

FineScale
Modeler
SPECIAL ISSUE

SPRING 2019

DAMAGED

WEATHERED & WORN

MODELS MAGAZINE

XX
WING
FIGHTER

ZGMF-1017 GINN

ZLIN Z50LS



**NEW
MOLD**

GRUMMAN F6F-5 HELLCAT

– THE “ACE MAKER”

A19004 1:24

GRUMMAN F6F-5 HELLCAT

Few aircraft in the history of aerial warfare can boast the impact and combat credentials of the Grumman F6F Hellcat, one of the finest fighting machines ever to take to the skies.

- Over 500 parts
- Can be built with wings open or folded
- Includes full cockpit detail with open or closed canopy options
- Complete fully detailed radial engine, engine mount and all ancillaries
- Fully detailed gun bays with complete machine guns and ammunition trays
- Detailed undercarriage and undercarriage bays with options to build with wheels up or down



Length 424mm Width 543mm Pieces 572

Airfix.com
and all good retail stockists

You Tube Twitter Facebook

Start as you mean to finish



Humbrol™



**HORNEY
HOBBIES**
Official Product

DAMAGED

Spring 2019

WEATHERED & WORN MODELS MAGAZINE

THE FUTURE IS BRIGHT

In my experience, we modelers love to talk. Sometimes those conversations are face-to-face at club meetings, contests, or a local hobby store. The wonders of the information age have taken those conversations global, allowing us to communicate daily with hobbyists worldwide.

What do we talk about? Everything from our travails on our latest project (and how close we came to re-kitting the model!) and our latest purchase to the best research for the camouflage we want to apply and which paint and airbrush we prefer.

If you hang out long enough, the conversation will come around to the impending death of the hobby. Yes, we've seen setbacks in recent years, such as the Hobbico bankruptcy and its effect on Revell. And, yes, there are fewer hobby stores than there used to be. Call me a Pollyanna, but I think it's too early to write the obituary.

Think about what a great time it is to be a modeler. There are more kits of more subjects than ever before. The aftermarket is crowded with detail sets and decals, and it seems like every week brings a host of previously unseen photos. And don't even get me started about tools and finishing supplies, all designed to make it easier for builders to achieve the kind of finishes seen in magazines like *Damaged*.

I think the negativity stems from the question of how to get new (read: young) people to the workbench. The answer lies in part in keeping the kit subject matter fresh and appealing. We're doing our part with this issue, featuring *Star Wars*, Gundam, and zombies, as well as ships, aircraft, and a truck.

Let's have some fun, and long live modeling!

Aaron Skinner

04

Walking Death

Learn figure painting and diorama design in the zombie apocalypse
by *Enrique Velasco*

14

X-wing Fighter

How to apply a used-universe finish on Poe Dameron's fighter from Bandai
by *Daniel Zamarbide*

22

Mouse Trouble

A scratchbuilt derelict gym is the perfect place for a graffiti artist's initiation
by *George Mefsout*

32

Ships at Sea

Sculpt waves and a wake for a 1/350 scale ship with foam, paint, and acrylic gel
by *Andrés Montiel and Rubén González*

40

Zlin Z-50LS

Enhancing HpH's 1/32 scale Czech aerobatic plane with aftermarket and scratchbuilt bits
by *Zdenek Sebesta*

50

Double Duty

Get down and dirty with a 1/35 scale two-armed work machine from Hasegawa
by *Kristof Pulinckx*

62

Salt Flat Racer DS62 Silberpfeil

Kitbashing an imaginative speedster
by *Marcel du Long*

66

GINN Type Insurgent

Model battle damage for a Bandai 1/144 scale Gundam fighting suit
by *José Vicente*

FOR 502 ABTEILUNG

Original Idea & Concept

Enrique Royo
Fernando Vallejo
Ignacio Fernández

Chief Editor

Fernando Vallejo

Editor Management

Enrique Royo

English texts

Abilio Piñeiro

Graphic & Layout

BMS Designs
AK Interactive

Article Assistant

Maciej Goralczyk
Kristof Pulinckx
Rubén González

www.abteilung502.com
www.ak-interactive.com

Collaborators

Rubén González
Andrés Montiel
Daniel Zamarbide
Marcel du Long
George Mefsout
Enrique Velasco

FOR KALMBACH MEDIA CO.

Editor

Aaron Skinner
askinner@kalmbach.com

Art

Drew Halverson
Scott Krall

Copy Editor

Timothy E. Kidwell

Advertising

Michael Wieloch
262-798-6630
mwieloch@kalmbach.com

Retail, Trade Orders, and Inquiries

Phone: 800-558-1544
Outside U.S. & Canada: 262-796-8776, 818
Fax: 262-798-6592
E-mail: tss@kalmbach.com
Website: www.Retailers.Kalmbach.com

Customer Sales and Service

Phone: 877-246-4847
Outside U.S. & Canada: 903-636-1125
Customer Service:
customerservice@FineScaleModeler.info

Damaged (ISBN 978-1-62700-629-3, 978-1-62700-630-9) is produced by *FineScale Modeler* and published by Kalmbach Media Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187. All rights reserved. Reproduction in whole or part in any language without written permission of Kalmbach Media is prohibited. Single-copy price \$9.99 in U.S.A.; \$10.99 in Canada and other countries. Canadian price includes GST. BN 12271 3209 RT. Canadian and international orders payable in U.S. funds. Address all correspondence to *Damaged*, P.O. Box 1612, Waukesha WI 53187. Printed in the U.S.A.

Published & distributed by

 Kalmbach
Media





WALKING DEATH



Modeler: Enrique Velasco

Brand: Knight Models

Scale: 70mm

Tools:

Airbrush, tweezers, sprue cutter, masking tape, plaster, Milliput

Paint products

(AK-Interactive unless otherwise noted):

Acrylics

Enamels

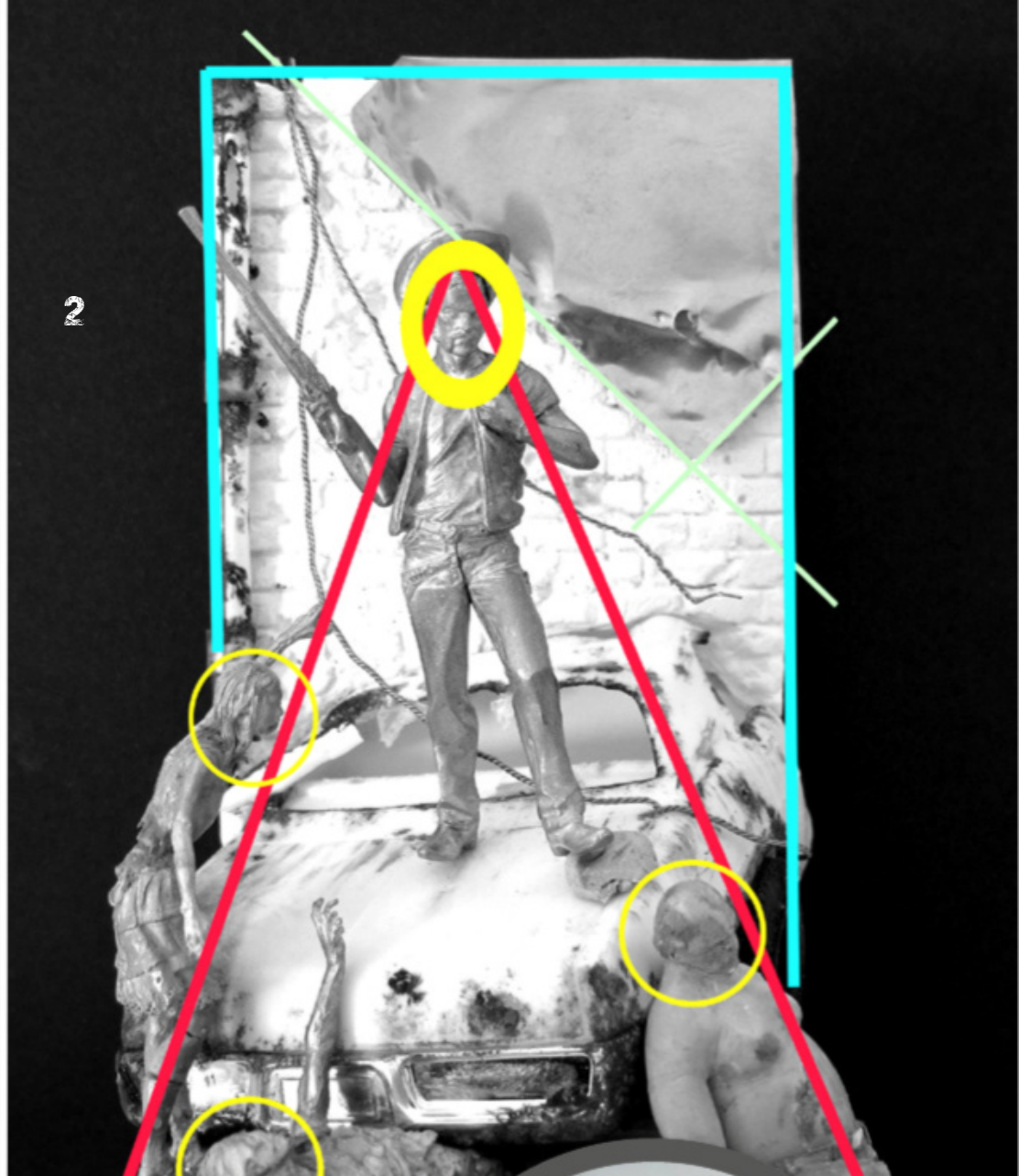
Pigments

I've always liked zombie movies; I grew up watching George A. Romero films. So, it isn't a surprise that I'd wanted to build a diorama depicting a hero's frenzied, against-all-odds stand, pinned down with death (or worse!) just a bite away.

I didn't quite get there with this diorama, but after I saw Knight Model's 70mm Zombie Girl from its Terror Series, I had to get to work. And sometimes, the models tell the story a little differently than what you originally envisioned.



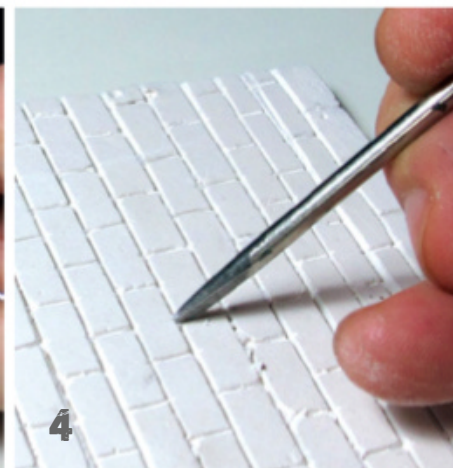
1



2



3



4



5



6

PLANNING THE SCENE. COMPOSITION (PICTURES 1-2)

First, I planned the scene with an eye toward achieving an interesting composition. After some consideration, I chose to depict a scene that could easily be the subject of a movie poster with the main character posing in a heroic, yet somewhat arrogant manner. Almost like someone hit the pause button during the movie at just the right moment.

I experimented with the figures and other major elements, moving them around as I tried to replicate the image in my mind. I focused on balance, size, position, and figure weight, along with elements such as depth of field. I followed a very basic, yet classic pattern of composition by placing the action into a triangle, where the top point marks the focal point of interest. In this case, the main figure, the hero, stands atop the car.

BUILDING OF THE BASE (PICTURES 3-9)

I made the wall from plaster poured into a shallow, flat mold 70mm in length. Once dry, I drew the brick pattern on the plaster with pencil and scribed the mortar joints using a saw and an engraving tool. A light rub with a brass brush

produced an uneven texture on the brickwork. You can randomly alter the brick texture by adding patches of a thin mix of sand and brown pigment. Milliput formed into sheets and given texture with a soft sponge simulates asphalt. Breaking up the cured Milliput sheets gives the street a realistic, poorly repaired look. Thin copper wire serves as barbed wire and the copper sheet will eventually become a fallen sign.

PREPARING AND PRIMING (PICTURES 10-12)

Preparation doesn't have to take a long time, but it is an important step. Before assembling the figures, I removed mold lines and filled seams or gaps. I drilled holes in the feet of standing figures and inserted a brass rod for stability. Before painting, I washed the figure with soap and water to remove mold-release agents or oil from my hands.

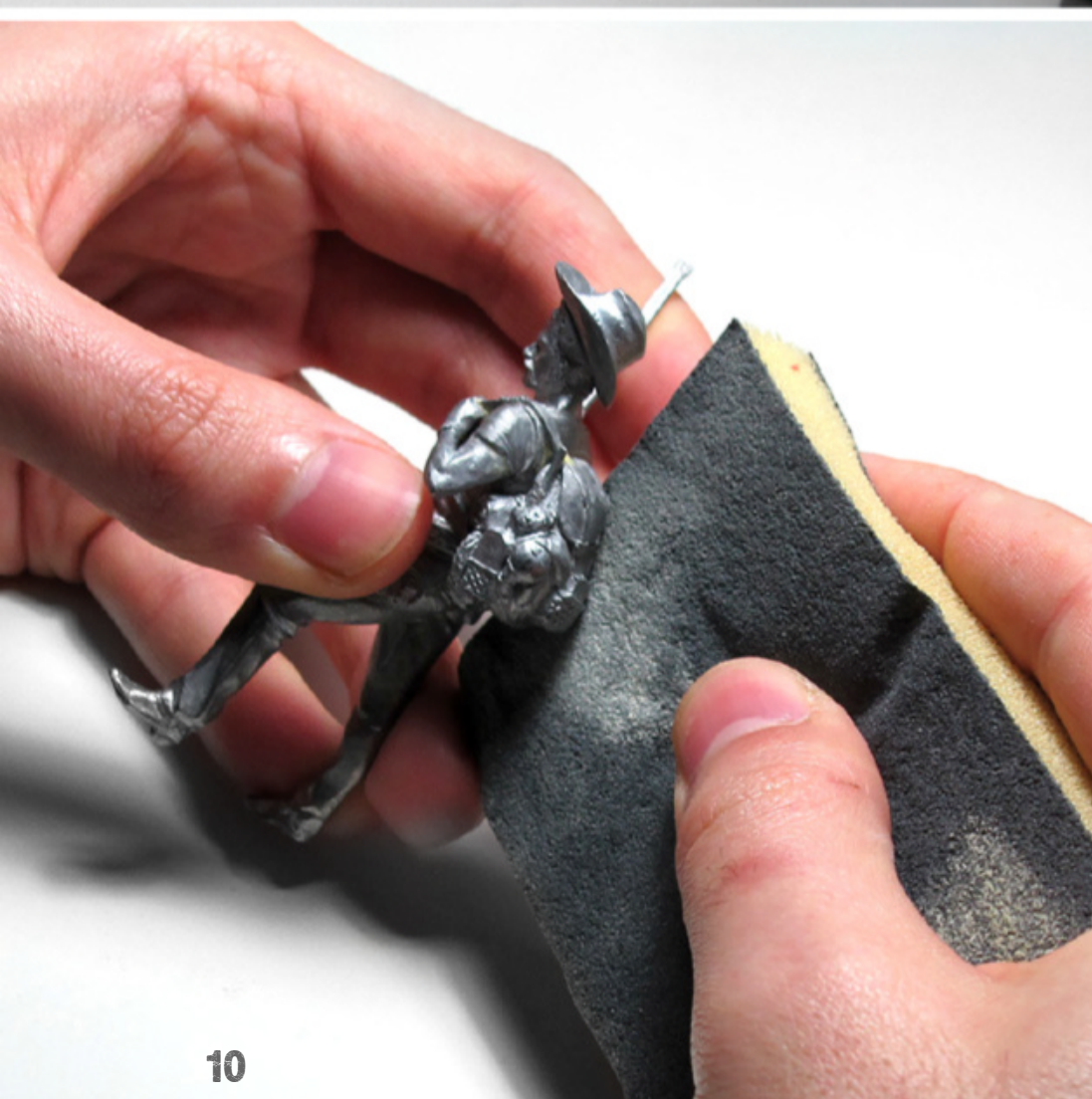
Avoid airbrushing one angle. Instead, keep the airbrush moving and adjust the angle of the figure to the airbrush for a complete and even primer coat. Take some pictures of the primed figures in position on the diorama. Pay particular attention to the source of illumination and intensity of light on the various elements. When the time comes, the car, wall, and sign would be painted using heavier, more resistant paint because they will see a good deal of weathering, and I didn't want to wear away the finish.



7



8



10



9



11

PAINTING THE ZOMBIE HUNTER (PICTURES 13-37)

T-SHIRT: In the past, I painted white cloth with gray tones and neglecting that the color of an object is influenced by the color of the elements and objects that surround it. Now, when I paint white fabric, I mix the base color with other shades derived from the colors surrounding it.

For the hunter's T-shirt, I added a touch of turquoise, almost imperceptible in the photos, but present in the overall appearance. After applying basic tones, I added white to the mix for highlights, and then popped in a few extreme lights with almost pure white. The flag is a decal applied with setting solution. I highlighted and shaded, as well as added wear and tear to the logo, with glazes.

SLEEVELESS JACKET: The jacket needed to appear old, like it had seen too many days and its fair share of tight scrapes. I made a gray-blue custom mix for the base color and added black and violet for shadows. A fine brush and a lightened shade of the base coat produced final highlights. I used a dark pinwash to enhance the details around the arms, collar, and jacket front.

FACE: The face is one of the most, if not the most, important feature of a figure. Consider how a scene is observed: Most often, a viewer first looks at the face, followed by the figure as a whole (or any other point that we wish to highlight) ending with an overall view of the figure in relation to the entire scene. Sometimes it is difficult to capture the viewer's attention, especially with a lot going on in a scene. For me, the hero's face had to be the central attraction, to draw in the viewer.

I began painting his face by adding a base layer of highlights and shadows, like a sketch. Next, I defined the light source and blocked in the basic flesh colors followed by highlights. With just the mid-tones and highlights in place, the color balance was way off — not unexpected as shading and deep tones were needed to bring the face to life. I first applied some shadows with an airbrush, and then used a paintbrush to refine the effects and add subtle shading.

I finished up by painting the eyes and adding bright highlights on the most salient points.

TROUSERS: I knew that getting a reasonable approximation of blue jeans would be a tall order; I needed to suggest not only the color but the texture of denim.

First, I airbrushed a thin coat of paint to get the initial color down. Then I hand-brushed a second coat to add texture. After painting the primary highlights and shadows, I repeated the airbrush work to increase contrast. There's no single formula for good results. It's a process, tweaking the lights and shadows and texture until satisfied.

I finished the belt to look well used and added some dirt and grime to the jeans with yellow and green paint. I was careful to ensure that the light source and intensity of the light remained constant over the entire figure. I also tried to keep the level of distress on the clothing and equipment consistent.

BACKPACK: Just like the jeans, I wanted the backpack to have texture. To achieve this, I painted highlights by tapping the tip of a stiff-bristled brush along ridges and folds, and then giving them color in the shadowing process using airbrushed glazes of medium green. A pinwash defined the bag's details. The pink teddy bear was painted with shades of pink that contrasted nicely with the dull pack.



12



13



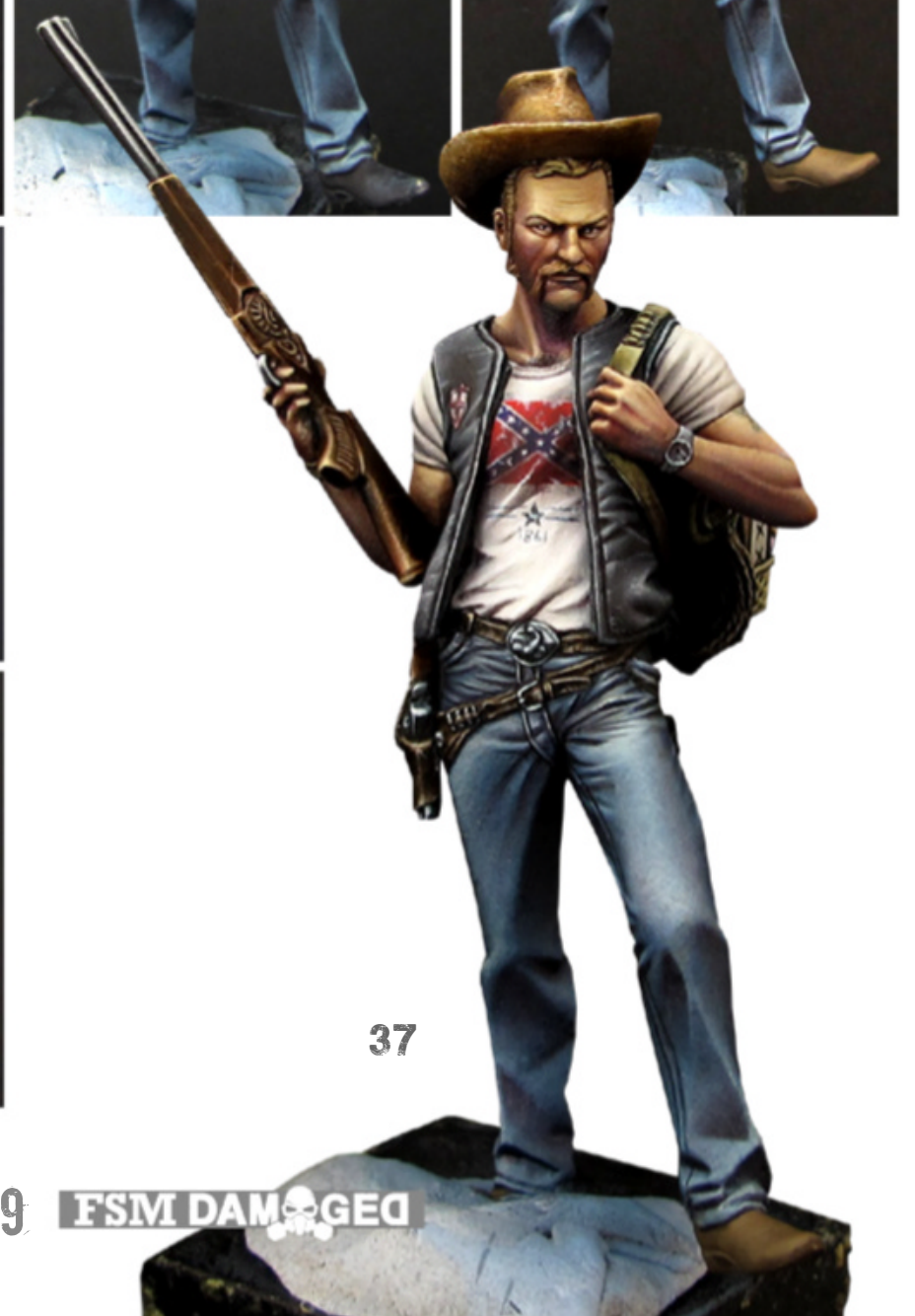
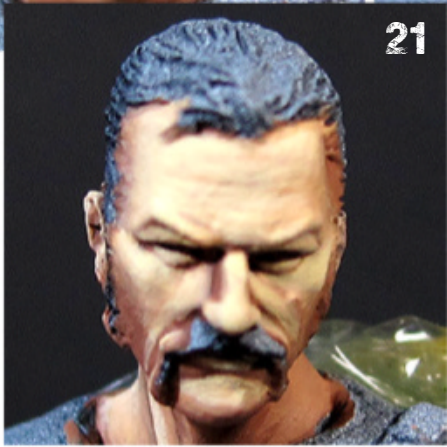
14



15



16





ZOMBIE GIRL (PICTURES 38-46)

It was clear to me, from the beginning, that the flesh color of each of the three zombies was going to be slightly different while taking into account the lighting of the scene and the setting. The undead figures received almost the same paint tones, but in the case of the girl it was interesting to tone down her clothes a little bit so she attracted less attention. I applied gray shadows over the magenta dress.

A simple modification moved the girl's left arm to have her reaching for the warm, living man. As mentioned earlier, I intentionally lost a lot of color intensity in the process to get the lighting correct. Here, I painted the zombie girl's clothes using pale tones to contrast with the main character and reflect her position in the scene.

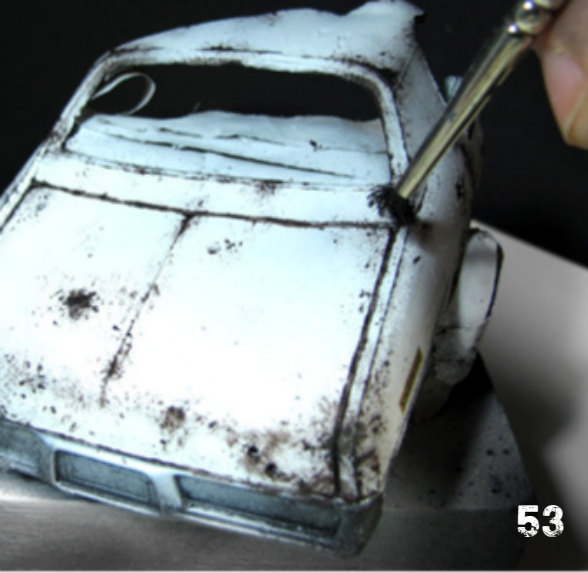




ZOMBIE ON THE FLOOR (PICTURES 47-52)

This half of a figure has, in my opinion, the best face of the zombies, but the figure's placement in the scene was going to make it difficult to see. There wasn't much I could do about it; I tried to change his position, but nothing worked. In the end, I put him under the car. The arm reaching for the hunter adds interest, but his face is only visible from certain angles.

I used the same painting techniques as I had done with the previous figures, but added more violet to the mix to lend the shadows a dirtier appearance. The hand was highlighted using bright lights to increase the drama, and I really enhanced the contrasts on the T-shirt because this clawing corpse is covered in dirt and gore.



53



54



55



56



57

BASE (PICTURES 53-59)

At first, I considered a white paint scheme for the car that I thought would work well with the scene and allow me to really play up the weathering effects. I base-coated the back of the car black, which really dialed up the contrast. Sometimes along the way, you realize that certain decisions do not work; that's how it was with the back of the car. Rather than let a detail you're unhappy about spoil the overall result or idea you have in mind, I say change it (as long as you have the time). In Photo 54, you can see the new color. Rather than draw attention to the car, the new color is subdued and allows the figures to be the focus. I used a lot of blue during the process so that from the chromatic point of view there was not an abrupt change between the car and the zombie hunter's jeans.

The edge of the broken glass was highlighted using white. After the car was glued in place, I added some rubble made from plaster. This reinforces the idea that the car crashed through the wall. These kinds of details bring a scene to life and add drama to the story.

When I'm weathering and modeling damage, I almost exclusively work with a paintbrush. It allows me the control required to make the effects as realistic as possible in both size and shape.

I use enamels to simulate dirt. Pigments stain wheels, the car chassis, and glass shards. The wood base gets only the most rudimentary attention; it will be covered by the car, the wall, figures, rubble, and the rest of the details. I applied a pinwash using artist oils to add depth and shadows to the scene.

One of my biggest priorities was focusing interest on the zombie hunter through painting and overall composition. To accentuate that focus, I created a halo of light around the figure with brighter shades that contrast with the darker, faded tones at the scenes edges and below. I also airbrushed a thin layer of black over the bricks and the poster, adding a second darker layer using black ink, to intensify the effect.



58



59

Build IT
Paint IT

Weather IT
Display IT



Purveyors of All Things Modeling



24/7 webshop
www.michtoy.com

Visit our Brick & Mortar shop in Metro Detroit
1400 E. 11 Mile Road • Royal Oak, MI 48067

Save an EXTRA 10%
with Promo Code **DMG20182**

Spaceships, Monsters, Heroes!

Model kits - Lighting - Decals - Photoetch - Much More!

Star Trek - Star Wars - 2001 - Galactica

Order online at www.CultTVmanShop.com

P27901

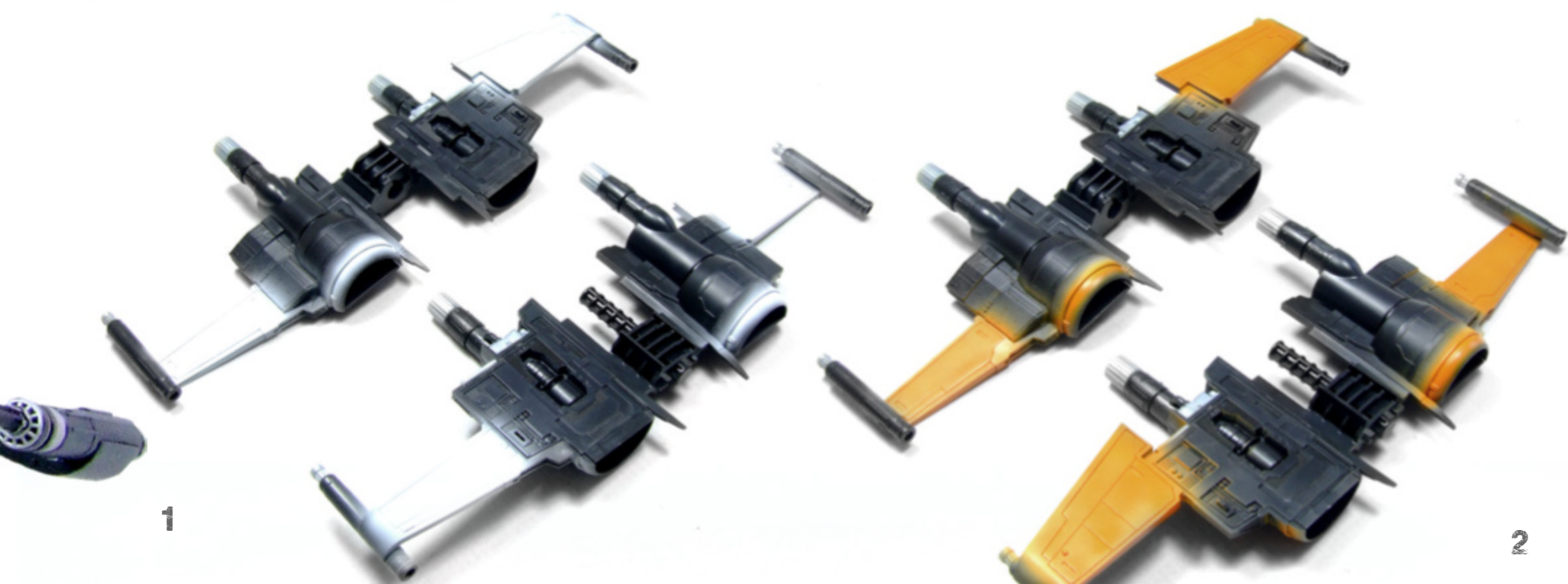
Shop for books, DVDs,
downloads, gear and
other products related
to your favorite hobby.

Visit KalmbachHobbyStore.com



Poe Dameron's T-70 X-wing fighter, codenamed *Black One*, is one of the highlights of the latest *Star Wars* installments. The Bandai 1/72 scale kit is simple enough to put together, so it's really the paint and finish that make this model a one-of-a-kind addition to your collection.

Modeler: Daniel Zamarbide
Brand: Bandai
Scale: 1:72
Tools:
 Airbrush, tweezers, sprue cutter, masking tape
Paint products (all AK-Interactive unless otherwise noted):
 Acrylics
 Oils
 Weathering effects

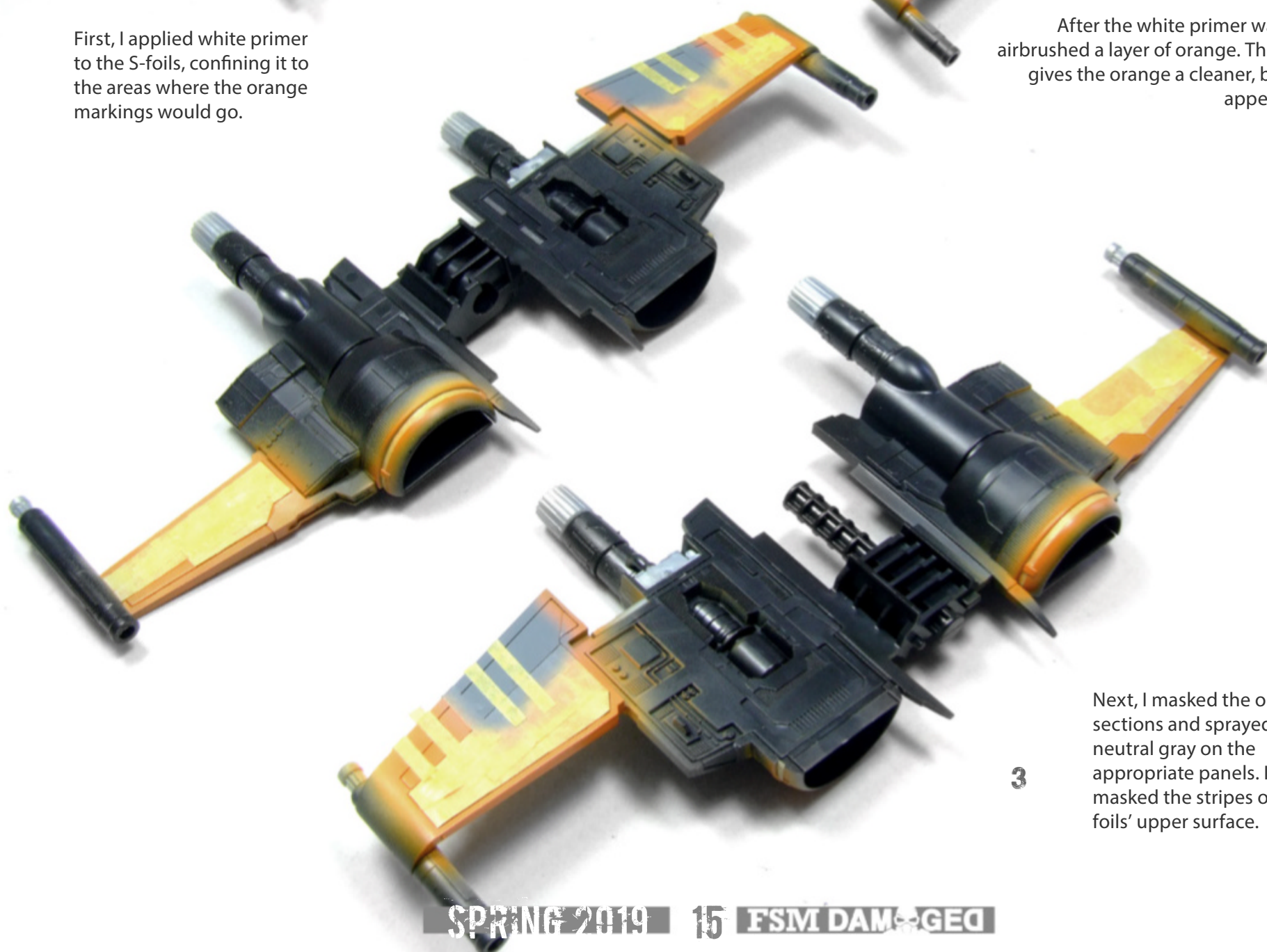


1

First, I applied white primer to the S-foils, confining it to the areas where the orange markings would go.

2

After the white primer was dry, I airbrushed a layer of orange. The white gives the orange a cleaner, brighter appearance.



3

Next, I masked the orange sections and sprayed neutral gray on the appropriate panels. I also masked the stripes on the foils' upper surface.



4



5



7



8

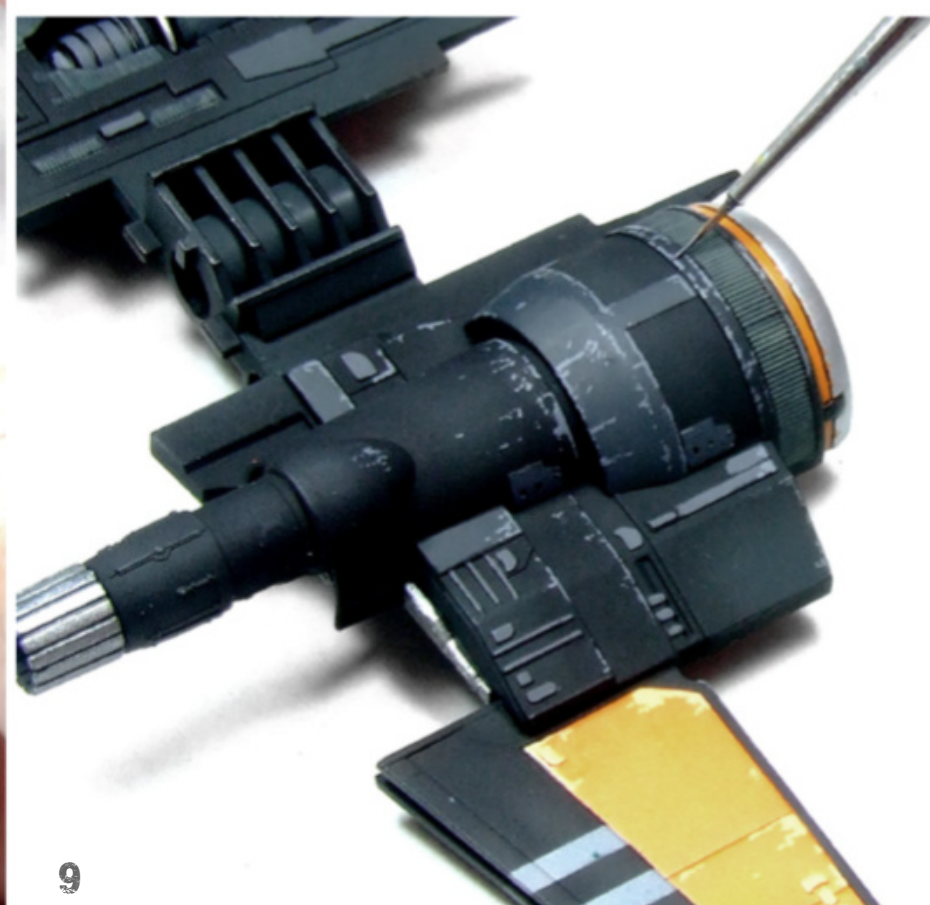


6

4. The entire model received a coat of NATO black (AK799). After it dried, I removed the masks and applied a pinwash of Decay Deposits (AK675).

5. Vallejo Model Color dark blue-gray (70.867) applied to smaller panels brings some color and contrast to surface detail.

6. I painted some of the larger, more prominent panels with Vallejo Model Air panzer dark gray (RAL7021).



9



10

7. Silver highlighted the plumbing.

8. I created small scratches over the orange paint using a fine brush and Vallejo sunny skin tone (70.845).

9. I repeated the process over gray and black surfaces with light gray (AK784), but trying to keep the size of the scratches in scale.

10. I test-fitted the S-foils to see how they looked and was happy with the effect. The kit allows me to display the model with the foils open or closed, and I can change the configuration whenever I want.

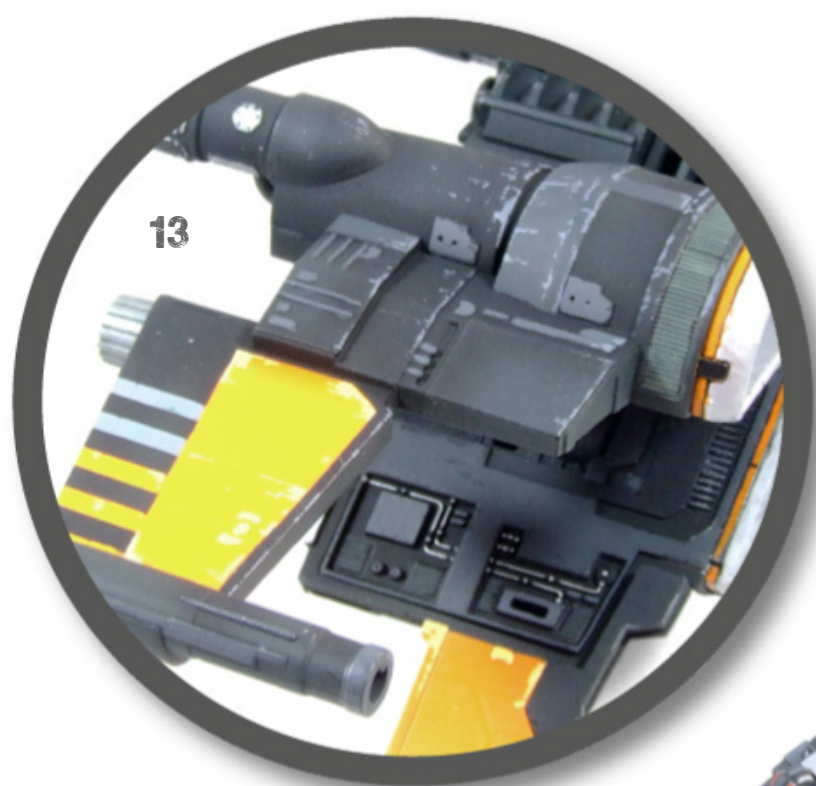
11. I took the foils apart and airbrushed them with a coat of satin varnish to protect all the work I'd done up to now.

12. The level of detail for the cockpit and figure is really high, and the painting instructions are top notch.

13. A light, almost transparent coat of Vallejo neutral gray (70.992) applied to the center of darker panels adds depth and tonal richness.

14. You do not need to use glue to assemble the fuselage because the fits are almost perfect.

15. Interestingly, the orange sides of the fuselage are molded separately, which is clever engineering and makes painting easier.

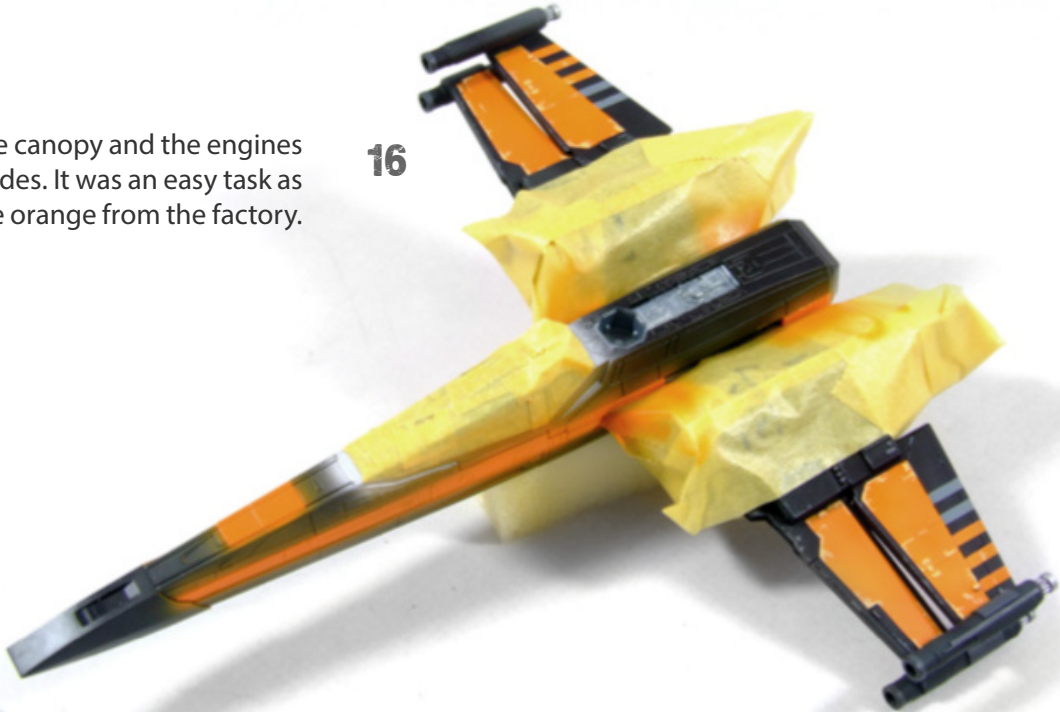


14

15

Once the X-wing was assembled, I masked the canopy and the engines to airbrush orange on the nose and along the sides. It was an easy task as most of those parts came orange from the factory.

16



17

Black One with the masks off.

A dark brown (AK045) pinwash applied over a coat of clear gloss breaks up the orange.

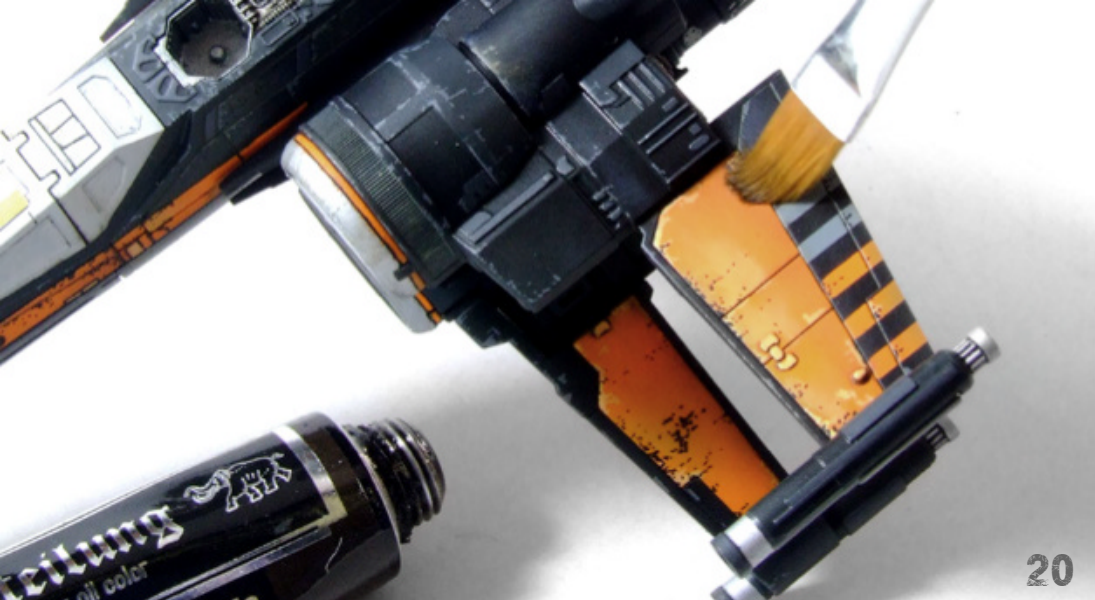
18



The rest of the gray surface received a pinwash of interior wash (AK093). The green-gray tone added just the contrast I was looking for.

19





20

A light application of sepia oil paint (ABT002) with a flat brush over the orange areas added a hint of grime to the weathering.



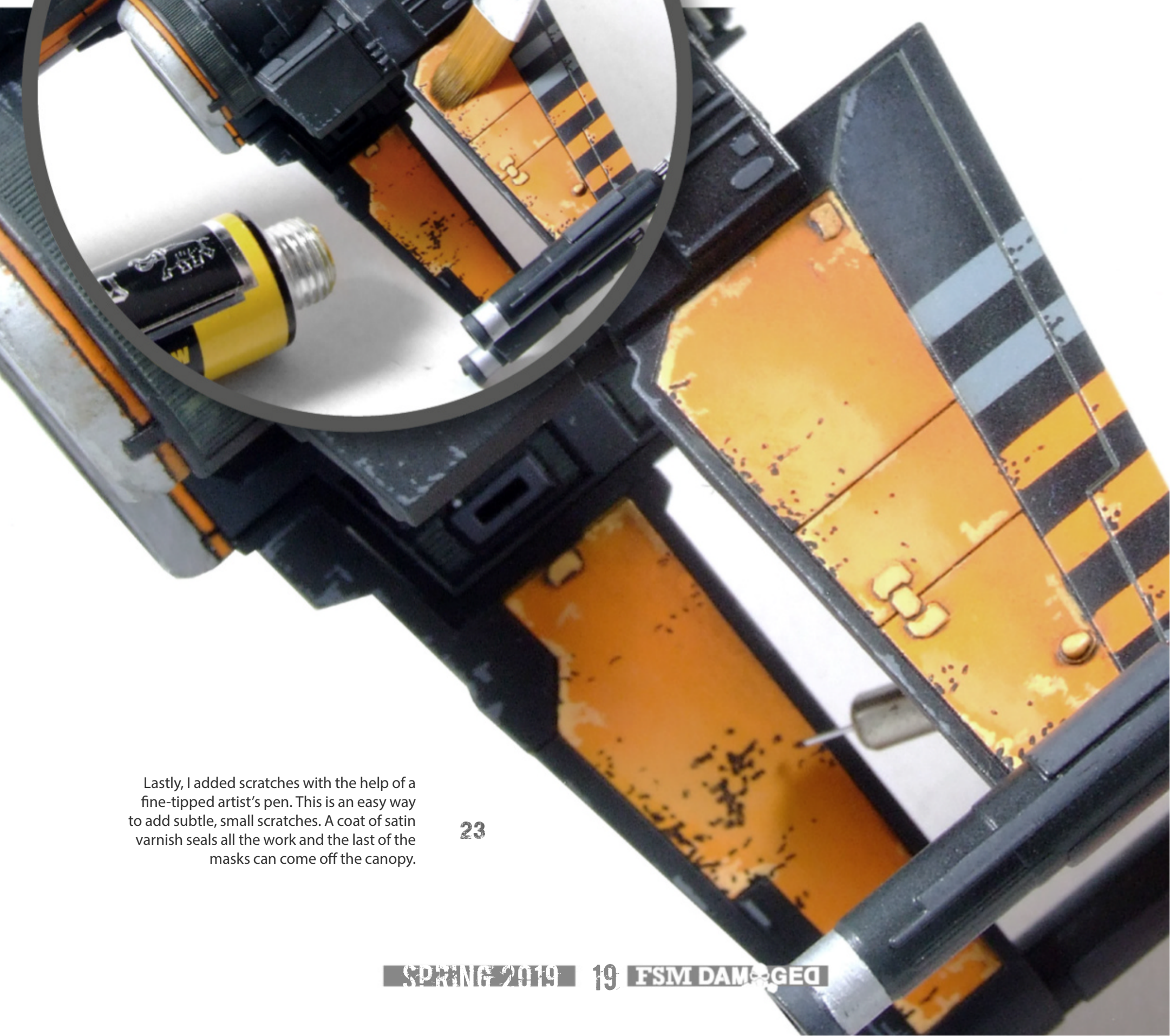
21

Similarly, I went over the black surfaces with neutral gray oil paint (ABT100) making sure to hit the front edges of panels.



22

Dark yellow oil paint (ABT020) adds more contrast over the orange surfaces.



23

Lastly, I added scratches with the help of a fine-tipped artist's pen. This is an easy way to add subtle, small scratches. A coat of satin varnish seals all the work and the last of the masks can come off the canopy.





Weathering Effects

Available at

SQUADRON



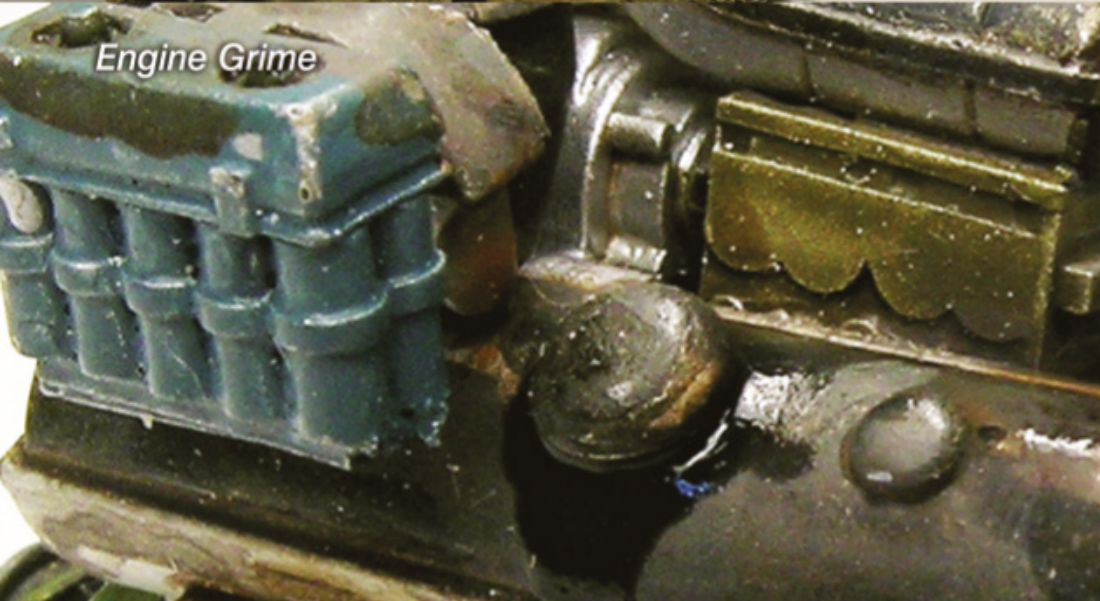
Light Brown Splash Mud



Crushed Grass



Engine Grime



Russian Mud



Enjoy an Extra
10% OFF your
next purchase!

Use coupon code:
SQDM0219

Offer expires April 30, 2019. Cannot
be combined with any other coupons.

**28 acrylic products to represent the effects of time
and weather on models and dioramas**



Thick Mud

6 products to reproduce terrain on vignettes or dioramas, as well as for texture on wheels and the lower part of vehicles, the chains of armored cars and accumulations of mud on the tracks.



Engine Effects

6 products to reproduce fuel stains, spilled oil, the marks left by the oil drums on the floor of the truck, the dirt accumulated in the engine compartment, all these to enhance the realistic aspect of the model.



Splash Mud

6 different kinds of mud, manufactured with natural pigments and waterbased acrylic resins, which dry to a slightly glossy finish to suggest the humid nature of the products.



Environment

10 products to recreate the elements of nature and the effects of weather on vehicles, armor, constructions and terrain.

Shop the entire line of Vallejo products at



SQUADRON.com

Order Today!

www.SQUADRON.com

1-877-414-0434

MOUSE TROUBLE



IT IS SATURDAY NIGHT

A graffiti crew is having its usual drink at a local watering hole. Amy, the newest member, has accepted the challenge of creating her own graffiti in a long abandoned gym. Obviously, this is what it will take for Amy to gain the group's respect. Early the next day, Amy was at the gym, ready to work. However, she was not alone: A group of mice watched her from the backboard of a basketball hoop. Suddenly, she found inspiration ...

1. I began by cutting balsa planks for the abandoned gym's floor with a cutter.

2. The floor joists were made from thicker lengths of balsa.

3. To get a realistic appearance, I snapped and weathered planks at different lengths.

4. The result is a floor with broken planks and missing pieces, which show abandonment, disuse, and the adverse effects of time on the building.



1



2



3



4



Modeler: George Mefsout

Brand: Various

Scale: 1:35

Tools and supplies:

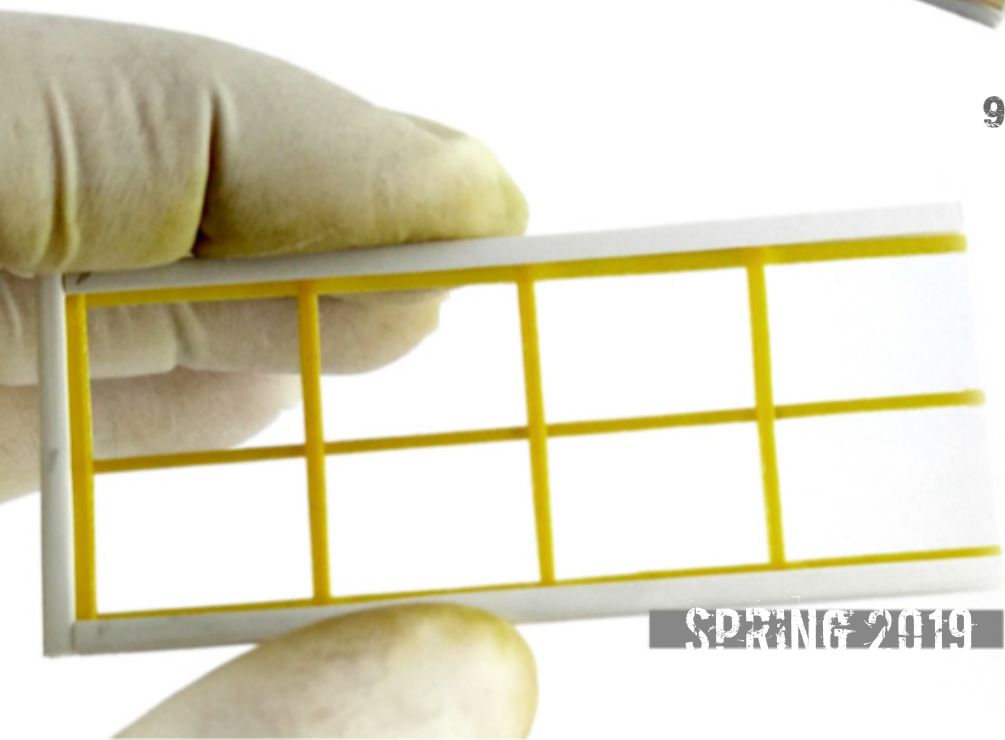
Airbrush, tweezers, cutters, masking tape, balsa wood, balsa foam, styrene strip and rod, modeling paste, epoxy putty, thick aluminum foil

Paint products (all AK-Interactive unless otherwise mentioned):

Acrylics

Enamels

Pigments



5. Balsa foam made the perfect material for the gym's walls. It's something I use a lot in my dioramas, and I always have it on hand.

6. Using a variety of knives, files, and other tools, I carved, cut, and detailed the walls.

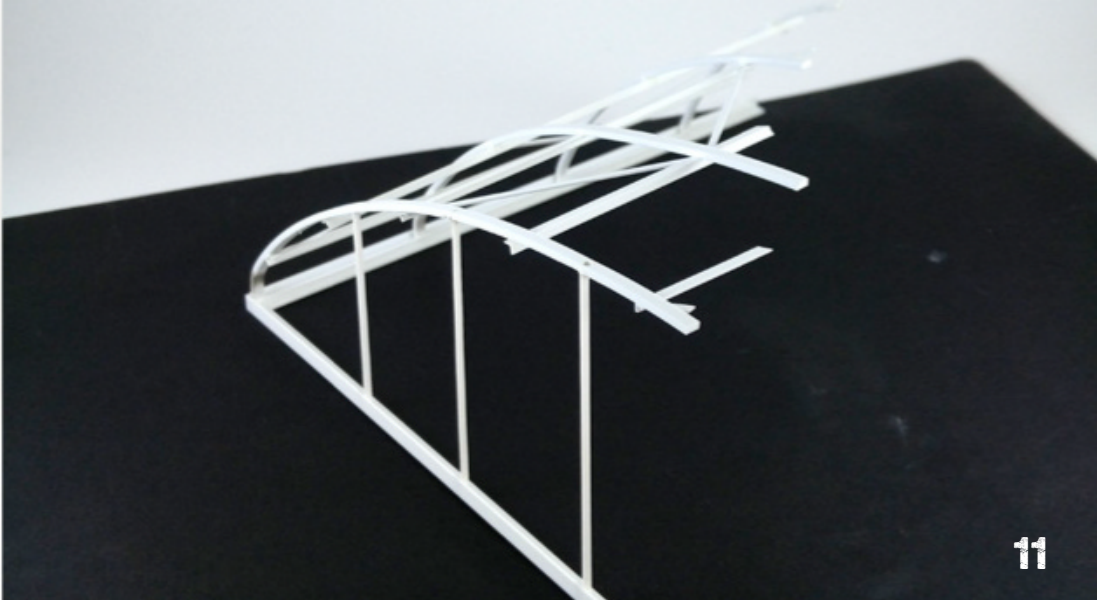
7. The result was really satisfying, especially with the bricks and cracks in the walls. Balsa foam is very good for this kind of modeling, because it is so easily shaped and very forgiving.

8. After each part of the gym is completed, it was immediately test-fitted. Remember that balsa foam must be sealed before painting. I used acrylic modeling paste to apply a stony appearance.

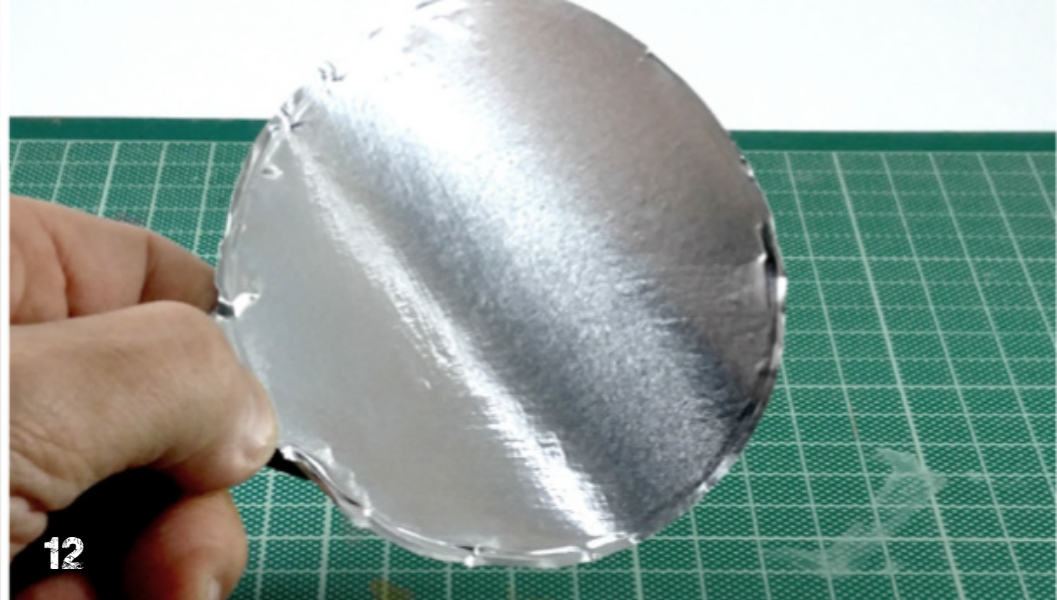
9. I cut the window from clear acetate and made the frames from masking tape.

10. A deflated basketball was easy to make with two-part epoxy putty.

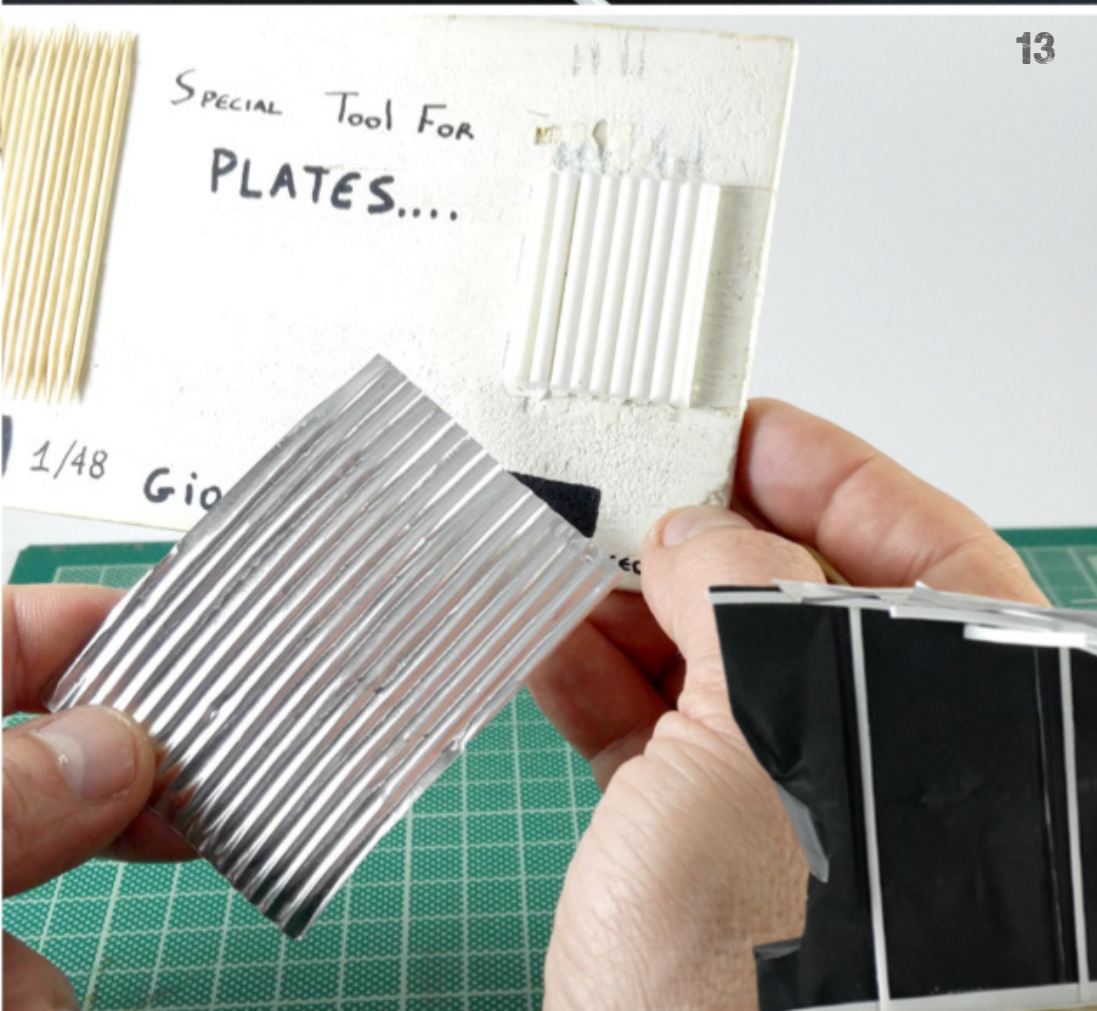




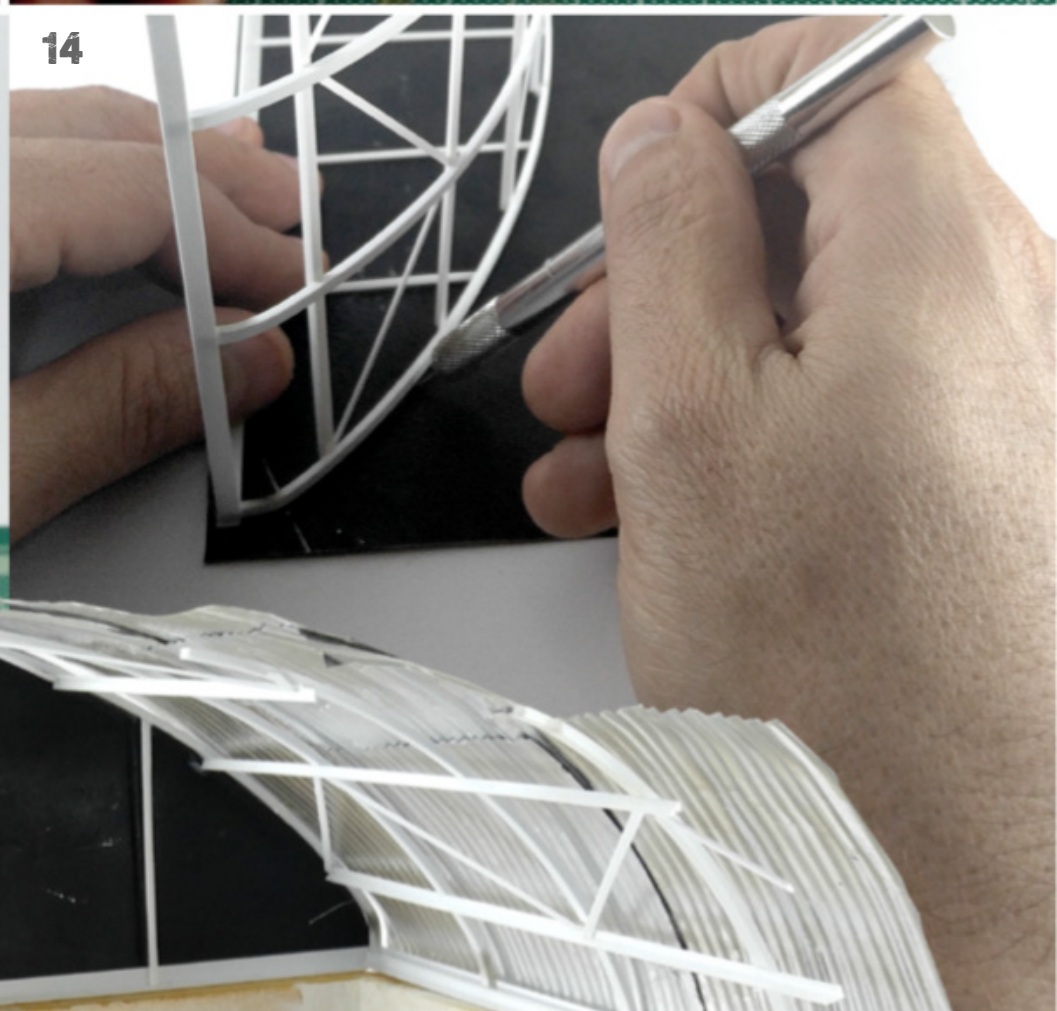
11



12



13



14

11. I used a variety of Evergreen strip styrene to build the ceiling structure and supports.

12. I scavenged thick aluminum foil from food packages to incorporate into the diorama.

13. After cutting the foil to the desired dimensions, I used styrene templates to shape it.

14. Thin sheet metal formed the top of the wall and was cut to match the curve of the roof.

15. Another test-fit: The building has started taking shape. The basic parts of the gym — the floor, the roof, the basketball hoop — and various details are ready for painting.



15



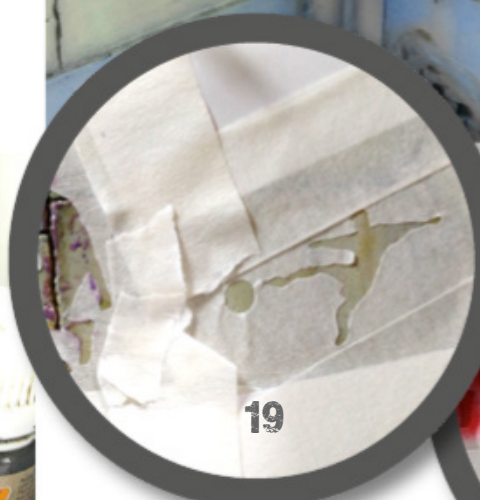
16



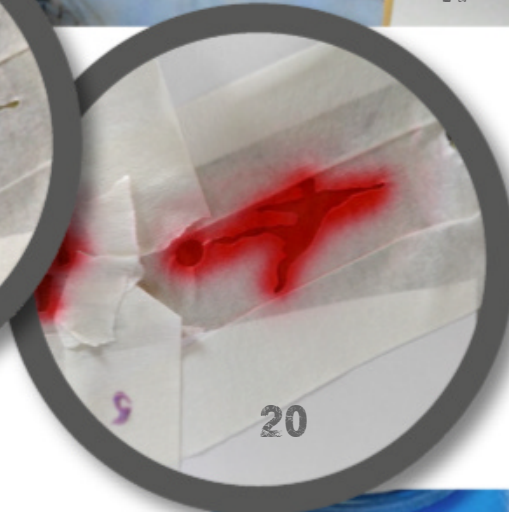
18



17



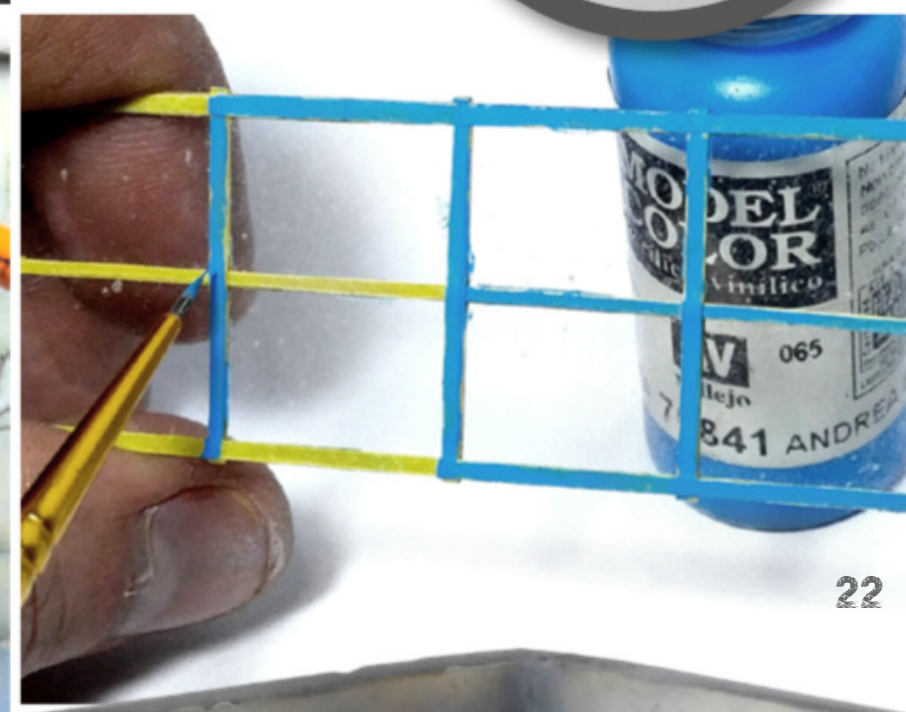
19



20



21



22



23

16. When it comes to painting, an important step, especially in an abandoned building like this, is pre-shading. Vallejo Panzer Aces highlight British tank crew (321) and U.S. Army tank crew (322), along with Model Color German camouflage black (70.822) are perfect for this sort of pre-shading.

17. After the pre-shading, I diluted Model Air U.K. azure blue (71.108) and Model Color beige (70.821) before applying them in thin layers to leave the pre-shading visible.

18. For added realism, I added touches of Winter Streaking Grime (AK014), OIF & OUF Streaming Effects (AK123), and Slimy Grime Light (AK027) for water stains, general grunge, and the effects of humidity. In some specific spots of the wall, I applied a beige filter.

19. Often, gyms will decorate their walls with decals or paintings of different sports. I drew soccer and basketball players on masking tape, cut along the outlines, and placed them on the wall.

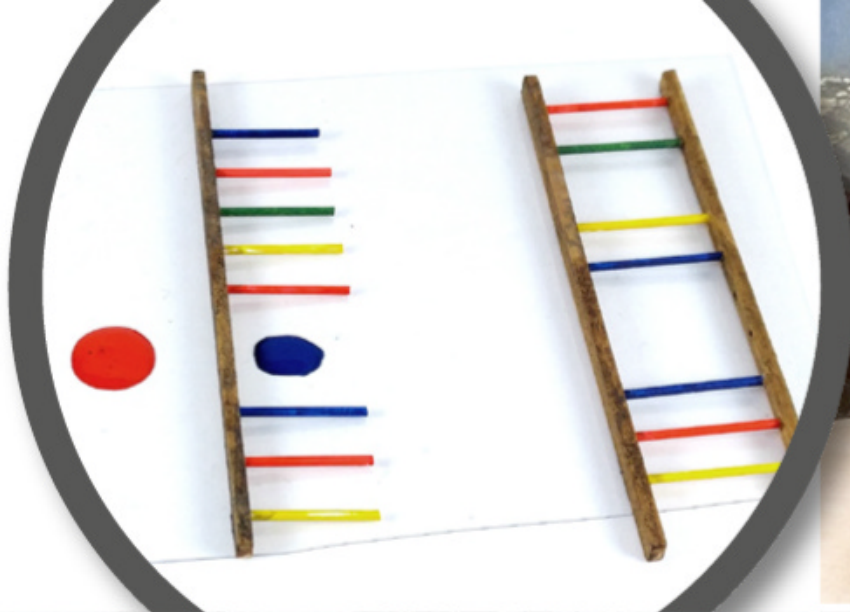
20. Later, the decoration was airbrushed with red paint.

21. For mildew stains on the wall, I used Slimy Grime Light blended with white spirit.

22. I painted the window frame blue to draw the viewer's attention.

23. After the completion of the painting process, all the thoughtful color choices, combined with the weathering of the building, contribute to a very realistic result.

24



25



26



27



28

29



30



31

24. I made a conscious decision to use vibrant colors for the gym equipment.

25. The graffiti of Tom Cat was first penciled on the wall.

26. After drawing, I hand-painted the cartoon cat.

27. The finished Tom looks ready and hungry!

28. All the pieces for the roof were airbrushed with AK-Inter-active primer.

29. The metallic pieces were painted with various rust shades.

30-31. To finish the basketball hoop, I added small details like drooping cables and a bent rim. These touches add realism to the space and fill out the story.



32-34. I painted the wooden floor using Old and Weathered Wood Vol.2 (AK563), an amazing set that consists of six shades of wood. I applied darker color first, gradually modulating the planks with highly thin mixes of lighter colors.

35. The completion of the weathering process was done with multiple enamel washes and filters brushed onto the planks.

36-40. To show nature gradually reclaiming the building, I added flora and fallen foliage with modeling grass and leaves. Artists's oils and pigments blended rubble and trash into the scene.



38



39



40

41-44. My favorite part of the diorama are the spider webs. I created them with Amsterdam acrylic varnish (113) airbrushed undiluted at a high pressure (35 psi).



41



42



43



44



45



46



47



48



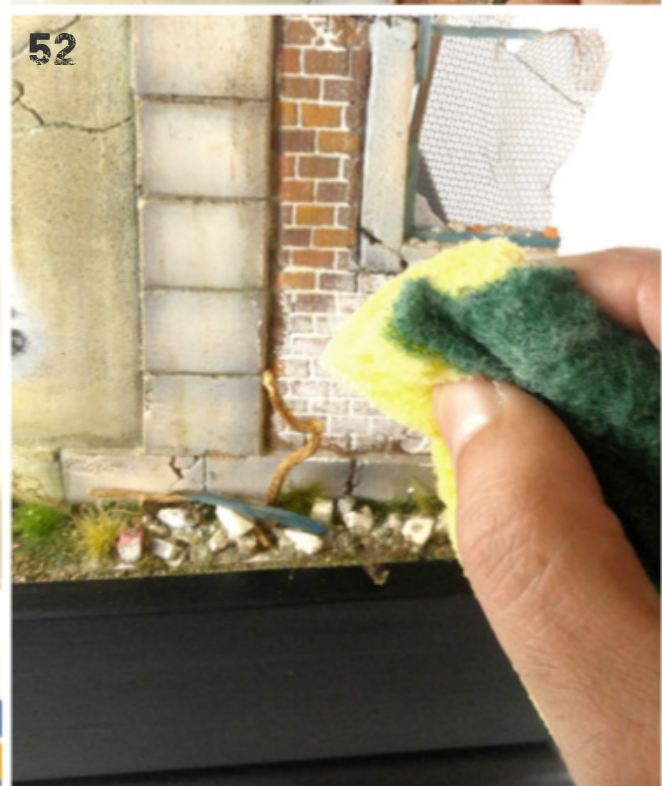
49



50



51



52

45-46. Small stones were randomly placed and secured with Gravel & Sand Fixer (AK118).

47-48. Salt masking was key to creating rust spots on metal.

49. Individual bricks were painted with various shades.

50-51. With my finger, I wiped acrylic paste over the walls to simulate mortar.

52. A wet sponge removed excess paste.

53-54. I continued to work the walls with various weathering effects until I was satisfied with the appearance.

53



54

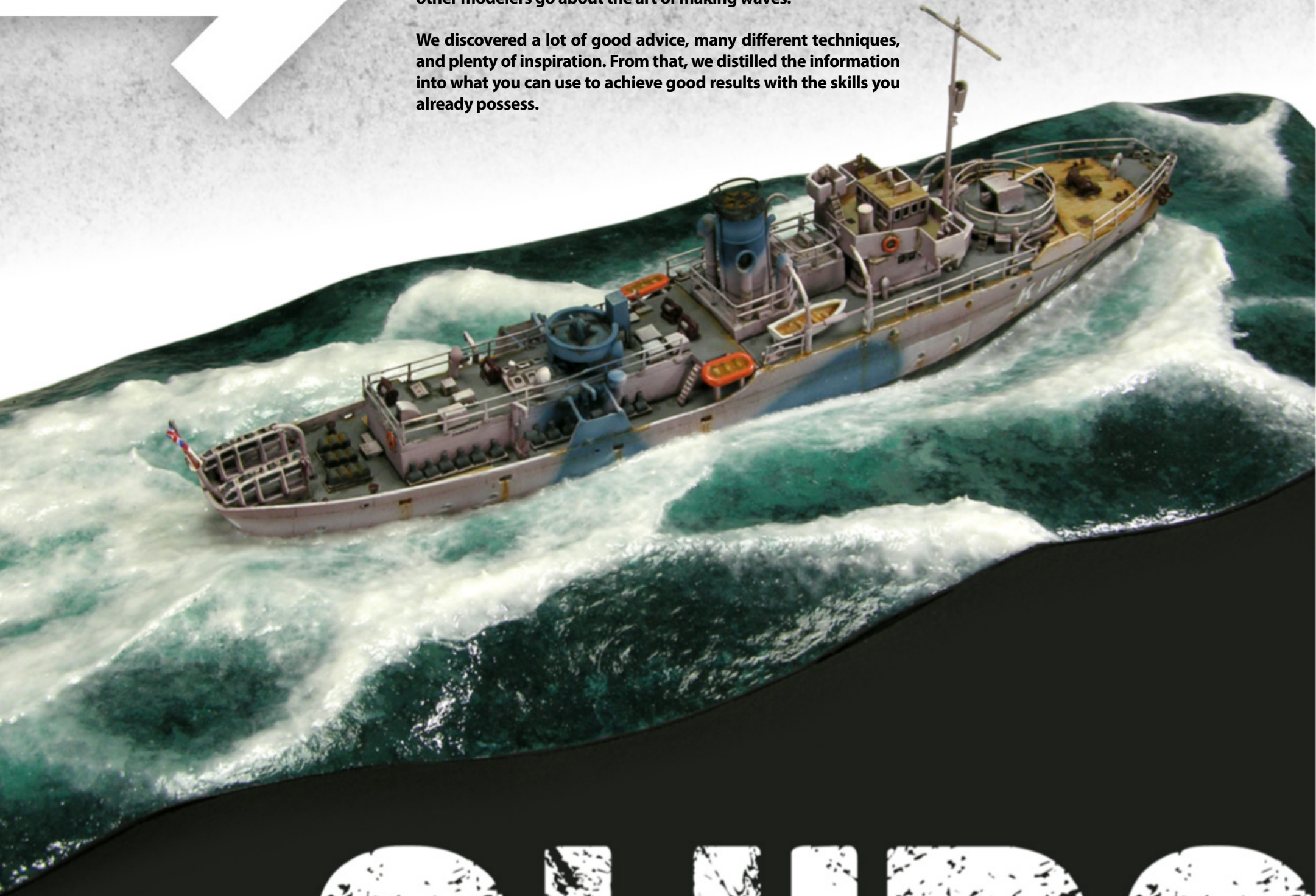




There's just something about model ships with their complexity and fine details that, we think, captivates many modelers. When a ship is finished well, it becomes a feast for the eyes — and you know it's good when you get a chill up your spine.

Until now, we haven't put many of our ship models on display bases depicting water, let alone one with active seas. So we challenged ourselves to model a realistic ocean base for our next ship and dove into every book and video we could find to see how other modelers go about the art of making waves.

We discovered a lot of good advice, many different techniques, and plenty of inspiration. From that, we distilled the information into what you can use to achieve good results with the skills you already possess.



SHIPS AT SEA

THE KIT

The ship is Mirage Hobby's 1/350 scale HMS *Anchusa* (K186), a World War II *Flower*-class corvette enhanced with several aftermarket photo-etched parts.



1

THE SEA

1. Choose a piece of extruded foam board — the stuff sold for insulation is perfect — large enough for the ship with room around it to model the sea and waves.

We used a piece of foam 30cm x 10.5cm and 3cm thick. It's very important to choose the position of the ship. Posing it slightly diagonally across the base looks better.

Using a a marker, we drew the sea with the poition of wave crests and swells. This is the most complicated step during the process of modeling a sea in movement.



2

2. Next, carve the sea. It's best to use a full-hull model rather than a waterline model for this type of display. The full-hull gives you more to work with, especially if you want to create active seas.



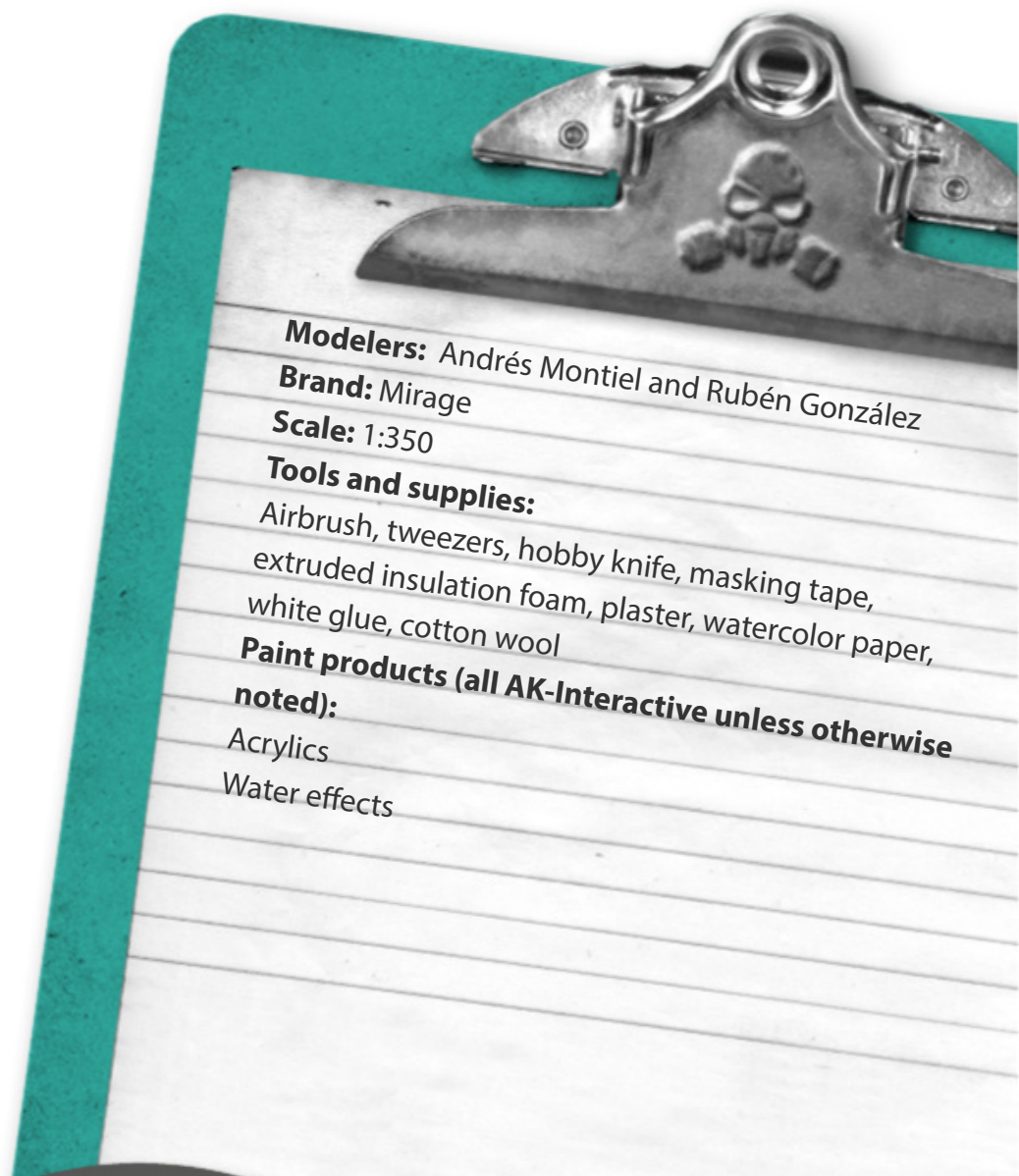
4

3. After hollowing out an area for the ship, check the fit and look of the model with respect to the sea around it. We decided to place the ship leaning a little to port to increase the sense of movement.

4. Now the critical step: Use your knife to model the waves. Cut carefully and don't remove big pieces. You want the waves to look natural.



3



Modelers: Andrés Montiel and Rubén González

Brand: Mirage

Scale: 1:350

Tools and supplies:

Airbrush, tweezers, hobby knife, masking tape, extruded insulation foam, plaster, watercolor paper, white glue, cotton wool

Paint products (all AK-Interactive unless otherwise noted):

Acrylics

Water effects



5



6

5. Once you're happy with the waves, sand the foam with a piece of medium-grit sandpaper ...

6. ... and follow up with a finer one to achieve a smooth surface. We used sanding sponges for the final once-over to obtain natural contours.

7. Again, check the position of the ship once the surface is almost ready. Better safe than sorry.



7

8. We suggest using heavy water-color paper to cover the foam. This kind of paper is perfect for this application and easy to find at your local art or stationery store. We cut a piece large enough to cover the entire surface of the water and still leave around 1cm on each side.

9. Apply water to both sides of the paper in order to mold it to the foam surface.



8



9



10

10. Cover the surface of the foam with white glue ...



11



12

11... and press the wet paper over the foam using your fingers. It's a slow process and you need to continually check how the paper is adapting to the surface. You have as long as the paper remains wet to finish this part of the process.

12. Once the paper is dry, cut away the excess.

13. Test fit the ship before you start painting.



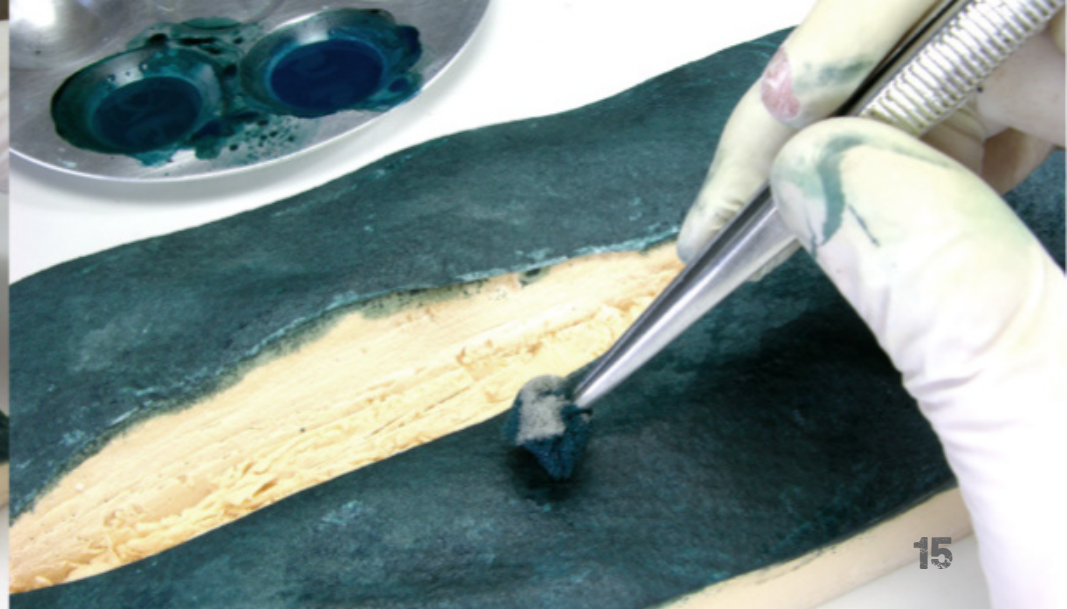
13



14

PAINING THE WATER

14. We used green and blue acrylics: RLM66 (AK2004), RLM73 (AK2022), and RLM83 (AK2028). Make a couple of mixes and apply the paint with a sponge, working the colors together on the paper while they're wet.

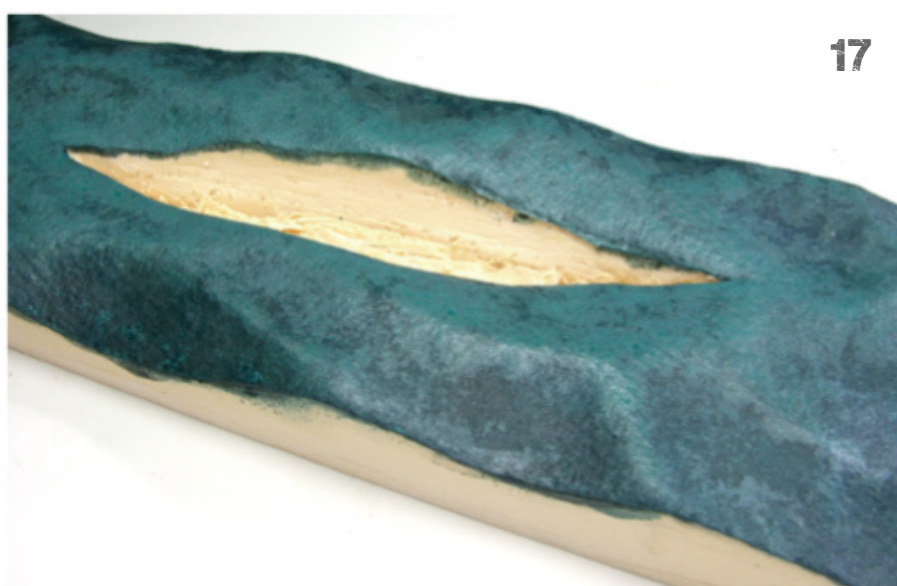


15

15. Use a lighter color and apply it to the crest of the waves and the water around the hull.



16



17



18



19

16. Next, add RLM65 (AK2003), RLM82 (AK2027), and RAF sky (AK2015) to the previous mix or even make a new one. Sponge these colors again over the crests and around the hull.

17. Yes, this looks harsh right now but hang in there.

18. Lastly, add highlights using RLM65 (AK2003), RLM83 (AK2028), and RLM73 (AK2022). This will get some turquoise and white into the waves and set the stage for the next step.



20

HOW TO MAKE THE BASIC WAVES

19. Before you can create the main details such as waves, crests, and the ship's wake, seal the paint already applied. We recommend Water Gel Transparent (AK8002), a dense, transparent acrylic gel that produces a resistant and glossy finish when dry. We thinned the gel with a little water and used a piece of sponge to coat the surface.

20. The gel dries in about an hour, but make sure it's completely dry before continuing.

21. To add crests to the waves, you must determine the direction of the wind. It's very important to decide how to achieve this effect as the wake and where the wave breaks depends on it.

There are many ways to make crests, but we think loose cotton wool works well because it's easy to handle using just a pair of tweezers.

22. Here you see all the tools to complete the water, including Water Gel Effects (AK8007), a less transparent gel designed to add texture and depth to water. Both products are acrylic and can be mixed with paint.

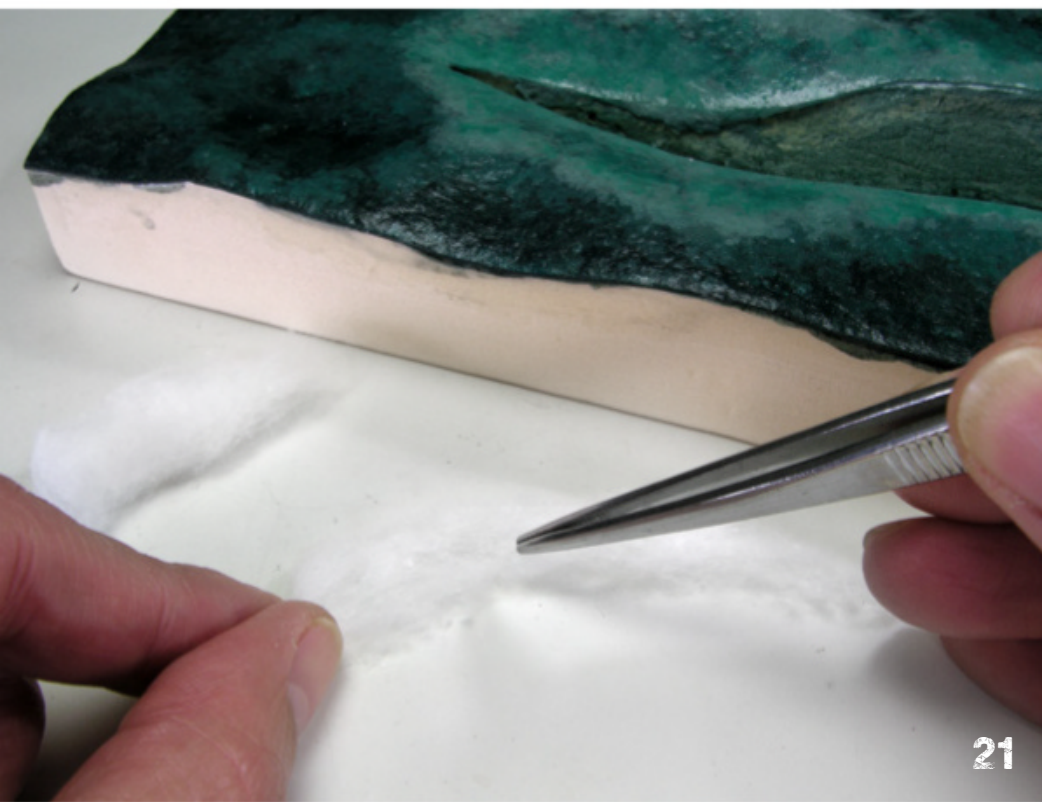
23. Mix equal parts of both gels and add a couple of drops of white paint. Test the mixture with a brush for transparency. Place a strip of cotton along the top of the crests and apply a drop of the gel mix.

24. Press the cotton strips into the gel.

25. Cover the cotton with the mix and avoid leaving any fibers outside the gel. Before the mix dries, use a brush to push the cotton to the top of the crest.

26. On the opposite side, use a wet sponge to touch the cotton and blend it with the surface of the water. However, leave enough of the cotton to see through. You're trying simulate sea foam.

27. In this picture you can clearly see the difference between the crests far away from the hull and the sea foam closer to the ship.



21



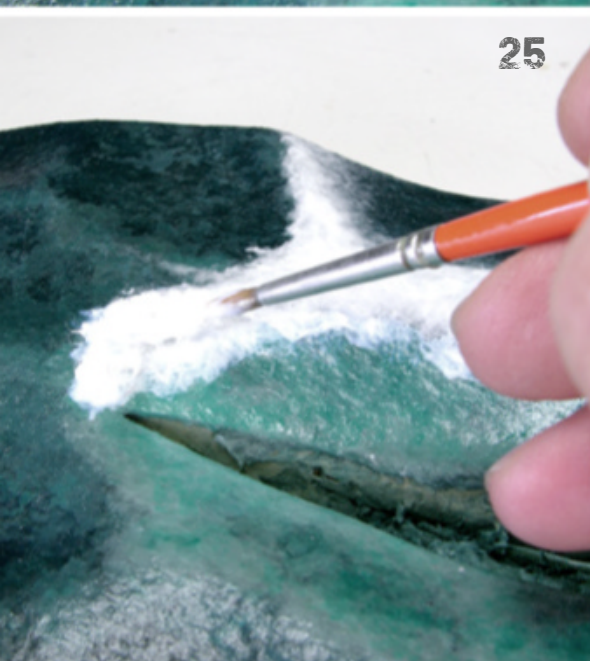
22



23



24



25



26



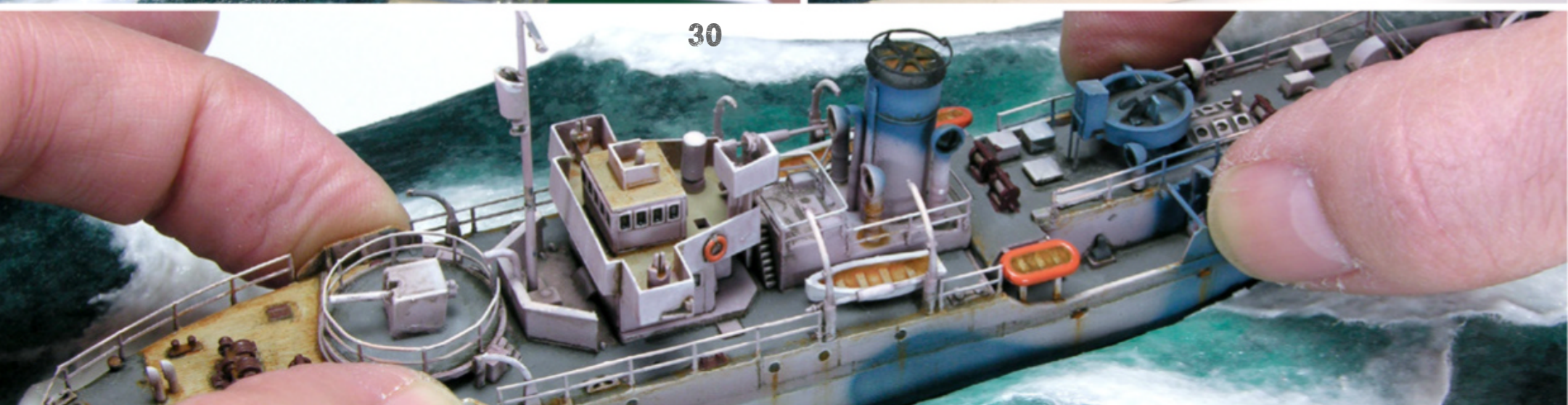
27



28



29



30

28. This picture shows the desired effect. You can increase the sense of sea foam behind the waves by adding more gel and white paint with a brush moistened in water. Repeat this step as many times as you need until you are satisfied, but keep the drying time in mind.

29. Once the main water effects and waves are complete, affix the ship using small strips of paper towel saturated with white glue.

30. The ship is in its place.

HOW TO MAKE THE SEAFOAM AROUND THE HULL.

31. Fill the gap between the hull and the sea with cotton. A putty knife works quite well for this.

32-33. Use the same mix you used for the crests to seal the cotton.

34. Next, add a lighter coat of sea foam to the wake with a bit of cotton. A pair of tweezers allows you to stretch the cotton until it's almost transparent.



31



32



33



34



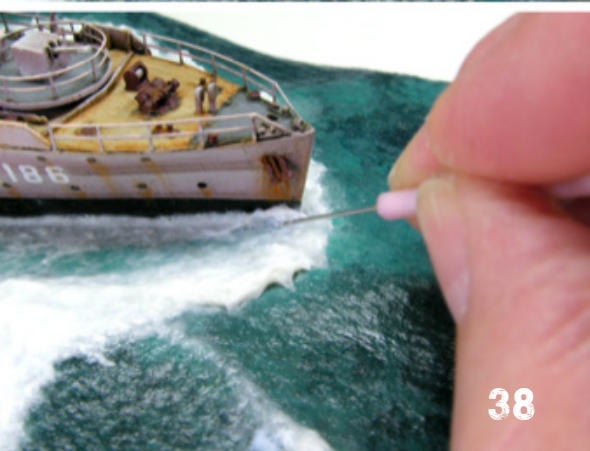
35



36



37



38



39



40



41



42



43

35. The cotton is carefully placed.

36. Again, apply a thin coat of transparent gel over the cotton, trying to achieve the real effect of sea foam.

37. This process may seem slow, but remember you can work in different places without hindering progress.

HOW TO MAKE THE BOW WAVE

38. Dampen a piece of cotton in Water Gel Effects and place it at the ship's bow. A needle is a useful tool to curve and maneuver the cotton into the characteristic shape of a bow wave.

39. Once you've finished both the port and starboard sides, apply a coat of the transparent gel.

FINAL DETAILS AND WAKE

40. Once you think you're almost finished, take another look and assess the base. Is there anywhere you need to repeat a step?

41. Using the same mix, add final touches; blend the gel into the surface with a piece of sponge moistened in water.

42. The same process was done to the turbulence behind the ship.

43. The sea foam pouring from the scuppers can be done with thin lines of white paint and adding some stripes of gel once the paint is dry.

44. Finally, seal the sea with a coat of gel thinned with water. This gives the water a glossy finish.



44





Z-50LS



THE CZECHOSLOVAKIAN AEROBATIC PLANE ZLIN Z-50 WAS THE FIRST AEROBATIC PLANE IN THE WORLD TO ENTER SERIAL PRODUCTION.

The prototype of the Z-50 made its maiden flight in 1975. Over the next 19 years, the Moravan Otrokovice factory produced more than 80 Z-50s with various changes and improvements. The aircraft's quality is demonstrated by the numerous international awards won by pilots flying it over the years. Some of the most famous names are Czech aerobatic world champions, including Ivan Tuček and Petr Jirmus.

Currently there are three model kits of the Z-50 in three major aircraft scales. First, in line was a short-run 1/48 scale styrene offering from AZ Model. That was followed by HpH's 1/32 resin kit, the subject of this story. Lastly, there is Brengun's 1/72 scale plastic kit. All three kits include markings for the most famous Z-50, OK-IRG, in which Petr Jirmus scored multiple victories in various international aerobatic competitions.

CONSTRUCTION:

The resin kit from HpH Models reflects that company's usual high quality. Sharply cast resin parts are supported by two sheets of photo-etched (PE) details, one of them prepainted, textile seat harnesses, and a black sticker to reproduce the rubber walkway at the port wing root. Special commendation goes to the instruction sheet, which is provided on a CD. It contains 25 full-color pages that include photo documentation of the model build supported by dozens of color photos of the real plane. Those are a great help and eliminate the necessity to seek additional references.

I started construction with the cockpit, which is very detailed out of the box. I only added a few small details, such as lines and pushrods. The kit's seat harnesses, produced in cooperation with HGW Models, are the correct shade of black. I added a few switches and small details to the color PE instrument panel. Among the PE parts is a small tablet with details of aerobatic maneuvers that is usually attached to the middle of the instrument panel.

Modeler: Zdenek Sebesta

Brand: HpH Models

Scale: 1/32

Tools:

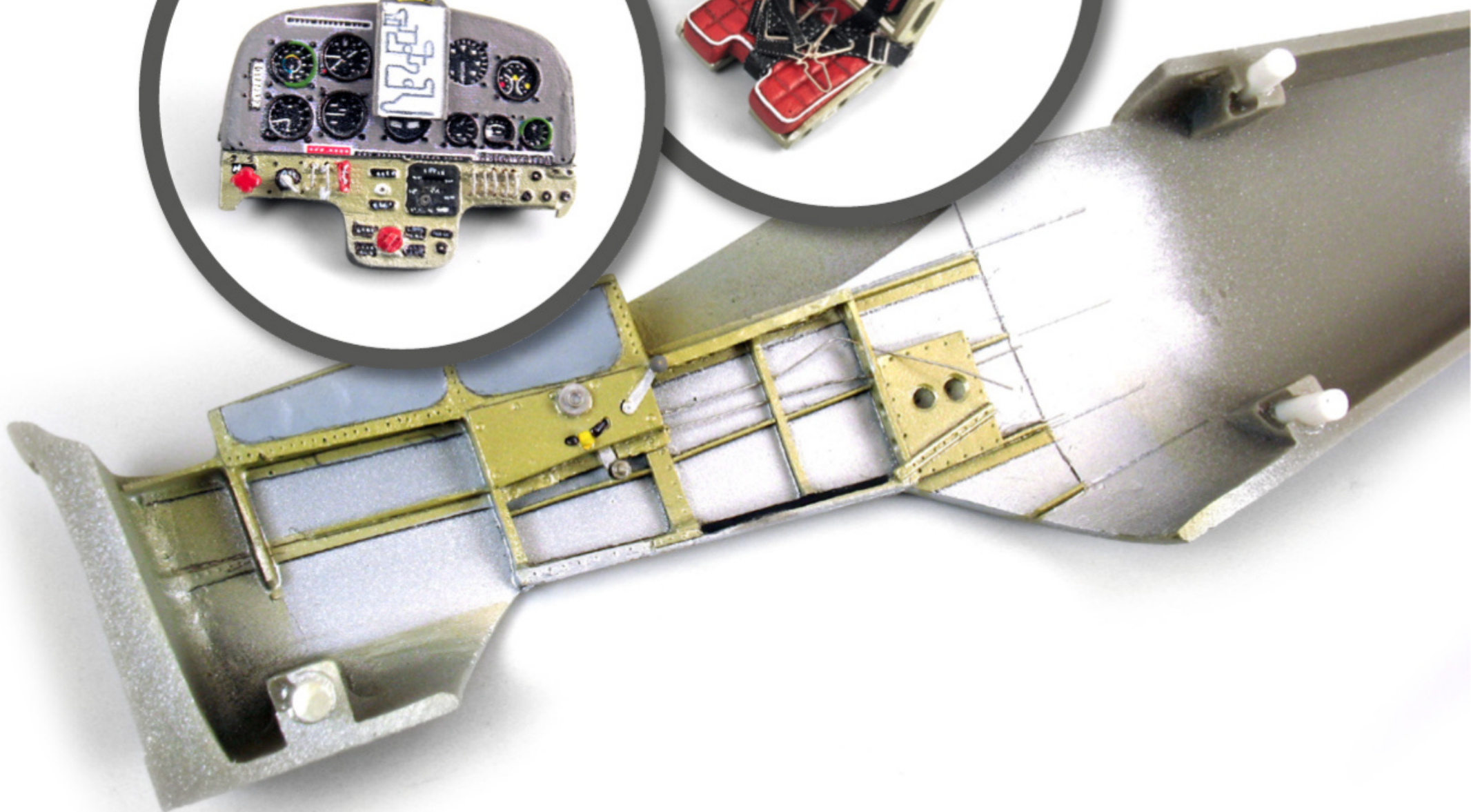
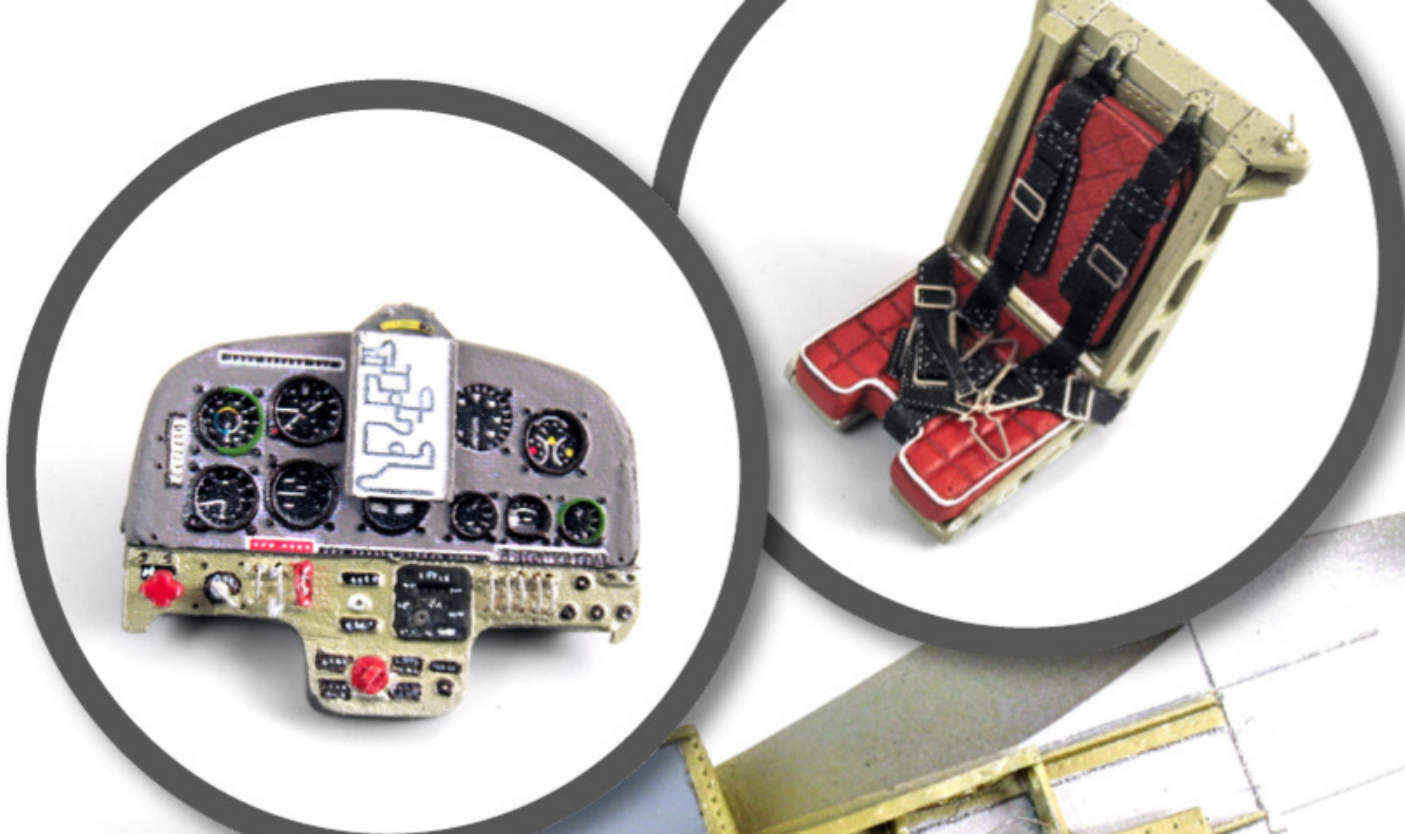
Airbrush, tweezers, hobby knife, masking tape, sheet styrene, lead foil, brass rod

Paint products:

Acrylic lacquers

Enamel washes





The basic color scheme of the cockpit interior of most Zlin planes is mostly unpainted anodized aluminum. The instrument panel is usually a combination of anodized aluminum and medium gray. The seat padding is usually red. For initial painting of the cockpit, I used Mr. Paint super silver (MRP-03) and anodized aluminum (MRP-81).

After painting and weathering the interior, I glued the fuselage halves together using thin epoxy from HpH. I have a little trick to make the clear glue more visible: Add a little drop of black enamel paint to the glue.

The HpH epoxy not only bonds the parts, but it also works as a filler putty. Once dry, it is easily sanded and shaped. Plus, the joins are much stronger than super glue. Epoxy is my standard for any resin model construction. Gluing the fuselage halves together is aided by four locator pins.

The kit provides a good representation of the Lycoming engine and its mount. I considered posing the engine panels open, but decided against it because doing so would destroy the characteristic silhouette of the plane. As a result, only the front of the engine will be visible

through the large air inlets in the cowling. The engine cowling itself is a perfect representation of the masterful resin casting technology from HpH. It is one piece, perfectly thin without any bubbles or imperfections.

The single-piece canopy is vacuum-formed from thin clear acetate. After carefully cutting it out and cleaning up the edges, I added a lead-foil strip frame along with a small air vent and handle. Then, I dipped the canopy in Pledge Floor Gloss (PFG).

The tail surfaces are separate and have beautifully molded fabric over ribs on the surfaces. I attached them using metal pins for support, and deflected the elevators to give the aircraft some life.

The wing assembles from a single lower and two upper pieces; the full-span lower half included the belly of the plane, and the resulting structure is very strong. Like the tail, the wing's control surfaces have wonderfully represented structural details.

The undercarriage on the full-size plane was made from titanium. In the kit, the undercarriage comes on a PE brass fret that also includes the

tail skid. After bending the legs, I bolstered them by gluing styrene strip to the legs and sanding it to shape.

The represented machine, OK-IRG, flew both with and without aerodynamic wheel covers. I opted for the more attractive alternative and built it with the covers mounted.

PAINTING:

To represent the aircraft's natural-metal finish, I turned again to acrylic lacquers from Mr. Paint. Thanks to the paint's perfect adhesion, I omitted the base color step and airbrushed the whole model with super silver (MRP-03). It gave me a perfectly smooth finish.

After that, I masked selected panels on the wings and fuselage and airbrushed them with a darkened shade of the same color.

The different material of tail surfaces was represented by adding light gray (MRP-38) to the base color.

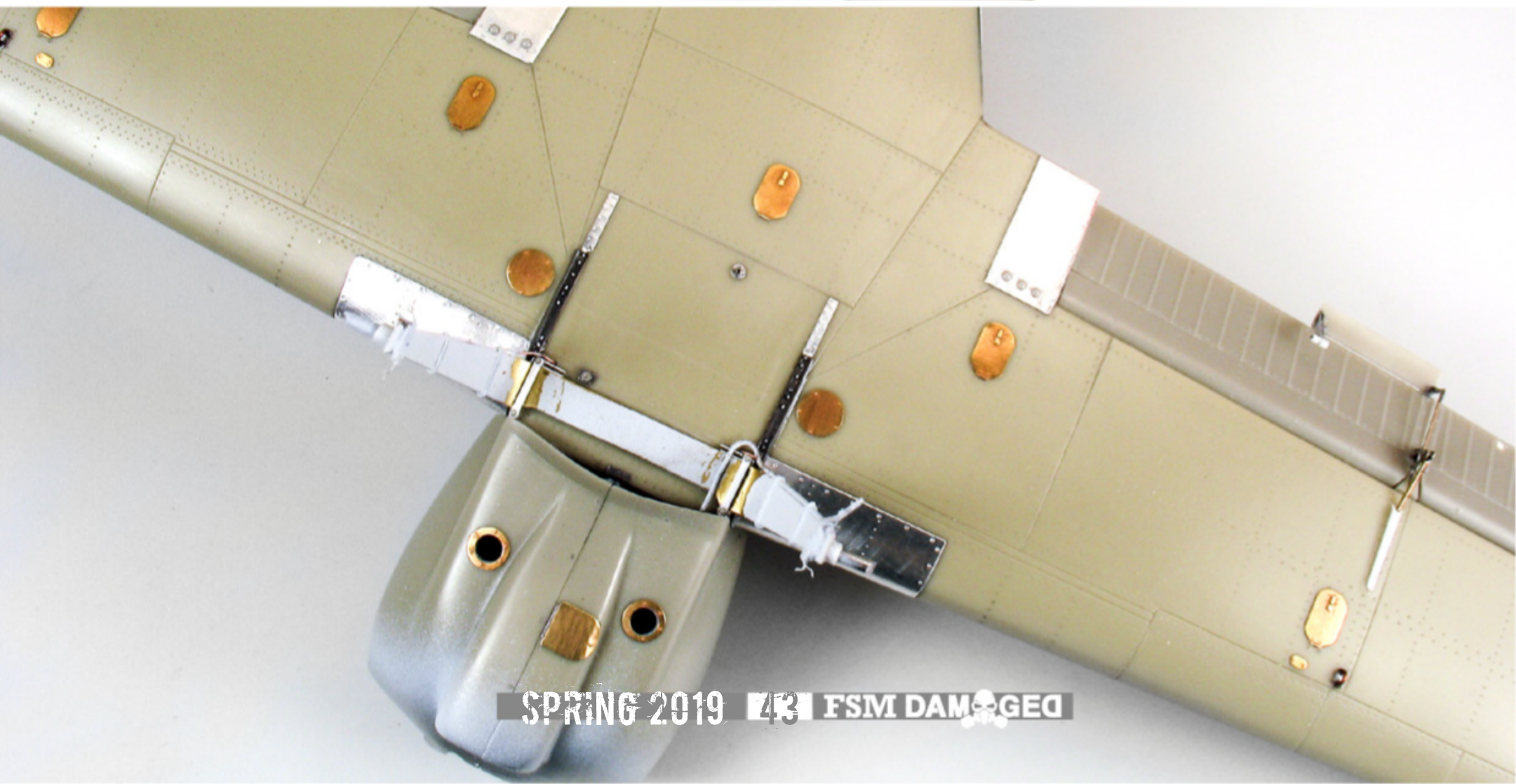
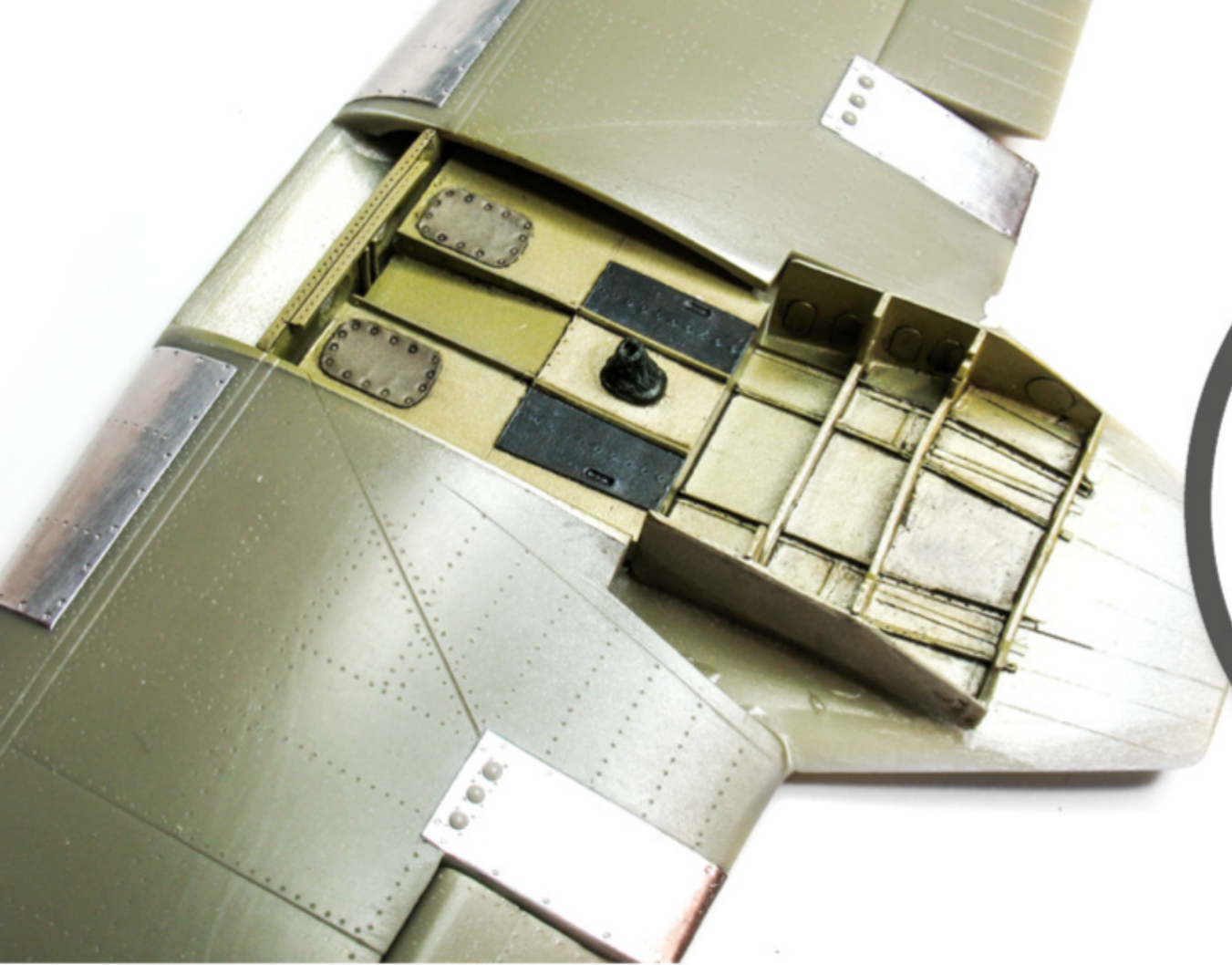
The kit also provides the masks for the red stripes that I applied before spraying bright red (MRP-25). I was a bit nervous when peeling off the masks, but the superb metallic paint proved its qualities and there was no damage or peeling. The black rubber walkway repre-

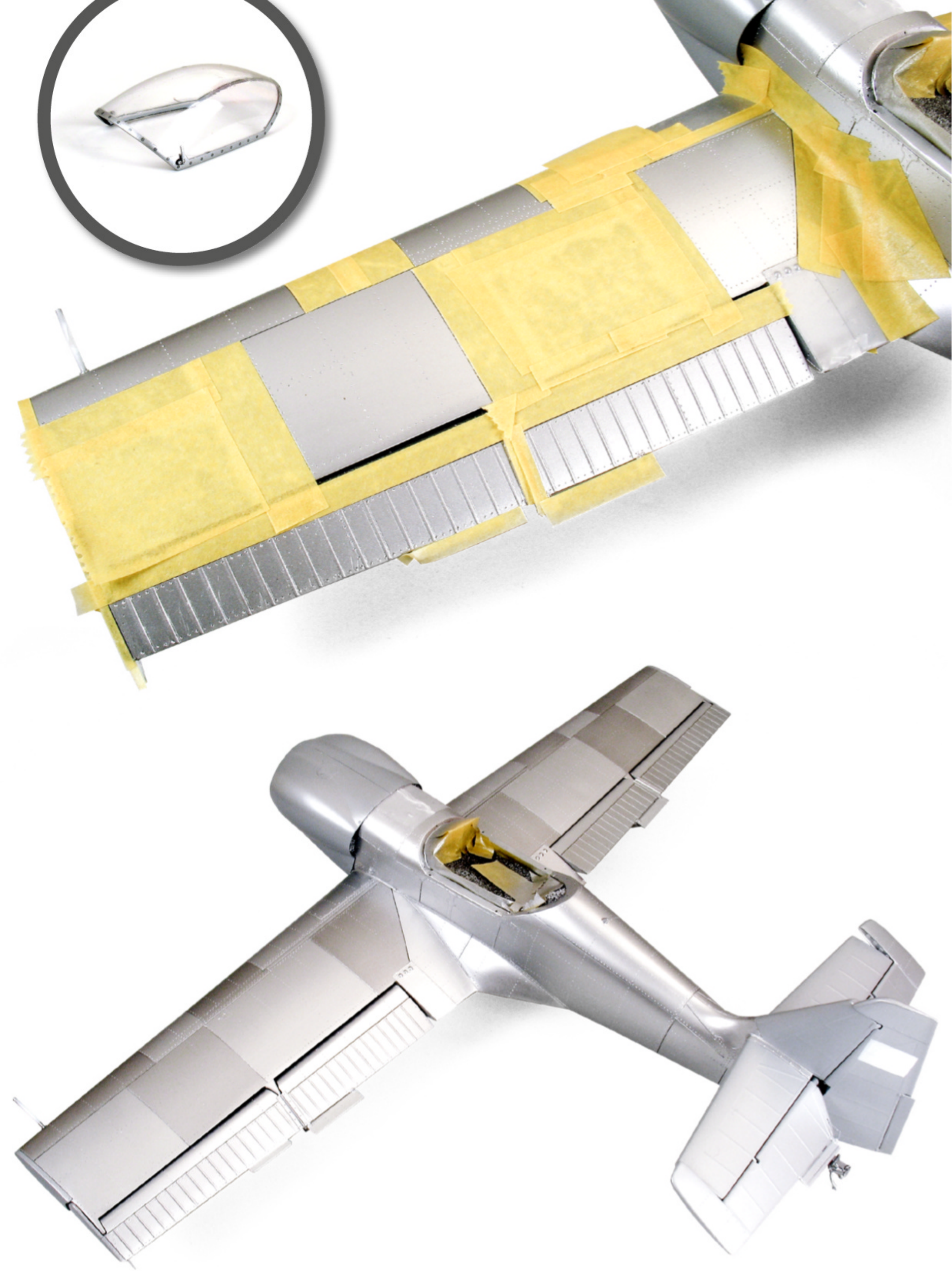
sented by a sticker proved a nice addition. I finished painting with a coat of super clear gloss (MRP-48).

The kit includes decal options for the OK-IRG plane flown by Petr Jirmus, including the various stickers that were added around the cockpit of the plane while it was participating in various air contests and exhibitions. To apply the markings, I used my favorite decal solutions, Mr. Mark Setter and Mr. Mark Softer from GSI Creos.

I protected the decals with another coat of clear varnish, then accentuated panel lines and surface details with Mig Productions neutral wash (P222). The real aircraft did not bear too much wear and tear or staining, so I kept the weathering light.

The last step was to add the antenna behind the cockpit, which I made from .2mm brass rod from Albion Alloys.











CONCLUSION:

HpH's 1/32 scale Zlín Z-50LS is a rather simple kit and suitable even for modelers who do not have much experience with resin. The build was straightforward without any unpleasant surprises, and I can even call it relaxing. The reward for the effort is a colorful plane that adds an interesting splash among the multitude of camouflaged models in my display case.

GREAT MINDS

MODEL ALIKE



FineScale
Modeler
SPECIAL ISSUE

DAMAGED

WEATHERED & WORN

WINTER 2018
MODELS MAGAZINE



MAD MAX
HIT THE ROAD



SNOWSPEEDER
FIRE ON HOH



USED & DAMAGED
FORKLIFT
+ 2 WEATHERED BARRELS

AND MUCH MORE...

Damaged, an **all-new** special issue from *FineScale Modeler*, shows you the fun side of modeling with a focus on weathered models from Europe's top modelers.

Filled with stunning full-color photos and step-by-step instructions, this multi-themed edition features **the most imaginative builds in the world** — from "Star Wars"™ and sci-fi, to steampunk and dioramas.

OVERSIZED PAGES HIGH-QUALITY PAPER

Whether you're distressing a WWII M4 Sherman tank or adding some "wear and tear" to a futuristic forklift, the same weathering techniques are essential for adding realism. Let the experts from **Damaged** show you how!

Order Your Copy of the Winter 2018 Issue at KalmbachHobbyStore.com/DamagedSIP

HOW CAN I **BUILD THAT?**

THE #1 MAGAZINE FOR CAR MODELERS!

Scale Auto will teach and inspire you to build better models of your favorite muscle cars, stock cars, street rods, and more!

Your 1-year subscription of 6 value-packed issues includes:

- How-to projects & instructions.
- Expert modeling tips & techniques.
- Crisp photos of finished models.
- Unbiased kit reviews.
- The best and latest show coverage.
- And more!



SUBSCRIBE NOW AT
SCALEAUTOMAG.COM
OR CALL 800-533-6644

(Outside the United States and Canada, call 903-636-1125.)



P33644

Get Your **AIRBRUSHING SKILLS** to the **NEXT LEVEL**



#15347

FineScale Modeler senior editor Aaron Skinner takes you through the basics of setting up and using an airbrush to add paint details and effects to your models.

From selecting and maintaining an airbrush to using primers and masking, the all-new *Airbrushing Techniques: Getting Started* DVD will ensure viewers get a great paint finish. This 90-minute DVD includes:

- Selecting an airbrush.
- Air supply sources and pressure.
- Using primers.
- Shading.
- And more!

Get your skills to the next level when you add this DVD to your collection!

Buy now from your local hobby shop!
Shop at KalmbachHobbyStore.com/MRVDVD

Sales tax where applicable.

FORGED IN HELL

HASEGAWA
HITACHI DOUBLE-FRONT
WORKING MACHINE
ASSEMBLED



When I got my hands on Hasegawa's kit of the Hitachi Double-Front Work Machine, I wondered what I could do with it. The full-size thing is a versatile construction machine designed for disaster relief, working with hazardous materials, and recycling, so there are a lot of possibilities. Weathering techniques used on military vehicles would give it a used, worn look — far more interesting to look at than a clean, showroom finish.

Hasegawa's top-notch, 1/35 scale kit is easy to assemble. The parts are flawless and go together so well that at times I thought I was assembling a snap-together kit. The details are good, although those who strive for super accuracy can take it a bit further. And the orange color scheme is a nice challenge for finishing. I recommend it to anyone who craves a change of subject.



Modeler: Kristof Pulinckx

Brand: Hasegawa

Scale: 1/35

Tools:

Hobby knife, tweezers, paint brush, airbrush, circle cutter

Paint products (all AK-Interactive unless otherwise noted):

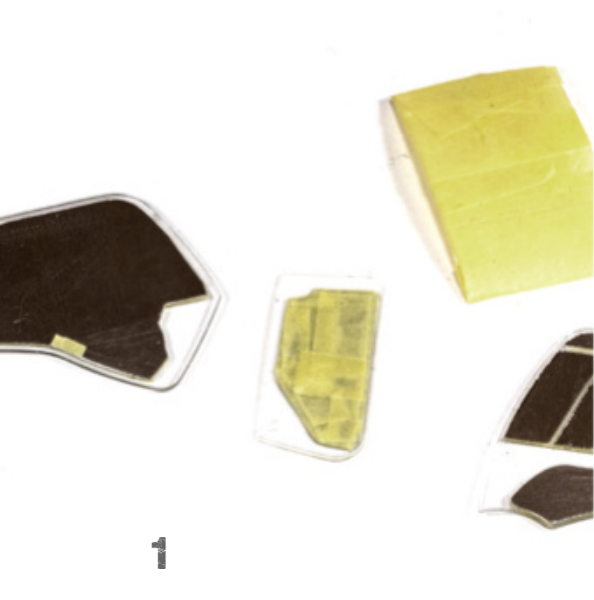
Oils

Acrylics

Enamels

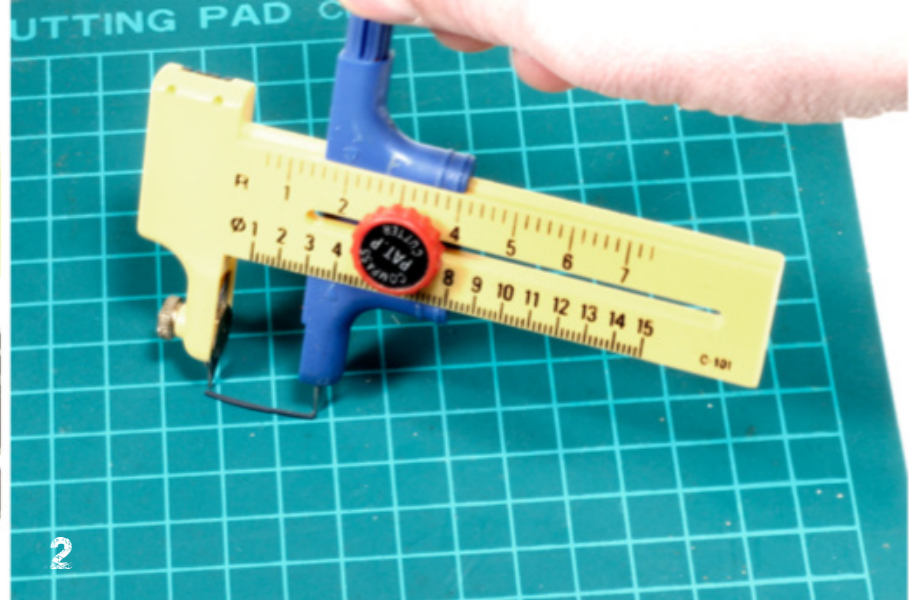
Pigments

Texture paints



1

Assembly starts with the cab for the operator. This needs to be built and painted in sections in order to be able to reach all areas. First, I masked the windows with tape and Bare-Metal Foil.



2

The windscreen wiper is measured with a compass circle cutter.



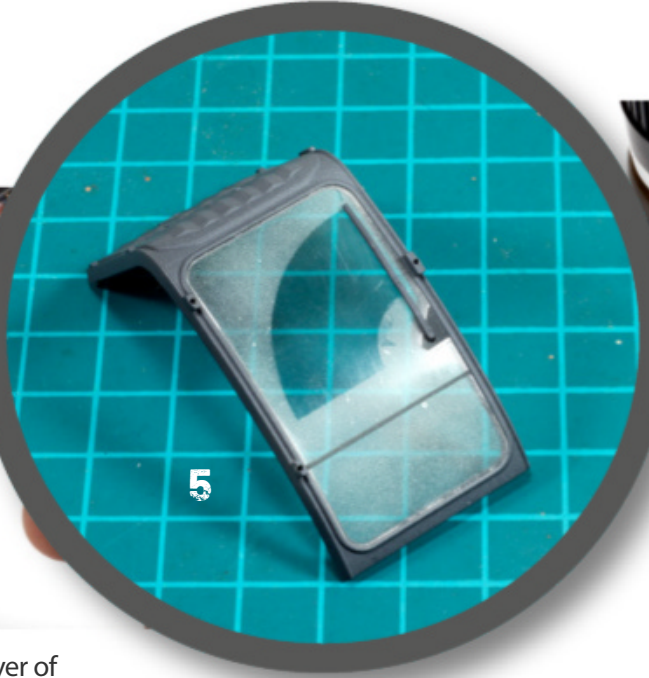
3

Then tape is cut to be placed over the area covered by the wiper.



4

For the dust on the window, I sprayed on a thin layer of OIF & OEF US base color (AK122), which is a perfect dust shade.



5

With the wiper installed, the effect immediately becomes clear.



6

After the interior was painted, details were outlined with Wash for German Vehicles in Dark Yellow (AK300). This changes the appearance completely and makes the cab look well-used.



7



8



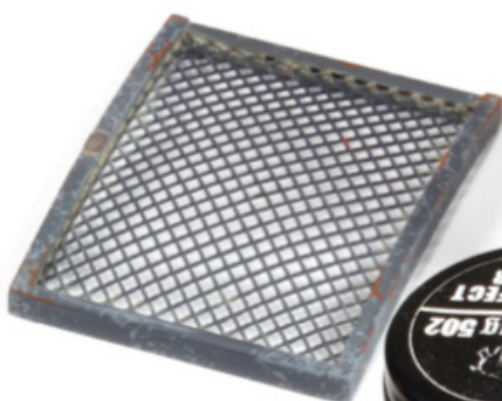
After letting the wash dry overnight, I added dirt. A mix of sand yellow deposits (AK4061) and light dust deposits (AK4062) was applied generously to the floor and sides.

A few minutes later, the excess paint was removed with a flat brush moistened with thinner and the remaining dust deposits are blended into corners and recesses.



9

With the interior weathered and few accessories like a water bottle and a helmet added, I assembled the cab. Then it was time to create some chipping. I used a lighter variant of the base color for highlights and minor chips and scratches; rust tones were used for heavier damage.



10



11



The windscreen received an additional layer of light dust, especially in the corners and around the edges.

After a few minutes, I blended the deposits with a cotton swab moistened with thinner.

Finally, I speckled light dust deposits as dirt splatters on the windscreen by flicking it on from a paintbrush.

12

The finished cabin, looks pretty used and worn — exactly what I had in mind. Studying reference photos is very useful for weathering.

13





14

The ends of the kit's vinyl tracks can be joined with super glue.

15

I sprayed a base coat of dunkelgrau (AK704) on the chassis and running gear. A blob of poster putty makes a great handle during painting.



The tracks need a dusty appearance, so I airbrushed them with the OIF & OEF base.

16



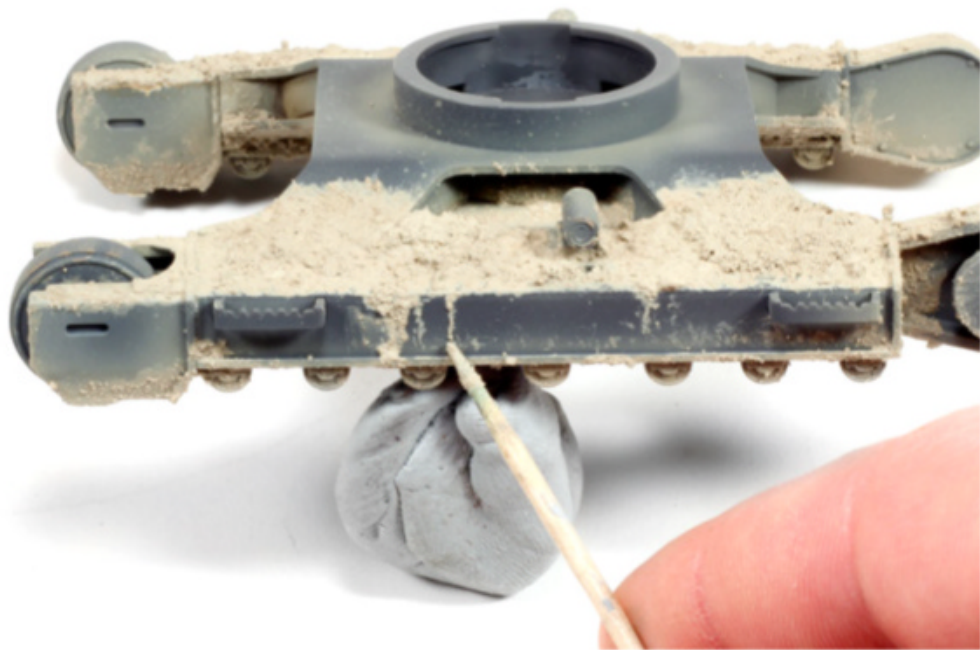
17

The same color was used to add an initial dust layer to the running gear, then sealed with ultra matte varnish (AK183).



I mixed together some Terrains dry ground (AK8015) and Splatter Effects dry mud (AK8027) and applied it with a brush to mimic accumulated dirt.

18



19

Using a toothpick, I applied streaks of dirt to the sides. These acrylic texture paints dry fast and become rock hard and are great for dioramas and vehicles.



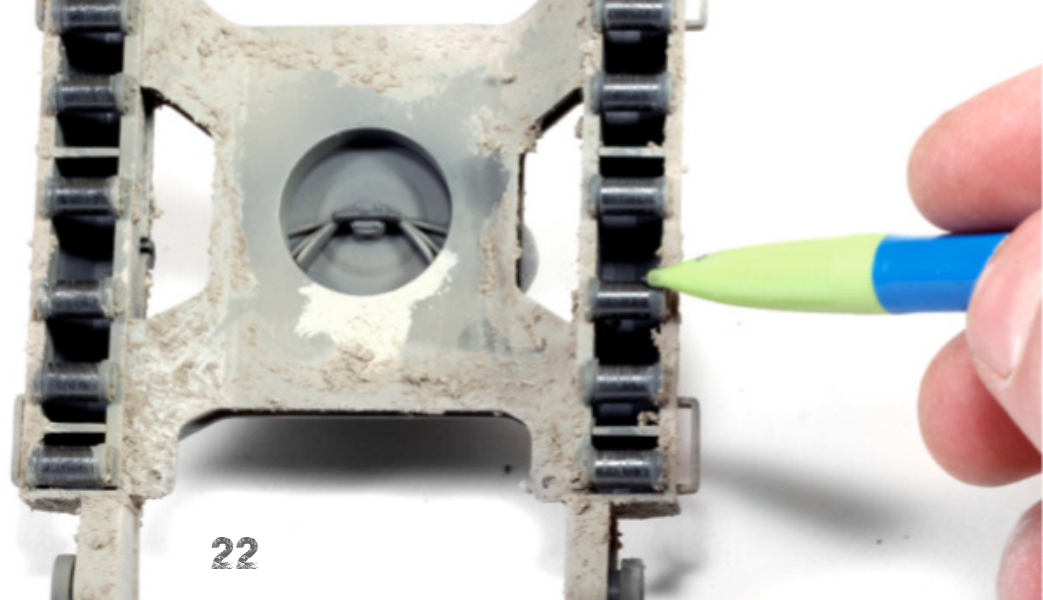
To create a smooth transition between the texture paints and the running gear, a wash of light dust deposits was applied.

20



21

For further blending, a thin wash of European earth pigments (AK042) and white spirit (AK011) was brushed over the running gear.



22

The wheels are metalized using an ordinary graphite pencil.



23

For depth in the accumulated dirt, I applied a light wash made of heavily thinned streaking grime (AK012).



24

The same wash was used on the tracks, but only in select areas to create more tonal variation.

25

Next, some splatters of light and dark earth tones were flicked over the running gear.



26

Wet stains and streaks are painted on using fuel stains (AK025). It sounds odd, but it gives a great effect.



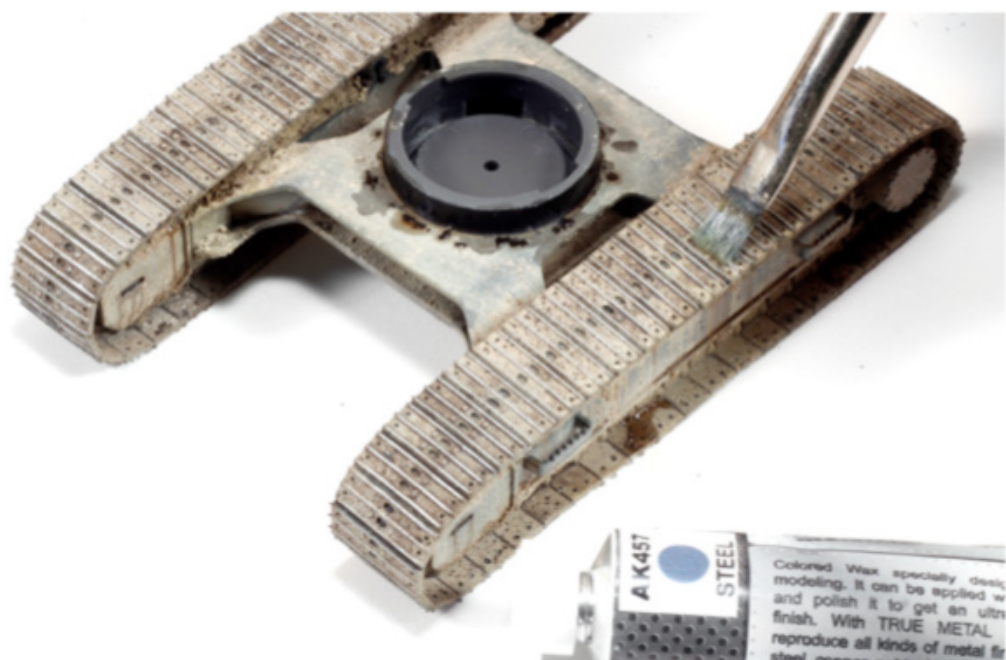
27

Oil effects around the ring are applied by mixing engine oil (AK084) with black pigments (AK039) to tone down the gloss effect of the engine oil enamel.



28

Spilled blobs of grease are simply painted on by using 502 Abteilung engine grease (ABT160) oil paint straight from the tube.



29

When the tracks are mounted, the ridges of the links were carefully dry-brushed with True Metal steel (AK457).

30

The completed running gear and cabin were set aside until final assembly.



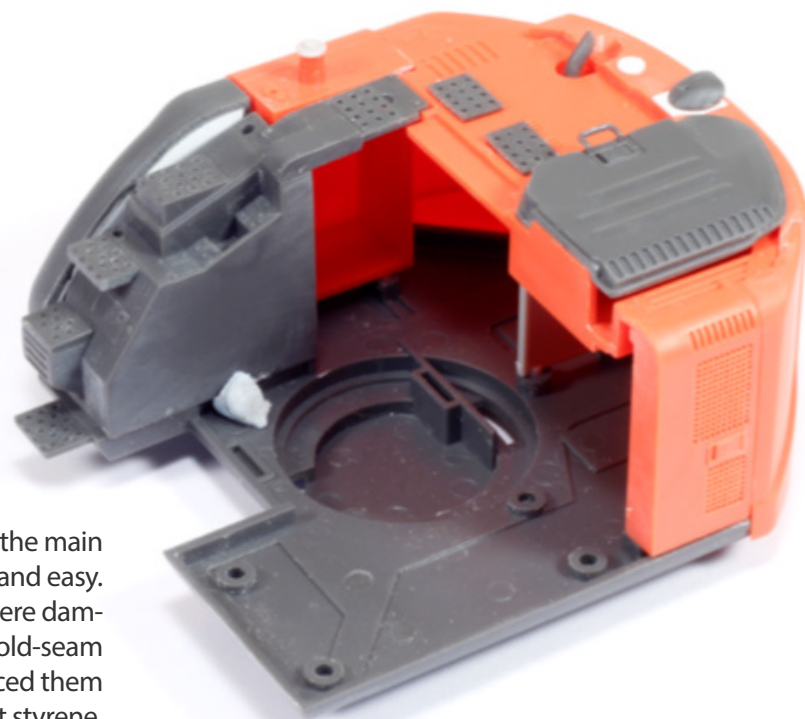
The claws of the kit's grapple are hollow; this is not the case on the real thing. So, I filled the voids with sheet styrene and sanded it flush. Details were added with strip styrene.



31

32

Assembly of the main body was quick and easy. Some details were damaged during mold-seam removal; I replaced them with sheet styrene.



33

I created the Hitachi orange from strong ocher (AK3032) and red (AK740). Strong ocher is a figure paint and needs to be diluted before it can be sprayed through an airbrush.



34

The chrome shafts of the hydraulic cylinders were first painted in Xtreme Metals black base (AK471).



35

In between layers of Tamiya clear gloss (X-22), I applied the decals. After letting the sealing coat dry, I sprayed the parts with ultra matte varnish to blend it together.



36

Next, chrome (AK477) was sprayed in several thin layers.



37

The claw of the cutter was treated with sand yellow deposits to build up a layer of dust.



With burned jet engine pigments (AK2041) and a cotton swab, the edges of the claw were polished to create a subtle metallic shine.

Small details, such as nuts, bolts, and the edges of the arms, were highlighted with a lightened version of the base coat.

38

39



40

Next, I gave the arms a pinwash of dark yellow wash (AK300) to pick out details.



41

After 5-10 minutes drying time, the excess wash was removed with a cotton swab moistened with white spirit.



42

Some areas, especially around joints, received extra attention to simulate accumulated dirt.



43

Here we use the same technique: After 5-10 minutes of drying, the dark brown wash was blended in with a flat brush moistened with white spirit.



44

First stage of chipping was done with a mixture of strong ochre and white (AK738).



45

I painted over most of the previously applied lighter chips with chipping color (AK711) leaving a small part of each visible and thus creating a nice 3-D effect.



46

To age some of the chips, I applied more dust effects with the light dust deposits focusing around joints. That was left to dry overnight.



47

The teeth of the grapple are metalized using a pencil. Use soft graphite; as hard graphite may damage the paint.



48

502 Abteilung engine grease was used to add grease around joints and grease nipples. The oil paint was painted directly from the tube.

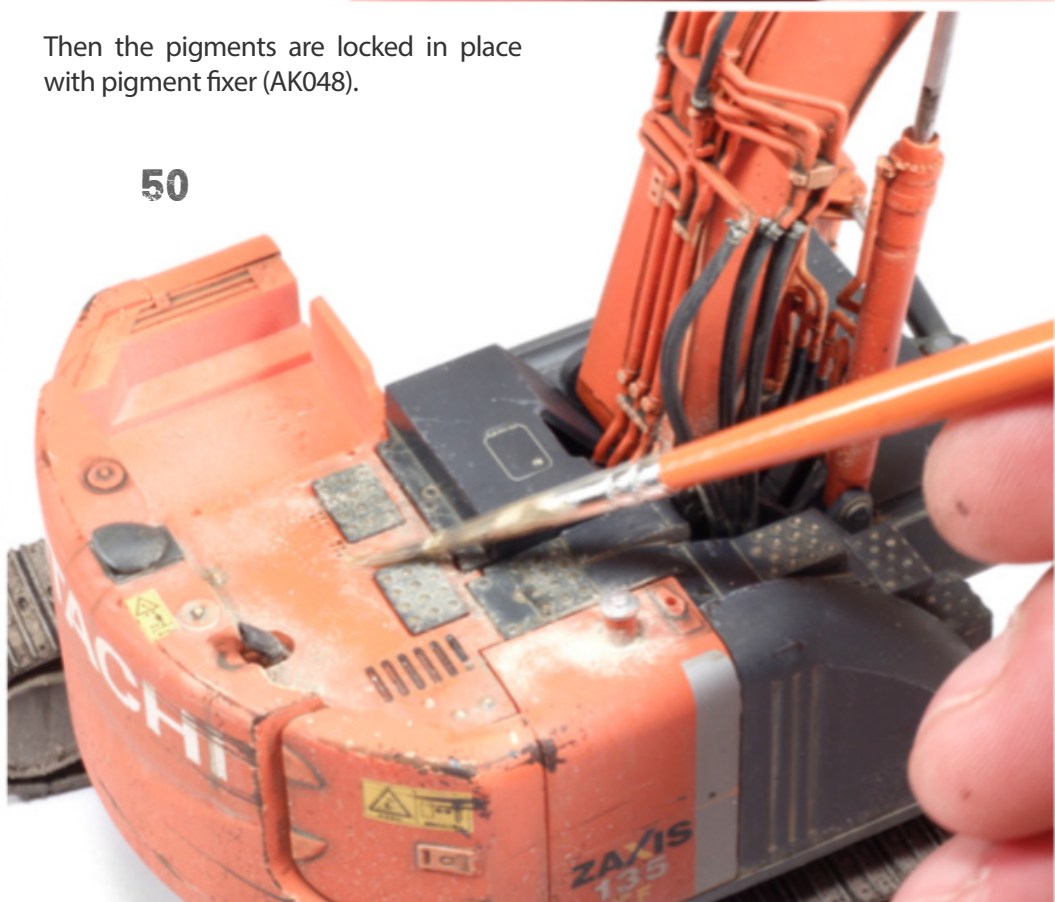
Light earth colored pigments were applied on the horizontal areas of the main body, especially around details, corners, and edges.

49



Then the pigments are locked in place with pigment fixer (AK048).

50



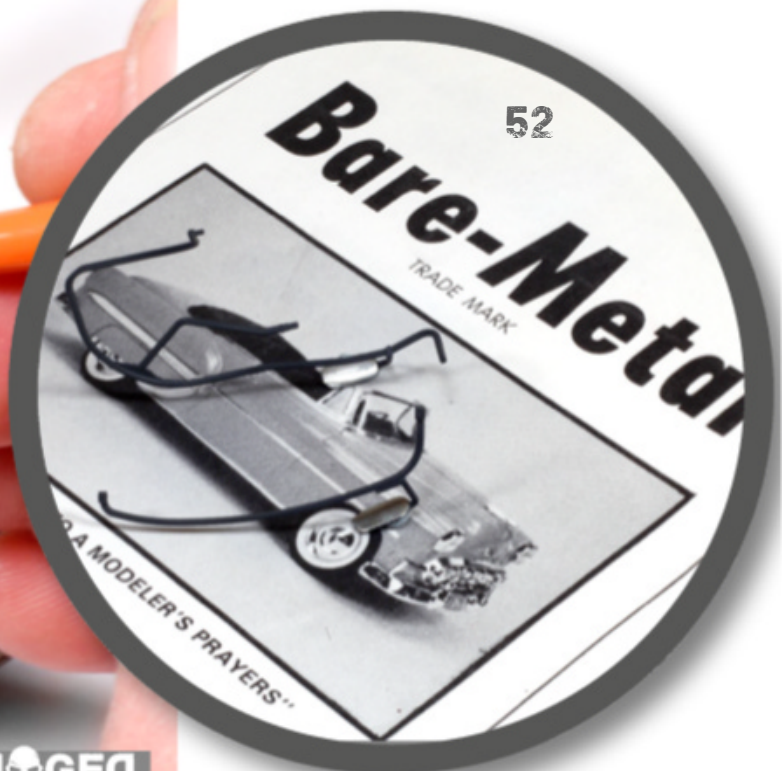
Fuel spills always give a nice effect. The pigments absorb the enamel paints, creating an ultra-realistic stain.

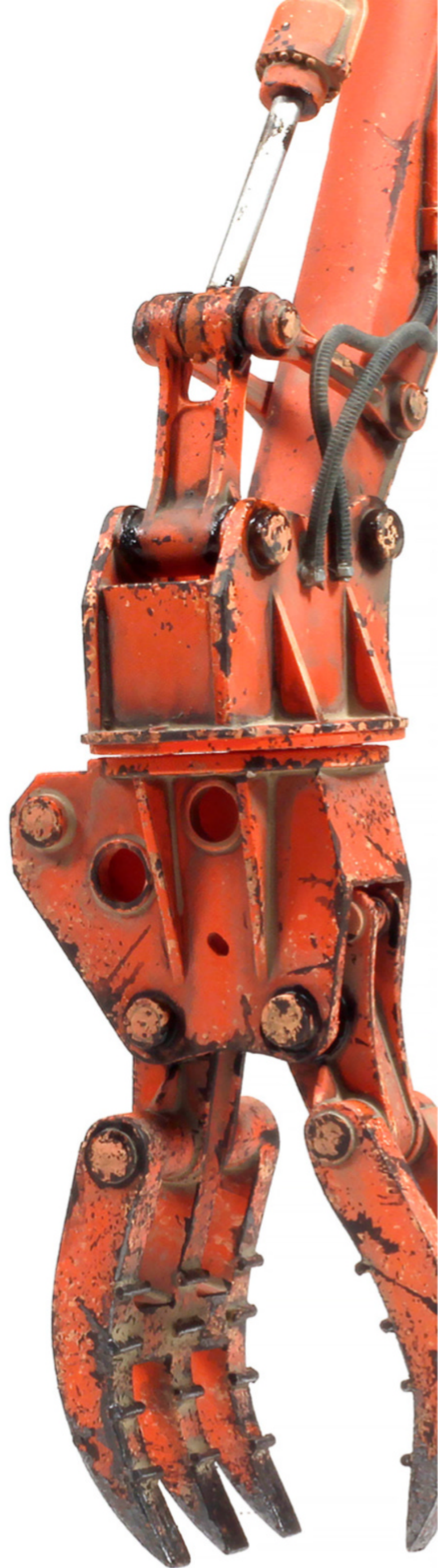
51



Finally, the mirrors are covered with a layer of Bare-Metal Foil chrome. With all parts now assembled and weathered, the final assembly can take place.

52









SALT FLAT RACER DS62 SILBERPFEIL

By Marcel du Long

IDEA

I love old-school race cars like the Mercedes-Benz W196S, the Auto Union Silver Arrow, and the Auto Union Type C Streamline. All these cars were awesome, classic silver racing birds, and I would love to have one. So why not build my own ... in 1/32 scale?

BASHING KITS

All the cars mentioned above are very elegant in terms of shape and finish, so the main shape of this build should be elegant as well as simple. The perfect shape for this purpose is a boat hull. Smooth, streamlined, elegant, and there are a lot of kits to choose from. I went straight to my local hobby store and grabbed a couple. With a 32cm long hull, Trumpeter's 1/350 scale HMS *Eskimo* was a perfect starting point for this project.

Next was to add basic elements to the hull-shape, including wheels, a cockpit, and fins. For this kind of work, I keep a load of spare parts and so-called "donor kits" — kits I grab parts from for custom projects and superdetailing other models. In general, I use cheap kits for this purpose, but in the past couple of years I haven't hesitated to use my knife, micro-saw, or whatever tool it takes to remove specific parts from a \$50-plus kit. I must say, bashing my first \$50 kit was quite a hurdle to overcome, but the build ended with a satisfying and unique result — worth every cent.

For the basic elements of my car, I chose 1/35 scale resin wheels from an Autoblinda 41 and Sdkfz 222; a 1/32 scale resin Douglas Dauntless seat; nose, windshield and cockpit parts from a 1/48 scale Revell Bf 110 (excellent kit by the way); tailplanes from a 1/48 Supermarine Spitfire; and a couple of parts from my spares box.

I was playing with the idea of an open engine hood but didn't have a suitable engine on the shelf at the time. I'll shelve that idea for a future project.

SUPERDETAILING

When the basic elements were finished, it was time for superdetailing. This is always the icing on the cake and I wanted to add some extra details around the cockpit to enhance that focal point. I like the control cables on World War I airplanes, so I thought some kind of mechanical steering mechanism for the stabilizer fins starting at the cockpit and running back to the tail would be nice.

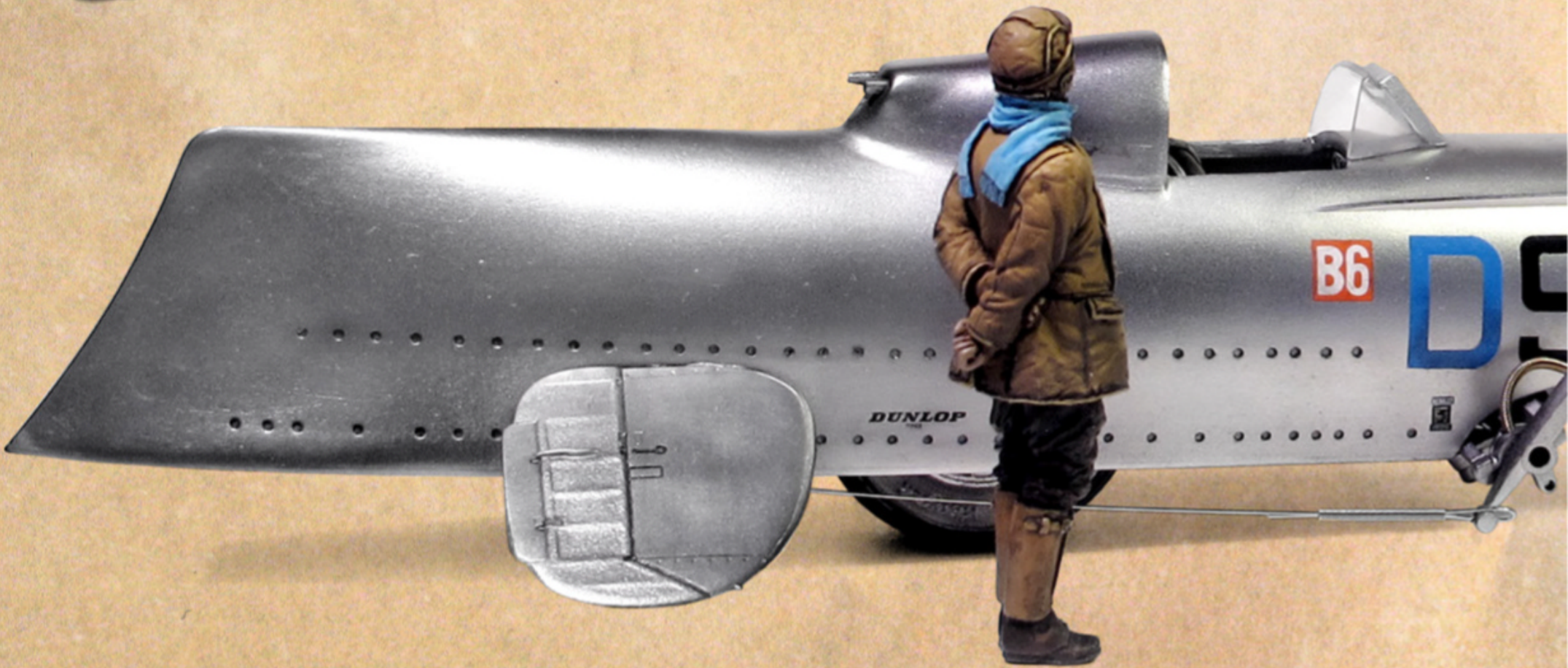
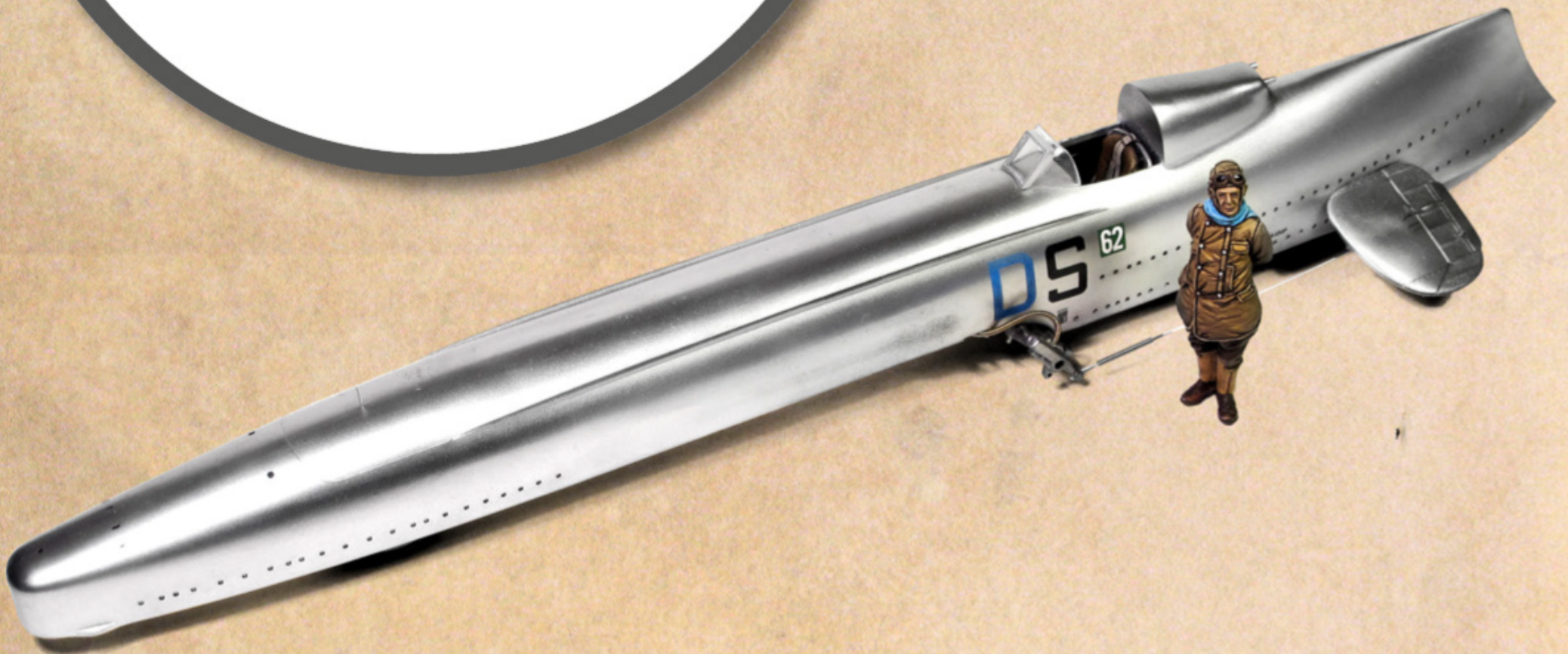
A 1/35 scale armored vehicle kit part was placed underneath the front bottom of the cockpit. Fine steel wire and springs, both normally used for medical purposes, were added, and my Silberpfeil stabilizer-fin steering mechanism was in place. I added a thin antenna at the top of the nose and closed gaps underneath the vehicle with Evergreen sheet styrene.

The build was done and the project ready for the next step.

SILVER COATING

After filling, sanding, filling, sanding, and finally polishing with nail buffing pads and soft cloth, my racer she was ready for a base coat. This car definitely would be silver, so I started with Alclad II gloss black primer. This was easier said than done, since a polished surface easily reveals every tiny little spot, scratch, and bump.







After a couple of gloss black layers, imperfections started to pop up. More filling, sanding, and polishing with pads and soft cloths, and another coat of black fixed the issues. Next, several layers of Alclad II polished chrome went on. Although I needed several layers to cover the body, the result was promising. When you're a nitpicker like me, using Alclad II can be pretty frustrating or, as in my case, very satisfying. I kept the imperfections and fingerprints to a minimum and the car was starting to look like a gem.

DECALS & SMOKE

Carefully choosing and applying decals will take a model to the next level. I can spend hours and hours searching for the right decals, especially for "what-if" projects like this. I wanted to give this racer a clean and classic look. The *DS* on her sides is from the decal sheet from a Revell 1/48 scale Bf 110 G-4. After carefully cutting away excess clear film, the letters were placed individually. Other small markings were sourced from different sheets, including the Dunlop logo from a 1/32 scale slot car decal sheet.

After the decals were applied, I airbrushed subtle layers of thinned Tamiya smoke (X-19) near the bottom of the racer and around the holes along the sides. I didn't apply a coat of varnish since I was afraid to ruin the finish.

THE DRIVER

In general, my models are accompanied by at least one figure. There are plenty of interesting WWI and WWII 1/35 and 1/32 scale figures which could serve perfectly as drivers for imaginative vehicles like this. Due to their goggles and leather jackets, WWI pilots are ideal for this purpose. For the Silberpfeil, I had a great 1/32 scale figure from Kellerkind Miniaturen that was right there from the start. I only had to remove a few minor seams.

A couple of years ago, I started to use my airbrush on figures to apply the base color, highlights, and shadows. Although I like to hand-paint figures, you can't easily compete with the gradients and blends achieved with an airbrush. Not every figure is that suitable for this approach, but this one was perfect because he's standing upright and has lots of nicely sculpted folds in his clothing.

Over a primer coat of Games Workshop chaos black, I sprayed layers of medium leather brown to light leather brown from the sides to the top. Solely done with Vallejo Model Air because its acrylic paint is both very suitable for airbrushing and hand-brushing. This left his head and shoulders slightly lighter than his torso and sides, giving him natural shading assuming the light is coming from above. I sealed the airbrush work with Pledge Floor Gloss and then a coat of Vallejo clear matte. All the shadows and details were finished with Vallejo acrylics. The goggles got a good treatment of Vallejo gloss varnish to enhance a glass effect.

SIMPLE PROJECTS

I love this kind of simple project the most. It's far more like designing than building a kit. You grab the nicest pieces and shapes you've got and start building stuff you like. You're completely free to do whatever you want, not only in terms of shapes and parts, but also in colors.

Keep on having modeling fun!

www.marceldulong.com

<http://www.marceldulong.com/plastics/silberpfeil>



GINN TYPE INSURGENT

HISTORY OF THE ZGMF-1017 GINN

The ZGMF-1017 GINN units are a mass-produced version for the Zodiac Alliance of Freedom Treaty (ZAFT), but some of them can be in private hands. On October C.E. 73, a group of extremists loyal to the memory of Patrick Zala of the PLANT Supreme Council, started a mission to ram processing plant Junius Seven into Earth. This incident, known as "Break the World," caused massive damage to many cities on Earth. Then the insurgents started to attack the Earth directly. One of the areas devastated by a tidal wave is then attacked by a GINN Insurgent Type. This unit is similar to the usual GINN version but equipped with missile launchers attached to the legs, a recoil gun, and a machine gun. It's also equipped with four guiding lights mounted on the legs, chest, and head. A retired officer from the Earth Alliance, Edmond Du Cros, used a lineal tank to defend Earth from the aggressor GINN at the risk of his own life.



Bandai's Gundam kits can be easily built without any glue as they are designed to click together. Filling and sanding is rarely needed. That ease of construction frees you up to focus on painting and finishing your mobile fighting suit any way you wish as I did.

1. Bandai's HG Gundam Seed Stargazer ZGMF-1017 Ginn Type Insurgent (No. 0145380) built out of the box.

2. I wanted many parts to show an oxide primer, so I airbrushed them with a coat of dark rust (AK708) diluted with acrylic thinner (AK712). A couple of layers were applied to produce solid base coat.

3. Then the metallic parts were airbrushed with rubber (AK729), then hand-painted with True Metal dark aluminum (AK456).

4. The parts painted previously with rust received a wash of medium rust (AK707) and light rust (AK706) to add tonal richness before the chipping process.





Modeler: José Vicente

Brand: Bandai

Scale: 1/144

Tools:

Airbrush, tweezers, hobby knife, masking tape

Paint products (all AK-Interactive unless otherwise mentioned):

Acrylics

Enamels

Pigments

Oils



5

The salt technique was used to do the chipping. The process isn't easy to control, but the results are well worth the effort. It's important to break the salt grains a little and then sprinkle over the wet surface. A wet paint brush can move them around.



6

After the water had dried, I airbrushed various parts with yellow (AK739), dust (AK723), or a mix of 4BO Russian green (AK746) and washable white paint (AK7510).



7

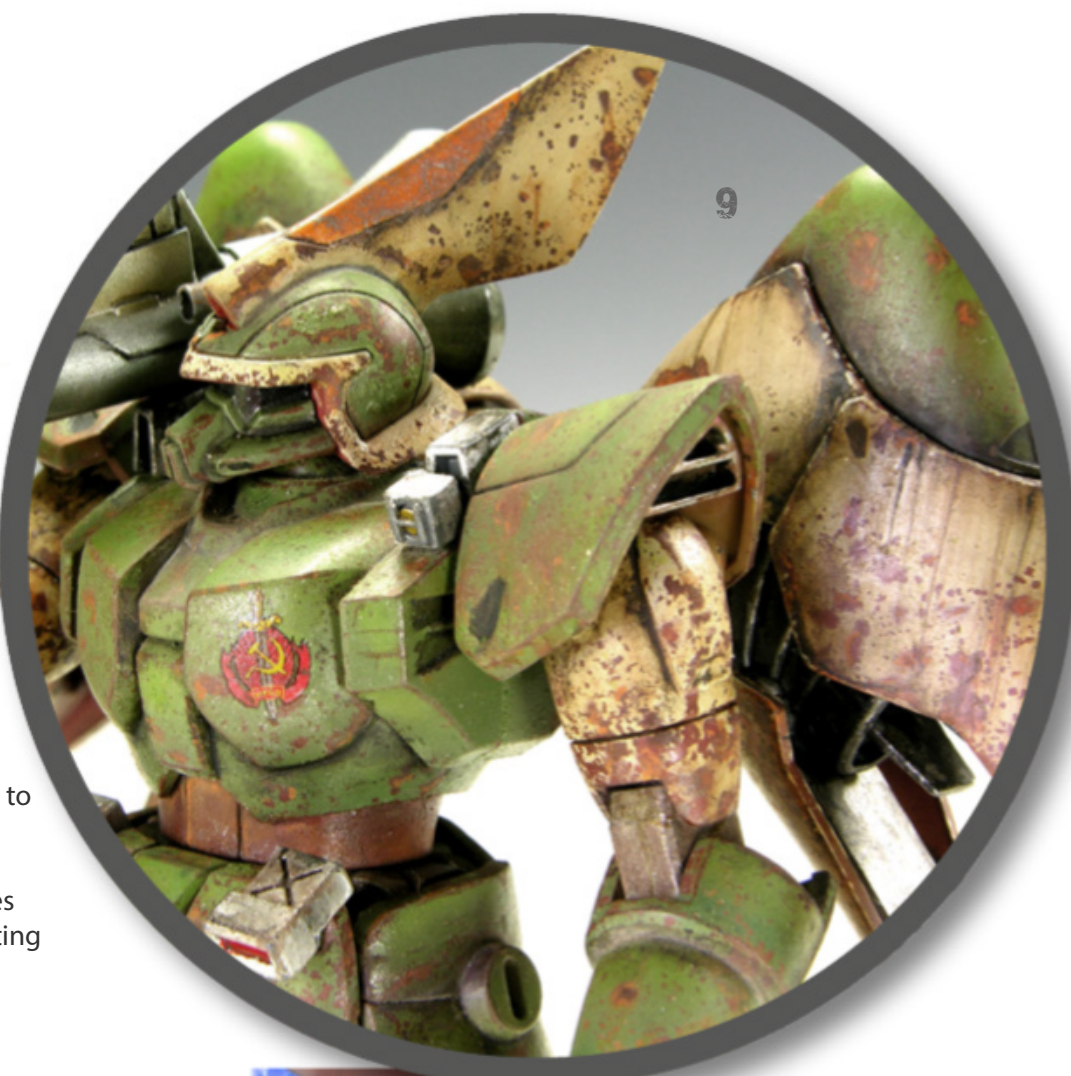
For post-shading, the green parts, which make up much of the suit's body, were highlighted with British sand yellow (AK726); 4BO shadow (AK029) deepened shadows.



8

8. After the paint was dry, I removed the salt with a stiff brush, trying not to damage the basecoat.

9. The kit doesn't include any decals, but I found some I liked in my spares box. First, I brushed on a coat of satin varnish, then placed the decal. Setting solution is helpful to fix the decal in place.



9



10

10-11. Old rust (AK709) and a paint brush added wear along the edges; dabbing with a sponge applies a similar effect to the armor plates.



11



12

Gloss varnish (AK192) was then airbrushed to seal the previous work.



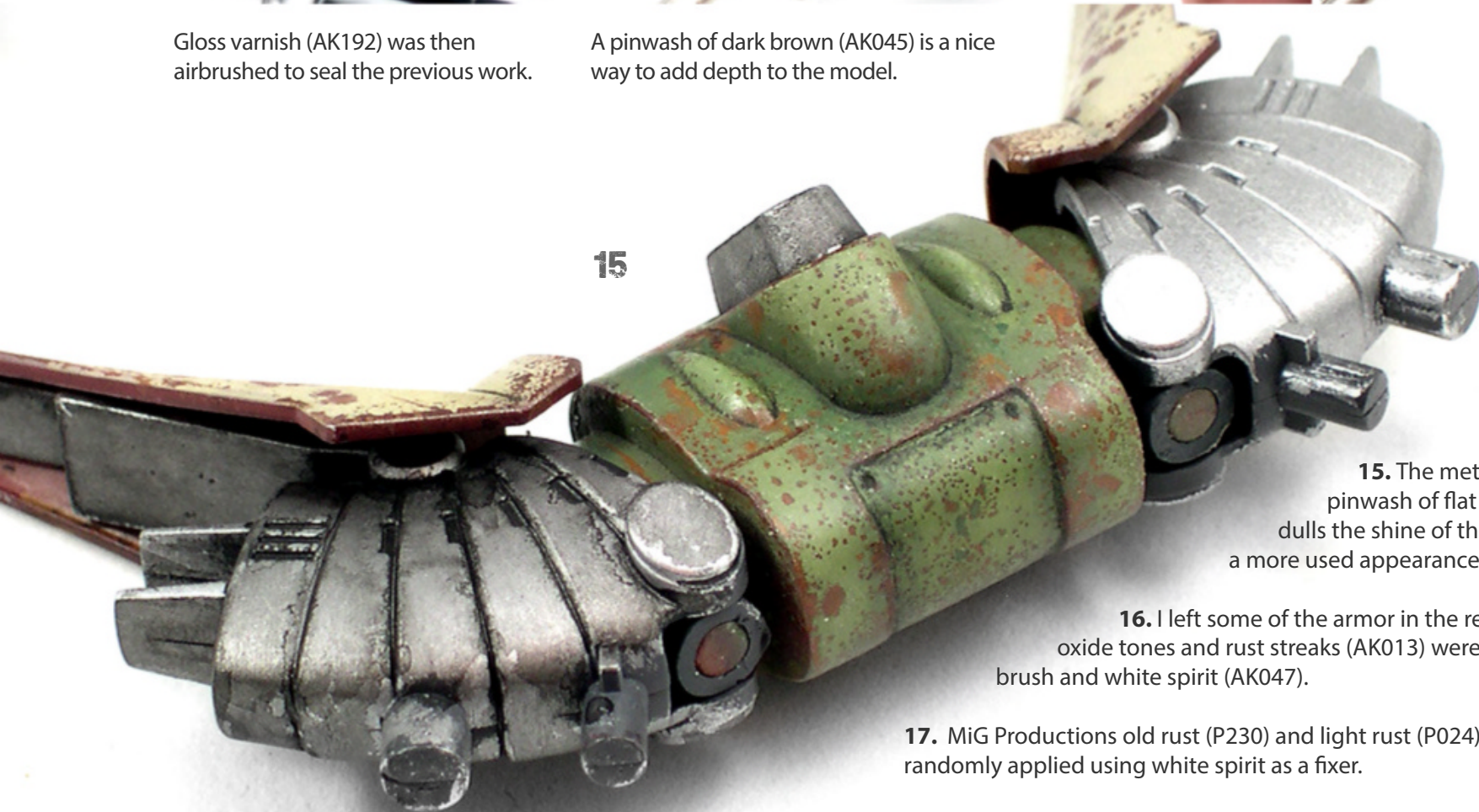
13

A pinwash of dark brown (AK045) is a nice way to add depth to the model.



14

A silicon swab and white spirit was used to remove excess paint.



15

15. The metallic parts received a pinwash of flat black (AK735). This dulls the shine of the metallic surface for a more used appearance.

16. I left some of the armor in the red primer. A mix of oxide tones and rust streaks (AK013) were blended using a brush and white spirit (AK047).

17. MiG Productions old rust (P230) and light rust (P024) pigments were randomly applied using white spirit as a fixer.



16



17



18

Each leg received a different treatment.



19



20

19-20. I used a mix of track wash (AK083) and Abteilung 502 shadow brown (ABT015) oil paint to add depth around joints and mechanical parts. White spirit blended the paint over the surface.



21

Superficial scratches were applied to edges in areas exposed to a lot of wear and tear with Vallejo Model Color Iraqi sand (70.819).



22

22-23. Light rust (AK076) and a fine brush was used to highlight the oxide scratches. I applied a thinner mix over bigger scratches.



23



24

Small amounts of Abteilung 502 oils buff (ABT035), shadow brown, and dark rust (ABT070) were applied to the wings with a silicone brush.



25

Here you can see the difference between the oxide on the main body and the armor.



26

A saw brush (AK576) and white spirit combine to streak oils over surfaces for fluid tracks. It's important to leave visible brush strokes as if it were dirt and grime.



27

The same effect used again on the wings, but this time with dark rust oil paint to add streaking from the larger oxide chips and scratches.



28



29



30

28-30. I used rainmarks for NATO tanks (AK074) and a fine brush to add dust over the feet. After a few minutes, I blended it with white spirit on a saw brush.



31



32



33



34



35



36

31. I used a mix of plaster, rainmarks for NATO tanks, and oil paints to add splashes of dried mud over the lower legs and feet.

32. A second layer of dark mud (AK023) was flicked over the same areas, trying not to cover my previous work.

33. European earth (AK042) was dry-brushed over the surface. You can fade the effect with a second layer of dry-brushing.

34. The metallic parts of the hand weapons were brush painted with True Metals dark aluminum.

35-36. Heat discoloration on the weapons was achieved by airbrushing thin layers of Tamiya smoke (X-19), brown (XF-64), and clear blue (X-23).



37

37. To match the weapons to the heavily weathered suit, I flicked on a mix of Abteilung 502 black (ABT110) and gloss varnish. Now my mobile suit was ready to attack!



REAL COLORS

AK



THE ACCURACY

REAL COLORS AIRCRAFT

Already left the test bench for the most demanding modelers with the support of the best experts and approved by the main museums.



You Tube

www.ak-interactive.com

Phone & Fax: (+34) 941 22 30 64

info@ak-interactive.com

AK

BATTLE DAMAGE!

Subscribe to *FineScale Modeler* and Learn How!

When it comes to building models of aircraft, armor, ships, and even sci-fi and fantasy, nothing compares to *FineScale Modeler* — delivered right to your home.

From start to finish, each issue features clear instructions and step-by-step photos that show you how to better assemble, paint, and finish model kits. You'll also learn:

- Modeling advice from top experts.
- How to create damage and camouflage.
- Kitbashing and scratchbuilding techniques.
- How to build dramatic combat scenes.
- Tips for painting and detailing figures.
- How to model sci-fi, fantasy, and more!

When you learn from the best, you save time and money by avoiding unnecessary steps and purchases. Your year of inspiration begins today!

SUBSCRIBE TODAY!

2 Easy Ways to Order

Online: FineScale.com • Call: 877-246-4847
Outside U.S. and Canada, call 903-636-1125.



EAGLEMOSS PRESENTS BUILD THE BACK TO THE FUTURE THE DELOREAN

BUILD THE ULTIMATE 80s TIME MACHINE!

deloreanbuildup.com/fsm



Fully assembled model dimensions

Length: 20.75" Width: 9.13"
Height: 9.65" (doors open)

REPLICA REACTOR & ENGINE

The DeLorean's nuclear reactor and time machine components have been carefully reproduced along with original PRV V6 engine

ILLUMINATED TIME CIRCUITS

The time circuits light up and are already programmed for November 05, 1955

OPENING DOORS

The gullwing doors and hood open to reveal interior details. The doors even have working lights that come on when you open them

METAL BODY

The model is principally made of die-cast metal

12-PAGE MAGAZINE
with every issue



AN AUTHENTIC & HIGHLY DETAILED MODEL:

- Over 20 inches long!
- Officially licensed
- An impressive range of working lights
- Replica engine & time machine
- Opening doors and detailed interior
- High-quality materials
- Easy step-by-step assembly



2018 © Universal Studios and U-Drive Joint Venture. Back to the Future, Back to the Future Part II, and Back to the Future Part III are trademarks and copyright of Universal Studios and U-Drive Joint Venture. Licensed by Universal Studios Licensing LLC. All rights reserved.

WORKING BRAKE LIGHTS

Press down on the brake pedal to activate the brake lights at the rear of the car

LIGHT UP GAUGES

The dashboard, speedometer and gauges light up

MOVING WHEELS

Use the steering wheel to turn the front wheels



© 2018 Eaglemoss Ltd.

An incredible model and an unmissable offer – start building for just \$1.95 today!



Who can forget Doc Brown's legendary time machine from *Back to the Future*? Now you can recreate this accurate and wonderfully-crafted, massive 1:8th scale replica of one of the most famous cars in the history of the movies. Not only has the model been made under the direct supervision of Joe Walser, the world expert on all matters relating to the DeLorean time machine, but

it's also packed with tons of detail – including the all-important flux capacitor and its time machine circuitry, plus the famously complex array of cables and lights that make this car so unique.



Quite simply, this is the finest *Back to the Future* DeLorean replica in existence! Order now and you'll get the first two issues and parts kits, worth \$21.80, **for just \$1.95** with **FREE SHIPPING**. Plus, subscribe online and we'll send you an *Exploded View Diagram Poster* absolutely **FREE**.

Satisfaction guaranteed!

Take advantage of our no obligation guarantee. We will send you everything you need to make your *Back to the Future* DeLorean model. Plus, if you are not 100% satisfied, we have a no hassles return and money back guarantee. There is zero commitment – you can cancel your subscription anytime – no questions asked.

Subscribe online at deloreanbuildup.com/fsm OR call 1-800-261-6898 (quote code FSM) OR use the Order Form below.

YES! Please enter my subscription to the **Build the Back to the Future DeLorean** 1:8 scale model. I will send no money now. Bill me the introductory price of \$1.95 (Shipping is Free) for the first two issues and parts sets. Thereafter, I will receive additional shipments at the rate of 4 issues and parts sets per month at the regular price of \$10.95 (plus \$1.95 for shipping) each(*). My exclusive Free Gifts will be sent free, periodically, once the subscription is underway. I have no obligations and I may cancel anytime. (*)Plus applicable sales tax, PA and NY residents only.

EAGLEMOSS
COLLECTIONS

ORDER FORM. Please mail promptly to:
EAGLEMOSS
P.O. Box 3926
Danbury, CT 06813-9910

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: (_____) _____

DEL001



+YOURS FREE EXPLODED VIEW DIAGRAM POSTER
Reply **ONLINE** in the next 7 days and you'll receive this Limited Edition EXPLODED VIEW DIAGRAM POSTER for your garage, workshop or secret lab absolutely **FREE!**
deloreanbuildup.com/fsm