

Vol. 8

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Autoblinda 40

Libya, 1941

Step-by-Step Finishing Italian Armor

By Glenn Bartolotti



A complete Step-by-Step guide to Painting and Finishing Armor Models and Figures

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and finishing Armor Models and Figures



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Materials Used

The materials I use are very easy to obtain and simple to use. Most are inexpensive and found at most all art supply stores. Over the years I have learned to use these basic materials to obtain finishes that look very realistic. Consistency is very important and following each step is very important to obtain the desired finish.

You will notice that in none of the steps will you see the method of dry-brushing. I do not like to use this method as some armor modelers do. I prefer a more subtle look in which I feel represents the look of a full scale armor vehicle.

The materials below were used to finish the 1 model in this volume.

Orderless Turpentine

Micro Sol Decal setting solution

1 each No. 3 round paint brush

1 each No. 0 round paint brush

1 can generic flat grey spray primer

Model Master gloss spray

Model Master lusterless flat spray

Testors Model Master flat enamel paints-*colors specified in text*

Testors Model Master airbrush thinner

Model Color Vellejo acrylic paint

Brown

Black

Armor Yellow

Red Brown

Artist oil paint

White

Black

Raw Umber

Burnt Sienna

Naples Yellow

Pastel Sticks

Brown, Olive

Rust

Light Sand

No. 2 Pencil



*Note: Materials used for painting and weathering only.
The figures seen in some of the photos used more
paint colors than listed above.*

Autoblinda 40

The Autoblinda 40 and Autoblinda 41 armored cars had their origins in a requirement for a high performance car for use by the Italian colonial police in the new Italian colonies in Africa. The Italian cavalry branch also had a requirement for a new armored car at about the same



time so the two were merged to produce a new vehicle design that appeared in 1939. This new design had the engine at the rear and a turret mounting a machine gun towards the front. There was another machine gun in the hull rear and the vehicle could be driven from either the normal front position or another position in the hull rear. From this design evolved the Autoblinda 40 that began production in mid-1940 with twin 8mm machine guns in the turret.

When the original production order was placed it was specified that a small number of Autoblinda 40s be produced with a 20mm cannon in place of the twin 8mm machine guns in



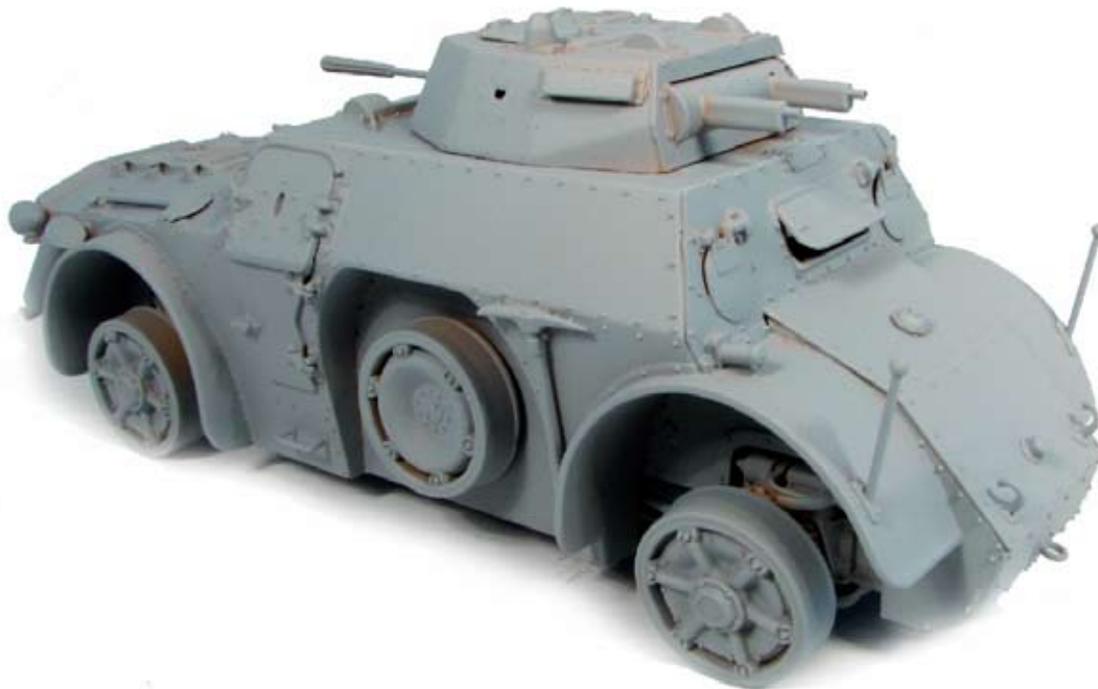
the turret. This was achieved by using the turret of the L 6/40 light tank in place of the original turret.

The Autoblinda 40 and 41 were extensively used by Italian

reconnaissance units in the Western Desert and Tunisia. At the end of September 1942 there were 298 Autoblinda 41s in use and more were employed by the colonial police.



1. The **kit** used is the Italeri - Autoblinda AB 40 - Scale: 1/35 #6482. It was built basically stock out of the box.



2. The model is given a **primer coat** to give the model a good base to start the paint process. I use a basic spray can primer that can be purchased at the local home store. This primer coat makes painting the steps much easier because you get a smooth coat of color to allow you to see all the areas that will be needed to be painted in the steps used to shade and high light the model.



3



Panzer Schwarzgrau '39-'43

Available as:

→ Panzer Schwarzgrau 39/43 RAL7021 (F)
MM - 1/2 oz. Bottle
SKU# 2094 Price: USD\$ 3.29

3. The first step in the painting process is the **pre-shade** this is the darkest shadow color. Panzer Schwarzgrau is used as Italian gray green in this step. Since this is a very dark color it can be applied to the entire model as the dark shadow color.



4



Flat White

Available as:

→ Flat White FS37875 - 1/2 oz. Bottle
SKU# 1768 Price: USD\$ 3.29



Panzer Schwarzgrau '39-'43

Available as:

→ Panzer Schwarzgrau 39/43 RAL7021 (F)
MM - 1/2 oz. Bottle
SKU# 2094 Price: USD\$ 3.29

4. Next step in the painting process is the **high-light**. This is the main color, Panzer Schwarzgrau mixed with 2142 Flat White, mix 4/1 to lighten the base color. You want to add enough white to alter the base color and contrast is important in this step. What you are trying to achieve is to make sure any areas of your light source can hit is painted. A faded sun worn effect is also achieved. This step will bring out your tank's details. Paint all the high spots, centers of any panels and the tops of objects that stand off the tank. Once again contrast is important!



Sand

Available as:

→ Sand (ANA616) (F) MM - 1/2 oz. Bottle
SKU# 2053 Price: USD\$ 3.29

5. Next step in the painting process is the **1st camo color**. Sand. This is the sand shade of the camo pattern. In painting this step remember that the airguns used by the crews did not cover large areas at a time so make sure your airbrush is set to do a small spray which is usually achieved by turning the air pressure lower, and making sure your paint is thinned correctly. It is a good idea to practice first on some card stock.

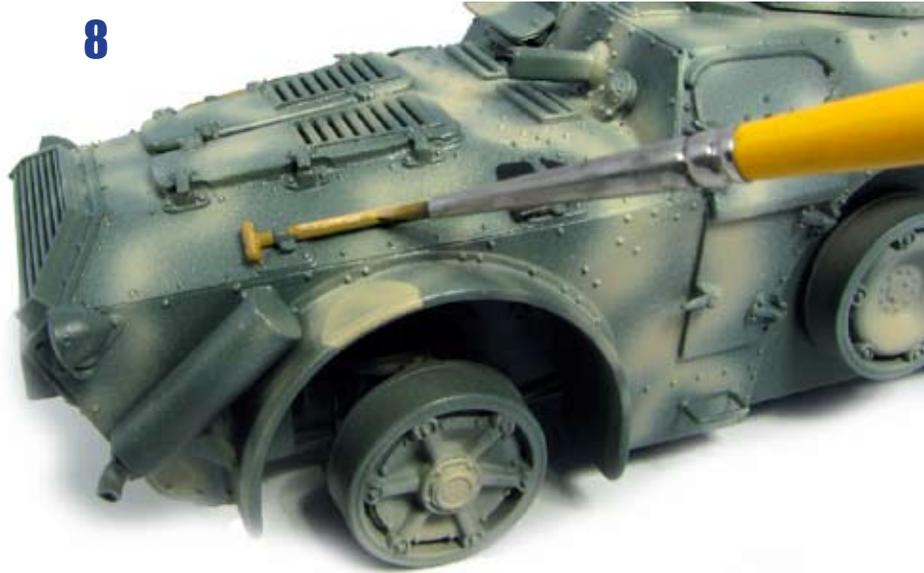


6. Because the **tires** are made of rubber, I will not be painting them because this type of rubber can crack or not hold paint at all. I will only sand them with a motor tool to wear the tread and remove the shine. Medium sand paper is used. I also rough up the sides by hand with the sandpaper.



7. The model is now given a Testors clear gloss coat only in the areas that the **decals** will be applied. I used decals from the Tamiya Carro Armato M13/40 kit. When dry spray the tank with Testors lusterless clear flat.

8



8. Next step in the painting process is the **tools and equipment**. I paint all tools and equipment on the tank before final weathering. In painting these items study the way metal and wood looks in real life and add the colors into your paint to really get a good contrasting look and make sure you use various colors and shade as you can in each item. Most important don't paint items just one color or shade. I use acrylic paint but any paint you are comfortable with will work. The metal items are painted in dark shades, they will be treated with a metallic finish later.

9



9. Next step is the **wash**. First I brush the model with clean turpentine. I put a dab of raw umber oil paint on a pallet, the oil paint is thinned with turpentine on the pallet and then applied to the model with a small brush. I do not want the wash to coat the entire model, it is controlled just where I want it. This is sometimes called a pin wash, apply to all of the surface details to create false shadows around each one, and any excess wash is blended into the surrounding surface before drying. I streak it down the sides like it would naturally in some areas, but care should be taken not to overdo this...be subtle.



10. Once the body of the car's wash has dried it is turned on its side and the wheels are given a wash. It is put on its side so the wash stays around the bolts and details not allowing the wash to drain down to the bottom of the wheels only. This gives the wheels a even effect all around.



I use pastels in the same way you use pigments, but I make my own. The pastels are \$1.00 a stick at the art store and come in a large variety of shades. I use a file to grind them into powder. I mix them with turpentine on a pallet and apply them with a brush.



11. The muffer gets pastel washes using shades of rust, brown, and olive green pastel powder. Apply the rust shade first and then add blotches of the brown and olive after.

When the wash dries, along with some umber chips, it is quite convincing giving a good representation of weathered rusty metal. Add this same mixtures, but less to the metal areas of the tools and hinges or places that may get rusty.



12. Next step in the weathering process is the **worn paint, chips & scratches**. I add worn paint with Testors Sand paint, then I add chipped paint with raw umber oil paint and a small brush. The key to worn/chips are make them small and without any pattern, keeping them on the most abused edges and damaged areas. On older damaged areas first paint the chip with burnt sienna, then add the raw umber inside the chip so the sienna borders the umber. Use common sense and remember that less is more with chipped/worn areas, and think very small!

13



13. Next step is the **effects**. I use heavily thinned white mixed with naples yellow artist oil paint to give flat areas of the tank a look as though water that has mixed with dust and dried on the surface. In this case it will fade the paint as the sun does very fast in the desert.

I paint the area with clean turpentine as before. I put a dab of oil paint mixture on a pallet, the oil paint is thinned with turpentine on the pallet and then applied to the model with a small brush as dots. Blend in with clean turpentine being very subtle as you go over the model. Allow this to drain down the sides as it would in real life.



13



14



13. Next step is the **dry pastels**. I use pastel powder to simulate dust and sand on the tires. Grinding the sand color pastel into fine powder with sand paper or a file, and then brushing it on the wheels and tires with a old brush.

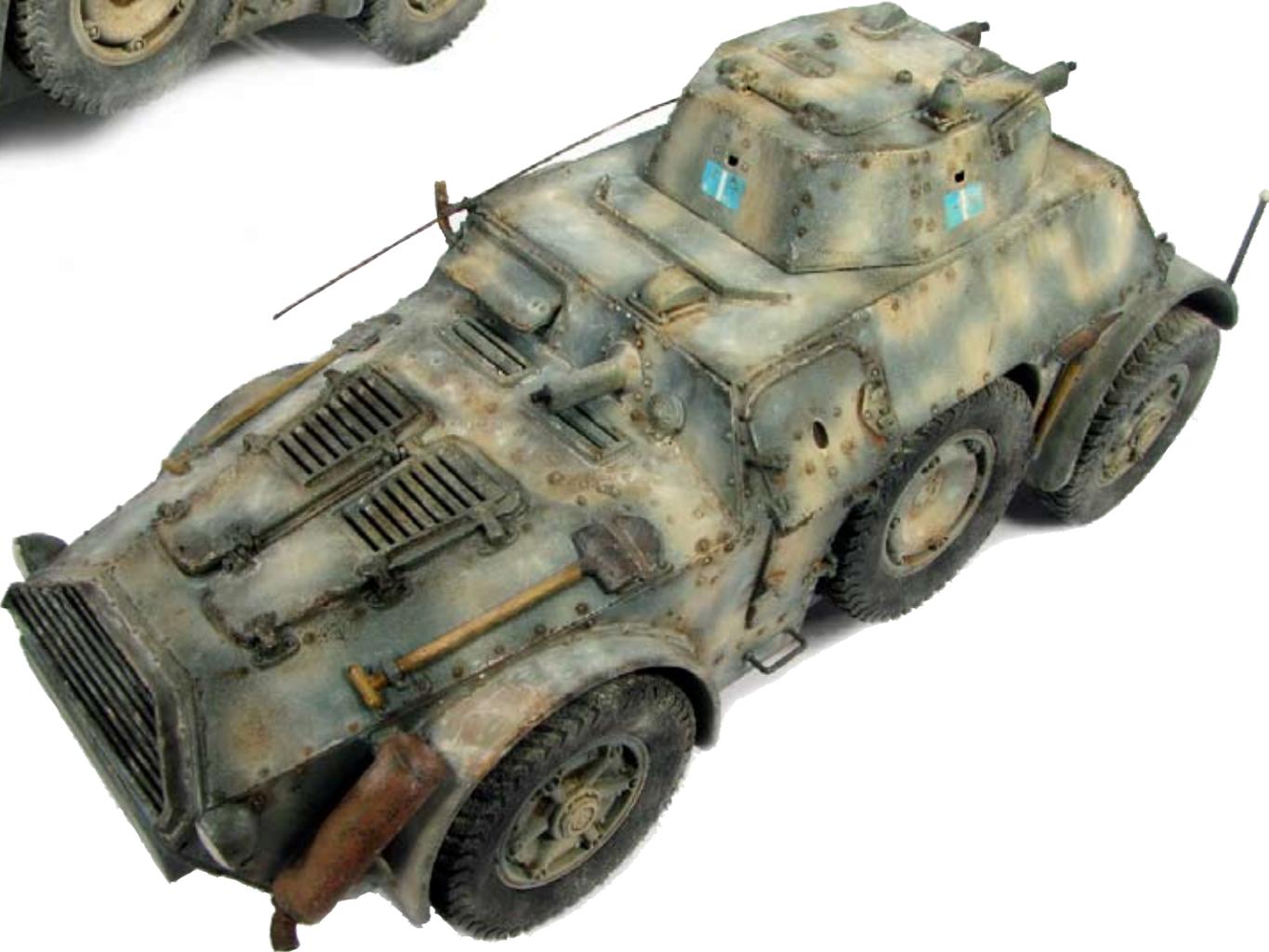
14. Next step is the **Figures**. The standing figure is a stock Hornet figure (Sergeant of the Engineer Corps) and the figure on the AB40 is a Tamiya British tanker figure converted with a Hornet head. Magic Sculpt was used to change his uniform by extending his pants legs over his boots.

The creation of making a flag can be found in SBS Volume 7.

Finished Model



Finished Model



Stay Tuned!

Be on the look out for more Step-by-Step Armor Finishing!



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