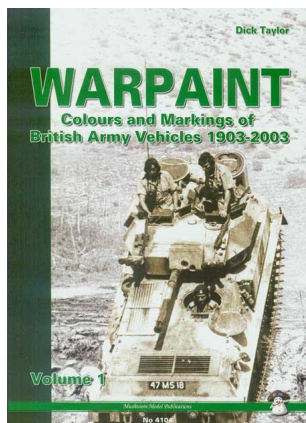


## Mushroom Green 4104 - Warpaint Vol. 1 (książka)



**Cena :**

**115,50 PLN**

Producent : **Stratus**

Dostępność : **Jest**

Stan magazynowy : **niski**

Średnia ocena : **brak recenzji**

**Mushroom 4104 - Warpaint Vol. 1 (książka)**

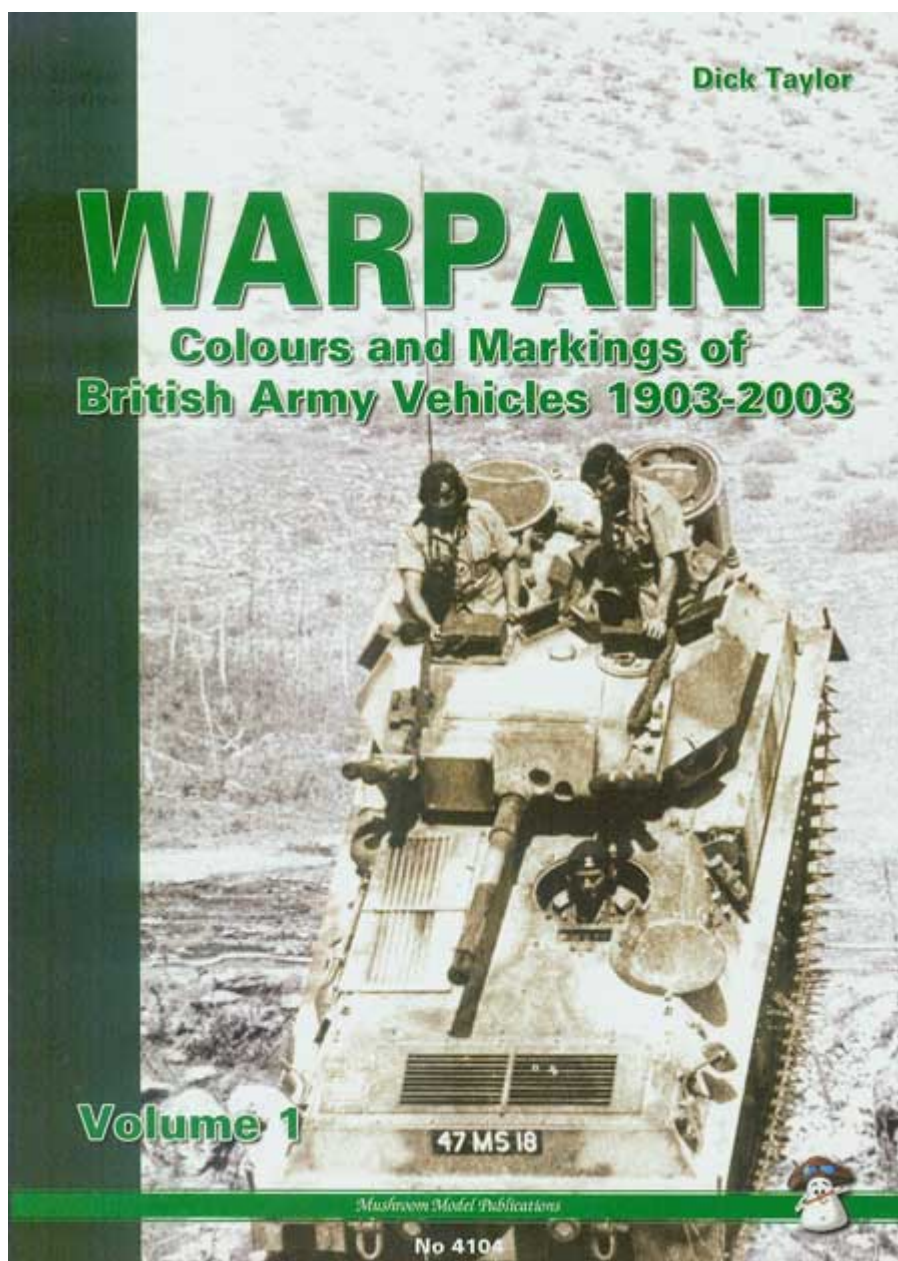
**Malowanie i oznakowanie pojazdów brytyjskich w latach 1903-2003**

Autor: Dick Taylor

**Książka zawiera 124 strony (wszystkie w kolorze).**

Wydrukowano na błyszczącym papierze, format 297x210 mm (A4) , miękka oprawa. **Tekst całkowicie angielski!**

**Wydawca: Stratus (Polska 2008)**





A clean C19 CLAN LESLIE in Chimpanzee Valley in September 1916. (TM 54/8/1)



C15 a few days later, caked in mud. (TM 697/11/3)

## THE USE OF "TANK BROWN"

This colour has been variously described by veterans as a 'Drab Brown', as 'Mud Brown', or as a 'Milk Chocolate colour'. Colour photographs are unknown, and the interpretation of Black & White images is fraught with difficulties. Other sources, especially paintings can therefore be useful here, with the usual caution. WB Adeney painted two watercolour pieces, one entitled "Tanks Passing Along A Road in France", and another called "Mark V Going Into Action". In both paintings, the portrayal of a Mk IV and a Mk V Female respectively are extremely detailed and accurate, and therefore it can be reasonably inferred that both the base colours used (a Light Brown in both cases) and a serial number shown (9891, which is in the correct range for a Mark V) are also correct. In the latter case, it has been possible to compare the painting with a photograph of the very same tank and as a result to consider Adeney's work to be trustworthy. Other artists portrayed similar shades, including some now in the possession of Regimental Headquarters Royal Tank Regiment. This Brown is not a chocolate colour as we might think of it, but a somewhat lighter shade - it could almost be described as a dark Tan.<sup>16</sup> It is not any of the Brown/Khaki possibilities mentioned above, so I will use the invented name "Tank Brown" to describe it. Of course, a counter-argument to this line of reasoning is that Adeney was simply documenting the coating of dust which toned down the dark Brown!<sup>17</sup> However, another form of supporting evidence comes from the North British Locomotive Company's model of a Mk VIII,

<sup>16</sup> In describing milk chocolate, let us consider what the ration milk chocolate of 1917 looked like. I can recall getting issued milk chocolate bars from ration tins in the 1970s and 1980s that were a very light colour, caused by the reaction of the sugar during storage, so the colour could have been lighter than many people suppose.

<sup>17</sup> However, similar colours are used on two other works of the same vintage: Fred Leist's "Tank in Action", and George Bell's "Damaged Tank near Le Catcau", both depicting Mk Vs.





Example camouflage patterns as used on Artillery.

K Bty RHA in September 1918, with a striped pattern on the 13 Pounders. (IWM Q11775)

So if these were the base colours that the Artillery wore in the conflict, what happened next? One of the big innovations in field artillery techniques in the early twentieth century was the development of the ability to predict fall of shot and therefore engage unseen enemies over the horizon. On the face of this then, the guns didn't need to be any particular colour, as the enemy couldn't see them. What changed everything of course was the advent of aerial observation, both from aircraft and balloons. This led to the need for camouflage, both by using nets and garnishes, and by camouflage painting the guns and limbers. Indeed, camouflage in WWI was mostly more about protection from air observation than from the ground.

One of the problems with discerning which schemes were used on the Field and Horse Artillery is that most photographs (or indeed paintings) were taken in such a way as to show the crew serving the gun, whereas for the researcher the outside (enemy side) of the shield usually provides the biggest clue, as the trails and wheels were often caked in mud. (Having said this, the Royal Artillery's guns are the equivalent of their Colours, and most RFA and RHA units took great care of them, cleaning them frequently and even wiping them down with oily rags.)

The Field Artillery took to camouflaging their guns, both because of the new threat of aerial observation, and also because they could be positioned quite close behind the support trenches, and thus able to be spotted by direct observation. The first and most basic scheme appears to have involved the painting of a disruptive pattern of large irregular blotches over whatever the base colour was, including over the older Grey base. This was in use in the period 1915 - 1917.

Another scheme has been referred to in documents as either a "Jigsaw" or "Multi-colour Dazzle" pattern, using Light Grey or Cream, Green and Service Brown, with the colours applied in angular and geometric patterns. (The Royal Artillery sometimes referred to a colour that they used called "Moss Brown", although it is not clear if this was simply a colloquial name for Service Brown or was another shade entirely).<sup>26</sup> In some cases the whole gun was camouflaged thus; on other occasions, the wheels and/or trail were left in the original base colour. A variation of this pattern can be usefully described as "Multi-colour Stripes", in which most of the equipment was painted in broad stripes of Green and Brown, with these colours separated by thin lines, either Black or light Grey/Cream. A variation of this scheme has been noted in a 1918 photograph which shows a striped 18 Pounder Limber wheel being painted, in which one of the two main colours appears to be a very light Cream or maybe even White. This is believed to have been used because of the chalky nature of the soil in the Somme area of northern France.

Certain parts were generally not painted: the steel rims to the wheels, the Brown leather cases containing instruments and tools which were saddle-soaped, the seats, the rope wound around recuperators, and of course the breech mechanism and associated components, many of which were manufactured in brass. However, there were exceptions, as when one Gunner

<sup>26</sup> The possibility that Moss Brown was the name for Tank Brown cannot be ruled out.



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## Matilda II



6976 was a Matilda II made by London Midland and Scottish. It is shown here in the Counter scheme used between late 1940 and late 1941 (see Volume 2) with the White Red White recognition markings adopted for Operation Crusader in November 1941 (see Volume 4).

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Polish Sherman Firefly in August 1944 carrying the national indicator PL. (IWM B 8826)

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later the Australians adopted their own independent numbering system. The style of the plate was officially meant to be a Red 'C' with Black numbers on a White rectangular plate, but, as always, there were frequently exceptions.

The prefix NZ for New Zealand was adopted by at latest 1943, although it is not clear whether the British prefix letter was simply deleted and replaced by an 'NZ', or whether the New Zealanders adopted their own system. Sources are contradictory, and although the former option would make more sense, other indications favour the latter. For example, the Bren Gun Carrier No 2 Mk 1 originally bearing the British civilian registration HMF244 bore the British census mark T2691 in military service, but ended up as NZ12062. A 'U' Prefix was given to the Union of South Africa vehicles, but this does not seem to have been used outside that country.

Some Polish vehicles operating under British command used the normal British census marks, without a special national prefix letter, but some were also given their own range of 5000 seven digit numbers, from 1288563 to 1293562. For instance, T1290298 was a Polish Valentine - such Polish tanks are readily identifiable by the use of a seven digit registration, the only tanks to have such large numbers.

Additionally, nationality markings could also be used front and/or rear, including on armoured vehicles, for Polish, Czechoslovakian and Dutch forces:

