

Número / Issue

# 240

Publicación Mensual  
Modelling Monthly

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Hobbyworld 2021

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HECHO EN ESPAÑA  
MADE IN SPAIN



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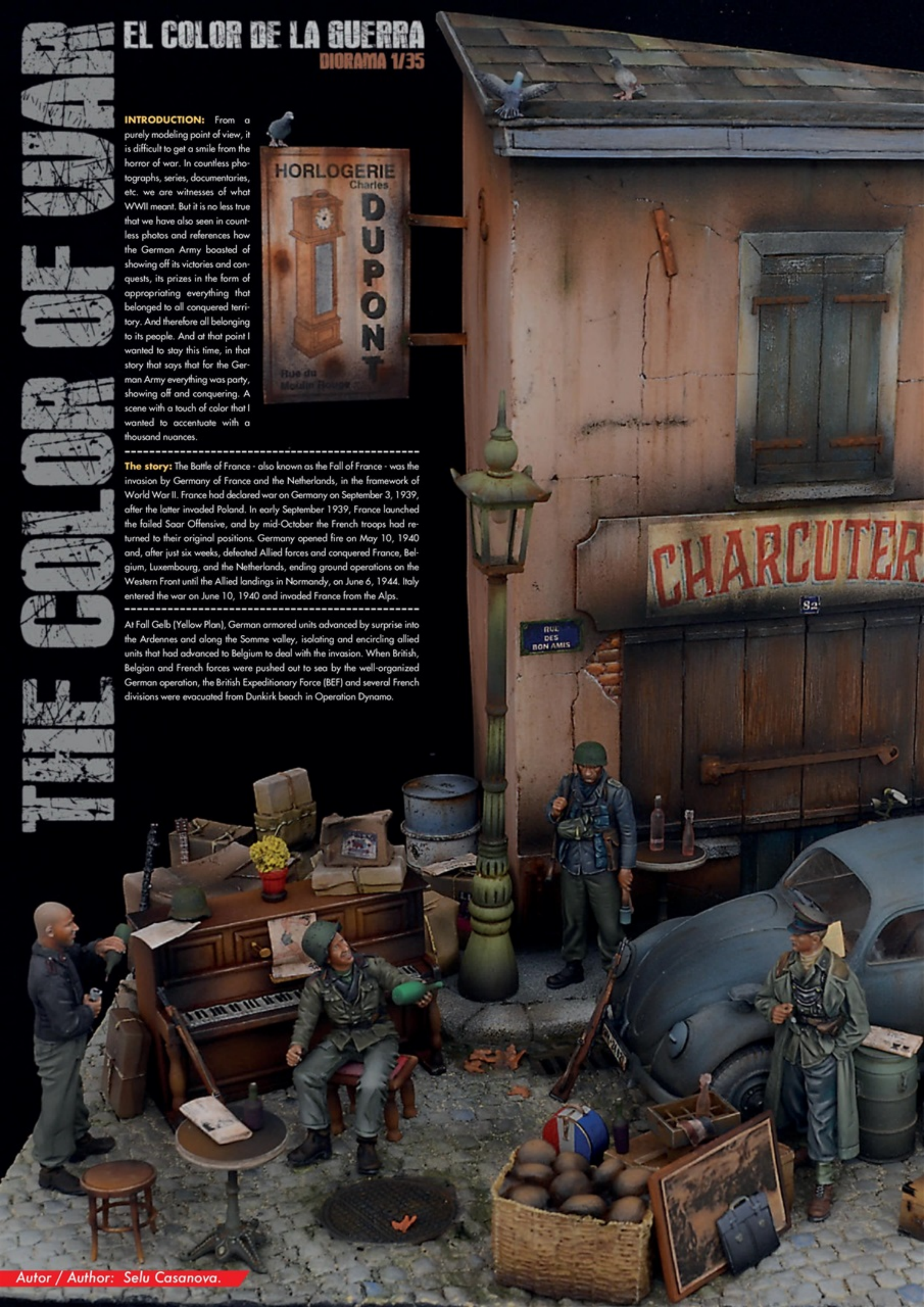
# EL COLOR DE LA GUERRA

## DIORAMA 1/35

**INTRODUCTION:** From a purely modeling point of view, it is difficult to get a smile from the horror of war. In countless photographs, series, documentaries, etc. we are witnesses of what WWII meant. But it is no less true that we have also seen in countless photos and references how the German Army boasted of showing off its victories and conquests, its prizes in the form of appropriating everything that belonged to all conquered territory. And therefore all belonging to its people. And at that point I wanted to stay this time, in that story that says that for the German Army everything was party, showing off and conquering. A scene with a touch of color that I wanted to accentuate with a thousand nuances.

**The story:** The Battle of France - also known as the Fall of France - was the invasion by Germany of France and the Netherlands, in the framework of World War II. France had declared war on Germany on September 3, 1939, after the latter invaded Poland. In early September 1939, France launched the failed Saar Offensive, and by mid-October the French troops had returned to their original positions. Germany opened fire on May 10, 1940 and, after just six weeks, defeated Allied forces and conquered France, Belgium, Luxembourg, and the Netherlands, ending ground operations on the Western Front until the Allied landings in Normandy, on June 6, 1944. Italy entered the war on June 10, 1940 and invaded France from the Alps.

At Fall Gelb (Yellow Plan), German armored units advanced by surprise into the Ardennes and along the Somme valley, isolating and encircling allied units that had advanced to Belgium to deal with the invasion. When British, Belgian and French forces were pushed out to sea by the well-organized German operation, the British Expeditionary Force (BEF) and several French divisions were evacuated from Dunkirk beach in Operation Dynamo.





On June 5, German forces launched Fall Rot (Red Plan). The remaining sixty French and two British divisions put up stubborn resistance, but were defeated by German air superiority and armored mobility. Wehrmacht tanks flanked the Maginot Line and made huge advances into French territory, occupying Paris on June 14. Following the collapse of the army and the escape of the French government, German commanders met with French officials on June 18 to negotiate an end to hostilities. On June 22, both countries signed a second armistice in Compiègne. The Vichy government headed by Marshal Philippe Pétain became the legal successor to the French Third Republic, and Germany occupied the entire north and west coast of France, as well as the interior of them. Italy reserved a small zone of occupation in the south-east and the Vichy regime, for its part, retained the unoccupied territory in the south, known as the free zone. In November 1942, German and Italian troops occupied the free zone with Operation Anton, and it remained in Axis hands until the Allied landings in 1944.

Although the fate of the battle was cast, it was still up to Germany to occupy France. By then, France had lost all her best weapons as well as her best divisions, and her armored forces were nil. The Weygand Plan in the north had turned into a massacre and the French people did not view the Dunkirk evacuation from the same point of view as the English. Taking advantage of the feeling of abandonment that the French felt towards their allies, the English, the Germans began a demoralization campaign whose slogan was: "The British will fight to the last French." At this point, although it no longer seemed possible, the situation in France worsened when on June 10, Italy declared war on it. However, the Italian attack could not advance more than a few kilometers in an already defeated country, this weakness characterized Italy throughout the war.

On June 5, the attack on the Somme river was restarted. On June 10, the French government, for obvious reasons, decided to leave Paris, which it declared an open city, and settle in Bordeaux. On June 11 Churchill traveled to Briare where he met with the French War Council, who desperately asked him to send all the planes he had to the French sky. Due to the low number of English squadrons remaining, Churchill refused. The real reason for his visit was to ensure that the French fleet did not fall into German hands. Once it obtained the assurance that this would not happen from Admiral François Darlan, England left the entire weight of the war in Europe to the French. A few days later, on June 14, the Germans took Paris without meeting any resistance.

Unreserved to repel the German advance through France, they ran free throughout the north and center of the country. In the last week of fighting, a large contingent of soldiers escaped to England in the so-called Operation Ariel, this time from the province of Brittany. The French Second Army Group, representing the only Allied fighting force in Europe, surrendered on June 22 when Guderian launched himself against the Maginot Line from the west side, cornering the French.

**THE SCENE:** I started with the scene back in October 2019 without knowing what would happen in the following months. Perhaps that is why he put so much love and impetus in its completion at the end of March 2020.

In its concept and conception, there are 3 triangles within the scene, one within the other, to tell the story at the first glance, and so that the viewer does not miss any detail. And giving great importance to color. To the contrasts. Visually I wanted to make a powerful scene, it is my hallmark and I wanted to capture it in this work.

The scene is recreated in occupied France and revolves around a German soldier sitting in front of a piano in the middle of the street, offering a German officer a bottle of wine or champagne. The two of them are the ones who star in the scene, although flanked by three other figures, on the side of the soldier another with the occasional extra drink, and on the side of the officer a soldier with a camera filming everything.





We are left with the nexus of union between figures, a soldier who under his expression and serious bearing makes us think, know and feel that the war continues and that it was not a joke.

Countless accessories make it possible to understand the looting to which any town was exposed, any good was a good trophy for the Germans.

I sincerely hope you like it as much as I did, at the time, to do it.

**THE FIGURES:** There are five in total, of different brands (Stalingrad, Mantis and Andrea Miniatures) with various modifications in them (with Hornet heads and different elements) to give the scene more meaning and strength in the story I want to show. The choice of figures is always important, but it is worth studying the multitude of brands and references that the market offers us to end up finally choosing those figures that interest us and are good for each job.

#### Figure 1: Fallschirmjäger. (Andrea Miniaturas)

**Carnations:** For this excellent figure I opted this time to use the AMMO Flesh tones set (ref A-MIG 7168). For the base color we mix 50% Basic Skin Tone A-MIG 116 and Warm Skin Tone 117. After that we illuminate the face with Light Skin Tone A-MIG 115. To go shading first we apply Burnt Sand A-MIG 118 first, and little by little we add a little violet and Red Leather from this set. For the shadow of the beard we will use very diluted Dark Bluegrey 867 from Vallejo and we will apply it as a glaze, and let it dry well between passes.

I have to say that this AMMO set is very complete for this type of flesh, I recommend it.

**Helmet:** We start the helmet by mixing 50% Deep Green 970 and German Uniform 920. With the help of the airbrush we illuminate the front and upper part by adding Green Sky 974 from Vallejo, leaving the helmet very worn. Later we give it a touch of dark gray on the back. Once dry and with the sponge technique, we give it light touches with black gray affecting the areas most prone to friction, bumps and wear. Now we have to unify tones that we have worked on previously, and we will give an earthy appearance by applying the reddish-brown Tamiya X58 as a glaze, a couple of times letting it dry between them is enough. After that we are going to apply a couple of shades in oils to leave streaks and dirt. A couple of them in an earthy tone will suffice. The oil must be allowed to dry very well to finish the hull, and when this happens we apply Gun Metal of A-MIG 3009 with the help of a rubber brush in those areas of maximum wear.

**Jacket:** The bluish tone of this warrior was a challenge mainly because I had never painted one of this color

before, so pulling mixes I used the Luftwaffe Uniform 816 from Vallejo adding a pinch of Pastel Blue 901 and Flat Blue 962, not forgetting the X-21 by Tamiya. To clarify we are adding Flat Flesh 955 focusing on folds and making a logical lighting of the jacket. I apply the last light with an airbrush, with the base color already very lightened, on the shoulders, cuffs ... for the shadows we add Dark Blue 930 and Matte Black to our base, leaving the latter for deeper and more outlined shadows.

**Pants:** We are going to start this pants by mixing Field-grey, Luftwaffe Cam. Green 823 from Vallejo, a little Field Blue and a pinch of Flat Flesh. And don't miss out on the ever-present Tamiya X-21. Certainly the fineness of the figure is noticeable in this piece, which as they say ... "paints itself." We apply the first lights with a brush, adding Flat Flesh to our base, finishing the lights by airbrushing specific areas of the pants. And for the shading we use the base mixture and we add Yellow Olive 892 and Matt Black.

**Straps:** The figure has its corresponding straps that we are going to paint with a Burnt Umber 941 color to which we are going to add Orange Brown 981 for the wear and finish with Tan Yellow 912. The shades based on glazes with Matt Black 950.

**Boots:** We apply this base by taking German Cam. Black Brown, Burnt Umber, Matt Black and Violet. To illuminate we add to our base Orange Brown and Green Ochre 914, and we outline by adding Tan Yellow. And for shading and outlining we will use Matt Black. We will always work the sole separately, with a dark gray base tone, and giving some highlights in a very specific way at certain points of said sole.

**Weapon:** We started working with the wood with German Cam. Med. Brown 826, to which we are adding the veining with German Cam. Black Brown, Black and Ocher. I always recommend this step to be done in a subtle way. And we give it a general wash with Burnt Umber.

The metallic parts are worked with Matt Black as a base tone. After that we give it a general wash with Vallejo Gunmetal Blue 800, to simulate the typical bluing. And we work the polished metal with AMMO Gun Metal applied with a rubber brush.

**Stick grenade:** The wood is made with Brown Sand 876 from Vallejo, giving it a touch of light with Ivory 918 and shading the wood with USA Olive Drab 889. Both effects worked with airbrush.

We painted the warhead with German Uniform 920, to which we added Bone for the lights. We apply this effect with a brush No. 1 as glazes, letting it dry well between one pass and another, until the effect is visible.





**Map case:** For the map case we start with the base color Burnt Umber 941 from Vallejo to which we add a pinch of Matt Black and X-21 from Tamiya. For the lights we are going to work the base tone, gradually adding Orange Brown first, until we get to apply it pure. Even with Orange. And a punctual touch with Yellow Ochre for maximum wear. And for the shadows we apply German Cam. Black Brown 822 and Black 950. And we outline with Pure Black.

**Figure 2, the pianist.** (Stalingrad and Hornet upgrades  
Carnations: I especially wanted to treat this figure in a special way, since for me he was the real protagonist of the scene, so I had to do my best to paint the skin of this figure. To start we mix 50% Beige Red and Brown Sand from Vallejo to which we add a pinch

of Flat Flesh 955. We gradually illuminate the cheekbones, chin, upper lip, nose and forehead area. (This figure has the helmet tilted a bit, so that area should be more illuminated). For this lighting, I add it to the previous mixture Basic Skintone 815. Once all the points are illuminated, we are going to prepare the shadows, which we are making with a mixture of our base and Clear Orange 956 from Vallejo. All very diluted, without forgetting that for the effect to be seen we will have to affect areas several times. For the darker ones we also add a little Red Leather 818.

I make the shadow of the beard with a very diluted mixture of Dark Flesh 927, Blue Green 808 and Dark Bluegrey 867. This mixture has to be applied very diluted and allowed to dry well between applications. The teeth with a touch of Deck Tan and very diluted

Matt Black. And with that we end the flesh of this figure.

**Jacket:** We started this jacket by preparing a mix of Fieldgrey 830, Brown Violet 887, Field Blue 964 and a dash of Flat Flesh 955. All of them from Vallejo, to which we finally add the X-21 from Tamiya. We illuminate with Flat Flesh and we work them with a brush and with a last light worked with an airbrush. We work the shadows with the original base tone adding Deep Green and Black. I always recommend with the shadows and the lights to be applied little by little, with patience.

**Pants:** For the pants we used a mixture of German Fieldgrey 830, Intermediate Blue 903, Dark Bluegrey 867 and a pinch of Flat Flesh 955. And X-21 from Tamiya. Highlights adding Flat Flesh and shadows with Deep Green and with Black.

04





**Boots:** For this type of boots we will use the Burnt Umber 941 color as a base to which we will gradually add Orange Brown, focusing on some points to accentuate the typical wear, adding a point of Bright Orange 951 from Vallejo. For the shadows we add a pinch of German Cam, Black Brown and Black 950 to the base color. We will always work on the sole separately, with a dark gray base tone, and giving some highlights in a very specific way at certain points of said sole.

**Straps:** The figure has its corresponding straps that we are going to paint with a Burnt Umber 941 color to which we are going to add Orange Brown 981 for wear and some finishes with Tan Yellow 912. Shades based on glazes with Matt Black 950.

**Helmet:** Normally the helmets are made by mixing German Uniform 920 with Gunship Green 895 or Dark Sea Blue 898 when these are finished in a greenish tone. Once the base is dry, I add or Flat Flesh 955 or Green Sky 974 and with the help of the airbrush we apply the paint on the upper part, affecting the front part and also on the fins of said helmet.



For me it is important to maximize this light because in the subsequent steps we will be unifying tones. On the back we will give it a small airbrush stroke with diluted black. Once dry and with the sponge technique we give light touches with dark gray as scratches and small bumps. After that, we give a general wash with the Red Brown XF-64 de Tamiya from Tamiya. We are going to notice that the original tone of the helmet fades. We are going to notice that the original tone of the helmet fades. We continue the weathering of the helmet with some shade in oil, ochre or brown, to leave streaks. And to finish we give the edges of the helmet, and in a random way with Steel Metal Color.

The helmet strap is an extra added to the figure, a photo etched that we will work on in the same way as a normal strap already described above. Inner shirt: We choose a dark gray tone to start the base color, exactly Vallejo's Dark Bluegrey 867, and we add the X-21 from Tamiya. We light slightly and punctually with Deck Tan 986 and shade with black, insisting on the darkest areas to create greater contrast. Bottle: For the bottle and to make it in a simple way, we use Brown Violet 887 as a base color, applying this color with a brush. And to illuminate we airbrush the upper part of the bottle with Light Green 942. We can choose to use a satin or gloss varnish to make the bottle leave us some shine. This is already at the consumer's taste.

### Figure 3, the officer.

(Mantis Miniatures).

Carnations: For this figure we start with a 50% mixture of Red 947 from Vallejo and English Uniform 921, to which we add 955 Mate meat and a pinch of Basic Skintone 815. I apply the lights by adding more Basic Skintone to our initial mix. For intermediate tones and shadows, I add Red Leather from AMMO ref F-552 and Violet 960 from Vallejo to the initial base. Once dry I apply an intermediate tone with Orange 956.

Boots: We start the boots with a 50% mix of Saddle Brown 940 and Mahogany Brown 846, and to that mix we add a little Orange Brow 981 and Tan Yellow 912 for maximum lights.

And for the shadows we add a bit of German Cam. Black Brown 822 to our base and Pure Black 950 for shaping. As always I add the sole of the shoe with a rather dark gray tone, and we give it a little light by adding Deck Tan (slightly). Comment that these boots have laces, and for this I make a contrast between the bottom of the laces (which I work with very diluted black) and the laces themselves, which this time I chose Tan Yellow 912 to give a touch of color to the boot.

Leggings: We started by mixing Brown Violet 887 and Green Brown 879 at 50%. And a pinch of Green 969 to correct the tonality (in this case it was like that). And to the mix we add Tamiya X-21. For the lights we add a bit of Flat Flesh 955 to the base and for the final ones we add a pinch of Ivory 918. Shades with Deep Green (and black if you want). And for the straps we give him some Flat Brown 984.

**Pants:** For the pants of this figure we choose Field Blue 964 at 65% Fieldgrey 830 at 35% and a dash of Flat Flesh 955, and X-21 from Tamiya. We are working the lights adding more Flat Flesh 955 to our base mix, working volumes (this Mantis Miniatures figure is great for that). I recommend patience, a good brush and patience. For the shadows we add Dark Sea Blue 898 and Black 950 for the deeper ones.

**Jacket:** For the jacket we invert the mix of the pants. 65% Fieldgrey 830 and 35% Field Blue and a dash of Flat Flesh. And always X-21 from Tamiya so that the cloths are matted. We added Matte Meat for the highlights and Matte Black for the shadows. **Gabardine:** For this shade we complicated a bit more and used Vallejo Fieldgrey 830 + Intermediate Blue 903 + Green Sky 906 + a pinch of Flat Flesh 955. And to this color mix as always we add Tamiya X-21. It is always important to me when I paint a figure that the cloths, even if they have similar colors, finally have different shades. That will give us a visually interesting color variety. That said, for the first lights we will add more Flat Flesh to our base little by little and finally in the final lights we add Ivory. For the shadows we first add a little Deep Green to the base to finish with Black. We can also give different shades with some shading using very diluted Dark Sea Blue 898 using a minimal pinch of the original base to preserve pigmentation and even Violet. We can do both shades using brush or airbrush technique.

**Cap:** We worked on the peaked cap first with Fieldgrey 830 on top, getting some highlights by adding Flat Flesh 955 and very diluted Black for the shadows. For the central part and the visor we use German Gray 995, which we are going to shade with very diluted Pure Black, little by little and with patience. It will be several strokes with a brush. To change the tone to the original gray and make a reflection, we will apply glazes with Turquoise 966. In this step also a little patience and a good brush ... that always.

**Holster and straps:** For these straps we mix Burnt Umber 941 from Vallejo and Leather Brown 871, to which we generally work lights with Yellow Ochre 913 until we reach Tan Yellow 912, even pure in very specific areas.

For the shadows we work with German Cam. Black Brown 822 and Matt Black 950.

**Hair:** Blonde hair is a mixture of Japan Uniform and English Uniform, both from Vallejo, to which I add German Yellow 806 to get the highlights, even applying it pure. The shadows, once all of the above is dry, we apply the earth color in a very diluted way, focusing on the areas most prone to such shadows.

#### Figure 4, soldier cameraman. (Stalingrad)

**Carnations:** We started this mix with 50% Beige Red 804 and 50% Brown Sand 876 both from Vallejo. To this mix, lights are added with Basic Skintone 815 and a few last ones with Ivory 918. And for shading, a little very diluted Red Leather 818 and a pinch of Violet are added to the base. Finally, and after drying, a zone wash with Orange to unify shades.

For blonde hair we opted for a mix of 50% English Uniform 921 and Japan Uniform 923 to which we added Ice Yellow 858 for the highlights and a pinch of White 951 for the latter. For the shadows we used the US Field Drab 873 color very diluted.

**Boots:** For the boots we used a mixture of Burnt Umber 941 +

German Cam. Black Brown 822 + Black 950 and a hint of Violet 960. And we add a pinch of Tamiya X-21. We are giving some first lights with a brush adding Orange Brown 981 to the previous mix and some last lights with an airbrush adding Yellow Ochre 913. We shade with Black 950, some parts with a brush, and others with an airbrush to give a sense of depth.

And once everything is dry I give it some glazes with Dark Sea Blue 898 as a filter, but very punctual.

The soles of the shoes are one of the forgotten details and that personally I apply more interest. With a simple step we have it ready. With German Gray 995 we give it a base, to which we add Deck Tan in a subtle way and apply it as lines by specific areas. Toe, heel, sides. In a discontinuous but effective way we are giving those lights. And to outline and differentiate the sole from the boot itself, we apply diluted black with a brush.

**Pants:** For these pants I make a mixture of Fieldgrey 830, to which we add Intermediate Blue 903 in a proportion of 60-40% and a pinch of Flat Flesh 955 and Dark Bluegrey 867. That would be our base. To keep the cloths matt, we will always use the Tamiya X-21. For the lights we add little by little to the mixture Flat Flesh with a brush and some last lights with an airbrush. For the shadows to the mix I first add Yellow Olive 892 and finally Black 950. Also mixed technique airbrush brush. The pants also have a bit of dirt that we apply as a glaze, but this time with Tamiya Flat Earth.

**Straps:** The figure has its corresponding straps that we are going to paint with a Burnt Umber 941 color to which we are going to

add Orange Brown 981 for wear and finishes with Tan Yellow 912. The shades based on glazes with Matt Black 950.

**Jacket:** Finally we are going to describe the jacket. We go back to a thousand mixes (this way we make sure that there is no German green the same in the whole scene) and this time we opted to mix Fieldgrey 830 + German Cam. Bright Green 833 and Deep Green 979, also adding a little Field Blue 964 and Flat Flesh 955, and Tamiya X-21.

This would be our base of the jacket, to which we will gradually add Flat Flesh for the lights in a mixed technique of brush and airbrush and for the shadows we add Military Green 975 to which we are adding Matt Black for the last ones.

The collar of the jacket has a different green, which we apply with a 50% mix Luftwaffe Cam. Green 823 and German Cam. Bright Green 833. And with this we would have this figure ready.

#### Figure 5, party soldier. (Stalingrad with Hornet improvements).

**Carnations:** For this figure we start with a 50% mix of Vallejo Scarlet 817 and English Uniform 921, to which we add 955 Flat Flesh 955 and a pinch of Basic Skintone 815. The highlights are applied by adding more Basic Skintone to our initial mix. For intermediate tones and shadows, I add Red Leather from AMMO ref F-552 and Violet 960 from Vallejo to the initial base. Once dry I apply an intermediate shade with Orange 956.

The shade of the hair and beard shade is a mixture of Blue Green 808, Dark Flesh 927 and Dark Bluegrey 867, applied very diluted





I reach almost pure black for the final and outlined shadows. These pants were something simple so I didn't want to make it too complicated.

And with this we leave the last of our figures ready.

**BUILDING:** It is a wonderful reference of the Reality in Scale brand, entirely in resin, very simple to work with and with good fittings so as not to use too much putty, and with a simple plate adapted from Evergreen, cover the back if you are not interested in having it uncovered ... We will start with the roof tiles of the building, airbrushing with Cavalry Brown 982 from Vallejo. With different earthy tones and some bluish we change some color tiles, adding color to the tiles. We apply highlights and shadows to each tile by adding Buff 976 to illuminate the earthy colored tiles and Deck Tan 986 for the bluish tones. To darken them we use a 50% mix of Black 950 and USA Olive Drab 889.

Once the previous step is dry, we apply some AMMO pigments, ref, A.MIG 3013 and A.MIG 3012 and also the Kursk Soil effect of the same brand mentioned above, and in a specific way we are applying effects. Accentuating them in some points. It is important to always remember that it is preferable to add effects to spend with them. With Cork Brown from Vallejo 843 we give a first coat of paint to the gutter and once it is dry we will apply the AMMO Chipping product and let it dry. After that step we will apply a dark grayish

tone and we will lift the paint to have a wear effect on the wood, to which we will have already put some greenish tones simulating greenish in the internal part of the gutter. Finally, we occasionally add a couple of orange tones to give rusty nuances.

We start with the facade, which we are going to work with a Yellowish Rust base color from Panzer Aces 303 and a pinch of Offwhite 820 from Vallejo. We will work with this mixture with an airbrush. After that, and adding more Offwhite we are going to give highlights and shadows by areas, (using USA Olive Drab + Black 950 from Vallejo) recreating wear and shadow areas. To unify tones we use an AMMO filter, the Brown for Dark Yellow. And we let it dry.

The next step is to place the poster on the facade, and provide it with typical effects of wear, inclement weather and the passage of it. Drops, rust, verdin placed in parts of the facade in a logical, punctual and localized way. The cracks also have a very dark shading point to accentuate that depth, slightly, but gives the facade contrast. On the facade there is also a part where some bricks appear uncovered, which we will paint with Red Leather 818 from Vallejo, and changing some color to Burnt Umber 941. I really like Red Leather because when adding Orange Brown it acquires a very typical adobe tone of the brick of the time, and to the sight it is very showy. Also, added in different proportions increases even more. So for the lights of the different bricks I did it like this. For the depth between bricks we could do it in different ways. I usually do it with the Kursk

and in several layers. I recommend for this step a round brush of 1 or 2 for the hair, and 1 and 00 for the beard, especially the latter in the last applications. Boots: For the boots we used a mixture of Burnt Umber 941 + German Cam. Black Brown 822 + Black 950 and a dash of Violet 960. And we add a dash of Tamiya X-21.

We are giving some first lights with a brush adding Orange Brown 981 to the previous mix and some last lights with an airbrush adding Yellow Ocher 913. We shade with Black 950, brush some parts, and airbrush others to give a feeling of depth.

The soles of the shoes are one of the forgotten details and that personally I apply more interest. With German Gray 995 we give it a base, to which we add Deck Tan in a subtle way and apply it as lines by specific areas. Toe, heel, sides. In a discontinuous but effective way we are giving those lights. And to outline and differentiate the sole from the boot itself, we apply diluted black with a brush. And we would have another sole ready!

**Jacket:** The base color of the jacket is a 50% mix between Dark Gray 994 and German Gray 995 adding our Tamiya X-21 to the mix to make the color completely matt. The gray tonality has to be worked very subtly because it degrades very easily, so for the lights I add a minimal pinch of Light Gray 990 for the first lights and a few last ones applied with an airbrush adding Deck Tan 986 in a very subtle way. And for the shadows we add Black 950 to the mix.

We can choose to give shades to this color with violet and military green tones, in a subtle way applying glazes, giving the gray color brilliance.

**Pants:** For these pants we make a simple mix of Fieldgrey 830 with Field Blue 964 to which we add Flat Flesh 955 and Tamiya X-21 to leave the base color matte from the beginning. As I normally do for this type of cloth, I add more Flat Flesh for the highlights and for the shadows I add black to the base until

Soil effect from AMMO for example, and then with a cotton bud you remove the excess. Also with different ocher pigments with its fixative, and remove the excess in a more or less random way using the finger (a technique that we affectionately call Porto's fingers technique), since I saw my friend Jorge Porto do it for the first time. In this case I have used something simpler, diluting a bit of Vallejo Buff 976 and controlling the brush and in a subtle way we are filling the gaps between bricks with that tone. And they are also quite attractive.

Next, and continuing with the effects of the facade, we are going to give oxides to the fittings that the facade brings, and this time I use Red Rust and Wilder's Light Rust and we will apply with a brush in a subtle way in the corresponding areas.

We now turn to final elements, such as the pipe to which we have applied Vallejo Medium Sea Gray 870 base, and we will apply highly contrasted lights by adding white to the mixture with the help of the airbrush, and shading with very diluted Black 950. Then we apply some washes and effects of AMMO, A.MIG 1023 and A.MIG 1004 in those areas where rust can occur. These effects are easy to apply with a brush and after several specific touches they are very realistic.

We can explain something about the sidewalk, which is very simple and easy to paint. It has a base color Basalt Gray 869 to which Deck Tan 986 is added for lighting, and Black for shading. The cracks,



as in the building, are worked, shading the crack itself with Black to give more depth.

We only have to add some effects in the right measure to give a realistic touch to our sidewalk. In the photo itself you can see the old wood, which I did not have the opportunity or the right to photograph but which I briefly explain: The wood has a Green Ochre 914 base color, which once dry is chipped and allowed to dry again. After that, a dark earthy color is applied and after that part of the painting is subtly removed so that the color underneath appears. After that we give some subtle washes with Transparent Red 934, Wookgrain 828 and some bluish tone. All this with a brush. In the non-central areas we work a shadow with very diluted Black applied with an airbrush without letting it cover completely. Once dry we give a general wash with brown oil and we obtain that wood tone that is seen in the photo.

**Complements and Accessories:** The scene cannot be understood without the infinite complements and accessories that the different brands offer. Some tables of Miniart, some bags and packages of Reality in Scale. Also the lamppost, Miniart's bicycle, and thus an innumerable count of accessories that makes the scene attractive, or one of them, in view of the spectator. The three most important accessories are three, which are also within the triangles

I powdered the crystals by airbrushing with very diluted earth and I made them drained with earthy oil (not too dark for your reference) and being careful not to leave brush marks when applying this effect. As a curiosity I will tell you that the headlight protectors are painted with a different tone, and I did it on purpose. To make it look like he had "little eyes." The Volkswagen Beetle strikes me as such an endearing vehicle that I wanted to give it its own identity. Let's say it was a little personal license since I kept a bit of the initial base color of the vehicle to which I added a little more blue and removed gray and it looks a bit more flirtatious. For the license plates I decided not to use the ones from the kit, and to use Aber ones, much more consistent in measurements and shapes, to which you just have to give a touch of earth tone color to give an appearance of use.

**The pigeons:** This accessory belongs to a magnificent set from the Miniart brand, and although you have to work on them a bit to make them look good, once the mold lines have been cleaned and eliminated, they are a detail I would say essential for any vignette. They come several in different poses, which provide a good visual dynamism. Basically the ones I have used this time are worked with a dark gray base color with the help of the airbrush, giving some lights on the head and wings, and some darkness with matte black. We can help each other to give various shades with glazes in violet and turquoise tones. And finally, we paint the little legs in a pinkish tone.

Anyway, in the original set comes a very useful guide on how to paint the pigeons of different tones and colors, I just leave you an easy and quick sample of how I made these for this job.

#### OTHER ADD-ONS TO HIGHLIGHT ARE FOR EXAMPLE::

**The bike:** Another perfect complement is this wonderful Miniart reference, somewhat complex to assemble (it includes photo-etched parts) but very effective in its final assembly. In this it brings the spokes, chainring, pinion and chain in said material, apart from the straps to tie the ammunition box and the Panzerfaust. We will work on your painting with a German Fieldgrey base which we will degrade with Flat Flesh to achieve wear effects. Or we will shade some parts with Matt Black. As we will work the ammunition box. Who said mod was only for cars? Of course these things that I am telling you I did with the help of the airbrush. For the straps and saddle I used a bit of Burnt Umber, applying Orange Brown for the wears.

mentioned above, the piano, the vehicle and the pigeons that are on the roof of the building.

**The Piano:** The piano is a piece of resin, with some detail in photoengraving of the Hauler brand, very well detailed, although it had innumerable points of bubbles that I had to eliminate using putty and sandpaper.

Being a large enough piece I was able to work a mixed technique of brush and airbrush, giving a base color Mahogany Brown 846 by Vallejo, to which I added Orange Brown 981 to the initial base for some first lights and last lights with Yellow Ochre 913. The small ornamentation on the piano I worked with a brush to make the lights stand out more. The shadows are applied with a mixture of Mahogany Brown 846, USA Olive Drab 889 and Matt Black 950 all of them from Vallejo. Airbrushed in different areas and also applied with a brush. Finally, the wood is worked with a little diluted tan shadow oil to blend the contrasts between tones.

We still have the keyboard, which with a simple and fast application of Deck Tan 986 from Vallejo, and lights applied with Pure White 951 on the white keys we have them ready. And for the black ones the 950. And to integrate the keyboard a light touch with some earthy tone and we have our piano ready.

All that was left was to put a Alegre Vista magazine of the time as a score.

**The vehicle:** The model is from the RFM brand, simple to assemble and without major complications. For the painting we use our airbrush and make a mixture with German Gray Field Blue and Tamiya Matt Blue. We give a couple of passes with this mixture throughout the model. Once dry, we modulate the vehicle, adding Tamiya Matt White to our base color, and degrading the upper part of the doors, wings, front hood and front part of the roof, reaching extreme points that we will later unify with subsequent treatments. For the shadows we add black to the base, and dilute the bottom of the doors, rear sides and front hood, as well as the roof on the rear and rear hood. Once everything is dry, we apply a general blue oil filter and a more specific wash with A.MIG 1006 Blue Wash for Panzer Gray.

The filters and washes are worked with a brush. For the weathering of the vehicle we apply different earth tones to create effects of dripping, accumulated dirt, dust etc (in this case I used A.MIG 1401 Light Dust, A.MIG 1203 Streaking Grime for some of them) although I also added some tone brown, toasted sienna and ochre. All in oil. Being a vehicle set in the city, I did not want to punish it much with effects and wear.





For the Panzerfaust I applied Desert Yellow first, and degraded the color by mixing it with white to brighten the weapon a bit. And after that, and with the sponge technique and a little dark gray, I gave a few touches by way of scratches. The tires on the bike are painted with Panzer Aces Dark Rubber. Finally, and to give the bike a more homogeneous and old touch, I applied a little rust effect, using the A.MIG 1004 Light Rust Wash effect, applied with a brush on some points of the spokes, the frame, seatpost. ... And we would have the bike ready to ride !!

**Sacks and Boxes:** As it was a looting, the boxes and bags of the French postal service could not be absent. They are from the Reality in Scale brand and come in resin, easy to work with and clean. For some cardboard boxes we apply a base tone with Cork Brown 843, for others Ocher Brown 856. We illuminate them with Pale Sand 837 and shade with USA Olive Drab 889, the latter will help us give the boxes a used and old look. When it dries, we give a general filter with toasted shade oil and we outline with Flat Brown 984 once the oil is dry. And we paint the boxes with ropes with a very light sand or ocher tone and we have the boxes ready.

The bags are simple too, we apply Khaki 988 as a base, and illuminate with Pale Sand. And as before, we shade with USA Olive Drab. And again we use the burnt umber oil for a general filter, apart from that it will give us depth to the material from which the real bags are made. And for the strings, the same as with the boxes.

**Tables and chairs:** Another fantastic Miniart set helps us with these accessories, some tables and chairs, since the location of the scene is in a square where we can find a terrace of a bar of the time. The tables are simple and easy to assemble, the chairs are not, since care must be taken to unmold the pieces from the original blister so that they do not break.

But once assembled it is a magnificent accessory. We first painted the tables, making a transition in the wood from orange to black with the help of the airbrush for that gradient, and where to finish I applied a brown filter. We paint the legs with a bronze green, giving some minimal highlights by adding a little white to the green that we have applied before. And finally, the table has a circular trim that I have chosen to paint with Deck Tan.

For the chairs we are going to apply the same tones as for the wood of the tables, adding a more gradient tone, we will go from Yellow Ocher to Orange to Brown, from there to USA Olive Drab and finally to Black. We use the airbrush for this as we previously did with the tables. And we will give some highlights to some part of the wood as a wear with the lighter tone of the gradient from before. Finally, we will apply two filters, one brown and one more diluted in black.

**The lamppost:** With particular longing I write these lines about the painting on the lamppost, a Reality in Scale reference, since I painted it in the first live I did in December 2018 in the Painting Team group. On an Intermediate Green base color and working with an airbrush, we first illuminate areas with Vallejo Yellow Green 954, adding lights and volumes to the streetlight. I added a dash of yellow for the last highlights.

For the shadows, and always with the help of the airbrush, we shade first with USA Olive Drab first, with Dark Sea Blue and Matt Black, thus achieving a contrast between lights and shadows with the lamppost. To unify, we apply a very light general wash with Tamiya Matt Earth and let it dry well. After applying this last step with a brush, we went on to the effects and aging of the streetlight, first with some touches with an airbrush with Toasted and Orange Shadow, something specific. With the effects you don't have to go overboard. Less is more.

To affect some areas of aging we use the effects A.MIG 1204 Streaking Rust Effect and A.MIG 1004 Light Rust Wash applying these with a brush. Also a touch with light oxide pigment in a very specific way. Finally, we outline aided by a fine brush with A.MIG 1005 Dark Brown to provide depth in those areas that require it.

**Recording camera:** The German troops were very prone to photographing and filming everything that was worthy of it for them, so when I set the scene I could not miss the video camera of the time. This comes with a set of figures from the Stalingrad brand of which I only used the figure of the cameraman. Basically we divide the accessory into two parts, the legs and the camera itself. The first ones we work with Vallejo's Green Ocher 914 airbrush, which we illuminate with Tan Yellow 912 and a pinch of Matt White. And we shade the legs with Chocolate Brown 872 also from Vallejo. Once dry we apply a brown filter in diluted oil to unify tones.

For the camera we start from the base of a dark gray, which we are lightening little by little with Deck Tan applied with a brush.

And a bit of Matt Black for some shading and outlining. And to record !!

**FINAL EPILOGUE.** What started as a normal adventure, with a normal job, ended up becoming the first escape route in the first wave of the damn COVID-19.

An indelible memory of this work, without a doubt. I really enjoyed creating this scene, wanting to have fun with color as the main character. Without a doubt, my seal. Some friend tells me that I am very extreme, and that these effects occur more in fantasy or wargames than in a historical piece. Well, it is my simple touch to this world, I like to work like that and I will continue to do so because I also enjoy it.

Always remember that modeling is to enjoy, to disconnect, to escape from a reality that is sometimes as cruel as the times in which we live or are finishing living.



# FRANK

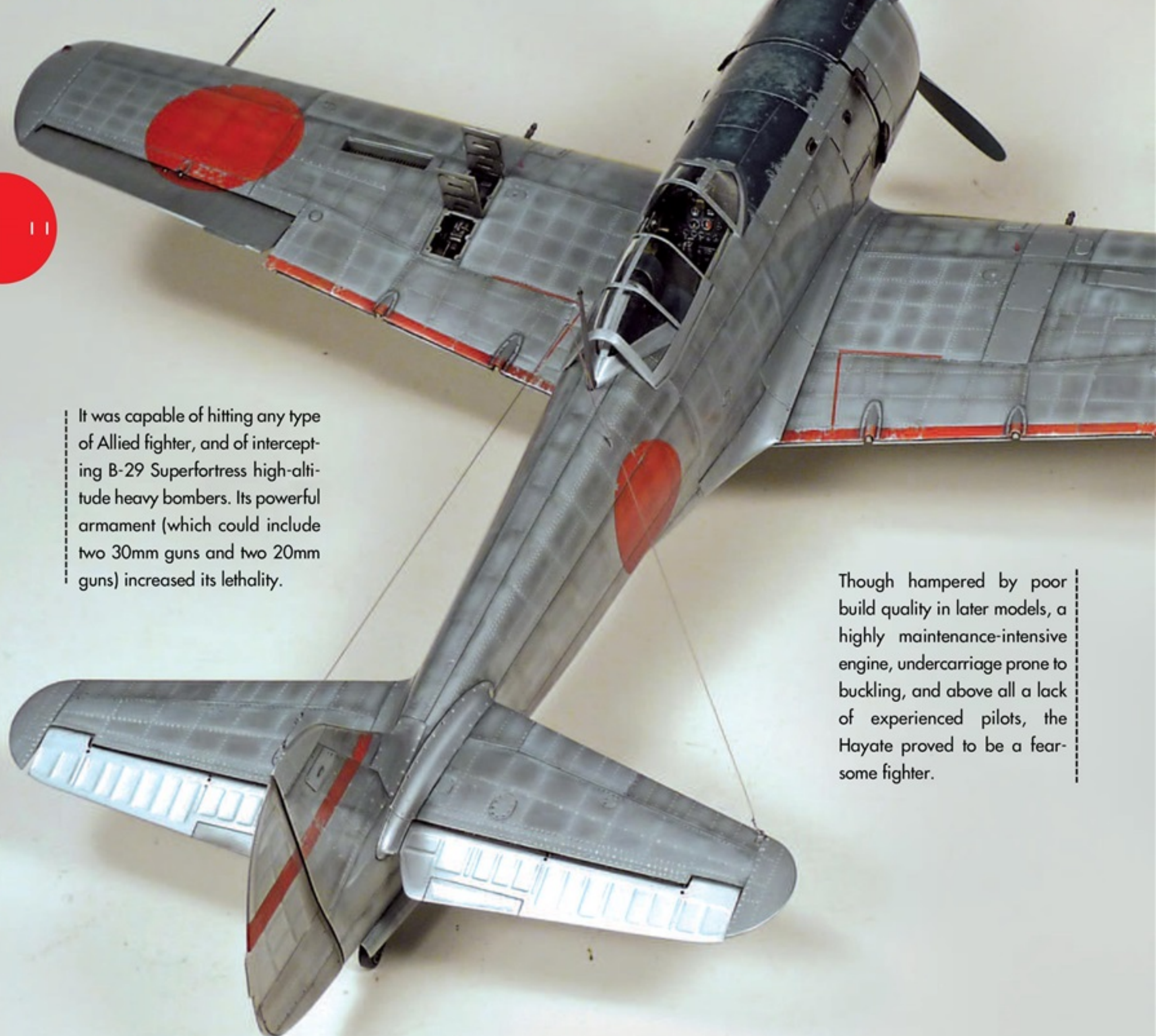
## KI84 HAYATE



HASEGAWA 1/32

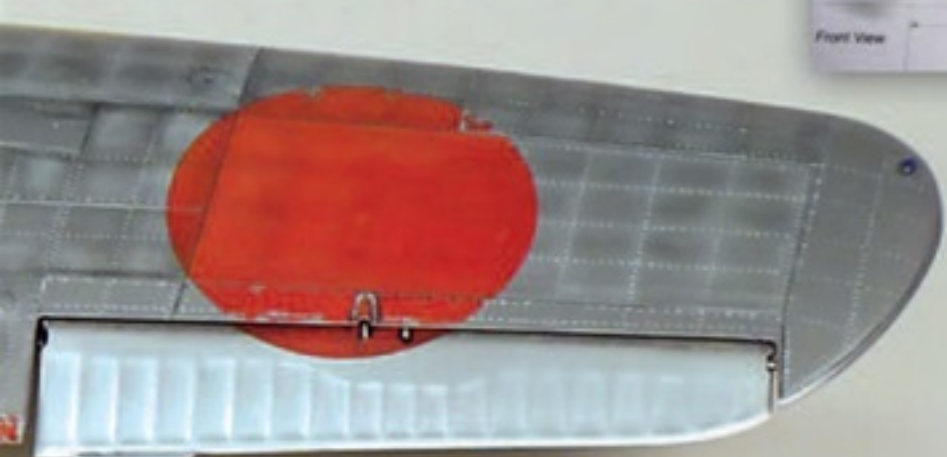
The Nakajima Ki-84 Hayate (Tempest) was a single-seat fighter aircraft used by the Air Service of the Imperial Japanese Army during the last two years of World War II. Its official designation in the Japanese Army was Type 4 Fighter (yon-shiki-sen-tou-ki), and its code name for the Allies was "Frank". With excellent performance and high maneuverability, the Ki-84 was considered the best Japanese fighter used on a large scale during the world conflict.

Autor / Author: Masamichi Matsuzuki.

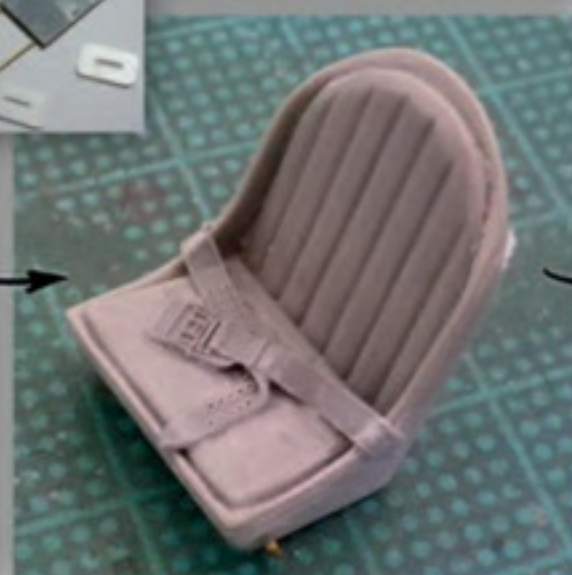
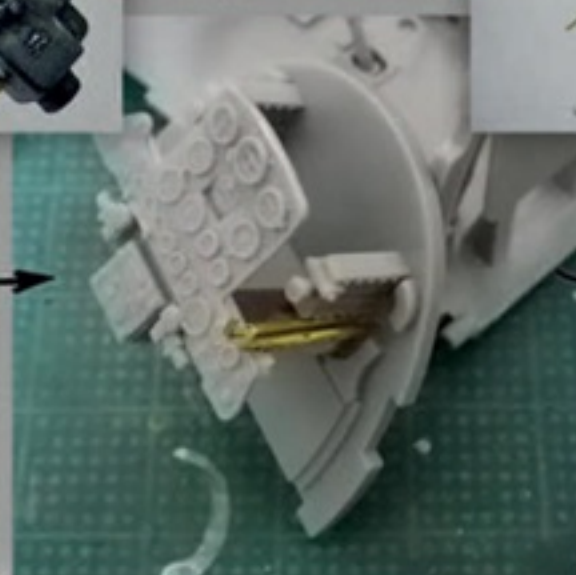
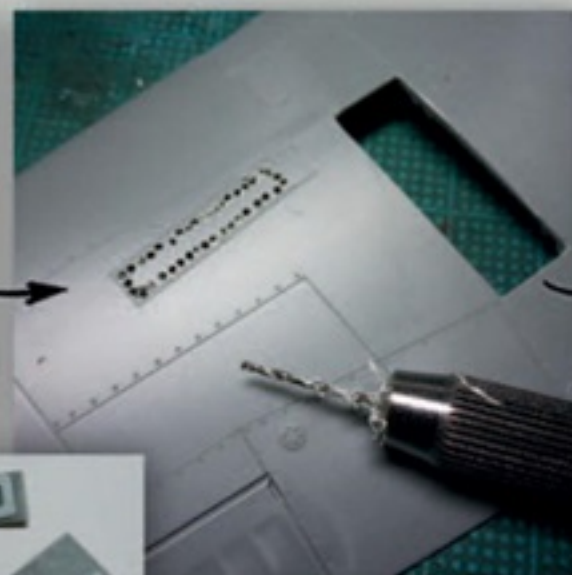
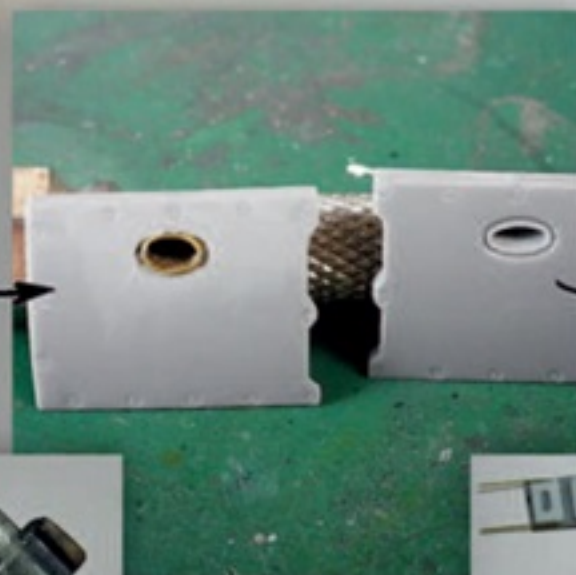


It was capable of hitting any type of Allied fighter, and of intercepting B-29 Superfortress high-altitude heavy bombers. Its powerful armament (which could include two 30mm guns and two 20mm guns) increased its lethality.

Though hampered by poor build quality in later models, a highly maintenance-intensive engine, undercarriage prone to buckling, and above all a lack of experienced pilots, the Hayate proved to be a fearsome fighter.



**THE MODEL:** I usually make smaller 1/48th scale airplanes. Larger 1/32nd scale model kit is an attractive challenge to me. Larger kit is better appearance and easier to see small details. Of course it will take more time, but I think it worth. Also, I wanted to challenge silver metallic airplane. I had been made many green painted Japanese naval airplanes. I wanted to try something else. So, I choose a fighter from Japanese army air force. Also I would like to try a larger model, so I choose the largest fighter, Ki84 Hayate in 1/32nd scale.



I didn't have so good impressions for Ki84. I didn't feel Ki 84 has unique character. J2M1(Jack) and N1K1(George) have strong character especially in their shape.





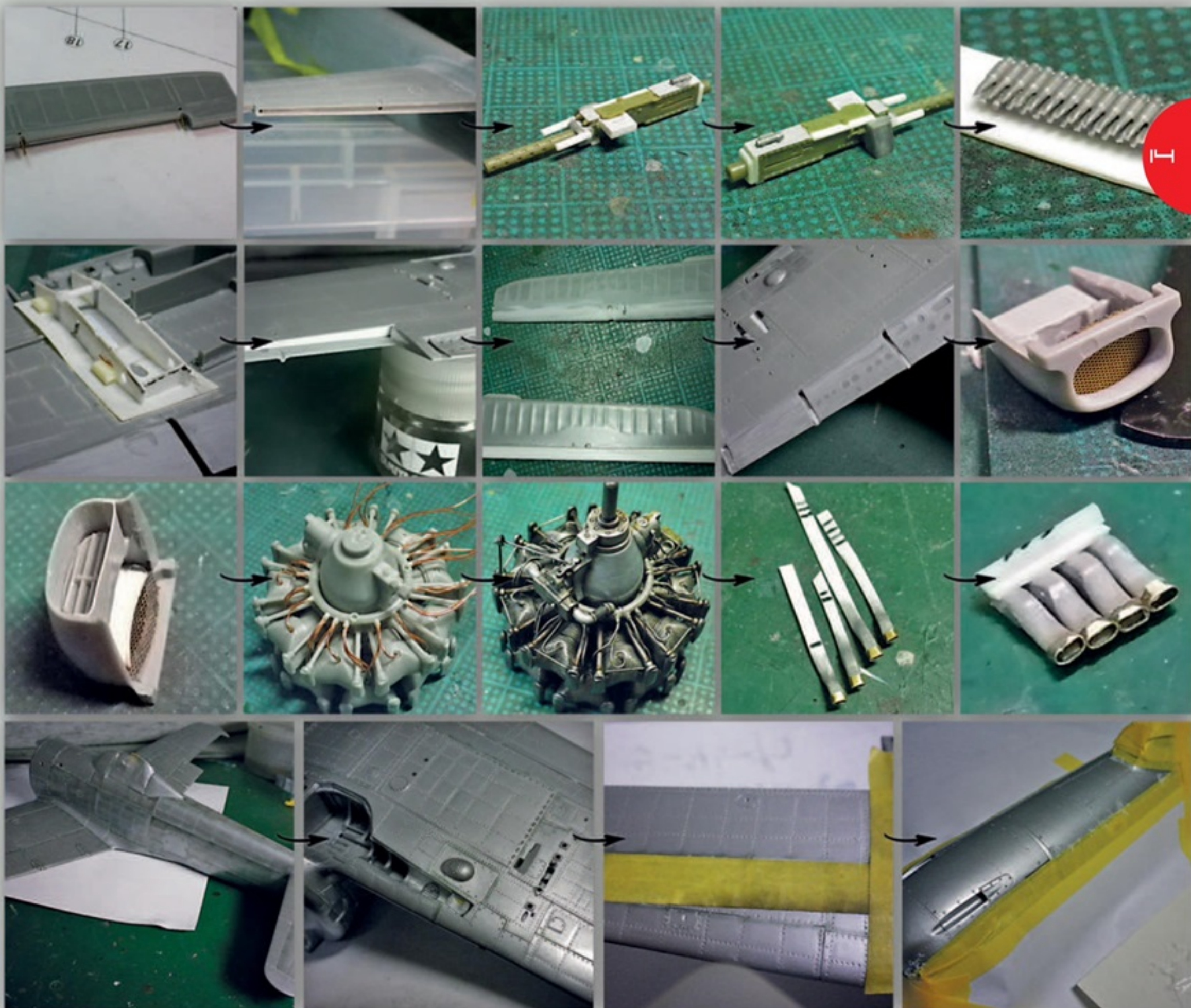
Ki84's shape is smart and sophisticated, but not so characteristic. But my impression was definitely changed when I saw real Ki84 with my eyes at Chiran museum. The real Ki84 looked very massive and glamour. I was fascinated, and decided to make this model someday. Now the day came.

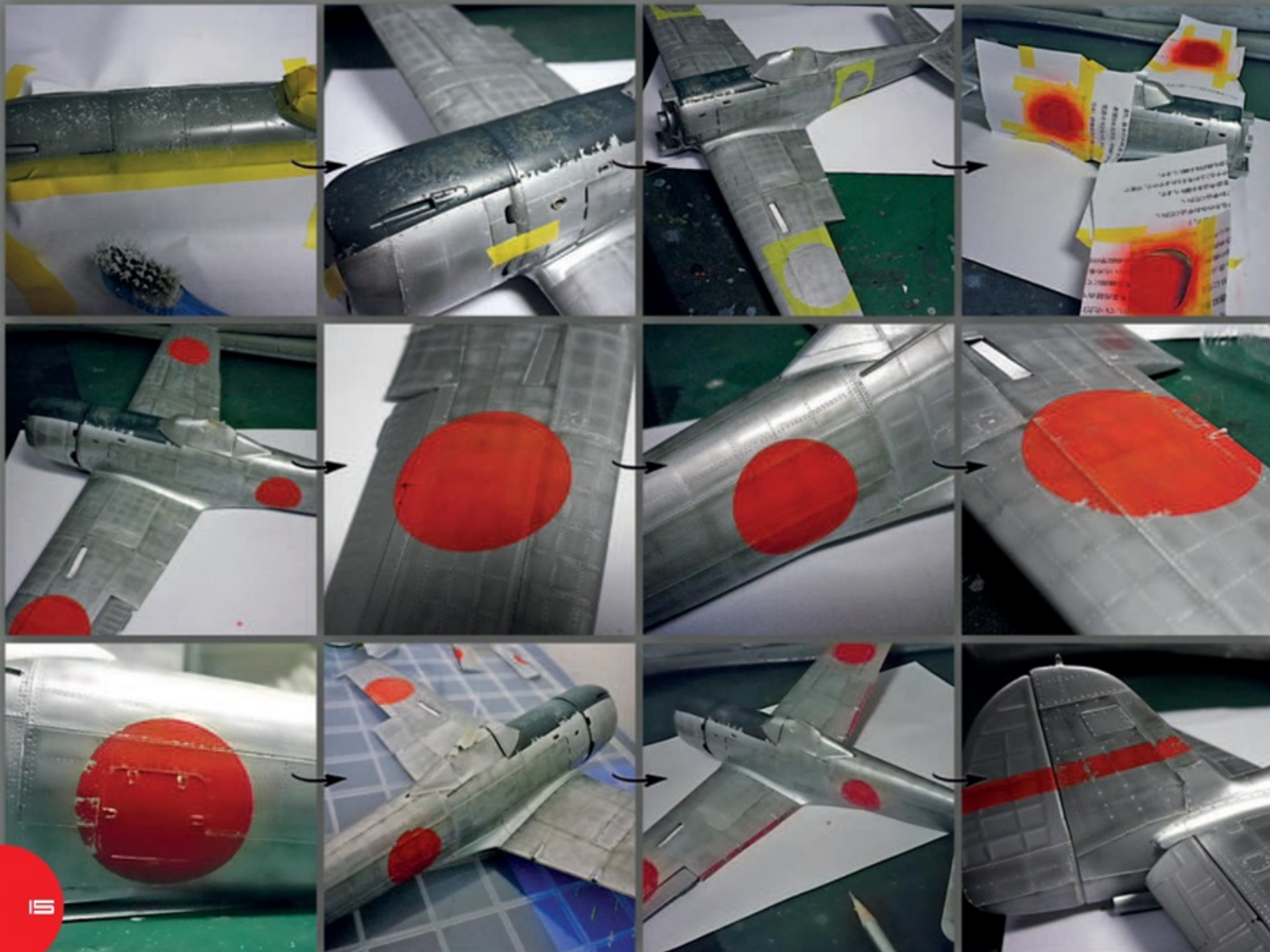
**Hasegawa kit:** This kit has very nice shape, but the details and number of parts

are relatively less than the latest perfect quality model kits, just like Tamiya's Zero fighter in 1/32nd or Mustang. Perhaps many modelers wish to add more details. However, this Hasegawa kit is cheaper and easy to assemble.

A good item to beginners. Also, this is a nice kit to the modelers who want to add more details because it is enough large.

**Constructions:** I added these extra details. Representation of the deflection(dents) of the plates on hull. Adding rivets' dots. Opening 20mm machine gun panel. Remove the flaps and elevators, and joint them with different angles. I made ventilation pipe from MG in hull. I made a hole on the plastic part of ventilation pipe. Sand the behind of the panel to make it thin. I made a pipe with brass tube with bending it slightly.





**20mm MG in wings.** The 20mm MG 'Ho-5' was developed from American Colt Browning M2 heavy machine gun. I could not find any extra part of this in market. Thus I made it from AFV Club's M2 MG in 1/35th scale with plastic sheets. The 20mm ammunition were made with stacking 2 of 12.7mm ammunition belts in Tamiya 35121 US

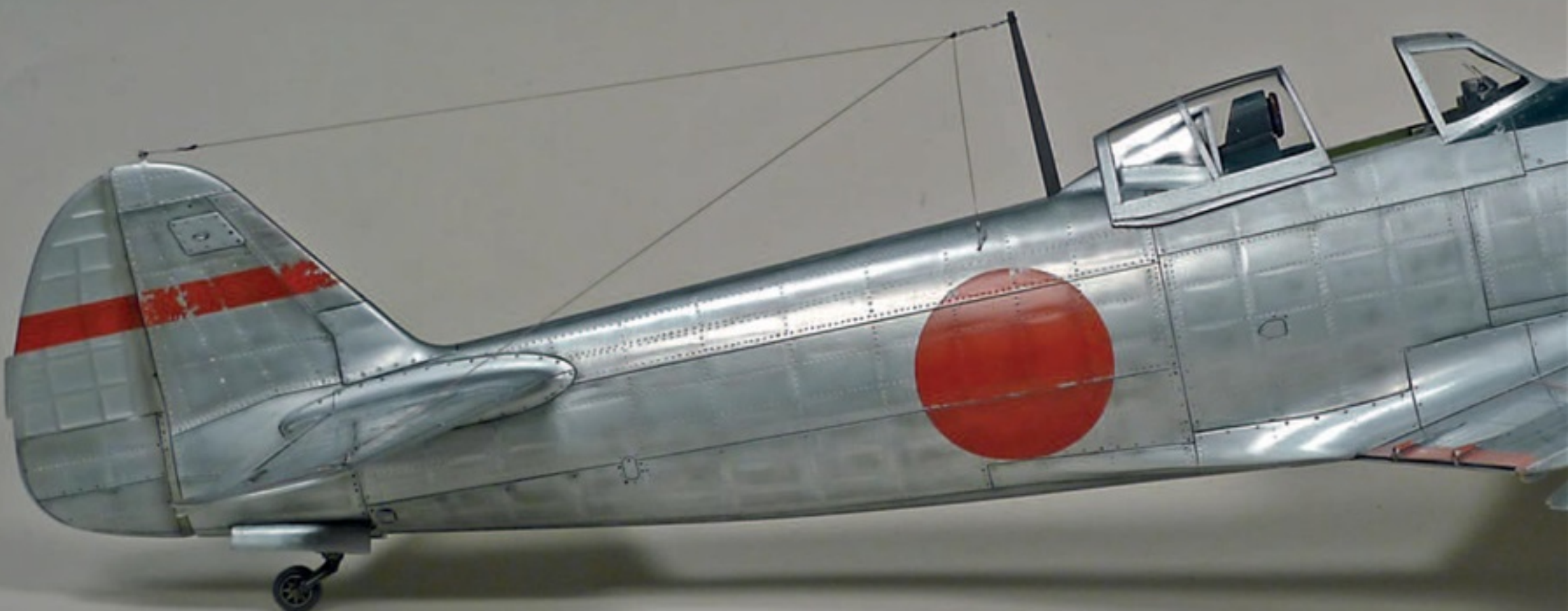
weapons set. The ammunition of 12.7mm in 1/35th scale is small as 20mm in 1/32th. However, the size of this ammo is a little larger as 12.7mm in 1/35th fortunately. I could use it with no problem. I opened the doors to access the ammunition and weapon in a wing. The doors were replaced the doors which were cut out the wings from another kit.

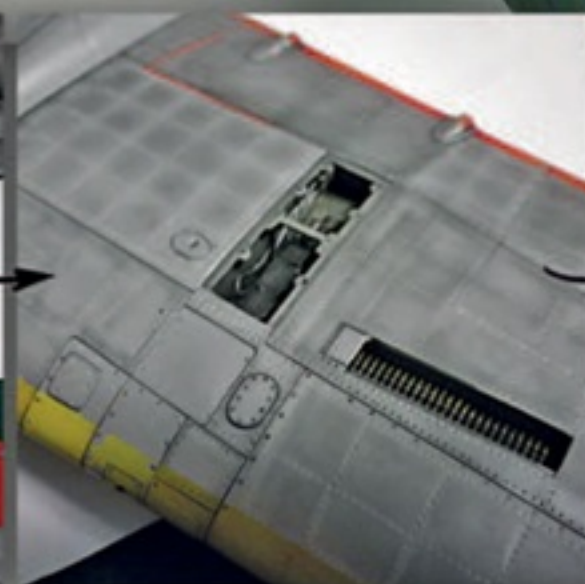
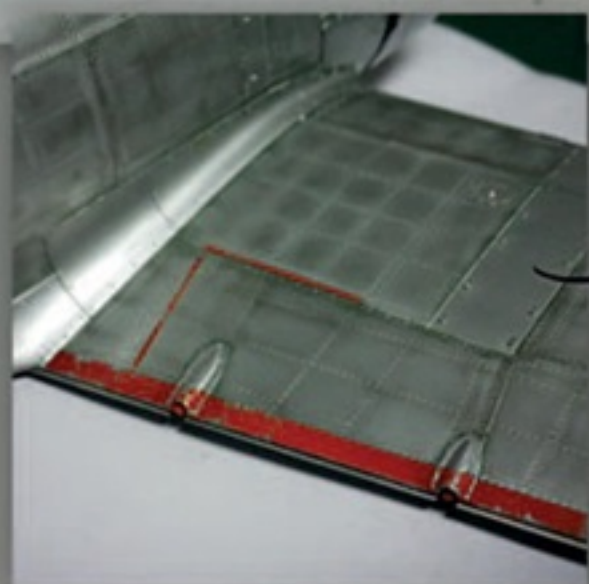
The interior in the weapon bay was built by plastic sheets.

Rudders were removed from the wing parts. I add the missing edges with plastic sheets.

They are jointed with brass wire to make the wings move various angles.

I added some details around the cockpit.





The sheet belt is from Finemolds. I added transparent plastic plates on the gun sight. I draw lines of rivets on the hull. I curved along the lines with knife. The depth should not be same. Various depth of lines is better to show the thinness of the hull plates. The surface was sanded after curving.

I put a tape along a line. I made rivet dots with needle. I added wires and piping to the engine with copper and brass wire. A photo etched mesh is put into the air intake, and I add some details with plastic sheet.

The original details of the landing gear wells are a little poor. I added some details with plastic sheets.



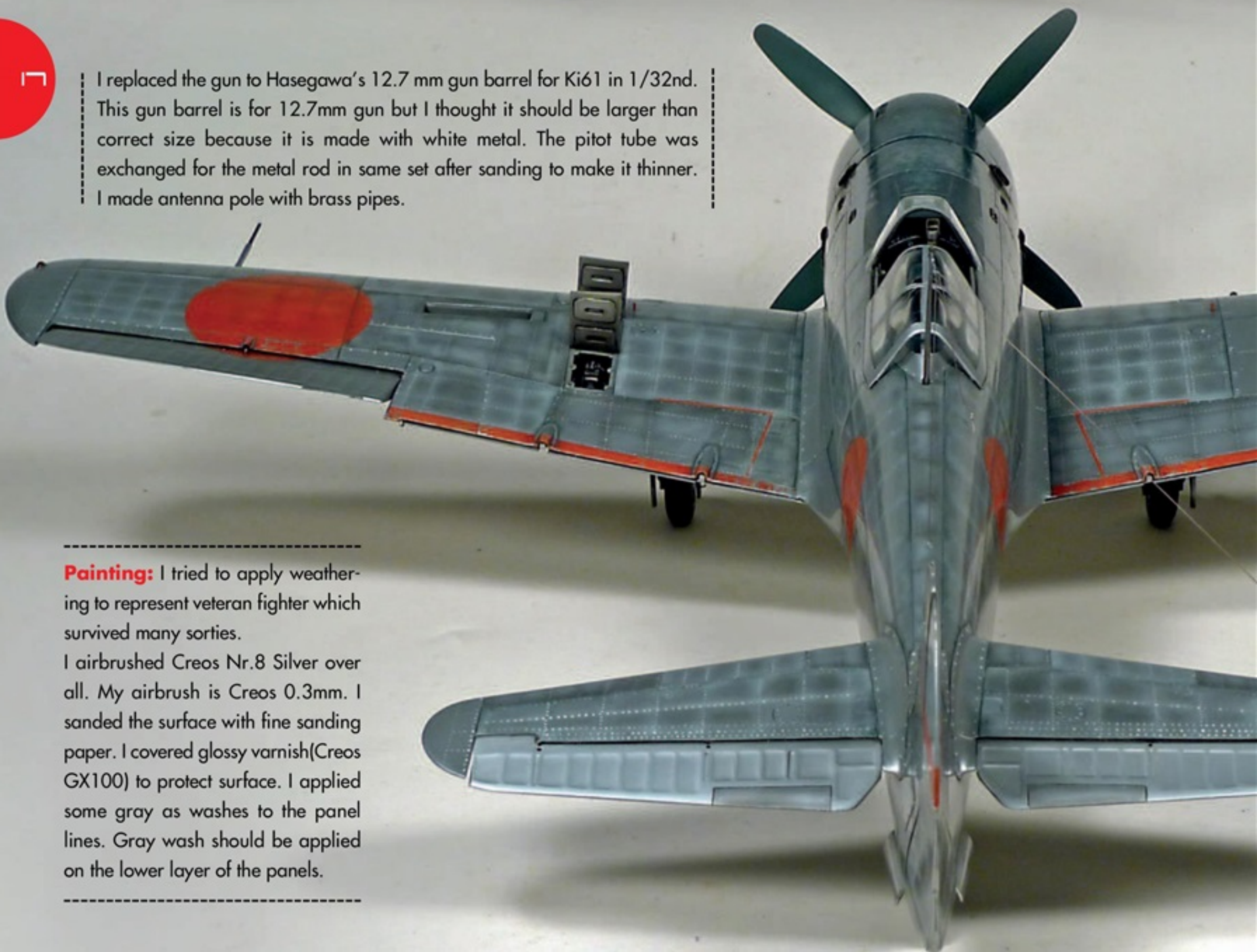


I added wires to the landing gear legs with some copper wires and brass tube. I added deep lines to the tires with using motor tool.



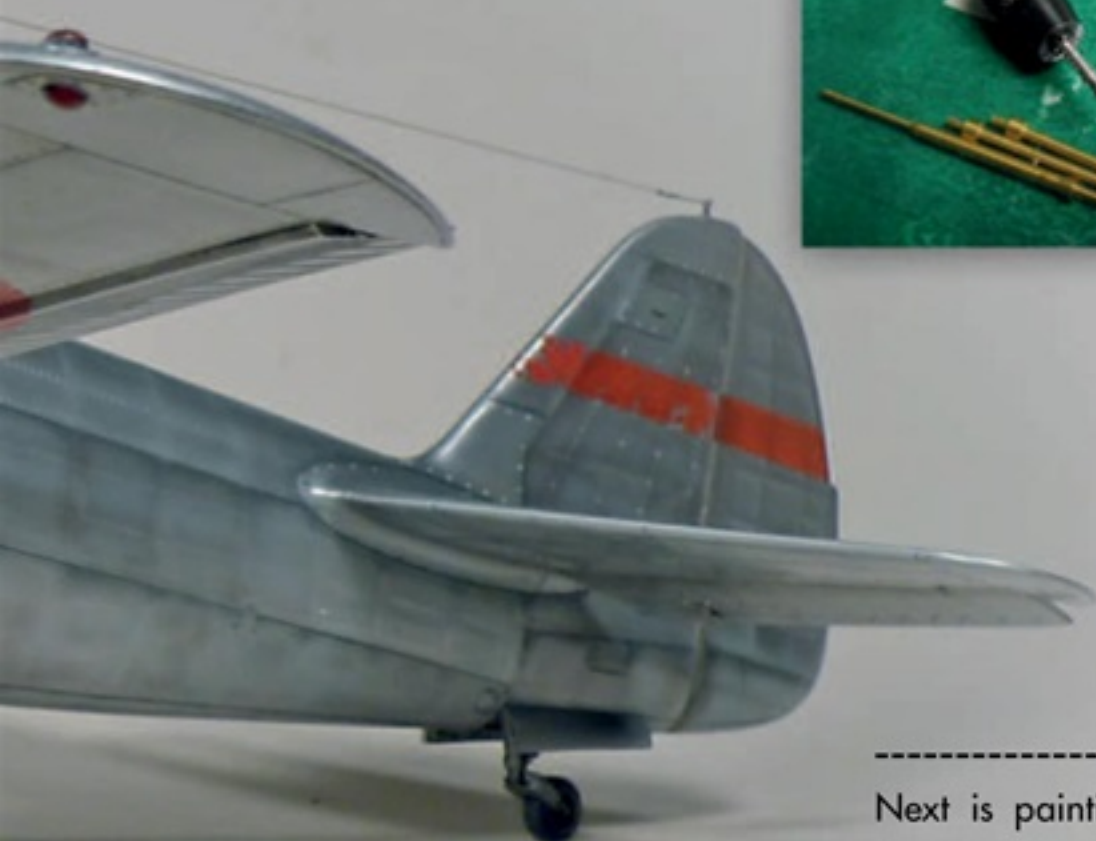
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I replaced the gun to Hasegawa's 12.7 mm gun barrel for Ki61 in 1/32nd. This gun barrel is for 12.7mm gun but I thought it should be larger than correct size because it is made with white metal. The pitot tube was exchanged for the metal rod in same set after sanding to make it thinner. I made antenna pole with brass pipes.



**Painting:** I tried to apply weathering to represent veteran fighter which survived many sorties.

I airbrushed Creos Nr.8 Silver over all. My airbrush is Creos 0.3mm. I sanded the surface with fine sanding paper. I covered glossy varnish(Creos GX100) to protect surface. I applied some gray as washes to the panel lines. Gray wash should be applied on the lower layer of the panels.



Next I applied flat black and flat white to the edges of panel lines to enhance the waving of the thin panels. I hope these works give different brightness when you look from various angles.

Next is painting anti-glare panel area between the propeller and the windshield.

At first I masked this area. I put small dots of toothpaste as masks for chipping by using an old toothbrush. I airbrushed Creos Nr. 40 German Gray with a little of light blue color over there. After completely dried, I put toothpaste to the top area again and applied nearly black dark gray color over there. I repeated this process again. I removed toothpaste by wet cloth after all.

I made masks to paint red round marking(Hinomamaru) and put them on the hull and wings. I airbrushed vivid red color Creos Nr.108 Character Red with a little of yellow. I applied faded red color with adding more yellow and white, and gave some scratches later. I used Tamiya enamel XF-63 German Gray for washing over all to keep metallic brightness.



I used darker gray color for washing only to the movable areas. I used toy blocks to joint the landing gears correctly. I painted the propeller with Creos H319 Light Green.

**Conclusion.** It took one year and half to finish this model. I worked slowly but every night. I could finish this work very close to my image of real Ki84. I am satisfied in this work generally, but I know this still has many things which could be better, like as usual. I hope you like this Ki84.

**The first copies were delivered early the following year to the Philippine Sentai.**



# ELEVATOR

## ASCENSOR

ALTERNITY MINIATURES 1/35

"It happened during a life or death intervention in the Hospital. We were going down in an elevator when I remember seeing myself reflected in the metal ceiling of the elevator, lying on a gurney. I watched carefully. I wanted to know if the operation had gone well, but I was worried that I was still under the effects of anesthesia. I focused on my face to find out, and then I saw that my eyes were gone! There was nothing there. Only two empty sockets on the roof of the elevator. Black and infinite. My eyes weren't there and yet he was looking at me ... I keep wondering if the orderly actually pressed the button for floor three, where the awakening room is, or did we go straight to the basement, to hell! "

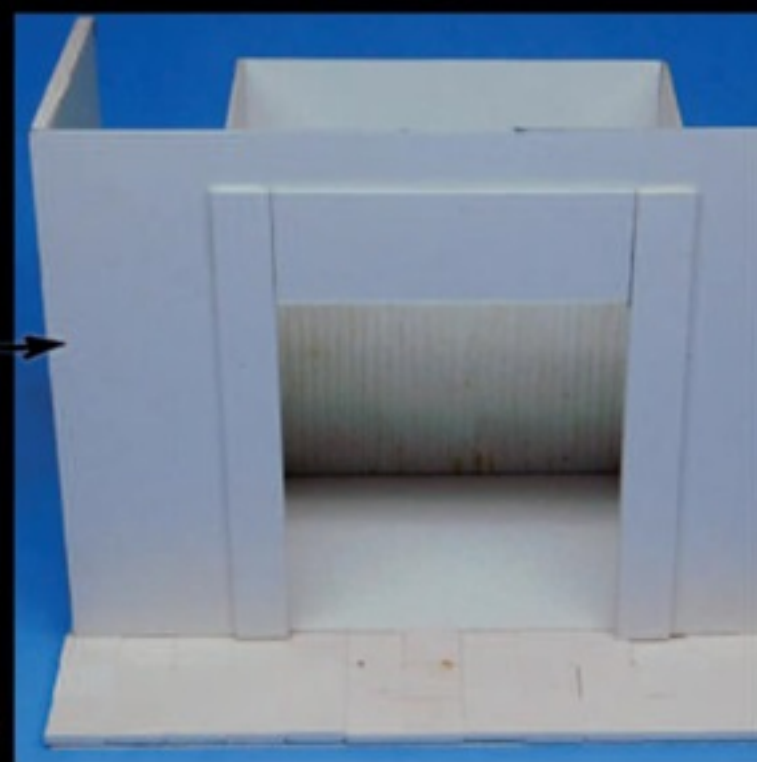
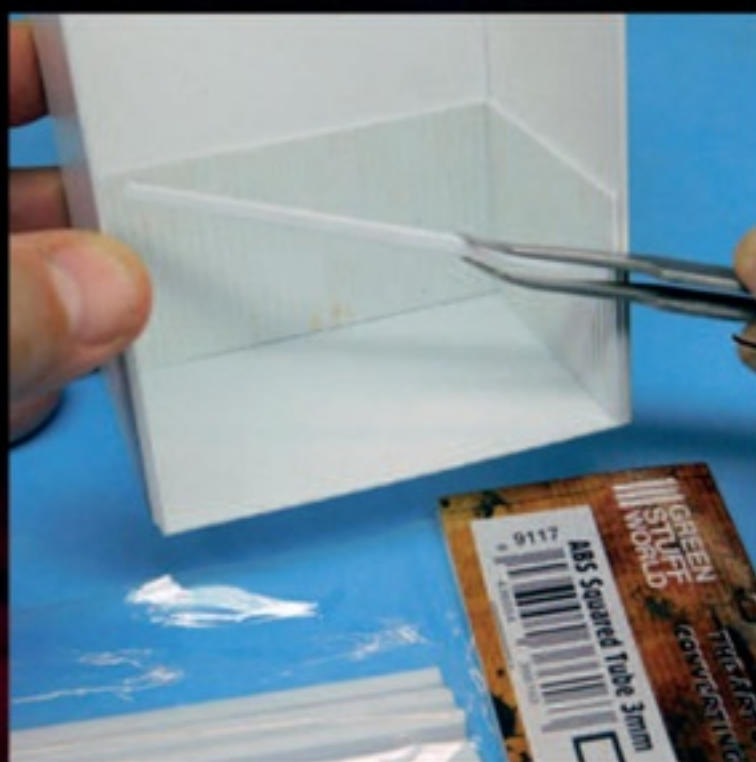
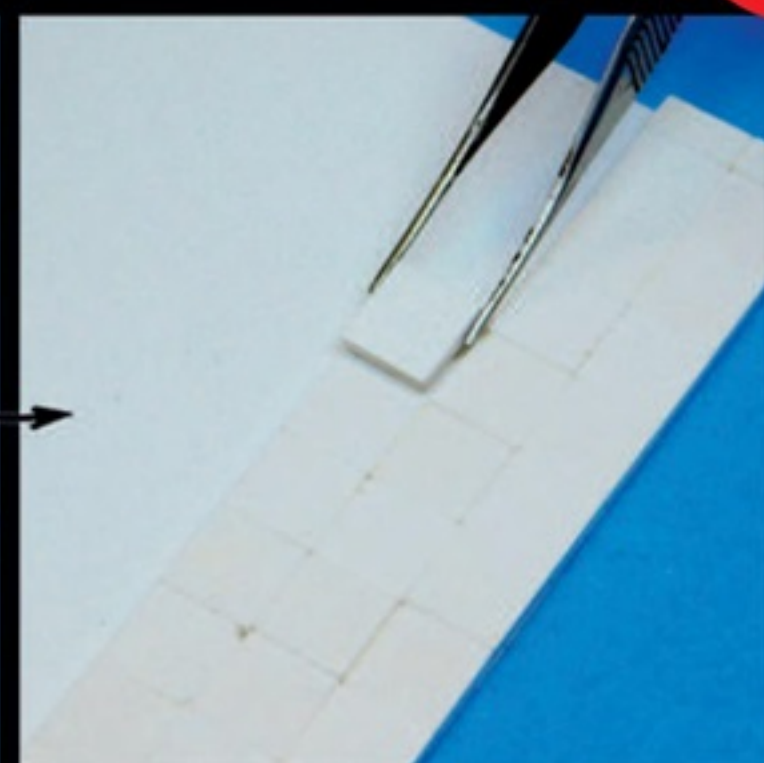
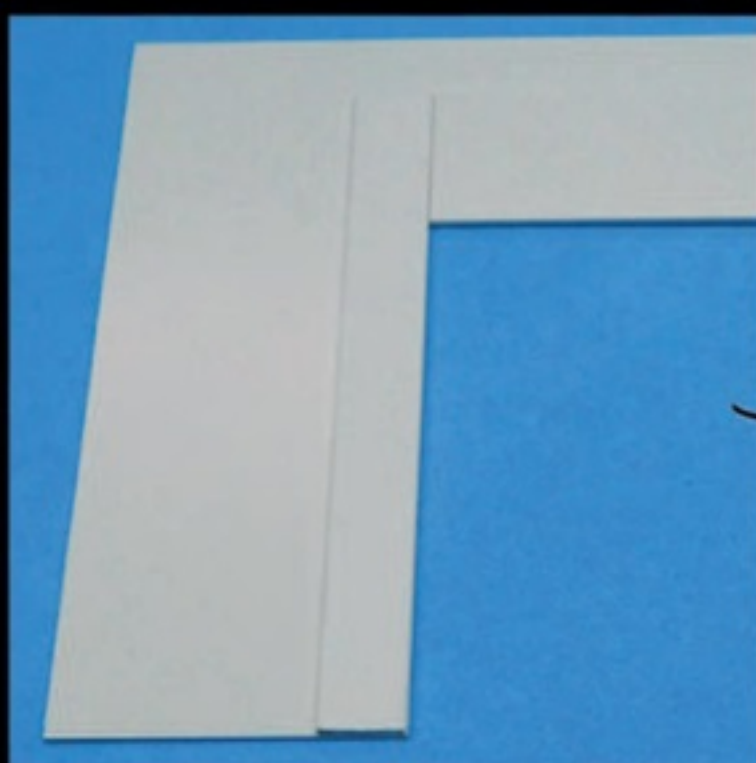
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This project, made just for a miniature from the Alternity Miniatures brand, grew out of many zombie movies and post apocalyptic catastrophes. I also wanted to add a special effect, illuminating the stage with red light, to give it an even more sinister air. So if you want to know how I did it, I will show you some of the steps in this article. Let's go there !

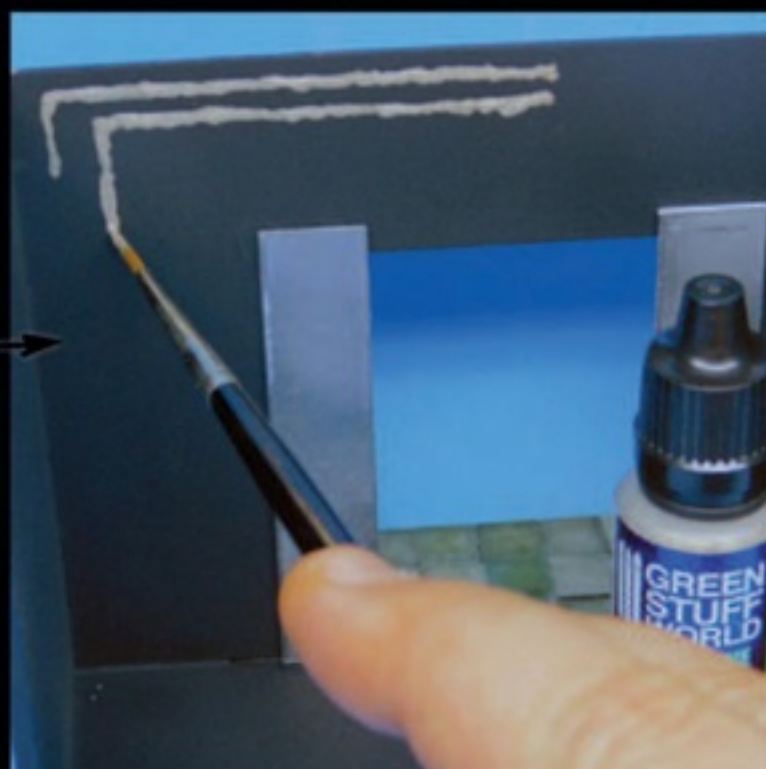
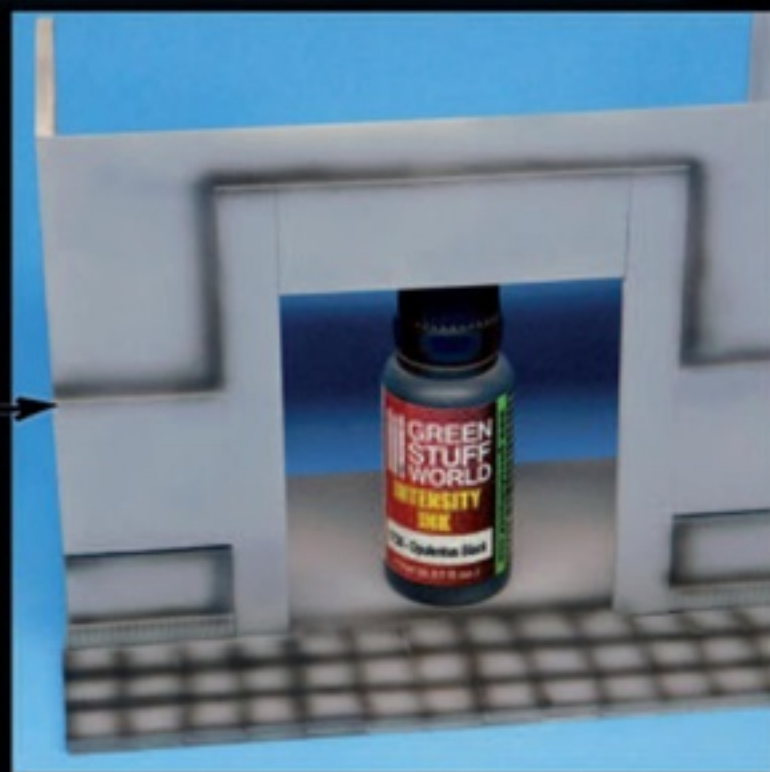
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Autor / Author: Javier Molina.

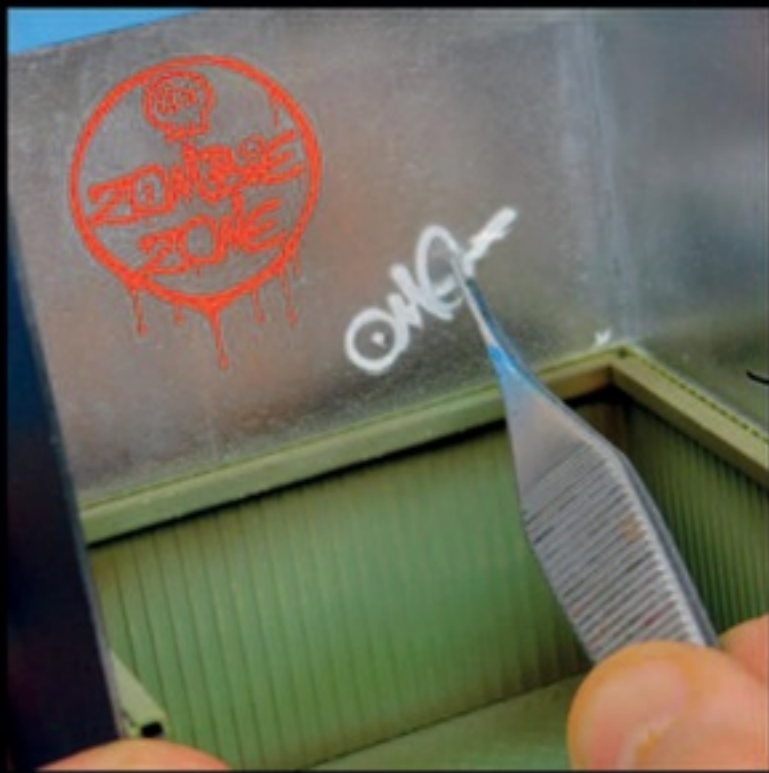




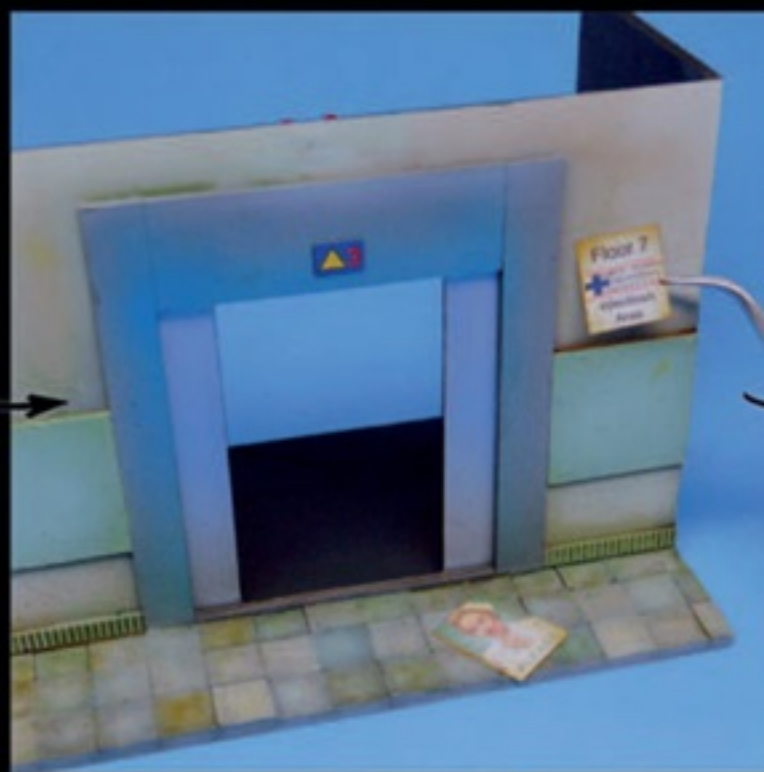
The entire stage is constructed of foamed PVC sheets of varying thicknesses, with a box-within-a-box pattern. All this, of course, on the scale of the miniature. I have taken advantage of the silicone molds from Green Stuff World, to make the tile floor of the stage, made with acrylic resin, which makes it light, but extremely resistant. They can be easily glued with PVC or cyanoacrylate glue. Once installed, the surface is homogeneous and can be painted without primer, if you wish. As you can see, I have used plastic profiles and tubes, of all types and thicknesses, to make both interiors and exteriors. There is a wide range of GSWs that can help you do this. This is the appearance of the stage, 1/35 scale finished, before beginning the decoration and assembly of the light circuit.



To imitate the typical mirror of the interior of the elevators, we will use our chrome paint on a glossy black primer, letting it dry at least 24 hours before working on the result. We mask the mirror part and proceed to paint the interior of the elevator with a green paint base, a lighter one for the lights and an ink for the darker parts. While the interior dries, we mark shadows on gray primer on the entire external facade of the elevator, which will help us to give volume when we apply the paint.



Here you can see on the floor, how the applied shadows darken the edges of the floor tiles, while the inner part appears lighter. We start with the interior light circuit, using our conductive paint. It is applied directly with a brush and can be cleaned directly with water. The same paint is used to fix both LEDs. Once dry they will act like a normal solder, making both LEDs remain fixed.

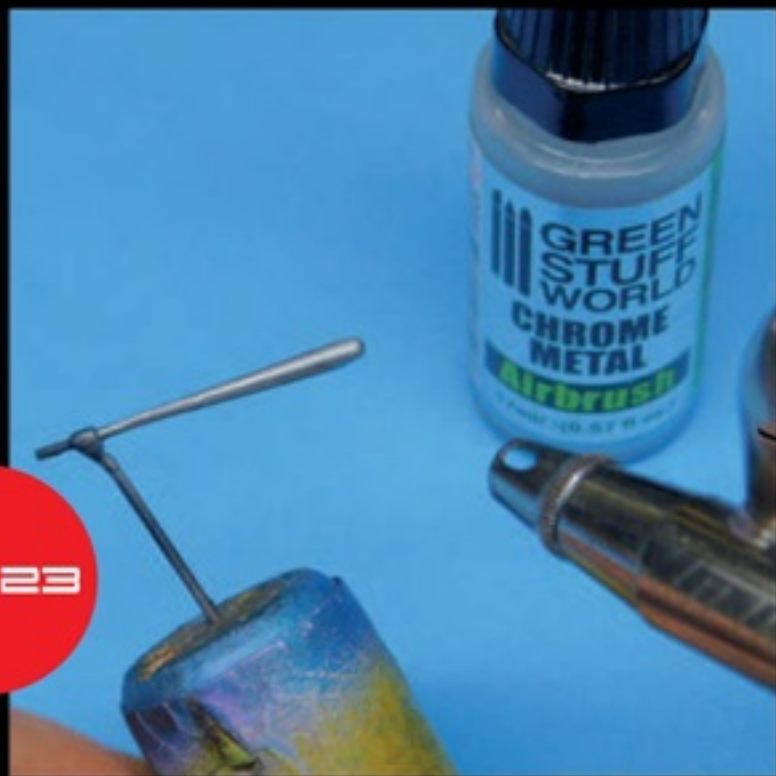


This is the circuit that we will use hidden behind the elevator wall, to illuminate the LEDs. It can be found on the GSW website. Here you can see how it will look once installed. The same conductive paint will serve as the solder, once dry. You can apply the thickness that is necessary. While the conductive paint dries, we add the first details to the diorama in the form of graffiti decals. And once placed, we will begin to give the scene a macabre atmosphere, with our coagulated blood, applied with a brush





and airbrush. The splash will be very real. While the blood is drying, we will use our sponge brush to give a worn look to the tiles on the hospital floor. Once the brush work is finished, we add an ink wash to unify tones and darken the whole. The hospital corridor posters are made on our decal sheets. You can print them at home, with your injection printer and with models taken from the internet. We are adding details that make sense of the story, such as zombie infection posters, and police tapes do not pass.





All this available in our decal sets. Splashes of dirt, made with a brush and our liquid pigments, add effects of neglect and disrepair to the stage. We start with the beautiful figure, with a double primer in black and white to mark the areas of light on it. For the protagonist's jacket, we will use a range of pinks, lightened with whites, and shaded with green in the darkest parts. We will work with an airbrush at the beginning and we will finish outlining with a brush.

For the striped stocking of the figure, we will use our masking tape on a white base that we will apply with a brush.

Once the paint is dry, we use the tape to cover the areas that we want to be blank. We paint in black, let it dry and carefully remove.

Now touch the meat areas, which we will paint with a brush, and using the overhead light technique.

For the hair, and as a note of color, a combination of our Interference metallic filters will give our little warrior a Cyberpunk touch.

The baseball bat will also be painted with our chrome paint, as we have seen in some original models. And of course, we will leave the blood trail on it, with our coagulated blood. This is how the figure remains, ready to be placed on the stage.

We hope you like the set !!





ZETAKIT 1/12



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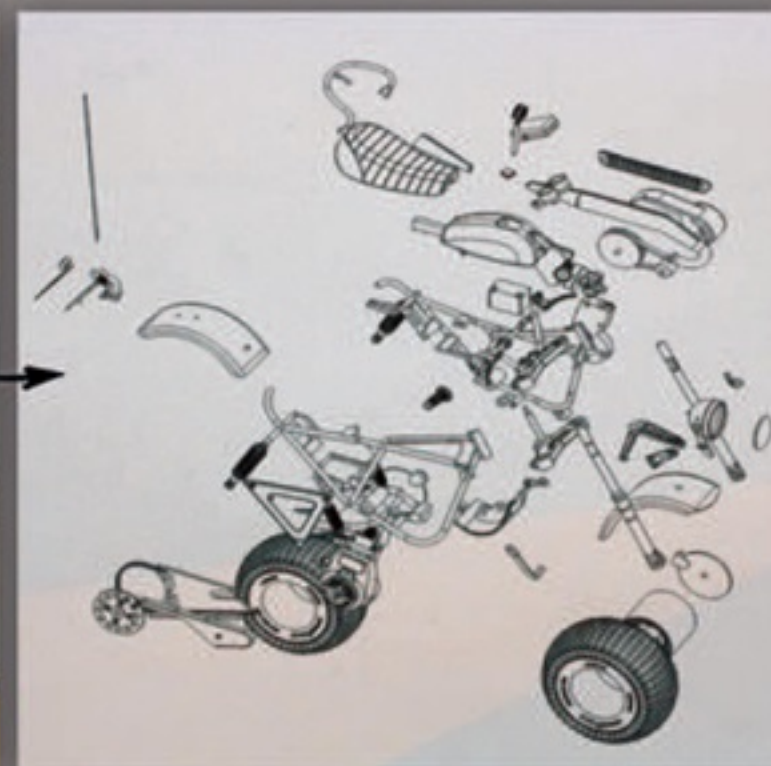
# MOTOZODIACO TUAREG

Of all those films, there is one that deserves our attention: Altrimenti ci arrabbiamo (And if not, we get angry, in Spain). In the middle of the film, the leading couple faces, with their same weapons, a motorized mafia gang that works for a real estate speculator in a setting as ap-

propriate for this purpose as the Casa de Campo park in Madrid. The duel on horseback (on a motorcycle in this case), with pike and all, is epic and does not admit waste. The images of the Manzanares area next to the Vicente Calderón Stadium, the Segovia Bridge

and the M-30 in full construction are also constant. Terence Hill's motorcycle is an Ossa Enduro 250, while the one that Bud Spencer was driving is a peculiar Motozodiaco Tuareg, an Italian motorcycle with a fun beach aesthetic produced between 1972 and 1975.

Autor / Author: Gennaro Zappa.



It is funny to see the good old Pedersoli with his almost two meters high and more than 140 kilos beat the copper on this big foot 250 two-stroke of 15.5 CV. The bad guys in the movie wore Ducati Scrambler ...

Those who know me well know how much passion I have for car and motorcycle racing.

However, this time even before this passion, the romantic streak blossomed, the memory of a film that marked the history of cinema, with the extraordinary and masterful Bud Spencer who made the film even more iconic "And if not, we get angry" with his Motozodiaco Tuareg.



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27 Precisely for this reason, as soon as they asked me if I would like to assemble the kit in question, I did not hesitate for a second to accept, since it is still one of the most iconic models within the panorama of conventional motorcycles.

**BRIEF HISTORICAL SUMMARY:**  
**Bud Spencer's Motorcycle Myth.** curious middle ground between a lawnmower, a buggy and a motorcycle: very little is known about this motorcycle, both because the Motozodiaco hasn't been around for decades, and because it certainly wasn't a hit at the time. But there is a reason for all this. In the first place, Motozodiaco was not a motorcycle manufacturer: for him the two wheels came only after the four wheels. Born in Bologna in 1968 thanks to Mario Zodiaco -who until then worked with his father in a family construction company- All Cars (which only later became Autozodiaco) started as a car trading business and then expanded until the creation of a dune buggy based on a Volkswagen Beetle. Thus was born the Deserter series. In 1973, however,



Autozodiaco made a quick foray into the world of two-wheelers with the iconic Tuareg. As the name suggests, this off-road motorcycle on the beach. The Tuareg had squat, knobby wheels, a 227cc single-cylinder two-stroke engine for 20hp of power. The speed was not exorbitant (100 km / h), but some technical characteristics attracted attention in this motorcycle guild. First of all, the cable starter like



lawn mowers (although electric start was available as an option) and the agricultural type transmission, pulley like tractors.

A curious crossroads that would have passed into oblivion, had it not been for the legendary Bud Spencer. The model designed by Zetakit is produced by Infinite Statue and the Kaustic plastic is simple but well made in all its parts: double cradle frame, swingarm, front, engine, tank, bodywork and the rest of the accessories are all molded in resin. Before starting to assemble the model, a careful control of the parts is carried out and a first dry assembly is carried out, in the event of finishing any coupling and cleaning of the burrs from the molding. The next step is to wash each piece thoroughly with neutral detergent. Subsequently, only a base coat is applied, then the corresponding color is applied. Ending with the assembly and finishing of the model.



Autor / Author: José Manuel Clavero Sancho.

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The art of building scale models with cardboard or paper is hundreds of years old, and was and continues to be enjoyed by people around the world. It is an inexpensive, relaxing, and highly creative hobby.



# HAWKER TYPHOON

PAPER MODEL TDM 1/33

If you like to work with your hands and want to create 3D models from sheets of paper, this hobby is for you. All you need is a good pair of scissors, cardstock, good glue, and patience.

**THE MODEL:** Although published some years ago, the quality of its design is more than remarkable, something that becomes evident during the assembly of the multiple sections that compose it.

As in all models of this type, the work begins by gluing the entire interior structure

of the model to 1mm thick cardboard and then cutting all the pieces with a cutter.

At present, most of the models that we can acquire printed offer us the possibility of acquiring these pieces already cut by laser.

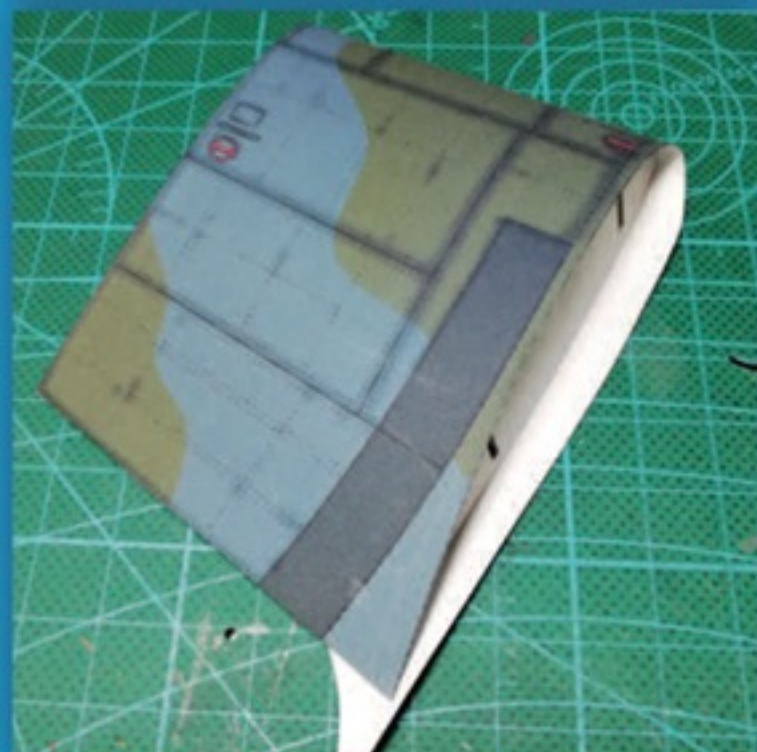
As with plastic models, these models can be improved by adding details that we consider interesting, although they will always be the ones that we manufacture ourselves.



Take as an example the improvements in an instrument panel. We take a copy of the original piece, then we drill the dials and remove with paint the marks left by the cardboard when it is cut, then we fix the copy from the back, inserting a thin sheet of acetate between them.

The fuselage is built by joining the different sections that we have previously assembled.






 We use the same procedure in the different model parts. As an adhesive I usually use good quality vinyl glue (white glue). It is very important to align the pieces when joining them together and wedge them so that they cannot move during drying (the paper does not allow the piece to be repositioned once the glue begins to set). Eliminating the white lines that are produced when cutting the pieces and that are evident in the model once it is assembled is possibly the most delicate part of this type of model since it is necessary to match the





color of the inks of the printed model and at this point It will be our ability to do the necessary color mixing to achieve uniformity. (Vallejo Model Color gives excellent results in this type of model).

As a final finish, I apply light coats of spray varnish from the same brand, allowing it to dry for at least 1 hour between coats.



33

How to buy this type of model.

Buy a model to print at home ...

<https://ecardmodels.com>

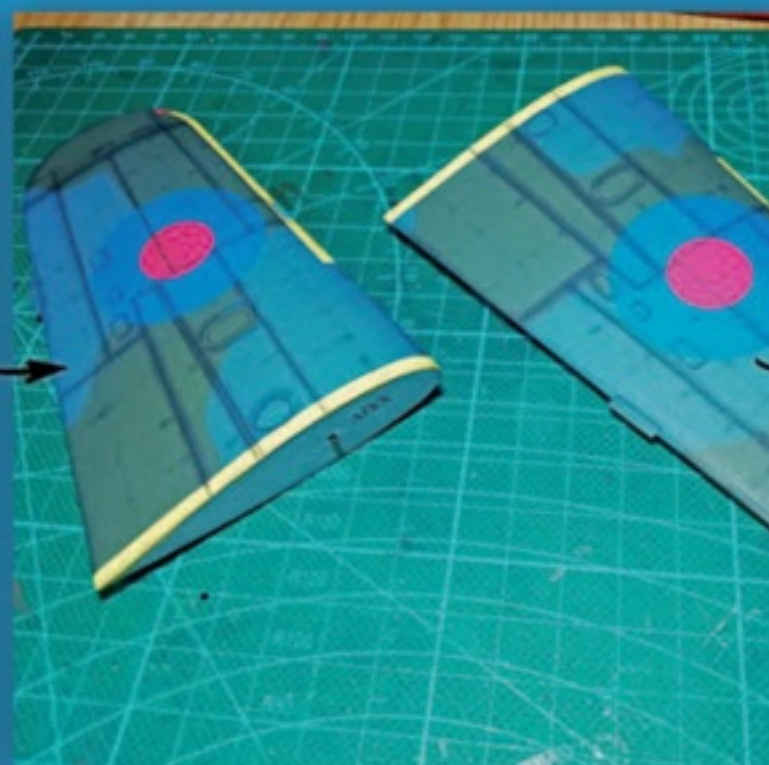
Buy a printed model with accessories and complements: papel3D and Zakov Models Store.

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The Hawker Typhoon was a British single-seat fighter-bomber manufactured by Hawker Aircraft and used during World War II.

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Although the Typhoon was designed to be a mid-altitude interceptor and a direct replacement for the Hawker Hurricane, it encountered

several design problems and never fully met the requirements for this role. Other external events in 1940 delayed the development of the Typhoon.

-----  
The introduction into service of the Typhoon in mid-1941 was also fraught with problems, and for several months the aircraft faced a dubious future. However in 1941 the Luftwaffe commissioned the formidable Focke-Wulf Fw 190; as the Typhoon was the only fighter in the RAF inventory capable of hitting the FW 190 at low altitudes, it landed a new role as a low altitude interceptor.





Through the support of pilots such as Roland Beamont the Typhoon also played roles as a night raider and long-range fighter. In late 1942 the Typhoon was fitted with bombs and in late 1943 it also fitted RP-3 air-to-ground rockets to its armament. Using those two types of ammunition, the Typhoon, nicknamed Tiffy in RAF jargon, became one of the most successful ground attack aircraft of WWII.



# BAZAAR-TRUCK

WWI FRENCH ARMY 1918

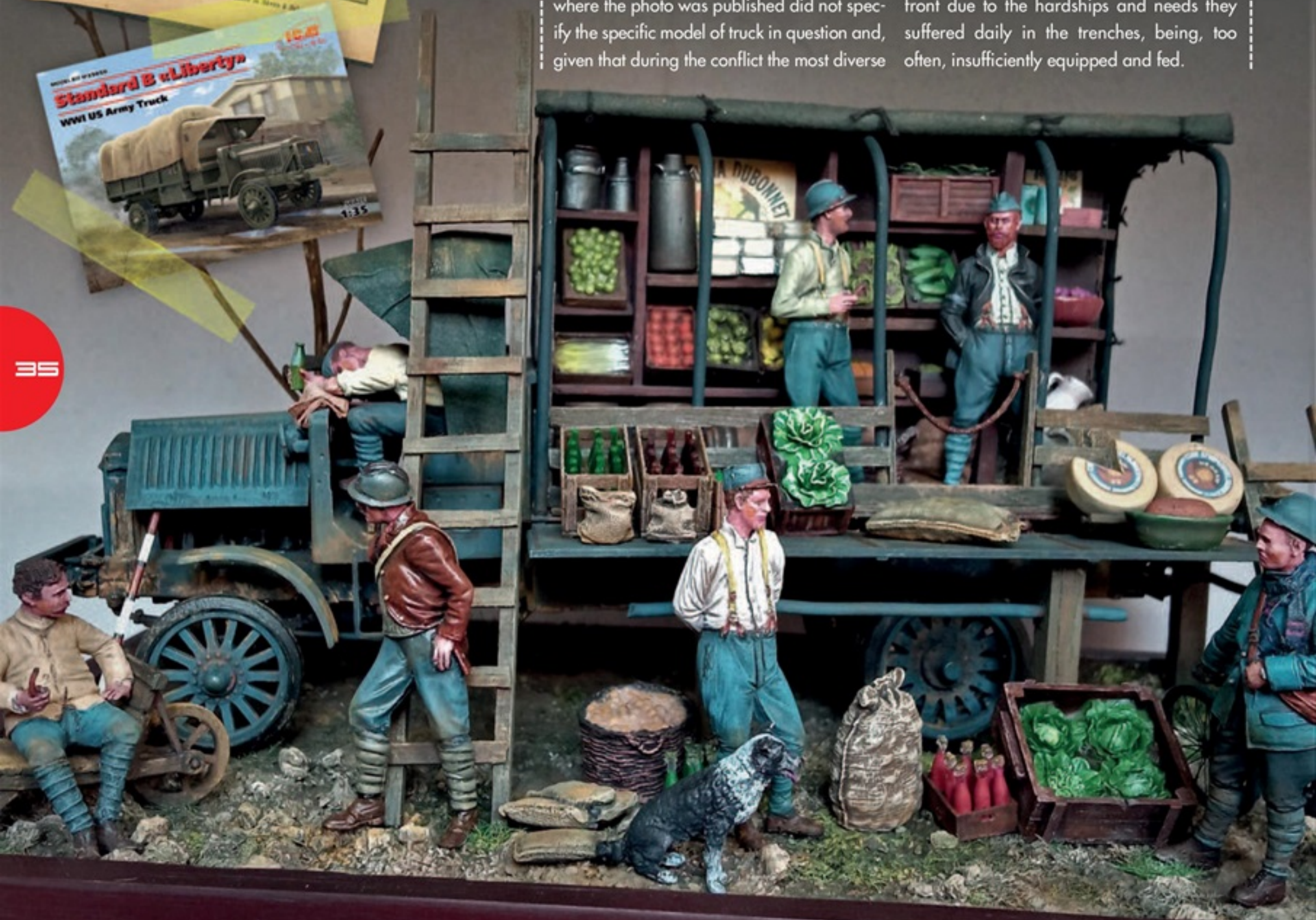
DIORAMA 1/35

I have always liked, as they say vulgarly, "hit the mark" and create models, vignettes or dioramas with such a point of originality that it makes the viewer doubt if they are seeing something real or invented by a somewhat "dispersed" mind. HaHaHa!!

In this case, it is something very real, little seen, yes, but totally real and taken from an old photo (the only one that must exist of this vehicle) that had a tremendous impact on me and I couldn't stop thinking about how it could get there. to do something similar. As the sites where the photo was published did not specify the specific model of truck in question and, given that during the conflict the most diverse

vehicles were used for these purposes, I decided to use an American Standard-B model that at the end of the conflict he used the French army in support and supply missions, and at that time it was the only unassembled and therefore "transformable" model that I had in my archive. "The bazaar trucks" were widely used in the rear to provide the soldiers who returned from the front line with all kinds of supplies, from food, drinks and essential objects and utensils, to new and clean clothes, since they returned very "damaged" From the front due to the hardships and needs they suffered daily in the trenches, being, too often, insufficiently equipped and fed.

35

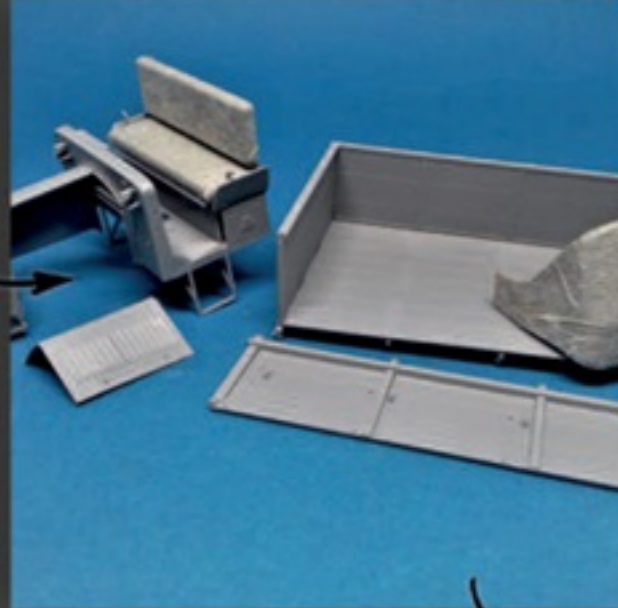
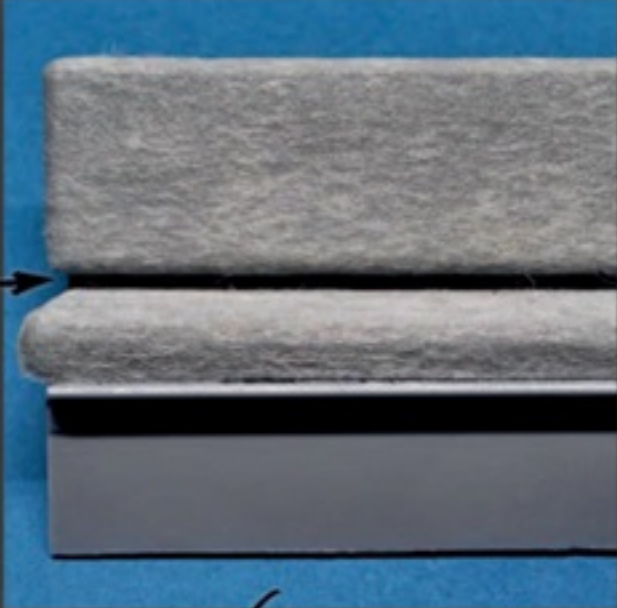
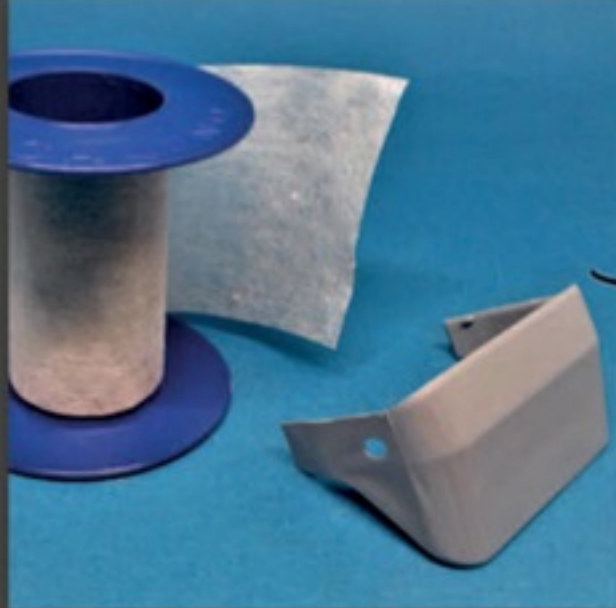


Autor / Author: José Manuel Gomez García.



"Bazaar-Truck"

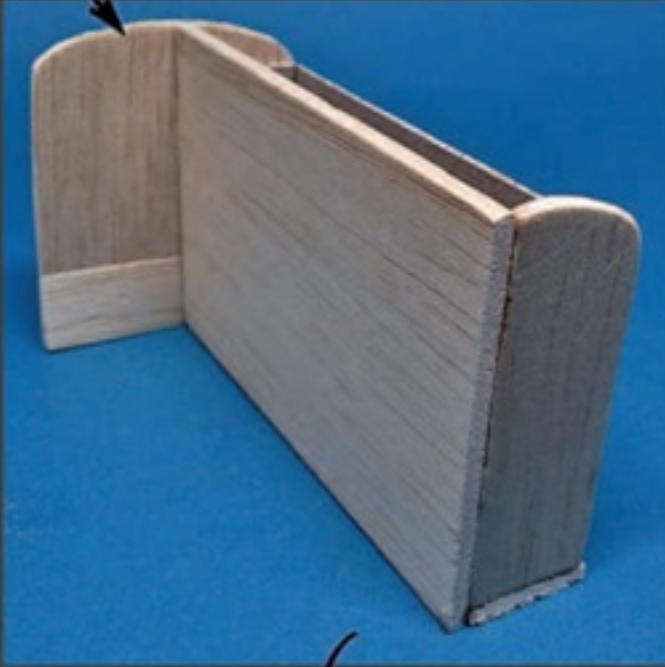
France 1.918



So, I set out, taking as a reference that only available photo, to cut some slats and boards from some 0.5 and 1 mm balsa wood sheets, with approximate measurements, which would be the main partition and the different shelves where the products would go.



Meanwhile I dedicated myself to searching the Internet for all kinds of commercials from the era of groceries, soaps, various advertising and patriotic posters with which to decorate the interior of the cabin and the exterior of the truck and cargo area. Once a good quantity had been gathered, I proceeded to print them reduced to the maximum to adjust them to the 1/35 scale. I cut them out and gave them a light coat of matte varnish to protect the print on paper from dirt and wear / aging that I would apply later.



It is clear that my intention from the beginning was to show a vehicle enabled for this function in a "home-made" and "handcrafted"





way with first-hand materials obtained in any way anywhere, as was usual, so a exhaustive millimeter accuracy work.

As is also usual in my work, everything related to seat upholstery and cabin awning would be made with the irreplaceable one for my "Antiallergic Adhesive Tape" (wide coil) since one of its faces is adhesive and the other perfectly imitates the woven to this scale and admits any type of paints and pigments without problems, even once painted, the adhesive side continues to maintain its ability to adhere.

The large awning was made with a sanitary napkin of the kind used for babies, previously dried with an iron. Measurements were taken to place it on the main body, it was stained in acrylic soaked in white glue dissolved in water and left to dry, placed on the metal arches to take shape.

These were then glued with cyano and given several more coats of not very dilute acrylic and pigments as desired to achieve a more "compact" color. With sewing thread, the cords were imitated to tie and hold the awning on the edges of the back and on the upper part rolled up on the roof. With sewing thread, the cords were imitated to tie and hold the awning on the edges of the back and on the upper part rolled up on the roof.





As I had a good assortment of baskets, vegetable boxes, bottles, barrels and sacks of various brands (Verlinden, Plus.Model, Reality in Scale), I used them to make a "pre-plating" and to adjust the dimensions of the decking for the shelves.

Once the truck model was finished (chassis, engine, wheels and cabin), I proceeded to build the "arches" that would support the awning and which were made with 1.5 mm thick tin wire and all the wood was painted in acrylics with a dark brown base color and a couple of brown-red highlights.





Joints and joints were outlined with a mixture of brown + black and the whole was soiled and dusted with earthy pigments applied randomly both "fresh" and "dry".

Next, all the foodstuffs, boxes and accessories were painted, since most of them had to be placed before closing the exhibition part with the arches and railings, otherwise it would have been almost impossible to do it with this assembled. During the assembly and adjustment process of the vehicle, various "plating" were made so that in the end there were no last minute surprises and everything fit perfectly in the final phase.



The figures -all in resin- are of diverse origin (mainly U-Model and Blitz.kit, French) that are tremendously useful for these scenes, let's say ... "relaxing" since they seem to be chatting or sleeping with great realism (see the exhausted cabin sleepers).



During the realization of this project, more than a dozen figures passed through my hands, although, finally, only 8 would appear in the final scene. Those of Master Box and MiniArt (in plastic) were discarded since their 1/35 scale was somewhat small compared to the resin ones, closer to 1/32 and much more detailed.

The stairs and supports of the side and rear platforms are made of square wooden slats, of model aircraft, joined with tin wire just like the arches of the truck.

The pedestal is self-built with a wooden box purchased from the bathroom fixtures section at the Leroy Merlin and a frame (custom made with turned framing slats) attached to the base. It is painted in brown-red and black respectively and sprayed satin varnish.

The terrain is made of wood pulp, AK Interactive's "Muddy Ground" and "cat litter" grit and pebbles. The artificial grass is made of railway modeling dyed with acrylic paint and several passes with a "dry brush" hahaha yes, yes, that technique is still used and I, as a veteran "grandfather scallion", cannot escape the temptation to continue using it!! The entire diorama is painted in acrylics (Vallejo Model Color, AK and AMMO Mig) as well as the figures. The entire diorama is painted in acrylics (Vallejo Model Color, AK and AMMO Mig) as well as the figures. I always use basic colors and mix at will since the "authentic colors" have never given me good results, although in this

case the French Blue in its "dark" and "light" versions of AK have given me a joy for its good finish, matte and easy to mix with other acrylics.

Finally, I placed on the base a small photo with the vehicle in question and a couple of plates that a good friend made of me.

And that is all friends. I hope that you have liked this project, which I am tremendously satisfied with and which has been on my desk for a little over a year since its inception, and I would like nothing more than to have managed to get you the "bug" of transformations and "scratches" somewhat more ambitious than normal. Until another time!!



# Syndrome

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# MARTIAN TUFTS



Fluor Grinch Green



Fluor Wildfire Green



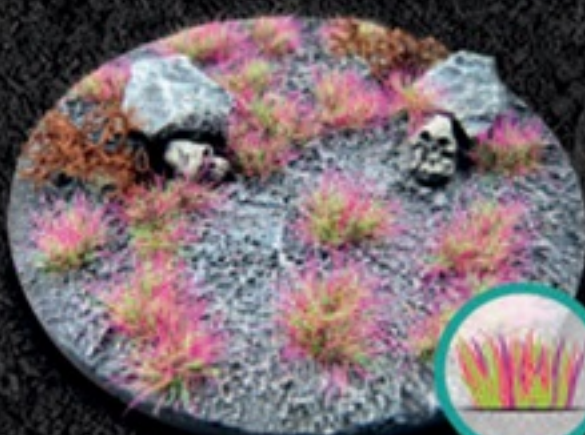
Neo-Mars Orange



On Fire Purple



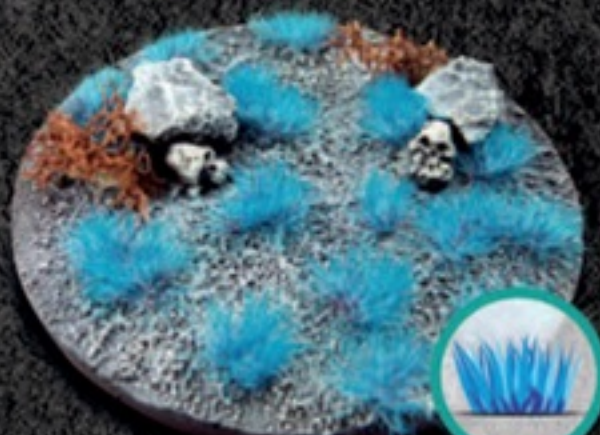
Neo-Titan Orange



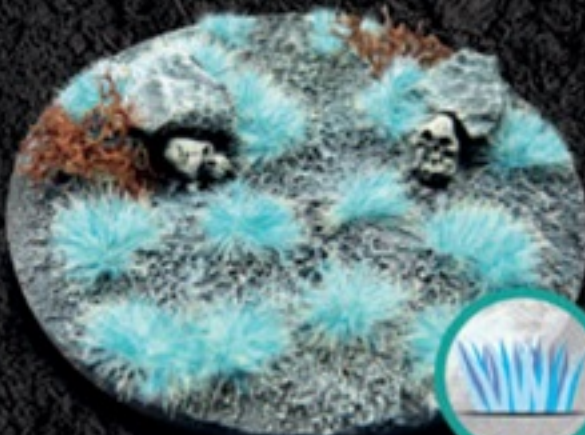
Punkpink Neon



Andromeda Pink



Neon Stitch Blue



Neon Yeti Blue



Sulley Purple-Blue



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## Fluor and Neon Colours

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STUFF  
WORLD



6mm 

75x



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