Building and Painting the Dingo MkII in 1/48 Scale

Armor Modeling Vol# 4

by Kevin Townsend

CONTENTS

The Real Thing	Page 4
The Kit	Page 13
Construction/ Detailing	Page 15
Painting and Weathering	Page 24
Composition	Page 31
Base and Groundwork	Page 33

Dingo MkII

INTRODUCTION

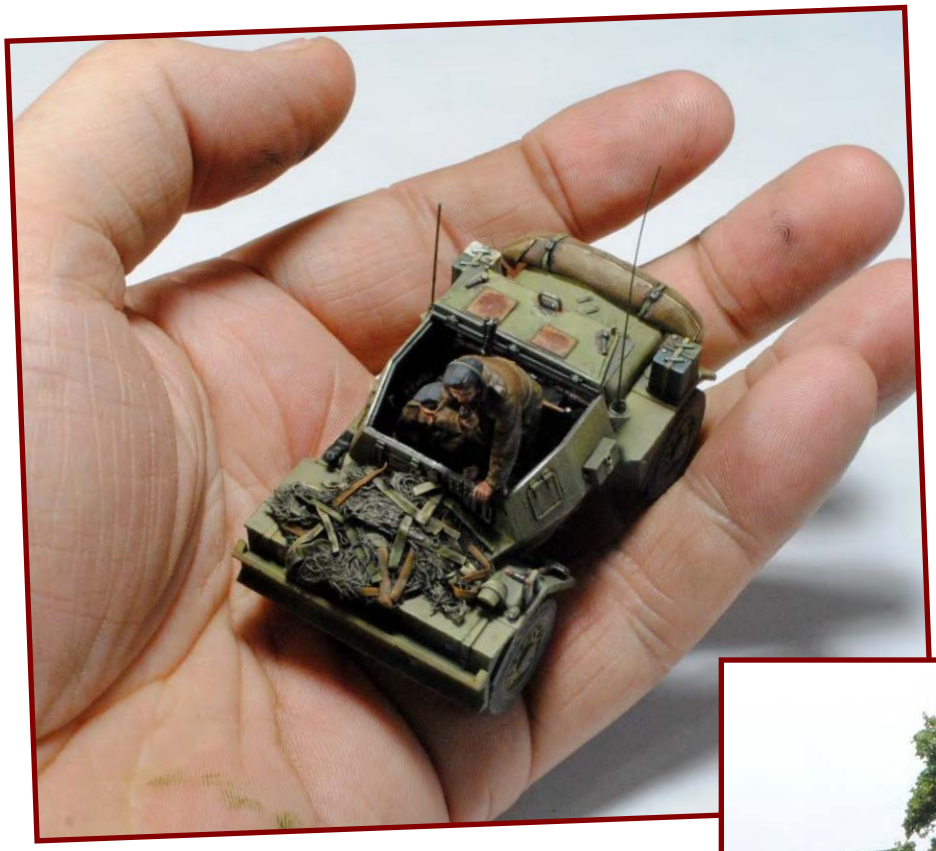
This work documents the methods I used to build and finish Tamiya's Dingo MarkII model in 1/48th scale. This article is not intended as a stand-alone work. It does not cover my basic vehicle, figure, stowage, or groundwork methods and techniques. These methods are detailed in my booklets describing the creation of my Sturmgeschutz III Ausf G, M4 Sherman, and Sd.Kfz 250/10. This supplemental work merely shows how those methods were applied to this unique modeling project. This work also details more advanced groundwork making methods.

Dingo MkII

"…Popping my head up over the armoured plate of the Dingo, I squinted across the gap between what remained of two houses next to our vehicle. Suddenly I found myself looking down the barrel of a bloody great 88mm gun, as the Jadgpanther appeared less than 20 yards away. It had a clear line of sight to where we sat immobilized, with only a rather inadequate 12mm-thick section of the vehicle's armoured shield to protect us. There wasn't even time to think about bailing out.

It was like something out of a slow-motion film and I think I might have got as far as saying 'shit', before I was stunned by the flash of the trace in the back of the armour-piercing round that shot less than a foot over the top of my head. It filled the compartment of the armoured car with a blinding light and I felt its heat before I heard the deafening report of the gun that had fired it. At 4 feet 11 inches, the top of the Dingo is significantly lower than the height of the average tank. Built with stealth in mind, it was a design feature that saved the driver and I from being atomized by the tungsten slug, which broke the sound barrier as it whipped over our heads. Given the range of the engagement, I have always suspected that the Jadgpanther was unable to depress its gun sufficiently to hit us. Fortunately, it did not hang around to prove me right or wrong, or to switch to an HE round that would have finished us."

-from "Tank Action: An Armoured Troop Commander's War 1944-45", by David Render with Stuart Tootal



Above: The obligatory shot of the model held in the palm of the hand shows how small this kit is. Despite the small size and simplicity of the kits compared to their more bloated and complex 1/35th scale brethren, one can still pack a tremendous amount of detail into these tiny canvases. The Dingo was a small vehicle to being with, and it 1/48th small, it is absolutely tiny—just over 2.5 inches long and just under 1.5 inches wide. Many of the photos in this book are larger than life-size!

While the kit (vehicle and crew) is certainly the "main point" in this little creation, notice how the detailed groundwork transforms a plain armored vehicle model into a piece that tells a simple story that illustrates the stealthy reconnaissance mission of the vehicle. This is reinforced by the simple fact that the viewer will likely notice the scene itself before he sees the vehicle—even though the scene is not substantially than the little car!

THE REAL THING

Officially known as the "Daimler Scout Car", this vehicle quickly became known as the "Dingo".

The vehicle was one of the finest armored fighting vehicles built in Britain during the war, and one of the most efficient (at its intended task) armored vehicles ever build. As was tradition with Daimler, quality was superb.

The Dingo was a four-wheel drive vehicle powered by a straight six petrol engine located at the rear of the vehicle. The transmission featured Daimler's precursor to the modern automatic transmission: a pre-selector gearbox and fluid flywheel that gave five speeds in both directions – allowing the vehicle to move as fast in reverse as forward. The MkI had a four-wheel steering system, giving a tight turning circle of 23 ft. However, inexperienced drivers found it difficult to control and it was deleted in the MkII and later production at the cost of increasing the turning circle 65% to 38 ft.

The vehicle was low and wide giving it good stability when traveling off road at high speed. Maneuverability was excellent. Important to any recon vehicle, it had a quiet engine and running gear. The underside was a flat plate that allowed the Dingo to slide across uneven ground, but this feature also made the Dingo extremely vulnerable to mines.

The vehicle used run-flat (nearly solid) rubber tires rather than pneumatic types

Top this shot of a Dingo in North Africa gives a good view of the crew positions and roles. The vehicle has been a coat of sand-colored paint, but the interior appears to have been left in the European colors.

Middle: This Dingo shows it agility over rough ground.

Bottom: A typical late war recce patrol of two Dingos and two heavier armored cars.

A Dingo in full flight—launching itself off a rise of ground. This photo illustrates the high-speed off-road capability of this little vehicle. The independent coil spring suspension offered plenty of wheel travel, giving a relatively smooth ride and making even such extreme maneuvers less jarring than they otherwise appear.

Daimler Dingo:

Length: 10 ft, 5 in
Width: 5 ft, 7.5 in
Height: 4 ft, 11 in
Weight: 3 tons

Max Speed: 55 MPH
Range: 200 miles on road

Powerplant: 2.5 litre Daimler petrol engine producing 55 HP.
Power/Weight Ratio: 18.3 hp/ton
Transmission: Pre-selector gearbox, 5 forward and 5 reverse speeds.
Suspension: 4x4 independent coil spring, wheeled.

Main Armament: .303 Bren Gun (or .other fitted weapon such as55 in Boys Anti-tank Rifle) supplemented by crew weapons.

Armor: 30mm front, 12mm sides

Crew: 2 (Driver, Gunner/Radio Operator)

Website References:

-wikipedia.com
-tanks-encyclopedia
-daimler-fighting-vehicles (an excellent website and my primary reference for this build)

vulnerable to punctures. Despite hard tires, independent coil suspension gave each wheel about 8 inches vertical deflection resulting in a remarkably comfortable ride.

It was relatively well-protected, carrying enough sloped armor to protect the crew from small arms and fragments. Frontal armor was a respectable 30mm, affording protection from some light anti-tank weapons. For self-defense, the vehicle normally carried a Bren gun, augmented by the crew's personal weapons and grenades.

The driver sat inclined slightly toward the center allowing him to easily look over his shoulder when driving the vehicle in reverse. A swiveling seat beside the driver allowed the second crew member to attend to the No. 19 wireless set or Bren gun when required.

The Dingo was produced through the war, and a copy was built by Ford Canada called the "Lynx". This had a more powerful Ford V8 95 HP engine, transmission and running gear. The resulting vehicle was a foot longer, wider and taller, one and a half tons heavier, less maneuverable, and louder. Unsurprisingly, it was not as popular.

Total production figures were 6,626 for the Dingo (all marks) and 3,255 for the Lynx. There were three main marks of the Dingo built:

The Mark I had a sliding roof and the all-wheel steering.

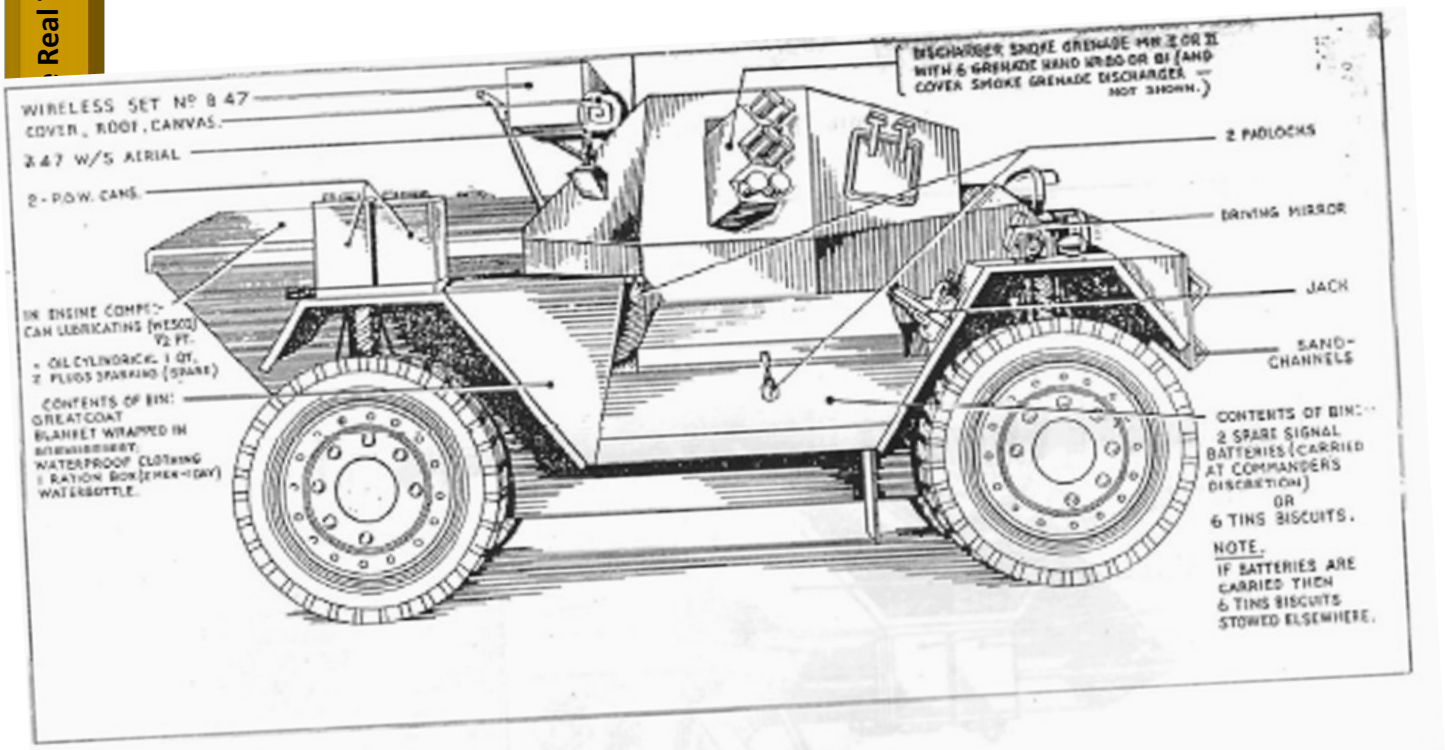
The Mark IA was a sub-variant equipped with a folding roof. The sliding roof was found to have a tendency to slide forward during rapid stops, potentially striking the crew in their heads.

The Mark IB had reversed cooling air flow and new armored grilles for the radiator, allowing better ventilation. The bulk of these vehicles served in the Libyan Desert.

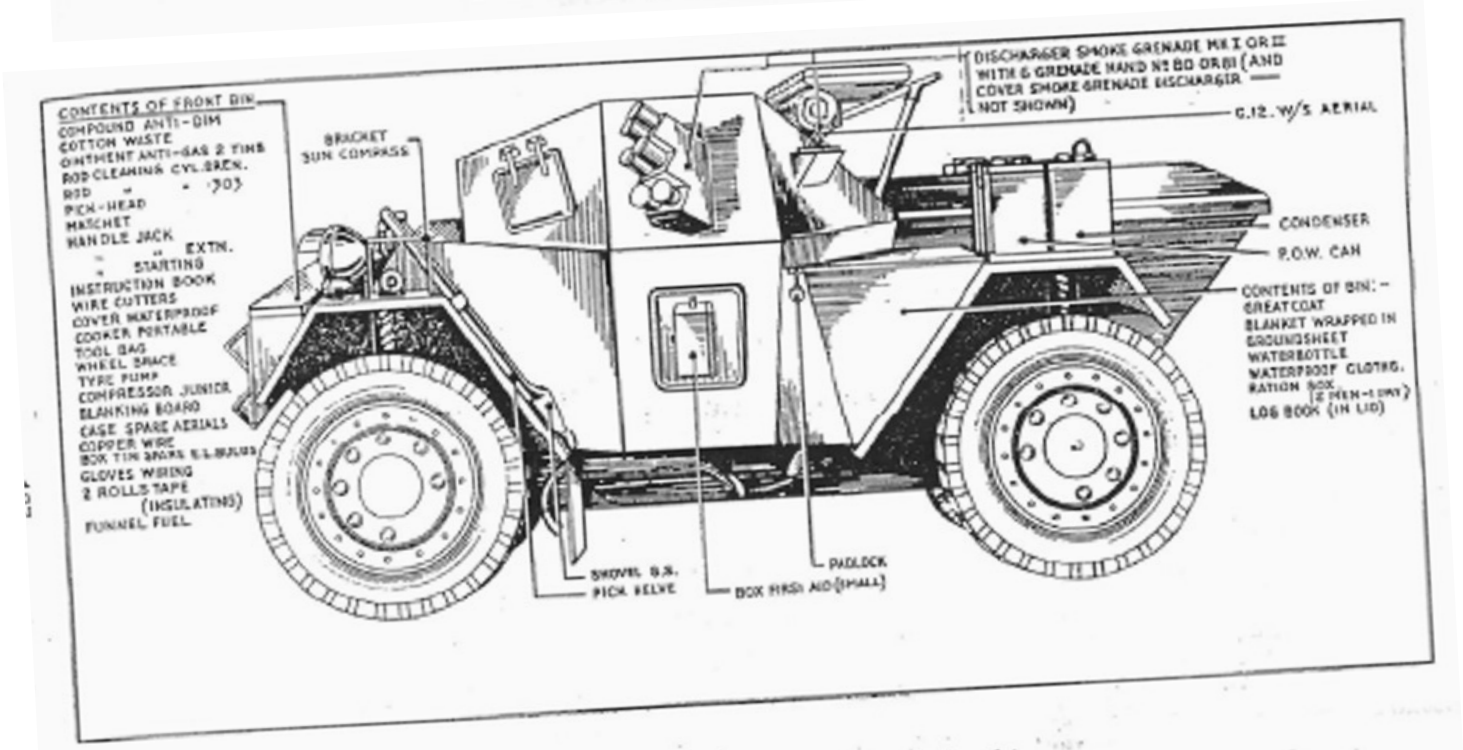
The Mark II had a revised steering system, using only the front wheels as the four-wheel steering was found to have been difficult for inexperienced drivers.

The Mark III coming in 1944 had a waterproofed ignition system and no roof at all.

The vehicle was used on all fronts throughout the war. It was so successful at its intended task that no replacement was sought until 1952. The primary users were reconnaissance units with a typical late-war recce troop consisting of two Daimler Armored Cars and two Daimler Dingoes. It was also a popular vehicle in the liaison role. Its light weight also made it ideal for airborne units as two of them could be carried in a Hamilcar glider. The vehicle was so popular that damaged Dingoes were often recovered from vehicle dumps and reconditioned for use as private runabouts. The vehicle was not completely withdrawn from British service until 1968, and remained in use in armies of many other nations for even longer.

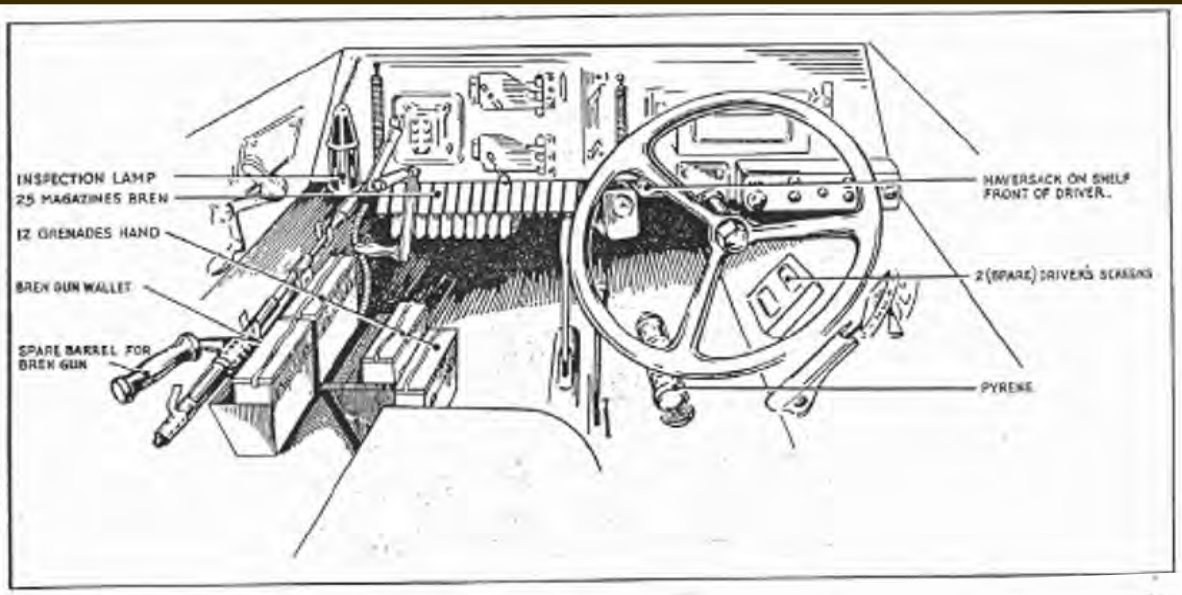


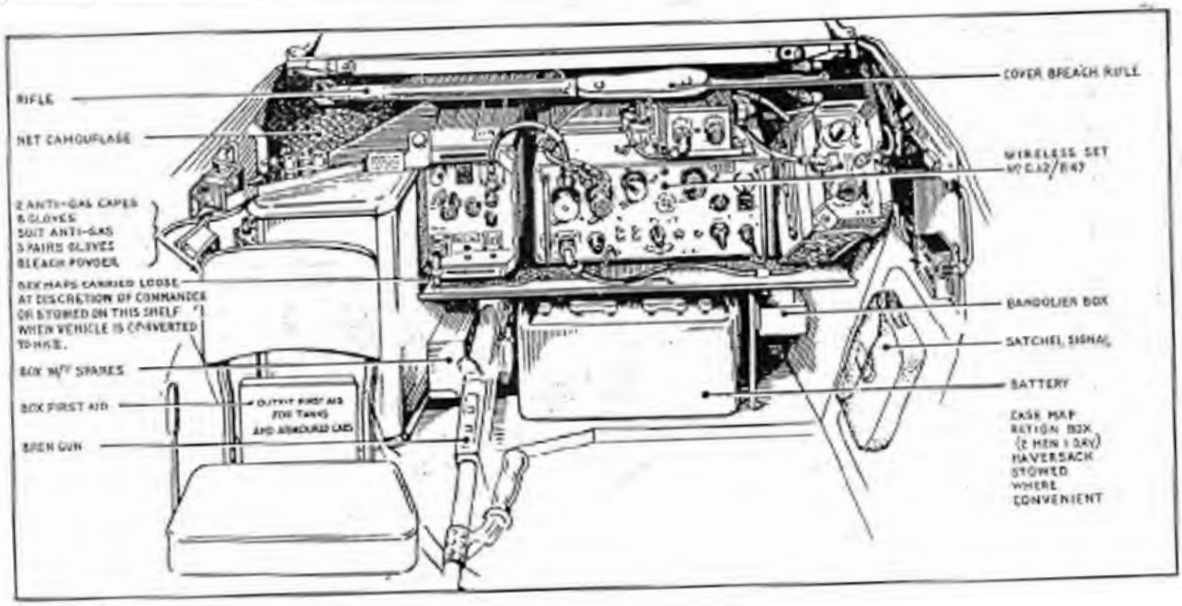
Exterior stowage of Mk 2 vehicle – R.H. side

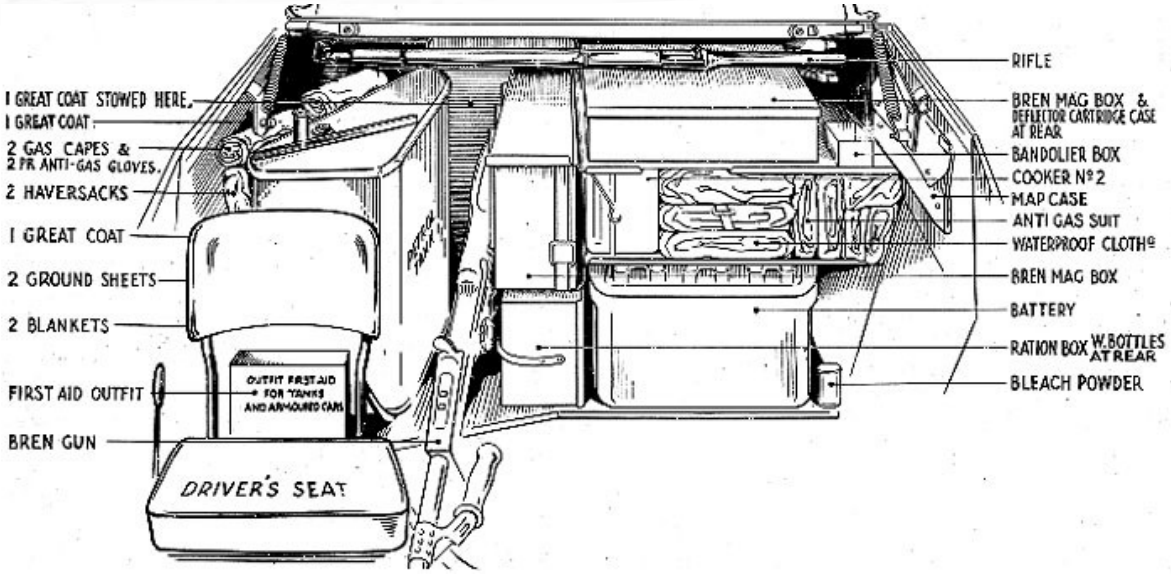


Exterior stowage of Mk 2 vehicle – L.H. side

From the Daimler Fighting Vehicles website (the Daimler Dingo Register), drawings of the exterior of the Daimler Scout Car MkII. On the opposite page we see views, from the same source, showing the internal configuration with radio and without. These drawings illustrate the load plans of the vehicle in either configuration.


INSPECTION LAMP
25 MAGAZINES BREN
12 GRENADES HAND
BREN GUN WALLET
SPARE BARREL FOR BREN GUN
HAVERSACK ON SHELF FRONT OF DRIVER.
2 (SPARE) DRIVERS SCREENS
PYRENE


RIFLE
NET CAMOUFLAGE
2 ANTI-GAS CAPES
6 GLOVES
SUIT ANTI-GAS
3 PAIRS GLOVES
BLEACH POWDER
BOX M/T SPARES
BOX FIRST AID
BREN GUN
COVER BREACH RIFLE
WIRELESS SET
BANDOLIER BOX
SATCHEL SIGNAL
BATTERY
CASE MAP
RATION BOX
(2 MEN 1 DAY)
HAVERSACK
STOWED
WHERE
CONVENIENT

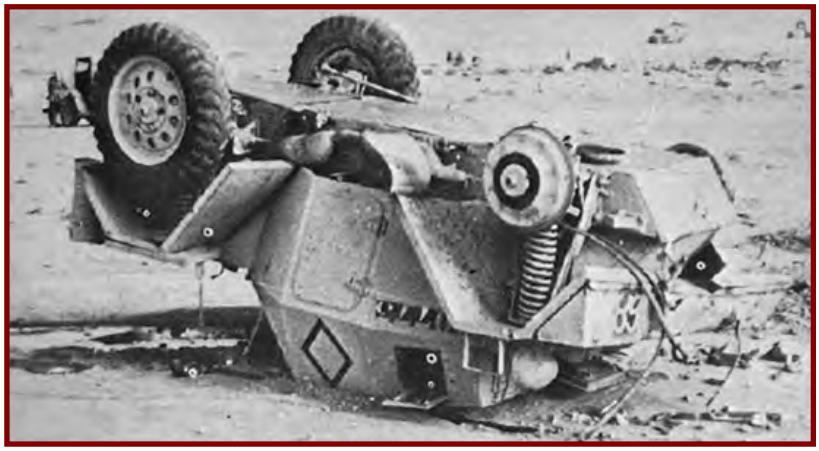

1 GREAT COAT STOWED HERE.
1 GREAT COAT
2 GAS CAPES &
2 PR ANTI-GAS GLOVES.
2 HAVERSACKS
1 GREAT COAT
2 GROUND SHEETS
2 BLANKETS
FIRST AID OUTFIT
BREN GUN
DRIVER'S SEAT
RIFLE
BREN MAG BOX &
DEFLECTOR CARTRIDGE CASE
AT REAR
BANDOLIER BOX
COOKER Nº 2
MAP CASE
ANTI GAS SUIT
WATERPROOF CLOTHS
BREN MAG BOX
BATTERY
RATION BOX W.BOTTLES
AT REAR
BLEACH POWDER

Dingo MkII

German soldiers inspect an abandoned Dingo at Dieppe.

Another desert Dingo, this time with a Grant tank in Libya, 1942. The Dingo was used in all theaters both as a reconnaissance vehicle and for liaison duties.

Another desert Dingo, this time flipped over and destroyed by a mine. The small, light, thinly-armored vehicle was very vulnerable to mines. During the Normandy campaign, some crews were know to remove the seats and add layers of sandbags to the floor.



This view of a Dingo (possibly the Sherwood Rangers) gives a good view of the folding roof of the MKII and the antenna mounts.

Top two photos: Heavily stowed Dingos.

Bottom. A Grant ARV (Armoured Recovery Vehicle) of the New Zealand Division, lifts a Dingo out of the mud.

Dingo MkII

Left: A Dingo fitted with deep wading equipment allowing it to operate in water 10 feet deep is tested prior to the Normandy invasion.

Above: Another test—probably the most heavily-armed Dingo ever built. The vehicle features aircraft .303 machine guns on each front fender. A third gun fires out the rear of the righting compartment. Fitted in front of the commander's seat is a .50 Besa heavy machinegun. I presume this vehicle is not fitted with the normal suite of radios.

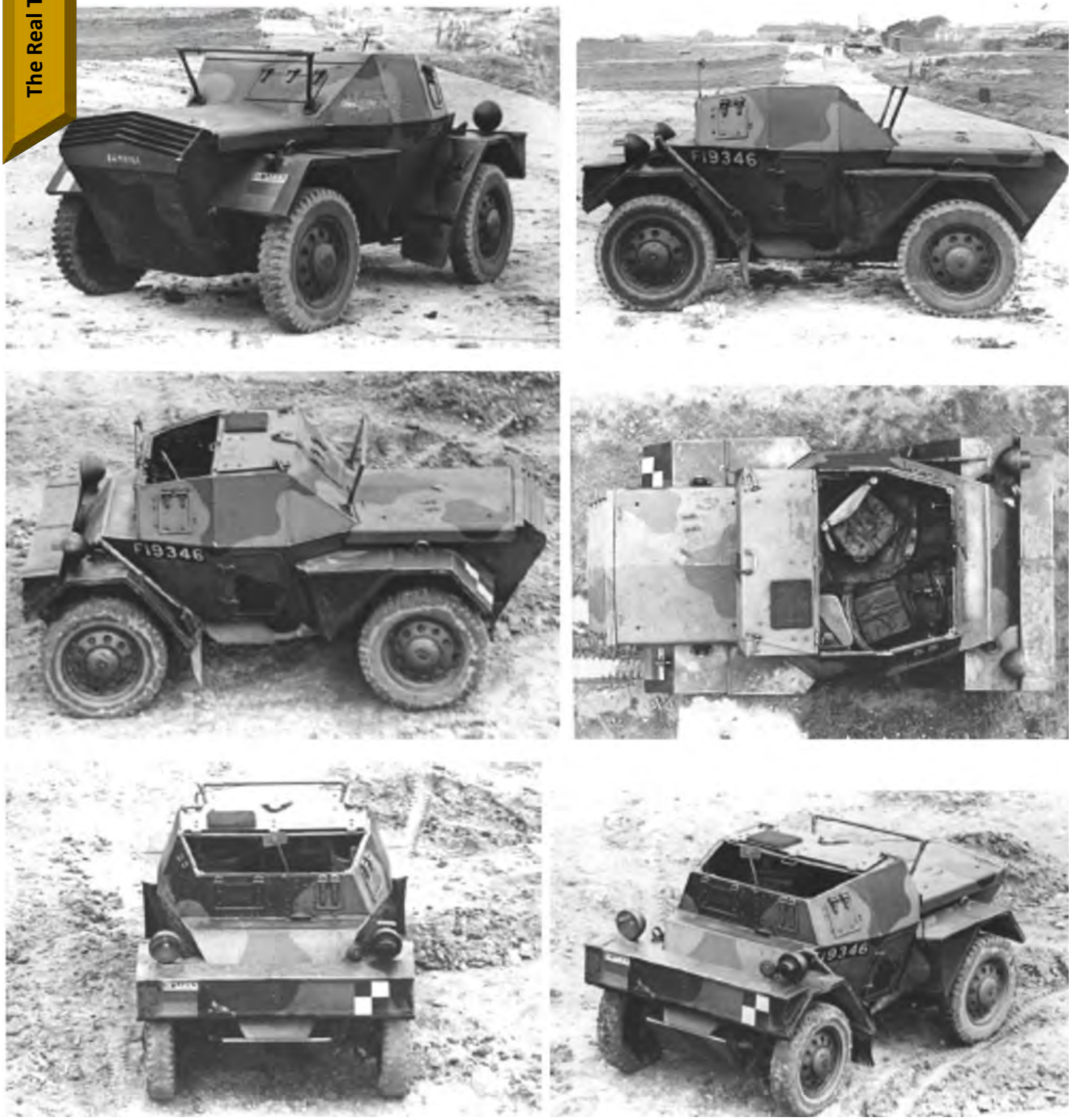
A Dingo operates with a tank column in Normandy. Soldiers inspect a knocked out and burning Sd.Kfz 250/9 reconnaissance halftrack.

A Dingo with an interesting field modification—the addition of a windscreen. The vehicle belongs to the 1st Royal Dragoon Guards. The location is near the Dutch/German border in March, 1945.

More civilians happy to be liberated—the Netherlands, September, 1944

A Dingo escorting German POWs. Note the non-standard weapons mount with twin Lewis guns. The vehicle is believed to belong to the 43rd Recce Regiment.

Dingo MkII



Multiple views of a Dingo wearing what appears to be the early war MTP-20 camouflage pattern. The tread pattern on the tires (probably worn) also appears to match that in the Tamiya kit.

The Kit

The "British Armored Scout Dar Dingo Mk. II" is marketed by Tamiya in 1/48 scale as kit # 32581. The kit is very simple, consisting of only 2 sprues containing 57 parts – 11 of which are for the crew figures! Typical of Tamiya, the kit has excellent engineering, perfect fit, and nice easy to follow instructions. It can be easily built in only a couple hours. While it can certainly be improved upon, it can be built into an attractive (and relatively accurate) model straight from the box.

Exterior detail is good with raised detail for hatched door, tie-downs, rivets, and hinges. All hatches and visors are molded closed, but this is not a problem – in nearly all photos of the vehicle the hatches and visors are closed as the driver and commander could see over the top edge of the crew compartment. The exhaust is molded as part of the hull and each axle with its springs and shock absorbers are molded as a single part. The springs are especially nicely rendered. The steering rods are molded as part of the front suspension. Detail of these is very basic, but probably adequate considering the small size of the model. Each tire is molded in two pieces. Steering is fixed straight ahead and is not adjustable. There are no poly caps for the wheels – they are just glued onto the axles. The tread pattern does not appear correct, but interestingly it appears to match fairly close with photos of Dingos with worn tires! Sanding down the central mold seam line on the tires can reinforce this impression. There is no detail on the reverse side of the wheel hubs.

Markings are also typical Tamiya – being rather thick, but settling down alright using setting solution over a gloss coat. Unfortunately, only one marking option is provided – a vehicle attached to the 5th Guards Armoured Brigade. The camouflage pattern on the box art is similar to the vehicle on the facing page, but the painting instructions are incorrect for both the so-called "Mickey Mouse" pattern and the earlier MTP-20 pattern. The aftermarket can provide additional options. (Really, Tamiya? Only one marking option?).

What detail there is in the interior is not bad, but is basic and incomplete. The biggest omission is lack of a radio set. Other than the steering wheel, no driver controls are included. No Bren gun is included, either. The kit also features a flat floor, rather than the multi-level construct of the actual vehicle. Also absent are the hinges on the visors and

Many online reviews of the kit mention that it has the wrong tread pattern. Above left we see the correct tread pattern on the Dingo wheels. The kit tread is much simpler and not as prominent. In fact, the kit tread more resembles the worn tire seen above center where the tread is gone from the center of the contact surface. Several photos (above right) show the tires nearly bald. Photos also seem to show a couple different size tires on the vehicle—narrow ones such as those seen on the kit and above, plus wider tires sometimes seen in photos. If the modeler desires, the aftermarket does offer replacement tires for the vehicle.

interior fittings. While there are few, if any, ejector pin marks on the outside of the hull, several are visible inside. For the most part these are very shallow and easily scraped away. Only the ones on the rear bulkhead require filling, but with the radio, figures, and other fittings in place, these will likely not be visible anyway. The good news about the interior is that if you don't want to deal with it or add detail to the inside, the folding roof can be built in the closed position—completely blocking any view of the interior. No engine is provided, either. While the interior is simple, the model is small, and most detail would not be visible once the figures are in place. Really only the lack of a radio is problematic – especially since the commander figure wears headphones and holds a microphone.

The rear view mirror stem is very fragile. This would be an easy part to lose or break. Fortunately it's a part that can be ignored. The mirror is not present in the overwhelming majority of photos of the vehicle in action – not surprising in a vehicle where the driver can so easily look over his shoulder. In fact, in all the photos included in the previous section, the mirror is apparent on only one vehicle.

The kit includes two figures – a seated driver and standing commander talking on the radio. Pose and detail on the figures are quite good. Many of Tamiya's figures are too small—some significantly so. Good news here is that the figure are the proper size.

I chose to build the model largely from the box, using only basic modeling skills to add missing details. But for those interested, there are some aftermarket options for this kit. Both Hauler and Inside the Armor make photo-etched detail sets (Inside the Armor includes options for Africa, Europe, and Dieppe). The Hauler set is basic, while the Inside the Armor set includes replacement fenders and stowage boxes. DEF Models makes a nice wheel set with a good tread pattern and some tiny rivet/bolt detail lacking on the kit pieces. While I may be wrong, I know of no aftermarket stowage sets available specifically for the Dingo in this scale.

Overall, this is a nice kit that will build into an attractive replica straight from the box. Some basic details can also really improve the look of the interior. And those who want a super-detailed replica can use any (or all) of the aftermarket sets available. At only $20.50 (US), the kit is good value for the money.

Above left: Photos from "Sprue Brothers" comparing DEF Model wheels (grey) with kit wheels. The kit wheels are adequate, but for those wanting as much detail as possible, the DEF wheels are superior. The DEF Model's part number is 48008.

Left: A photo showing "Inside the Armor's" Dingo Detail Set (part #48004)

Above: As seen here, the figures are a true 1/48th scale. If standing straight up, this man would easily be 1.5 inches tall—or 6 scale feet.

Construction and Detailing

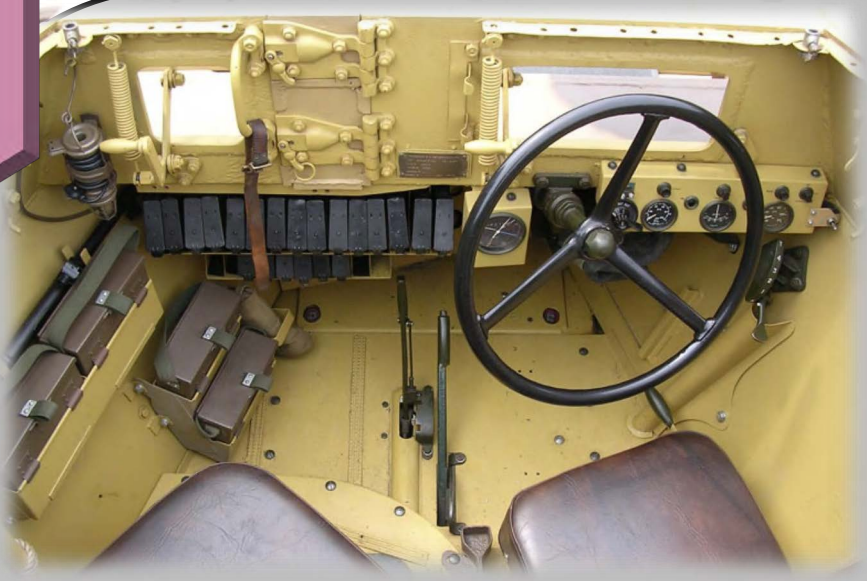
Right: Following the kit instructions for steps 1-5, but leaving off the hull front, fighting compartment front and rear, and rear deck, the model was built to this stage. Those parts were left off for now to facilitate access to the vehicle interior for detailing. They will be added only after the interior is painted. Shallow ejector pin marks on the hull interior were simply scraped away with a hobby knife blade.

This is a very simple model to build, consisting of only 46 parts (not counting the figures). There are no issues with fit. Assembly is quite straightforward, and followed my normal methods. I did not use aftermarket detail sets, but added basic details, mostly to the interior of the vehicle. This was done primarily with styrene sheet, bar, rod, and some basic shapes. Stowage, using methods detailed in my other booklets, was also added.

The photos on this and the following pages show how it was done.

Top left: The joints in the floor do not match those on the actual vehicle and were filled with epoxy putty. Some stowage consisting of some bags and crew gear (from Tamiya's British Infantry set), as well as a couple bits made from styrene and epoxy putty, were placed behind the driver's seat and fuel tank. While simply stuffed in place, it was done for the most part in compliance with wartime load plans.

Left: The kit's floor was built into the Dingo's multi-level construct using plastic sheet. A central hump in the floor was added with some Evergreen half-round stock. The transfer case lever and hand brake are parts from the spares box (originally from a Tamiya Sd.Kfz 251 halftrack). A test fit was done with the driver to ensure all the parts played nicely together.



THE REAL THING

As mentioned in the kit review, the model only includes basic seats, a steering wheel, fuel tank, and some interior hatch detail. In fact, the interior is by far the weakest area on the kit. With the roof closed this would be irrelevant. Also, with the figures in place it won't be too noticeable, but will be visible for those who take the time and effort to look.

We've already seen, on page 7, drawings of the interior from a vehicle manual. My research yielded no good wartime photos of vehicle interiors. Thus, I have had to rely on photos of restored examples as my primary reference. I generally do not prefer to use reproduction or restored items for research as it can be difficult or impossible to determine what is original and what has been altered. However, in this case I can compare the photos to each other and the wartime drawings to get a good idea of their accuracy.

The photos at left are of three beautifully restored vehicles found during internet searches. Only some of the radio support equipment does not match wartime photos and has been altered on my model accordingly. The top photo clearly shows all the driver controls, Bren gun magazine rack, and grenade cases. Also visible are the mechanisms to open the various visors. The hinges and springs are molded onto the kit parts, but the actual handles used for opening and closing are not. In the middle photo, the radio is not present, only the rack it sits upon. Also visible is the rifle rack on the rear bulkhead. In the bottom photo the radio and rifle are in place.

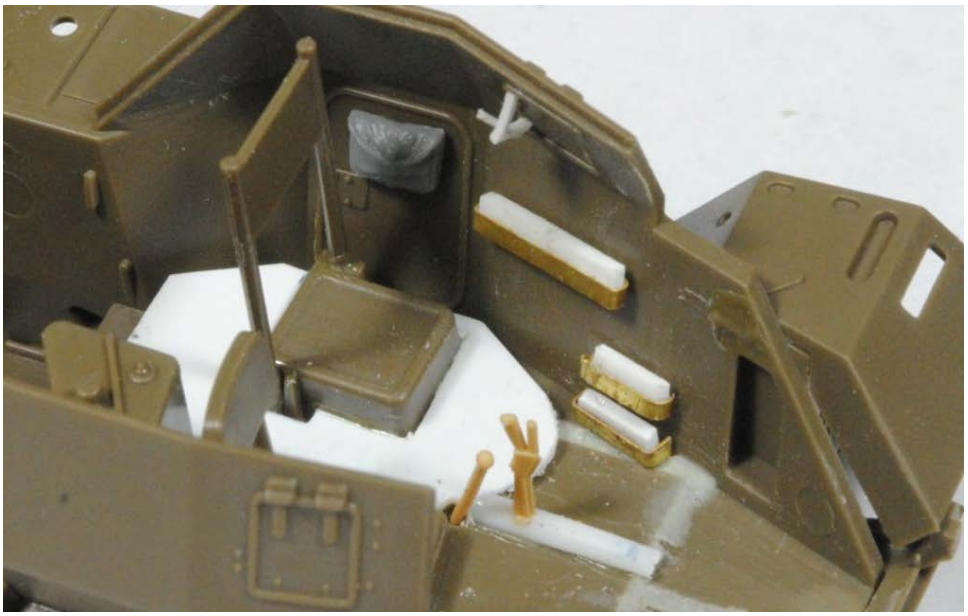
Note that these vehicles all have leather seats. While this was standard on early Dingos, as leather became more precious as the war went on, canvas was often substituted.

For those building a No.19 radio set, its dimensions in 1/48 scale would be:

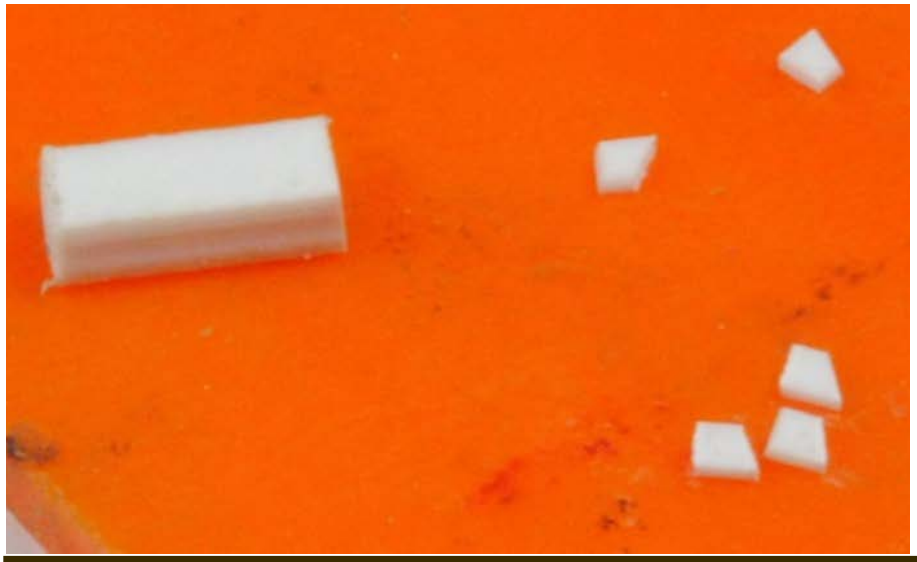
14.2mm x 5.3mm x 7mm

Top : Details added to the driver's side include a box shown in drawings from the manual, the transmission gear pre-selector and conduit, and the visor handle. These were made from bits of styrene.

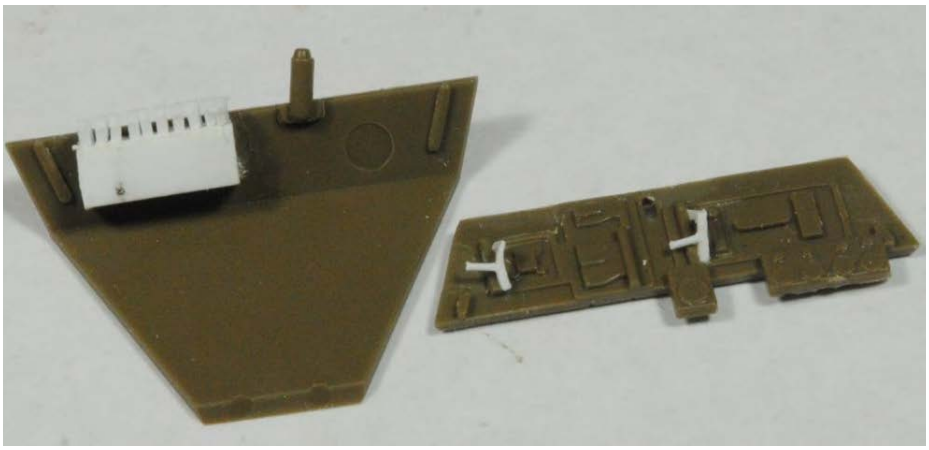
Middle: Details on the commander's side include a satchel on the escape hatch (from one of Tamiya's figure sets—I know not which one), The visor handle, and the grenade boxes and racks. The boxes are simply lengths of styrene bar stock while the racks were made from bits of left-over photo-etch parts frets.



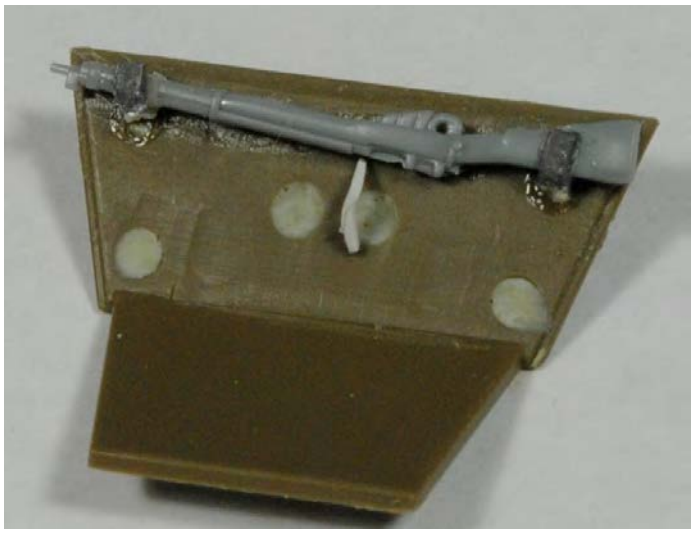
Below: when sculpting or scratch-building, we do not have make what is actually present—only the appearance of those things. The Bren magazine rack is a case in point. The rack is simply a length of styrene bar stock. The exposed ends of the magazines are small wedges of styrene glued to the bar.

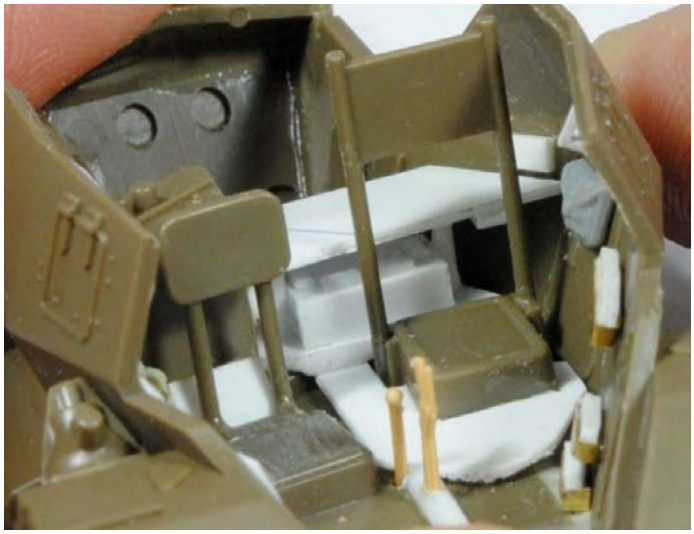


Right: The Bren magazine rack and the handles on the visors are the only detailing required for the front bulkheads. The ejector pin mark under the front deck will be invisible on the finished model and was ignored.



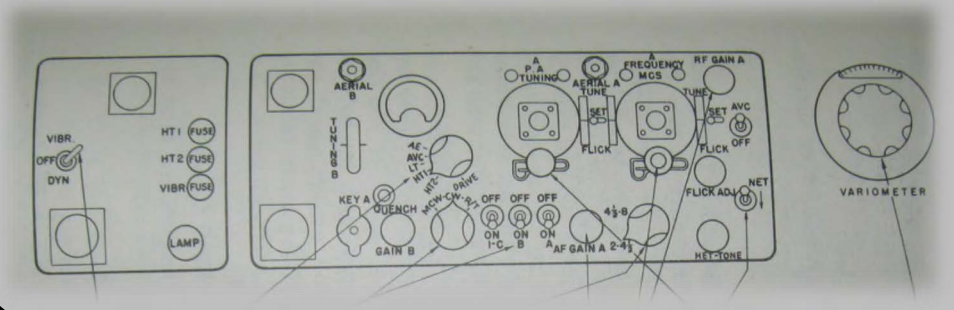
Below: On the rear bulkhead, ejector pin marks are quire deep and required filling. There is no interior hatch detail, but behind the radio this area will not be too visible. However, I did add the hatch handle and rifle rack. The rifle is from the British Infantry set. A test fit ensured the bulkhead still fit to the hull properly.





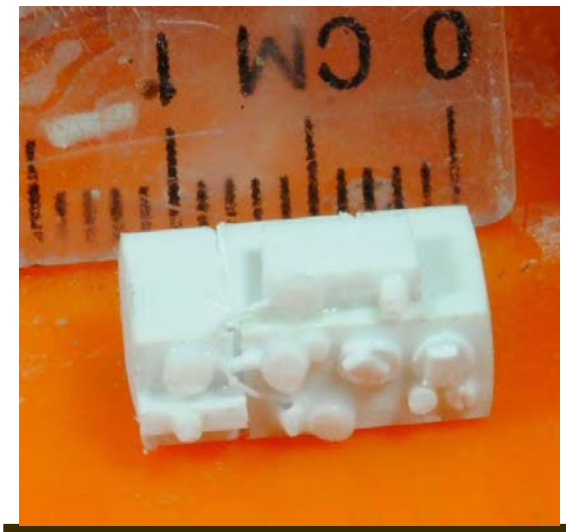
Above left: The radio battery is as block of styrene detailed with small bits of styrene. Detail is very basic and no cabling was added as this area will be all but invisible on the finished build.

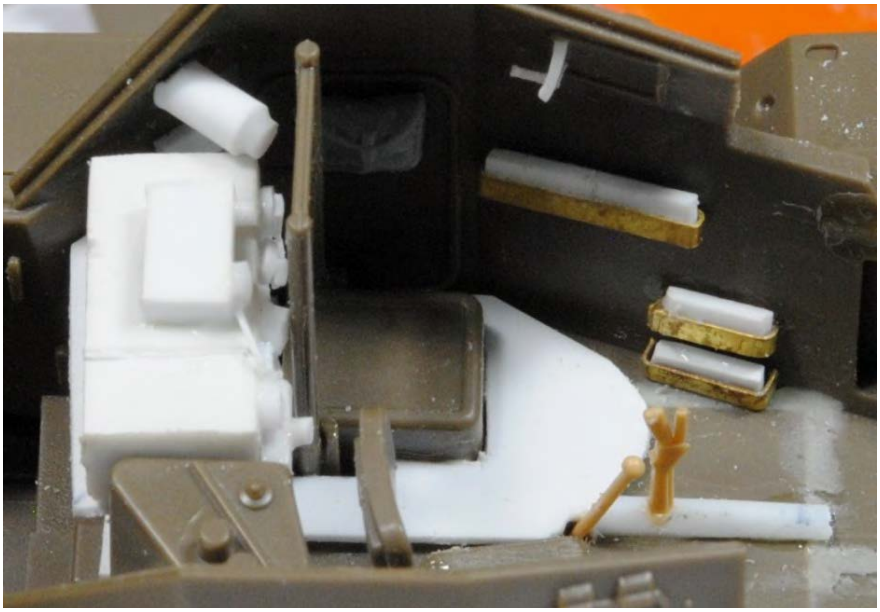
Above right: Above the battery, the shelf for the radio is a piece of styrene sheet with styrene bar supports. Small bits of plastic strip serve as the radio spare parts box, the ration box, and the bandolier box as shown in the vehicle load plan.



THE REAL THING

A photograph and diagram of the wartime No.19 radio set.

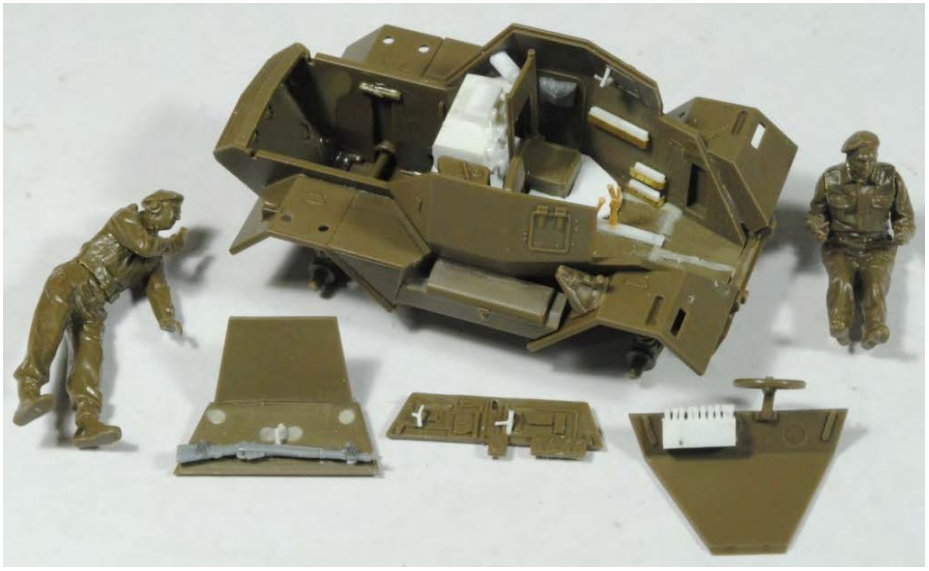




To make the radio, I started with basic shapes made from a large and small block of styrene. The joint between the two main components was scribed into the plastic. The radio was then detailed with various "salami-sliced" bits of styrene bar and rod. Cabling was made from very fine styrene rod. Once complete, the radio was placed into the car. A variometer, made from styrene rod, was fashioned and glued in place by the radio.

As I had altered the floor, the position of the commander's left arm had to be very slightly adjusted to allow him to still fit properly in the vehicle (held together here with poster putty for the test-fit). Thankfully, this was just a slight repositioning and did not require any cutting or putty work.

Middle: The various interior sub-assemblies almost ready for interior painting. Only remaining to add are the Bren gun and wiring on the commander's headphones and microphones. These were left to the last minute to avoid breakage: the fragile Bren sticks up above the top of the fighting compartment and the radio wiring will not stand handling.



Bottom: The interior painted prior to the addition of the driver figure and assembly of the various sub-assemblies. The interior was painted using my normal methods.

Sequence of painting for the interior was:

-Priming (Black)

-Modulated Base Color

The base was German Green (Vellejo Model Air) highlighted by adding Light Grey Green (also Model Air). The Black primer served as shading.

-Filters and washes

-Chipping and wear

-Pin Washes

-Pigment weathering

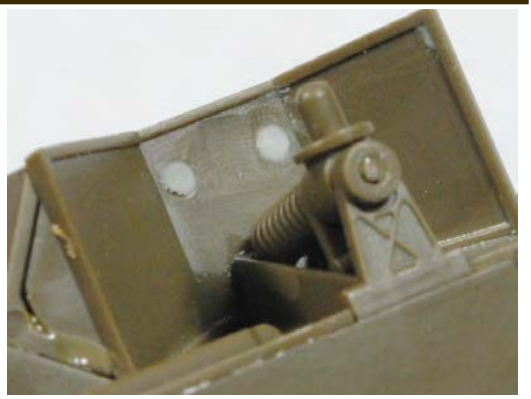
-Finally the details were painted. Colors and mixes used can be found in this article at the end of the section on painting.

As the driver had to placed prior to completing assembly of the hull, the figures were painted at this time. Colors used for painting can be found at the end of the section on painting.

Below Left: Once painted, the driver was glued in place and the remainder of the hull assembled.

Assembly continued as normal. The roof and wheels were left separate for painting.

As the fenders sit high enough above the wheels that the undersides may possibly be visible on the finished model, ejector pin marks were removed and the holes for fitting parts above the fenders were filled with epoxy putty.



Above: Rudimentary detail was added to the rear of the wheel hubs as these may be somewhat visible on the finished model.

THE REAL THING

A wheel on a restored Dingo. Note the small rivets (15 of them) just inside the rim. These are not present on the kit. In reality, they are small enough no one is likely to notice. However, I chose to add them. I considered simply dotting them in with a highlight paint color, but decided this would likely be obscured by weathering. Therefore, I chose to make the tiny rivets.

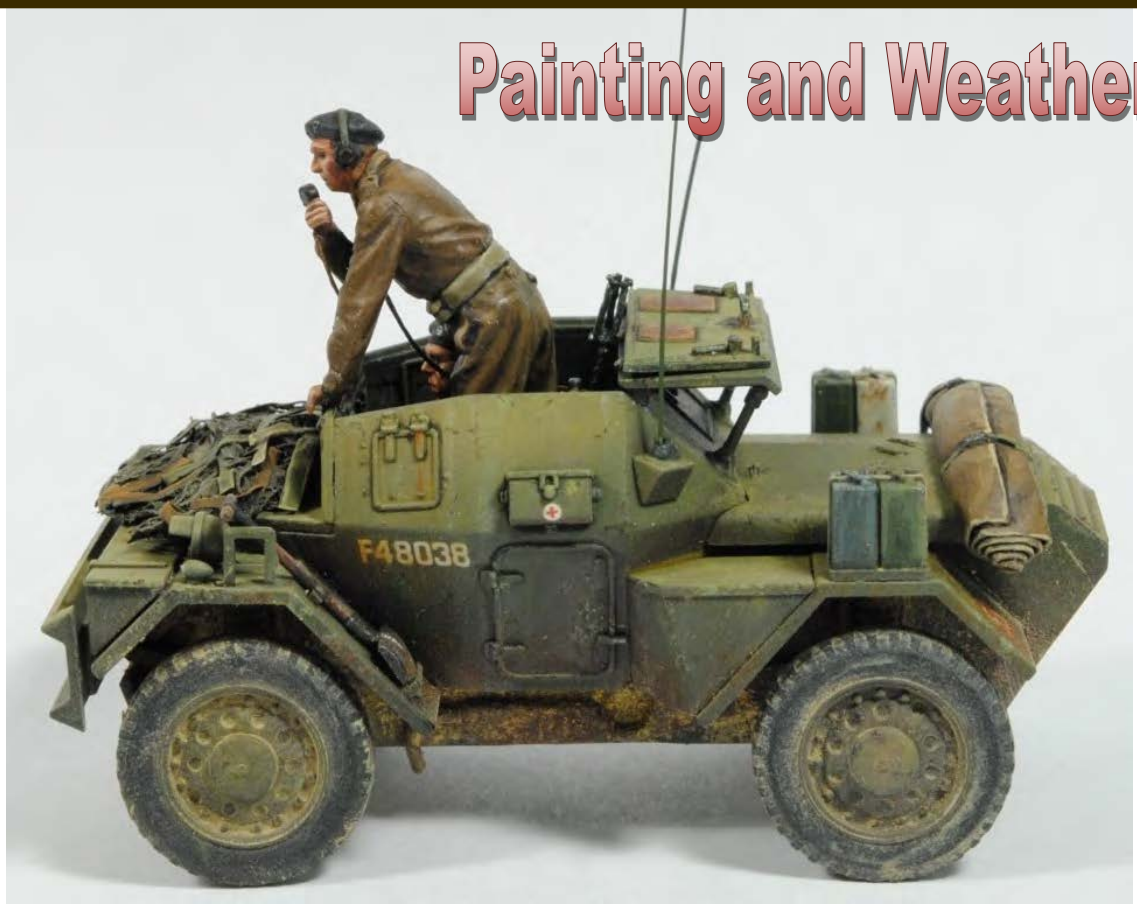
Likely the best way to add these rivets is to punch them from thin plastic sheet with a punch and die set. My punch and die set is not small enough. One could "salami slice" the rivets from plastic rod, too. I chose to use tiny glass beads of which I have an entire bag. These are round, so I drilled small holes along the rim for the beads to rest in. Superglue was applied to the holes using the sharpened end of a toothpick. The other end was dampened and used to pick up the beads to place them in the holes creating domed rivets.

The inside of the roof hatch was detailed with latches made from bits of plastic. The molded-on nub of a handle was trimmed off and replaced with a wire handle. Note the prominent ejector pin marks which have been filled with epoxy putty.

Stowage consists only of a rolled tarp (made with my normal methods using Magic Sculpt epoxy putty with metal foil straps) and a camouflage net. The net is gauze soaked with a mix of white glue and water, wadded up, and put in place to dry (not shown—a plastic wrap barrier was put between the net and vehicle to prevent the net sticking to the tiny car). This method is the same one used on my StuG III Ausf. G build.

Prior to wetting and wadding up the net, strips of metal foil garnish ("scrim" in British service) were superglued to the part of the net that will be on top. After painting this resulted in a realistic-looking garnished camouflage net.

Painting and Weathering

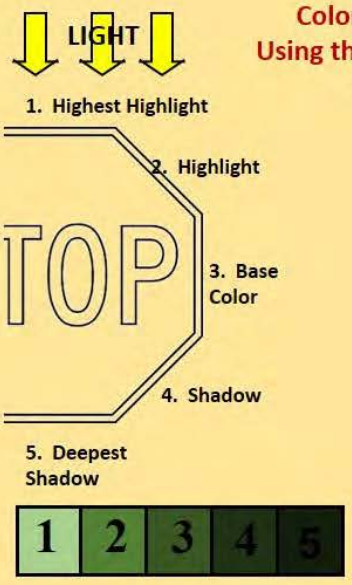


As with anything, we must start with research. While studying the applicable regulations can be interesting and information, it's more important to study what was actually applied to the vehicles whether in the factory or in the field. What was mandated and what was done were not always one and the same. Unlike the kit instructions, the photos I've found of Dingos in the Normandy Campaign and later are in solid colors. Most photos I've found of camouflage painted Dingos appear to follow the earlier MTP-20 pattern and not the more well known "Mickey Mouse" pattern (which is incorrectly portrayed in the kit painting instructions). In this instance, I would recommend either following photos or painting the vehicle in a solid color. While I considered painting the vehicle in Mickey Mouse colors, I decided it would be "more correct" to use a solid color. My research also indicated that Vellejo Model Air's "German Green" is fairly close match for the British SCC.15. So that was selected as my base color and modulated appropriately.

The airbrushed portion of the paint was applied using these colors: Vellejo Black Surface Primer, Vellejo Model Air German Green (a close match for the British SCC 15 color) and UK Light Stone, and AF's Olive Drab Highlights from their Olive Drab Modulation Set.

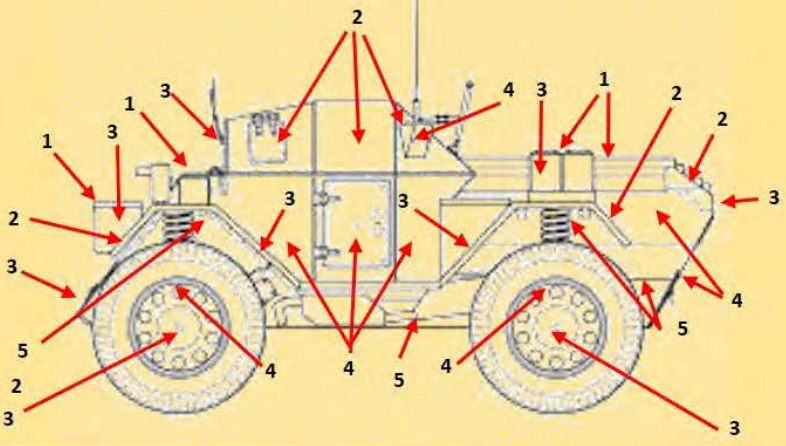
PAINTING & WEATHERING

Color Modulation Using the Stop Sign Rule (Step 2)

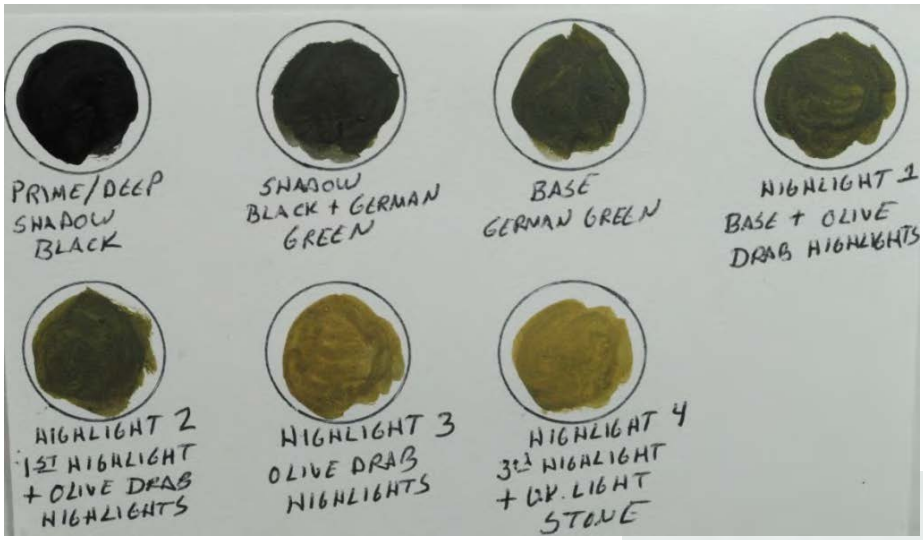


MODULATION BASICS:

-Upper surfaces are lighter than lower surfaces
-Horizontal surfaces are lighter than vertical surfaces
-Upper slopes are lighter than lower slopes
-Areas near the top of the vehicle are lighter than areas near the bottom



The model after all air-brushed modulation was applied. All that remains is to pick out some of the highlights using a brush as AK's "Olive Drab Shine".



Colors used from darkest to lightest.

After painting, the stowage, roof, and commander figure were attached. The aerials were made from stretched sprue.


F48038

COLORS and COLOR MIXES USED:

Unless specified otherwise, colors are Delta Ceramcoat craft paint. Apple Barrel paints are identified with (AB), Folk Art (FA), Vellejo (V), Vellejo Model Air (VA), Andrea is (A). Key: B = Base Color, L = highlight (1L, 2L = 1st highlight and 2nd highlight), S = Shadow. For color mixes, if no ratio is listed, the colors were mixed "by eye" until they looked right! The colors for each item are generally listed in the order they were applied. All airbrushing (the vehicle itself) was done using the Vellejo Model Air paints. Brush painting was done with all brands. All colors are acrylics unless specified otherwise.

VEHICLE INTERIOR DETAILS:

RADIO:
Radio Case:
B: US Dark Green (VA).
L: Highlights: Tank Ochre (VA)
Radio Components:
B: Pale Grey Blue (VA)
S: Wash of Black
Details: Appropriate Colors.

GRENADE BOXES:
B: US Dark Green (VA)
L: Tank Ochre (VA)

DASH INSTRUMENTS:
Black with Pale Grey Blue (VA) details. Gloss Coated

SEATS:
B: Autumn Brown + Burnt Umber 3/1
1L: Raw Sienna
2L: 1L + Trail Tan\
S: Brown Ink (A)

WEAPONS: (BREN AND LEE ENFIELD):
Wooden Areas:
B: Coffee Bean + Chocolate Cherry 2/1
L: B + Raw Sienna
S: B + Black
Metal Areas:
B: Lead (A) + Black + Midnight Blue 2/2/1
1L: Steel (A)
2L: Silver (A)
S: Wash of Black Ink (A)

UNIFORMS AND EQUIPMENT:

BATTLE DRESS MIX 1:
(When painting uniforms and webbing equipment I usually use a couple different mixes to represent fading, wear, variation in lots, etc.)
B: Olive Drab (VA) + Autumn Brown 1/1
1L: US Field Drab (VA)
2L: 1L + Khaki Brown (VA)
3L: Khaki Brown (VA)
1S: Dark Olive Drab (VA)
2S: 1S + Burnt Umber and Black
3S: Black.

BATTLE DRESS MIX 2:
B: Mix 1 + Dark Olive Drab (VA) and Sandy Brown (VA)
1L: Olive Drab (VA) + Sandy Brown (VA)
2L: 1L + Khaki Brown
3L: 2L + Khaki Brown
1S: B + Burnt Umber and Black
2S: 1S + Black
3S: Black

BERETS:
B: Charcoal
1S: B + Black
2S: Black

BOOTS:
B: Autumn Brown
L: Raw Sienna + Trail Tan
1S: Burnt Umber + Black (overall wash)
2S: Black

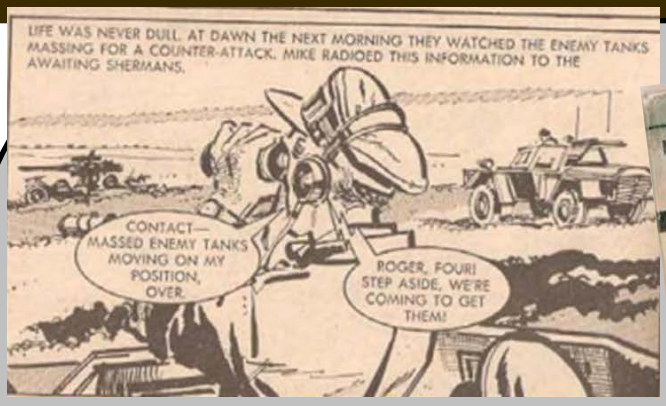
GAITERS:
B: Olive Drab (VA)
1L: B + Khaki (AB)
2L: Khaki (AB)
S: Black

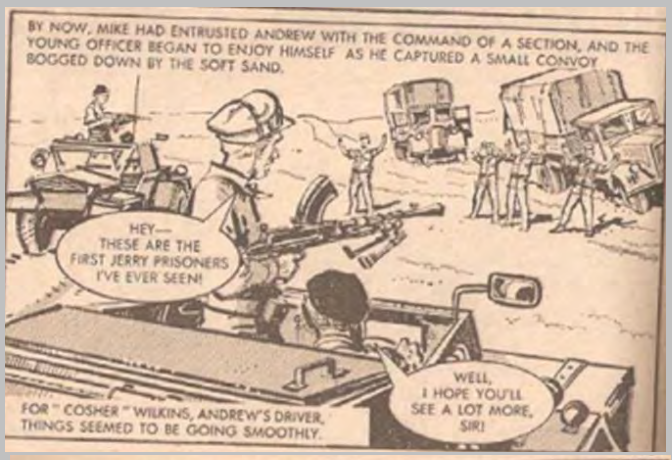
WEB GEAR:
B: Olive Drab (VA) + Khaki (AB)
S: Dark Olive Drab (VA)
1L: B + Khaki (AB)
2L: Khaki (AB)
Outlining: Black

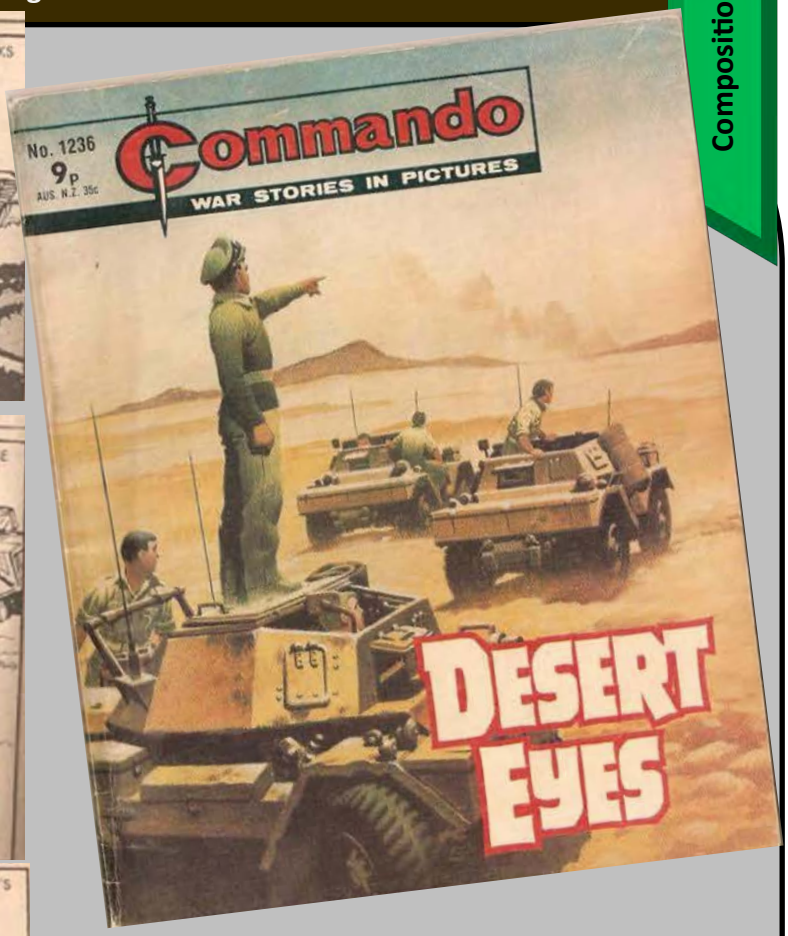
HEADPHONE/MICROPHONE CORDS:
Brown Iron Oxide

CAMOUFLAGE NET:
This was primed in Black and dry-brushed first with US Field Drab (VA), then with US Field Drab (VA) + Khaki (AB) and finally with Khaki (AB). Scrim was painted in three colors: US Field Drab (VA) shaded with Olive Drab (VA) and highlighted with Khaki (AB), US Dark Green (VA) shaded with Black and highlighted with Timberline Green, and Olive Drab (VA) + Autumn Brown shaded with Olive Drab (VA) and highlighted with Raw Sienna.

ROLLED TARP
B: Olive Drab (VA) + Nutmeg Brown (AB)
1L: B + Raw Sienna
2L: Raw Sienna
3L: 2L + Khaki
1S: Olive Drab (VA) + Dark Burnt Umber
2S: Black







Dingoes in Action

Here we see excerpts from a 1978 edition of the British publication "Commando Magazine", designed for boys. This story follows a armored car unit in action in North Africa. The artwork is of a fairly high standard and the story illustrates many of capabilities, uses, and vulnerabilities of this little armored car. A .pdf of the comic can be found on the Daimler Fighting Vehicles website.

Dingo MkII

Extracts from the 11th Hussars war diary.

Lieutenant Dickie Powell, of C Squadron was leading his armoured car troop of two Daimler Dingos and two Daimler Armoured Cars through the narrow Bocage country. The rear most Daimler broke down and blocked the road, and prevented the Dingo bringing up the rear from passing.

Lt Powell continued on with his mission. Their first contact was a German sentry who tried to flee, but a grenade from the Dingo stopped him dead. Grenades were often used as a random explosion near the front is hard to identify and reduced the risk of giving the location of the patrols away.

Coming round a corner they quickly came across a large number of anti-tank guns, however the patrol managed to charge through the AT gun's killing zone, leaving a few more grenades with the German gunners. Still probing forward they found a bridge over the River Souleuvre still intact, this bridge was six miles behind enemy lines.

The Daimler set up covering the bridge, and the tiny Dingo scuttled across. Quickly hiding in a bush the crews from both cars dismounted and with only small arms they held the bridge, with two men at each end. The 5th man stayed in the Daimler to use the radio and try and get the vital information through to headquarters. The dismounts had to dispose of several Germans quietly, holding on for several nerve wracking hours until an armoured spearhead arrived.

In early September Lt Jardine was the first Allied soldier to enter Holland. Riding in a Dingo, and accompanied by a Dingo from another troop Lt Jardine led a patrol into occupied Holland to check on a bridge south of Eindhoven.

Shortly after crossing the border Jardine came under heavy enemy fire. Like Lt Powell, Jardine used the small size and the Dingo's excellent mobility to just charge through the lines. The tough armour on the Dingo kept the German bullets away, and its speed meant that the German anti-tank weapons never came close.

Five miles later they approached the bridge. They stopped to observe and they saw a Panzer IV guarding the bridge. They remained in that position for about half an hour. While waiting a crowd of local civilians approached them thinking liberation had come. One of the locals had a camera, which is where the photographs here come from. (These are the photos shown on this page—Lt Jardine is shown in the top photo.)

The civilians warned Lt Jardine that the Germans were approaching and trying to catch them after blowing through their front line. With this warning Lt Jardine led his patrol back towards Allied lines. Again they roared through the Germans that were hunting them with no casualties, although almost every item carried outside of the armour was shredded by German small arms. Incensed by the escape of the patrol the Germans shot several of the civilians.

COMPOSITION

Just like the old question, “Which came first—the chicken or the egg?”, sometimes the inspiration for a diorama or vignette comes before obtaining a kit and sometimes after. Sometimes we buy the kit to fulfill an idea we already have, other times we get a kit we like and then later decide what to do with it. Each model, each vignette, each diorama has its own story. You are limited only by your imagination. In this case, it was a largely academic discussion that prompted the project. Given the task to name an armored vehicle that was very efficient at the task it was designed to perform, after much thought and a bit of research, I settled on the Daimler Dingo. When designed, it was almost the ideal vehicle for the task it was designed to perform—reconnaissance and liaison. As Tamiya made one in quarter scale, I decided it would be my next project.

As for the way I chose to display the vehicle, the kit itself had much to do with that—specifically the pose of the figures. To my eye, the driver appears ready to move the vehicle, while the commander cranes to observe an enemy—reporting what he sees to his higher headquarters. This prompted me to place the vehicle in concealment. I chose a bit of rugged, wooded terrain—perhaps the “Suisse Normande” (the Norman Switzerland—a rugged area of Normandy around the Orne River). This determined most of the terrain. The slope and building came about because I think multiple levels adds visual interest.

Composition

THE TEN COMMANDMENTS OF EFFECTIVE COMPOSITION

Effective composition is key to story telling, but is more than placing elements on a base. It requires careful planning. The viewer should quickly grasp what is going on. If not, the work has failed at some level. I use a tool I call my "Ten Commandments of Effective Composition" to transfer what I see in my "mind's eye" into a finished product. These are not carved in stone and do not all apply to every situation. They simply help transfer what I see in my mind's eye into the finished work. I do not consider them individually, but use them all in conjunction. They are not restrictive and do not take the place of imagination.

1. HAVE A SINGLE MAIN POINT. There can be several things going on at once, but like scenes in a movie, they should all work toward the main point. In a diorama or vignette, this is absolutely critical.

2. DIRECT THE VIEWER'S EYE. Large or prominent items are noticed first. Other things are generally viewed just as we read—from left to right. Things moving against the grain (right to left) will cause the viewer to pause. Viewers will naturally follow the glances and gestures of the figures. Arrange elements so viewers read the story in the proper order.

3. SHOW ACTION AND INTERACTION. Action is more appealing than static, but must be purposeful. Elements should interact in a meaningful way.

4. USE A TIGHT COMPOSITION. Tight compositions are visually more appealing than loose, open ones. They are better at conveying drama and stress.

5. HAVE BALANCE. Balanced compositions look better. Elements or action on one side of the composition should be balanced by elements or action on the other side. A large item on one side could be balanced by several smaller ones on the other side for example. Note that balance and symmetry are NOT the same thing! Symmetrical work can look contrived.

6. USE ALL THE ELEMENTS. All elements such as models, figures, base, nameplate, groundwork, and method of display are important. These things should compliment, and not contradict, the main story.

7. MINIMIZE DEAD SPACE. Empty unoccupied space is boring and detracts from – or deadens – the final result. Use a smaller base or put something relevant in the space. Dead space should only be used if it helps tell the story.

8. USE SHAPES AND ELEVATIONS. The size and shape of the base, groundwork, and composition can compliment and enhance the composition, help direct the viewers' eye, and provide balance. It's also usually best not to align elements parallel with the edges of the base.

9. ARTISTIC LICENSE IS OK. Use artistic license to fill gaps in knowledge, create a more visually appealing piece, or simply due to style. Use it to assist in recreating the feel, emotion, and drama of an event – to capture the impression rather than just look.

10. PLAY WITH IT. I usually try different arrangements and various bases before I settle on a final composition.

Lets look at how this build meets my "criteria"

1: The main point is simply the vehicle doing what it was designed to do—reconnaissance.

2: There isn't much to direct the viewer's eye to see. The model fill almost the entire scene. It does move from right to left and slightly toward the viewer to force the eye to pause. Terrain forms both a backdrop and a frame—pointing the viewer to the model and preventing his eye from leaving the scene. Befitting a small, stealthy vehicle, the Dingo may not be the first thing the viewer sees!

3: Although perhaps not apparent at first glace, there is a great deal of interaction in the scene. The crew cooperate together to perform their mission, and they both interact with the vehicle. The commander is in a position to observe an enemy, apparently at his 10 O'clock position and slightly below. He also interacts, via radio, with his higher headquarters. If the enemy were to see the vehicle, the driver is ready to rapidly leave the area.

4, 5, 7: The tiny size of the base almost guarantees these factors. Composition is very tight with no room for empty, unoccupied space. Even had I posed the vehicle on open ground, there would be so little space on the base around the vehicle that these commands would be fulfilled. The vehicle provides its own balance in the center of the scene. The vegetation and upslope balance each other. The building balances the forward slope and wall. The foreground tree, being in the visually strongest part of the composition, balances the larger elements in the rear of the scene.

6, 8: The role played by the model and figures are obvious. But the ground provides both setting and context. It provides the concealed setting. It also provides a good deal of visual interest—or "eye candy". This last is also provided by the multi-levels in the scene. The levels also ensure that no feature is masked by other features. As previously mentioned, the terrain forms both frame and backdrop. The rugged burl base is also complimentary in shape, color, grain, and even the burl. The vertical orientation reinforces the multi-level groundwork.

9: No "license" per se is really used here other than the fictional setting—but even this is representative of the terrain in some areas of NW Europe. Perhaps the scene is a bit compressed, but on the other hand, many of the lanes and tracks these vehicles could operate on were quite tight. In effect, the setting is not "unrealistically artistic".

10: Often times I will try several different arrangements. In this case, the scene I saw in my "minds eye" was fairly firm from the start. At any rate, with the small size and tight composition, there were few options to try.

As we've already alluded to, the groundwork we put our model on serves many functions. It certainly provides context and setting. It lets us know where our model is located, the weather at the time, and even in many cases the season. Groundwork can also help frame our "picture" as the building , hill, and vegetation does in this instance. The vehicle is also centered on the vertical line formed by the ruined wall and the corner of the building. In this instance the groundwork also helps tell the story. The Dingo was an effective reconnaissance vehicle because it was small and stealthy. Here, the vehicle is inching out of the tree line allowing the commander to peer down on whatever he is looking at—I leave that to the viewer's imagination: enemy dispositions or troop movements, terrain friendly forces are about to traverse, perhaps a bridge or village. Maybe the soldier on the radio is relaying information or calling in artillery? All this is only implied, but isn't vital to the story. The important thing is the vehicle, its setting, and the actions of the crew.

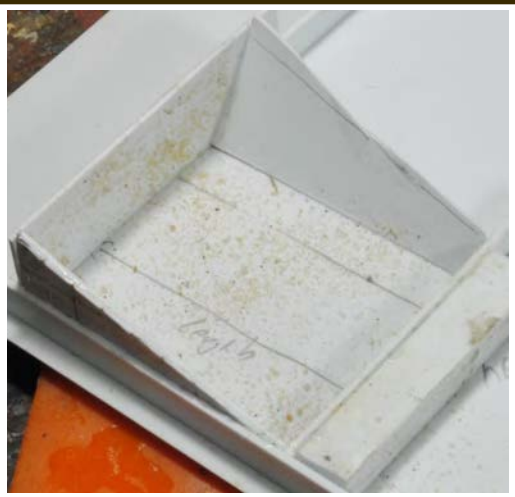
A base was selected that complemented my ideas. Rather than a fancy, polished base, I chose an attractive yet "woody" or "rustic" base—in this instance a nice piece of cherry burl fashioned by John Jeffries of Long Island. I wanted to reinforce a hillside setting where the Dingo crew looks down at its target, so I chose a base with a vertical orientation rather than a flat base.

The groundwork for this piece is relatively complex consisting of a road, hill, building, stone wall, and vegetation. Even so, size and placement limit all this to a supporting role to the vehicle. In this section, we will look at how everything was made.

BASE AND GROUNDWORK

The walls and the building were made from plaster. For the walls, I used left-over bits from poured sheets of plaster I had used for an earlier project. The rock/brick patterns were simply scribed in with the tool shown.

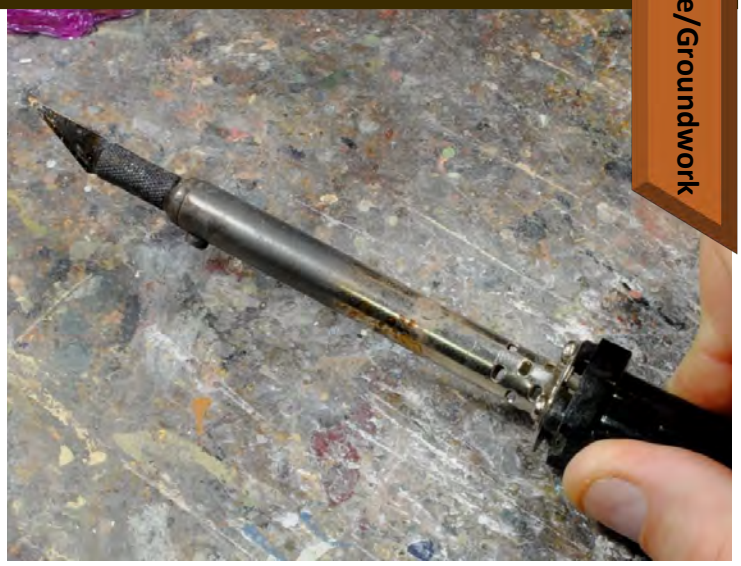
For the corner of the farmhouse, I made a mold from plastic and cast the building in plaster. Note that I covered with inside of the mold with a light coating of white glue and sprinkled on a bit of very fine sand. This was allowed to dry before the plaster was poured. The effect was to add a bit of texture to the walls. The design was then penciled onto the plaster and scribed in using the same tool I used for the wall.



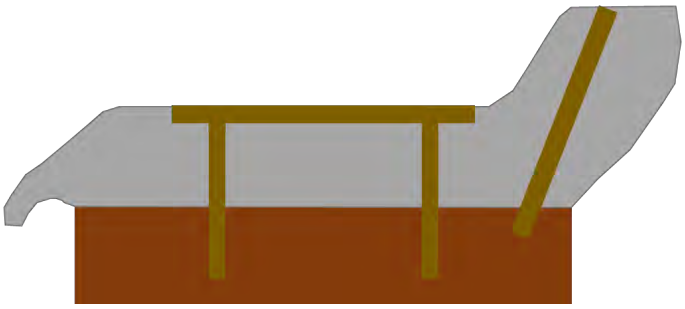
The window shutters were cut from a piece of plastic sheet. The shingles were cut from a sheet in strips and the individual shingles were scribed in. Woodgrain was scribed into plastic by scraping a coarse Dremel sanding disk (by hand, not allowing it to rotate) across the plastic. You can control the amount and roughness of grain by the coarseness of the disk, the number of passes you make, and how hard you push.

The shutters were glued into a recess carved into the plaster. The shingle strips were glued on one at a time starting at the bottom. Overlap the shingles approximately 50 percent. Once all are in place and the glue is dry, the shingles on the back and side adjacent to the base edges can be cut flush with the building form.

In this photo, the foundation (made from another old scrap of plaster) has been glued to the building. Prior to attaching the foundation, individual stones were scribed in and the piece scrubbed with an old brass brush to impart a rougher texture.



The form of the groundwork was built up on the base using Styrofoam. Note the base has been protected with painter's tape. The best way to cut and shape the Styrofoam is with a hot knife (above). It will easily slice through the material. To provide solid support for the vehicle and the building, wooden dowels were sunk through the foam into the base (see drawing below left). A thin wooden platform was mounted on top of the dowels to provide a solid road surface. This results in a very strong, yet lightweight, construction.



To hide the Styrofoam and provide a uniform finish, the outside of the construction was covered with a layer of Sculpt-A-Mold

Dingo MkII

The finished base was primed in black. To more match the base, after the black primer coat, the outside edges were sprayed with different mixes of browns and greys created using Vellejo Model Air Tank Brown, Sandy Brown, Camo Med Brown, and US Grey Light.

The building and walls were painted prior to the application of groundwork. I started with brick areas. Craft paints were used exclusively.

Above left: The mortar areas were given a wash of Pewter Grey.

Above right: The bricks were painted in various colors. I started with Brown Iron Oxide. Highlighting on the edges was accomplished by adding Trail Tan to the base color.

Left: Additional colors were Chocolate Cherry, Candy Bar Brown, Red Iron Oxide, Chocolate Cherry + Black, and Terra Cotta. Each was highlighted by adding Trail Tan to the mix.

Look at any brick wall and note the variety of brick colors. Painting individual bricks in various colors is time consuming, but it results in a visually pleasing and realistic looking wall.

The stone wall was painted in the same fashion using various grey stone colors (Hammered Iron, Charcoal, Charcoal + Khaki, Hammered Iron + Dark Forest Green, Nutmeg Brown + Pewter Grey, and Brown Iron Oxide). Colors were highlighted by adding Khaki.

As the stone colors appeared a bit too disparate and stark, the wall was lightly dry-brushed with Khaki + Antique White and then given random thin washes of Black and Burnt Umber.

With the brick and stone areas painted, attention was turned to finishing the building.

Stucco/Plaster areas were given a base-color of Hippo Grey + Country Tan. Highlights were added by dry-brushing first with Khaki and then with Khaki + Antique White. A flat brush was used and the paint was applied to high-light areas with a scrubbing motion.

Shadows were applied by selectively adding a thin glaze of Burnt Umber paint to appropriate areas.

Outlining was done with Black. The highest highlights on the broken edges of the plaster was added with the highlight mixture plus more Antique White. This outlining and edging really enhances the 3D aspect of the structure and makes the details "pop"

The wooden shingles were painted in various wood colors mixed from Hippo Grey, Nutmeg Brown, Burnt Umber, and Charcoal. They were dry-brushed with a mix of Pewter Grey and Train Tan. Dry-brushing was done from bottom to top to catch the edges of the shingles. Individual shingles were then outlined in Black.

Flaking and chipping paint areas were applied with a sponge. The sponge was dipped in the paint, blotted on a piece of paper until most of the paint was removed, and then blotted on the affected area of the shutters. Two colors were used going back and forth between them—English Ivy Green + Wedgewood Green and straight Wedgewood Green. Note this is a similar method to what I use for areas of chipping on vehicles.

The wooden shutters were first painted English Ivy Green. Worn areas showing bare wood were painted using the same colors as were used previously on the shingles.

The rusty metal fittings on the shutters were base coated with Brown Iron Oxide. Highlights were created by adding Terra Cotta. Outlining of all boards and fittings was then done with Black.

Streaking (rain marks and rust) was done with oil paints using the same methods I use on my vehicles. (Dots of color were put in place and then drug downward using a brush damp with thinner). On the roof, dot filters of green were applied to serve as a basis for the moss that will be growing on the roof.

The moss was created using Paint, Matt Medium and Woodlanc Scenics "Snow". In the top photo at right, mossy areas were covered with a mix of the thick Matt Medium and Dark Forest Green paint. While this was still wet, the areas were covered with the snow material. Once dry, the excess snow was lightly blown off the roof.

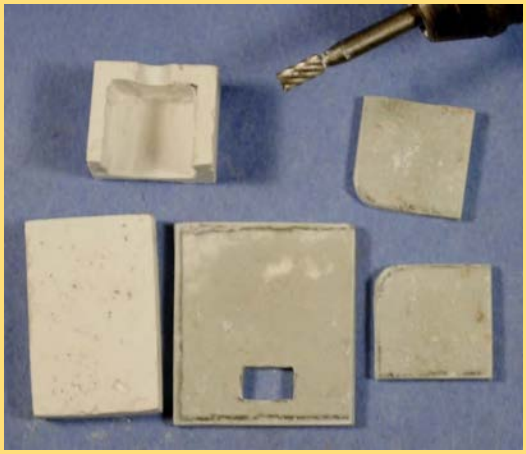
To color the moss, a brush loaded with wash-thin English Ivy Green was lightly touched to the area, and the paint was allowed to wick into the snow. Once dry, the moss was lightly dry-brushed with Straw Yellow to provide highlights and to bring out the texture.

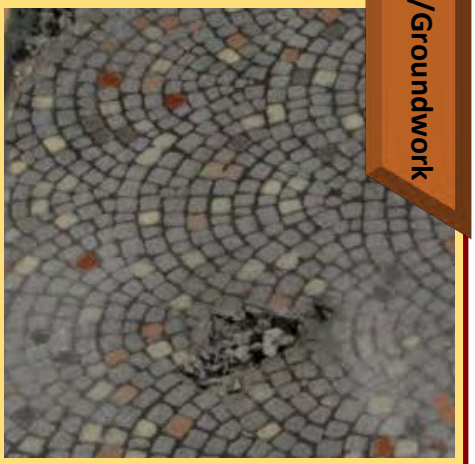
ALTERNATE TECHNIQUES AND ADDITIONAL EXAMPLES

An alternate brick-making example is shown at right (from my Sd.Kfz 251/20 and IR Panther diorama). The building was cast in plaster and details were carved in. Next, areas of brick were painted in an appropriate color. Next, using a scribing tool, the individual bricks were scribed in, resulting in the underlying white plaster being visible in the mortar areas. Finally, touch-ups were done and some bricks were repainted in various colors to add variety and realism.

Above: Scale-thick corrugated steel sheets can be made using Plastruct (or Evergreen) corrugated plastic sheet and embossing foil (available at the craft store). Simply cut the foil to shape, and press it between two pieces of the corrugated plastic sheet. As the embossing foil is very thin and fragile, I've found it easiest to paint the sheets before adding the corrugations.

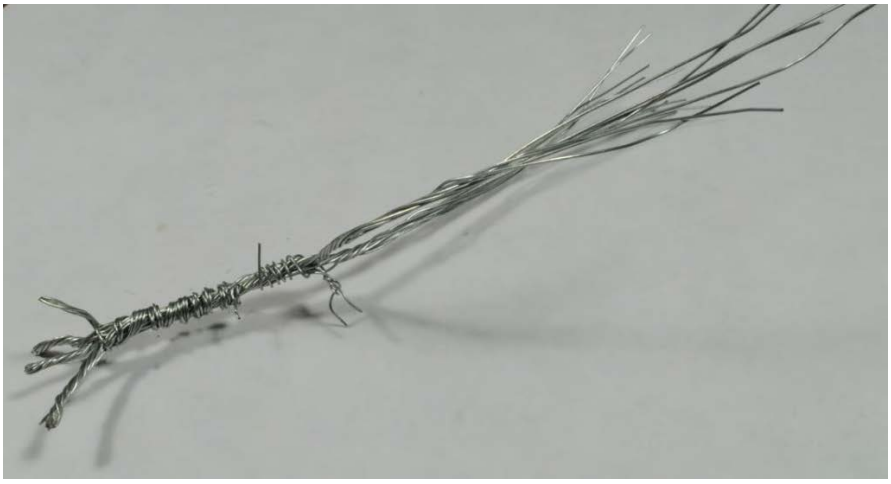
Right: For individual bricks, such as rubble, I use Milliput Terra Cotta epoxy putty. I use this putty both because it is already a brick color and because it has a slightly rougher texture than the Magix Sculpt putty I normally use. On a piece of glass, and using plenty of talc to avoid sticking, roll the putty to the proper thickness, and then using a razor blade cut out the bricks. It's as easy as that. Hundreds can be made in mere minutes.





Above Left and Center: This fountain was made from a block of plaster (carved hollow with a routing bit in my Dremel Motor Tool) and pieces cut from a cast sheet of plaster. The pipe is a hollow piece of aluminum tubing. Above Right: Brick or cobble roads can be made by scribing pouring plaster. As an alternative, in this instance I used a paper product by Tamiya representing a cobble street. It comes in a uniform color, but variety can be added by painting individual bricks. Below: Using the methods already discussed in previous articles combined with the ones shown in this article, more in-depth groundwork like that seen here can be made. The street is the Tamiya sheet product. The building forms are cast from plaster, with wooden areas being made of plastic sheet. The utility pole is a dowel with plastic fittings.

A couple trees were also needed for the composition. We've seen, in previous articles (most notably the one concerning the M4 Sherman) how to make trees and shrubs using Joefix Seafoam and Scale Leaf products. For larger trees, this method is unsatisfactory due to the thinness and fragility of the of the Seafoam "trunks". Here, I chose to use wire as my armature. I started (top) with about 20 strands of wire, twisted together about an inch up from the bottom. The bottom was then divided (2nd photo) into five sets of wire with these then twisted together—four to form roots and one to wrap around the trunk for added thickness. The upper branches (third photo) were then forked and twisted together. This can be continued as far as you wish, making an entire tree if you desire. I only needed to make the main branches and attachment points for Seafoam. This was done while constantly test-fitting the tree to the base (below) to make sure everything fit properly. Using wire cutters, excess branches and wire were snipped off.

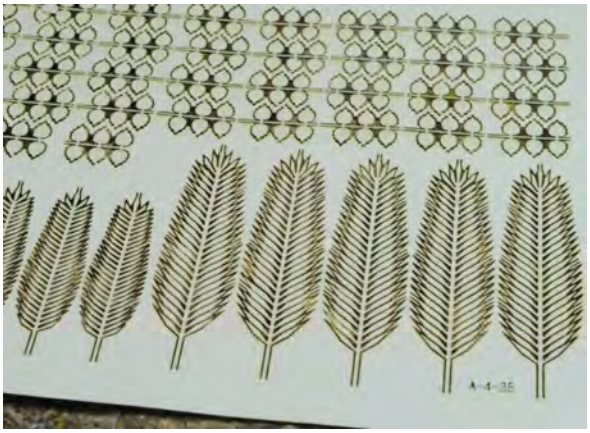


Opposite Page Top Left: To finish the trunk and hide the wire form, bark was made using Elmer's ProBond epoxy putty. This is a textured acrylic putty. I often use it to model sand and mud. Being acrylic, it can be mixed with acrylic paints and/or thinned with water. After it cures, it can be painted or stained with any desired medium. I applied it to the trunk by stippling it on with an old brush. I left it rough and clumpy to simulate a gnarled tree trunk.

Opposite Page Top Right: The branches were created by super-gluing bits of the Seafoam product to the wires. Superglue was put on the end of the wire and the branch stem pressed into place, pushing it down onto the wire.

Opposite Page Bottom Left: The entire tree was then airbrushed with a suitable dark brown color.

Right: The Scale Leaf product was applied as we saw in the Sherman build. The Seafoam was coated with hair-spray and the leaf sprinkled on. Layers were built up until I had the effect I was after. The leaves were then airbrushed with various colors of green and yellow—darker on the bottom and lighter on the top. The trunk was given a wash of black, and was then lightly dry-brushed with a light tan-grey color.

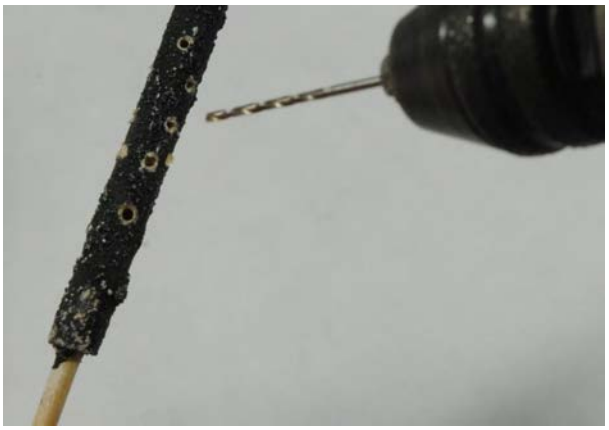


Top left: The pine tree was made using a dowel, and leftovers from old Kamizukuri products. I used paper-wrapped wire stems from their "Sunflower" set and the last bits of a "Fern" set. I had purchased these years ago for a build and had pre-colored them at that time by staining the paper with thinned acrylic craft paint. The Kamizukuri products normally come as shown above: plain white etched paper. They offer a variety of different plant types useful for a variety of scales.

Using a hobby knife and sandpaper, the dowel was tapered to a point.

Bark was added to the dowel using the Elmer's ProBond product. It was smoothed slightly with a damp brush. The individual Fern fronds were cut from the paper fret and glued to the paper-wrapped wire stems with white glue.

I painted the trunk with black (so I could easily see the holes I was about to drill in it) and drilled mounting holes for the various branches.



Starting at the bottom and working up, branches were added. Broken dead branches are simply pieces of old root. The smallest branches at the top of the tree are simply the smallest fronds (above) bent in half and superglued to the trunk.

The result (top middle) is a very sparse, and none-too-realistic tree. However, the fronds make a suitable branch structure. Before proceeding, the trunk and main branches were painted in a dark brown color.

Pine needles were applied using Woodland Scenics "Static Grass". Like the leaves on our other trees, the branch structures were sprayed with hairspray and the grass sprinkled on. Several layers were built up until I was happy with the result.

The branches were then air-brushed first with a yellow green and finally with straight yellow. The trunk was given a wash of blank and lightly dry-brushed with a grey-tan color.

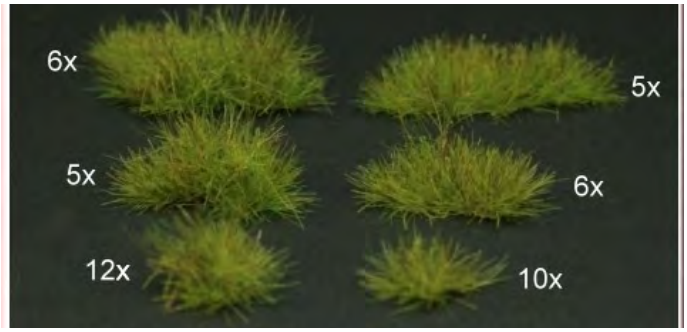
With the trees now complete (as well as a few shrubs made using the same methods we saw in the Sherman build) and the building painted, we can move on with the remainder of the groundwork.

The remainder of the groundwork was built using basically the same methods we've seen in my preceding works. As normal, I used Celluclay (an instant Paper-Mache material) for the earth. I mix this with water, acrylic paints for pre-coloring, and a bit of white glue to help it stick. Elements such as buildings and walls were already painted and permanently attached to the base. Using a putty spoon, the wet Celluclay was put in place, shaped, and formed. All subsequent construction work was done immediately while the groundwork is still wet.

The next step was to provide more texture by adding sand, gravel, and small rocks. The finest sand can be simply pressed into the wet ground. Larger rocks are secured with white glue. Kitty litter also makes excellent rocks—it is lightweight, easily glued with white glue and takes paint very well. Note several larger rocks representing a collapsed wall. These are chunks of plaster that were colored with the same paint mixtures used to paint the stone wall.

As my scene is set in a forest, forest litter was needed. I make mine by mixing stuff from the wife's spice rack, diced-up roots, cut-up field grass and rope, and ground-up dried floral material (left).

Below: The litter is applied by painting a mix of water and white glue on the wet groundwork. The material is put in place and the excess gently blown off.



Grass was next. I did not use any loose static grass on this build. All grass is either from the Scene Scapes Grass Matt (seen at left) or pre-made grass clumps. I used those sold by Greenline and Mini Natur in several colors and sizes.

White glue was used to attach the piece of grass matt (lower right corner of the composition) and the various clumps of grass located around the scene.

Below: Rut and wheel tracks were pressed into the soft putty of the country lane.

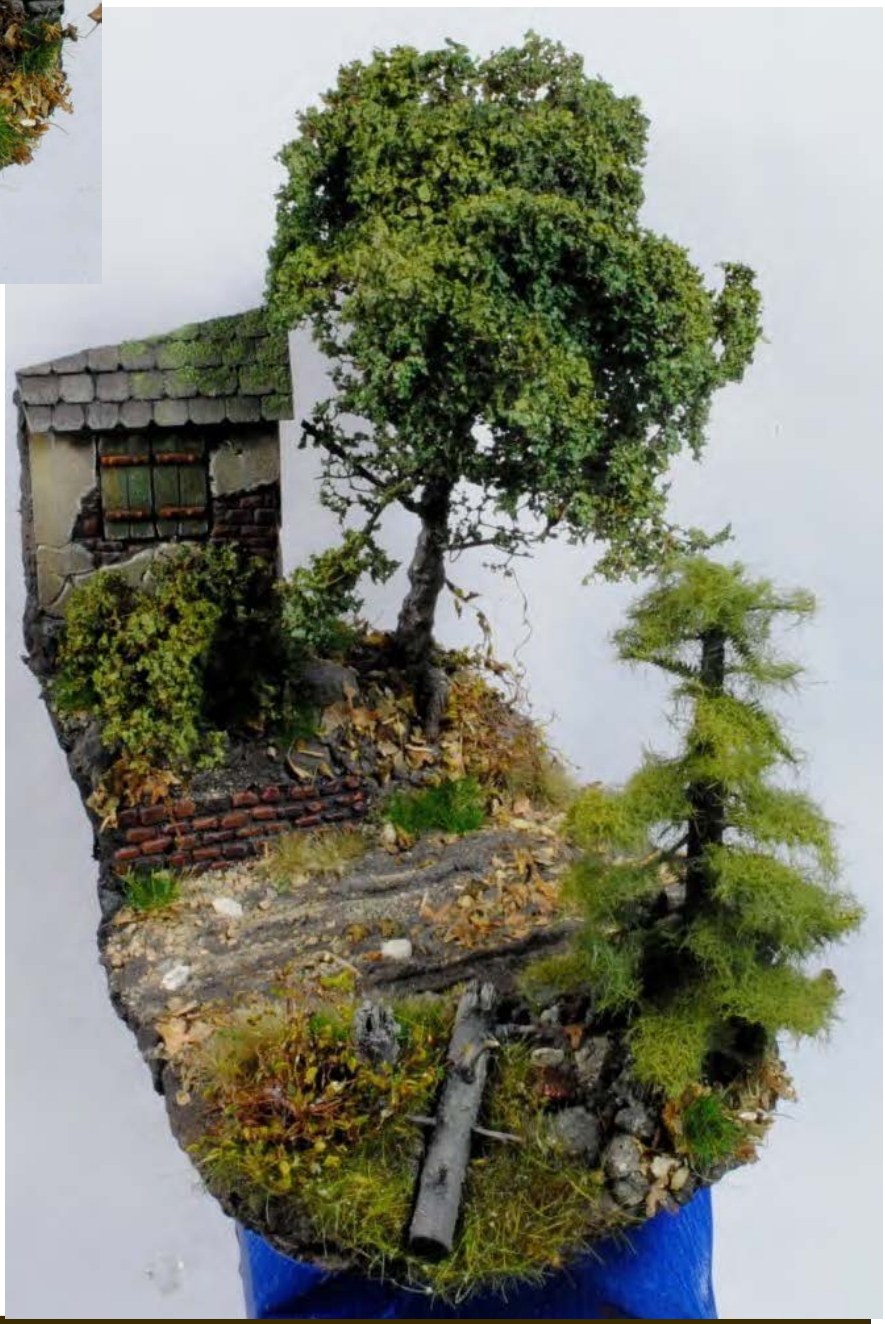
The little Dingo, with wheels temporarily attached with poster putty, was carefully fitted to the road, making sure it set properly in the wheel tracks.

Various shrubs and bushes, made using the same methods we saw in the Sherman build (either the Scale Leaf product glued to pieces of Seafoam, or dried floral leaves glued to bits of rubberized horsehair). A stump and fallen log, made using the same techniques used for the pine tree, were also glued to the base.

Finally, the two trees were glued in place using five-minute epoxy glue, and the base was set aside to allow the Celluclay to completely dry. The result is seen at the right.

Although the base looks pretty good as is, the ground color is too uniform, the rocks and gravel are a different color, and some of the grass clumps are too starkly green.

These areas were further painted using a bit of dry-brushing and various washes and glazes of color. The final result is seen on the next page and on page 33. The grasses were dry-brushed with a yellow green and finally with straight yellow. Rocky areas were lightly dry-brushed with Khaki and then treated to washes of browns and blacks. Bare earth areas were given a dark wash. Damp, muddy areas, were given some glazes of very dark color in the ruts and lighter mud colors on the high points. Damp areas were given a bit of sheen with Future floor polish.



Dingo MkII

Building and Painting the Dingo MkII in 1/48 Scale

In this volume, we use previously examined methods to build Tamiya's quarter scale Dingo. We also examine more advanced methods for creating groundwork.

by Kevin Townsend