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October 2022 DLC

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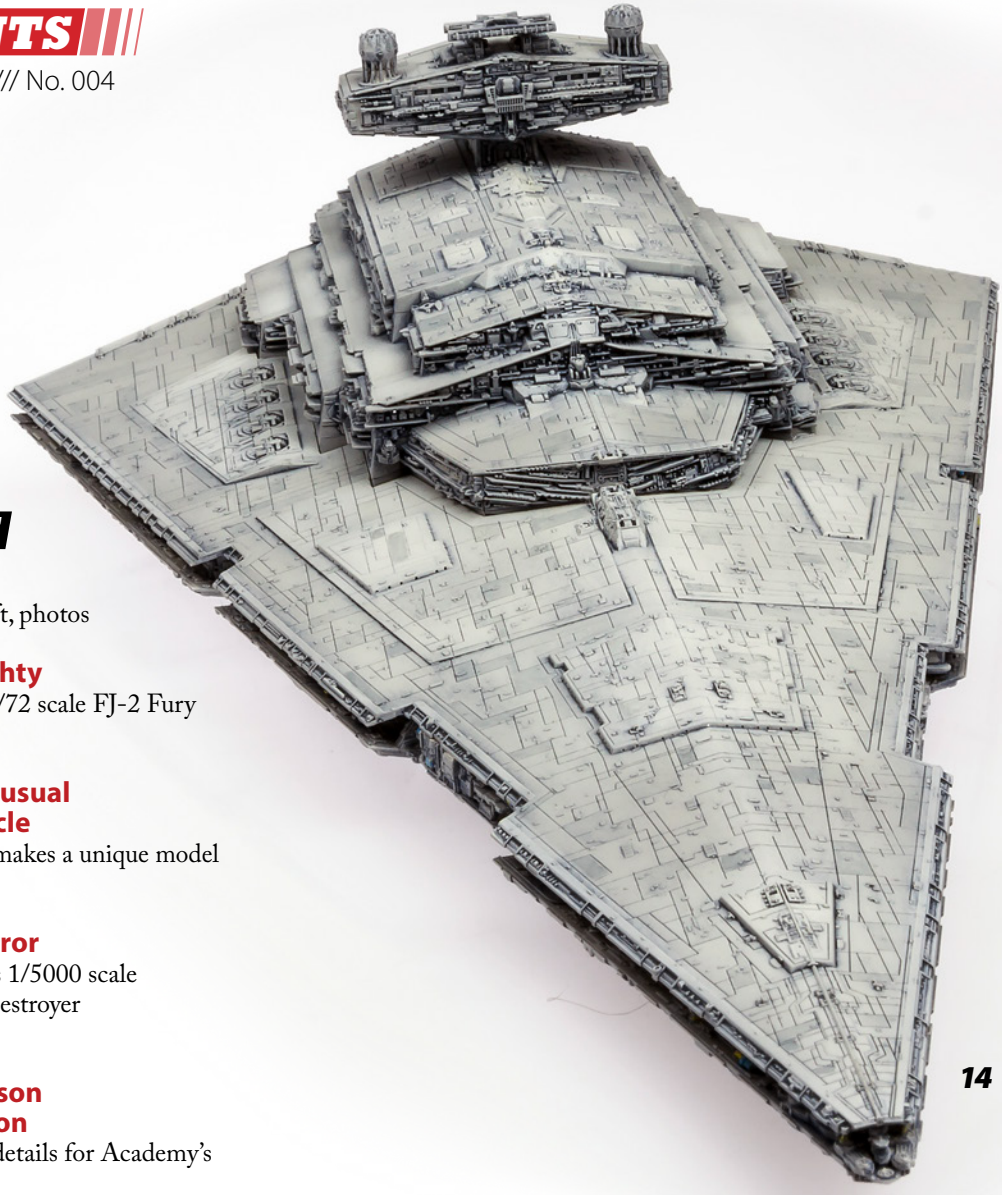

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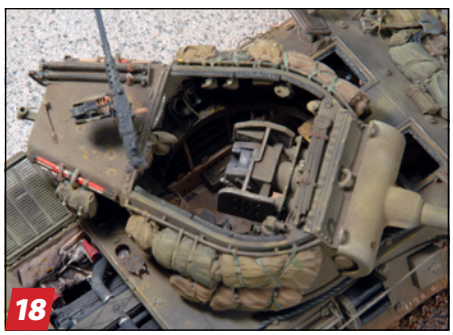

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By Aaron Skinner

Dad loved aircraft, photos

On June 23, 2022, my father died, just four weeks after he was diagnosed with brain cancer. While he was not a modeler — that particular proclivity of mine was pushed by my mother because her father was a lifelong builder — he had an impact in my growth as a builder and more.

In one notable case, that impact was quite literal. For an early birthday, my sixth probably, I received three 1/72 scale Matchbox aircraft kits that Dad and I built together. Two were Purple Range single engine fighters, the actual identities of which have slipped into the mists of time. The third is seared into my mind: the Walrus Mk.1 from the Orange Range. One evening, as he got the partially completed biplane out for us to work on, there was knock at the front door. He set the model in a chair, went to see who it was, then returned and promptly sat on the model. Needless to say we never finished it. But I have liked that aircraft and that kit ever since, and a sealed copy of it is the only model in my stash I will not build.

But his role in inspiring my modeling was far larger than the couple of kits we built together. Dad loved machines of transportation, trains in particular but also airliners. His idea of a good Saturday or Sunday afternoon was to head out to Eagle Farm, Brisbane, Australia's major airport, and watch aircraft come and go. I learned to tell a DC-9 from a 727 — Ansett and Trans Australia Airlines both operated them — and marveled at the more exotic airlines that would come to the international terminal — Philippine Airlines DC-10s, Cathay Pacific 747s, Air Pacific BAC-111s, and even Air Caledonie Caravelles.

We also went to air shows at Archerfield airport where I saw my first warbird fly, a beautifully restored Hawker Sea Fury, and RAAF Base Amberley, home of Australia's F-111 fleet.

On a trip overseas for a conference in the early 1980s — Dad taught geography at the University of Queensland and would often travel — he picked up a Minolta manual SLR camera and a 70-300mm zoom lens duty free. Now, not only were we watching the planes, I was documenting as many as I could with the camera and learning photography at the same time. Looking back, Dad's patience as I waited for "just one more" as well as the amount of film I went through was extraordinary. Those lessons and the passion for taking photos that followed served me well years later when I became a photojournalist.

When I traveled home after Dad's death, I spent a fair amount of time in airports, almost all of it staring out windows at the apron. As I did, the things Dad told me about airliners, how they operate, and what all of the ground equipment does came back to me. I took a few photos, too, albeit with my phone rather than a camera loaded with Kodachrome slide film.

As a way of bringing all of this full circle, I pulled a 1/144 scale 727-200 kit out of my stash to be marked in TAA livery with decals from Hawkeye Models.

Farewell, Dad.

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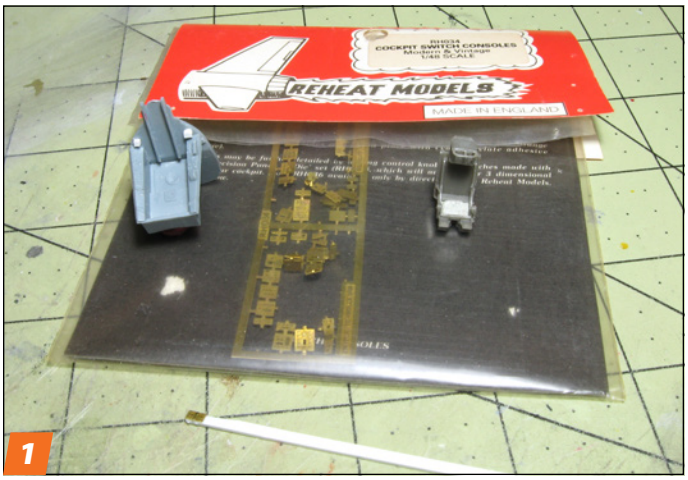
Small but MIGHTY

Detail a Sword 1/72 scale FJ-2 Fury

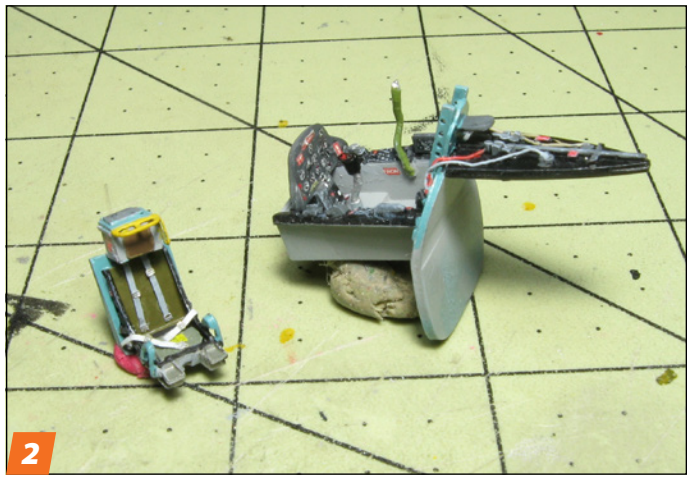
BY FRANK CUDEN

With the development and success of the F-86, America's first operational swept-winged jet fighter, during the Korean War, the U.S. Navy was keen to have one of its own. It added a tailhook, heavier landing gear and an extended nose gear, and other adaptations to the Sabre design and designated the new variant the FJ-2 Fury. Disappointingly, the plane did not perform well and so the initial batch was relegated to the Marines for land use. Still, I wanted a Fury in Navy markings.

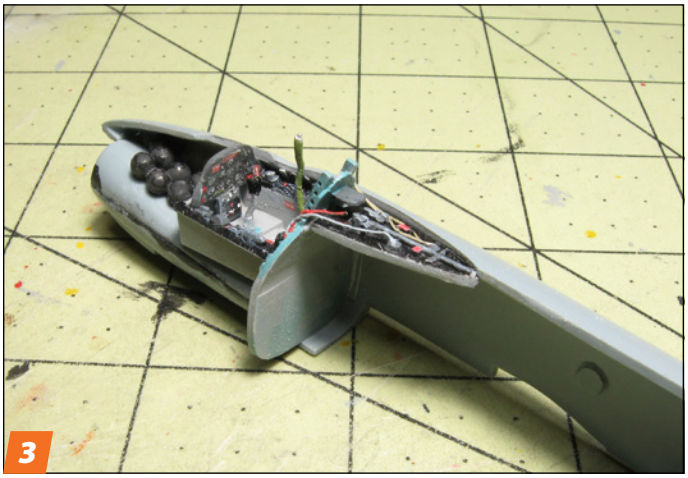
Finding a St. Louis Naval Air Reserve gray over white scheme for my Sword 1/72 scale FJ-2 (No. SW72107) that included an orange reserve band on the aft fuselage, I enthusiastically began the project. Having a copy of *Modeler's Guide to the Sabre & Fury* (Jay Sherlock, Aero Research) proved invaluable for detail work. Also, the Sword kit didn't provide dropped leading edge slats for the wings, so I added a few hours to my build to make that happen with a pair from my spares box.



The kit provided the cockpit and Pavla ejection seat. I bulked up the details in the cockpit with ReHeat placards and new seat cushion made from Apoxie Sculpt. The latter was formed and placed in the seat pan, and I added wrinkles and depressions before it dried.



Using Fury cockpit photos found online, I made more additions to the cockpit tub, seat, and turtledeck. The green tendril extending up represents an oxygen hose that would later be shaped and positioned on the seat. The harnesses came from a ReHeat set (No. RH02).



Early FJ-2 cockpits and seats were a bluish-green color, and I replicated it with Model Master USSR Interior Blue Green (SG) lightened with Flat White. I placed weights in the nose, further detailed the cockpit with AirScale data plates (No. AS48DAN), and closed up the fuselage.

To make the recessed slat housings, I sawed a shallow cut along the rear and ends of the scribed slats. I deepened the cuts with a tapered file and then ran a sanding stick along the leading edges until the entire area matched the depth of the surrounding cuts.

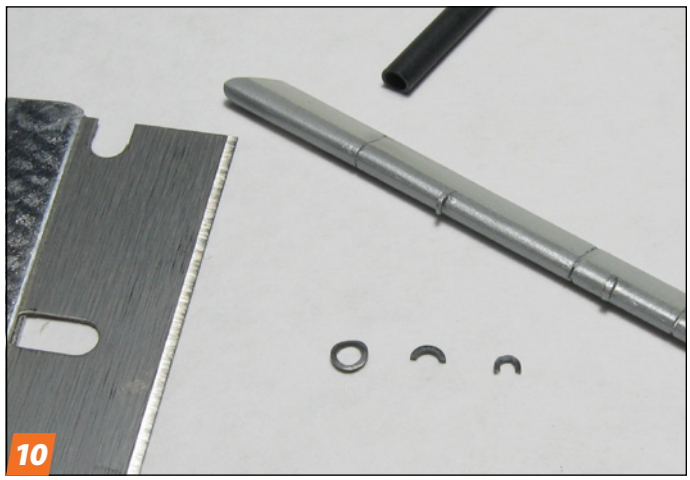
A razor saw proved handy to make notches in the lower portion of the leading edges for slat actuators made from plastic strip. I kept the replacement slats nearby for reference.

I attached wings to the fuselage and airbrushed the entire model with Alclad II Gray Primer (No. ALC-302). Notice the slat actuator stubs along with the slats ready for installation later on in the project.

A coat of Testors Gloss White (No. 1145TT) enamel covers the underside of the airplane, the wing tanks, and wheel rims. The main wheel wells were airbrushed a custom mixed dark green and I hand-painted details. I waited until later to paint the nose gear bay.

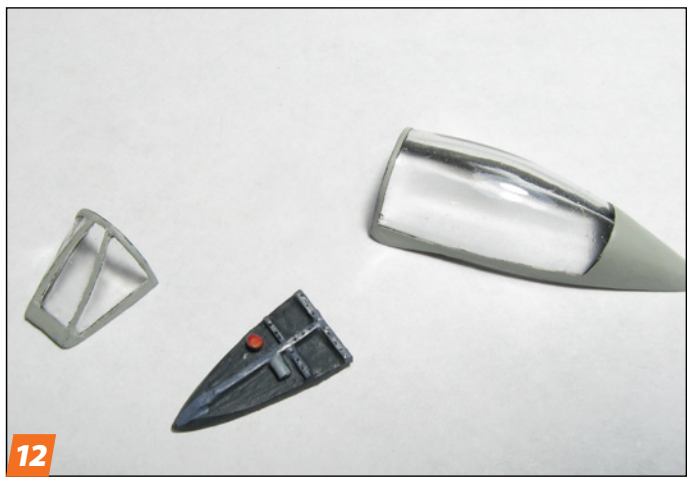
I masked the lower fuselage with thin ropes of Blu-Tack and tape for a soft camouflage demarcation line and to protect from overspray. I filled a ghost seam on the nose forward of the cockpit and sanded it smooth before painting with Model Master Gloss Light Gull Gray (No. 1729).

After the paint dried, I darkened panel lines with a sharp 2B drawing pencil. I masked for the orange reserve stripe and black antiglare panel. I attached the landing gear, wheels, and applied a little black wash to deepen details in the slat actuator recesses.

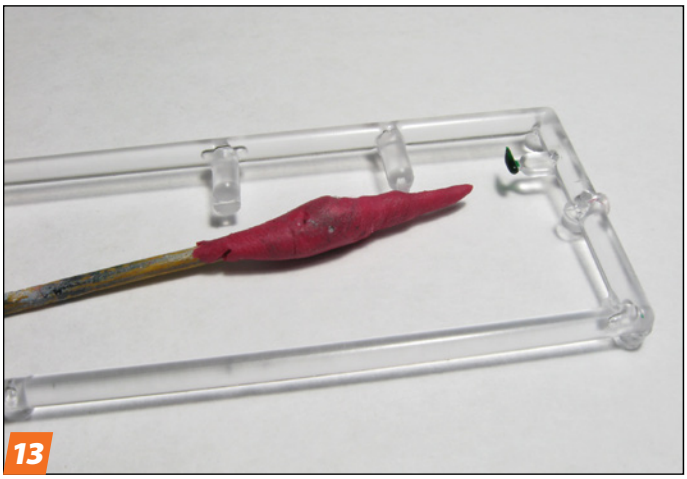


I thinly sliced plastic tubing and cut the circles in half, opened them slightly, and glued them to the leading edges of the slats to make actuator guards. Then I masked the leading edges of the slats and airbrushed them Floquil Old Silver.

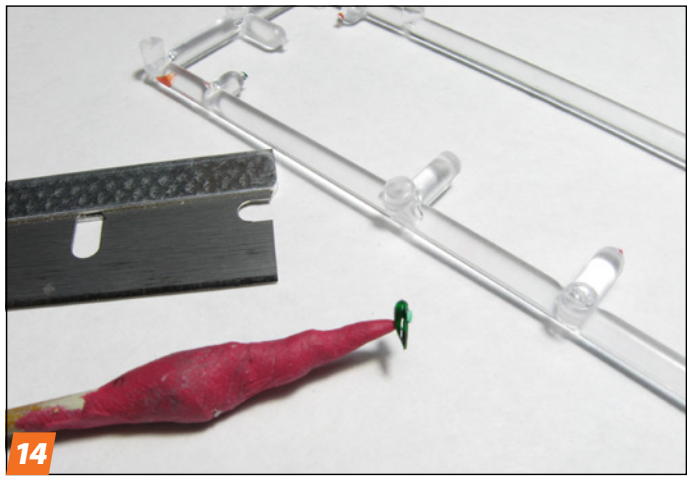
As I placed decals from my spares, the plane began to come to life. "St. Louis" was spelled out with individual letters. Note that a part of the left upper wing's insignia would lie over the opened slats, so I sliced off a small triangle and applied it to the left slat.



I sanded off most of the molded details on the kit's turtledeck and added details of my own made with styrene strip. I also painted the canopy and windshield separate from the rest of the airframe.



I prepainted the clear navigation lights with Tamiya Clear Green (No. X-25) and Clear Red (No. X-27) and then carefully sliced the lenses from the sprue with a new single-edge razor blade.



Making a point with modeling clay wrapped around a toothpick, I picked up the nav light using the clay's natural stickiness. After flowing thinned white glue into the light recess on the wing, I touched the part to the glue, and it stuck fast in place.

I attached the turtledeck, canopy, windshield, and completed wing slats. A small gunsight made from pieces of plastic was glued to the back edge of the cockpit coaming. I added short black decal strips on the slat housings to represent slat tracks.

I made an FOD cover from plastic sheet, painted and decaled it, and then inserted it into the intake to hide the lead weights inside the nose. The black circular antenna on top of the intake was cut from a decal sheet with a circle punch.

FINAL THOUGHTS

TO FINISH UP, I painted the segments for the navigation lights and added homemade oleo scissors to the nose gear leg. The deployed tail skid was made from telescoping plastic rod, styrene sheet served for the open door, and the fuel dump pipe came from the kit. Although considered a short-run kit, Sword's FJ-2 Fury was a welcome addition to its catalog and definitely provided me with many happy hours building and detailing. **FSM**

KITBASH an unusual ANTITANK VEHICLE

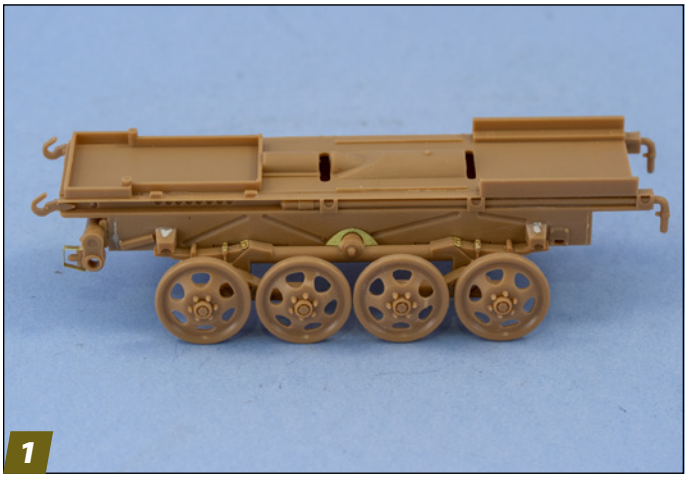
A failed weapon makes a unique model

BY BILL PLUNK

Sometimes a good idea isn't. Such is the case with the German RSO mounting a PaK40 antitank gun. Bill built one using Italeri and Dragon kits and a ton of aftermarket detail sets.

Looking for mobile antitank capability during World War II, the German army explored many designs and fitting the Raupenschlepper Ost (RSO) with a 7.5cm PaK40 looked promising on paper at least. The design mated the towing vehicle and antitank gun into a single vehicle, reduced the number of crew required, and was easily produced using existing components. Hitler, enthusiastic about the design, ordered production at the rate of 400 per month even before combat trials had been concluded. However, those trials revealed the vehicle to be a complete failure and only 50 were produced before the program was canceled in June 1944.

Although it was not successful, the RSO with PaK40 captured my imagination. While old, the Italeri 1/35 scale RSO with PaK40 is the only game in town in plastic. For an accurate replica, I was going to have to kitbash, and why not go to the aftermarket for good measure? All paints referenced are Testors Model Master enamels unless otherwise mentioned.



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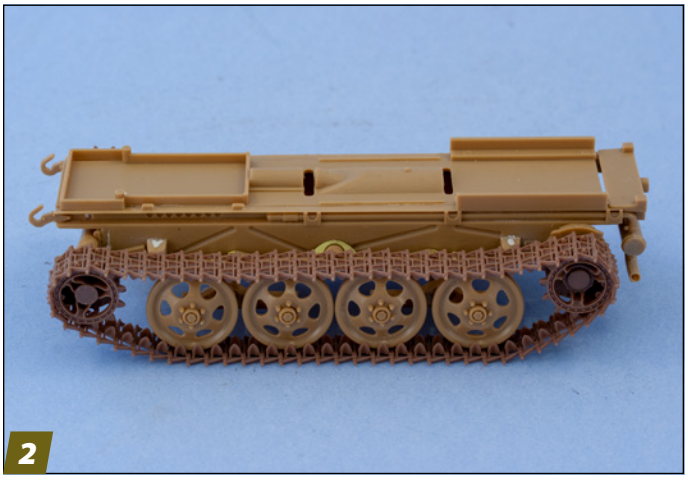
The Italeri kit's chassis builds up from separate panels and needed rubber bands with careful applications of liquid cement to get everything square. I installed the suspension with Aber photo-etched metal (PE) details and left the wheels to freely rotate for easier painting.

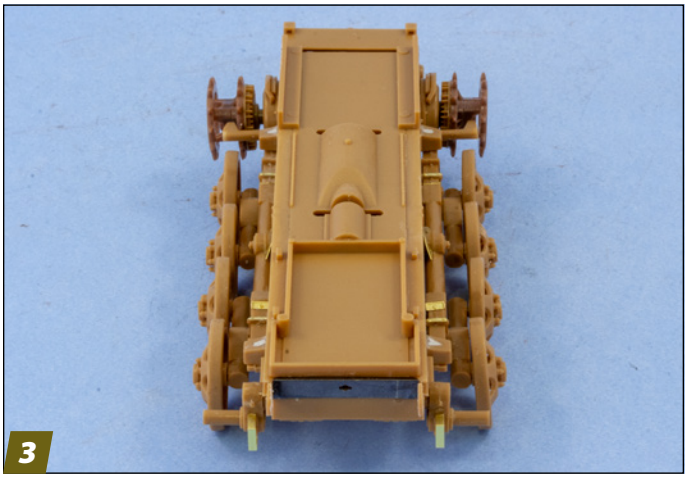


2

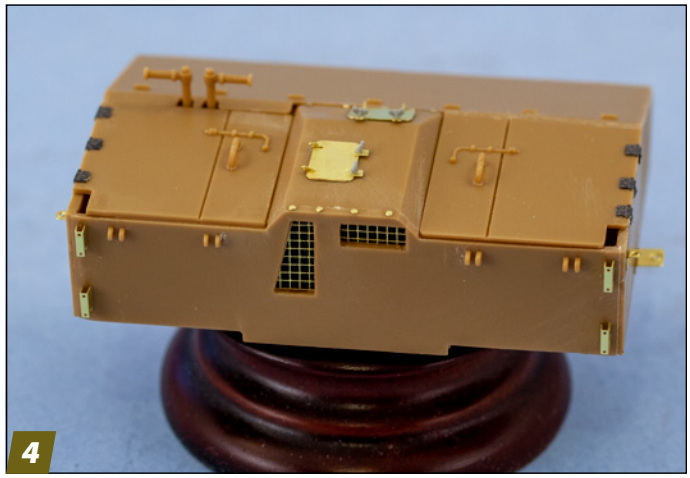
I scrapped the Italeri kit's inaccurate, one-piece, vinyl tracks and sprockets for workable Modelkasten links and sprockets. The workable tracks needed a total of 66 links per side to get the correct sag. I removed each run and set them to the side for later.

Kits and aftermarket

- **Italeri 1/35 scale RSO with PaK40** (No. 355)
- **Dragon Models 1/35 scale 7.5cm PaK40 with Heer Gun Crew** (No. 6249)
- **Modelkasten workable tracks with sprockets** (No. SK-33)
- **Griffon Photo-etched Metal Detail Set for Dragon Models PaK40** (No. 35002)
- **Aber Photo-etched Metal Detail Set for Steyr RSO mit PaK40** (No. 35049)
- **Eduard Photo-etched Metal Detail Set Steyr RSO with PaK40** (No. 35214)



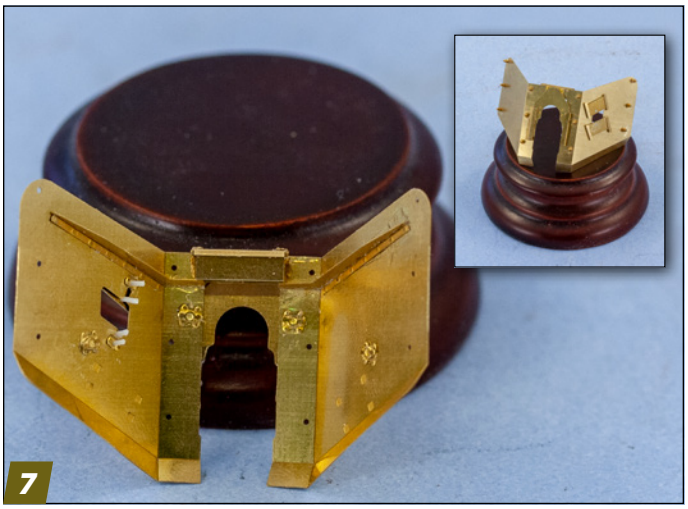
An Eduard PE set provided a "keyhole" engine starter cover plate up front. I thinned the front tow hooks by carefully sanding their inside surfaces to produce a more to-scale appearance.



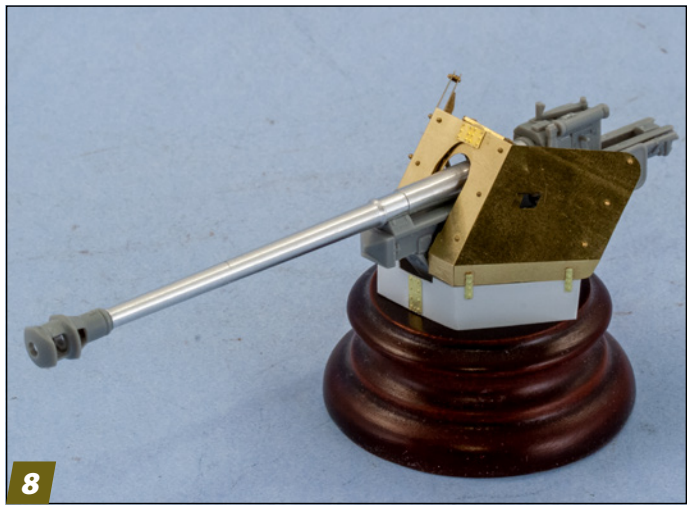
As with the chassis, the cab assembles out of multiple panels. Before construction, I carefully removed the molded-on solid screens for the rear engine intake vents and replaced them, along with bolt heads and access hatches with the Aber PE details.

I replaced the extremely inaccurate Italeri PaK40 with the gun from the Dragon kit and Griffon detail set. Superglue held the aluminum barrel to the breech and recoil sled. The muzzle brake was aligned with the rest of the gun and superglued in place.

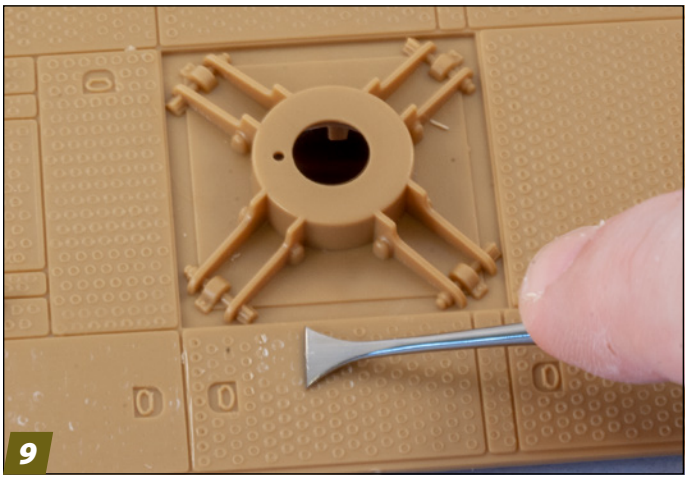
The gun cradle and recoil sled tray were assembled with the small hand-axe mount on the right side removed and the mount holes filled with putty and sanded smooth.



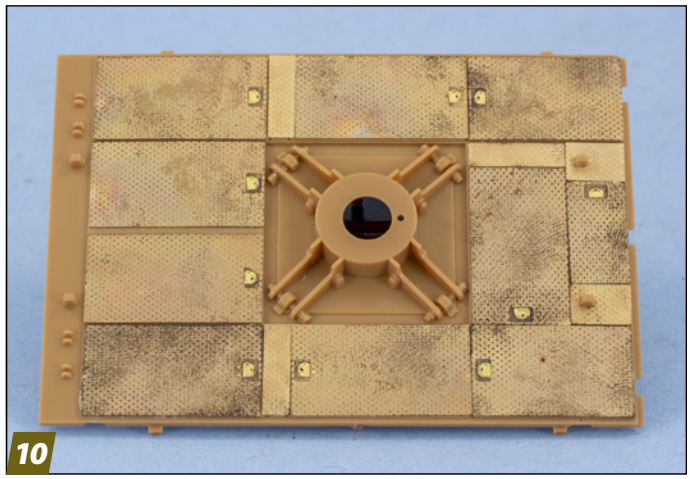
The Griffon PE set completely replaces the Dragon gun shield. The shields builds up as inner and outer subassemblies that are eventually joined with a space between them. Gel superglue made sure the weight-bearing parts were well secured.



Gun, recoil sled, and shield came together and were attached with superglue. The RSO mount featured an extended lower shield to protect the gun mount. I made this part with .3mm styrene sheet and bolt strips from the Aber PE set.

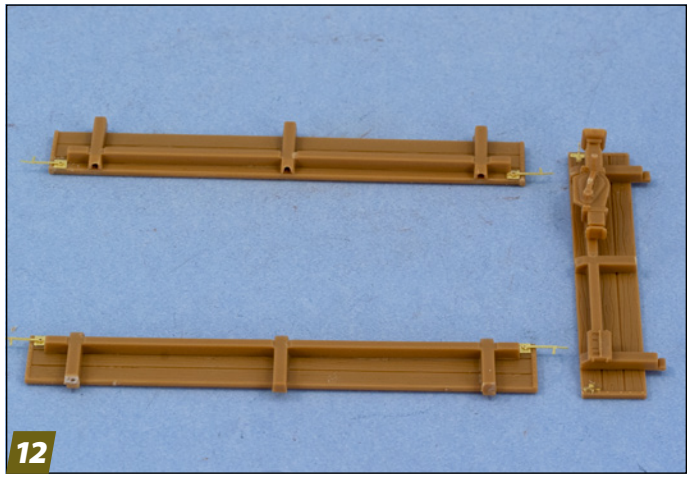


The fighting platform in the Italeri kit bears inaccurate raised details and misses ammunition lockers. In preparation for the Aber PE, I removed all the raised detail with a crescent micro-chisel and sanded each section level.

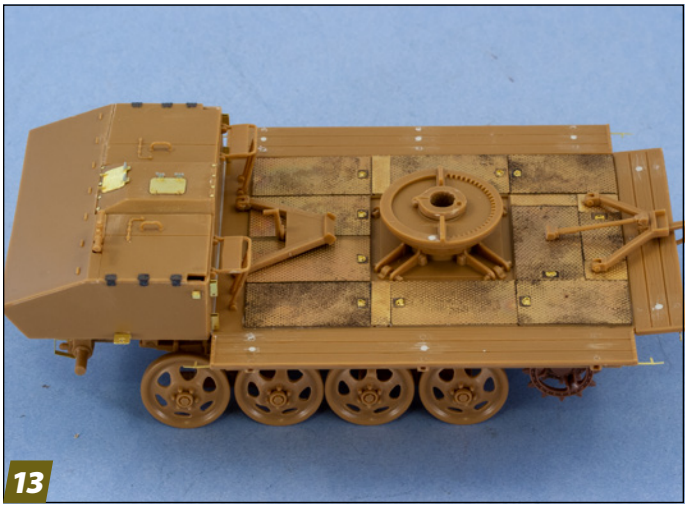


The Aber PE plates had curled slightly due to their thinness and tension on the fret. I annealed each over a low gas flame, flattened them, and then superglued each to its corresponding section.

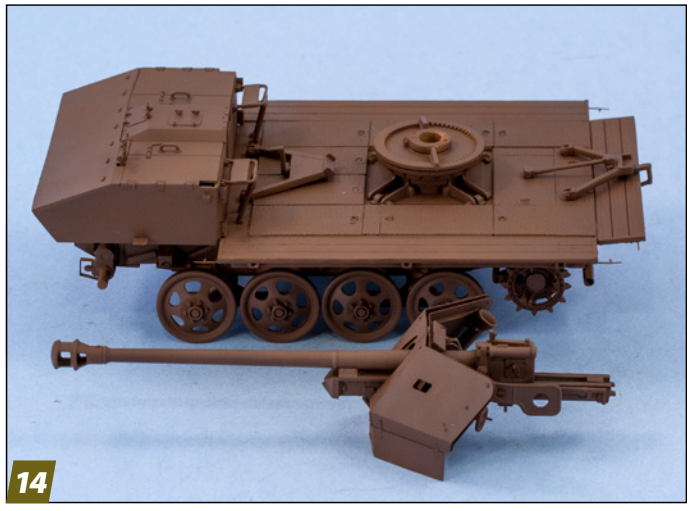
I assembled the Italeri gun base and removed everything except the circular plug that allows the gun to rotate. Then the platform and cab were attached to the chassis. I filled the small gap between the platform and cab with styrene rod softened with liquid cement.



The parts for the fold-down sides of the gun platform have four planks per side. My references showed the combat vehicles, as opposed to the prototypes, had three planks. I removed the top plank on all three sides with sprue cutters and a No. 11 hobby blade.

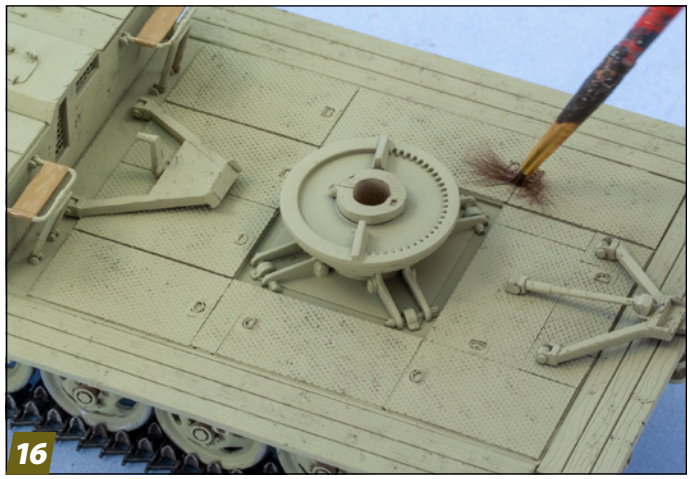


I also shortened the side braces, moved the locator pins, and opened the solid ends with a hobby knife and a square needle file. Locator holes and ejector-pin marks on the inner surfaces were filled with putty and sanded before I glued them to the platform in the "combat" position.

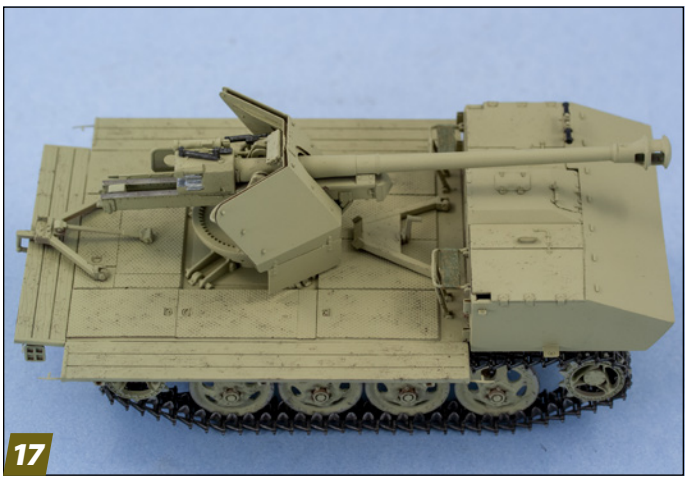


After test-fitting the gun to the vehicle, I airbrushed everything a primer coat of Italian dark brown to check all the putty and sanding work and ensure I didn't have any bare plastic areas.

I airbrushed a base coat mix of 1:1 light gray and panzer dunkelgelb. The tracks were primed flat black followed with non-buffing Metalizer Gunmetal. I dry-brushed the tracks with steel enamel and then applied a burnt umber wash before installing them and the sprockets.

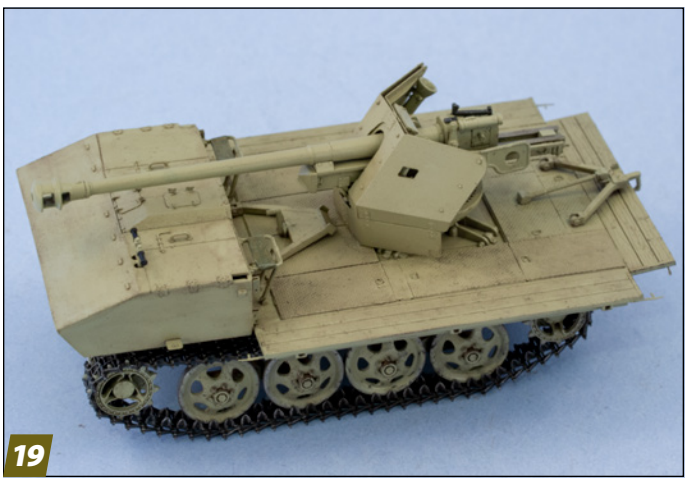


I stippled burnt umber enamel onto the platform with a 00 brush to simulate wear and scratches. The same technique was more lightly applied to the crew cab and more heavily to the road wheels. The jump seat canvas was base-coated Afrika grunbraun.

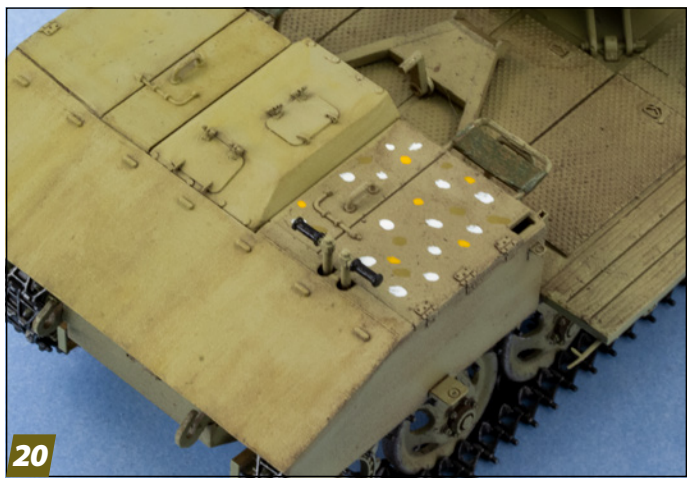


I dry-brushed the jump seats a custom mix of 1:1 Russian armor green and panzer schwarzgrau and the lightened dunkelgelb base coat. The PaK40 breech and ammo chamber were detail painted silver; the breech lever and sight blocks are gunmetal and dry-brushed steel.

The recoil sled surfaces were painted steel and given a very light raw umber wash to simulate exposed bare-metal surfaces. I painted the muffler gunmetal and followed with a few rust washes. Dry-brushed burnt umber finished it.



The entire vehicle was then sealed with a coat of Pledge Floor Gloss misted on with an airbrush to avoid heavy buildup. After it had cured for two days, I applied a raw umber wash with a No. 2 sable brush to the entire vehicle.



With the wash dry, I made a dot filter of flat white, deep yellow, and panzer dunkelgelb using a No. 2 flat-tip brush slightly dampened with thinner. Using repeated downward strokes, the dots disappeared but left behind subtle color variations.

21

A burnt umber pinwash went around all the raised details and along panel lines. I removed excess wash with a 10/0 brush and clean thinner where needed. Then I covered the entire vehicle with Testors Model Master Lusterless Flat lacquer from the spray can.

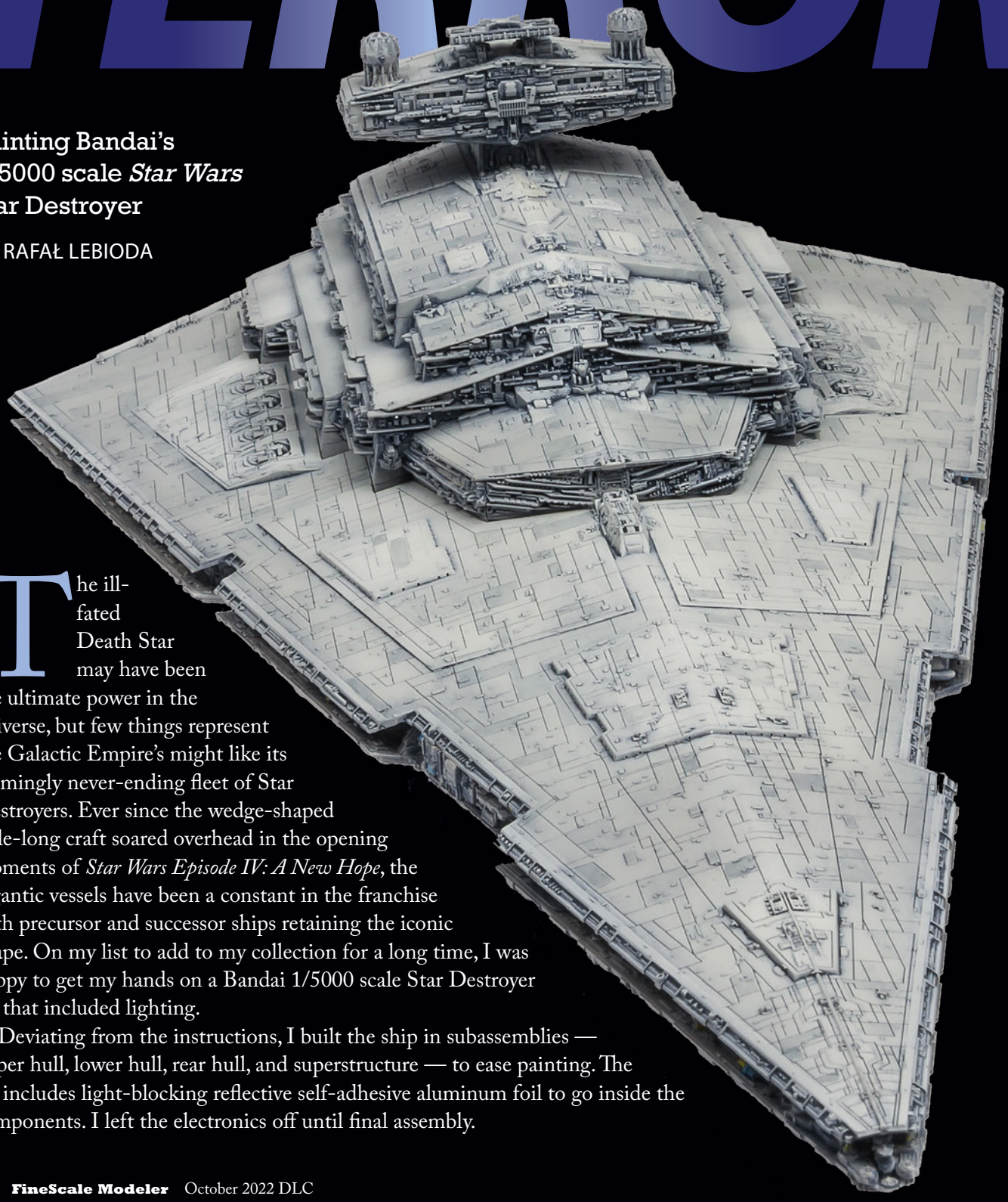
FINAL THOUGHTS

AFTER THE FLAT CLEAR COAT DRIED, I weathered the lower hull, running gear, and tracks with Mig Productions Dark Mud (No. P033), Dry Mud (No. P232), and Europe Dust (No. P028) pigments mixed together and converted to a wet mixture with tap water and a drop of dish soap to break the surface tension. I put it on with a round sable brush. After it dried, I removed any excess with a stiff-bristled paintbrush and both wet and dry cotton swabs. The final touch was steel dry-brushed on the guide horns and outside contact surfaces of the track faces. **FSM**

Projecting TERROR

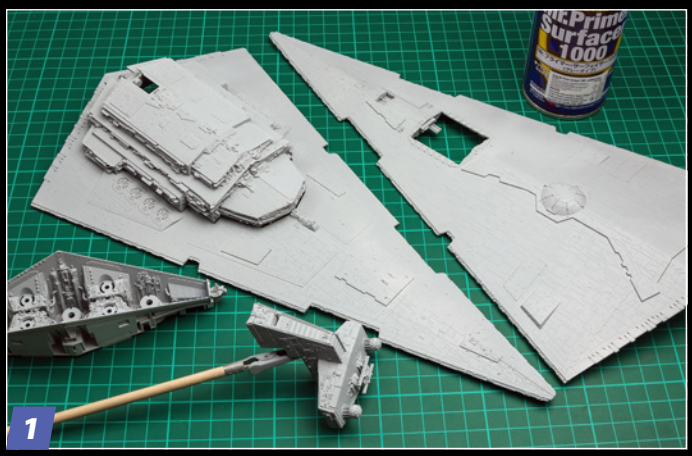
Painting Bandai's 1/5000 scale *Star Wars* Star Destroyer

BY RAFAŁ LEBIODA

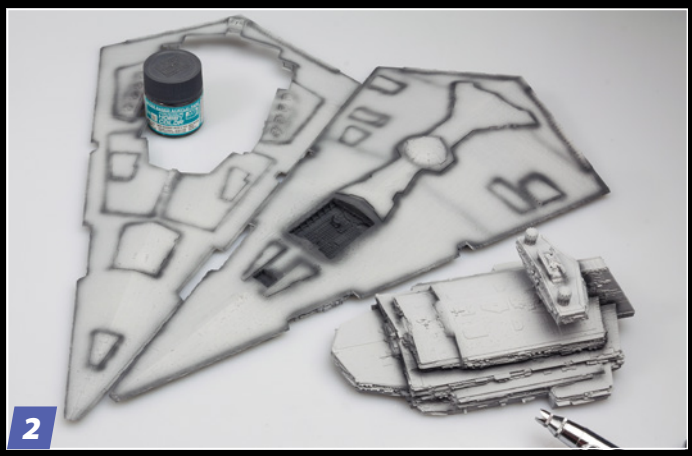


The ill-fated Death Star may have been the ultimate power in the universe, but few things represent the Galactic Empire's might like its seemingly never-ending fleet of Star Destroyers. Ever since the wedge-shaped mile-long craft soared overhead in the opening moments of *Star Wars Episode IV: A New Hope*, the gigantic vessels have been a constant in the franchise with precursor and successor ships retaining the iconic shape. On my list to add to my collection for a long time, I was happy to get my hands on a Bandai 1/5000 scale Star Destroyer kit that included lighting.

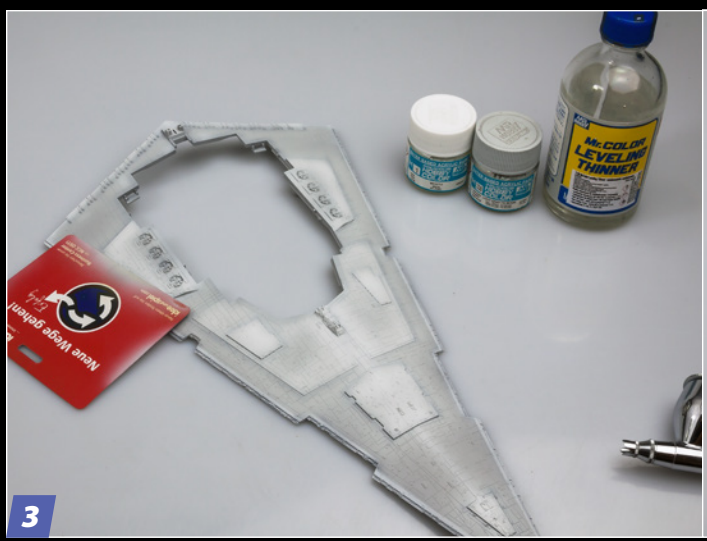
Deviating from the instructions, I built the ship in subassemblies — upper hull, lower hull, rear hull, and superstructure — to ease painting. The kit includes light-blocking reflective self-adhesive aluminum foil to go inside the components. I left the electronics off until final assembly.



After cleaning the components with mineral spirits and a soft cloth, I sprayed the parts with Mr. Hobby Mr. Primer Surfacer 1000. This is a quick and perfect way to prime large areas. This gray also is also a good base color for the ship.



Next, I pre-shaded corners and recesses with Mr. Hobby Dark Sea Grey (No. H331). Over this, I airbrushed thin layers of Mr. Hobby FS36495 Light Gray (No. H338) to soften the transitions and contrast.

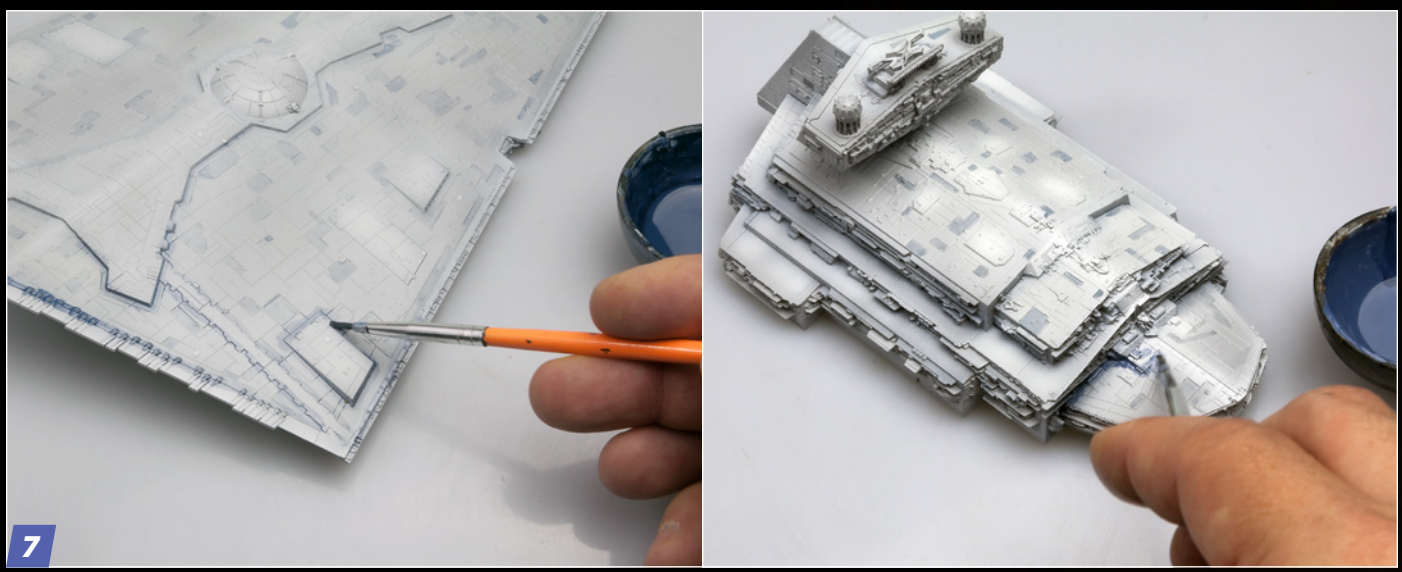


After letting the prior layers dry completely, I mixed Light Gray with Mr. Hobby Gloss White (No. H1) and airbrushed it along ridges and the hull edges. Using a piece of cardboard as a mask, I added sharp contrasts along hull panels and raised sections.

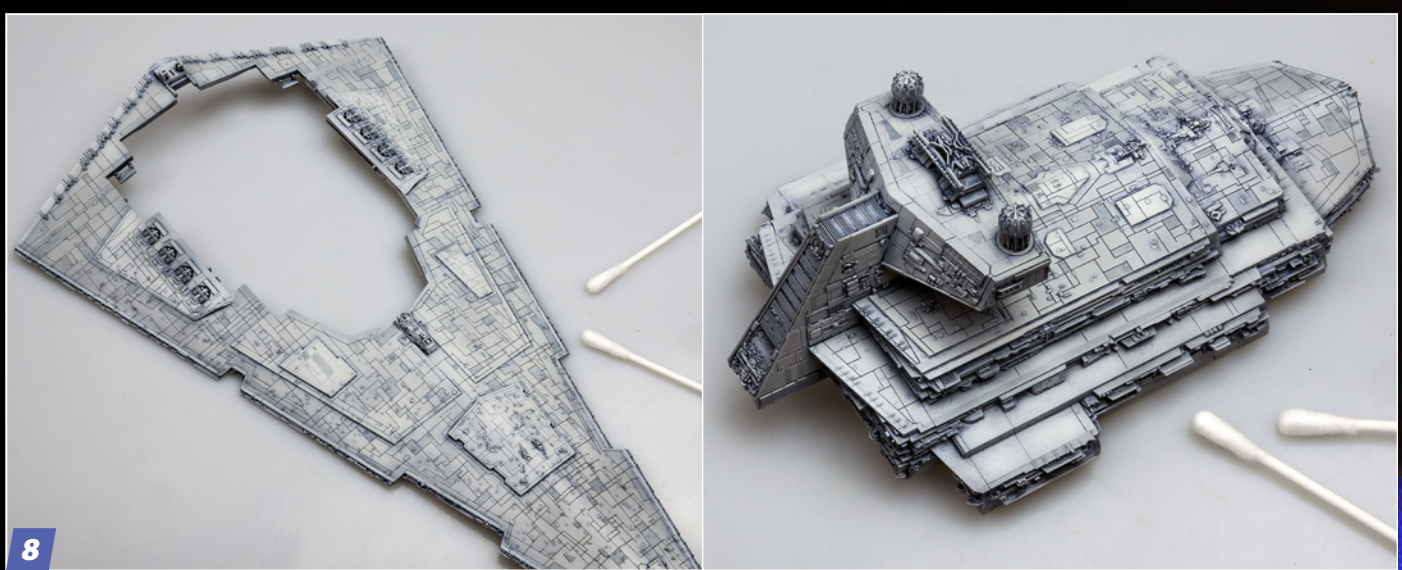
I repeated the process in Step 3 on the superstructure and rear panel; this adds interest to the monotonously gray ship. The contrast seems extreme now, but subsequent steps will tone it down. I sealed this layer with clear gloss.

To spice up the rear panel, I picked out some of the molded mechanical elements with a fine brush and Vallejo Model Color Deep Sky Blue (No. 70.844) and Deep Yellow (No. 70.915). Afterward, I applied dark brown paint with a sponge for wear and tear before flowing on Ammo of Mig Jimenez (Ammo) Brown Wash for German Dark Yellow (No. A. MIG-1000) and Light Rust Wash (No. A.MIG-1004).

On the hull and superstructure, I hand-painted various panels with thin layers of Vallejo Luftwaffe Uniform WWII (No. 70.816) and Deck Tan (No. 70.986). I kept the paint thin, so it tinted rather than covered the panels. I sealed this work with clear gloss.



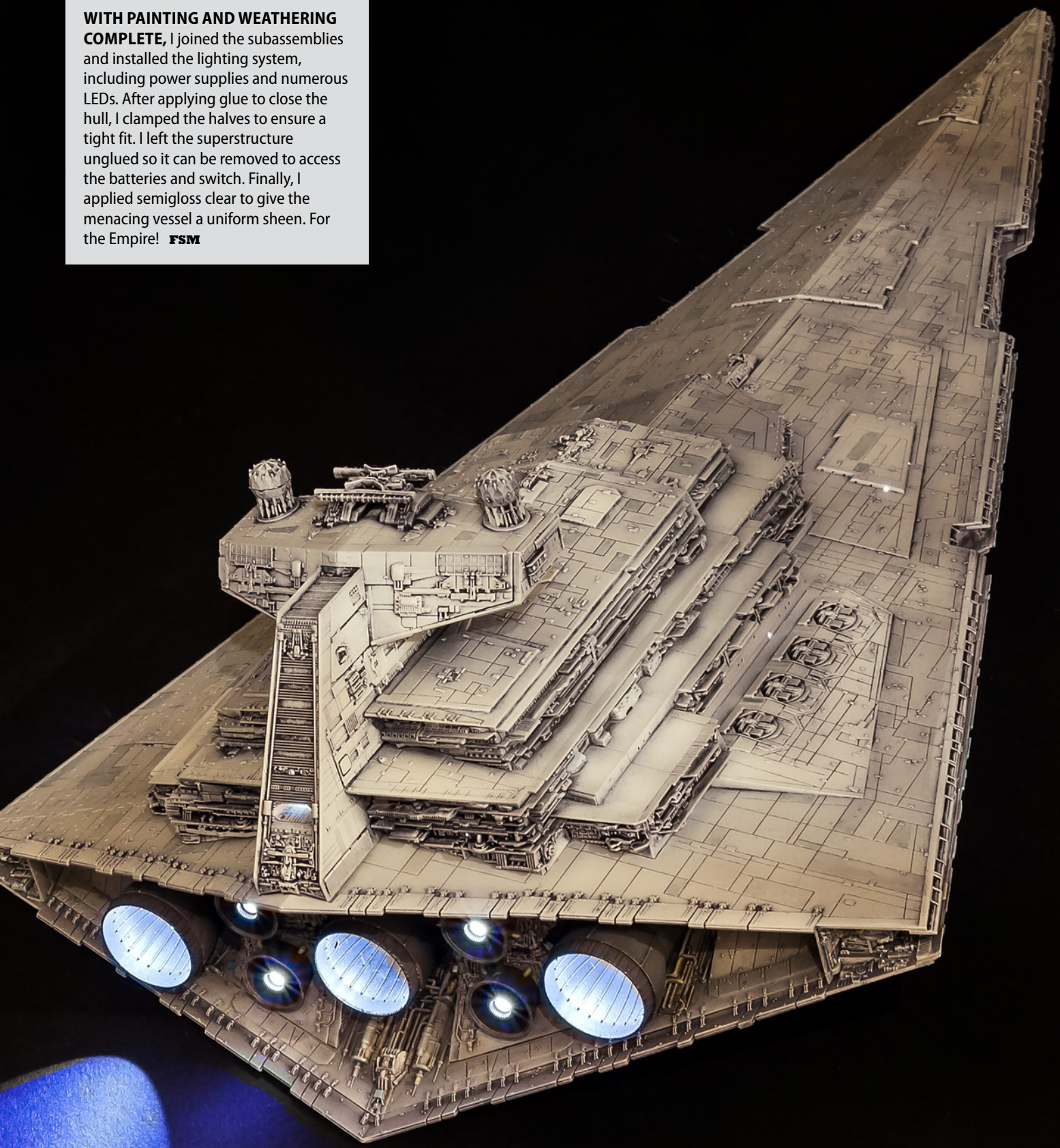
My favorite color for oil washes is Payne's gray. I mix it with mineral spirits so it is thin and flows into recesses easily. To apply it, I use a thin brush and blot away excess with a paper towel. It did a good job of highlighting the kit's well-molded details.



After letting the wash dry for a few minutes, I wiped the surfaces with a soft cloth and cotton swabs. I enhanced the wash effects on the rear panel and engine nozzles with Ammo Oilbrusher Dark Brown (No. A.MIG-3512), again wiping the excess away after letting it sit for a few minutes.

FINAL THOUGHTS

WITH PAINTING AND WEATHERING COMPLETE, I joined the subassemblies and installed the lighting system, including power supplies and numerous LEDs. After applying glue to close the hull, I clamped the halves to ensure a tight fit. I left the superstructure unglued so it can be removed to access the batteries and switch. Finally, I applied semigloss clear to give the menacing vessel a uniform sheen. For the Empire! **FSM**



Detailed JACKSON ready for action

Scratchbuilding details for Academy's 1/35 scale M36

MODEL BY PATRICK KLUNDER

My friend is a huge German panzer fan, and I wanted a model of something that could knock out one of his prized Tigers," says Patrick Klunder of Rhinelander, Wisconsin of his detailed M36 Jackson tank destroyer. "It being an American vehicle was a plus. Besides, my friend gave me the kit. I'm still not sure if he did a favor or punished me."

A fan of scratchbuilding, Patrick set about correcting and detailing the Academy M36 using research he found online and in Squadron/Signal's *U.S. Tank Destroyers in Action* (ISBN 978-0-89747-385-9) and *Walk Around U.S. Tank Destroyers* (ISBN 978-0-89747-456-6).

Some of the exterior and interior details came from Eduard photo-etched metal and others came from Verlinden's engine bay and stowage sets in resin. But most of the work was scratchbuilt.

Turning brass on a lathe, he replaced the kit's 90mm main gun barrel and made spare .50-caliber machine gun barrels, ready rounds inside the turret bustle, engine generators, and coolant manifolds. Various gauges of electrical wire produced transmission plumbing, oil lines, power cords, electrical conduit, and fire suppression lines, and solder created engine coolant pipes and exhausts.

Patrick used tissue soaked with superglue to make canvas covers for the ready ammunition and made microphones and a magneto housing from styrene. Brass replaced handles and added pintle pins on the machine gun mount, and he used stretched sprue and epoxy to make weld seams on the body.

After stippling textured paint onto the transmission cover and turret bustle to simulate the rough cast surfaces, Patrick airbrushed the M36 with Testors Model Master Acryl Zinc Chromate Yellow (No. 4815) as a base for Olive Drab (No. 4728).

To weather the tank destroyer, he applied an acrylic mud mixture to the suspension and lower hull. An airbrushed overall wash of burnt umber artist oil paint thinned with Turpenoid was followed by a Mars black pinwash flowed around details.

In areas of high wear, Patrick scraped through the olive drab to reveal the primer. For larger scratches, a dark rust color was applied to add more dimension to the damage. Pastels added a final layer of dust and dirt. **FSM**

To counter a fellow modeler's fondness for German Tiger tanks, Patrick built Academy's M36 Jackson. Armed with a 90mm gun, the tank destroyer was one of the few American vehicles that could knockout German Panthers and Tigers at longer ranges.

USA 20191415

Build a GHOSTLY LEGEND

Careful construction and resculpting improves Polar Lights' Headless Horseman

BY LOUIS ARMOUR

Washington Irving's *The Legend of Sleepy Hollow*, first published in 1820, may be America's best-known ghost tale. The story tells of Ichobod Crane, a schoolmaster from Connecticut, who encounters the Headless Horseman, the ghost of a Hessian trooper decapitated by a cannon ball during the Revolutionary War.

In 1999, Paramount Pictures released *Sleepy Hollow*, Tim Burton's quirky re-telling of the headless horseman legend. Polar Lights issued a 1/8 scale styrene kit of the movie-version horseman in 2000. Although out of production, the kit can be found on eBay or at model shows. A local library's request to my IPMS chapter to provide a Halloween display was all the inspiration I needed to dig the horseman kit out of the closet and get building.

THE HORSE

1

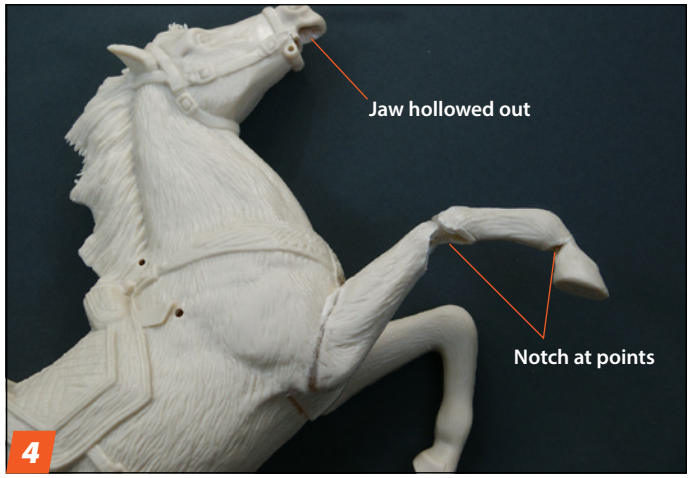
The horse is the most difficult part of the kit. The belly assembled from several parts and large gaps were evident. I filled them with strip styrene and superglue and sanded them smooth.

2

Curiously, the inside sections of the back legs are missing the engraved hair molded on the rest of the body. Rather than add the missing detail, I decided to remove the texture from the rest of the horse because it looked more realistic without it.

THE HORSE (CONT'D)

A sanding disk in a rotary tool removed most of the detail. I filled the few remaining lines with superglue set with accelerator and sanded the surface smooth.



I extended the left foreleg by cutting notches at joints and reattaching the sections. Magic-Sculpt, a two-part epoxy putty available from taxidermy supply shops, filled the gaps. I cut off the lower jaw and carved out the upper and lower lip; Magic Sculpt created missing detail.

THE HESSIAN

After gluing the major parts of the horseman together, I thought torso looked too long. Using a razor saw, I removed about ⅛ inch from the top of the waist section to give the supernatural body more natural proportions.

I carved out the solid boot tops and thinned the sides with a hobby knife. I filled the seam on the front and back of the boots, rounded off the high ridge, and restored the wrinkles with a small file.

I applied a few drops of superglue set with accelerator to the end of each upper thigh to represent the more of the leg going into the boot. I had to be sure that this did not interfere with the boot's fit.

The figure's right hand can hold a sword, axe, or pumpkin. I chose the sword, thinning the blade edges to scale thickness. I filled the seam at the wrist because the horseman wore gauntlets.

CREATING THE CAPE

9

Although dramatically sculpted, the horseman's cape is far too thick. I made a new cape from facial tissue and Linit Arts & Crafts Stiffener; it comes in a spray bottle and can be found in craft stores. You could also use Stayflow fabric starch available from grocery stores.

Using the kit part as a mold, I placed a single layer of facial tissue over the cape and sprayed it with the stiffener until it was saturated. I added another layer of tissue and again soaked it with stiffener. Where there was a hole in the plastic cape, I made a small cut and tore the tissue. I also frayed the ends of the cape to give it a ragged appearance. A layer of paper towel formed the cape's collar and added strength.

After letting the tissue dry on the kit part overnight, I popped off the new part. It looks far more realistic for the scale, is surprisingly strong, and can be bent to shape as needed.

PAINTING

10

I sprayed the figure and horse with a Krylon gray primer. My models are generally painted with FolkArt and Apple Barrel craft acrylics because the color ranges are tremendous and they are inexpensive.

Using a wide, soft brush, I hand-painted black base coats on both the horse and rider. The trick to painting all-black subjects is to paint almost nothing black. Rather, it should be many shades of dark gray, purple, and blue with true black reserved for the deepest recesses. I painted the inside of the cape a dark burgundy with a black wash. The horseman's armor was dry-brushed with silver and weathered; leather parts were given a very light coat of clear satin to impart a slight sheen.

I applied washes of deep blue, purple, and dark brown on the horse to produce the multihued appearance dark horses exhibit. A dark red wash on the front shoulder and leg represents the blood shown on the horse that was shot out from under the horseman in the film. The hooves were painted a dark gray and the horse was lightly dry-brushed with a light blue-gray. I painted the horse's eyes solid gloss black.

THE HORSE MANE AND TAIL

UNHAPPY WITH THE STIFF appearance of the horse's plastic tail and mane, I endeavored to make a wild, flowing mass like what's shown on the box art and how I pictured the horseman in my mind's eye.

To replace both, I obtained a foot of black crepe hair from a costume shop. Crepe hair comes in a braid and must be straightened before use, so I undid the braid and placed the hair in some very hot water for several minutes. After the hair relaxed and straightened, I removed it from the water, used a paper towel to absorb excess moisture, and draped it over a shower rod to dry overnight with a clothespin attached to each end for weight.

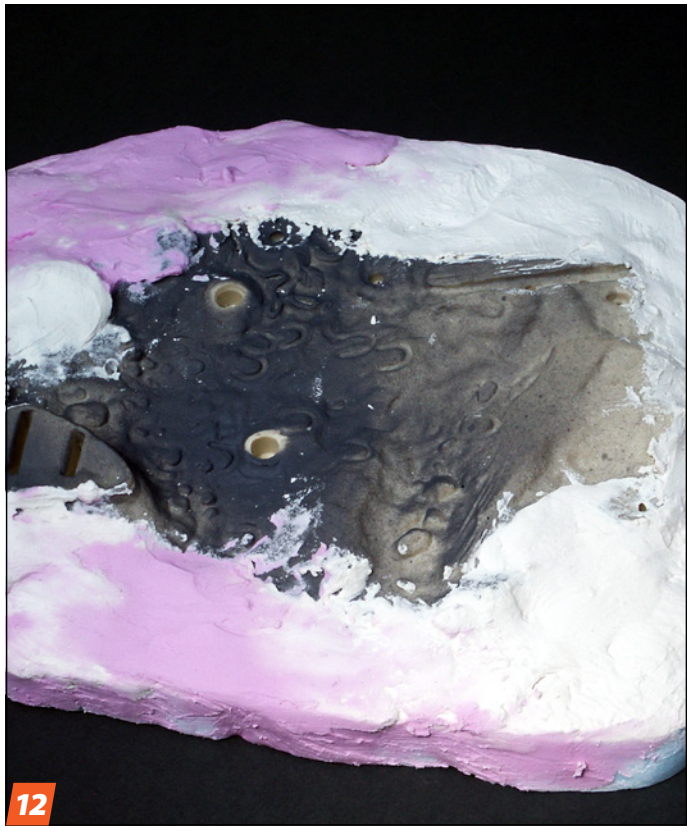
To apply the hair, I held the braid in one hand and gently combed through an end, removing snarled fibers and leaving a pile of combed hair fibers several inches long. I combed out enough hair to use and set aside.

I attached the hair with Woodland Scenic Hobby Tac, a thick, tacky white glue used to attach tall grass and other items to model railroad layouts. I brushed a thin coat on the model's plastic mane and allowed it to get tacky for a moment. I then took a small length of the hair, trimmed the end flat with a sharp pair of scissors, and pressed it into the glue with the trimmed end against the base of the molded mane. For the tail, I simply glued a hank of hair into the hole where the kit part would have attached. I let the hair dry overnight, then carefully trimmed it to length with scissors. A light mist of hair styling spray helped shape the mane into a wild look and kept stray hairs at bay.

THE BASE

11

The kit base was too small and crowded the figure. So, I traced the outline of the base onto a blue insulation foam and cut out a new, slightly larger base.



12

I attached the kit base to the foam with Magic Sculpt putty and then applied several thin coats of spackle to build up the landscape and blend in the plastic part.

13

Using a hot-glue gun, I attached two pieces of dead wood to the base for an old tree trunk and a fallen log. Then I hand-painted the base dark green-black to represent rich soil under the ground clutter that I would add next.

14

For ground cover, I used dried grass clippings from my yard cut short and applied between mists of Woodland Scenics scenic cement from a spray bottle. I punched the maple leaves from real leaves using an appropriately shaped paper punch. The kit's wooden sign nameplate was painted and propped against the tree trunk and a jack-o'-lantern from my spare parts joined the kit's pumpkins.

FINAL THOUGHTS

I'M PLEASED with how the model turned out. It captures the vision I had of early America's most famous ghost and made a dramatic display at my local library. **FSM**

Base coat a SHERM with black and white

Pre-shading tones and weathers camouflage

BY PEDRO J. NEGRON

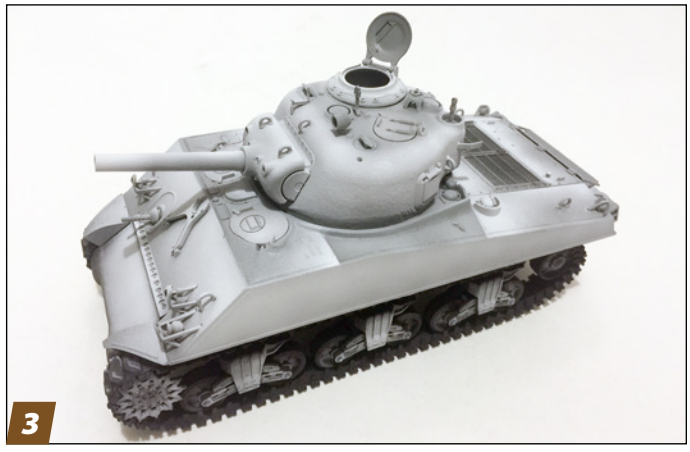
Shermans fitted with a 105mm howitzer provided valuable fire support for the U.S. Army and Marine Corps and were perfect for knocking out bunkers. The sole manufacturer of the these vehicles, the Chrysler Corporation, built 800 on the M4 VVSS hulls and 841 on the later HVSS chassis.

Looking to build one of the former tanks, I grabbed an old Tamiya 1/35 scale M4A3 105mm Howitzer (No. 35251). There are plenty of aftermarket sets and kitbashing options to correct details, but I forewent them; I wanted this project to just be fun, so I built straight from the box, except for using a metal barrel of course. Since the finish will be a single color, it looked like it would be a good candidate to practice pre-shading.

MAN

I built the tank over a weekend. After taking special care to eliminate the seam between the turret halves, I replicated the cast texture by softening the plastic using on two or three coats of Tamiya Extra Thin Liquid Cement. Then I stippled the surface by prodding at it with a stiff brush. If this is your first time using this technique, practice on an old hull to master it.

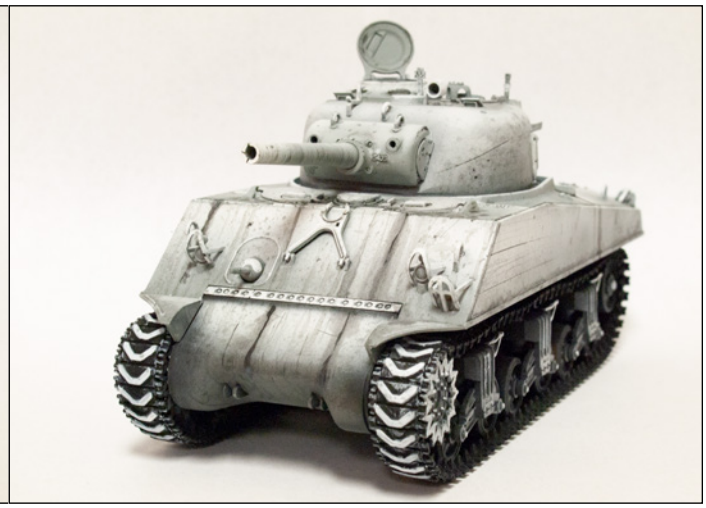
Not only does primer reveal imperfections in construction, it will also improve paint adhesion, reduce the number of paint layers needed to cover the model, and sets the tone for pre-shading. I coated the Sherman with gray primer from a spray can and inspected the model for defects, missing parts, fingerprints, and hair.



I started by spraying most of the model with Tamiya Flat White (No. XF-2) focusing coverage on upper areas. A few hours later, I thinned Tamiya Flat Black (No. XF-1) and airbrushed it at 15 psi. Working panel by panel and masking edges with a card, I added shadows under objects and darkened areas the crew walked, tracks, wheels, and engine grilles. A layer of thin flat white masked with cards added highlights. The result is black, white, and multiple gray tones.

Using a fine brush, I hand-painted Vallejo Model Color White 1 Matt (No. 70.951) on borders, edges, lifting rings, periscope covers, and even the track chevrons, so that they will pop under the camouflage and add drama to the finish.

I sealed the finish with Vallejo Model Color Satin Varnish (No. 70.552), which dries quickly and leaves a smooth foundation for the next steps. Then I flowed pinwashes of thin flat black paint into recesses, holes, weld lines, and rivets. Using the same thin black paint, I dabbed and flicked a few splashes and stains over the hull.



For the final pre-shading step, I mixed black calligraphy ink with water to three different consistencies, one each for stains, splashes, and scratches. Unlike other inks, calligraphy ink pigment provides rich, deep tones perfect for pre-shading. I dabbed and flicked the inks for stains and splashes around the drive sprockets, engine deck, lower chassis, and turret top. For scratches, I used a No. 2 liner brush.

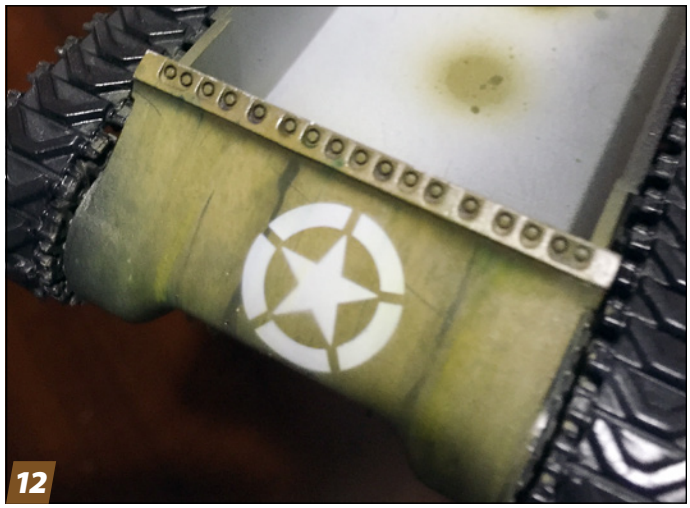
Now, for the actual camouflage. I added a drop of Tamiya Dark Yellow (No. XF-60) to Olive Drab (No. XF-62) and thinned the paint more than normal and airbrushed thin coats. The initial layers may look like a stained yellow green, but don't worry — the idea is to build up the color. After four or five layers, stop. It should be light olive drab that reveals the pre-shading and weathering. I sealed this with satin varnish.

To fade the finish and blend the shades, I sprayed a filter of 1 part Testors Model Master Sand enamel (No. 1706) and 10 parts thinner. I applied a second filter the same way using Model Master Burnt Umber (No. 2005). A pinwash of Ammo by Mig Jimenez (Ammo) PLW Black Night (No. A.MIG-1611) returned the vividness of the pre-shading, a Dark Green Filter (No. A.MIG-1508) gave the spills and scratches life.

I let these enamel layers dry for a of couple days before spraying clear flat. Rather than decals, I painted the national insignia with LionRoar photo-etched metal stencils. I cut the one I needed from the fret, taped it in place on the model, and airbrushed Tamiya Flat White mixed with a drop of Buff (No. XF-57). With the stencil is solidly against the surface, there should be no bleeding. Decals provided the serial numbers.

As a final step, I applied dot filters to add variation to surfaces and enhance the shading. In picking appropriate artist oils, I mixed blues for shadows and yellows for highlights; both complement the green. I placed the chosen colors on cardboard to soak up some of the paints' linseed oil making them easier to blend and speed drying. I applied the paints with a round No. 2 brush and blended them with a flat brush.

This technique is easy to apply. First, dab the paint onto the surface in dots. You can see that I applied lighter shades higher on the transmission cover and the blues get darker the lower they go.



Second, dip the flat brush in clean thinner and blot out most of the liquid. Drag the brush across the surface from light to dark, smearing and blending the color dots. Wipe the brush clean between strokes and stop when the dots are invisible, but you can see a hint of color on the surface. Repeat this process working a panel or section at a time. When you are done, leave the oils on the model to dry for at least two days.

Final weathering

WORLD WAR II TANKS traveled long miles in all climates and terrains, accumulating dust and mud. Whether you use chalk pastels or aftermarket pigments, find photos of the vehicle being modeled to get these deposits correct. Starting with a lighter shade for dust, I work through progressively darker tones to build up mud of varying age. Before applying the next, I fix each layer with a mix of 1 part white glue and 10 parts water. I am careful not to completely cover a layer with the subsequent deposits. For oil and fuel spills and stains, I brush on burnt umber and burnt sienna artist oils mixed with linseed oil to produce a realistic gloss sheen. In both these steps, stop every so often and examine the work after it's dry to assess your progress. The tracks were detailed one by one with sand-colored pastel in a thinned wash, then wiped off of the rubber blocks. Add pigments or pastels on the turret and upper hull where the crew would track dirt. A graphite pencil rubbed on raised edges mimics paint rubbed off by the crew. **FSM**

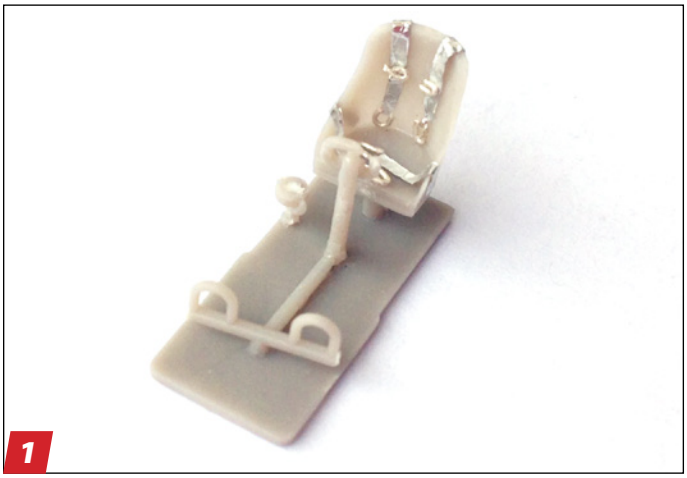
Scratchbuild details for a TRIPLANE

Upgrade Roden's 1/72 scale Dr.I without the aftermarket

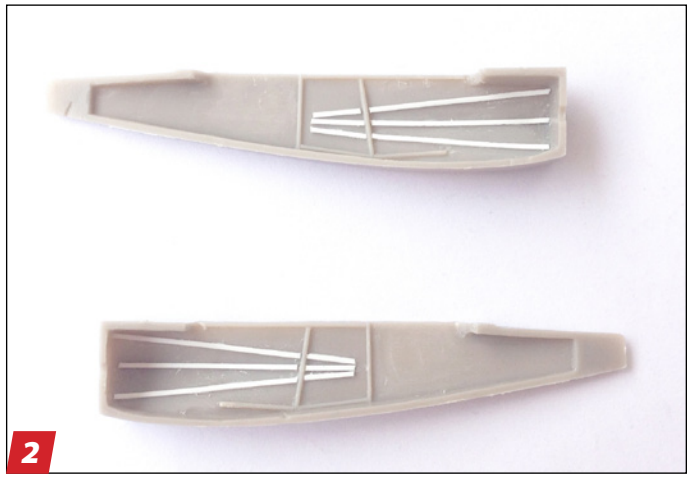
BY ETHAN LOW

The Fokker Dreidecker I (Dr. I) might have been a mere mention in history books had it not been flown by a colorful collection of German aces. Perhaps the most famous Dr.I pilot was Manfred von Richthofen, the Red Baron, who was killed flying his all-red triplane in April 1918.

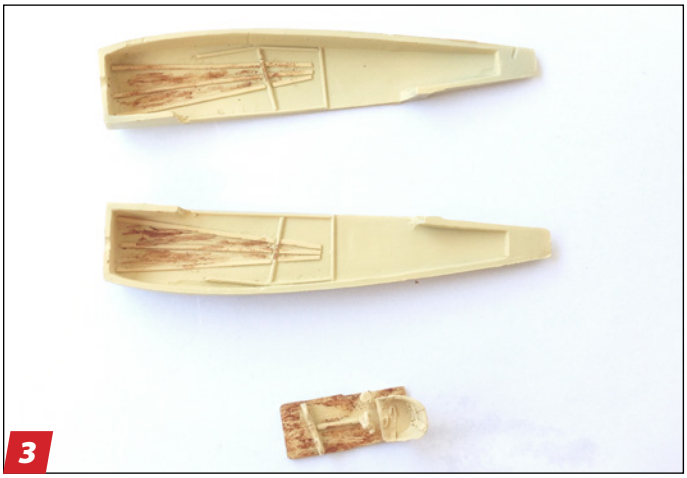
Released in 2000, Roden's 1/72 scale Dr.I has been praised for its fine surface detail, especially the rib and fabric surfaces, as well as having decent a decent interior. The fit of the parts leaves something to be desired. But it is relatively inexpensive, and, with a little work, produces a sharp replica.



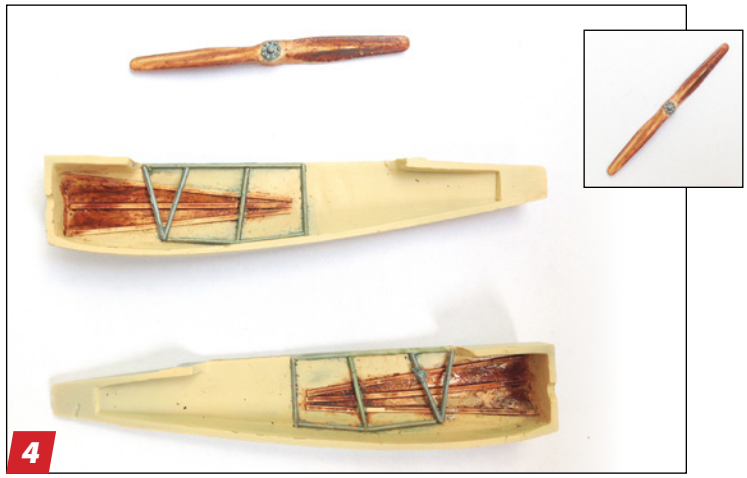
After assembling the cockpit floor, control stick, pedals, compass, and seat, I made seat belts from kitchen foil equipped with buckles bent from fine wire.



The kit has some of the metal framing molded inside the fuselage halves, but the prominent triangular wooden panels are absent. I glued .02-inch styrene strip onto the walls to remedy the omission.

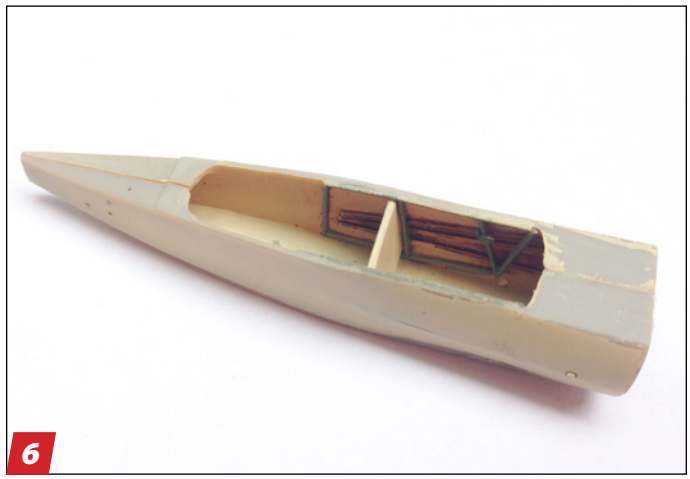


I painted all the parts, including the flying surfaces and the propeller, with a linen color mixed from Modelkasten lacquers. Then I streaked the wooden parts with Tamiya NATO Brown (No. XF-68) to represent wood grain.

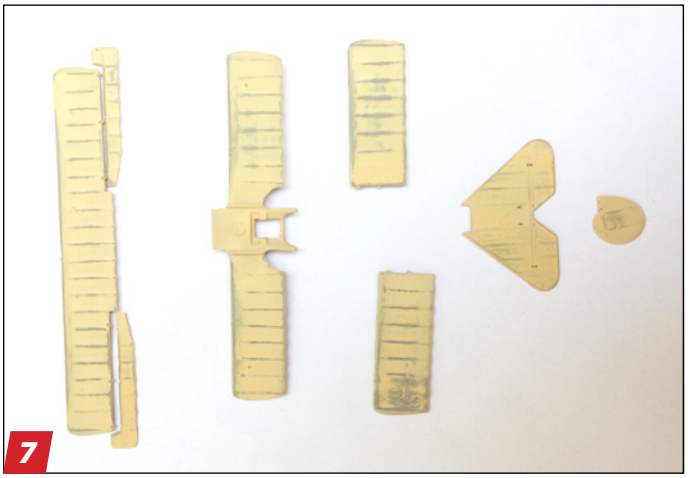


As a finishing touch, I brushed Ronseal quick-drying wood vanish (any acrylic wood varnish would work) over the streaked areas and sanded it after it dried. The result was a realistic satin wood finish.

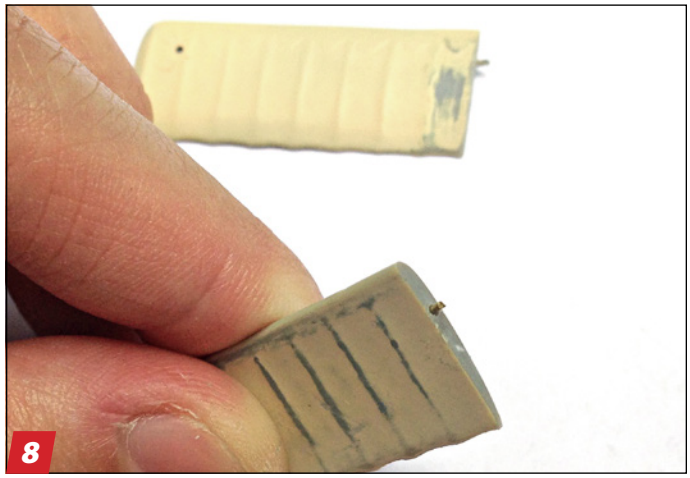
After finishing the metal frames, I painted them with Tamiya Flat Aluminum (No. XF-16); the pedals were painted Tamiya Flat Black (No. XF-1).



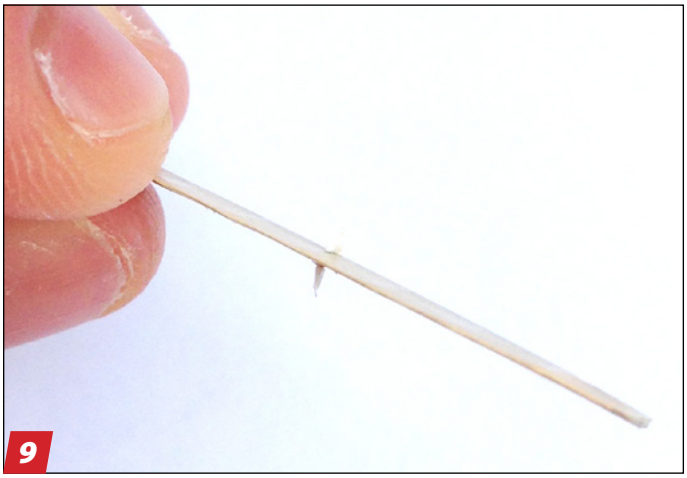
Test-fitting showed the middle section of the fuselage was too narrow for the separate upper panel. I made a bulkhead from scrap styrene. Not only does it spread the fuselage halves, it doubles as the canvas wall behind the cockpit on the real plane.



Light sanding revealed the gray plastic under the linen paint along the raised ribs. I hoped this would make the ribs more obvious under the final coats of paint.

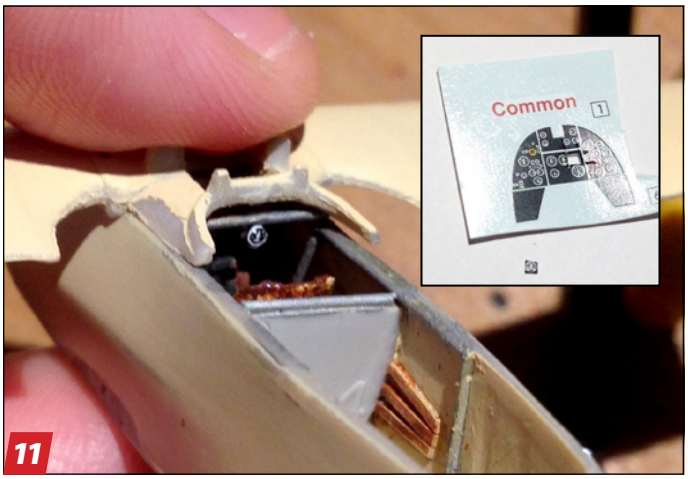


The lower wings lack any support structures, instead mounting to the fuselage with butt joins. To bolster the connections and the finished model, I drilled holes in the wings and glued in .02-inch brass rod. Corresponding holes drilled in the fuselage will accept the rod later.

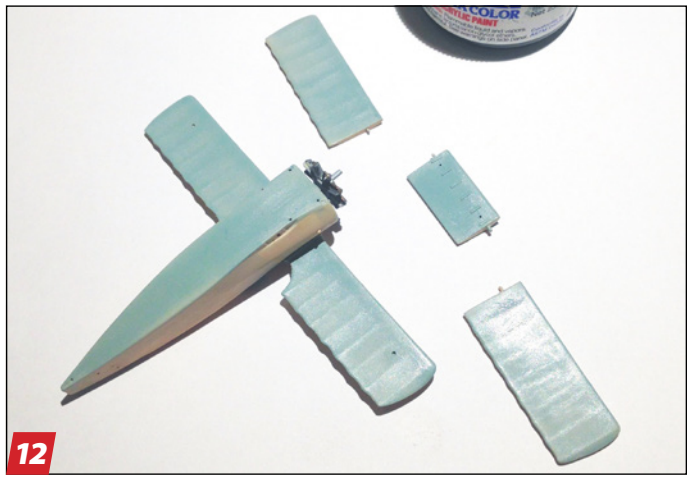


While test-fitting the control surfaces, I noticed there were no control horns. I made them from .02-inch styrene strip.

I painted the engine Tamiya Flat Aluminum and picked out the inlet pipes with Tamiya Dark Copper (No. XF-28). A wash of LifeColor Tensocrom Burnt Brown (No. LC-TSC211) highlighted the molded details.



The instructions show a single instrument being installed in the cockpit. No decal was provided, so I cut a dial from a spare instrument panel decal from an Airfix Typhoon kit and applied it. Thankfully, the tiny instrument was attached to a rod, which made it less fiddly to handle.

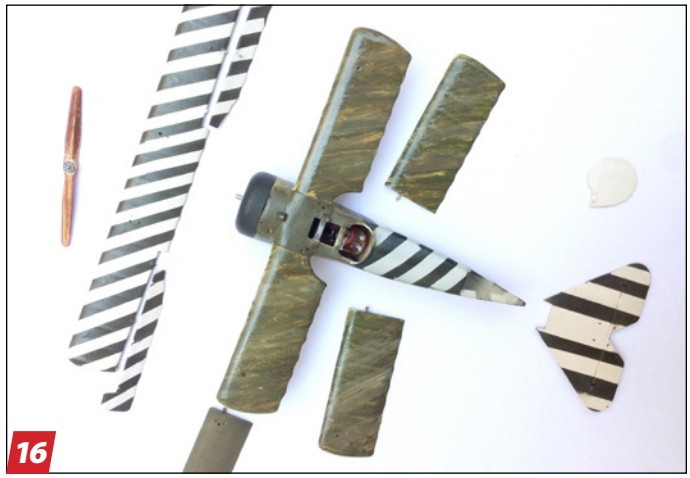


I wanted to build a Dr.I with a more interesting scheme than overall red. Research revealed an eye-catching zebra-stripe and olive triplane flown by Ernst Udet. After touching up the linen base coat, I painted the undersides with Tamiya Light Blue (No. XF-23).

To replicate the streaked finish, I thinned Tamiya Dark Green 2 RAF (No. XF-81) and NATO Green (No. XF-67) and brushed well-spaced strokes diagonally across the fuselage and upper wing surfaces, letting each set dry before adding the next.

A little Revell Aqua Color White (Bo. 36105) streaked randomly over the green added variation. Finally, I airbrushed a light coat of extremely thin Dark Green over the streaky finish to blend the shades.

In preparation for the zebra stripes, I masked the areas and applied a thin coat of white letting a hint of the streaky finish show. After scaling drawings of Udet's fighter, I determined the wing stripes and fuselage stripes to be 3mm wide. I cut Tamiya tape to size and applied it.

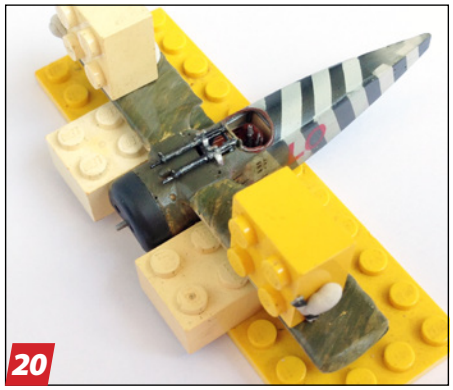


It took far longer to mask the stripes than it did to airbrush Tamiya NATO Black (No. XF-69)

Using the same scaled drawing, I cut out the letters for the side of the fuselage to use them as a stencil and airbrushed Tamiya Red (No. XF-7). I sealed the finish with a hand-brushed layer of thin Tamiya Clear (No. X-22).

Before applying decals, I applied thin strips of tape to the ribs under the wings and airbrushed thin Tamiya Smoke (No. X-19) along the lines. This post-shading popped these details a little more on the monochromatic blue undersides.

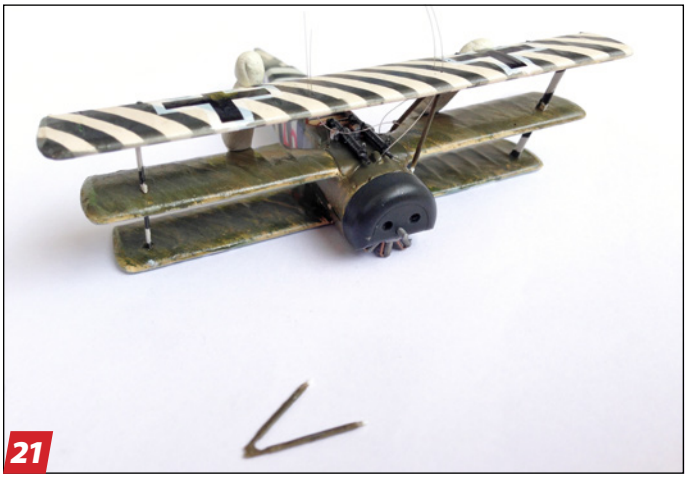
To improve the kit's Spandau machine guns, I removed the solid plastic sights and replaced them with small circles of fine wire. After painting the guns with a base coat of Tamiya Silver enamel (No. X-11) topped by a light coat of NATO Black, I attacked the black with a stiff brush to reveal bare metal on edges.



With the help of a jig made using Lego blocks, I glued the lower wings to the fuselage. Then the interplane struts between the middle and top wings were added and the top wing was gently glued on using Blu-Tack poster putty to hold everything in place.

FINAL THOUGHTS

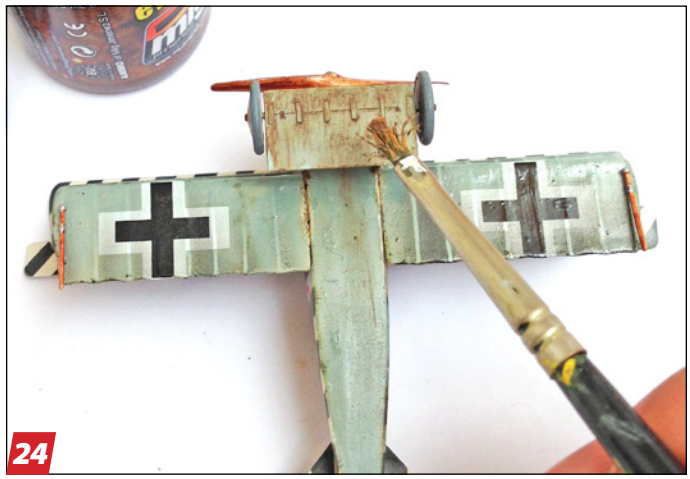
IT TOOK QUITE A BIT of work to bring Roden's Dr.I up to scratch and even more to paint the unusual scheme. But looking at the finished model, I think it was certainly worth the effort! A few simple materials such as styrene strip, fine wire, and the indispensable Tamiya tape can make a daunting task like upgrading an older kit and painting it in a custom scheme easier. With a little patience and imagination, a uniquely detailed subject will come together from all your scratchbuilding efforts. Give it a try and see how satisfying it can be — and have fun!



When I test-fitted the cabane struts, I found they were a tad short. I extended the lower arms with .02-inch styrene rod.

I used invisible nylon thread for the rigging, gluing it at one end and running it through previously drilled holes in the upper wing. With clips holding tension on the lines, I dabbed on superglue. Excess line was cut flush after the glue dried. I picked out the rigging with flat aluminum.

After attaching the control surfaces, I added control lines with Ammo by Mig Jimenez (Ammo) Medium Fine .02mm Rigging (No. A.MIG-8017). This material is highly elastic, can be attached with superglue, and it made these fiddly lines particularly easy.



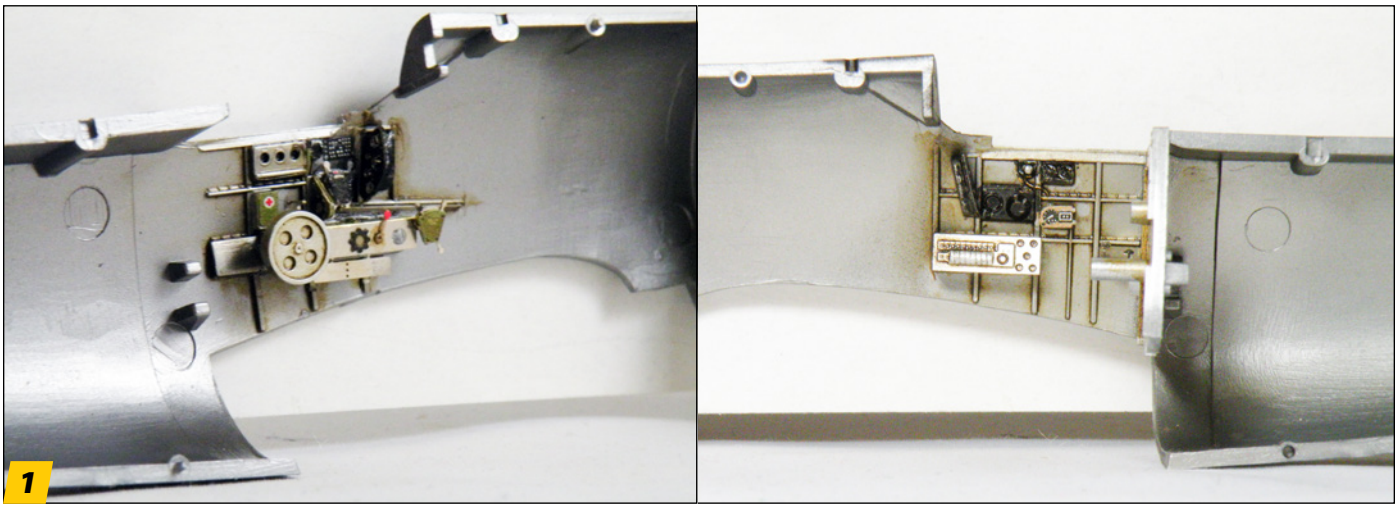
The final touch was mud and dust on the wheels and undercarriage applied with Ammo Nature Effects Earth (No. A.MIG-1403) and Airfield Dust pigment (No. A.MIG-3011). **FSM**

Paint a YELLOW WING BUFFALO

Dress Tamiya's 1/48 scale Brewster in prewar colors

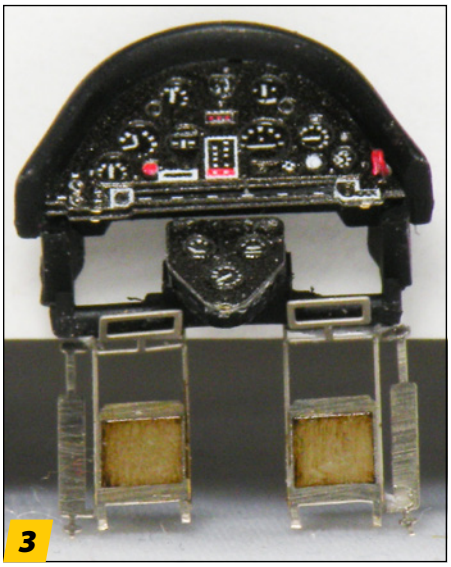
BY ED BAROTH

I'm a fan of the bright color schemes applied to U.S. Navy aircraft in the 1930s. Silver bodies, yellow wings, matching cowls and stripes on the wings and fuselage — what's not to like! If you want to try this scheme and don't want to mess with a fiddly kit, try Tamiya's 1/48 scale F2A-2 Buffalo (No. 61031). It features a low part count, excellent fits, and a one-piece canopy (the only option is closed) and has been around long enough to generate aftermarket parts and decals.



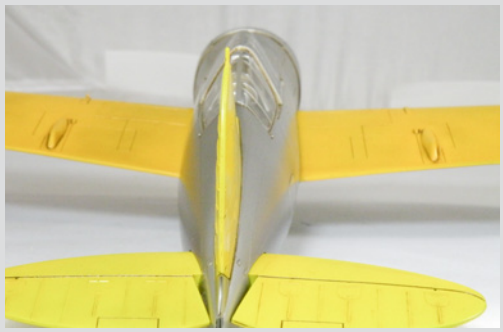
Before dressing up the kit's spartan cockpit with photo-etched metal details (PE) from an Eduard Zoom set (No. FE279), I airbrushed all the plastic parts with Alclad II White Aluminium (No. ALC106). Some details were picked out with a black marker and a raw umber artist-oil wash added depth. I painted the inside of the fuselage with Alclad II Dark Aluminium (No. ALC103).

The seat was sprayed with white aluminum before I installed PE seat belts from the Eduard set and flowed in a raw umber wash.



The instrument panel and seat belts highlight the detail the Eduard PE set added to the Buffalo.

Painting the Buffalo



I STARTED BY PAINTING the metallic areas with Alclad II lacquers then added the other colors.

White Aluminium (No. ALC106): Propeller spinner, upper fuselage around cockpit, and framing for canopy and belly window.
Duraluminium (No. ALC102): Propeller and rear half of fuselage.
Dull Aluminium (No. ALC117): Underside of wing and fuselage.
Dark Aluminium (No. ALC103): Gear bays. Landing gear legs were painted with contrasting sections of dull and dark aluminium.
Tamiya Lemon Yellow (No. X-8): Tail and horizontal stabilizers.
Mr. Hobby Yellow (No. H329): Wings. The yellow wraps around the leading edge of the wings.

With the painting done, I applied an artist-oil wash of thin burnt umber before attaching the wings and horizontal stabilizers.

4

After it was painted aluminum, the nicely molded engine benefited from washes and highlighting. I didn't add it until much later in the build.

Markings

THE KIT DECALS were old and cracked, so I replaced them with a set from Starfighter Decals (No. 4803). That set included yellow-wing F2As from USS *Saratoga* with white tailplanes, but I preferred one of the kit choices for a fighter aboard USS *Lexington* with lemon yellow tailplanes. It had an antenna wire between the port wing and vertical tail, and I couldn't resist that difference. I used the willow green stripes in the Starfighter decals and changed the squadron marking from 3-F-13 to 2-F-13. The wing stripes needed a bit of coaxing with decal solutions to fit correctly, but the color match to the paint was excellent. The engine cowl and fuselage stripe were painted willow green separately, then the engine was added and the front cowl connected. Then exhaust pipes and pitot tube went on.

I used Tamiya Clear Flat (No. XF-86) on the yellow wings and tailplanes as well as the national insignia on the wings; it gave them a satin finish. I left the willow green areas glossy and masked the black wing walks and cockpit antiglare panel and painted them with Mr. Hobby Clear Flat (No. H20). I used it on the wheels, bombs, and exhaust. By avoiding overspraying the Alclad II, the model shows contrasting sheens — shiny aluminum, semigloss wings, and flat wing walks.

5

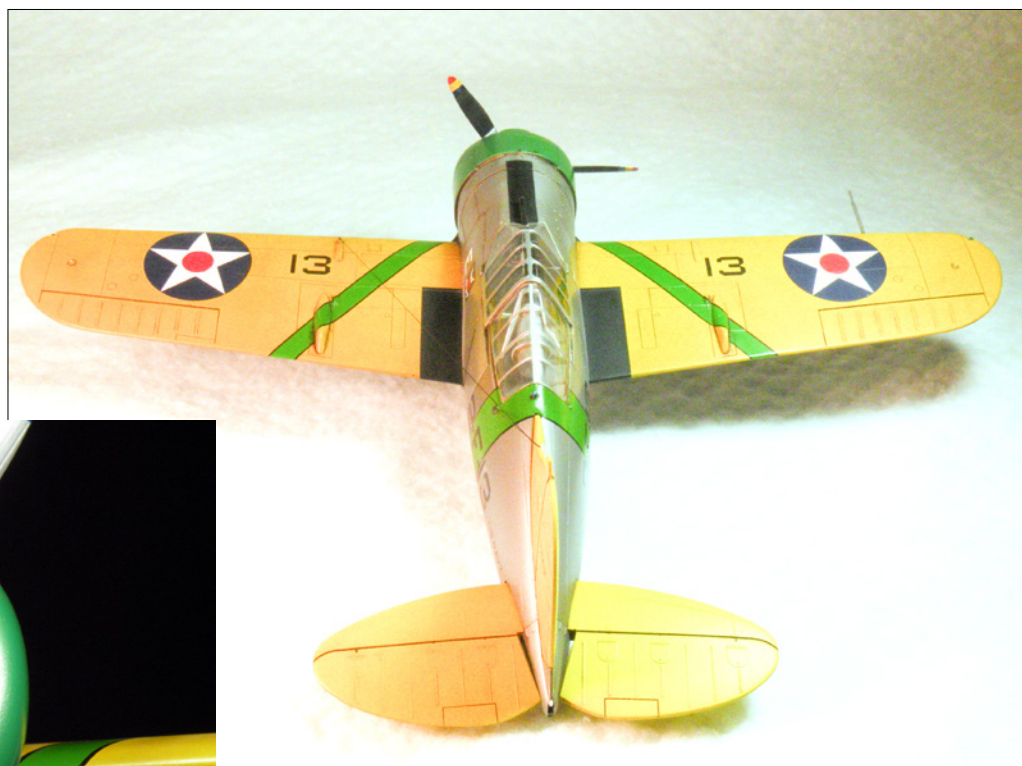
I sandwiched the finished cockpit into the fuselage halves, glued them together, and sanded the seams smooth. Then I masked and painted the cockpit glass. Hint: Check the fit of the gunsight but don't add it now. If you need a reason to buy Eduard's mask set (No. EX032), look at the belly window. I left the wings separate to make painting the yellow easy and pre-painted the gear bays with Alclad II Dark Aluminium.

Final wash

AFTER ADDING THE LANDING GEAR, bombs, gunsight, and prop, I applied a raw umber pin wash to pop details around parts added after the initial wash — wing roots, horizontal stabilizer seams, and the decals.

I made the insulator at the tail by wrapping thin wire around a .020-inch drill bit and attaching it to the fuselage with superglue. Then I added two antenna wires to it and ran them to the fuselage and port wing.

My final step is always the lights — red and green for wingtips, white for tail and blue for fuselage — covered with Pledge Floor Gloss. And there you have it, a colorful scheme on a simple kit. One of the most interesting schemes you'll see on a plane and it's guaranteed to get reactions from spouses and non-modelers. **FSM**



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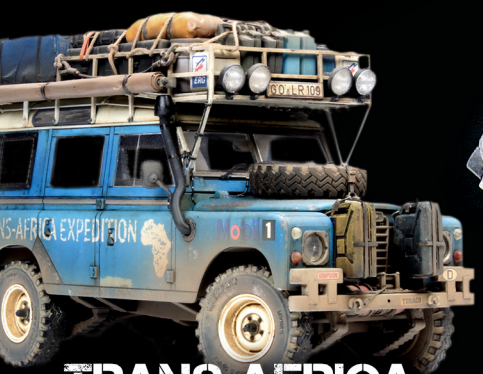
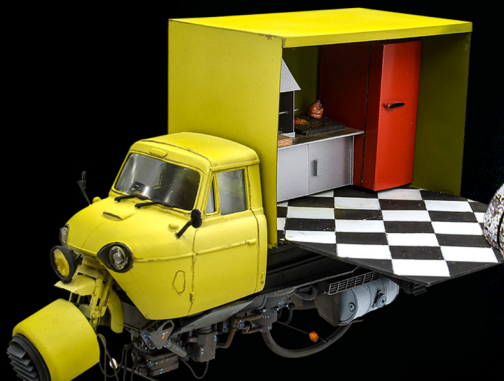


TRANS AFRICA LAND ROVER



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DAMAGED

WEATHERED & WORN MODELS MAGAZINE

HELLO EVERYONE!

Thankfully, we have reached issue #12!

Once again, our editing team did their best to make it as diverse and interesting as possible.

We start with the incredible "Ave Maria" vignette, which, in merely 10 centimeters, manages to convey so much emotion to the viewer!

Next come the genuine, lovely, "Mr Rock" vignette and the "Object 704" diorama, which demonstrates multiple weathering techniques, step by step.

Continuing reading the magazine, we come across the mecha diorama "Alt! Don't pass the checkpoint", as well as the eye-catching "Welcome to Rocinha" diorama, inspired by a real favela in the city of Rocinha.

The flying canteen in "Kokorec" (a traditional food in Greece and Turkey) proves, once again, that a modeler's imagination has no limits!

Following is the all-time classic Land Rover in "Trans Africa Expedition", which is nothing less but a perfect addition to the pages of this issue!

Finally, the K-2SO droid from the celebrated cinematic universe of Star Wars is portrayed in an alternative universe vignette!

Loaded with such beautiful and genuine works, we dearly hope that this issue of DAMAGED will be a joyful distraction from the hardships that the world is facing right now.

Enjoy!

George Mefsut

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AVE MARIA

Modeler:
Nikolas ''Nikki''Triantafillou
Scale: **1/35**
Brands: **MiniArt, Bronco, Yenmodels, RT-Diorama, ETA Diorama Accessories**

A vignette does not need too many elements to attract attention, it only needs to be based on a good idea that makes it striking and original at the same time.

1

2

1. The walls came from MiniArt's Ruined Church kit. These are actually the inner parts of the kit's walls. To save them from future warping, and to create a nice, flat backing, we filled them with shaped AK Construction Foam 6mm.

2. We covered the inner faces of the walls with AK Easy Cast Texture paste, which provided us with a realistic, plaster-like, texture.

3. We combined MiniArt's window frames with parts from Yenmodels' Church Windows set, for a more interesting result.

4. The basic components of the diorama, in place. Notice the broken bricks (made of styrene strip) added to the ruined edges, to break the continuous lines and enhance the effect.

3

4

5

5. The Madonna statue and its pedestal are 3D items, detailed, designed, and printed by beloved Stella Kavoura and Brother in life an' scale, Christos Apostolopoulos. To give it a more distressed look, we treated the whole surface with a milling accessory in our mini-tool.

6. The roof frame was built with balsa wood, using acrylic glue and AK Magnet Cyanoacrylate to strengthen the bonds.

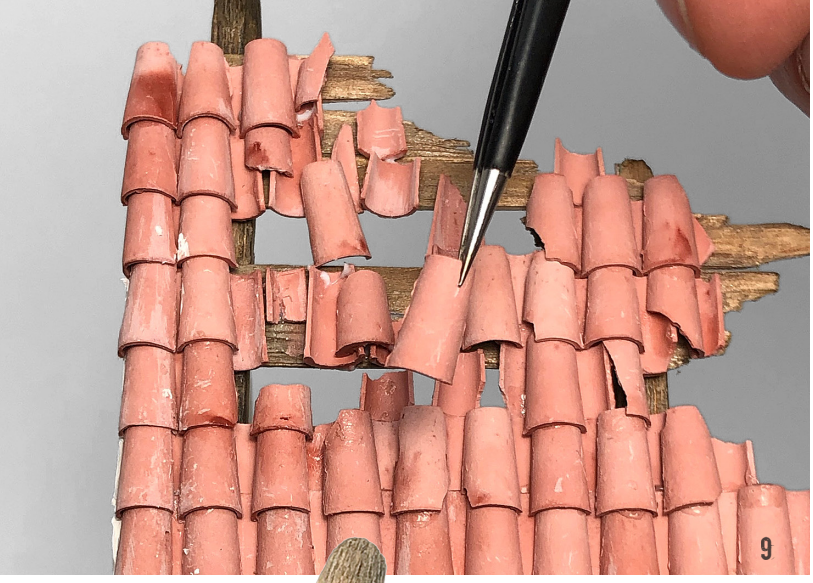
7. The walls were painted and weathered simultaneously, utilizing the "wet on wet" method. We only used three AK 3rd Generation acrylics; White, Offwhite and Deck Tan.

8. Next came the bricks. They were painted with various reddish shades and then covered in AK Modeling Putty White. Before the putty had completely set, we gently wiped the surface with a cotton bud moistened in water, leaving the paste only within the engraved lines of the kit. This is a fast and easy way to recreate the mortar between bricks and stones.

6

7

8



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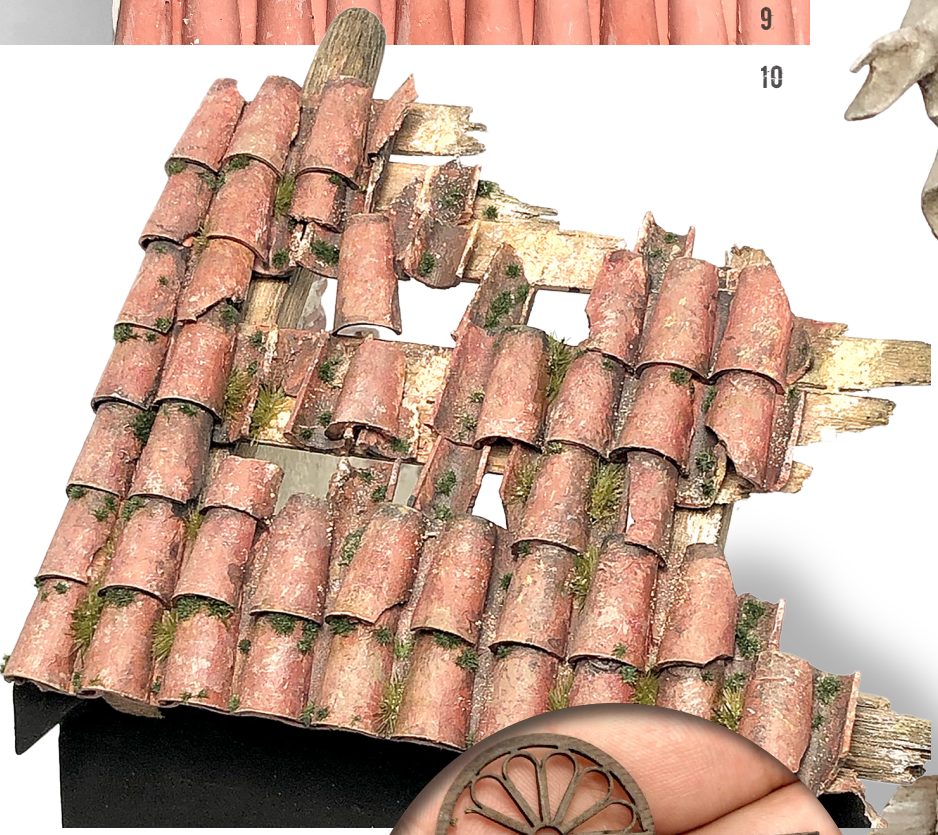
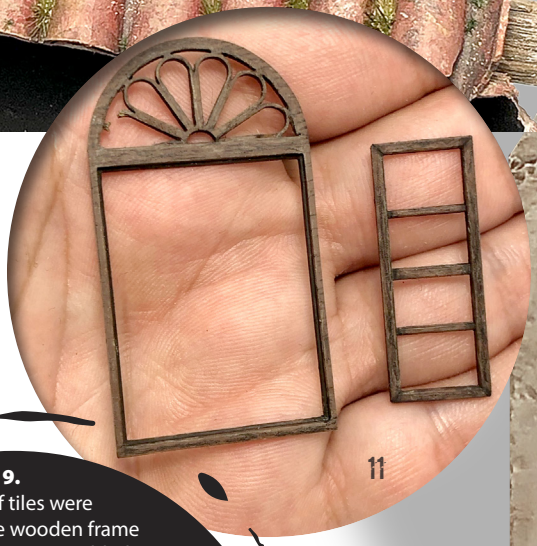




11

The Madonna painted and finished in AK 3rd Generation acrylics. Notice the distressed look of the statue and the crispness of the engraved writing on the pedestal.

9. The roof tiles were placed on the wooden frame one by one. They were molded out of pre-colored plaster, so no painting was needed afterwards.

10. The roof was weathered with brown-shaded acrylics. AK Realistic Dark Green Moss and tiny portions of AK Grass Tufts were used to replicate the flora growing amongst the tiles. 502 Abteilung pigments were applied for a faded and dusty look.

11. The wooden look on the window was achieved using acrylic colors and Weathering Pencils for the grain.

12

12. The roof structure was painted and weathered using AK 3rd Generation acrylics only.

13. For the pile of debris on the ground, we used natural soil of various shades and bricks made of pre-colored plaster. A light-weight hammer was used to crush some of thebricks for a more realistic look.

14. A rough cut-out of the ground was made of AK Construction Foam. It was then covered with hygiene paper soaked in thinned acrylic glue to gain some texture. Next, it was painted in various beige and gray shades.

13

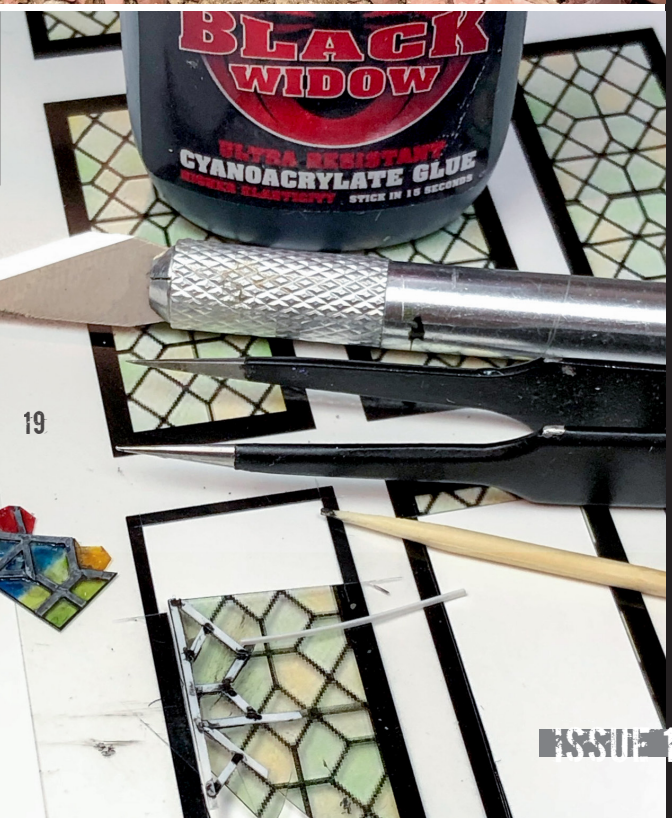
14

15. The natural soil, mixed with tiny gravel, was sprinkled onto the base over a thick coat of acrylic glue.

16. The statue was fixed in place and then a generous amount of bricks was added on the soil. To recreate the remnants of the floor, we used a set of printed tiles from ETA Diorama Accessories. Everything was secured in place with water-thinned, acrylic glue.

17. After the glue had thoroughly dried, every single brick was treated with the mini-tool for a more distressed look.

18. Again using the AK Easy Cast paste, we created the remnants of the mortar on the collapsed bricks. It was a laborious task, yet it provided a nice detail, often neglected in ruin dioramas.



19. The remnants of the stained glass in the windows were cut from a printed set by RT-Diorama. To add some more detail, we constructed the lead frame with styrene strip following the pattern on the prints. The "glass" was later painted in blue and purple AK clear acrylics to match the aesthetics of our vignette.

20. Right before placing the walls on the completed base, we decided to slightly alter the color options. Thus, we added remnants of a light blue color on the lower part of the wall, while the trim line was changed from blue to gold. Satisfied with our new paint-scheme, we completed the weathering process, creating dirt streaks and mold accumulations utilizing various AK Weathering Pencils.

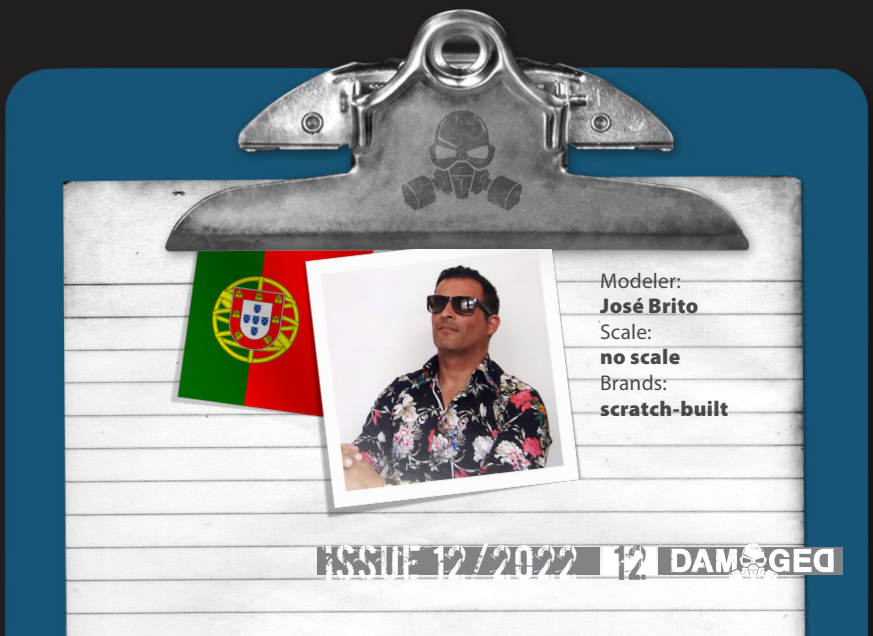
The completed vignette.
The G.I. figure came from Bronco's "God's Blessing" set.
The detail was slightly refined and enhanced using a sharp scalpel and files of various sizes.

Sancta Maria.
Mater Dei.
ora pro nobis.
peccatoribus

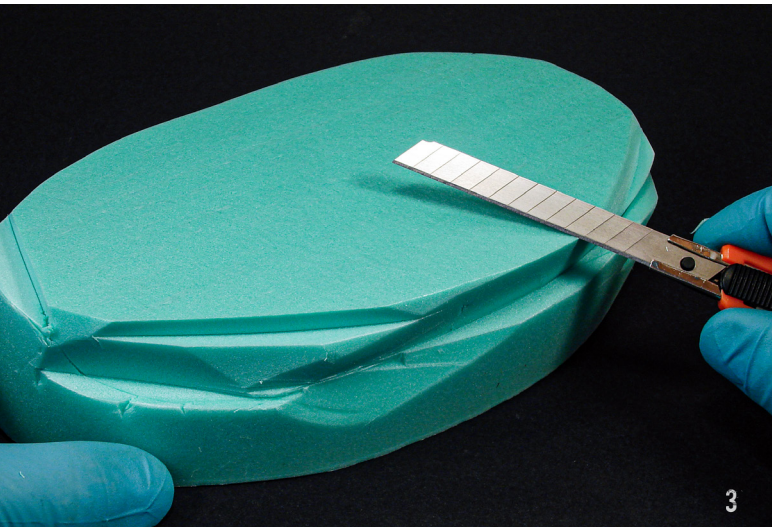
MR. ROCK

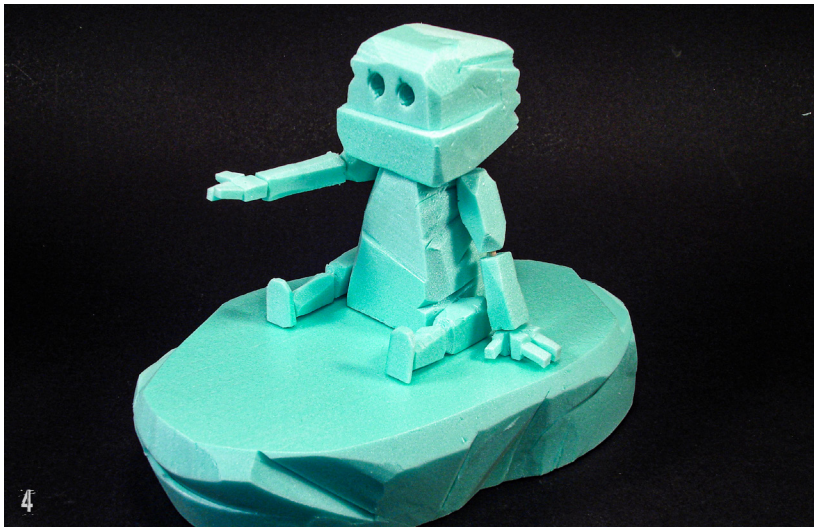
FROM GORO FUJITA ART

I'VE BEEN ASSEMBLING SCALE MODELS SINCE 1980 AND ALL THOSE YEARS I FOUND OUT THAT INSPIRATION COMES FROM MANY SOURCES AND SOMETIMES, IT'S JUST AROUND THE CORNER.
A FEW DAYS AGO, WHILE I WAS "SURFING" THE INTERNET, I FOUND A VERY COOL IMAGE WITH A CHARACTER MADE OF STONE, INTERACTING WITH A BUTTERFLY. THAT SAME MOMENT, IT CAME TO ME, TO TRANSFORM THE IMAGE INTO A SCALE MODELING PROJECT.



Modeler:
José Brito
Scale:
no scale
Brands:
scratch-built





1. All parts for our project were cut from heat isolation foam. This kind of material is easy to find, cheap and lightweight. It is also very easy to carve and durable to most paints and solvents used in scale modeling.

2. Mr. Rock being assembled. "Foam 2 Foam" from Deluxe Materials was used to put the different parts together. Toothpicks were used to strengthen the arm joints.

3. The base was carved into the desired shape with the help of an X-Acto knife.

4. Mr.Rock finally taking shape!

5. AK Foam Texturizer & Sealer Acrylic AK8039 was applied over the foam, using a small spatula. This material acts as a sealer and also adds a nice texture to the surface. Being an acrylic paste, water can be added to regulate flow and consistency, as desired. The build was left to dry for about 24 hours and then it was ready for painting and weathering.

6. Several AK-Interactive 3rd Generation grey colors were applied, using a brush. Their superior adhering and blending properties proved ideal for this task. A small piece of sponge was also used, to apply different kinds of texture effects.

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7. Model Scene vegetation tufts were used for this project.

8. Instead of glue, AK Terrains Wet Ground Acrylic AK8016 was used to apply the tufts. Just place a small dot onto the desired spot…

9. …and place the tuft over it.
Let it dry for 24 hours and the bond will be super strong, holding the tuft in place.

10. AK Terrains Wet Ground Acrylic AK8016 is an acrylic paste. So water can be used to blend it and remove the excess.

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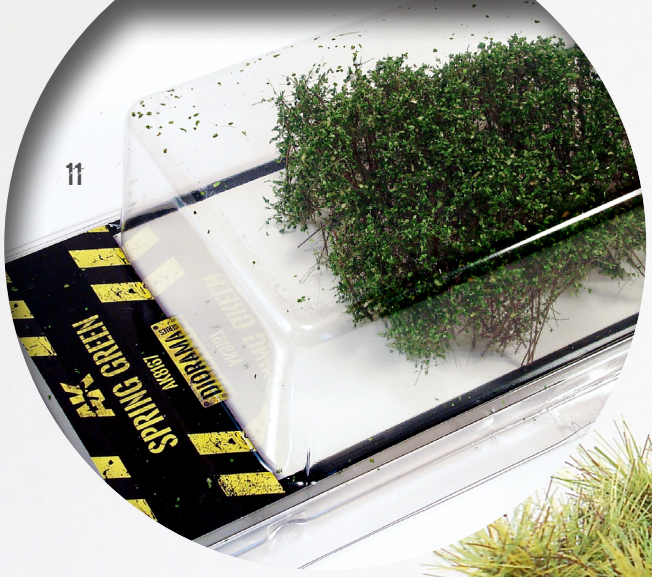

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11-12. AK and Joefix Studios vegetation was also used. More flora was applied according to the reference picture.

13. Several 502 Abteilung earth-shaded oil colors are applied.
502 Abteilung Odorless Thinner ABT111 was used in order to blend the colors and increase transparency.

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14. Mig Productions (Abteilung) earth-shaded pigments were applied in wet form. Water and AK 3rd Generation Acrylic Thinner were used to give different levels of consistency to the mix.

15. The butterfly and the flower were scratch-built from thin plasticard and Albion Alloys Ltd. aluminum profiles.

16. With the pigments applied and fully dried, a subtle dusty look was achieved, aesthetically beautiful and true to the reference image. An AK wooden base (AKBASE21) was used for the display.

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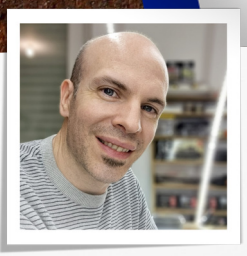

Modeler: **Bruno Fontaine**
Scale: **1/35**
Brands: **Trumpeter, MiniArt, Alternity Miniatures, Royal Model, Evolution Miniatures, Alexen Models, Verlinden, Yenmodels, Red Zebra Models.**

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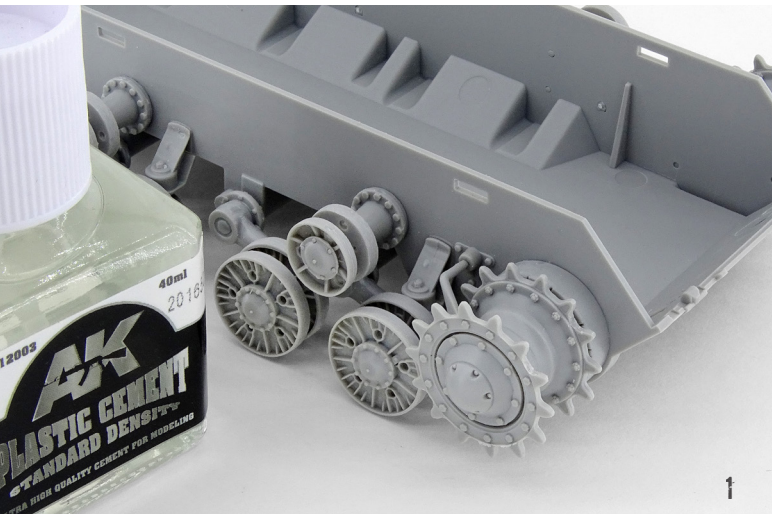
THE TANK

I had this diorama project in my mind for years.
The goal was to represent two different moments in time, of the same armored vehicle, in two different places. Furthermore, these twotime frames would belong to a "what if" universe, since this armored vehicle had never gone beyond the prototype stage.
So, one frame of the diorama would present the Object 704 in January 1945 on a "Zavod" (factory) production line, where a worker would be covering it in paint, under the watchful eye of a Comrade Commissar.
In the second frame, the same vehicle would be depicted abandoned for years, in an alternative history year of 1960 in the suburbs of Berlin, as part of the occupation forces established there after the drop of the first Soviet atomic bomb RDS-1 on the German capital in1946.
The idea sounds simple but its realization proved demanding, requiring a lot of thought and attention.
I am really happy that I finally managed to recreate and present this "exotic" Soviet armored vehicle in a rather peculiar set-up.



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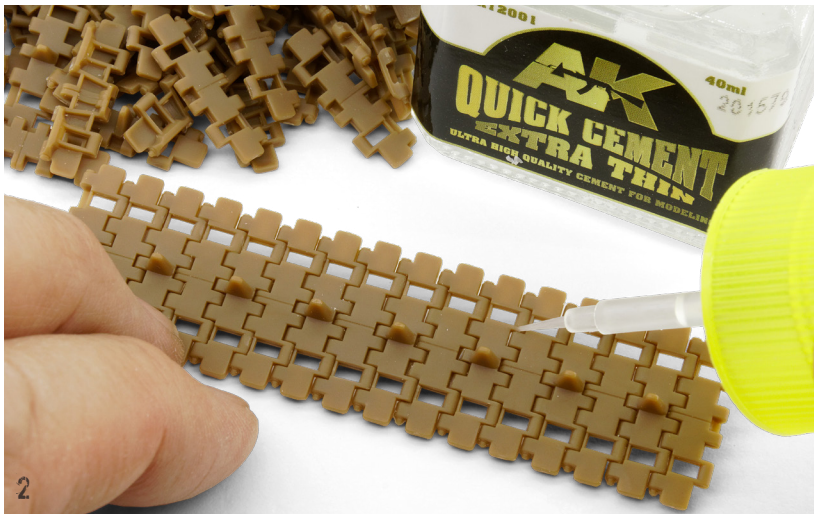

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1. The lower hull of the vehicle was assembled "out of the box". It was an easy and straightforward task.

2. Next came the tracks.
We used AK Quick Cement (AK12001) which proved ideal for the job thanks to its extra thin consistency. This allowed the glue to flow between the two links, achieving a super fast and clean bond.

3. To enhance the detail on the massive weld seams we opted for AK Extra Thin (AK12002) glue. It was applied on the surface and left for seconds to soften the plastic. Then, the areas were treated with a knife blade.

4. On the wrecked side of the model we decided to recreate some shell impacts, illustrating its operational time. These were engraved using a small multifunction drill. Then, AK White Putty (AK103) was applied inside and around the marks, to simulate the characteristic grain of non-penetrating impacts.

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The completed model. The massive volume and sharp structural lines of the prototype were finally revealed. The machine gun mounted on the roof was later removed.

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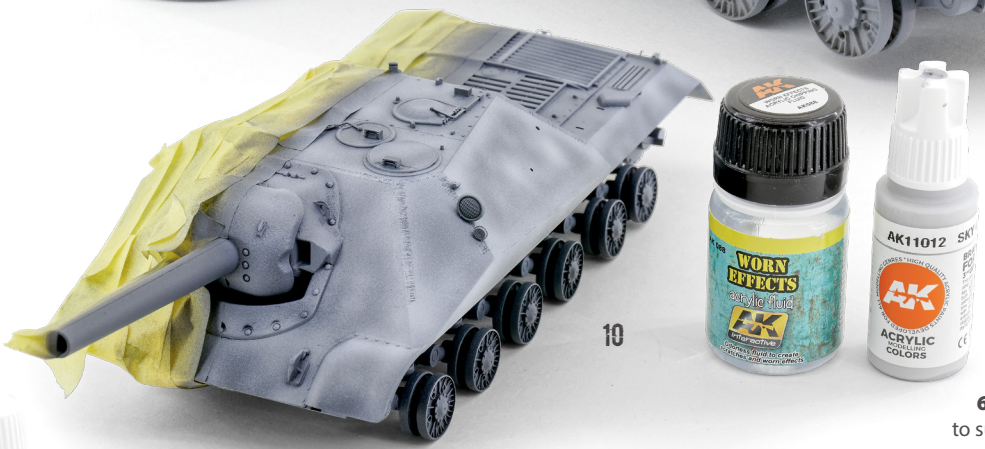

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6. The project called for a plethora of accessories to supplement the diorama scenes. The full range is depicted here.

7. Photo-etched tools from Alexen Models were used on the "Atelier 1945" side. Their diversity and finesse undeniably add to the realism.

8. A layer of AK Grey Primer and Microfiller (AK758) was sprayed on the entire model. This unified the whole and allowed us to check for any surface imperfections.

9. One third of the model was covered in masking tape. A first coat of AK Dark Grey (AK11022) was then sprayed on the uncovered areas.

10. Next came a coat of AK Worn Effects (AK088) and on top of it a layer of unevenly sprayed AK Sky Grey (AK11012).

11. The Worn Effects medium was activated with water, giving a heavily chipped look to the Sky Grey. Then, the whole surface was covered in a coat of AK Satin Varnish (AK191).

12. Using the AK 3rd Generation Rust color set (AK11605), different shades of rust were applied over a new coat of Worn Effects medium. The goal was to obtain an appearance as random as possible.

13. Before being used, raw steel plates were usually stored outdoors, one against the other, thus creating lines of rust where their edges rested. We tried to recreate this interesting effect by spraying random areas, delimited by sharp lines, with AK Light Rust (AK11105) at random angles using as a mask a piece of carton.

14. Once the rust color was applied, we chipped off the color allowing the gray to reappear. We made sure that the result would look as random as possible. Using the same mask we retained the sharp lines delimiting the rust areas.

15. We enriched the rust tones using Weathering Pencil AK10014 Strong Ocher, in wet mode.
While the rust paintwork was drying, we applied some 4BO green, mostly on the engine deck and the wheels. These could have supposedly been parts from another armored vehicle of the KV type.

16. This angled panel was reworked with a brush soaked in water and Light Rust color from Weathering Pencil AK10011. This created a filter whose transparency was easily varied by adding or reducing the amount of water used.

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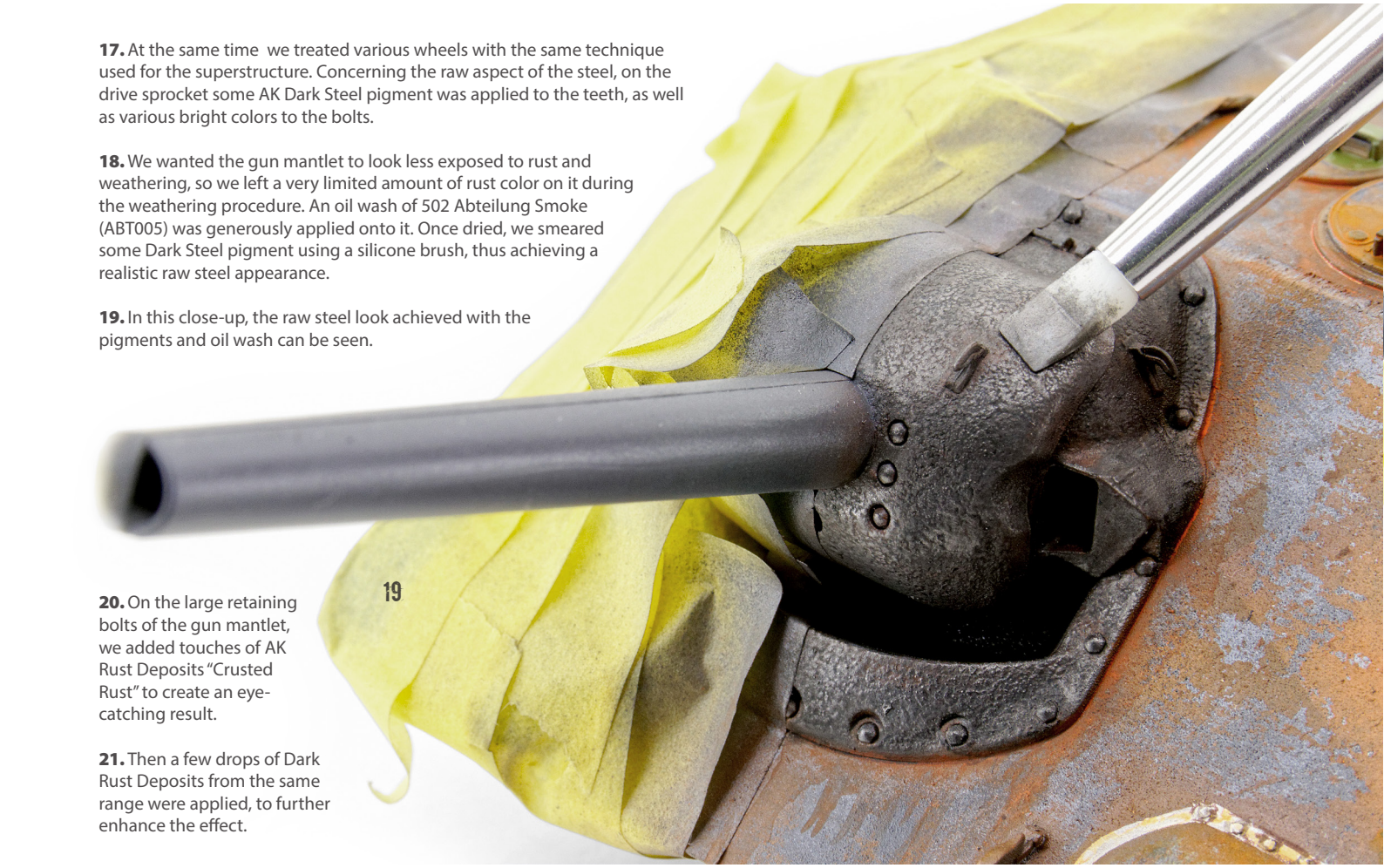
17. At the same time we treated various wheels with the same technique used for the superstructure. Concerning the raw aspect of the steel, on the drive sprocket some AK Dark Steel pigment was applied to the teeth, as well as various bright colors to the bolts.

18. We wanted the gun mantlet to look less exposed to rust and weathering, so we left a very limited amount of rust color on it during the weathering procedure. An oil wash of 502 Abteilung Smoke (ABT005) was generously applied onto it. Once dried, we smeared some Dark Steel pigment using a silicone brush, thus achieving a realistic raw steel appearance.

19. In this close-up, the raw steel look achieved with the pigments and oil wash can be seen.



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20. On the large retaining bolts of the gun mantlet, we added touches of AK Rust Deposits "Crusted Rust" to create an eye-catching result.

21. Then a few drops of Dark Rust Deposits from the same range were applied, to further enhance the effect.

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22. AK 3rd Generation Dark Grey acrylic, darkened with some black, was applied on the weld seams to simulate the slight scorching of the steel due to the extreme heat caused by the torch-cut.

23. Then we used AK Xtreme Metal Steel (AK476) to bring out the bare metal on the cut steel.

24. The completed weld seam lines stand out greatly against the rusty plates.

25. The only tool on the vehicle is a pickax. The metallic part was painted Dark Grey and then rubbed with Dark Steel pigment.

26. Finally, the wood was painted using AK714 Dunkelgelb and then "streaked" with AK Streaking Grime for Dark Yellow vehicles AK012.

To add more interest, small details were picked out with some color; red, yellow, 4BO green and white.

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28. The tracks were painted with a mixture of 60% Dark Grey AK11022 and 40% Black AK11029, and then washed in AK Rust Streaks (AK013) thinned with White Spirit.

29. Then, AK Medium Rust Deposits was applied randomly.

30. To simulate the shine caused by the friction of the steel wheels with the track, AK Dark Steel pigment was rubbed on the middle part of the track with a silicone brush.

31. The same process was followed on the outer side of the tracks.

32. Back to the superstructure, we decided to add some industrial markings and notes around the armor plates. We used AK White Chalk Lead for the job.

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33. We chose to paint the road wheels in standard 4BO Green, as if they were coming from an ordinary KV tank. AK Dark Steel pigment was rubbed on the outer part of the rims.
Smoke and oil streaks on the exhaust were made using AK Weathering Pencil Smoke.

34. The paint-work on the mantlet was protected with masking tape and then, the barrel tube was painted in Dark Grey AK11022.

35. The initial masking was removed and new tape was applied, this time to protect the "Factory 1945" side of the tank.
Then, the colors of the AK 4BO Green Modulation Set were applied on the "abandoned" side of the model.

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36. After the decals were applied and covered in two coats of gloss varnish, we proceeded with the chipping process using a mixture of AK11113 Chocolate and AK11108 Hull Red. We had decided to go with a heavy chipping effect since the vehicle would have been supposedly abandoned for 15 years, contaminated by the RDS-1 bomb.

37. We concentrated the chipping effect mostly on the edges of the armor plates.

38. Several rust-shaded washes were applied on the running gear and then matt varnish was sprayed on the entire 4BO side.

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39. Next, we started work on the second track, spraying a coat of AK709 Old Rust.

40. We washed with Light and Medium Rust Deposits...

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41 ...and then blended the rust tones with AK Rust Streaks (AK013) thinned with White Spirit.

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42. A few drops of AK Dark Rust Deposits were randomly applied to simulate older rust.

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The extreme rust effect on the track was completed with AK Weathering Pencils AK10014 Strong Ocher and AK10011 Light Rust, applied by taking color from the tip of the pencil with a brush soaked in water.

44 Some of the colors we used for our rust and weathering... attack!!!

45. The external fuel tanks were painted 4BO Green and the deep dents on the surface with a mixture of AK11113 Chocolate and AK11108 Hull Red.

46. Then, random heavy lines of AK Rust Streaks (AK013) were vertically brushed.

47. After it dried for ten minutes, using a flat brush moistened in White Spirit, we softened and blended the lines.

48. AK Weathering Pencils were called in again to enrich the rust effect, especially on the retaining straps of the fuel tank.

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49. The same procedure was repeated on all the surfaces of the vehicle; the mudguards (shown here), the side and front plates, the roof, etc.

50. The Light Rust Weathering Pencil came in handy again. We dipped the tip in water and then gently applied it on the surface.

51. The roof of the vehicle was treated in a slightly "heavier" way, due to the rain water stagnating for a while before draining over the sides, thus causing a more intense rust effect.

52. The generous applications of Rust Streaks were softened and blended on the surface using White Spirit.

Heavy rust streaks were roughly painted on the side armor...

...then blended with downward brushstrokes, to soften the edges.

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A mixture of Light Rust AK11105 and Medium Rust 11103 was used to paint the treads of the wheels. These areas that are constantly polished by friction when a vehicle is in use are the first to rust when not in operation.

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Then, with a small piece of sponge soaked in Hull Red AK11108, we randomly tapped the treads to create some tonal and shade variation.

57

This unique diorama gave us the chance to work and exercise on two totally different and interesting finishes. On one side, the bare metal surface with its challenging patina and on the other side, a green color scheme, heavily punished by the elements and the rust. With our exotic beast almost ready, we invite you to see what we have planned for it in our next issue!

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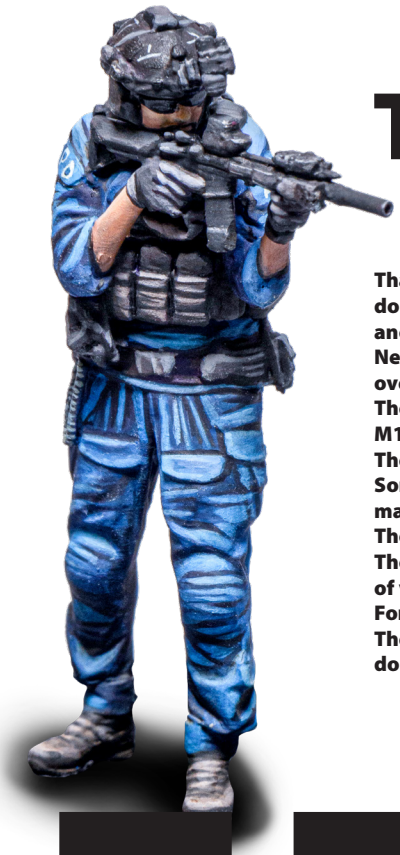
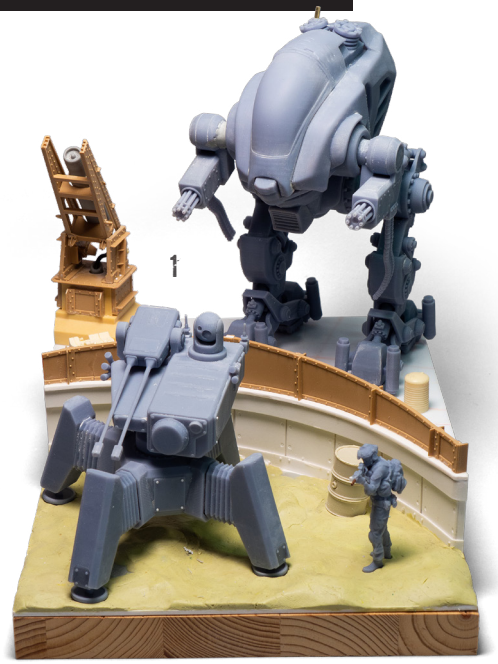
CONTINUED
IN THE NEXT ISSUE



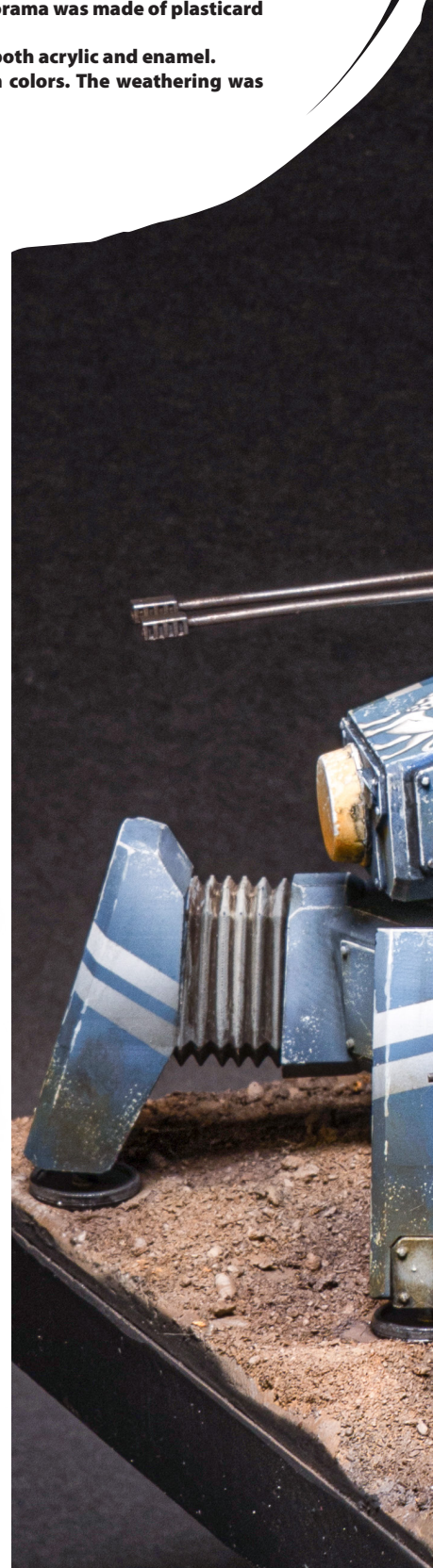
The scene that I have decided to represent takes place in an urban setting.
We are on the borderline of Atlanta. Guarding the barrier is a special police team who, with the help of a drone and a mecha, try to block the crowd that attempts to enter the city.
The protagonists of our scene are three; the two machines and a human police trooper.
The main challenge with the composition of this diorama was the different volumes of the main elements. A solution had to be found so that the huge biped mecha would not overshadow the smaller drone, and the even smaller human.
That solution came in the form of a two level diorama. This way, the much larger Predator would dominate the upper level on its own, while the two smaller elements on the lower level would balance its volume.
Next to the Predator mecha on the upper level a monument would also be placed. Built out of leftovers from old military kits, it would serve as a tribute to the founders of the city.
The models used are produced by Ma.s Mach Stahl of Evangelos Agas, in 1/35 scale. They are the M1 Predator (biped) and M1 Scorpion (mechanical spider).
The assembly and cleaning of the 3D printed kits was very easy.
Some small corrections to the surface with sandpaper and a bit of two-component epoxy glue made the pieces solid.
The kits are so great that they look attractive even in the gray color of the resin!
The barrier wall that delimits the first from the second level of the diorama was made of plasticard of various thicknesses, while the extension on top is in resin.
For the painting process of the diorama we used different products, both acrylic and enamel.
The figure was painted entirely in acrylics using AK 3rd Generation colors. The weathering was done mostly with AK products, again both acrylics and enamels.

ALT! DON'T PASS THE CHECKPOINT

Modeler:
Gabriele Leni
Scale: **1/35**
Brands:
Ma.s Macht Staal



Setting up the scene.
Much attention was given to the even distribution of the volumes and the symmetry of the diorama.

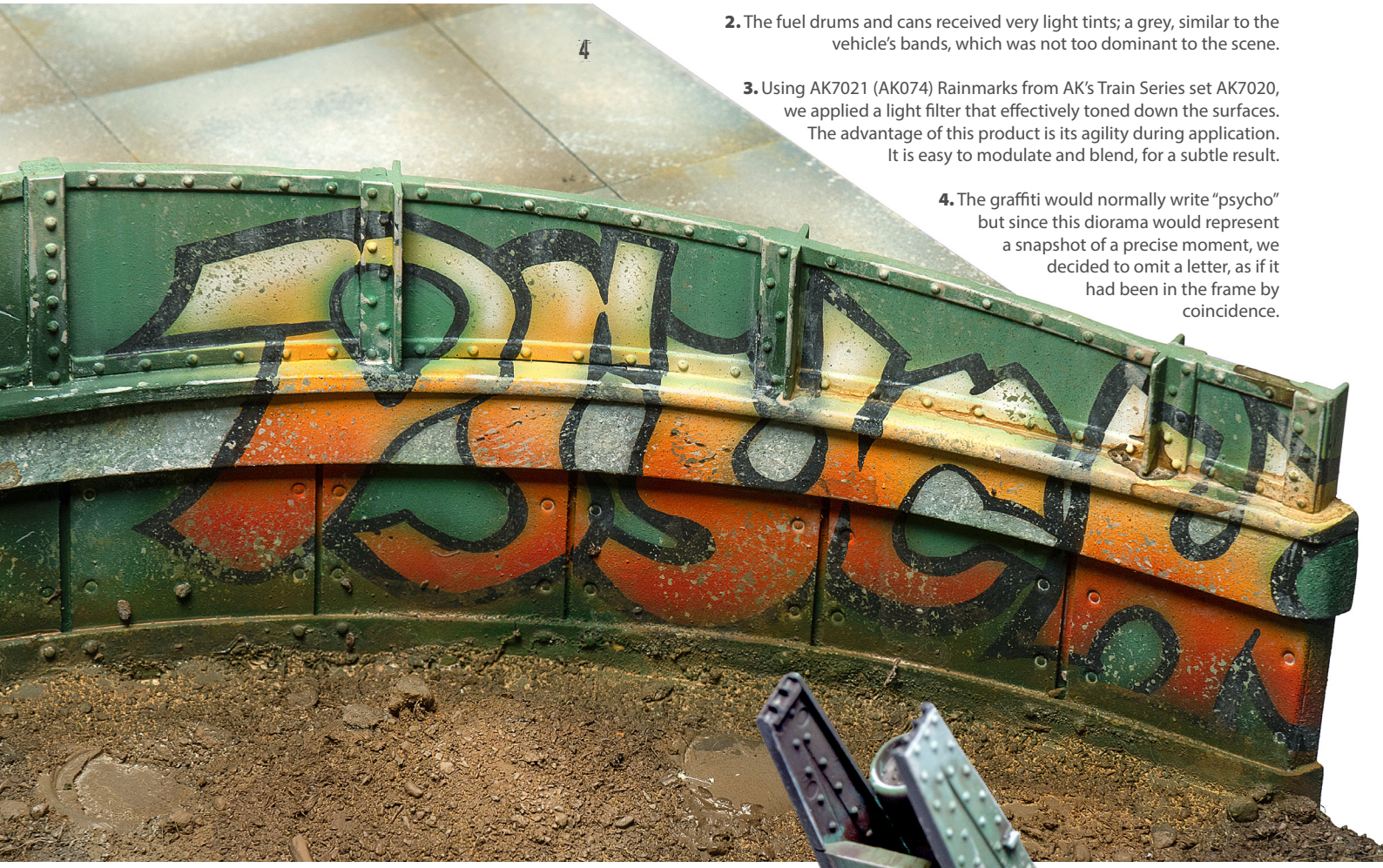


This side view shows how the spaces were effectively filled without one subject hindering the other. For these types of scenes, it is essential to know what one really wants to show. In our case the choice was an orderly arrangement that would give each of the elements space and projection.
APD
APD

2. The fuel drums and cans received very light tints; a grey, similar to the vehicle's bands, which was not too dominant to the scene.

3. Using AK7021 (AK074) Rainmarks from AK's Train Series set AK7020, we applied a light filter that effectively toned down the surfaces. The advantage of this product is its agility during application. It is easy to modulate and blend, for a subtle result.

4. The graffiti would normally write "psycho" but since this diorama would represent a snapshot of a precise moment, we decided to omit a letter, as if it had been in the frame by coincidence.



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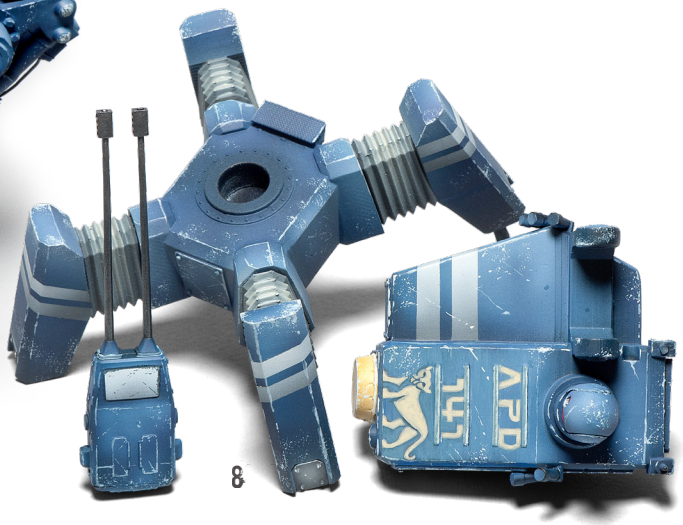

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5. Again, using the Rainmarks medium we recreated the dripping dirt on the upper part of the metal barrier. Starting from top to bottom, a drop of product was applied and pulled downwards with a brush. The excess was subsequently removed with a flat brush.

6. The monument "In Honor of the Fallen" was added, to give the scene an additional point of interest.
We also created a small inscription on it, supposedly commemorating the pioneers and the year of Atlanta's re-institution.

7. The Predator broken down into its parts. A kangaroo is the symbol of the bipedal mecha. The blue shades were lightened with different tones of gray, yet keeping the color vivid enough.

8. The Scorpion. Although the color scheme is the same for both mechas, each one has its own character.

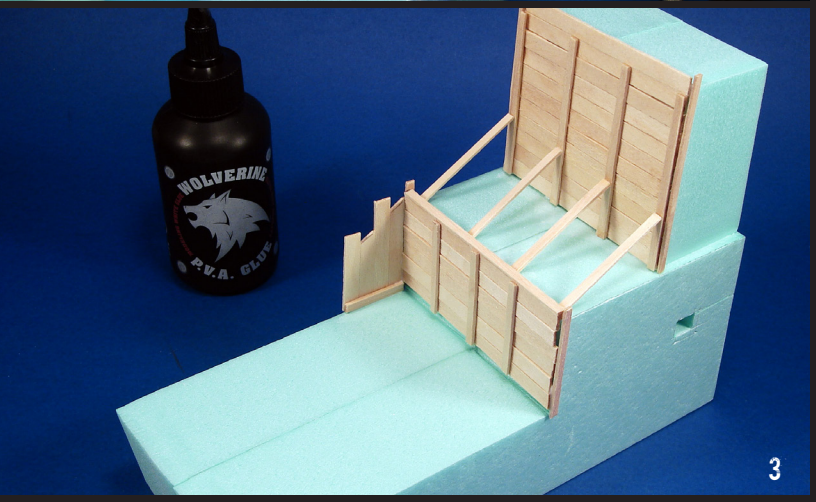
9

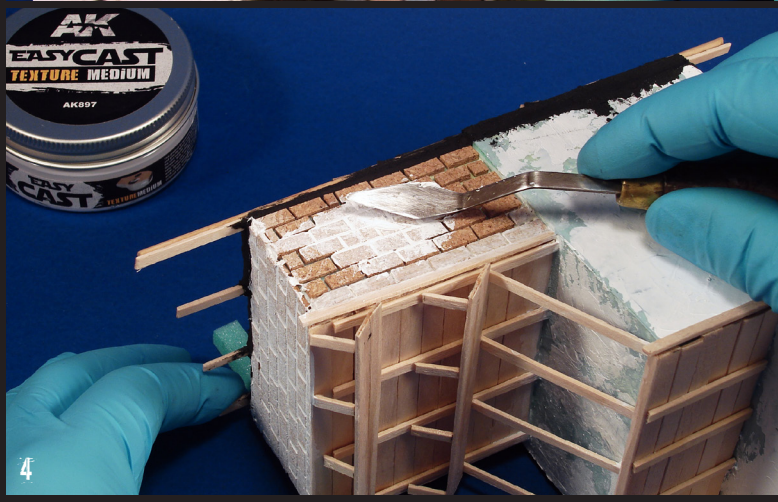
View of the completed diorama. Notice how effectively the two level diorama projects the different sized machines.

WELCOME TO ROCINHA!
ISSUE 12/2022
DAMAGED

THE IDEA FOR THIS PROJECT CAME FROM A VIRAL PICTURE I SAW ON THE INTERNET. THE PICTURE IS ABOUT A HOUSE IN A LATIN AMERICAN SLUM AND ILLUSTRATES VERY WELL THE ORGANIC ARCHITECTURE ACHIEVED IN THOSE REGIONS.

Modeler: **José Brito**
Scale: **1/35**
Brands: **AK Interactive, MiniArt, Master Box figures, Royal Model, MacOne Models, Alternity Miniatures, Reality in Scale, ETA Diorama Accessories, Matho Models, Albion Alloys Precision Metals**





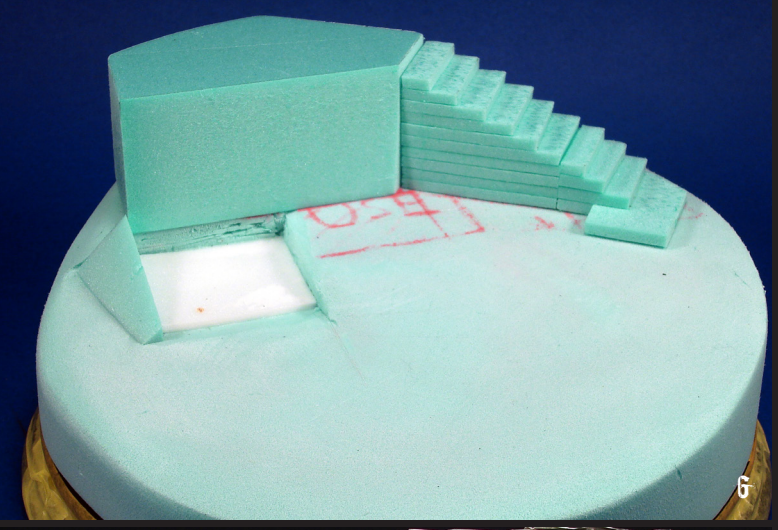
1. For the main structure we used AK Construction Foam 6 & 10mm Blue Foam High Density (AK8098). This material is lightweight, easy to cut and form and ideal for this kind of project.

2. The main shapes were drawn onto the AK Construction Foam sheet. Masking tape was used, in order to keep everything in place. A sharp pencil was used for drawing the lines.
Deluxe Materials "Foam 2 Foam" glue was used to put the pieces of foam together. The bond is super strong and does not affect the material.

3. Wood stir sticks were used for the planks. These sticks are cheap, easy to find and very strong. Also, less porous than balsa wood. The wooden parts were assembled according to the reference picture, using AK Wolverine PVA Glue (AK12014).
They were cut to size with the help of a modeling knife.

4. AK Easy Cast Texture Medium (AK897) was applied on the brick-like carved cork parts. A spatula was used for the task.

5. The corrugated aluminum sheets were placed onto the roof and the house was then ready for the painting stage.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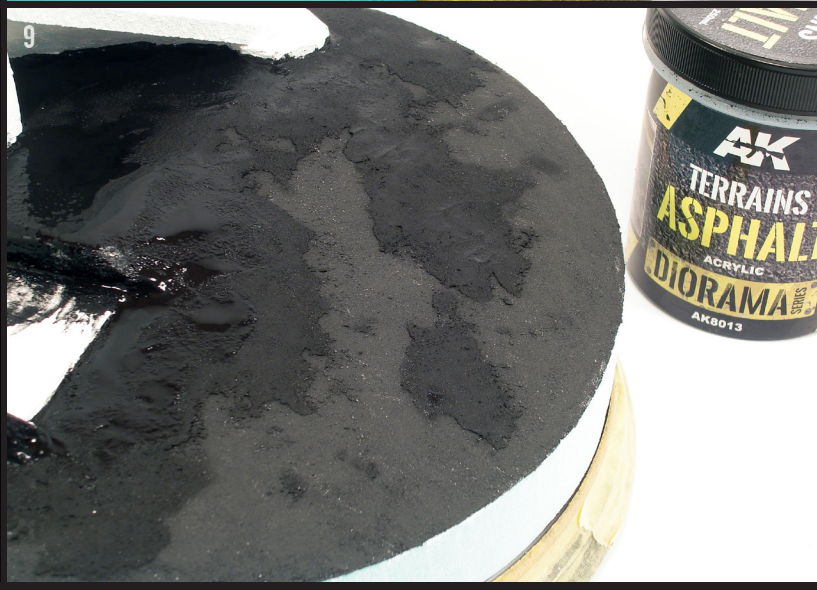

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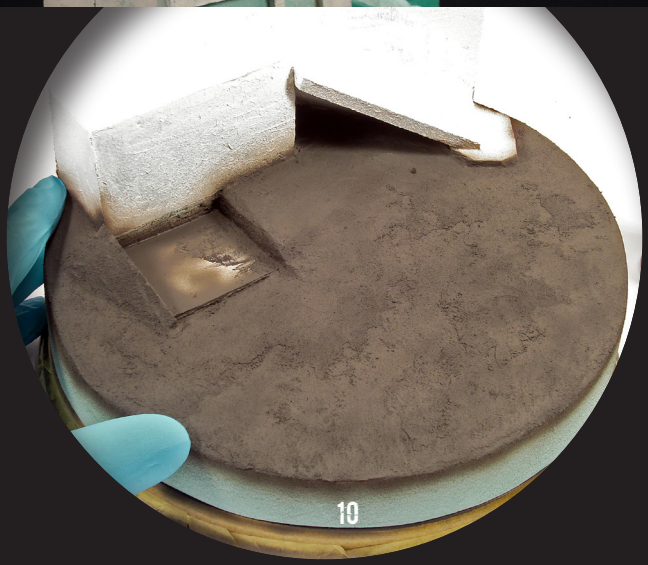
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6. The stairs and the rear deck during final assembly. At this stage, we thoroughly checked the fit of all elements. The whole base was then covered in AK Easy Cast Texture Medium.

7. The road area received a coat of AK Terrains Asphalt (AK8013).
A spatula was used for the task. This is an acrylic paste so water can be added in order to regulate consistency.

8. Checking the fit of the building onto the base.

9. Several patches of AK Asphalt AK8013 were applied onto the first layer, to represent repairs and successive interventions on the road.

10. Once the Asphalt paste had dried, the road area was airbrushed in AK- Interactive Rubber Black RC022.

11. The house was airbrushed in AK Surface Primer Grey (AK175).

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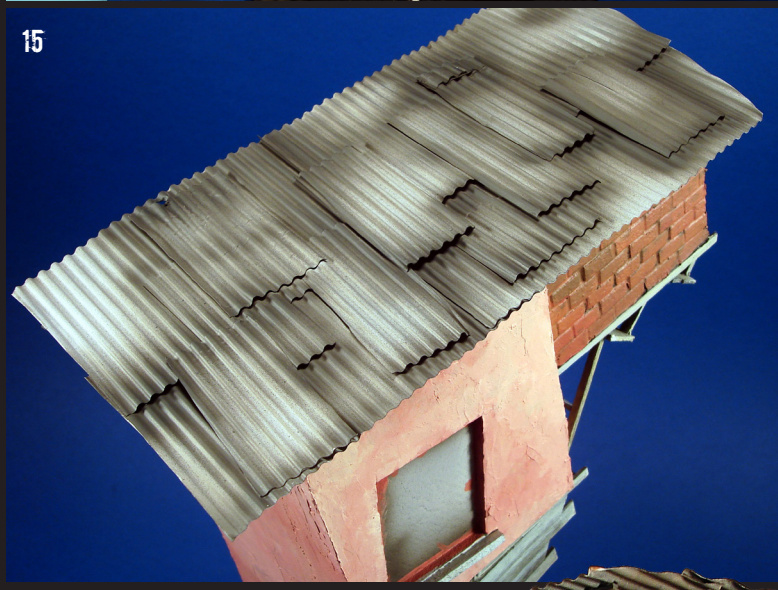
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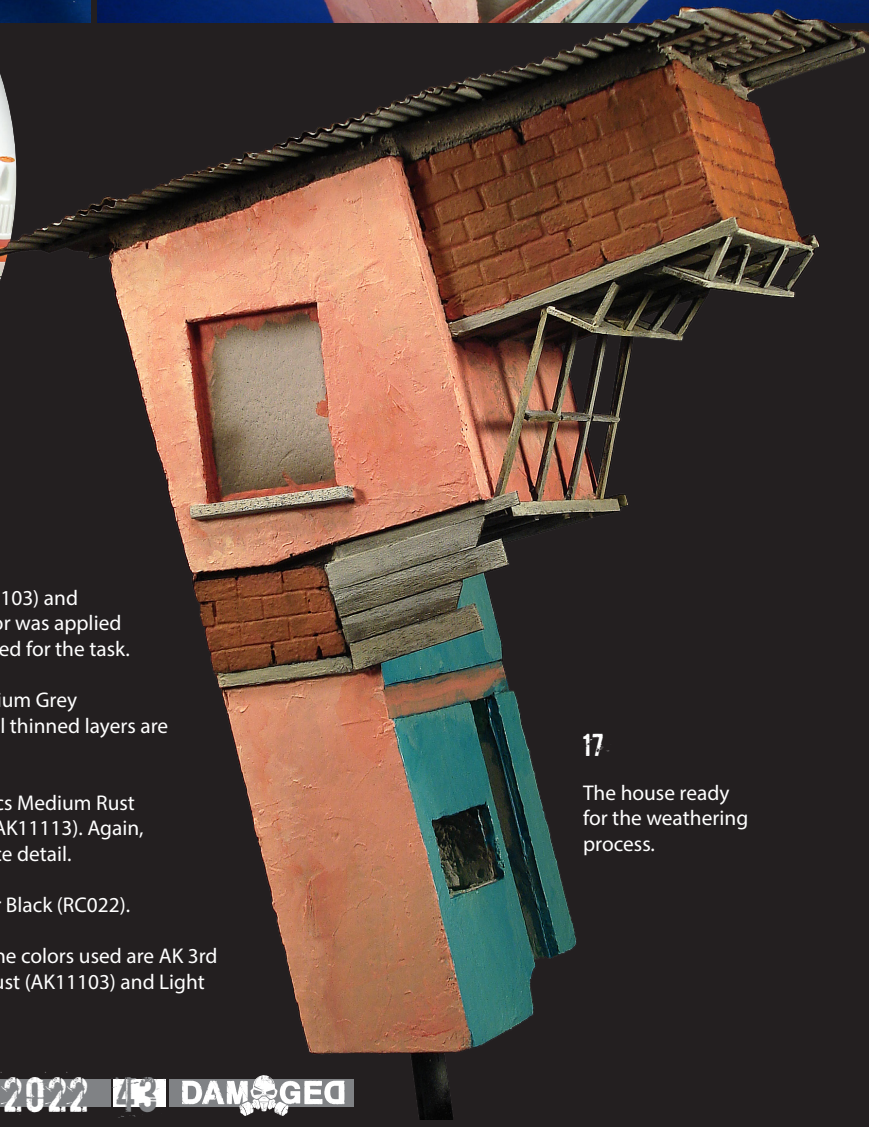
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12. For the walls, AK 3rd Generation Acrylics Medium Rust (AK11103) and Luminous Flesh (AK11051) were mixed on a wet pallete. The color was applied well-thinned, on selected areas. A medium size flat brush was used for the task.

13. For the wood parts, a mix of AK 3rd Generation Acrylics Medium Grey (AK11010) and Middle Stone (AK11124) was applied. Several well thinned layers are applied with the help of a medium size flat brush.

14. The bricks were painted in a mix of AK 3rd Generation Acrylics Medium Rust (AK11103), Saddle Brown (AK11104) and Chocolate (Chipping) (AK11113). Again, applied in well thinned layers, in order to retain the subtle surface detail.

15. The roof sheets were pre-shaded with AK Real Colors Rubber Black (RC022).

16. A small piece of sponge was used to apply the rust effects. The colors used are AK 3rd Generation Acrylics Chocolate (Chipping) (AK11113), Medium Rust (AK11103) and Light Rust (AK11105).

17

The house ready for the weathering process.

18. 502 Abteilung Concrete (P026), AK Acrylic Thinner (AK712) and water were placed into a plastic palette.

19. The mixture was applied onto the brick areas. We let it dry for a few hours. The excess was removed using a cosmetic brush, slightly moistened in water. The process can be repeated as many times as necessary. The remaining pigment will stay between the brick spaces.

20. We decided to paint a variety of graffiti on the wall. The basic idea was drawn directly onto the desired spot. A soft and sharp pencil was used for the task.

21. AK 3rd Generation Acrylics were used to paint the graffiti.

22. The graffiti taking shape…

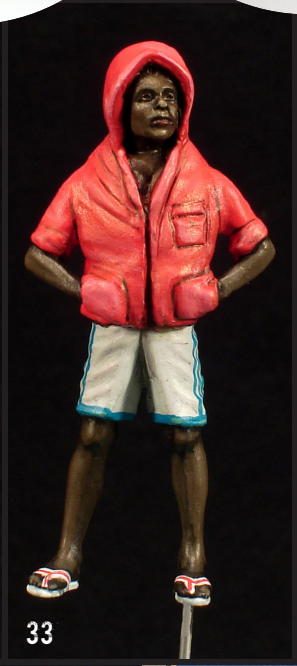
23. … and color! I like painting graffiti in my urban projects since I find it a very amusing process.

24. The graffiti completed.

25. The ground around the graffiti areas also received several dots of paint. This added an extra touch of interest and realism to our project.

26. The roof received a coat of 502 Abteilung Oil Color Dark Rust (ABT070) and Light Rust (ABT060), thinned down with Fast Dry Thinner (ABT113).

27. The street was painted with a mix of AK 3rd Generation Acrylics Rubber Black (AK11027), Medium Grey (AK11010) and White (AK11001).



28. Once the paint had dried, it received a coat of 502 Abteilung Oil Color Earth (ABT093), Dark Mud (ABT130), Starship Filth (ABT510) and Dust (ABT003), thinned in Fast Dry Thinner (ABT113). Several spots on the street also received a thin layer of 502 Abteilung Oil Color Olive Green (ABT050) and Copper Oxide Blue (Patina) (ABT180), again thinned in Fast Dry Thinner (ABT113).

29. The figures for this project came from the Master Box set "Somewhere on our planet – Sharing a smoke", Ref MB35200. We only used the kid figures. The quality is very good and the overall detail very accurate. The figures were modified, to serve the idea we had in mind. The arms were cut in the desired spots and fine wire was used to fix them in the new positions. AK Greenpower Modeling Putty (AK8208) was used to reshape the figures.

30. The second figure received the same treatment.

31. The figures ready for the painting process.

32-33. The figures were painted with AK 3rd Generation Acrylics.

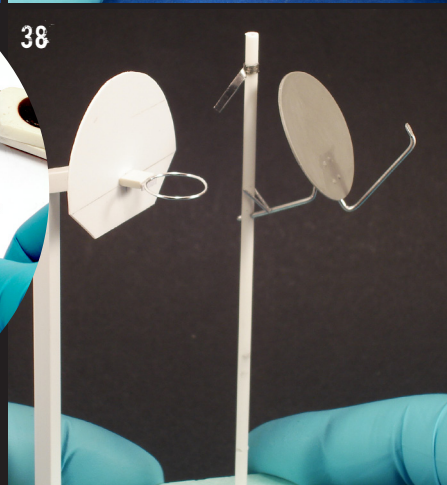
34. Several urban accessories sets were used for the project. They came from Royal Model, Alternity Miniatures, MacOne, Reality in Scale and Matho Models.

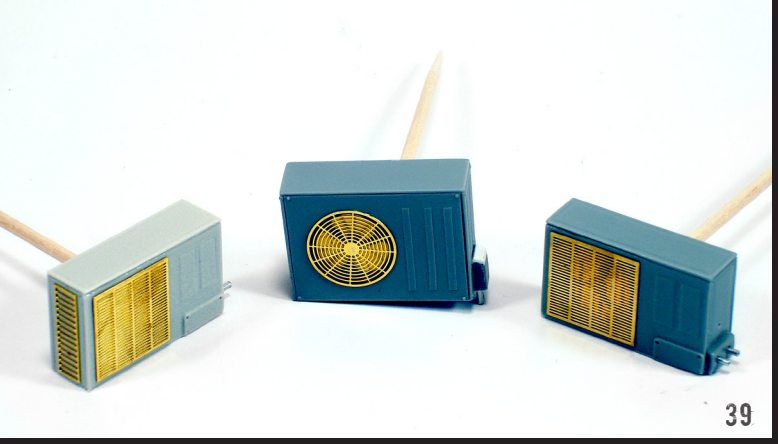
35. AK 0.5mm Styrene (AK9075) was also used to scratch-build several items used in the project.

36. AK Extra Thin Cement (AK12002) and Plastic Cement (AK12003) were used in the construction process.

37. Fine wire was extensively used in this project. A steel ruler was utilized to straighten the wire.

38. The TV antenna and basketball hoop fully assembled and ready for the painting process.

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39-40. Air conditioners from the MacOne Models set were also used in the project. The casting is flawless and the detail very accurate. They were airbrushed in AK Iraqi Army Desert Sand (RC104). Once dried, they were weathered with AK Earth Effects Matt Dark Earth Wash (AK017), Light Rust Wash for Green Vehicles (AK046), Slimy Grime Light for Ships, Buildings, LVTPs… (AK027) and Paneliner for Grey and Blue Camouflage (AK2072).

41

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41. The metal air conditioner bases were made from angled plastic profiles. They were painted in AK 3rd Generation Acrylics Chocolate (Chipping) (AK11113). Further weathering was achieved by applying Paneliner for Grey and Blue Camouflage (AK2072), Slimy Grime Light for Ships, Buildings, LVTPs… (AK027), Crusted Rust Deposits Medium Rust Deposits (AK4112), 502 Abteilung Dark Mud (ABT130) and Olive Green (ABT050). 502 Abteilung Fast Dry Thinner ABT113 was used for mixing and increasing flow.

42. The air conditioners ready to be fixed in place.

43. A fuel drum from Reality in Scale was airbrushed in AK Real Colors Yellow (RC007).

44. Masking tape was used to cover certain areas and the fuel drum was then airbrushed in AK Real Colors Red (RC006).

45. The fuel drum fully painted. It was then ready for decaling and weathering.

46. The decal was placed onto the desired spot. AK Decal Adapter Solution (AK582) was used to enhance adherence of the decal on the surface.

47

48

47. Some scratches were depicted on the drum and then a coat of AK Dust & Dirt Deposits Sand Yellow Deposit (AK4061) and Light Dust Deposit (AK4062) was applied. Some 502 Abteilung Fast Dry Thinner (ABT113) can be added in order to increase flow and transparency.

48. Trash bags from Alternity Miniatures were airbrushed in AK Real Colors Rubber Black (RC022). Moist effects were added using AK Puddles (AK8028). More decay effects were achieved by applying AK Dust & Dirt Sand Yellow Deposits (AK4061) and AK Slimy Grime Light for Ships, Buildings, LVTPs… (AK027). The combination of several weathering techniques brought these items to life.

49

49. Several items from ETA Diorama Accessories were also used for this project. They have constant presence in my works!
Some of the items need to be assembled. For this task, I always use Deluxe Materials Rocket Card Glue. This is like a super-glue, but for… paper.
Such small details make a huge difference in the final scene.
The trash disposal must also look random and chaotic.
Combining several items gives a more convincing look.
Note the crushed boxes and magazines.

Conclusion:
This was a very enjoyable project and a great opportunity to try new building and weathering techniques.

The final result is a beautiful reference to the Favela organic architecture.

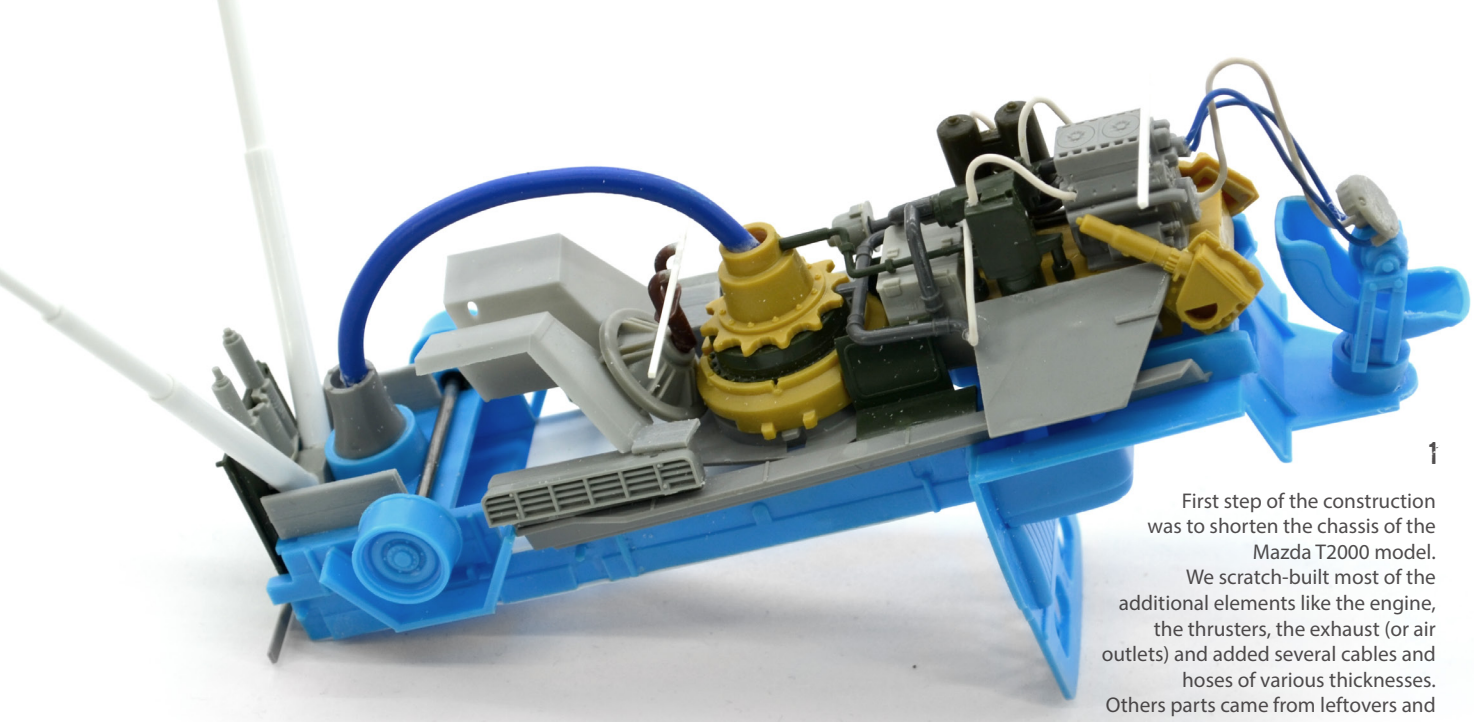
Modeler:
Volkan Ayhan
Scale: **1/32**
Brands:
Micro Ace/Arii

What is most important to me when it comes to scale modeling is for models I make to have a special meaning for me. And if something has a meaning to me then... it's important to me!
So my subject with this article is... Kokoreç!
A special food that I never, ever, lose the chance to taste!

Kokoreç lovers know the importance very well. It's like a gambling or drinking habit. One that's tough to resist...
Kokoreç first appears in the epics of Homeros.
It is a traditional food in Greece and Albania, mostly for the Easter feast.
In Turkey, it is a famous street food and there are very few people who don't like it.

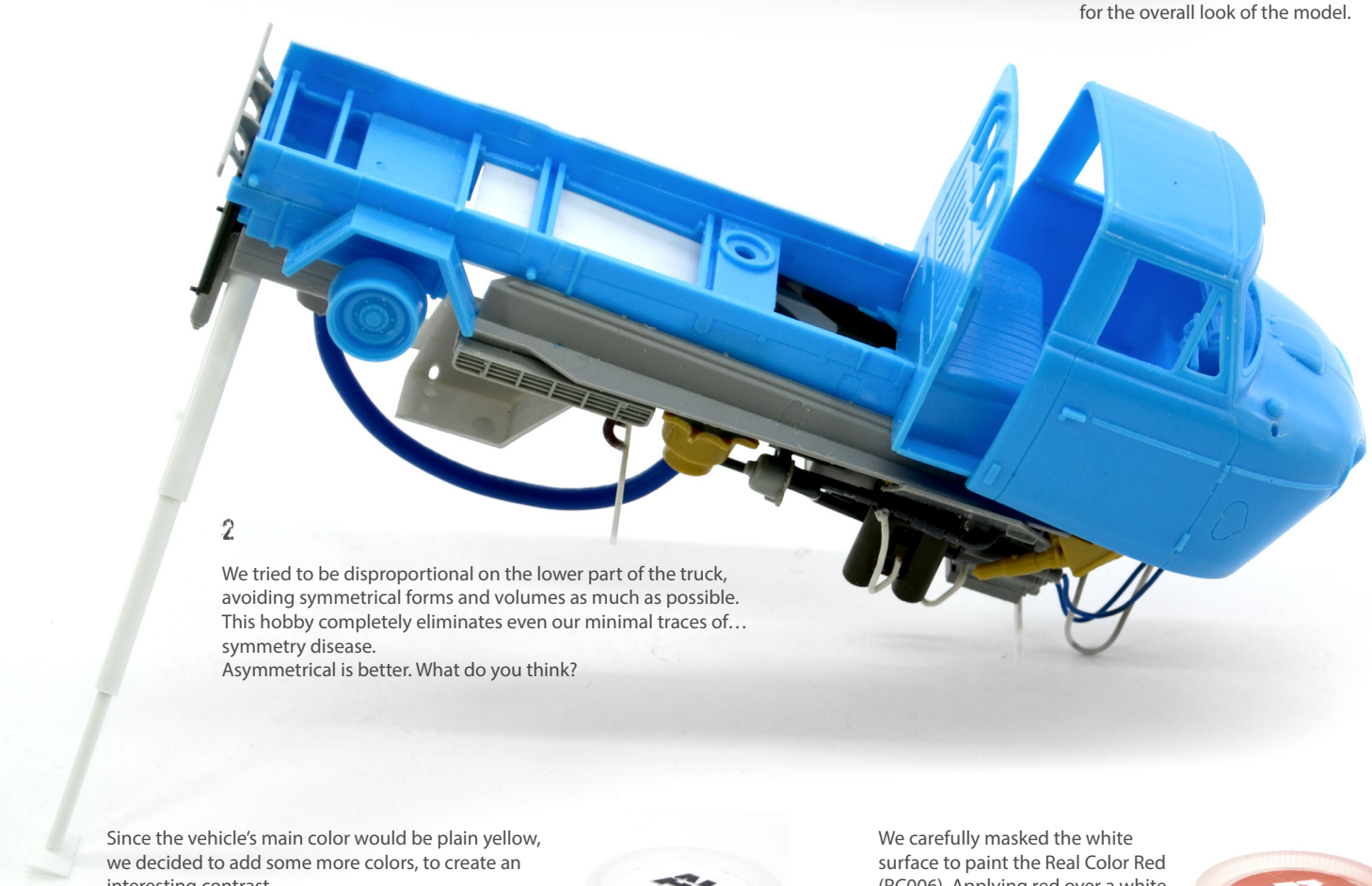
KOKOREC

The kit is the Mazda T2000 from Micro Ace/Arii, in 1/32 scale.
I first saw it while visiting the modeling room of my friend Murat Özgül, and I instantly told him that it would look much better as a… flying Kokorec, street-food truck.
That same day, Murat gave the kit to me as a present, so I thank him, once again, through these lines.
So…, why a Kokorec truck?
Because I love to buy from the wheeled carts of street sellers and also because I imagined the flying Kokorec truck hovering over a football stadium selling its divine recipe…!
My mouth is drooling while I am typing this, so let's get to the build.



1

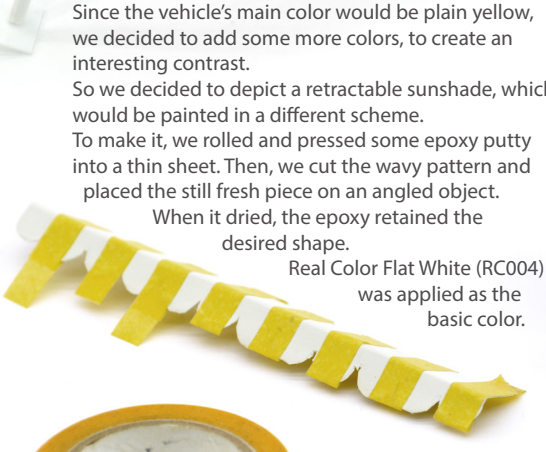
First step of the construction was to shorten the chassis of the Mazda T2000 model.
We scratch-built most of the additional elements like the engine, the thrusters, the exhaust (or air outlets) and added several cables and hoses of various thicknesses.
Others parts came from leftovers and our spares box.
These supplementary elements are very important for the overall look of the model.



2

We tried to be disproportional on the lower part of the truck, avoiding symmetrical forms and volumes as much as possible.
This hobby completely eliminates even our minimal traces of… symmetry disease.
Asymmetrical is better. What do you think?

Since the vehicle's main color would be plain yellow, we decided to add some more colors, to create an interesting contrast.
So we decided to depict a retractable sunshade, which would be painted in a different scheme.
To make it, we rolled and pressed some epoxy putty into a thin sheet. Then, we cut the wavy pattern and placed the still fresh piece on an angled object.
When it dried, the epoxy retained the desired shape.
Real Color Flat White (RC004) was applied as the basic color.



3

We carefully masked the white surface to paint the Real Color Red (RC006). Applying red over a white underlay provides a more vivid and bright tone.

4

5. For the main structure, we used 0.5mm thick plastic sheet. It was cut in suitable shapes and then it all came together to form the kiosk.
For the floor, we selected a checkered tile pattern, often seen in restaurants and pizzerias.
We cut squares from plasticard and painted half of them white and half black. The last touch was a layer of gloss varnish.

6. We thought a lot and tried a few things, but finally we decided that the most appropriate color for our truck would be a greenish yellow shade, mixed using Tamiya acrylics.
So, we painted the whole truck in this color.

5

7. The second color we decided to use on the truck would be black. Certain areas, like the headlight cavities, were outlined to create an eye-catching contrast.

8. We painted the lower chassis with a blueish black shade made by mixing black, blue and some white.
To break the solid color scheme, we painted blue and orange dots on random spots. Some details and areas were picked out with pure black.

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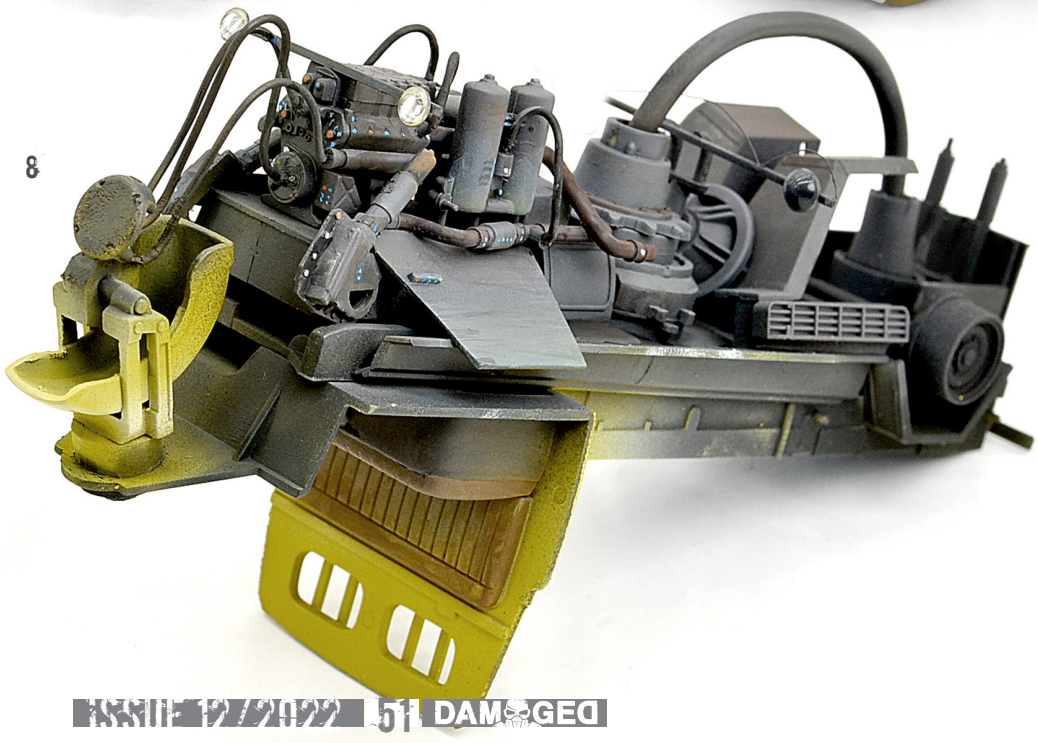

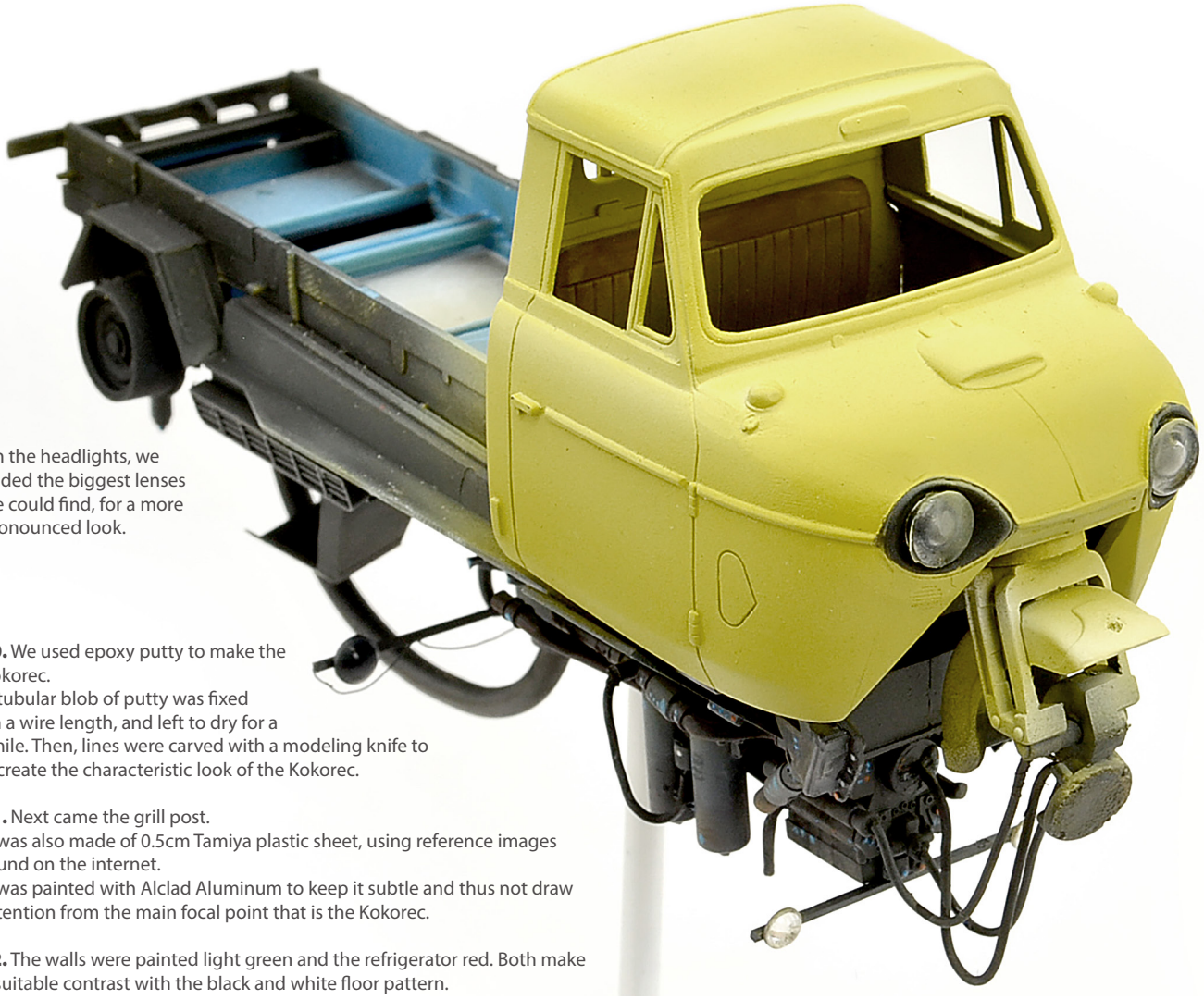

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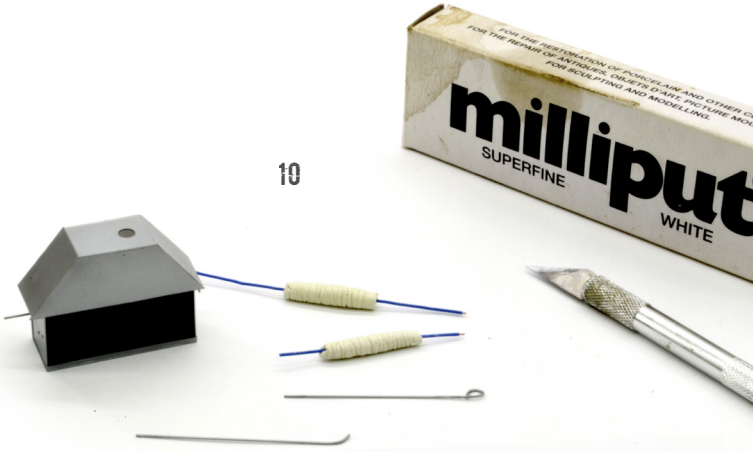
On the headlights, we added the biggest lenses we could find, for a more pronounced look.

10. We used epoxy putty to make the Kokorec.
A tubular blob of putty was fixed on a wire length, and left to dry for a while. Then, lines were carved with a modeling knife to recreate the characteristic look of the Kokorec.

11. Next came the grill post.
It was also made of 0.5cm Tamiya plastic sheet, using reference images found on the internet.
It was painted with Alclad Aluminum to keep it subtle and thus not draw attention from the main focal point that is the Kokorec.

12. The walls were painted light green and the refrigerator red. Both make a suitable contrast with the black and white floor pattern.

13. A view of the completed kiosk.



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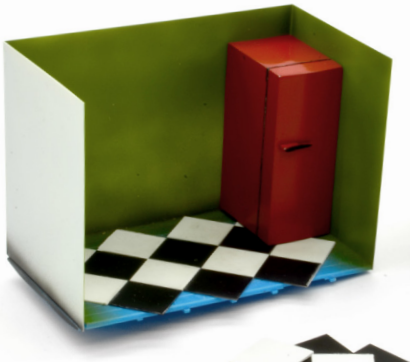

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The finished model looks great and stands above our expectations. One could add more details, for sure. Yet, it brings up a nice feeling and a smile on our face, every time we look at it!
And that's the main purpose of it all, isn't it!

TRANS AFRICA

EXPEDITION

Many outdoor enthusiasts dream of the iconic Land Rover Defender. The thing that makes this giant car a legendary 4x4 off-road vehicle was the ability of British engineering to produce such a durable and practical vehicle despite the inadequacies of the era.

As a Land Rover enthusiast, I decided to make a model of my dream Defender used in a Trans-Africa expedition.

Revell Land Rover Series III LWB model fairly fits the concept in my mind. I had to make a couple of modifications and redesign some parts as well. I examined more than a thousand pictures to achieve the most accurate result and was only able to decide what I would like to do after two weeks.

What I planned was to create a fully equipped vehicle that was modified for a trans-Africa expedition and provided with all accessories (roof rack, etc.) likely to be needed on a long journey.

Of course, it had to be a worn and weathered vehicle.

Modeler: **Barlas Pehlivan**
Scale: **1/24**
Brands: **Revell's Land Rover Series III LWB**
Parts from **Italeri's Land Rover Fire Truck**
Accessories from **KFS (Kit Form Services), Miryoku.cz, Scenes Unlimited, CTM - Czech Truck Model**

1. The original engine included in the kit is detailed but only served as a base for us. We searched through hundreds of pictures and added more details to get a more accurate outcome. The final configuration of the engine will be shown in the following pages.

2. Although fond of the details on Revell's Defender, which are more refined and of better quality compared to other brands, we decided to use the Scenes Unlimited components for the tires and rims of our vehicle. These tires would make the vehicle more appealing.

3. Despite an attractive roof rack included in Revell's kit, we were thinking of a more elaborate design. So, we made a roof rack prototype suitable for carrying more load. It was made of plastic rods corresponding to the reference pictures found on the internet.

4. During the construction of the roof rack, we constantly kept in mind that the thickness of the rods we were using had to correspond to the actual life-size measurements. This is one of the most critical rules for a scale modeler!

5. For our vehicle, we wanted a winch and two jerry cans on the front that were not included in the original kit. Before making those additions, we first had to make some modifications to the vehicle. We had to cut out some parts and add new ones to prepare the area for the extra parts.

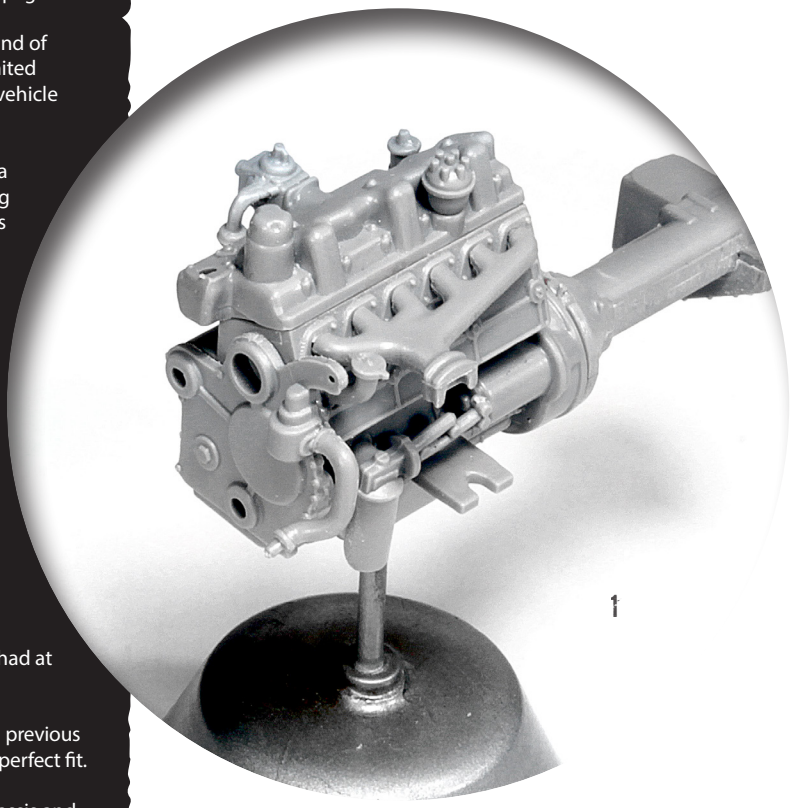
6. Since we could not find the exact dimensions of the winch we had in our reference pictures, we first had to make a sketch of it, corresponding to the kit's front panel. Such a task is always important for obtaining accurate scale parts.

7. We tried to make our winch as realistic as possible, using the materials we had at hand. The winch cable was weathered during the painting process.

8. The brackets of the front bumper were made using photo-etched parts from previous projects, according to the reference figures. We made several trials to achieve a perfect fit.

9. This photo shows how the photo-etched brackets were attached to the chassis and the bumper itself.

10. We applied a primer coat on the engine block, using AK Extreme Metal Aluminum. This is a particularly good choice for engines and it can also sustain weathering.



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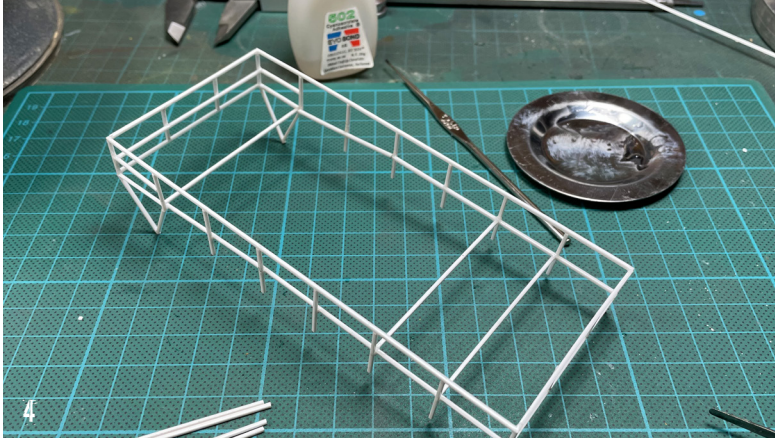
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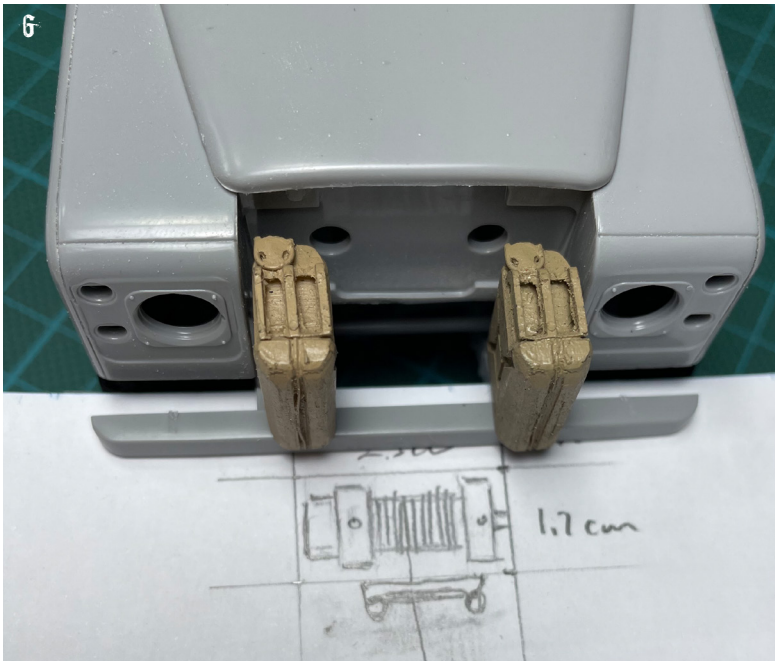
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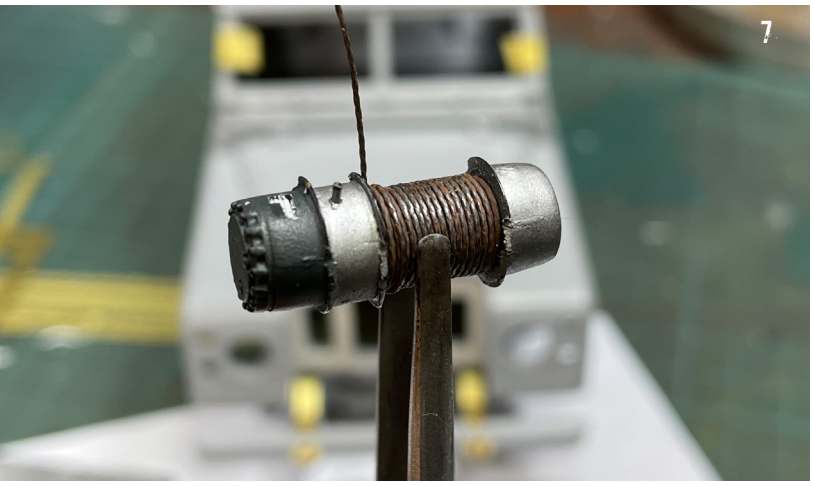
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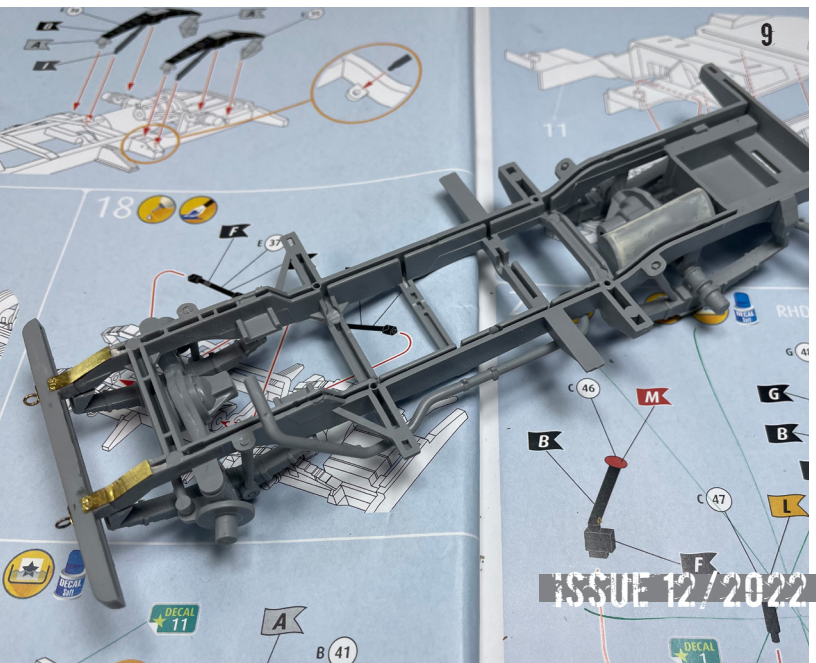
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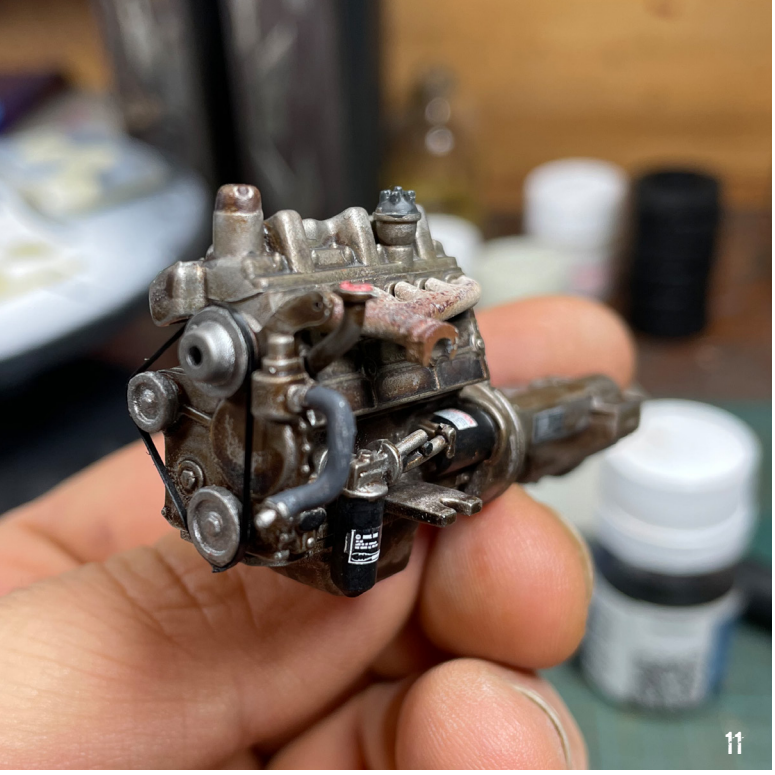
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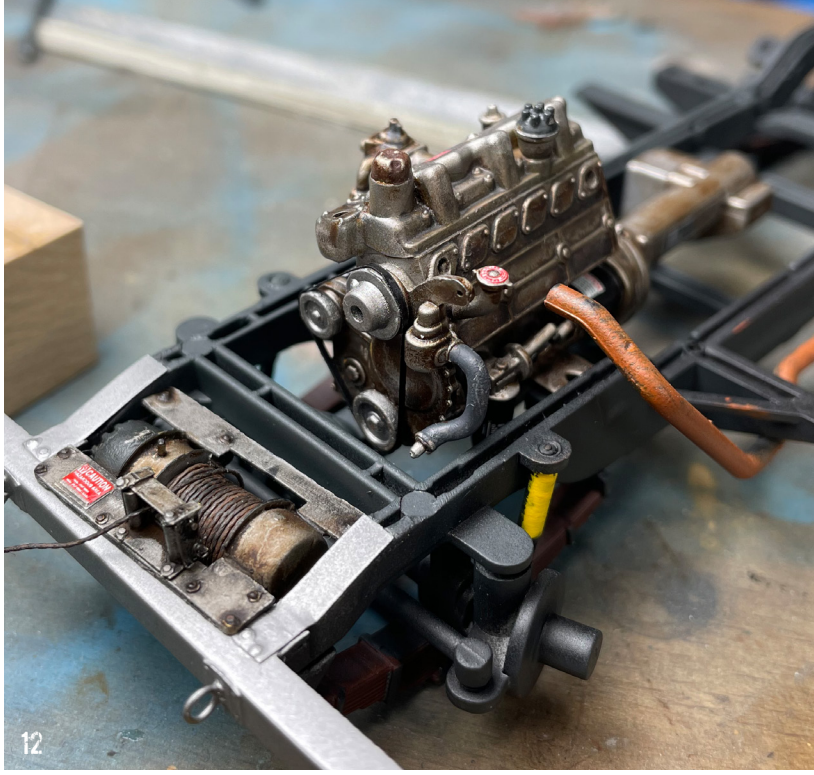
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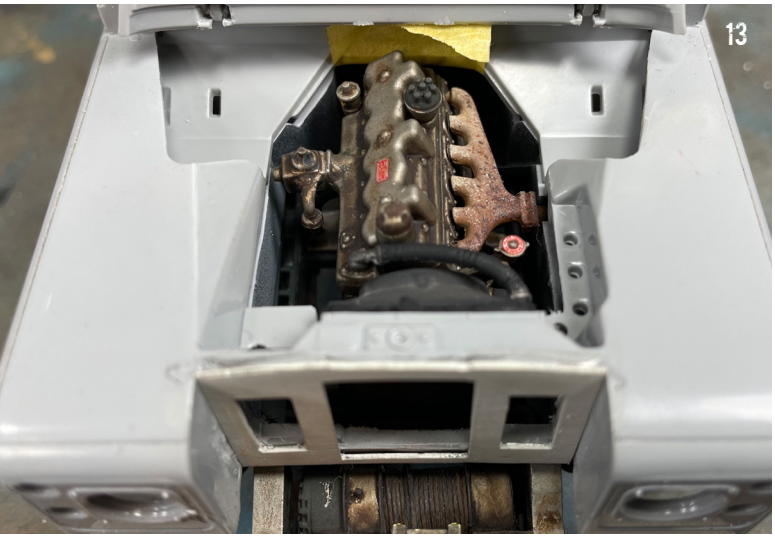
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11. The completed engine. The kit's fan belt was replaced with a more realistic one, made with fine masking tape.

12. The engine was test-fitted to the chassis until the correct position was obtained. All the details were added onto the engine block after they had been painted and weathered. This might sound difficult, yet it provides better and crispier results. The weathered winch cable is also shown here.

13. Since we had decided to make a new front grill that would allow the front engine bay wall to be seen, we had to cut and remake the part from plasticard, according to the photos of the original.

14. To the interior we added as much detail as possible. We also added some accessories, assuming that a vehicle traveling through Africa would be filled with a lot of extra equipment. Thus, we added a food cooler and spare fuel tank to the rear trunk. They were both scratch-built.

15. The interior was sprayed with a matt varnish. We painted and weathered the food cooler and the spare fuel tank.

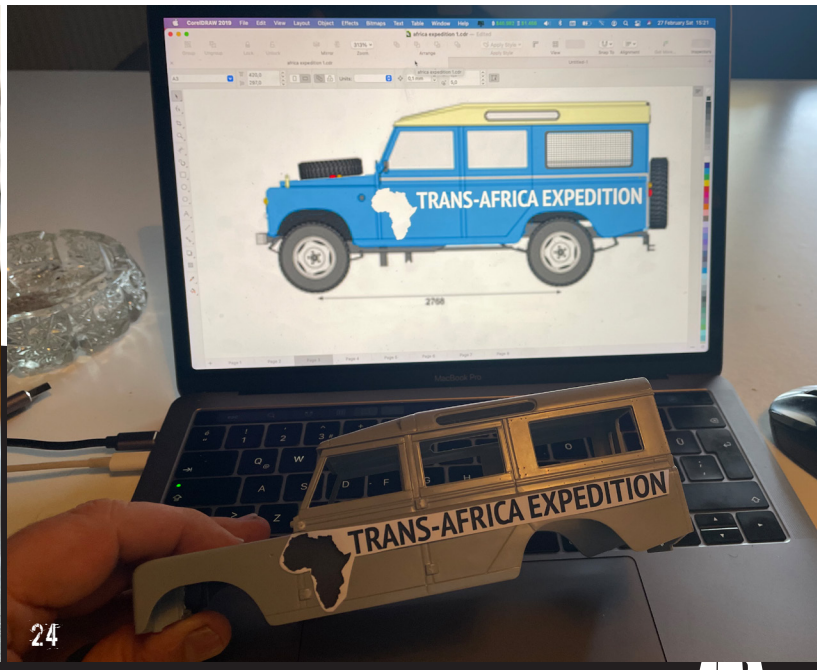
17

18

16. The front grill in the Revell kit is solid. To amend this obvious deficiency we took the front grille from ITALERI's Land Rover Fire Truck and added some mesh wire, to exactly resemble the real thing.

17. We further weathered the interior and the seats, taking into account the harsh desert conditions our vehicle would have faced. At this point, the color of the winch was changed to red.

18. It took nearly a week to decide upon the best load for our roof rack. We wanted the most appropriate load placed in the wisest and most sensible way. The roof rack is long here. Later, we cut it almost in half and replaced the rearmost part with a wrapped tent. The final configuration can be clearly seen in photo 22.



19. To recreate the packed tent, we made a box with the appropriate dimensions. The box was wrapped in paper and then coated with VMS Model's Paper Shaper. Two threads were tightly tied around and left there until the medium had cured, to leave a visible mark on the paper.

20. A few folds were press-sculpted on the paper and the whole was left to dry. The paper created a very realistic fabric texture.

21. We used the CTM-Czech Truck Model's retaining strap set to fix the tent onto the roof of the vehicle.

22. This picture shows the final configuration of the roof load.

23. A patch of grey car primer was depicted behind the wheel well of the rear left wheel. AK's Extreme Metal Steel was applied on the rear bumper, and the body trim.

24. For the final finish of the vehicle, many color and decaling options were tried on the computer.

25

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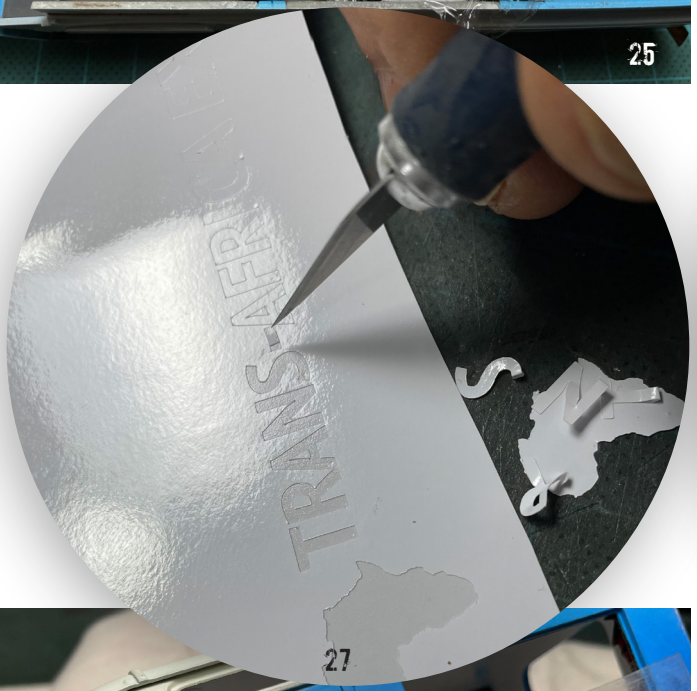

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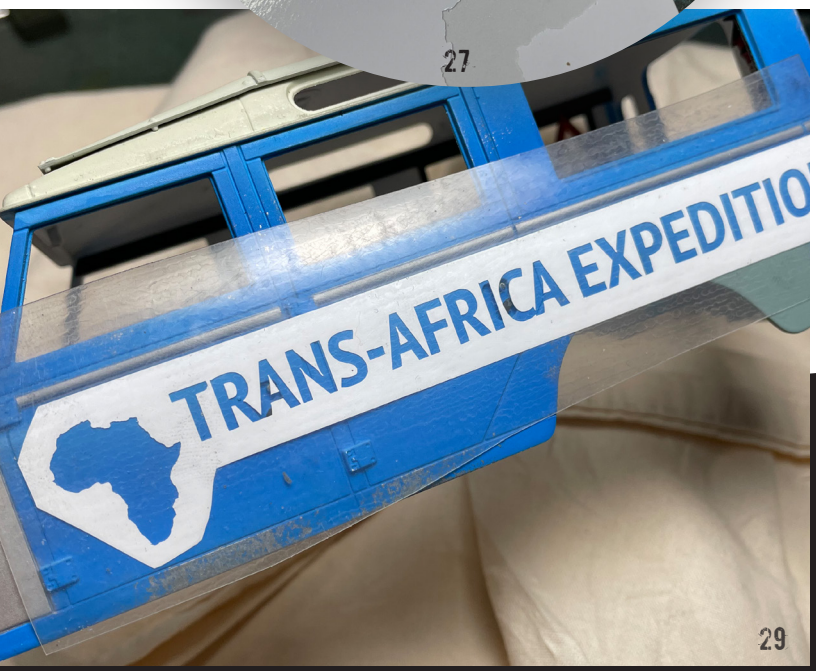

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25. Right before the body was attached to the chassis, we decided to make a cover for the rear seat. Once again, we used VMS's Paper Shaper medium. Some folds and wrinkles were formed in the wet paper to recreate the messy look we had in mind.

26. Once dried, the paper was painted. The result was as realistic as we could have hoped for!

27. We could have printed some decals for the "Trans-Africa Expedition" logo, but we thought a laser-cut spraying mask would give a more realistic result. The inner part of the letters was carefully removed from the mask with a modelling knife.

28. The back paper of the mask was then removed…

29. … and the mask was placed on the model, by means of a special transfer film.

30. The rest of the model was carefully masked and AK's Worn Effects medium was applied on the lettering area.

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31. After the logo color was sprayed, the masking was carefully removed leaving a rather thick but otherwise acceptable result.

32. Thanks to AK's chipping medium, we were able to have the heavy layer of paint lightened and achieve a perfect chipping effect!

33. The completed interior of the vehicle, right before the body was permanently fixed onto the chassis.

Views and details of the finished model.

SIMPSON
TORACO

SIMPSON
TORACO

TRANS-AFRICA
MICHELIN
MONS

EXPEDITION
LUCAS
KLIEGAN
BOSS
80
GO
LR109

K-2SO

1294

Not being a STAR WARS enthusiast, most of the kits related to the famous saga casually passed before my eyes, until... Bandai released their awesome K-2SO droid kit!
It was love at first sight and so I had it in my hand within days.
It turned out that it was an easy and fast to build kit so I immediately concentrated on working out a genuine scenario for a small vignette.
Intrigued by the alternative WWI universe, "Weird '19", staged by my Brother in life an' scale, Christos Apostolopoulos, I decided to go for a droid in medical service, somewhere in the trenches of the Western Front...

Building an 1/12 scale kit was a new experience for me. Was pure challenge!

Modeler: **George Mefsut**
Scale: **1/12**
Brands: **Bandai**

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1. All parts of the droid were sprayed with a mixture of Rust and Black AK primers in 80-20 ratio.

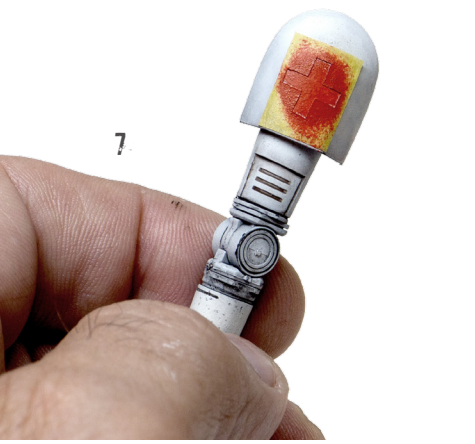
2. To add some extra interest to our hero, we decided to depict part of his left leg in a rusty finish, as if it had been hastily replaced. A brown color was applied as a basis and then we added various rust shades and tones using AK's Weathering Pencils.

3. The final result. Notice how effective the Weathering Pencils can be!

4. The entire leg was then washed with oil colors Bitume and Dark Brick Red.

5. The K-2SO was sprayed with AK 3rd Generation acrylic Offwhite. See how the rust shaded leg immediately adds interest to the model.

6



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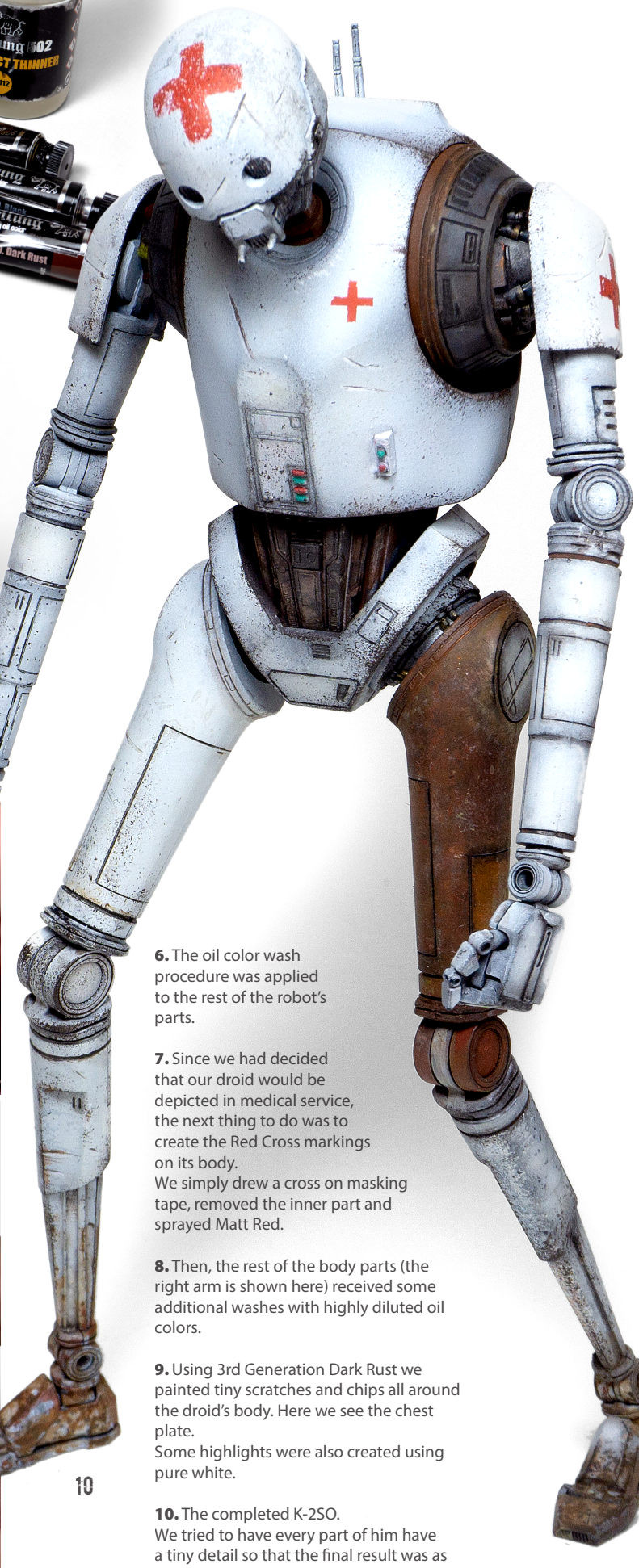

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6. The oil color wash procedure was applied to the rest of the robot's parts.

7. Since we had decided that our droid would be depicted in medical service, the next thing to do was to create the Red Cross markings on its body.
We simply drew a cross on masking tape, removed the inner part and sprayed Matt Red.

8. Then, the rest of the body parts (the right arm is shown here) received some additional washes with highly diluted oil colors.

9. Using 3rd Generation Dark Rust we painted tiny scratches and chips all around the droid's body. Here we see the chest plate.
Some highlights were also created using pure white.

10. The completed K-2SO.
We tried to have every part of him have a tiny detail so that the final result was as realistic as possible.

11

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16

11. We decided on a 12 X 12 cm base, large enough to host our droid hero. The trench wall and the sunken floor planks were made of balsa wood.

12. The whole base was covered in AK Primer Black.

13. For the first stage of painting the wood planks, we used AK 3rd Generation acrylics Cork, Mud Brown and Beige.

14. In the next step, we gave the planks some generous washes of 502 Abteilung oil colors. To finish the procedure, we treated each plank separately with AK Weathering Pencils.

15. Using a mixture of AK Muddy Ground and Dry Mud we started making the ground.

16. While the paste was still wet, we added some foliage, branches from dried roots and plants.

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K-2SO's medical crate was -once again- 3D designed and printed by beloved Stella Kavoura and Christos Apostolopoulos, who we heartily wish to thank for their invaluable help and... patience!

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18. For the crate we used the same painting procedure as with the droid.

19. The weathering on the medi-kit was done using 502 Abteilung oil colors Neutral Grey, White and Bitume.

20. Back to the base, a second layer of ground paste was applied and some stones, dirt and more foliage were smeared onto it.

21. AK Puddles was applied on certain spots to recreate... mud puddles!

22. Just before the last layer of mud had completely dried, we pressed into it a footprint stamp, made of plasticard, cut in the shape of K-2SO's feet.

23. Some more dried roots and foliage were added around, to enhance realism.

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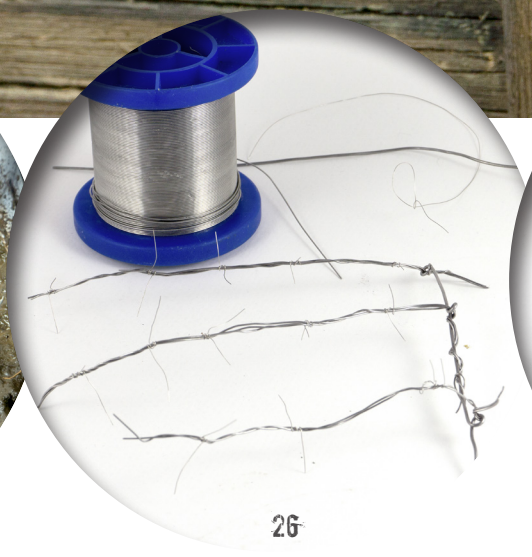

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24. To decorate our vignette, we decided to add two signs and a warning bell (out of an artillery shell), in true WWI trench fashion.

25. A photo fallen from a soldier, some spent ammo cases and a helmet were added to the ground to denote the heavy fighting that took place in the trenches.

26. To make the barbed wire we used some 2mm lead-line, "knitted" to shape.

27. AK 3rd Generation acrylics Dark Rust, Medium Rust and Cork were used to paint and weather the barbed wire.

The barbed wire in place. To recreate the posts, we used natural branches with their original moss! The only thing we had to do was to create their pointed tips.

The final result of the ground-work. Notice how the battle remnants add to the drama of the scene.

K-2SO might not have facial expressions, yet the tension in the pose graphically denotes the awe and desperation of the trench war!
SUICIDE CORNER
TO FRONT LINE
K-2SO