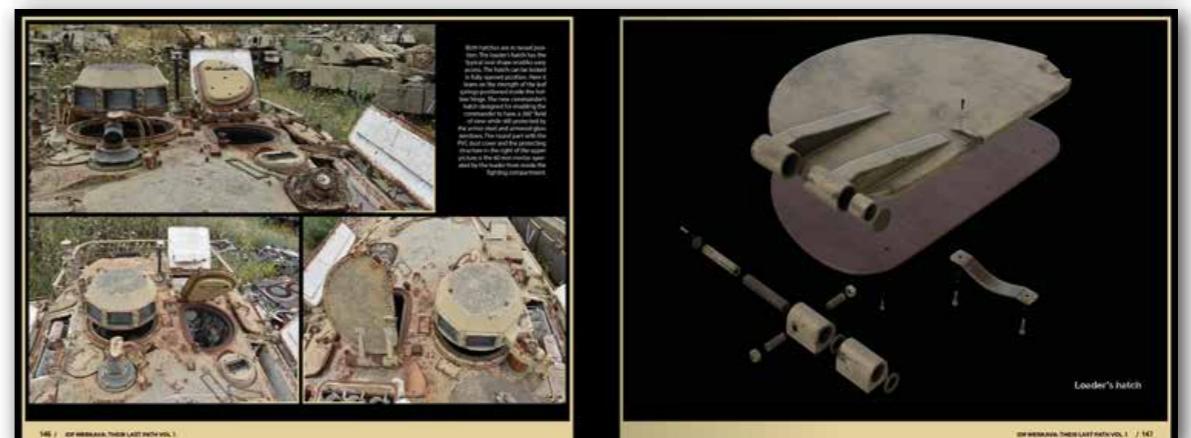
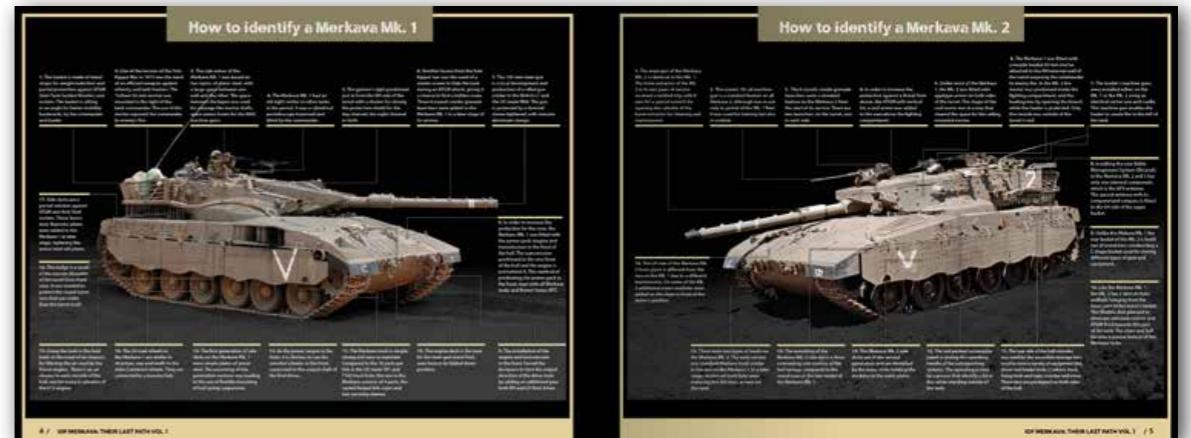
A picture is worth more than a thousand words. This book tells a story through the numerous pictures inside and shows us the details of Merkava tanks on their last journey. The reader is offered with a unique behind the scenes look of decaying decommissioned Merkava Mk. 1 and Mk. 2 tanks. After years of service, they are placed at a closed compound ready to be scrapped. Michael Mass and Kristof Pulinckx bring you over 250 exclusive photos, never published before, complimented with state of the art 3D graphic drawings. It's a must have for IDF enthusiasts and a modeller's dream if you plan to build a decaying Merkava tank as never before.

This is brought to you with many details and crystal clear photos.

Pure inspiration.

**ABT606.** Inglés. 154 páginas. Michael Mass & Kristof Pulinckx.

*Una imagen vale más que mil palabras. Este libro cuenta una historia a través de las numerosas imágenes que se encuentran dentro y nos muestra los detalles de los tanques Merkava en su último viaje. Al lector se le ofrece con un aspecto único el trasfondo de Merkava Mk decomisado fuera de servicio. Los tanques Mk. 1 y 2. Después de años de servicio, se colocan en un recinto cerrado listo para ser desechados. Michael Mass y Kristof Pulinckx le ofrecen más de 250 fotos exclusivas, nunca publicadas antes, complementadas con dibujos gráficos en 3D de última generación. Es una necesidad para los entusiastas de las IDF y el sueño de un modelista si planea construir un tanque Merkava en descomposición como nunca antes. Todo esto acompañado de muchos detalles y fotos nítidas. Pura inspiración.*

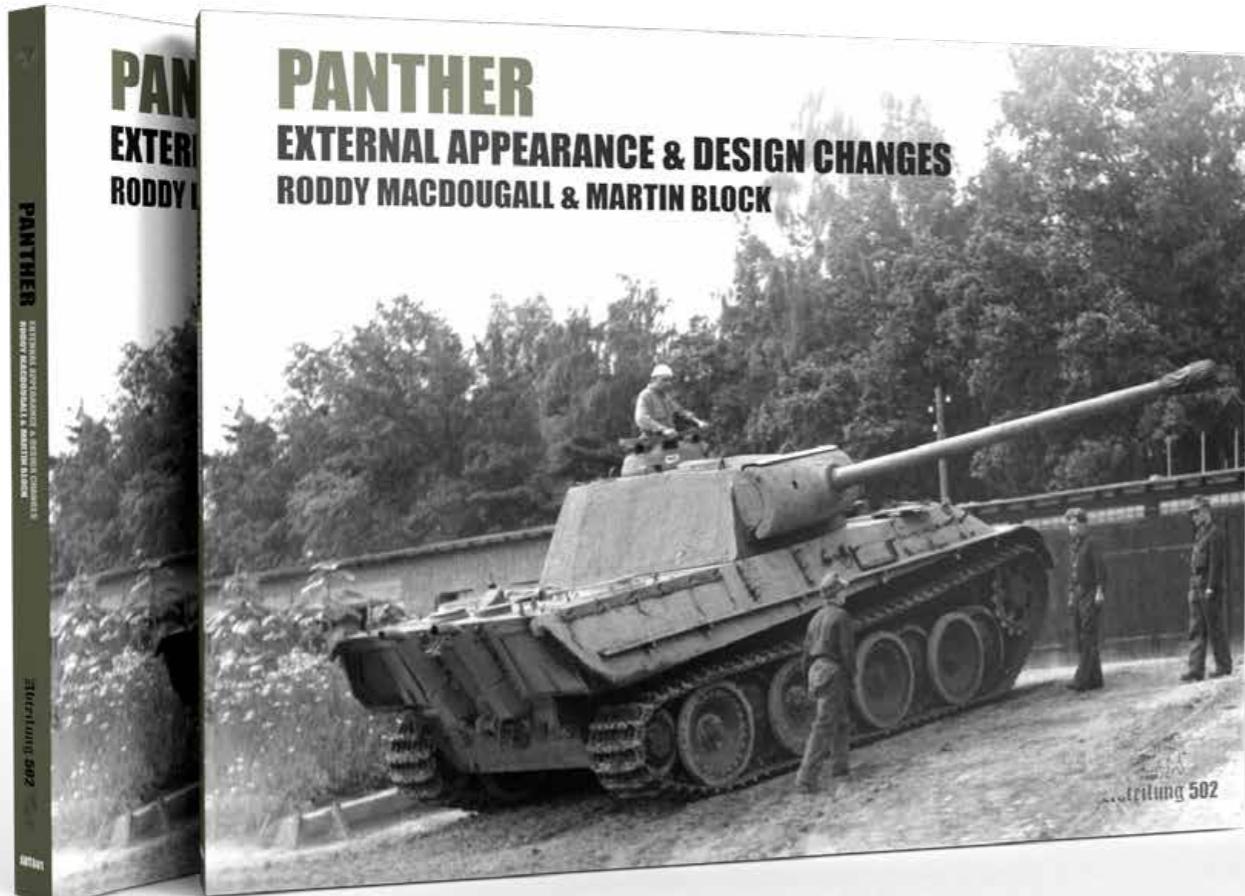


MENU





Abteilung 502



## PANTHER EXTERNAL APPEARANCE & DESIGN CHANGES

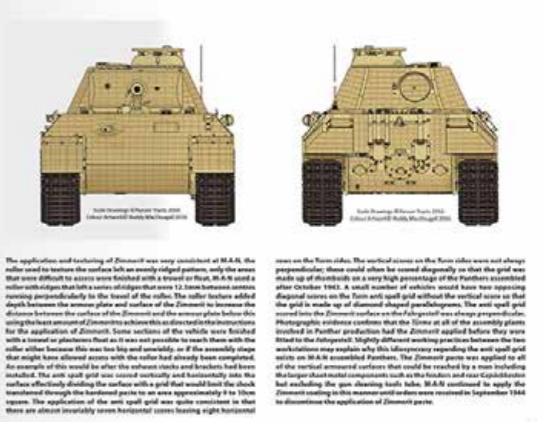
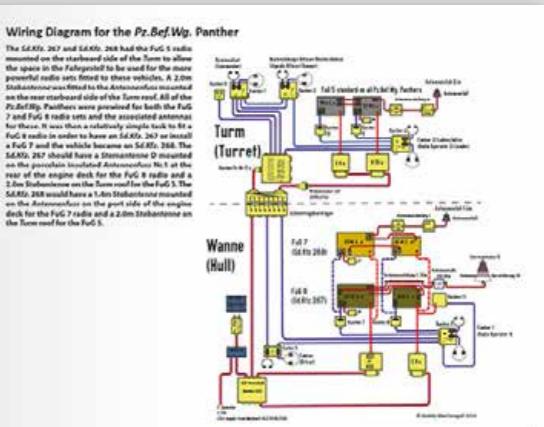


ABT601. English / Spanish. 286 Pages. Hard Cover.

This 286 page book will be published worldwide making the Panther Book a “must have” for lovers of history. Authors Roddy Macdougall and Martin Block, with the assistance of Panzer Tracks team bring the most comprehensive study of the formidable Panther tank to date. More than ten years of preparation have gone into this book; there are interviews with some of the personnel involved in the development and manufacture of the Panther tank. This is the first book about the Panther tank that includes detailed explanations for each of the assembly plants including specifications, Zimmerit application methods and full colour illustrations of the camouflage painting patterns along with detailed perspective drawings of the specific features.

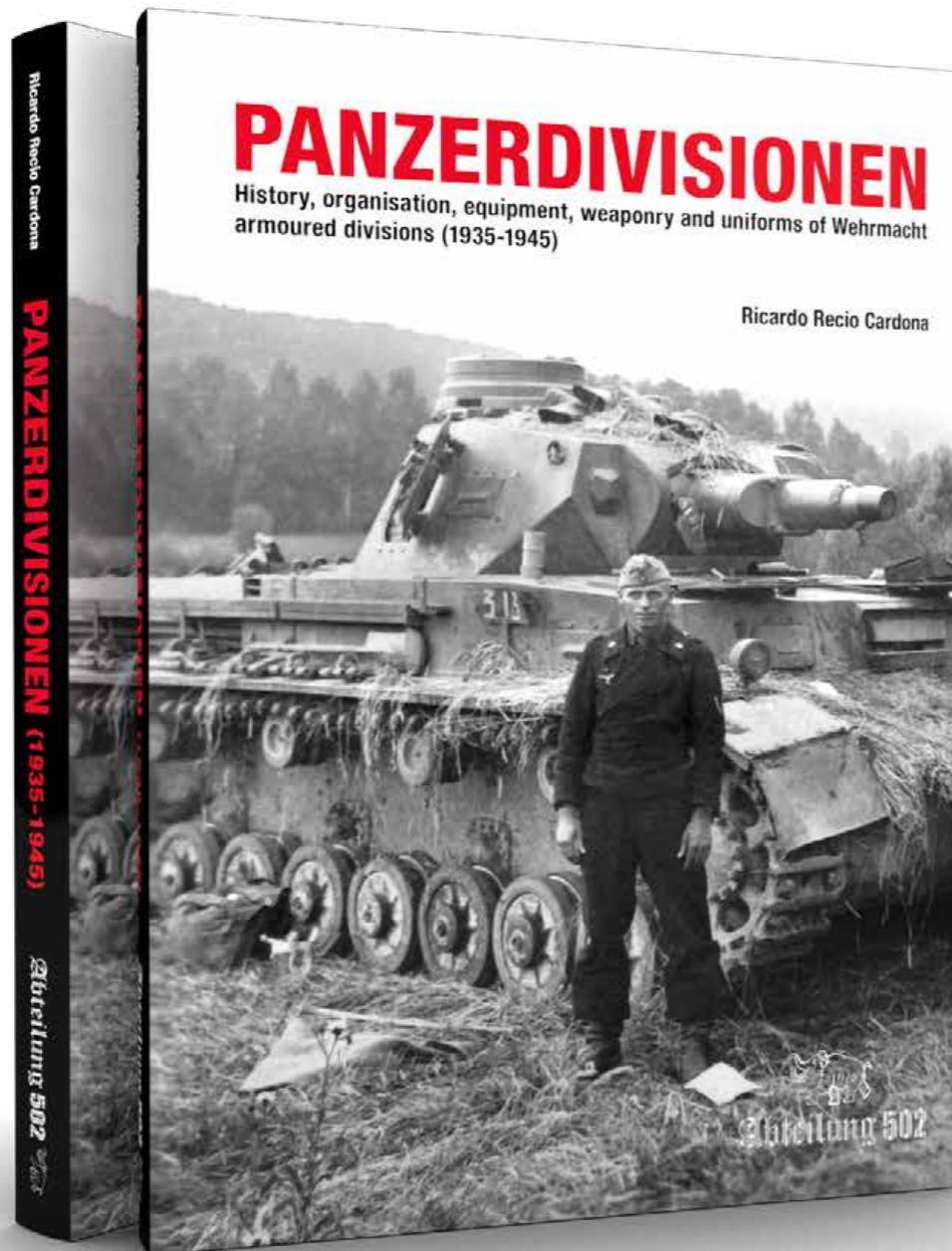
ABT601. Inglés / Español. 292 Páginas. Tapa Dura.

*Este libro de 286 páginas se publicará en todo el mundo, lo que lo convierte en un libro imprescindible para los amantes de la historia. Los autores Roddy Macdougall y Martin Block con la ayuda del equipo Panzer Tracks, traen el estudio más completo del formidable tanque Panther hasta la fecha. Más de diez años dedicados a este libro, con entrevistas con parte del personal involucrado en el desarrollo y la fabricación del tanque Panther. Este es el primer libro sobre el tanque Panther que incluye explicaciones detalladas para cada una de las plantas de ensamblaje, incluidas especificaciones, métodos de aplicación Zimmerit e ilustraciones a todo color de los patrones de pintura de camuflaje junto con dibujos detallados en perspectiva de las características específicas.*



MENU





## PANZERDIVISIONEN

ABT718. English / Spanish. 348 Pages. Hard Cover.

This book is a result of an extended research on the history and organization of the armoured divisions of the Wehrmacht from its creation in 1935, until the end of World War II. It also covers the different models of AFVs that were a part of the material delivered to these divisions. Included are several organization charts, colour profiles and more than 280 archive photos, many of these previously unpublished. To complete the study, a chapter devoted to uniforms is also incorporated.

Launched under Abteilung502 brand is a perfect tool for modelers, and a precious book for history enthusiasts.

ABT719. Inglés / Español. 348 Páginas. Tapa dura.

*Este libro es el resultado de una extensa investigación sobre la historia y la organización de las divisiones blindadas de la Wehrmacht desde su creación en 1935, hasta el final de la Segunda Guerra Mundial. También cubre los diferentes modelos de AFV que fueron parte del material entregado a estas divisiones. Se incluyen varios organigramas, perfiles de color y más de 280 fotos de archivo, muchas de ellas inéditas. Para completar el estudio, también se incorpora un capítulo dedicado a los uniformes. Lanzado bajo la marca Abteilung502, es una herramienta perfecta para los modeladores y un libro precioso para los entusiastas de la historia.*



Panzerdivisionen (1935-1945)

Eastern Front (June 1941 - July 1944), Latvia (August 1944 - January 1945) and Germany (January - May 1945).

5. Panzer-Division was set up in Oppeln (Wehrkreis VIII) on 24<sup>th</sup> November 1938. In September 1939 it was under command of Heeresgruppe West, Vierthor-Schlesien command and in April 1945 under Oberst der Reserve Hans Herzog's. It was undoubtedly one of the armoured divisions with major fighting spirit and best score although during the Polish campaign its role was little outstanding due to the lack of experience. It was deployed in Poland (September 1939 - November 1939), Germany (December 1939 - May 1940), France (May - August 1940), Poland (September - December 1940), Romania (January - May 1941), Yugoslavia and Greece (April - June 1941), Italy (July 1941 - January 1942), Eastern Front (July 1941 - July 1944), Latvia (July - October 1944) and Germany (November 1944 - April 1945).

On 1<sup>st</sup> April 1939 the Panzer-Division (Waffen SS) was activated in Prague; at the beginning it was under Generalmajor Georg Giessner's command. For the

Right: The Führerleiter was the chassis of a PzKpfw I with no upper structure, a tower which was used for tanks drivers' communication. Thus, the chosen nickname with a PzKpfw I model chf. (Illustration: AK)



Pz.Kpfw. IV Ausf. B (Vs.Kfz. 622)  
Germany, 1938

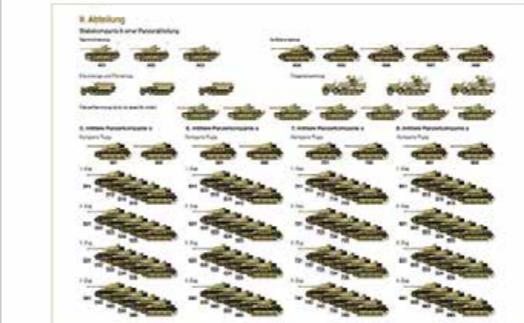


most of the Polish campaign it stayed in the reserve as the troops and the personnel could not be completed until May 1940. It was destroyed by mid-May 1943 in Tunisia where it was under Generalleutnant Friedl von Schwerdt's command. It was deployed in Poland (September - November 1939), Germany (December 1939 - May 1940), France (June 1940 - January 1941), Germany (January 1941 - June 1941), and counter-sector in the Eastern Front (June 1941 - May 1942), France (May - November 1942) and Tunisia (December 1942 - May 1943).

Right: The first standardized PzKpfw IV tanks were mainly intended for experiments and trials (including trials in the field). The PzKpfw IV was a medium tank which had not been intended to fight directly against other tanks. Its armor of model Ausf. A was not really thick. Its 75mm KwK 37 L/24 gun had a maximum range of 30 m. The rapid as the turret was improved and a more powerful engine was installed that gave a maximum speed of 42 km/hour on road. The men in the illustrations are again a company of the 1. Abteilung of the 1. Panzer-Division, 4th (Jagd) and Dodekaphon No. 45 (dark brown) platoons. The main weapon is 75-mm KwK 37 L/24-based while secondary weapons are two MG 34 machine guns and a 20-mm Flak 38 anti-aircraft gun (the might ones on Bismarck) put before the beginning of the war. (Illustration by Carlos de Diego)

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Panzerdivisionen (1935-1945)



In accordance with the organization charts published on 1<sup>st</sup> November 1942, all armoured regiments had to be theoretically equipped with 207 tanks (9% for the first battalions, 10% for the second and 8% split into two sections of the Regiment High Staff composed). However, the actual number of tanks in each regiment was lower. This is the case of the 1. Panzer-Division, which had a company of three battalions that is, a reduction of 40 vehicles (between 20 tanks in each battalion). (Illustration by Carlos de Diego)

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The Armoured Divisions in Action (1942-1945)



In practice, the rule was far from being respected. Those two battalions, in most regiments, counted on three companies each, while there were other with one battalion only. Regarding the number of tanks, the organization charts published on 1<sup>st</sup> November 1942 indicated that each regiment should have a maximum of 207 tanks (see the chart in page 208). Nevertheless, it did not happen like this, the actual number of tanks added up to no more than 197.

Despite the production of weapons rapidly increased in 1943, the German industry was not capable of building as many tanks as required. In fact, Guderian was forced to accept the assault guns: easier and cheaper to produce, these were delivered to armoured divisions to compensate the shortage of tanks.

### THE ASSAULT GUNS

Most assault guns were grouped in independent units (that is, they were not attached to a division). Both the army and the army corps used them to support their interventions. These weapons were meant to accompany the infantry during the attacks, but, as the war progressed, these were also used as anti-aircraft pieces.

The assault guns gave direct supporting fire but could not replace the tanks when in offensive actions because of the reduced shooting angle of their guns. The main advantage was the easier production of these vehicles. They had a fixed superstructure instead of a revolving turret. The lack of a revolving turret also reduced both the height of the vehicle (so it was poorly exposed to enemy fire) and the weight of the armour could be increased and allowed installing guns of a considerably bigger calibre.

The most Sturmgeschütze characteristic piece and distinguishing feature is the superstructure, the StuG III. The superstructure that housed the gun was a closed casemate assembled onto the same chassis used by Panzer III. The first prototype was ready in 1937. The mass production started three years later, soon before the start of the French Campaign where it had its baptism of fire.

There were eight models made. The first one named StuG I, was issued in 1938. It had a single-thrower gun, built from 1935, then Georg Erich von Manteuffel, into service in the Army High Staff, dealt with both the development and the promotion of a new

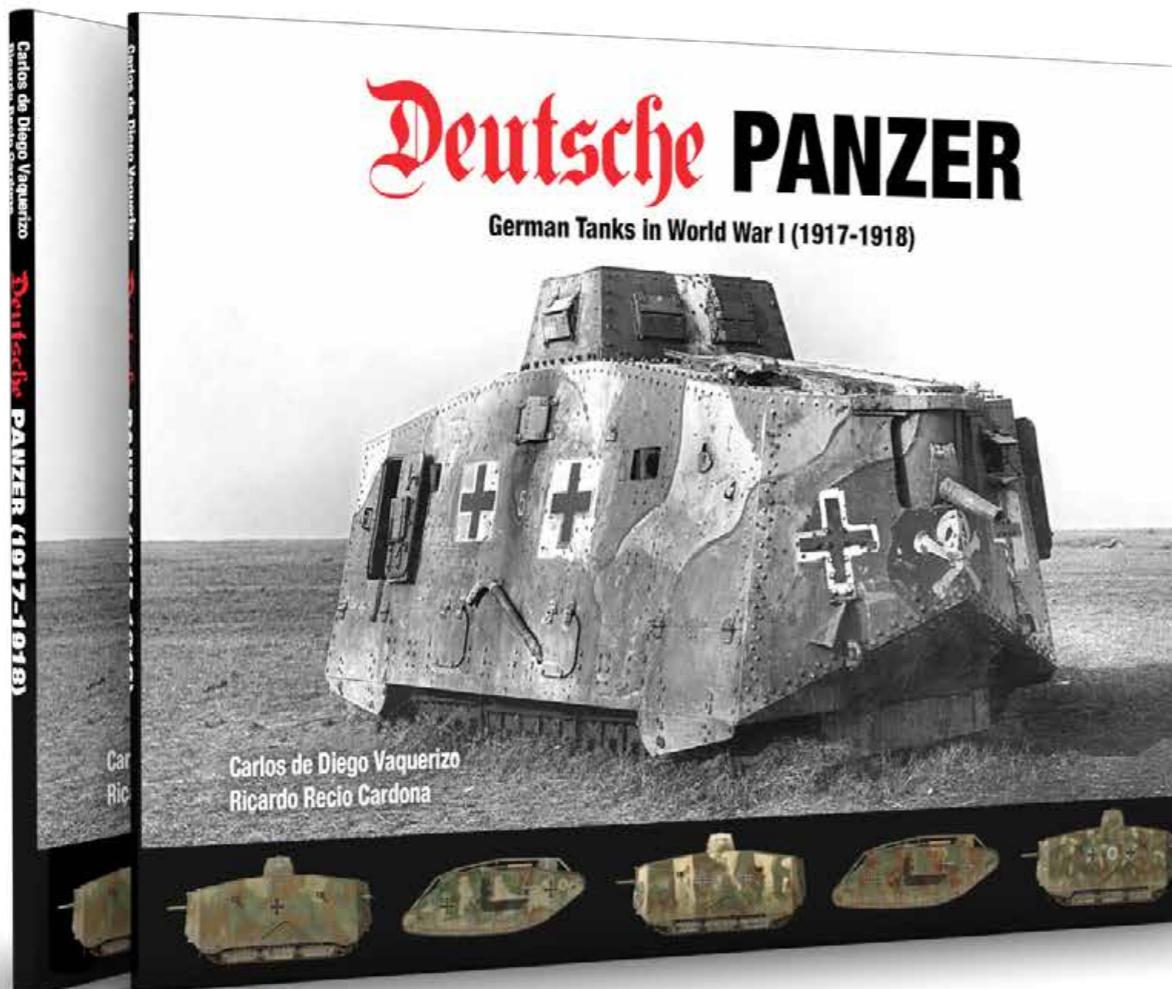
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MENU





Abteilung 502



## DEUTSCHE PANZE

**ABT720.** English / Spanish. 108 pages. Hard cover.

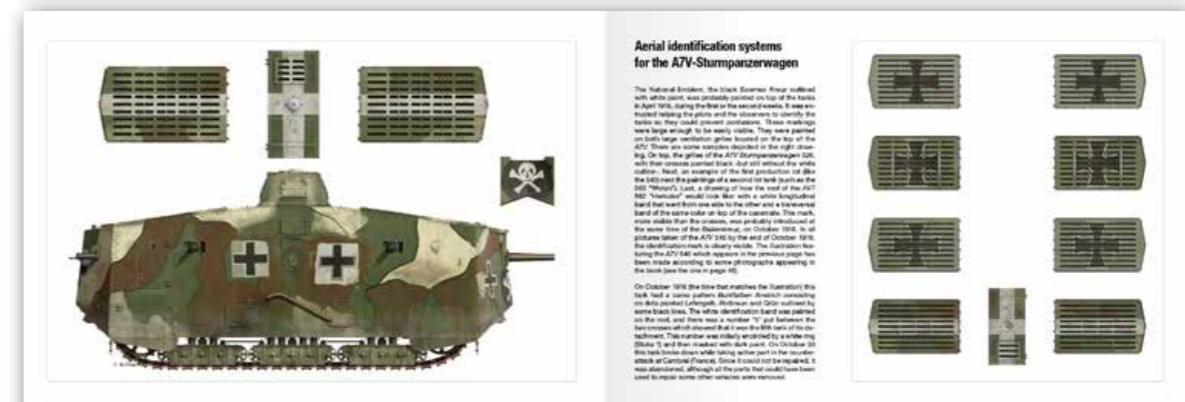
Although the German Army used only a handful of tanks during the Word War I, they still get a lot of interest from modellers and historians. This publication gives an insight into the tank service in the Germany Army in 1917-1918, and provides a detailed look at the history and painting schemes of the only combat-used tank that had been manufactured in Germany during World War I, the A7V. A number of captured tanks that had been used by the Germans, are also covered.

The book is lavishly illustrated with rare archive photos, numerous colour profiles and scale drawings in 1:35 and 1:87 scale.

**ABT721.** Inglés / Español. 108 páginas. Tapa dura.

Aunque el ejército alemán usó solo un puñado de tanques durante la Primera Guerra Mundial, aún despiertan mucho interés de los modeladores e historiadores. Esta publicación da una idea del servicio de tanques en el ejército de Alemania en 1917-1918, y proporciona una visión detallada de la historia y los esquemas de pintura del único tanque usado en combate que había sido fabricado en Alemania durante la Primera Guerra Mundial, el A7V. También están cubiertos varios tanques capturados que habían sido utilizados por los alemanes.

El libro está lujosamente ilustrado con fotos de archivo raras, numerosos perfiles de color y dibujos a escala 1:35 y 1:87.



MENU





Abteilung 502



## PANZERWAFFE TARNFARBEN CAMOUFLAGE COLOURS AND ORGANIZATION OF THE GERMAN ARMOURED FORCE (1917-1945)



ABT722. English / Spanish. 128 pages. Hard cover.

During the Great War, the assault tanks in the German Army merely played an anecdotal role. Due to the restrictions enforced by the Treaty of Versailles, the first training unit for armoured forces wasn't organised (secretly) until 1933. The existence of the first three Panzerdivisionen of that new German Army was officially revealed in 1935.

ABT723. Inglés / Español. 128 páginas. Tapa Dura.

Durante la Gran Guerra, los tanques de asalto en el ejército alemán simplemente jugaron un papel anecdótico. Debido a las restricciones impuestas por el Tratado de Versalles, la primera unidad de entrenamiento para las fuerzas blindadas no se organizó (lo hizo en secreto) hasta 1933. La existencia de las primeras tres Panzerdivisionen de ese nuevo ejército alemán se reveló oficialmente en 1935.



### HITLER, III REICH AND THE WWII

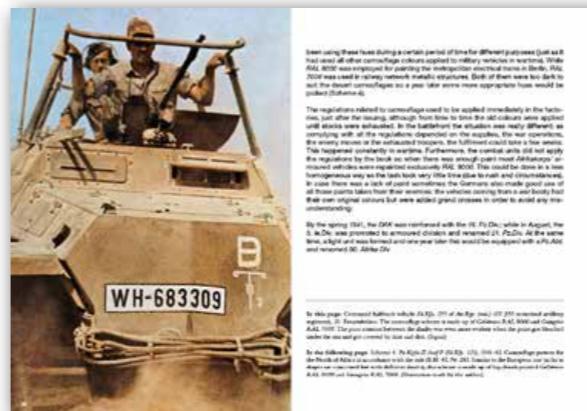
Once the power was in Hitler's hands the expansion of the Armed Forces became true and the military industry developed. In 1937, there was a radical change applied to camouflage colors previously implemented by the Weimar Republic and the Third Reich. Some designs have been adopted (including everyone can obtain their kit colors in 3D technology). Later, as the tide of the battle turned, Germans were forced in a defensive position and a new change became necessary. This implied reviewing and rethinking all those colors that had been in use during the Great War.



Panzerwaffe Tarnfarben (1917-1945)



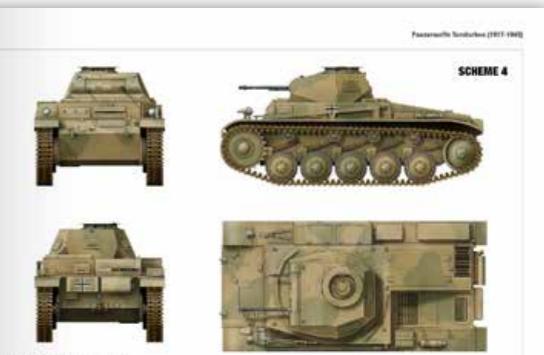
Panzerwaffe Tarnfarben (1917-1945)



Seen using these issues during a certain period of time for different purposes (such as R 7000 after all other camouflage colors applied to military vehicles in wartime). While this was the case, the color was also used for the camouflaging of railway networks and railroads. This happened constantly in wartime. Furthermore, the camouflaged units did not apply the regulation colors, but they used the colors of the terrain or the environment they were in. In case there was no such terrain nearby, the German units made good use of all those paints taken from the terrain, the paint being chosen to not easily break through the paint and to be able to be used again in case of need.

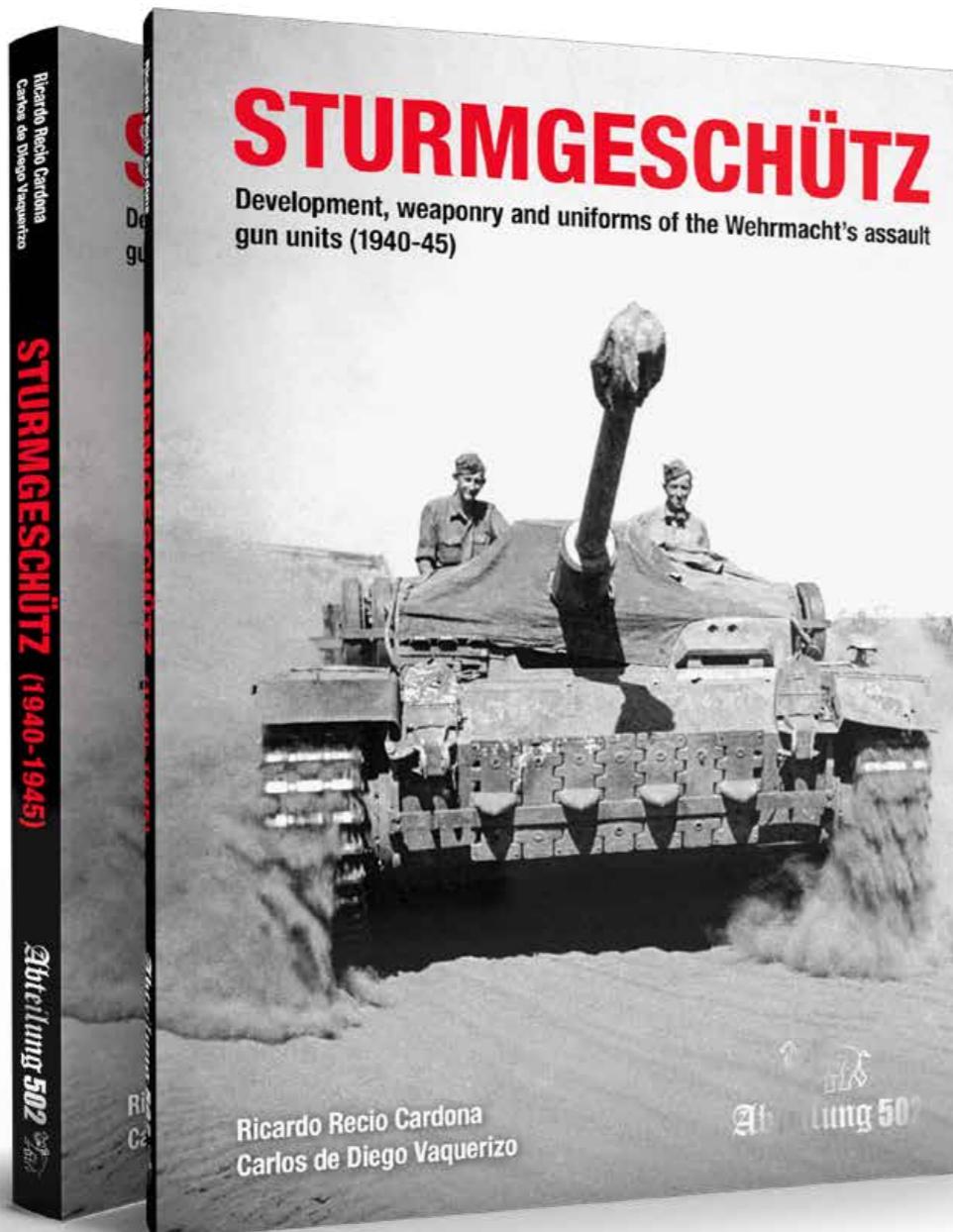
By the spring of 1941, the PzAbt was reinforced with the 10. PzDiv, under the command of Generalleutnant Erich von dem Bach-Zelewski. The division was formed in 1940 and remained 1st. PzDiv. At the same time, 8. Pz and 12. SS-Panzer Divisions were formed.

On the following page, Volume 4, Pz Abt 2 (Sd.Kfz. 251, 252, 253) camouflage patterns for the PzAbt 10 are shown in accordance with the date 01.01.42. On the following page, the PzAbt 10 and 12. SS-Panzer Divisions are shown in accordance with the date 01.01.42.



MENU





## STURMGESCHÜTZ (1940-1945)

ABT724. English / Spanish, 118 pages. Hard cover.

This work is a study on the development and organization of Wehrmacht assault cannon units since its creation, in 1940, until the end of World War II. The uniforms and characteristics of the main models of cannon and assault shells are also studied, as well as some of the support vehicles that were part of the material that was delivered to these units. The book contains illustrations and photographs, many of which they had not published so far.

ABT725. Inglés / Español, 118 páginas. Tapa dura.

*Esta obra es un estudio sobre el desarrollo y la organización de las unidades de cañones de asalto de la Wehrmacht desde su creación, en el año 1940, hasta el final de la Segunda Guerra Mundial. También se estudian los uniformes y las características de los principales modelos de cañones y obuses de asalto, así como de algunos de los vehículos de apoyo que formaron parte del material que se entregó a estas unidades. El libro contiene ilustraciones y numerosas fotografías, muchas de las cuales no se habían publicado hasta ahora.*



**Sturmgeschütz (1940-45)**



The assault gun: history, background and development

**THE ASSAULT GUN**

During the interwar period, the German doctrine on the use of armoured vehicles insisted that the position of the tank was to be the spearhead of the attack, a tactical point of view. That implied that the tanks were not to be disseminated among infantry units. Therefore, by the mid 1930-decade the Wehrmacht started to group the tanks in armoured divisions.

(\*) In fact, from the autumn 1918, the French tanks were a part of an artillery sub-division named assault artillery (artillerie d'assaut). This was a very particular example acting under the command of the cavalry corps. Each group consisted of four batteries, and each one with four assault guns (about 25).

The three first Panzerdivisionen were formed on 15<sup>th</sup> October 1935. In spite of that, the German Army was aware that a weapon similar to a tank, that helped to support the infantry during the attacks, was absolutely necessary.

**Sturmgeschütz (1940-45)**



The production of assault guns was simple and cheaper compared to the tank's production because the main gun (a short 75-mm StuK 37 L/24 gun) was housed in a light casemate instead of a revolving tower. The one in the photograph is a StuG. III Ausf. B, early production, similar to Ausf. A with more narrow tracks. (Archiv Ricardo Recio)

**Sturmgeschütz (1940-45)**



members, it became an organic part of the regiment, specifically becoming the 18th regimental company (frame) in the 18th Infantry Division. Later, on April 1942, the regimental company became the "1st battery of the Sturmgeschütz-Abteilung "Großdeutschland" of the Infanterie-Division "Großdeutschland", being the latter created the previous month from the Infanterie-Regiment (mot.) "Großdeutschland". (\*)

Sturmgeschütz-Batterie 659. This battery was organized in Jüterbog between January 20 and April 19, 1940. Oberleutnant von Reichenberg was its first commanding officer. It fought in France in the northern sector of the Eastern Front. It was dissolved on August 4, 1942, after that it served as the basis for organizing the Sturmgeschütz-Batterie 287.

(\*) This image, which was probably taken in the course of Operation Barbarossa in 1941, corresponds to a StuG. III Ausf. B final production. On the side of the casemate the camouflage (the natural beige color) can be seen. The number "27" indicates the Sturmgeschütz-Abteilung 272 (a white StuG looking to the left) and the tactical number "132". The latter indicates that the assault gun was the second vehicle in the third section of the first battery of the battalion. (Bundesarchiv-Bildarchiv)

**Sturmgeschütz (1940-45)**



Sturmgeschütz-Batterie 660. This battery was organized in Zirna near Jüterbog at the beginning of 1940. Oberleutnant Speyer was in charge until the summer of the following year. It fought in France and the Eastern Front. In December 1941, it merged with other units such as the Sturmgeschütz-Batterie 665 to constitute the Sturmgeschütz-Abteilung 600.

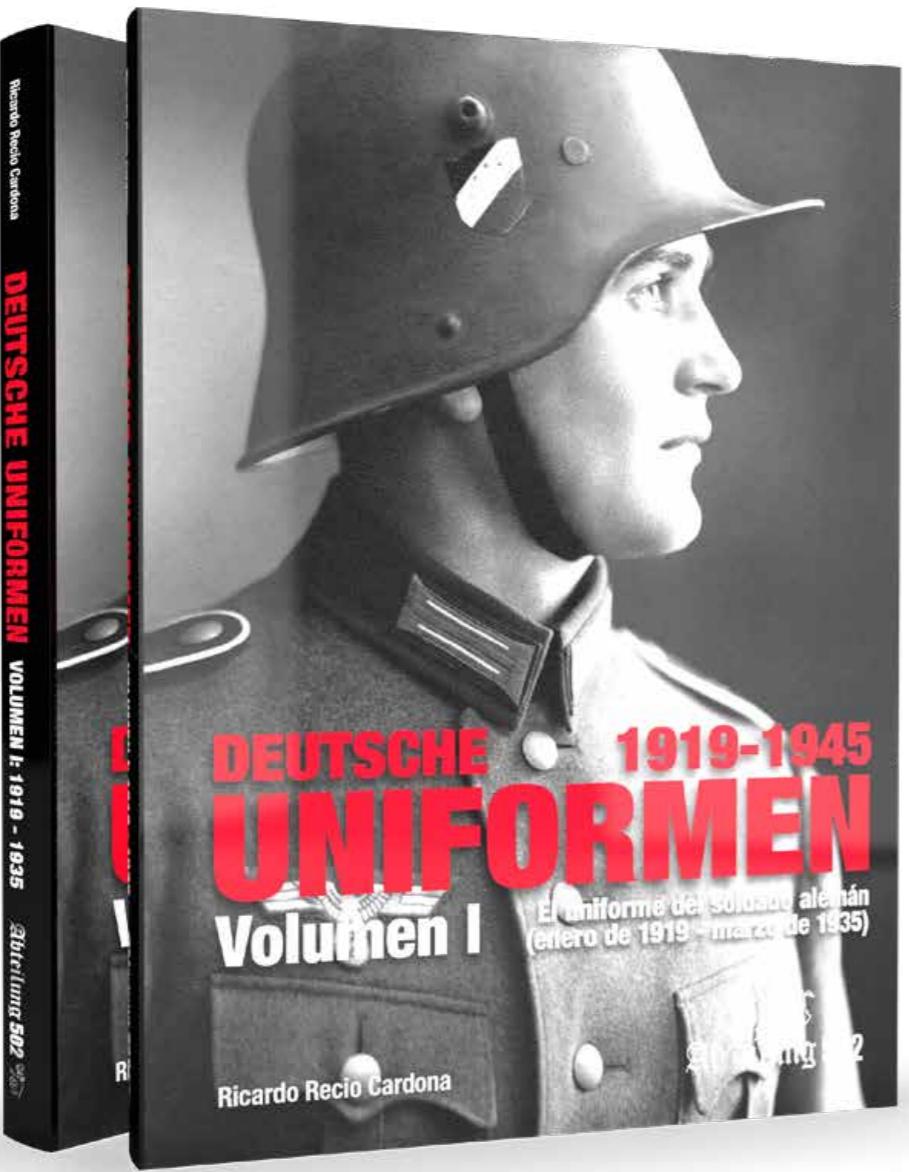
Sturmgeschütz-Batterie 665. Created in Jüterbog in 1940, Oberleutnant Speyer was in charge until the summer of the following year. It fought in France and the Eastern Front. In December 1941, it merged with other units such as the Sturmgeschütz-Batterie 660 to constitute the Sturmgeschütz-Abteilung 600.

(\*) On May 19, 1942, the Infanterie-Division "Großdeutschland" was transformed into a division of armored grenadiers called Panzergrenadier-Division "Großdeutschland".

Left: The engine of the experimental howitzer of the Artillerie-Regiment is located next to the driver's right side of the StuG. III Ausf. B initial production, a very primitive and a coarse of white oak wood. The original wooden plate was partially visible when this vehicle was the base of a howitzer the "111" (marked on the front plate of the hull) corresponds to the last three digits of the chassis number "90111". (Ricardo Recio Archive)

(\*) On May 19, 1942, the Infanterie-Division "Großdeutschland" was transformed into a division of armored grenadiers called Panzergrenadier-Division "Großdeutschland".





## DEUTSCHE UNIFORMEN 1919-1945 THE UNIFORM OF THE GERMAN SOLDIER. VOLUME I: 1919 - 1935

English / Spanish. 212 pages. Hard cover.

This two-volume work is a study on the uniforms of the German soldier during the interwar period and WWII. In this first volume, the uniforms, insignia, badges and emblems that were used from January 1919 until the Wehrmacht was formed in March 1935 are analyzed in detail. The book contains graphics, illustrations and hundreds of photographs, most of them previously unpublished.

Inglés / Español. 212 páginas. Tapa dura.

Esta obra compuesta por dos volúmenes es un estudio sobre el uniforme del soldado alemán durante el periodo de entreguerras y la Segunda Guerra Mundial. En este primer volumen se analizan con todo detalle los uniformes, las insignias, los distintivos y los emblemas que se utilizaron desde enero de 1919 hasta que se constituyó la Wehrmacht en marzo de 1935. El libro contiene gráficos, ilustraciones y cientos de fotografías, la mayor parte de ellas inéditas.

Abteilung 502





**Generaloberst Hans von Seeckt,  
Chef der Heeresleitung (1920 – 1926)**

Von Seeckt ordered a certain number of committees to carry out further analysis on tactics, operations and strategy during World War I. The most important committee, appointed in the middle of 1918, was the *der entscheidende Kriegs (The War)*, which related to tactical doctrine which took into consideration troops, weapons and material of a great military power (not really a 100,000 man force like the Reichswehr) in accordance with the Treaty of Versailles. Unlike other manuals published at the time, *Dorf's* focused on the "movement war" (Bewegungskrieg) and set the "position war" aside (*Stellungskrieg*). Since the position war was considered unnecessary. Dorf's manual introduced the basic tactical-doctrine principles such as leadership, initiative, delegated authority, offensive spirit, surprise and encirclement measures merging with some fixed actions as indispensable conditions to get results. All these concepts were subsequently collected and updated in some other manual written by General Ludwig Beck, *Handbuch des Obersten Oberschulzen* (Handbook of the General), whose title in *Taktikregeln* was published in the 1923-1924 period and was used by the German Army to fight in the World War II until 1945, although in 1939 some contents were outdated. In fact, early 1938, the *Kriegsschule* (War Academy) finished the draft of another manual, which would be titled *Kriegsbüro* (War Command). As the war broke out the following year, this work could not be completed.<sup>19</sup>

**The Figure**

The illustration depicts Generaloberst Hans von Seeckt taking an active part in maneuvers in 1926 with the President of the German Republic, *Gründungsdeutschland* Paul von Hindenburg. Von Seeckt wears a uniform made of service cap (Dienstmütze), tunic and breeches, though he wears with them the shoulder boards (Langschärpe) the General had to wear on the sides of both parts. The tunic, matching the Dienstrock model, has four pockets and is fastened through eight buttons. Since von Seeckt came from the Infantry Branch, the base of the shoulder boards is made from white cloth. The same colour appearing in the piping which surrounds the collar and both the upper and the lower edges of the cap band. Red colour became the General's Highgabriele (\*) until July 1927. (Illustration: basic Jüdinger)

(\*) When the Reichswehr uniforms were designed, a system of colours was created to identify the different corps, branches and services. This system is called *Hilfsfarbengruppen* (Branch colour) and was in use until 1945 with some minor changes. According to this system, in the Cavalry, mounted cavalry, bright red artillery while crimson was the base for officers in the Veterinary service, General Staff officers and officers on duty in the Reich Ministry of Defence.



**The Birth of the Wehrmacht**



**Schnallenstiefel**

Although these boots were rejected in 1936 (just three years after approval there was still use at the beginning of the Second World War). In fact, in the first few combat stages and the invasion of France, Belgians, Netherlands and Luxembourg many soldiers and NCOs still wore these boots. (Foto:4.com)

**The Birth of the Wehrmacht**



**The Birth of the Wehrmacht**

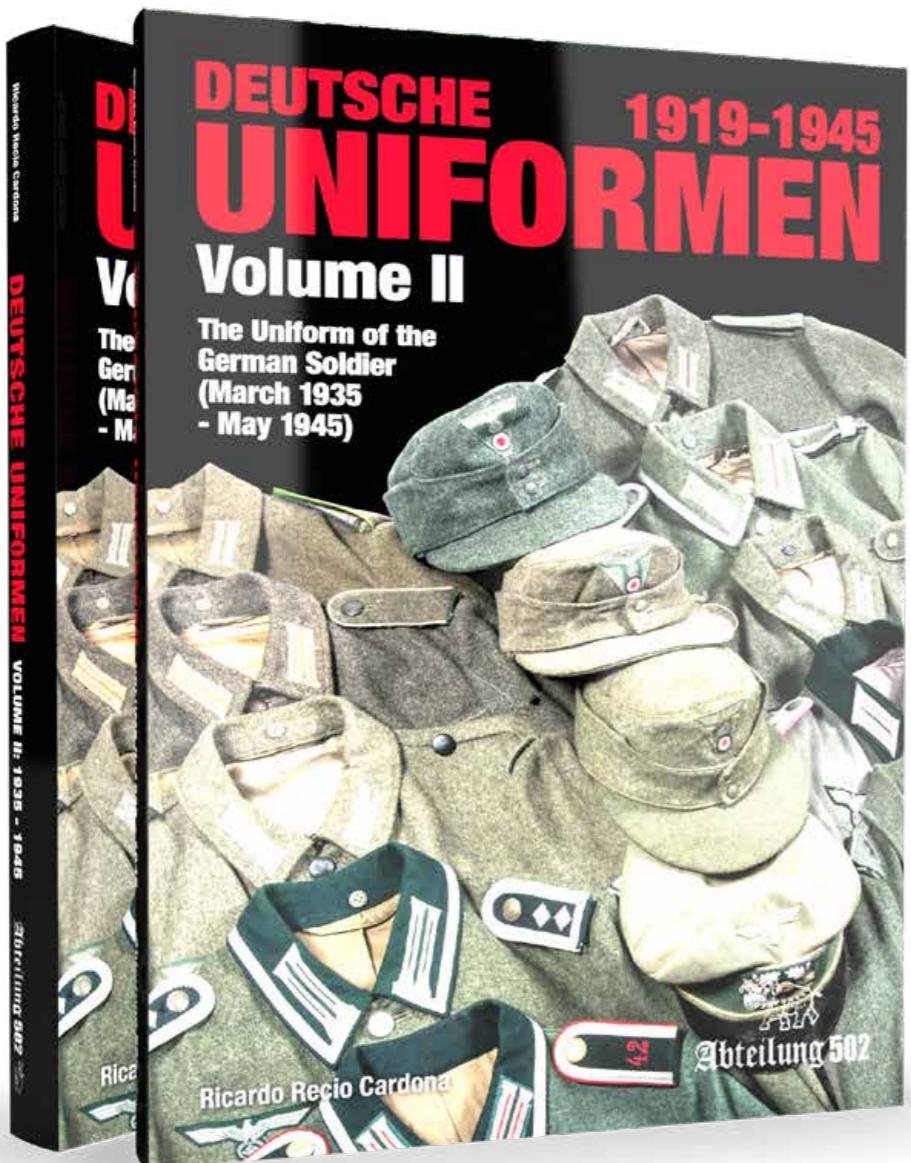
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In 1936 it became evident that the matching boots (Matschstiefel) were the main article former: the idea of the Schnallenstiefel replacing the matching boots was definitely discarded. Nevertheless, the Schnallenstiefel were still in use and were delivered to units until all stocks in warehouses were exhausted. Some pictures show the transition period when the Schnallenstiefel was still in use and the Matschstiefel under constant supervision of two instructors. (Foto: Author's archive)

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Each buttonhole to wear the coat was reinforced with a metal ring painted black. On the other hand, each of the three buttons to wear the coat a long strip of leather and a short one. While the first one was sewn to the gates, the short one, with the jacket was fixed through two rows. (Foto:4.com)





## DEUTSCHE UNIFORMEN 1919-1945 THE UNIFORM OF THE GERMAN SOLDIER. VOLUME II: 1935 - 1945

English / Spanish. 256 pages. Hard cover.

In 1935 the process of renovating the uniforms and equipment that had been started five years earlier continued, resulting in a series of evolutions that gradually formed uniforms in which the German soldiers fought in World War II. This volume describes all these uniforms and the changes they underwent until the conflict ended in 1945. The book contains graphics, illustrations and hundreds of photographs, most of them previously unpublished.

Inglés / Español. 256 páginas. Tapa dura.

*En 1935 prosiguió el proceso de renovación de los uniformes y del equipo que se había puesto en marcha cinco años antes, lo que trajo consigo una serie de evoluciones que paulatinamente fueron conformando el uniforme con el que soldado alemán empezó a combatir en la Segunda Guerra Mundial. En este volumen se describen todos esos uniformes y los cambios que sufrieron hasta que acabó el conflicto en 1945. El libro contiene gráficos, ilustraciones y cientos de fotografías, la mayor parte de ellas inéditas.*



Abteilung 502



### Deutsche Uniformen

#### Mantel für Generale

In July 1937, red became the branch colour for Generals (jakobine 1, page 117 and 118). From now on this was the norm, appearing in the side stripe decorations of the tunics, in collar tabs, in shoulder boards, in piping of the tunics and in the lapels of the overcoat. Only Generals and those who had been decorated with the Knight Cross could wear two unbuttoned upper buttons in the right row of the overcoat. (Winter Uniforms / Item 24080)



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The officers also wore diverse warm clothing along with the usual overcoats. Among them were different capes (Ustica), two variants were available before the war: one was made of cloth while the other one was made of rubber cloth. They also wore leather coats (Ledermantel), rubber cloth coats (Gummimantel or Regenmantel) and some other ones whose collar and inside part were made of fur (page 153). None of these clothes were mandatory; the officers purchased them if they wanted to.

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Tunics, field blouses, coats, overcoats and trousers



Photo above: Helm, late 1941, the very low temperatures in the Eastern Front hardly caught the German forces off guard. The tunics were not equipped with the right cloths, the men were not properly dressed against cold and not for the right circumstances. Right: Helmets in leather. On the left: a helmet made up of a cloth cap and a leather base. The cloth cap was always grey on one side and white on the other side. Once in winter this new dress should be quite effective. That winter and the winter after, the Germans did not have enough time to make up the overcoat or the leather cap. This man in the photograph is smiling, he is wearing a leather cap. (Author's archive)

Left: The Gauleiter of Regensburg was one of those clothes the officers wore when in cold and rainy weather. This was a rubber cloth overcoat. In the photograph, an Ober who wears that kind of overcoat. (Antonio González' archive)

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### Deutsche Uniformen

#### Abzeichen für besondere Dienststellungen und Nachrichtenpersonal



The badge named Steuermann-Abzeichen consisted in a 7.5-cm high base with nickel-silver printed anchor and a steering wheel attached with silver or aluminium thread. This badge was adopted on 12 December 1929 and was supposed to be worn by onboard pilots on duty in the engineer battalions.

There were more than twenty badges to identify the different professions (see some of them in the chart above).

The standard bearers' (Fahnenträger) badges. An NCO had always the honour of carrying the regiment flag or the battalion flag. He was escorted by two officers in parades and military ceremonies.

On the three main and characteristic elements of the standard-bearers' uniforms were the arm-shield, the gorget and the carrying sauh. This was useful and ornamental element with a leather cup in the lower end to insert the flag pole, so the flag could be easily carried.

The standard-bearer's arm-shield disappeared during the Reichswehr period (Fahnenträger-Armeschield) and was adopted again on 4 August 1936, although with a new design.

The honour of raising and carrying the regiment or the battalion flag was always on an NCO (excepted by two officers when in parades and military ceremonies). See in the picture, the new soldiers who are pledging their loyalty oath to Hitler, the Führer of the German people. The standard-bearer wears a gorget and a sauh. See the leather cap for the Fahnenträger. (Antonio González' Archive)

Badges, insignias, Emblems and Collar Tabs



On the three lines. There was an eagle with fold wings in the shield, leaves a vine-shield, an oak leaf branch and two crossed flags whose background had the branch's colors. The background is particularly in gold.



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MENU





Abteilung 502



## SOVIET ARMOURED FORCE (1939-1945)

ABT609 English / Spanish. 132 pages. Hard cover.

The Great Patriotic War was a terrible military conflict which lasted for about four years. By the autumn of 1941 the Red Army was about to be defeated at the gates of Moscow although it could get over the situation. Until the spring of 1942 the armament factories had been relocated far away from the battlefield, allowing for unstoppable increase of the production and formation of new military units. Both the combat tactics and the staff training improved and, at the same time, the design of armoured fighting vehicles evolved outstandingly. As a result and thanks to the massive use of the armoured forces in all battlefields, in May 1945 the Soviet Union rode to a crushing victory against the Germans. This book provides a general view on the military operations from the invasion of the USSR to the defeat of the Third Reich and focuses on the evolution of the Soviet armoured units. The authors discuss the organization and equipment of these units, different models of armoured fighting vehicles and the evolution of their design.

ABT610 Inglés / Español. 132 páginas. Tapa dura.

*La Gran Guerra Patria fue un terrible conflicto militar que duró unos cuatro años. Para el otoño de 1941, el Ejército Rojo estaba a punto de ser derrotado a las puertas de Moscú, aunque pudo superar la situación. Hasta la primavera de 1942, las fábricas de armamento se habían trasladado lejos del frente de batalla, lo que permitió un aumento imparable de la producción y formación de nuevas unidades militares. Tanto las tácticas de combate como el entrenamiento del personal mejoraron y, al mismo tiempo, el diseño de los vehículos blindados de combate evolucionó de manera sobresaliente. Como resultado y gracias al uso masivo de las fuerzas blindadas en todos los campos de batalla, en mayo de 1945 la Unión Soviética logró una aplastante victoria contra los alemanes. Este libro ofrece una visión general de las operaciones militares desde la invasión de la URSS hasta la derrota del Tercer Reich y se centra en la evolución de las unidades blindadas soviéticas. Los autores discuten la organización y equipamiento de estas unidades, diferentes modelos de vehículos blindados de combate y la evolución de su diseño.*



In this page: BT-7 and T-34, and three of four surviving crews for making this model were captured by the enemy. One of them was captured in the winter of 1941/42 and the other two in the summer of 1943. The crew members were captured in the central commander (in a BT-7) (page 26/27). (Author's)



BT-7 (mod. 1937), 24<sup>th</sup> Light Tanks Brigade. Lvov (Poland), September 1939



The Soviet Armoured Force (1939-1945)

Soviet tanks during the Battle of Prokhorovka

On this page: BT-7 and T-34, and three of four surviving crews for making this model were captured by the enemy. One of them was captured in the winter of 1941/42 and the other two in the summer of 1943. The crew members were captured in the central commander (in a BT-7) (page 26/27). (Author's)



T-34/76 turret models, 1940-1943



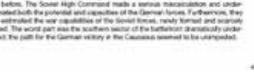
STALINGRAD. THE FIRST GERMAN DEFEAT

It was late, 1942, that the Blitzkrieg had failed in the USSR. The conflict was lasting longer than expected and Hitler was forced to look for resources in and of which were necessary to sustain the initiative. He gathered a big army in the Caucasus, but the German offensive was stopped by the Soviet troops in Stalingrad. Unfortunately he did not take into account Stalingrad, where the Germans had to sacrifice an unprecedented defeat.



The German soldier during the battle in Stalingrad. They had to face the Soviet soldiers who were well prepared and had the advantage of being in their own territory. The Germans suffered heavy losses, but they managed to hold out until the end of the battle. The city was captured by the Soviets on February 2, 1943, after nearly 2 months of fierce fighting.

On this page: BT-7, T-34 and T-72 tanks. In the background, a T-34-85 tank, and a T-34-76 tank. (Author's)



MENU





Abteilung 502



## HALBKETTENFAHRZEUGE

### GERMAN HALF-TRACKS (1939-1945)

### SEMIORUGAS ALEMANES (1939-1945)



ABT758 English. 132 pages. Hard cover.

Half-track vehicles represented the concept of mechanized infantry during World War II. We can find earlier examples where firepower is combined with mobility, such as the classic Dragon that appeared in the 16th century, or even better, the French Dragons portés that also used the vehicles under study. However, the main proponents of this idea were the German and American armies, with the Germans having a much wider variety of half-track models specifically designed to fulfill certain functions. Despite this, they did not last much beyond the beginning of the second half of the 20th century, perhaps due to the complexity of their maintenance, limited armor, and the vulnerability of the cargo area. They were replaced by wheeled vehicles that could perform the same function without problems, being cheaper to produce and less mechanically complex.

In this work, we will delve into the study of German half-track vehicles during World War II, categorized under Sd.Kfz. or Sonderkraftfahrzeug (special purpose vehicles), which became the workhorse of the Panzergrenadier, one of the first mechanized infantry formations in military history.

ABT759 Castellano. 132 páginas. Tapa dura. Edición en castellano limitada a 100 unidades.

**Los vehículos semioruga representaron el concepto de la infantería mecanizada durante la Segunda Guerra Mundial. Podemos encontrar ejemplos anteriores, donde se aúna la potencia de fuego con la movilidad, en la figura del Dragón clásico que hizo su aparición en el siglo XVI, o mejor aún, en los Dragons portés franceses que también utilizaron los vehículos que son objeto de este estudio.**

**Sin embargo, los máximos representantes de esta idea fueron los ejércitos alemán y estadounidense, el primero de ellos con mucha más variedad de modelos de semiorugas específicamente diseñados para cumplir funciones determinadas. A pesar de ello no perduraron mucho más allá del inicio de la segunda mitad del siglo XX, tal vez por lo complicado de su mantenimiento o por su escaso blindaje y por la vulnerabilidad de la zona de carga. Su lugar lo ocuparon vehículos de ruedas que podían cumplir la misma función sin problema, más baratos de producir y de menor complejidad mecánica.**

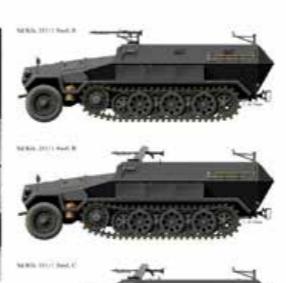
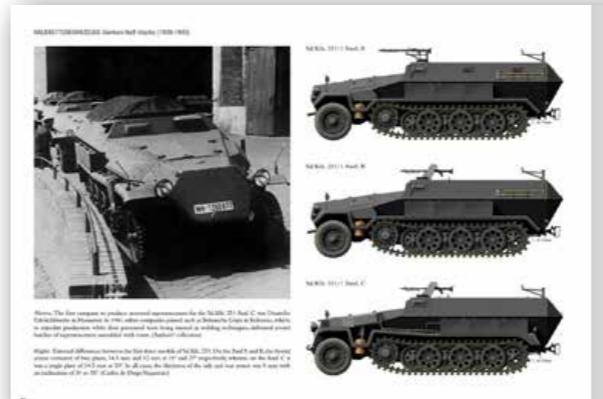
**En esta obra vamos a acercarnos al estudio de los vehículos semioruga alemanes en la Segunda Guerra Mundial, encuadrados dentro de la categoría conocida como Sd.Kfz. o Sonderkraftfahrzeug (vehículos para usos especiales), que se convertirían en el caballo de batalla de los Panzergrenadiere, una de las primeras formaciones de infantería mecanizada de la historia militar.**



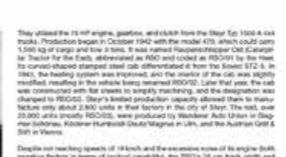
Austrian kites and achieved victory. Similarly, during the Polish-Soviet War of 1920, when he had implemented a system of kites to detect the positions of Soviet tanks, he was able to prevent the enemy from crossing the Piastów Canal. Stanisław Skarżyński led a mobile column consisting of Polish tanks and anti-aircraft units.



Half-track tractors and self-propelled guns



Mittlerer S.P.W. (Sd.Kfz. 251/1) Ausf. C mit W. 40. 7. Pz.Div.  
Toulon (France), November 1942.

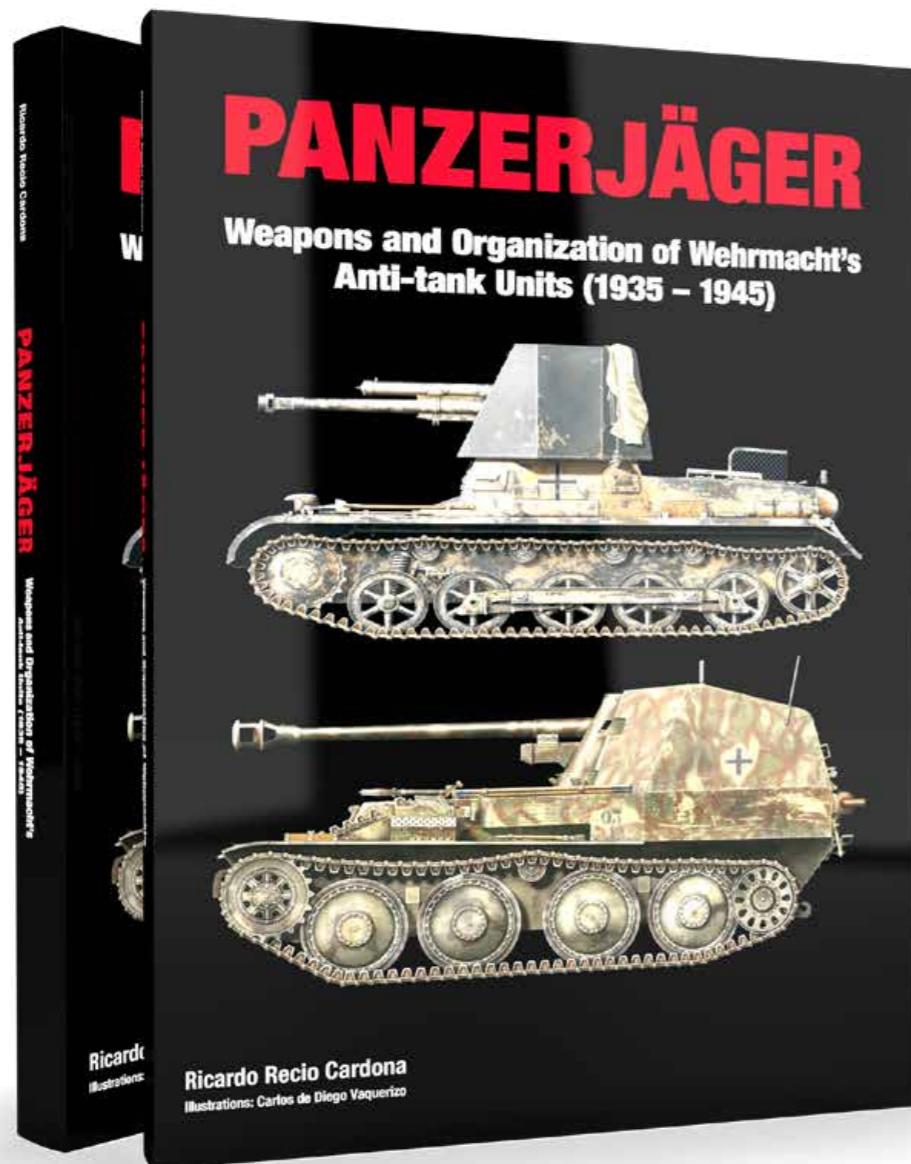


RSD/01. 19. Volksgren.Div. Sarrebrück (Germany), January 1945.



MENU





## PANZERJÄGER WEAPONS AND ORGANIZATION OF WEHRMACHT'S ANTI-TANK UNITS (1935-1945).

ABT751 English / Spanish. 114 pages. Hard cover.

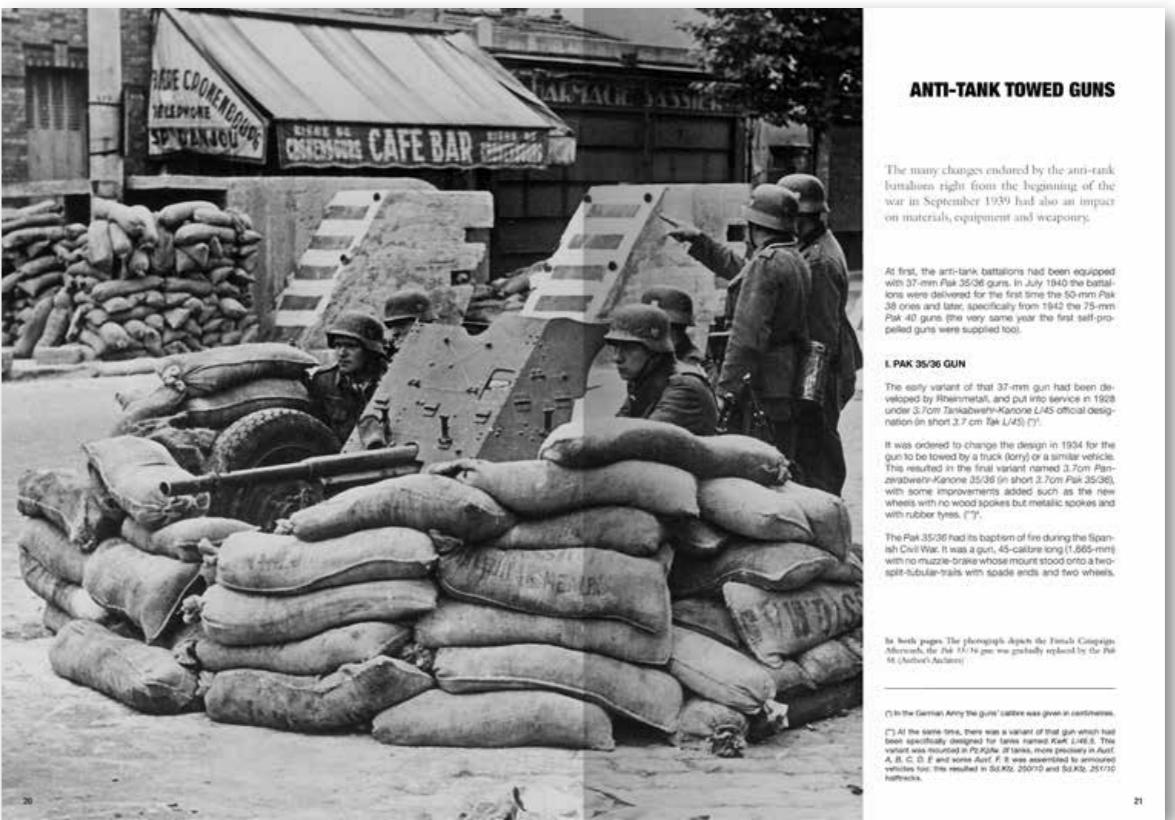
During World War II, the German Army widely used self-propelled anti-tank guns. There were two categories of these vehicles: the so-called Panzerjäger (tank hunter) which had an open casemate so the crew was fully exposed from above and was provided with thin front and side armor protection, and the Jagdpanzer (tank destroyer) with a closed casemate so the crew-members could travel and fight safely. This book, which includes several colour profiles and period photographs, is focused on the equipment of the German anti-tank units.

ABT752 Inglés / Español. 114 páginas. Tapa dura.

Aunque para referirse a las piezas contracarro autopropulsadas que empleó el ejército alemán durante la Segunda Guerra Mundial se suele emplear el término "cazacarro", estas armas se clasificaban en dos categorías, una de las cuales era la que correspondía a los vehículos que se denominaban con dicho término en alemán, "Panzerjäger", y la otra la de los que se conocían por el nombre de "Jagdpanzer" (carro cazador). En esta obra, ilustrada con numerosos perfiles y fotografías, se analizan las diferencias existentes entre ambas categorías.



MORE INFO VISIT WEB



Panzerjäger (1939-45)

BMW collaborating with Skoda was entrusted the production. Old vehicles were built (three series) and delivered from April to October 1942. The first series was made up of 120 Panzerjäger, the second one of 100 (with some improvements made) and the third series of 124 vehicles (the improvements were added to that series too).

Most of the vehicles were split into anti-tank battalions (different divisions) that fought in the Eastern Front. The rest, around 66, were sent to the north of Africa and came there in May 1942.

Panzerjäger 38(t) für 7,5cm Pak 40/3 L/46 [Sd.Kfz. 138] "Marder III Ausf. M"

The second Marder III variant, built from November 1942 to May 1943 (see the photograph on page 50), had a number of improvements added such as the bigger casemate where the gun was housed that gave the crew a better protection. Nevertheless, there were some flaws too: these were poorly manoeuvrable vehicles, unbalanced as the centre of gravity was too high. Therefore, in April 1943 a third variant was issued to solve all those flaws.



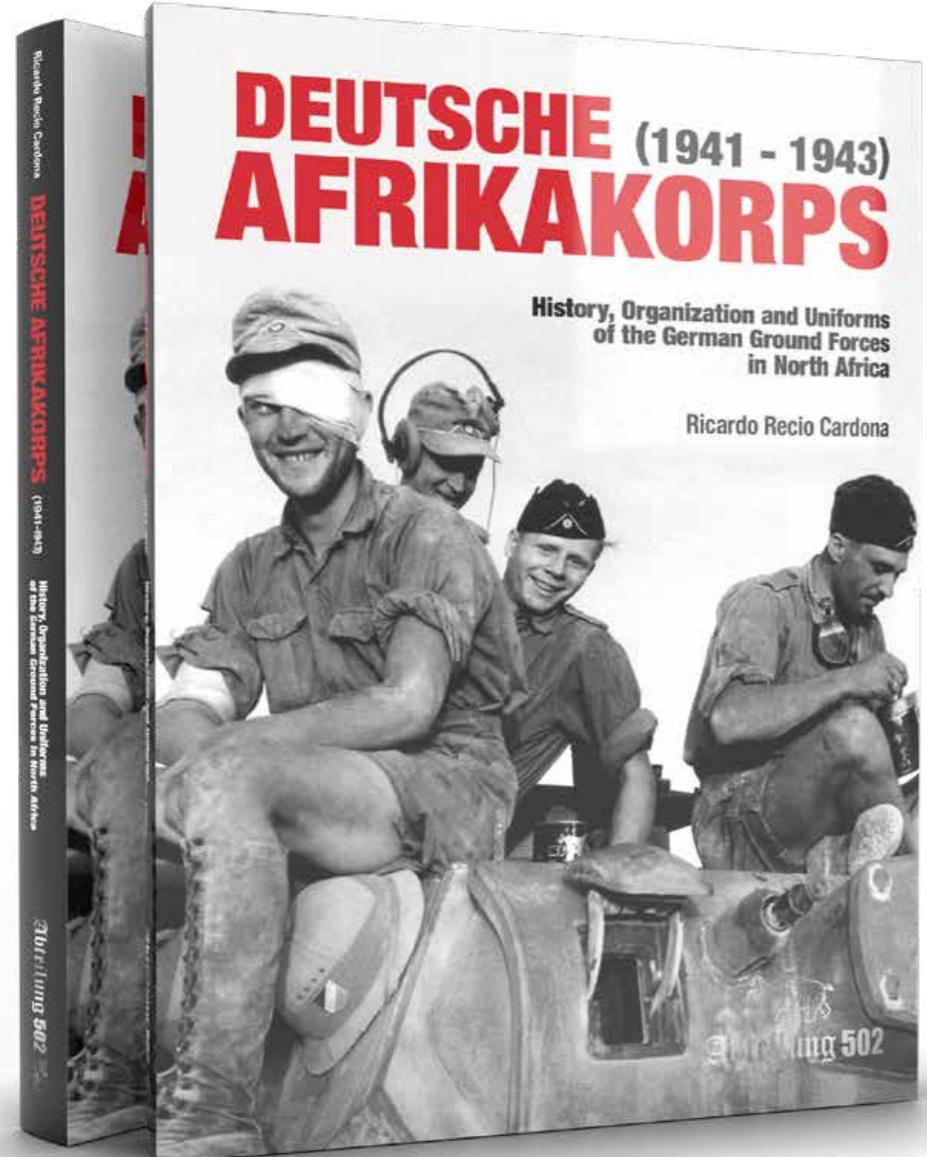
Right: This is one of those 66 Marder III 1<sup>st</sup> variant, that reached the north of Africa in May 1942. The running gear was the same Pz.Kpfw. 38(t) one with four big road wheels. (Author's Archive)



Left: The last version of the Marder III tank destroyer, 1<sup>st</sup> variant, was built in June at Skoda (Eger) in July 1942. The variant was built from April to October 1942 and was equipped with a 7,5cm Pak 40/3 (L/46) antitank gun in the hull. The gun was mounted on a modified hull (without a driver's seat) and had a larger hull than the previous versions. The hull was 14.15. The Panzerjäger 38(t) is painted Gefecht R.E. 7000 (yellow brown), applied onto Dunkelgrau R.E. 7021 (dark grey) (at first named Dunkelgrau No. 46, the color paint applied in the factory) (Illustration: Carlos de Diego Vaquerizo)

MENU





## DEUTSCHE AFRIKAKORPS (1941-1943)

ABT753 English / Spanish. 204 pages. Hard cover.

The Northern-African theatre of operations meant new challenges to both parties, mainly because of the weather and the rough environment. The units could not act far from their supply bases. Right from the start a 'movement war' was fought, with constant offensives and counterattacks. The forces, the tanks and the softskinned vehicles got often stuck, short of fuel and supplies.

ABT754 Inglés / Español. 204 páginas. Tapa dura.

*El teatro de operaciones norteafricano impuso nuevos retos a los contendientes por el clima, las características del terreno y la necesidad de que las unidades no actuaran demasiado lejos de sus fuentes de aprovisionamiento. Fue un escenario en el que se libró desde el principio una guerra de movimiento, con continuas ofensivas y contraofensivas, en la que las tropas, los vehículos y los carros de combate se quedaban con frecuencia inmovilizados por falta de combustible o porque escaseaban todos los demás suministros.*



## Abteilung 502



### Deutsche Afrikakorps

DAK. Although this unit (and subsequent ones) reported directly to the General Governor of Libya in the North of Africa, it had been organized in November 1940 by the General Governor of Libya in the North of Africa, in practice Rommel would be the one who set up the agenda of the military operations.

At first DAK was made up of HQ (High Staff), 5. leichte Division and some supporting units (German and Italian). Among these units: Nachrichten-Abteilung Libyen and II Italian Artillery Platoon. On 1st February 1941, the 5. leichte Division was transformed into the 21. Panzerdivision. Meanwhile, both the 15. Panzerdivision (April-May) and the Italian 55° Divisione Fanteria "Sergona" were part of the DAK.

The 5. leichte Division was formed on 18th February under Generalleutnant Johannes Streiter's command. On 1st May it was under Generalleutnant Karl von Schwerdtner's command. As we wrote previously, this division was formed with elements from the 3. Panzerdivision and two independent machine-guns battalions and, during the same month, the 15. Panzerdivision joined the 5. leichte Division. It was disbanded soon after and became the 21. Panzerdivision, at the beginning commanded by Generalleutnant Johannes von Ravenstein.

On the other page: Panzer II and Panzer IV tanks in Tripoli, March 1941. (Source: D. And D.). See the big storage box at the back of the tank. (Author's Archive).

(\*) In 1941, the Comando Supremo (Supreme Command) was not organized until mid-June 1941, four months after Rommel's arrival in North Africa. The predecessor was the State Major General, which was merely an advisory body reporting directly to Mussolini.



5. leichte Division was mostly organized with units from 3. Panzerdivision. Among those units Panzergrenze 3. x Panzergrenadiere 1 has been labeled on the hulls of Tripoli. It is a well-painted Deudorix RAL 7021 (dark grey). Note the 3. Panzerdivision emblem labelled on the corner of the side. (NARA - 25-24-APC)



### Deutsche Afrikakorps

#### Ausrüstung

Some items related to the tropical field equipment. The items integrating the tropical equipment were the same ones used in European battlefields. Although there were not made of leather box of olive green, beige, cinnamon or light brown; tan cotton. Just a few items were completely made of leather (cinnamon or light brown). (Foto: Angel Latorre collection)



The lower part of the Vomag (Kappelberg) or HJ (Hjelmskov) was attached to the belt using the three tabs to the suspension-plate, where the majority of the Mackintoshes M111 and MP40 or the suspension plates for the Kar 98 ammunition were used. These Vomags had one ordinary strap (the one placed under the straps) so used to attach some other equipment items. (Angel Latorre's collection)



The upper part of the Vomag (Kappelberg) or HJ (Hjelmskov) was attached to the belt using the three tabs to the suspension-plate, where the majority of the Mackintoshes M111 and MP40 or the suspension plates for the Kar 98 ammunition were used. These Vomags had one ordinary strap (the one placed under the straps) so used to attach some other equipment items. (Angel Latorre's collection)



The tropical uniform



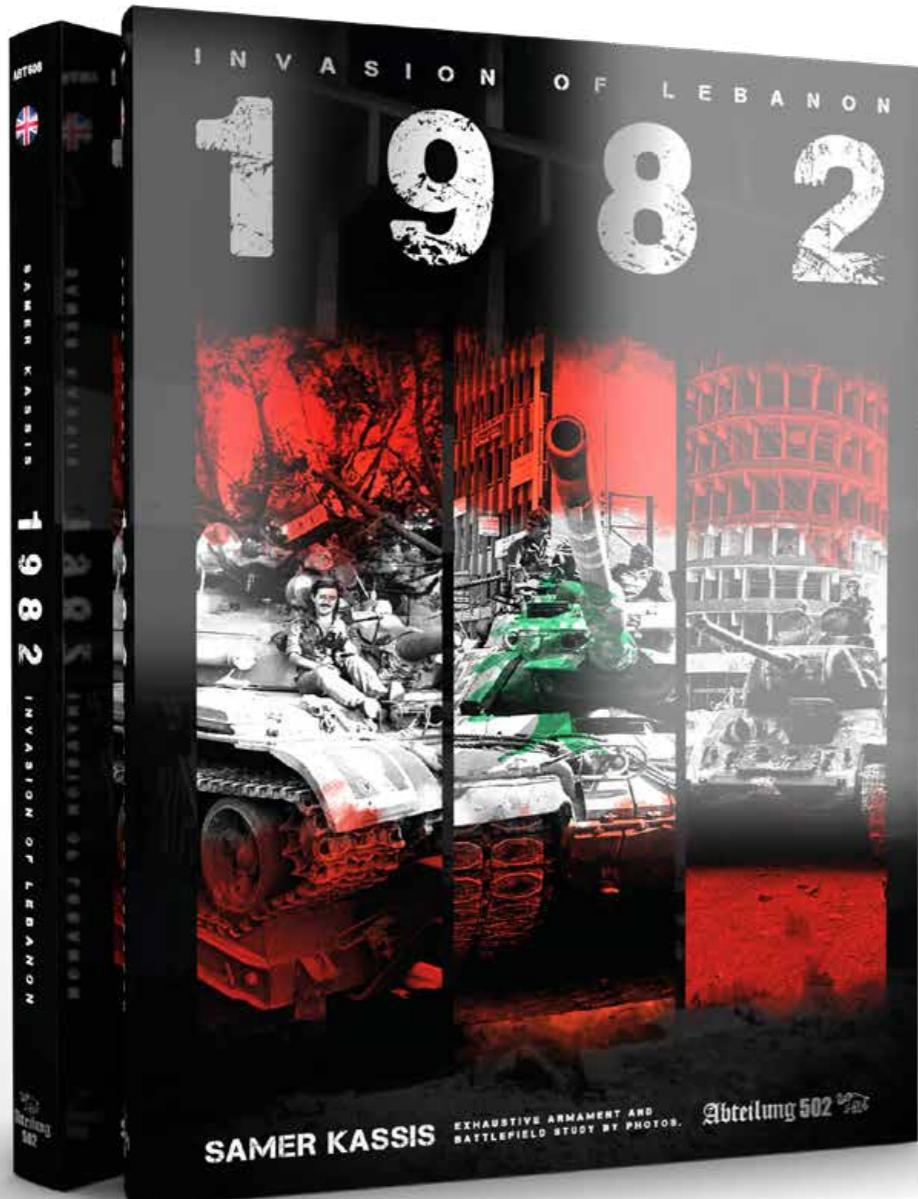
The canteen (Fildflasche) was an oval-shaped bottle with a wooden cap which could be closed through a screw cap. It could contain 0.8 litres. The set included a cap (Fildkappe) attached to the bottle with some straps. (Album: Wiss - 275412)



The sunglasses or glasses were made of dark. They were worn by the whole staff but were usually given to drivers, motorcyclists and crews of mechanized and armored units. There were as many models as Germans and those related to the enemies. (Angel Latorre's collection)

MENU





## 1982 - INVASION OF LEBANON (SAMER KASSIS)

ABT608. English. 300 pages. Soft cover.

"On 6 June 1982, Israel launched operation "Peace for Galilee", a large-scale invasion of Lebanon aiming at protecting northern Israel from PLO missiles, artillery and infiltration. Called "al-Ijтиyah, The Invasion" in Lebanon, the operation destroyed PLO infrastructure and altered the conflict map by removing "players" and adding others, complicating the Lebanese Civil War scene."

The author, Samer Kassis, a seasoned military historian of the Middle East, invites us on a fascinating journey into the recent history of Lebanon, publishing never-seen-before photographs of that moment in time.

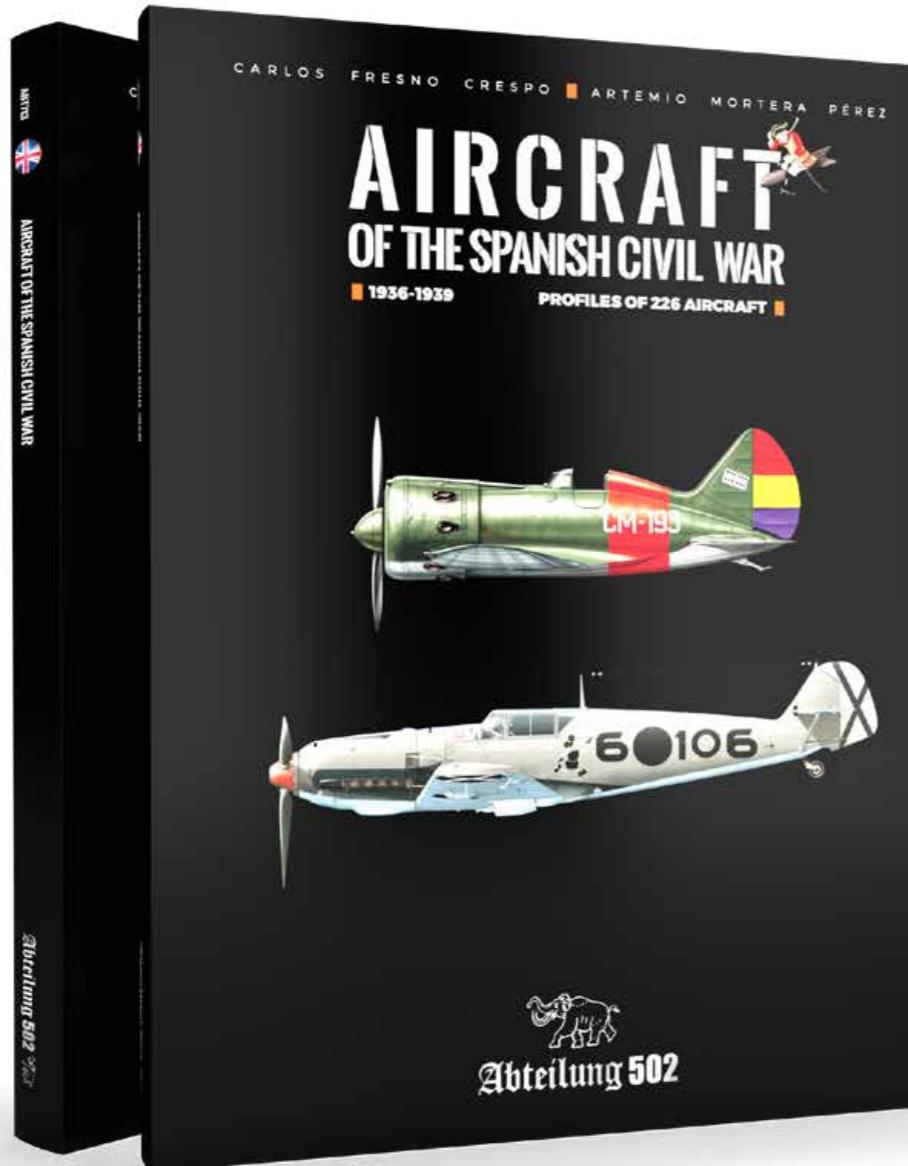
ABT608. Inglés. 300 páginas. Tapa blanda.

*"El 6 de junio de 1982, Israel lanzó la operación "Paz para Galilea", una invasión a gran escala del Líbano con el objetivo de proteger el norte de Israel de misiles, artillería e infiltración de la OLP. Llamada "al-Ijтиyah, La invasión" en el Líbano, la operación destruyó la infraestructura de la OLP y alteró el mapa del conflicto al eliminar "jugadores" y agregar otros, lo que complica la escena de la Guerra Civil Libanesa." El autor, Samer Kassis, un experimentado historiador militar de Medio Oriente, nos invita a un viaje fascinante a la historia reciente del Líbano, publicando fotografías nunca antes vistas de ese momento.*



MENU





## AIRCRAFT OF THE SPANISH CIVIL WAR 1936-1939

English / Spanish. 232 pages. Hard cover.

The Spanish Civil War was one of the most important conflicts of the 20th century due to the number of air operations and aircraft of different origins that took part in it. It is historically accepted that it was the dress rehearsal for World War II and prompted some future adversaries to try out their new weapons and tactics, and allowed their military personnel to gain combat experience.

In this book you are going to enjoy rare photographs and high quality profiles of the aircraft fighting on both the Republican and Nationalist sides that are supplemented with comprehensive information about these aircraft, their pilots and history of use during the conflict. The book also includes a detailed section about the unit and personal emblems carried by the aircraft of Legion Condor.

Inglés / Español. 232 páginas. Tapa dura.

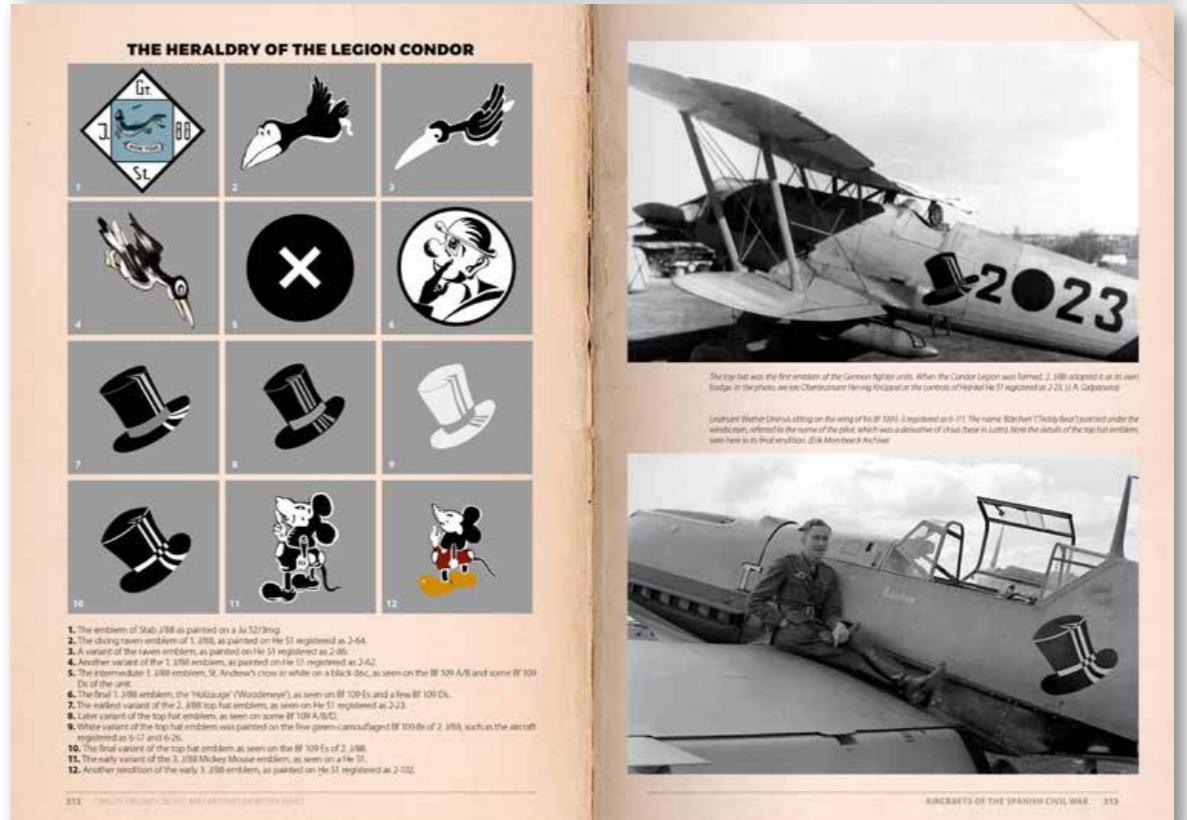
*La Guerra Civil Española fue uno de los conflictos bélicos más importantes del siglo XX por la cantidad de operaciones aéreas y aeronaves de distintos orígenes que tomaron parte. Es históricamente aceptado que fue el ensayo general de la Segunda Guerra Mundial y dió pie a que algunos de los futuros adversarios probaran sus nuevas armas y tácticas. También permitió que el personal militar de algunas potencias obtuviera experiencia en combate.*

*En este completo libro vamos a disfrutar de los perfiles en alta calidad de los aparatos pertenecientes a ambos bandos. Profusa información detallada de las matriculaciones de los aparatos, sus pilotos y su intrahistoria en el conflicto. Incluye una sección con las marcas y símbolos de las distintas unidades.*



168 CARLOS FRESNO CRESPO AND ARTEMIO MORTERA PÉREZ

AIRCRAFTS OF THE SPANISH CIVIL WAR 169

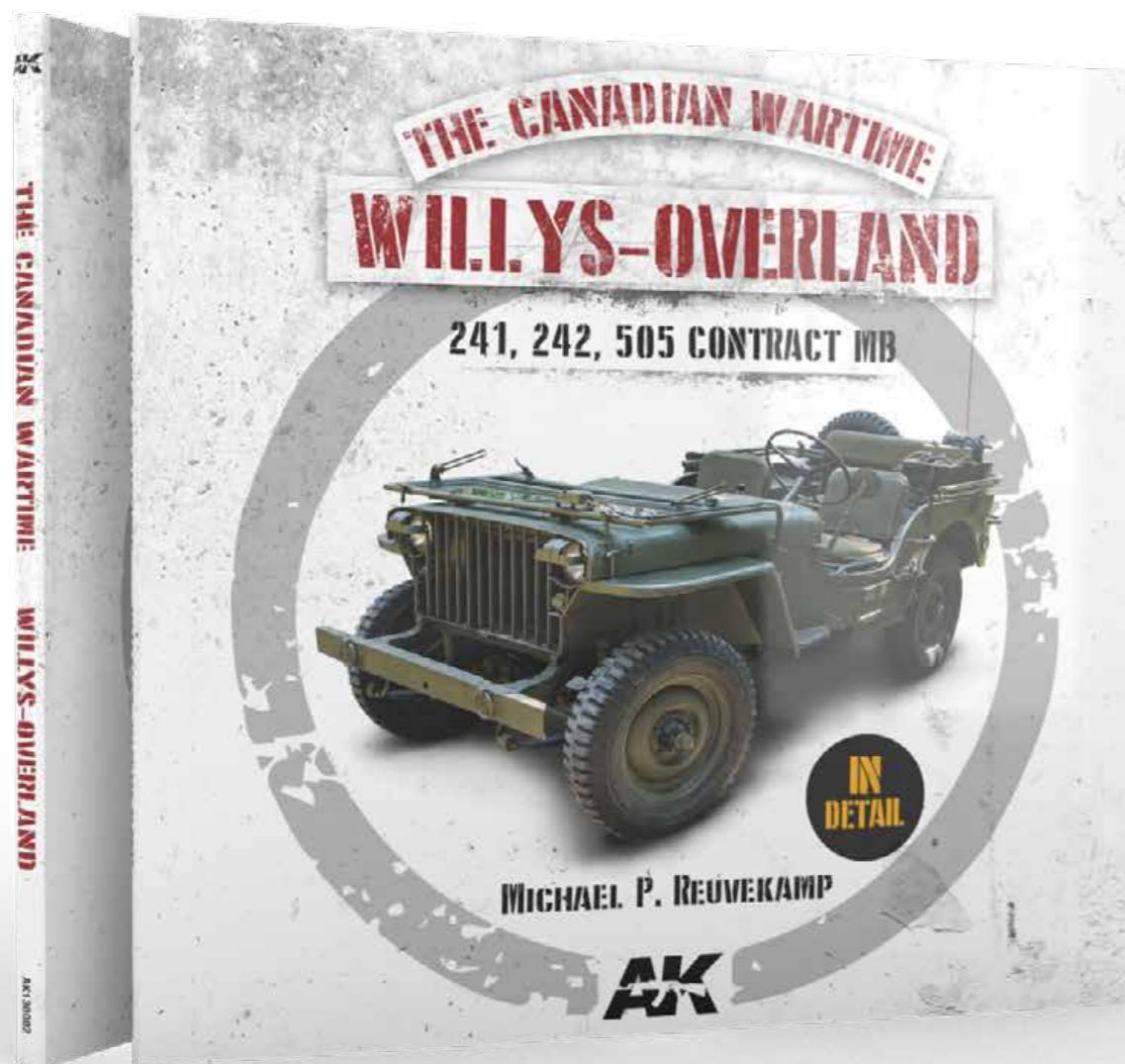


172 CARLOS FRESNO CRESPO AND ARTEMIO MORTERA PÉREZ

AIRCRAFTS OF THE SPANISH CIVIL WAR 233

MENU





## WILLYS-OVERLAND (CANADIAN)

AK130002 English. 148 pages. Semi-hard cover, 225 x 240 mm.

This photo manual with numerous colour photos and historical photographs, is conceived as a quick reference for modelers and restorers and those individuals interested in the more uncommon aspects of the Willys-Overland vehicle model W-LU 440-M-PERS-1, more commonly identified as the Willys MB (model version 'B') 1/4-ton 4X4 light utility.

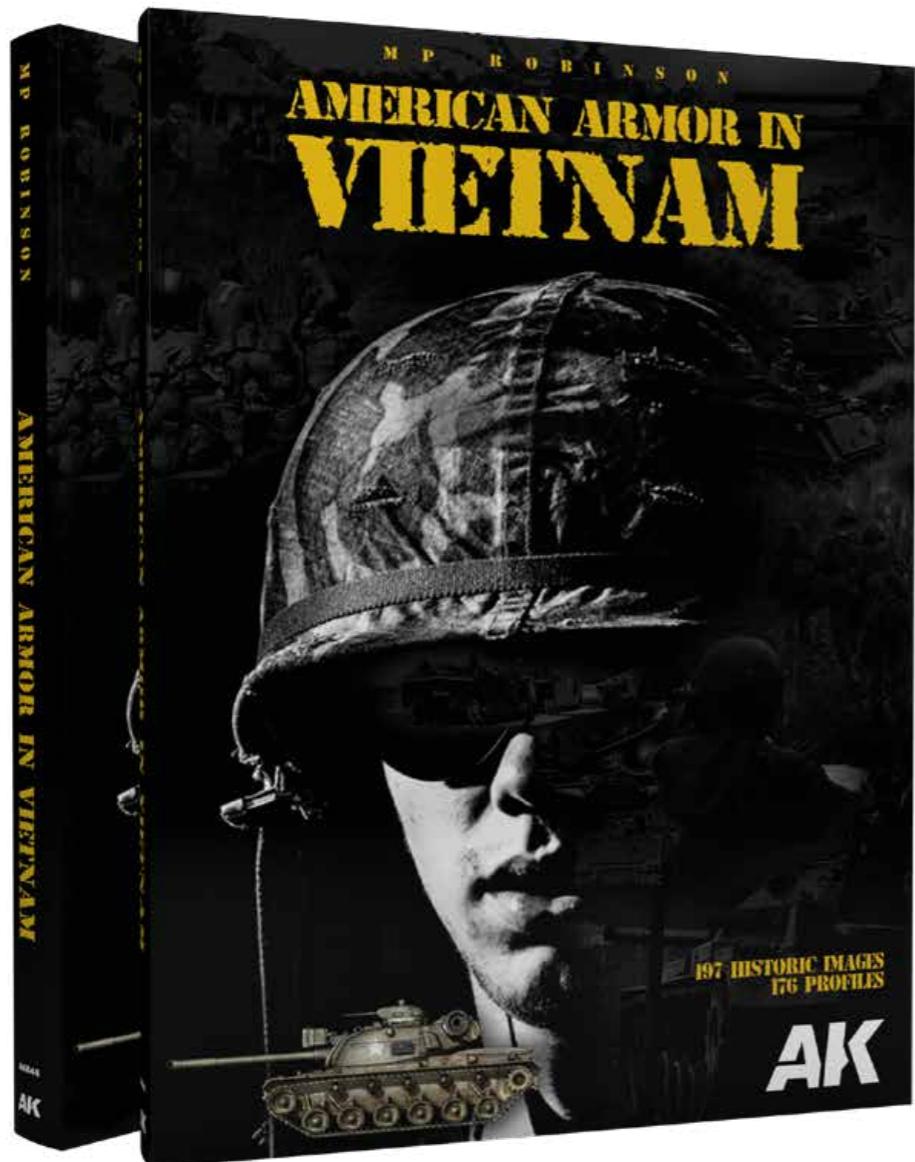
AK130002 Inglés. 148 páginas. Tapa semi-dura. 225 x 240 mm.

*Este libro con gran cantidad de fotografías en color y fotografías históricas, ha sido concebido como una referencia completa para modelistas y como manual de apoyo para restauradores o cualquier persona interesada en todos los aspectos y detalles del Willys-Overland W-LU 440-M-PERS-1, más comúnmente identificado como Willys MB (versión modelo "B"), utilitario ligero 4X4 de 1/4 de tonelada.*



MENU





## AMERICAN ARMOR IN VIETNAM

AK646 English. 244 pages. Hard cover.

The Vietnam War (1945-1975) was one of the most important conflicts of the 20th century, not only for the countries involved, but also internationally. It was a battle between two very different ideologies and two very different military strategies. Through over 240 official and private photos it commemorates the material, experiences and sacrifices of a generation of American armored vehicle crewmen. Sections describing some of the widely used, but lesser known armored vehicles of the conflict are included. A color profile section with over 170 illustrations of vehicles from some of the most important USMC and US Army armored and armored cavalry units is also included.

AK646 Inglés. 244 páginas. Tapa dura.

*La Guerra de Vietnam (1945-1975) supuso uno de los conflictos más importantes del siglo XX no solo para los países implicados, sino también a nivel internacional. Fue una batalla entre dos ideologías y dos estrategias militares muy diferentes. Este libro detalla el material, las experiencias y los sacrificios de una generación de tripulantes de vehículos blindados estadounidenses, a lo largo de más de 240 fotos oficiales y privadas. Se incluyen secciones que ilustran algunos de los vehículos blindados del conflicto ampliamente utilizados, pero menos conocidos. También se incluye una sección de perfiles en color de alta calidad con más de 170 ilustraciones de vehículos de algunas de las unidades blindadas y de caballería blindada más importantes del USMC y del Ejército de EE. UU.*



Between 23 and 26 October 1966, Company B, 1/77th Armor supported an advance by the 103rd Infantry into the demilitarized zone, named 'Operation Badger'. This operation was part of the larger 'Operation Prairie', the final phase of the previous year. The enemy had already withdrawn from the DMZ, so the 103rd Infantry had to rely on observation of the Americans and the 3/11th Infantry were rapidly forced to stop their advance by heavy NVA mortar fire. Bloody machinegun positions were then charged by the supporting Panthers, and the invasion concluded four days before withdrawing south.

In July 1966, General William Wernherd was replaced by General George Smith, who influenced American conduct of the war to conduct search-and-destroy operations to operations that prioritized area control and pacification. An important component of Abrams' 'One-Way' strategy was 'Reinforcement', and the commitment to eventually reducing the American presence. This began to take effect in early 1968, and one of the last major actions of the war was the withdrawal of Company D, Company 1/77th Armor, which had already been awarded the Presidential Unit Citation. The company had already been awarded a Meritorious Unit Award and the company had been operating despite an unfilled order to stand down for several months. C/1/77th had been awarded by the M113s being handed over to Company B, 17th Cavalry, who continued to support the 17th Brigade during the retreat.

The 2/7th Armor contributed to detached companies. In the southern part of I Corps area in late 1966, and the company was withdrawn from the rest of the battalions for the following year. The capability to rapidly reinforce or reinforce vulnerable points in the Corps area was now available. The 1/77th Armor was assigned to the first stage of LZ Chua to reinforce the 101st Airborne Division. The 1/77th Armor was assigned to the Perku area from further west, along the Cambodian border. A single platoon of C Company was detached until March 1968 to reinforce the 1/59th Infantry, a mechanized infantry unit equipped with M113A1s. The 1/59th Infantry was located on highway 19 in the Perku area. The rest of the 1/77th Armor had its hands full around LZ Chua supporting the 101st Airborne Division.

The massive battles of early 1968 and the two smaller offensives had crippled the Vietnamese and placed the NVA firmly in the rear sector for the rest of the year. The 1/77th Armor had been heavily involved and who remained highly motivated. General Abrams watched his emphasis from large, on-going search-and-destroy type operations to well-planned, small-unit actions with specific, territorially based objectives. Above all, the prospect of the eventual handing over the war to the ARVN was a constant concern. The 1/77th Armor had been involved in numerous battles through 1968. This did not translate into any easing of the task for American units in a year which saw the second highest losses of the whole war. Fighting the NVA put a heavy penalty on destroying the whole expanse of the Republic of Vietnam's border areas to ensure maximum impact without extensive maneuvering and armistice operations.

In January 1969, NVA forces infiltrating into the A Shau Valley from Laos set up a supply and reinforcement base, and the 1/77th Armor was sent into the valley to reinforce the 101st Airborne Division in preparation for a major offensive. Further south, the threat of infiltration from the western border areas of III Corps and IV Corps posed a similar problem. The Ben Het and To Nhuoc areas near Phuoc Binh and the Central Highlands of Vietnam were directly threatened by the NVA, and the 1/77th Armor, which began to withdraw in February. When the 1/69th Armored Cavalry started, numerous attacks took place throughout I Corps, III Corps and IV Corps. They periodically split platoons and companies of armor cavalry and mechanized infantry to support USMC operations and served as mobile reserves.

AK646 AMERICAN ARMOR IN VIETNAM

### 1/69<sup>TH</sup> ARMOR

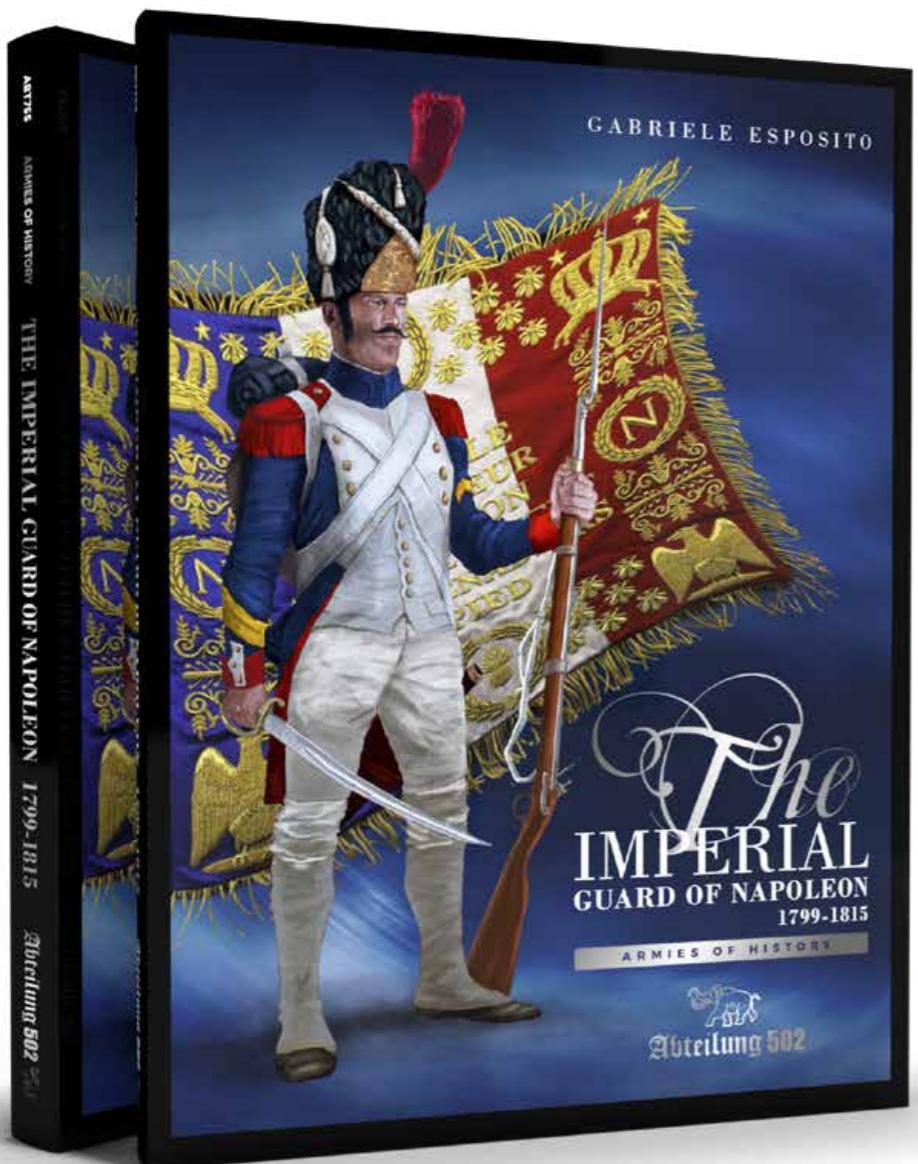


AK646 AMERICAN ARMOR IN VIETNAM



MENU





## IMPERIAL GUARD OF NAPOLEON 1799-1815

ABT755 English. 172 pages. Hard cover.

The main aim of this book is to present a detailed overview of the history, organization and uniforms of Napoleon's Imperial Guard. The latter was created in 1799 with the official denomination of Consular Guard, soon after Bonaparte became the "First Consul" of France. In 1804, with the proclamation of the French Empire, it assumed the new denomination of Imperial Guard with which it became famous. During most of its history, the Imperial Guard of the French Army comprised three main echelons: the Old Guard, the Middle Guard and the Young Guard. The Old Guard was formed by veteran units that already existed before 1805 and which soldiers had followed Napoleon since his first military campaigns of 1796/1797. The Middle Guard was made up of younger veterans, who fought per Napoleon's orders during the first victorious campaigns of the Empire (1805-1809). The Young Guard, comprised units that were organized after 1809 and whose members were young recruits; these were chosen from the annual intake of conscripts and volunteers who were recruited for the French Army.

ABT755 Inglés. 172 páginas. Tapa dura.

*El objetivo principal de este libro es ofrecer una descripción detallada de la historia, la organización y los uniformes de la Guardia Imperial de Napoleón. Esta fue creada en 1799 con la denominación oficial de Guardia Consular, poco después de que Bonaparte se convirtiera en el "Primer Cónsul" de Francia. En 1804, con la proclamación del Imperio Francés, asumió la nueva denominación de Guardia Imperial, con la que se hizo famosa. Durante la mayor parte de su historia, la Guardia Imperial del ejército francés estuvo compuesta por tres escalones principales: la Vieja Guardia, la Guardia Media y la Guardia Joven. La Vieja Guardia estaba formada por unidades veteranas que ya existían antes de 1805 y cuyos soldados habían seguido a Napoleón desde sus primeras campañas militares de 1796/1797. La Guardia Media estaba formada por veteranos más jóvenes, que lucharon a las órdenes de Napoleón durante las primeras campañas victoriosas del Imperio (1805-1809). La Guardia Joven, en cambio, comprendía unidades que se organizaron después de 1809 y cuyos miembros eran jóvenes reclutas; estos fueron elegidos de la admisión anual de conscriptos y voluntarios que fueron reclutados en el ejército francés.*

Abteilung 502



## The evolution of the French Army during 1789-1799

During the 18th century France was one of Europe's leading military powers. Since the days of Louis XIV - the "Sun King" - the French monarchs had always deployed large military forces on the battlefields of Europe and had always played a pivotal role in the politics of the continent. With the ascendancy of Frederick the Great and of Prussia, however, the excellent reputation of the French Army had gradually started to decline. During the Seven Years' War of 1756-1763, in fact, the French troops were defeated on several occasions by the Prussians in Europe and by the British in North America. These defeats were not caused by a single factor, but

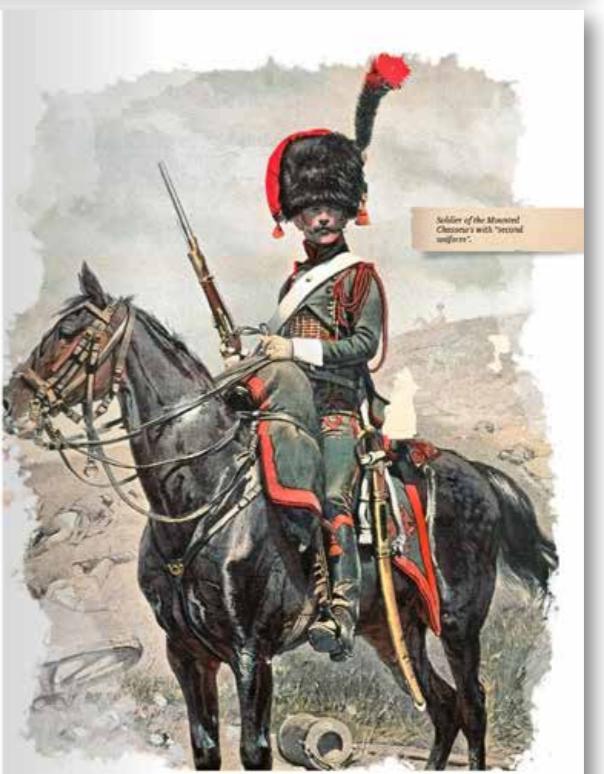
by a series of elements: to sum up, we could say that the basic French soldier was inferior to his Prussian or British equivalent mostly in terms of training and morale. Organization and weaponry of the French Army were still excellent, but something was changing in the relationship existing between the military forces and the ruling royal family: the wars fought by France were perceived as "dynastic struggles" by most of the French population and this had negative consequences for the morale of the soldiers. Monarchs like Louis XV fought wars more for their personal glory than for the progress of France as a nation: as a result, most of the rank and file was in search of new motivations and of new ideals. During the final years of the American Revolution the Kingdom of France sent a large expeditionary corps to the rebelling Thirteen Colonies, in order to support George Washington's Continental Army. Fascinated by the ideals of their American comrades and led by some discontent officers, the French soldiers in North America began to play a more active role in the conflict, defending American independence and freedom. When they returned home, they brought with them the laurels of victory as well as a series of new ideas regarding freedom and democracy. The American expedition was a military success for France but had disastrous consequences from an economic point of view: by the end of it the kingdom was on the verge of bankruptcy and thus absolutely needed a series of urgent reforms. The conflict against Britain, as a result, was one of the main causes behind the outbreak of the French Revolution as well as a turning point in the history of the French Army: thanks to it, in fact, it became clear that the potentialities of the French soldiers were still great but that the army needed new ideals in order to regain its previous prominence on the battlefields of Europe.

The infantry was the most important and most numerous component of the French Army by the end of the 18th century, as in all the other major European armies. By 1799 it comprised 162 regiments, of which 25 were made up of foreign mercenaries: 11 Swiss, 8 German, 3 Irish and 1 Belgian. Since the days of Louis XIV the French Army had always comprised a sizeable number of foreign units, which were made up of professional soldiers who sold their services to the French royal family. The Swiss had been hired by the French since the last years of the XV century and thus were an organic component



4 | The Imperial Guard of Napoleon

5 | The Imperial Guard of Napoleon



Soldier of the Mounted Chasseurs with "second uniform".

6 | The Imperial Guard of Napoleon

7 | The Imperial Guard of Napoleon

Russian Imperial Guard together with the Mamelukes and the Mounted Grenadiers. This impressive action was admired by all the soldiers of the French Army but also by those of the opposing military forces, who had no choice but to recognize the valour of Napoleon's Imperial Guard. The Mounted Chasseurs had reached the pinnacle of fame within the French cavalry and were ready to fight again for the glory of their Emperor. The latter had a very special personal relationship with his mounted bodyguards: he wore their dark green uniform on most occasions and called them by name. Ensuring the safety of Napoleon, by following him practically everywhere, was not something simple: the Emperor was active 24 hours in a day and every single day of the year. In addition, during battles, he frequently exposed himself to the fire of the enemy and did not leave the same bars of the other commanders.

At Eylau, in 1807, the Mounted Chasseurs participated to the epic charge of the French cavalry that was led by Murat and suffered heavy casualties; their participation to the battle, like that of the Mounted Grenadiers, was fundamental for Napoleon in order to avoid defeat. In 1808 the Regiment of Mounted Chasseurs took part to the French invasion of Spain, during which it fought on several occasions and always with great distinction. In 1809 the unit went to Central Europe in order to participate to the campaign against Austria and fought at the decisive battle of Wagram; during the latter the Mounted Chasseurs charged some Austrian Infantry units deployed in a line and suffered some losses. During 1810-1811, several small detachments that had been sent to Spain were disbanded. Mounted Chasseurs of the Imperial Guard remained in France to perform their usual escort duties. Since 15 July 1811 no further volunteers were admitted into the ranks of the regiment's Voltés; those individuals who were already part of the latter would have been gradually absorbed into the Guard or line cavalry regiments after receiving commissions as officers. On 1<sup>st</sup> January 1812 all the remaining Voltés who were still attached to the Regiment of Mounted Chasseurs were assembled together in order to form a new 5<sup>th</sup> squadron of the latter. During the 1812 Campaign in Russia, Napoleon kept his Mounted Chasseurs in reserve and thus the regiment did not take part to the bloody Battle of Borodino. The second part of the campaign, with the slow retreat of the French Army towards Poland, saw the Mounted Chasseurs escorting the Emperor in very difficult conditions. The Russian Cossacks attacked the rear of the French army frequently by cutting roads and by surrounding ambuscades. Sometimes even Napoleon and his personal staff were harassed by these incursions, thus obliging the Mounted Chasseurs to act very rapidly in order to preserve the life of their beloved Emperor. Differently from the other units of the Imperial Guard, however, the Regiment of Mounted Chasseurs did not suffer extremely high casualties.

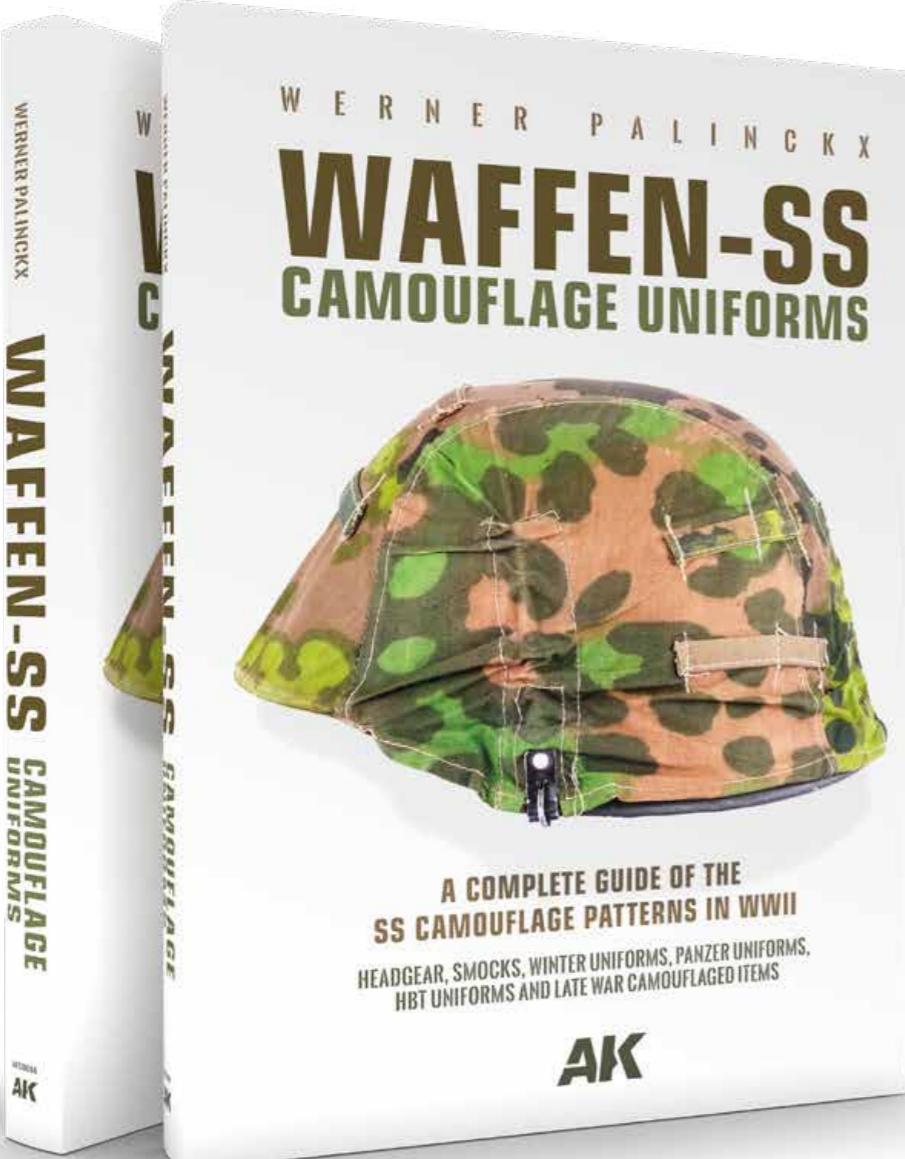
In January 1813 Napoleon re-built his Imperial Guard by using all the available resources; since the Mounted Chasseurs were still in a relatively good condition, the Emperor decided to expand their usual establishment by creating three new squadrons. In March of the same year another squadron was organized, bringing the total to nine plus the single Squadron of Mamelukes (which had always been a separate unit). The new regiments had a total of 1,200 men each, while the original 250 men, the expanded Mounted Chasseurs had an impressive establishment with 2,500 soldiers and were the strongest mounted unit of the Imperial Guard. The first five squadrons, which were already in existence before 1812, were part of the Old Guard and continued to enjoy all the privileges of the latter's members: the squadrons numbered 6-9. Instead, were part (at least from an administrative point of view) of the Young Guard since their members were all young recruits. The latter

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9 | The Imperial Guard of Napoleon

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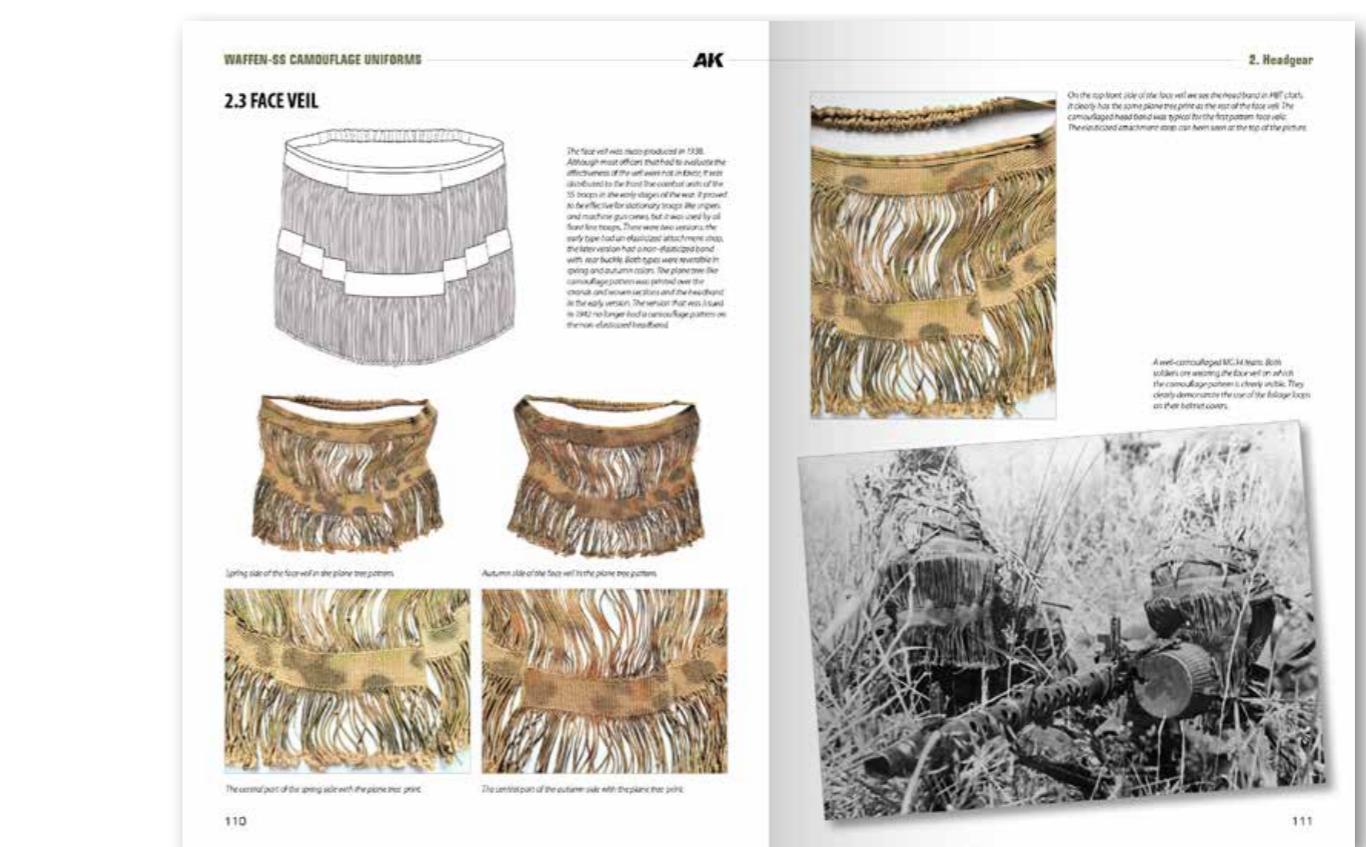
## WAFFEN-SS CAMOUFLAGE UNIFORMS BY WERNER PALINCKX

AK130008 English. 388 pages. Hard cover. By WERNER PALINCKX

This reference work provides a nice chronological overview of the camouflaged uniforms of the Waffen-SS in the period from 1936 to 1945. This book is intended for military modelers, developers of military history games, militaria collectors, historians and readers interested in military history and camouflage in general. The book begins with the history of Waffen-SS camouflage and how Prof. Dr. Otto Schick observed nature before developing his dramatic and unique camouflage patterns. It shows the special rank insignia designed to distinguish officers and non-commissioned officers without disturbing the camouflage effect. A schematic overview presents every uniform piece that ever existed in Waffen-SS camouflage, with the starting date of the different patterns that appeared on each specific uniform piece. Full-color photographs show all major SS camouflage patterns in detail on both their autumn and spring sides. All the colors used are described in detail. The 388 pages of this book contain 1095 color photos of original Waffen-SS camouflage pieces, 160 original black-and-white photos and 3 original color photos. Some of the original pieces and original photos in this book are published for the very first time, including the original camouflage coverall of a well-known Knight's Crossholder!

AK130008 Inglés. Ingles. 388 páginas. Tapa dura. Por WERNER PALINCKX

**Este libro de referencia proporciona una perfecta descripción cronológica de los uniformes de camuflaje de las Waffen-SS en el período de 1936 a 1945. Este libro está recomendado a modelistas militares, desarrolladores de juegos de historia militar, coleccionistas de militaria, historiadores y lectores interesados en la historia militar y en uniformología en general. El libro comienza con la historia del camuflaje de las Waffen-SS, muestra las insignias de rango diseñadas para distinguir a los oficiales y suboficiales sin perturbar el efecto de camuflaje y presenta una descripción general esquemática de cada pieza de uniforme que existió alguna vez en el camuflaje de las Waffen-SS. Las fotografías a todo color muestran todos los principales patrones de camuflaje SS en detalle, tanto en el lado de otoño como en el de primavera. Todos los colores utilizados se describen en detalle. Las 388 páginas de este libro contienen 1095 fotografías en color de piezas de camuflaje originales de las Waffen-SS, 160 fotografías originales en blanco y negro y 3 fotografías en color originales. Algunas de las piezas originales y las fotos exclusivas de este libro se publican por primera vez, incluido el mono de camuflaje original de un conocido portacruz de caballero!**



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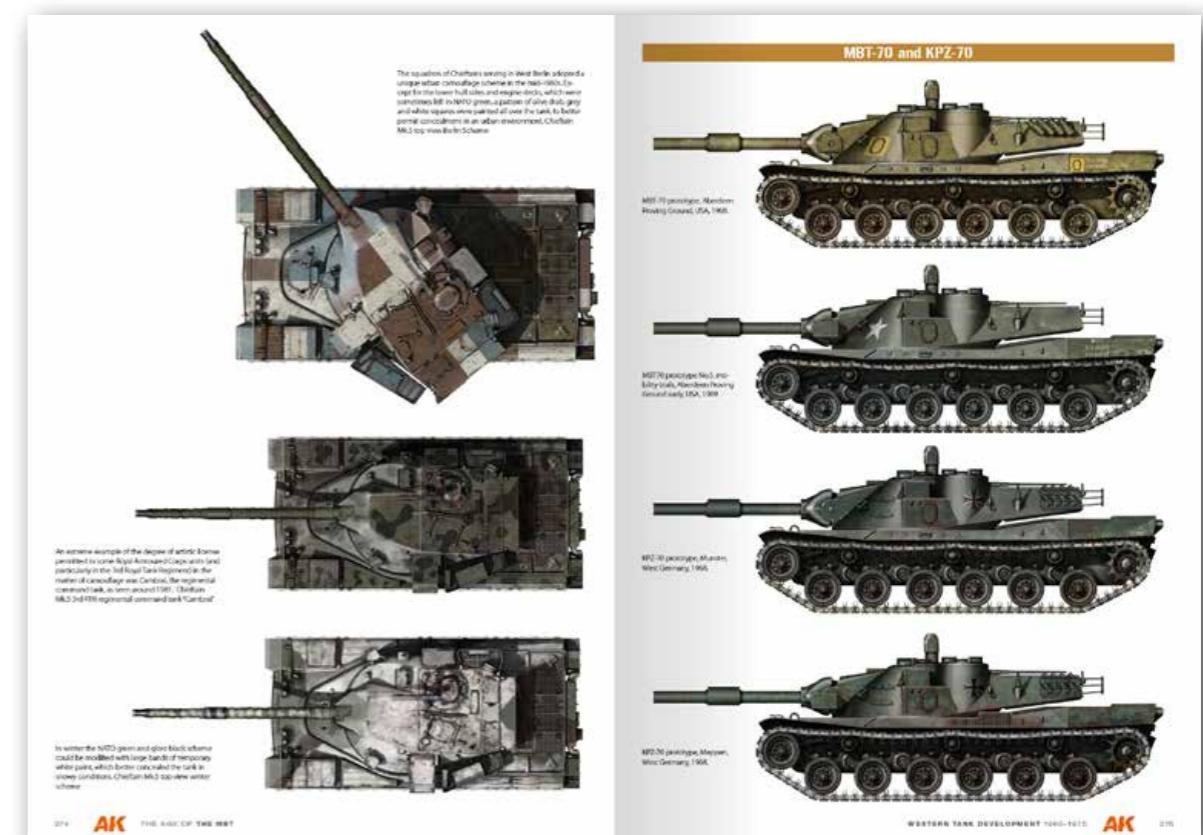


## THE AGE OF THE MAIN BATTLE TANK

AK130014 English. 304 pages. Hard cover. LIMITED EDITION.  
Historic military book with numerous photos and 220 profiles.

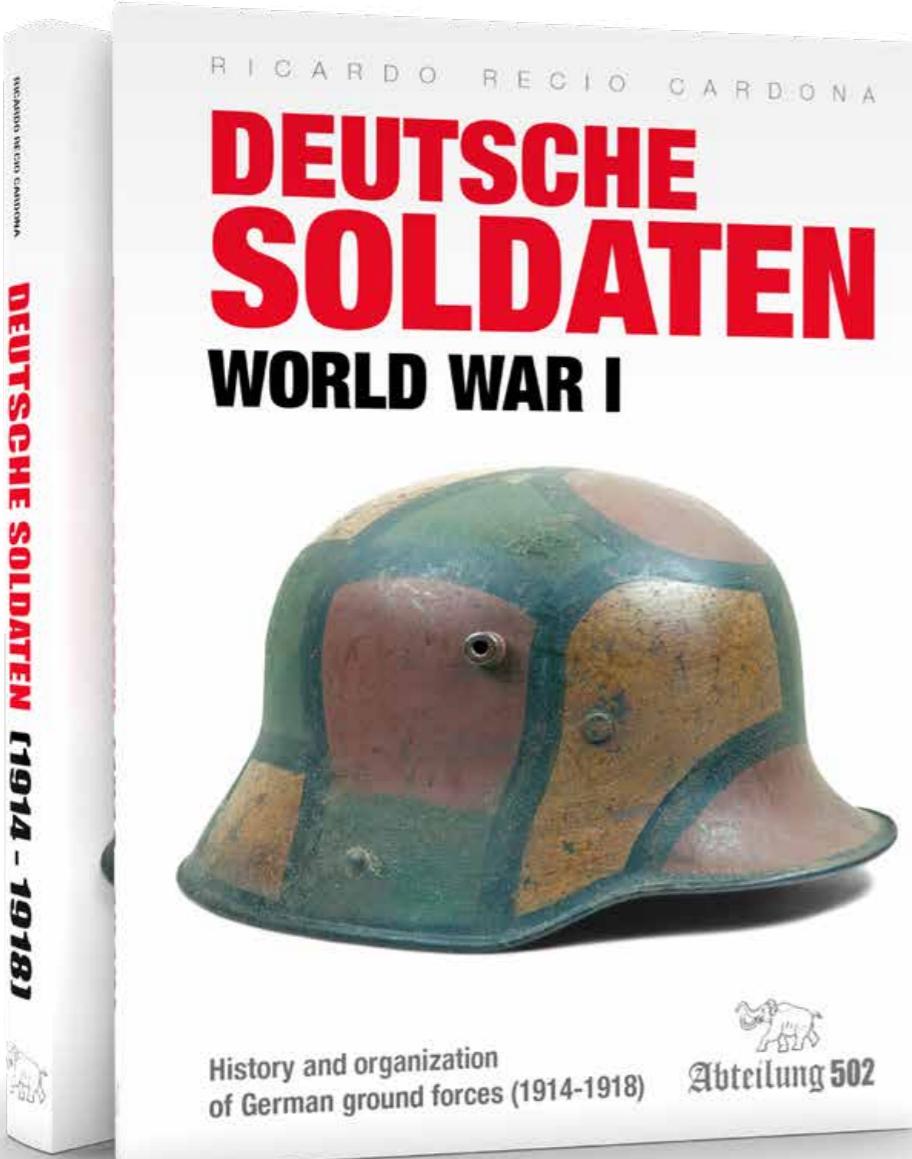
The fifteen years after the Second World War saw the technology of tank design advance by leaps and bounds, resulting in the concept of the Main Battle Tank (MBT). This book by MP Robinson and Dick Taylor examines the history of the first Western Main Battle Tanks designed in that period. The discussion of these weapons in the context of the 1960-1975 period includes the evolution of successful and unsuccessful designs. The tank and MBT development programs pursued by the United States and its NATO allies, as well as by neutral Switzerland and Sweden, are documented and described in detail. The emergence of 105mm and larger guns capable of being mounted in tanks in the 30-55 ton range became a catalyst for the disappearance of the old medium and heavy tank classifications- and for even more ambitious developments following the Yom Kippur War of 1973. Each army's interpretation of these advances and the contrasts in Western MBT design priorities are examined in hundreds of photos and color profiles.

*En los quince años posteriores a la Segunda Guerra Mundial, la tecnología de diseño de carros de combate avanzó a pasos agigantados, dando lugar al concepto de carro de combate principal (MBT). Este libro de MP Robinson y Dick Taylor examina la historia de los primeros carros de combate occidentales diseñados en ese periodo. El análisis de estas armas en el contexto del periodo 1960-1975 incluye la evolución de los diseños exitosos y fracasados. Se documentan y describen con detalle los programas de desarrollo de carros de combate y MBT llevados a cabo por Estados Unidos y sus aliados de la OTAN, así como por Suiza y Suecia, países neutrales. La aparición de cañones de 105 mm y mayores capaces de montarse en tanques de entre 30 y 55 toneladas se convirtió en un catalizador para la desaparición de las antiguas clasificaciones de tanques medios y pesados, y para desarrollos aún más ambiciosos tras la Guerra del Yom Kippur de 1973. La interpretación de estos avances por parte de cada ejército y los contrastes en las prioridades de diseño de los MBT occidentales se examinan en cientos de fotos y perfiles en color.*



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## DEUTSCHE SOLDATEN (1914-18)

RICARDO RECIO CARDONA.

ABT756 English. 384 pages. Hard cover.

Germany almost won World War I, despite the naval blockade by the British and the fact that the coalition with which it had to fight against was made up of several of the most important powers of the time. Germany was finally defeated in November of 1918. Its army and its population, stricken by hunger and demoralization, had long since exceeded their capacity for resistance by a wide margin. This book focuses on the history and organization of the German army in the period between 1914 and 1918. Throughout its nearly 400 pages it includes a large number of unpublished photographs of high quality, careful texts with detailed information of the troops and profiles, collector's material and illustrations. It is an essential volume for any WWI enthusiast.

ABT757 Castellano. 384 páginas. Tapa dura.

Alemania a punto estuvo de ganar la Primera Guerra Mundial, a pesar del bloqueo naval al que la sometieron los británicos y de que la coalición con la que tuvo que luchar estaba compuesta por varias de las potencias más importantes de la época. Alemania fue finalmente derrotada en noviembre de 1918. Su ejército y su población, azotados por el hambre y la desmoronación, hacia ya tiempo que habían superado por un amplio margen su capacidad de resistencia. Este libro se centra en la historia y organización del ejército alemán en el periodo comprendido entre 1914 y 1918, a lo largo de sus casi 400 páginas e incluye gran cantidad de fotografías inéditas de alta calidad, cuidados textos con información de detallada de las tropas y perfiles, material de colecionistas e ilustraciones. Es un volumen esencial para cualquier entusiasta de la 1<sup>a</sup>GM.



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Deutsche Soldaten

gueros. Cualquier ejército precisa en ese momento, mientras dure el conflicto, disponer de más oficiales debido a que las unidades con las que cuenta son mucho más numerosas en términos de personal. Esos oficiales son más de los que se necesitan no pueden improvisar de la noche a la mañana. Tampoco se puede mantener en tiempo de paz un excedente folletino de oficiales en activo puesto que necesitan ser destinados a unidades que en esos momentos los ejércitos contaban con una reserva de oficiales, instruidos y aptos para el servicio, que en caso de guerra puede ser total o parcialmente movilizada<sup>1</sup>.

Contrariamente en el caso concreto del ejército alemán antes de que comenzara la Primera Guerra Mundial, la situación era muy distinta, principalmente compuesta por oficiales del ejército activo que se habían separado de él para formar parte de las reservas de oficiales que por edad les había correspondido, con arreglo a la ley, permanecer en la situación de reserva y por antiguos voluntarios de un tipo que habían cumplido todos los requisitos que se exigían para ingresar en el Cuerpo de Oficiales de la Reserva.

Los voluntarios de un año eran jóvenes que elegían una unidad para prestar servicio en la reserva militar durante un año, en lugar de los dos o tres que cumplía la mayor parte de los muchachos que todos los años, durante el mes de septiembre, se inscribían a filas.

Para poder optar a ser voluntario de un año había que tener entre 17 y 23 años de edad (hasta 26 en casos muy excepcionales). También se exigía haber cursado al menos seis años de estudios en algún centro de enseñanza secundaria. Los jóvenes tenían que presentar examen escrito y oral para demostrar que se poseía cierto grado de instrucción general. Quienes superaban esta prueba, se presentaban el certificado que acreditaba que cumplían con los requisitos necesarios, debían dirigirse a una fermeña caja sindical económica le permitiera abonar un pago de entre 2.000 y 5.000 marcos con el que cubrir los gastos devueltos de la estancia de su hijo en el ejército durante todo un año (manutención, alojamiento, vestuario y alquiler del equipo y de las armas<sup>2</sup>).

Los jóvenes seleccionados recibían un certificado de aprobación con el que, a finales de septiembre de cada año, se presentaban ante el jefe de la unidad que hubieran elegido. Como en el caso de los Fahnenträger, los oficiales que formaban parte de la reserva en 1914 el Fahnenträger se criaba cuando se criaba en campaña con una funda de seda en la que aparecía el número de la unidad. Si la unidad pertenecía a la reserva, creaba un elmo de la cara oficial, tallado con "R" encima sobre el sombrero (Anhänger del sombrero).

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mujer; el jefe de la unidad era al que finalmente decida quienes y cuántos de estos jóvenes podían ser admitidos. Normalmente se aceptaba a unos cuatro muchachos por comandante o batallón, aunque en determinadas circunstancias se permitían establecer unidades en localidades que contaban con universidades o con una población muy populosa; la cifra de admitidos podía ser mucho más elevada, así como en el año 1913 había en las filas del ejército más de 18.000 voluntarios de este tipo.

El voluntario de un año no residía en el cuartel. Se alojaba en una casa de la localidad en la que estaba la guarnición de su unidad, excepto cuando por determinados servicios de instrucción que se le impartían, tenía que permanecer en el cuartel durante unos días. Tampoco tenía derecho a que un soldado de su compañía o de su batallón viviera en la familia y el mantenimiento de su uniforme y de su equipamiento se realizaba en la habitación en la que dormía. Una vez hecho esto, el voluntario de un año se disponía a hacerlo.

Flúcidamente, asistía al voluntario a cambio de un pago único 100 marcos repartidos a lo largo de todo el año) y puesto que no era obligatorio, solo en el caso de que estuviera dispuesto a hacerlo<sup>3</sup>.

Durante el año en el que estos voluntarios permanecían en el ejército sirviendo como soldados, como en el resto de los soldados, con el resultado de una formación teórica y práctica intensiva a la que se sometía a los Fahnenjäger que se imparte a lo largo de un curso que generalmente se divide en cuatro períodos. El primer periodo se realiza desde el 1 de octubre hasta el 15 de diciembre, el segundo periodo se realiza entre febrero y marzo, el tercero entre mayo y junio y el cuarto todo el mes de septiembre. Este último periodo, que no era más que una sola noche, los oficiales que formaban parte de la reserva en 1914 el Fahnenträger se criaba cuando se criaba en campaña con una funda de seda en la que aparecía el número de la unidad. Si la unidad pertenecía a la reserva, creaba un elmo de la cara oficial, tallado con "R" encima sobre el sombrero (Anhänger del sombrero).

En la otra página, Oficial del Rieser-Jäger Regimiento No. 21. En 1914 el Fahnenträger se criaba cuando se criaba en campaña con una funda de seda en la que aparecía el número de la unidad. Si la unidad pertenecía a la reserva, creaba un elmo de la cara oficial, tallado con "R" encima sobre el sombrero (Anhänger del sombrero).

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Tres jóvenes soldados, fotografíados en 1917 en el campo de ejercicios, están destinados en el Granader-Regiment Potsdam con Pequeño (2. Brandenburgisches) No. 12. Debe señalar del año anterior este regimiento de infantería constó, como todos los demás, con tres compañías de ametralladoras. De nuevo el año en su ametralladora pesada MG-08 montada sobre el bastimento Schleifer M. (Anhänger del sombrero).

Los soldados principiaron especialmente a usar la MG-08 que representó la culminación del proceso de desarrollo de las Mauser ametralladoras que había comenzado en 1890, fecha en la que la firma Ludwig Loewe & Co. de Berlín adquirió los derechos para producir la Mauser modelo 1890<sup>4</sup>.

La MG-08 era una ametralladora de calibre 7,92 mm refrigerada por agua, que se alimentaba con cartuchos de 100 gramos cada uno. La velocidad de tiro era de 500 disparos por minuto (Schüttung 50) que hacia que en su conjunto fueran demandados pesos (60 kilos). A pesar de ello, era extremadamente eficiente, hasta el punto de que todavía hoy sigue siendo una de las ametralladoras más utilizadas y duraderas que ha existido. Aunque no se conoce el número exacto de piezas que se fabricaron, se calcula que fueron alrededor de 100.000.

En la producción participaron la firma EMW de Berlin (Brandenburgische Metallwarenwerke), la firma de Spandau (Brandenburgische Waffenfabrik) con la construcción de subcontratistas tan conocidos como A.E.G., Mauser, Carl Zeiss y Thiede Bergmann. La DWM produjo unas 27.000 piezas y el arsenal de Spandau en torno a 55.000<sup>5</sup>.

La ametralladora ligera que se entregó a las compañías de infantería era la MG-08/15, la cual apareció en el frente por primera vez a finales de 1916. Esta ametralladora se diferenció de la MG-08 en que llevaba un pistolete con disparador convencional, una cubierta de madera, un cañón de micaescoria más corto (100 cm) y una funda de seda en la que aparecía el número de la unidad. El asta-trineo se sustituyó por un trineo que no constituyó una plataforma de tiro adecuada al estar situado en el centro de la pieza, consecuentemente debajo del cañón y detrás de la boca de refuerzo. Otra diferencia que tiene que se puso a los soldados un portador de munición con capacidad para 100 cartuchos de calibre 7,92 mm, si bien el arma mantuvo el mismo dispositivo de retroalimentación por onda que la MG-08. La velocidad de tiro era de 450 disparos por minuto y con la carreta de retroalimentación llena de agua, la MG-08/15 podía llegar a pesar 22 kilos, una reducción de peso considerable.

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Maschinengewehr MG.08

Cada ametralladora MG.08 estaba a cargo de un equipo compuesto por 4 soldados (también podían ser 5 o 6) que acudían a las órdenes del jefe de máquina (un soldado o un caballo).

Los soldados (Schützen) se dividían del 1 al 4. El soldado número 1 se ocupaba de cargar la ametralladora en su carretera. El soldado número 2 (Schütze 2), que se situaba justo detrás del tirador, transmitía al soldado número 3 el cable que dirigía el equipo. Los órdenes que recibía el jefe de la sección a lo que pertenecía el arma. Por último, el soldado número 4 (Schütze 4) se ocupaba de que no faltara la munición. Todos los soldados estaban entrenados para ocupar el puesto del tirador si fuera necesario.

Durante las marchas, las ametralladoras se trasladaban en los carros de la compañía. Cada ametralladora se transportaba en su carro que tenía 4 caballos. El carro estaba compuesto por un asiento y un remolque que se podían separar.

Los 4 soldados del equipo viajaban sentados en el carro: 2 en el asiento y los otros 2 en el remolque con la ametralladora. El carro se dirigía por una carretera que pasaba por un desvío del tren. Sin embargo, esto era algo que rara vez se hacía. Lo normal era despegar desde tierra después de que el tren se había considerado que era la más adecuada.

La ilustración reproduce una ametralladora que perteneció al MG-Schützen-Zugführer Nr. 26. (Barrocas: Carlos de Diego Vázquez e Isaac Jodra Gómez)



MENU

