

Número / Issue

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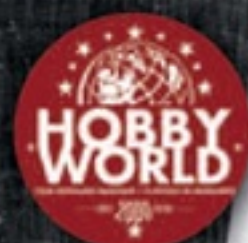
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Hobbyworld 2022

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HECHO EN ESPAÑA
MADE IN SPAIN



YAMAHA YZR-M1 2005 Gennaro Zappa

001



WAR BUS FRANCE 1916 Íñigo Rodríguez Carballeira

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TBD "DEVASTATOR" MIDWAY Luis Ángel Montalvo

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AGOTADOS DE ESPERAR EL FIN Óscar Tahoces

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BOOSTED X-WING Antonio G. Pérez Sánchez

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MIG-29" FULCRUM C" 9-13 Snorre Sandviken

039

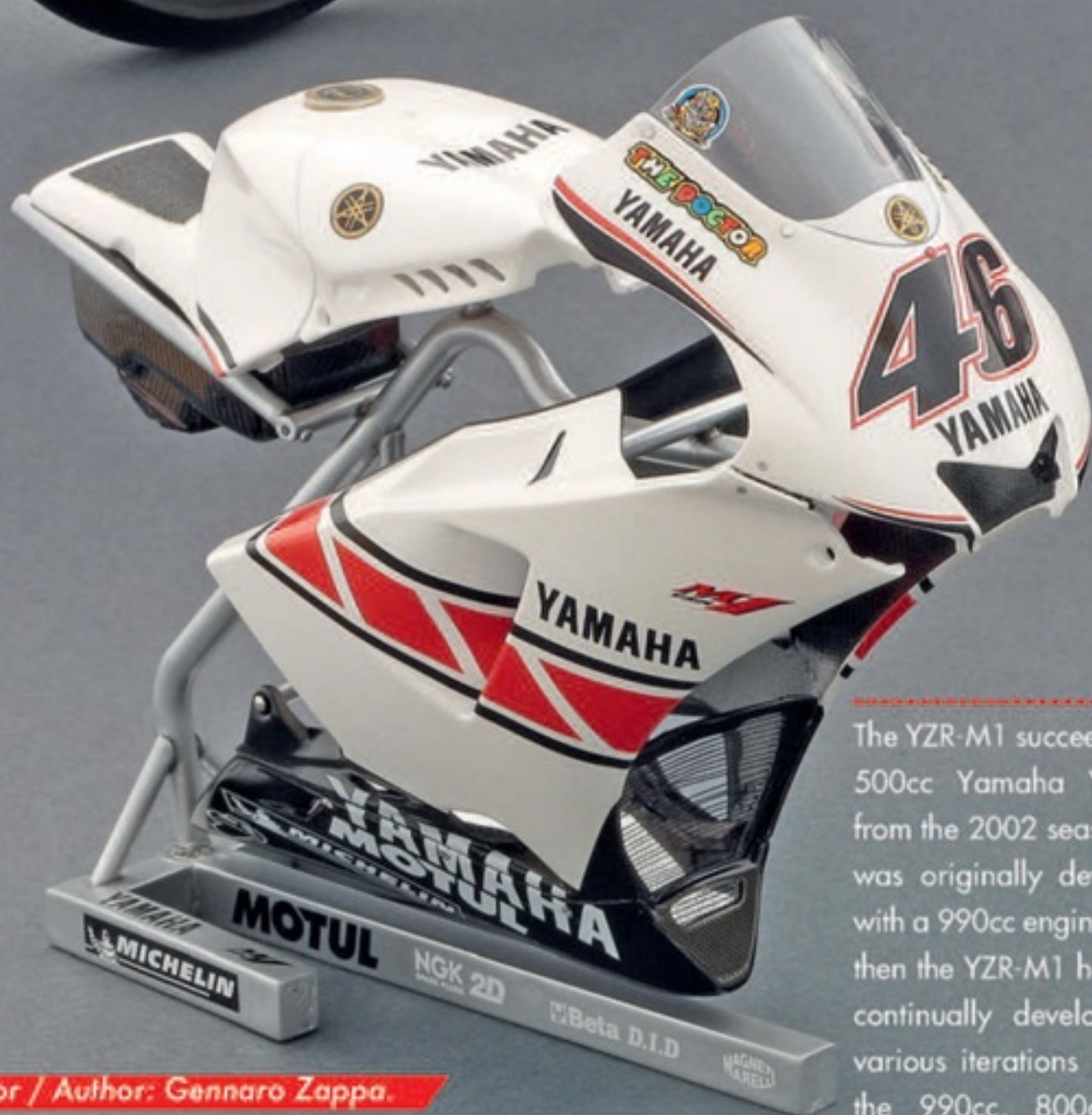


NOVEDADES Y NOTICIAS

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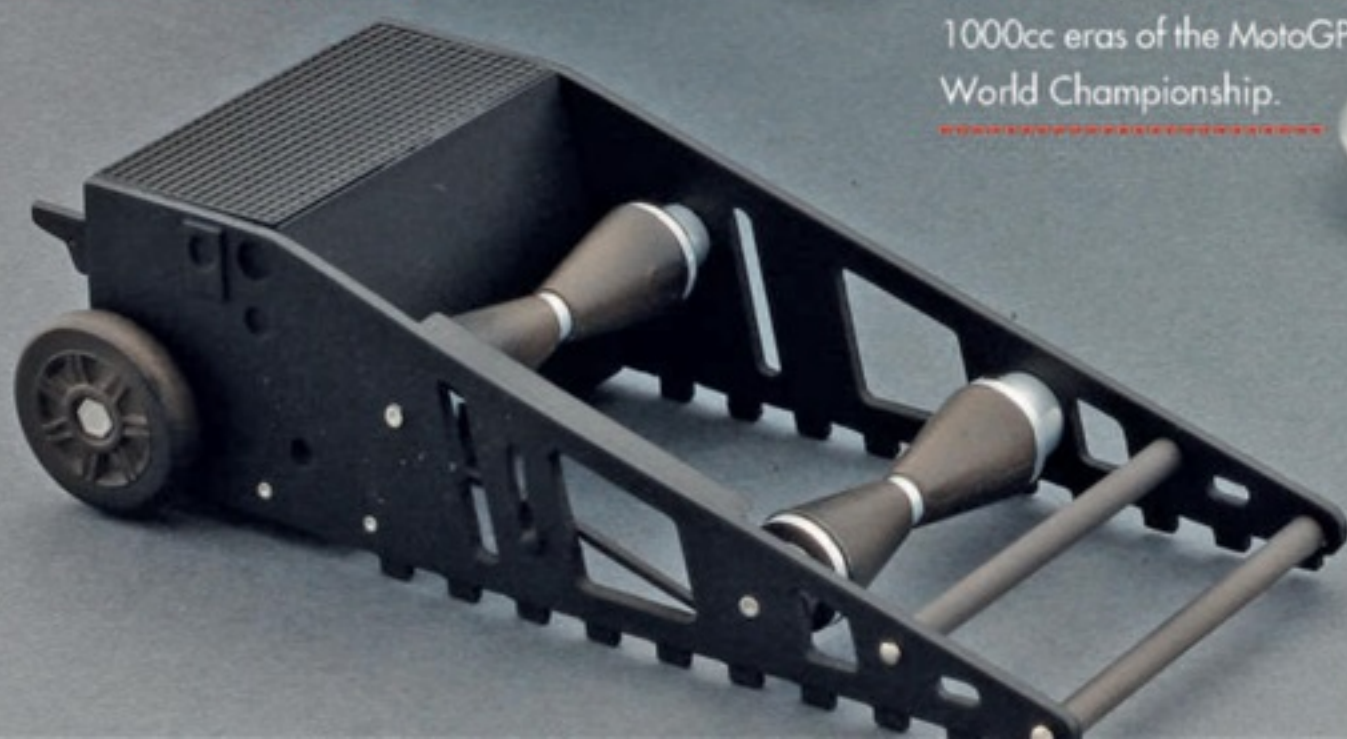


The Yamaha YZR-M1 is a four-stroke motorcycle specifically developed by the Yamaha Motor Company to compete in the MotoGP World Championship.



The YZR-M1 succeeded the 500cc Yamaha YZR500 from the 2002 season and was originally developed with a 990cc engine. Since then the YZR-M1 has been continually developed in various iterations through the 990cc, 800cc and 1000cc eras of the MotoGP World Championship.

Autor / Author: Gennaro Zappa.





The 2002 season was the first and only season in which the 990cc 4-stroke motorcycles raced alongside the 2-stroke 500cc. Modifying their V-4 YZR500, Yamaha designed the YZR-M1 (M1 for "Mission One") with an in-line 4-cylinder engine because it was the configuration that was considered to have the best mutual balance with the chassis.



TAMIYA 1/12

Also, Yamaha wanted to preserve the great handling of the YZR500, so the M1's engine was designed to fit into a chassis built on the YZR500's basic structure.

The M1 was equipped with an electronic engine management system that controlled the endemic 4-stroke engine braking. The new engine had 5 valves per cylinder, was fed by carburetors and started with a displacement of 942cc; in the second half of the season he progressed up to the regulation limit of 990cc.

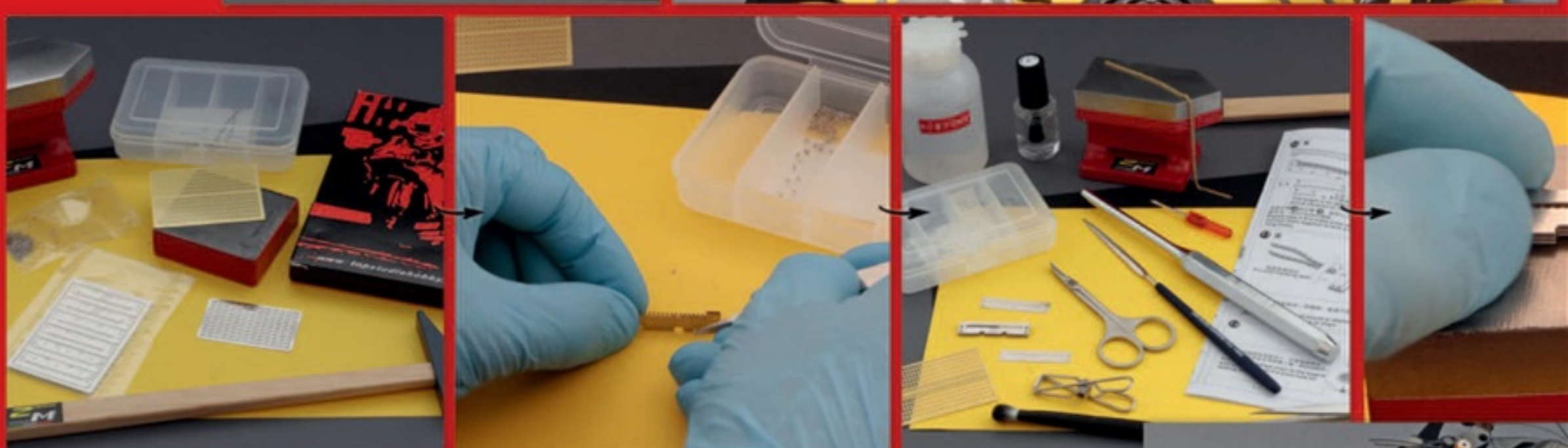
The frame design also evolved during the season, with the mounting position of the engine adjusting and the shape of the fuel tank changing.



50TH ANNIVERSARY VALENCIA NO.48 EDITION



YZR-M1 2002



THE MODEL: I'm going to tell you about my new adventure. (my... our world in a box), my great passion for racing cars and motorcycles is already well known, and once again I tried my luck building a racing vehicle and in particular the 2005 Yamaha YZRM1, and I wanted to create the model enriching it with all that the market offers for hyper-detail and also taking advantage of the collaboration of a craftsman friend in the sector (Brach Model) for the

realization of some details that are not on the market such as the rear camera, some control units and the reconstruction of the rear stand. To celebrate the 50th anniversary of the first participation in the world championship races, on two occasions the 2005 Yamaha wore a yellow color similar to that of the first competitions and one with the official colors of the house or white and red, of the which created the model object of this article.





The work begins with the usual examination of the kit, in order to divide the interventions and give priority to changes, such as the cutting and replacement of all the pieces to be modified, which in turn will be replaced by 1/12 Super Detail - up set Top Studio! After performing the most complicated operations and careful assembly and sanding, the parts have been washed to receive the first coat of primer, the

appropriate color is Tamiya TS45. The next step is the coating of all visible parts with carbon decals using a set specially made for M1 - Studio 27 and other Scale Motorsport cod parts. 1012. From the box model I can say that very little remains, since many detail sets were used, starting with the chain, which was replaced by a Top Studio kit, chain set 3 in photoetched.



The front parts have been replaced with the Tamiya Detail - Up Parts series front fork set. For the reconstruction of cables and tubes, I used Shrink tube from Top Studio, diameter 2.0 / 1.6 / 1.2. The screws have been highlighted and replaced by the As-sorted Details set for 1/12 moto Gp Top Studio and the Brach Model resin ones.

To give the model more detail, I added the FG Model Bike starter set and the Tamiya helmet with the Valencia race graphic.

To paint the model I used colors from Tamiya, Kcolors and ZeroPaint.



For the frame it was first treated with a fine white Tamiya surface primer, lightly sanded with fine grit paper (2000 and 5000) and then sep into with Ts 45. After the usual coat of primer, the frame and rear swingarm were treated with Ts 29.



For the engine I used the Kcolors series of metallics, first giving a light and even base coat with X100 Black, XF-444 Aluminum, Chrome 61 Shine Tamiya XF16 - XF56 - XF10. The exhaust, detailed with hooks and springs for quick coupling, lambda probes, after having reproduced the welds with Tamiya putty and cyanoacrylate, is painted after having given the Tamiya background, with Black 100 Kcolors, and a series of glazes with various shades of colors Silver ZeroPaint zap - 1047, Kcolors Avio Burn Blue, Candy Black, Burn Brown, all to obtain the typical burnished effect of racing motorcycle exhausts.

Finally, I do specific washes with lighter and darker colors to bring out the most hidden details. The decals are glued and a support for the fairing is made with





recycled material, with the intention of exposing all the mechanics.

The 2004 season unfolded to give Rossi the opportunity he had sought; show that it was his talent, and not just the motorcycle, that led him to win the championship. In doing so, he also achieved one of the great coups in world championship history, winning the title with the two big Japanese marques Honda and Yamaha.

The partnership between the YZR-M1 and Rossi continued to dominate in 2005, winning the championship by a 147-point margin over Movistar Honda MotoGP rider Marco Melandri in second place.

The 2005 M1 was hailed by pundits as a great racing bike, and illustrated that Yamaha, with input from Rossi, had created a racing bike destined to beat the rest quite easily.

Rossi would later say that the 2005 M1 was the best motorcycle he had ever ridden.



USED COLORS:

Tamiya: X18, X31, X34, X10, XF56, XF1, Primer Surface White, TS45, TS29, TS26

ZeroPaints Silver: ZP-1047, Semi Gloss Black ZP-1050

Kcolors Chrome: 15 Aluminum, Chrome 61 Shine, X100 Black, XF 444 Aluminum, Chrome 60 Steel, Avio Burn Blue, Candy Black, Burn Brown



08



WAR BUS FRANCE 1916

WW1 B TYPE BUS 'OLE BILL'

A BIT OF HISTORY: These Type B buses were commonly known as "Ole Bills", sent to war in World War I overseas as troop transports between 1914 and 1918. The windows were covered with wooden panels and the fenders of the civilian version were removed, they could carry 18 people on its upper deck and 16 on the lower one.



DIO / AIRFIX 1/32



09

Autor / Author: Iñigo Rodríguez Carballeira.

Almost everything was made of ash wood, even the chassis that was plated with steel. The wheels were cast steel solid rubber tires.



The soldiers used them as mobile homes and accumulated all kinds of objects inside, they were also used for recruiting troops, pasting posters and slogans on their exterior. I bring you some photos of the real buses, with the soldiers inside, you can find references of everything that happened with these buses on the Internet.

THE VIGNETTE: As many of you who know my work already know, I love to represent scenes that tell us a story. Although they do not have to be especially large, since the space we usually have does not allow us to make large dioramas unless they are going to be exhibited in a museum. Back in 2003 I made the first section that was made of an airplane in a 1/35 scale



vignette and I placed it on a base reduced to the minimum expression but that fulfilled its purpose.

At that time it was a great novelty. Vehicles, buildings and accessories do not need to be represented in their entirety in a vignette to give it dynamism or drama and it does not have to lose its historical value. The great Sheperd Paine did not think the same as me but I think even geniuses are wrong. In fact, I think time has proved me right. Many people have opted for this option doing small wonders. I wanted to represent in this vignette in the minimum space possible, based on the photographic documentation I had, the back of one of these buses with troops inside and accessing it.

I place it in a muddy field with a reference to civilian life in the countryside, a low wall and some vegetation.

THE BUS: I have used the old Airfix kit that I had at home for almost 20 years. It is a kit that presents some difficulty due to its fit and some other problem, but with a little patience it can be solved. Now he has just released a magnificent reissue of this Miniart model with new molds. The Airfix kit, being many years old, lacks some details that we will rebuild. The first thing I do is section it with the Dremel and use the back part, which is what I need. I place the panels that cover the windows using Plasticard. I detail the interior roof of the bus with Plasticard rods and some section of plastic.

I make the railing with copper replacing the original one and I put some bolts in the wheels that go through them completely, to be able to hold the whole set to the base.





I reinforce the wheels with some metal plates since we will place the bolts that hold the whole model welded to those plates. I make a general approach with the MB figures that I have transformed by modeling new postures and accessories, with Hornet heads and hands.

THE TERRAIN: It is very simple, I do it with two-component putty type a+b. I mark some ruts with the wheels since I want to represent a muddy road and I apply Vallejo's wet mud, I give it a glossy varnish and I have it ready. I also model a small stone wall on the edge of the path and place a hen and a farming implement. This gives the minimal touch of liveliness to the terrain.

I place some fallen leaves and some bushes that we paint in different shades to give it liveliness.





All this goes on a magnificent base that my friend J. Antonio Yarto has made, as well as the small plate with the title of the vignette.

THE FIGURES: The figures are the focus of the vignette and the ones that give personality and life to the scenes we do, so we must pay them the attention they require.

A vignette with some bad figures detracts even if the rest of the work is excellent.

THE OFFICER: The base is an MB figure but the head is varied, placing a Hornet one and Tamiya accessories. His hands are from Hornet as I told you before.

THE PIPER: The one that cost me the most to make was the piper for whom I modeled the lower part, the bagpipe and the cap, the head is from Hornet.

THE ONE WITH THE DOG: It is also from MB that I change the arm that holds the puppy, and the head for the usual Hornet one.

THE ONE THAT CLIMBS THE STAIRS: It is remodeled almost in its entirety to adapt it to the stairs, arms and Hornet's head.



THE ONE WHO LISTENS TO THE OFFICER: I also replaced his head and re-constructed almost the entire uniform, straps included.

THE ONE WITH THE MACHINE GUN: The head is changed, the arms are remodeled and the machine gun is placed.



I calmly paint the figures trying to vary the tones of the uniforms so that the vignette is not monotonous.

All following the zenithal light technique with Vallejo and Scale 75 acrylics.

I airbrush them all with Deck Tan from Tamiya.

THE BICYCLE: It is another miniature in itself, it is also in the MB catalog and it is magnificently made with photoetched parts and a fantastic exploded view. I print it and paint it in that color so that it stands out against the general green of the vignette.

I give it a few washes and finish it with the pencils marking some scratches and chips. Later I dirty it with a little mud and hang it from some hooks on the bus.

DETAILS: You have to give them the same care as the figures, the model and the terrain, they are as important as the above and help create an appropriate atmosphere. I print some World War I draft posters on the printer to spread out on the window panes. I look for details, such as chairs, boxes, small souvenirs that soldiers liked to take with them, such as an airplane propeller and wheel, coffee grinders, buckets, champagne bottles, map holders, weapons, tools, etc.





I hang some horseshoes for good luck, the helmets of the soldiers and an umbrella, the quintessential English accessory.

I place a bucket with three bottles of champagne to celebrate a victory. Also some bottles and a coffee grinder, essential in those days. I put a map and a few weapons spread across the top seats of the bus. In addition to a shovel and a pick to which I build the fastenings with tin foil.

To help the rigidity of the whole I put a sack of supplies on the ground and with a bolt going through it I hold the bus more and so I have three anchor points to the ground. At the entrance, I place a fuel can with its general dirt and grease.

The accessories are painted with great care and with acrylics. They are soiled with pigments and watercolor pencils.

With all this I occupy the lower floor that is going to be seen completely since I do not want to cover it as a section.

So I get the feeling of habitability and a little chaos of war, by piling everything on the lower floor.

I paint the bus with the airbrush following the modulation guidelines, I apply chipped washes, I work with watercolor pencils, I paint the slogans etc. I varnish all this in matt and work with oils on the general dirtiness.

This miniature has obtained the Best of Show in the historical category in the international competition "SOLDAT DE PLOM 2019" in Girona. I hope you can see it live at WORLD EXPO 2022 in Eindhoven.





Autor / Author: Luis Ángel Montalvo.



TBD - 1 "DEVASTATOR"

LT. COMMANDER
JOHN CHARLES WALDRON
 CHIEF RADIOMAN
HORACE FRANKLIN DOBBS
 VT - 8 U.S.S. HORNET
 BATALLA DE MIDWAY
 4 JUNIO 1942



TBD-1 DEVASTATOR

VT-8 U.S.S. HORNET MIDWAY



GREAT WALL HOBBY 1/48

The period between November 1942 and February 1943 marked a turning point in World War II. The Axis Armies then suffered a series of decisive defeats after which they began to cede the initiative to the Allies.

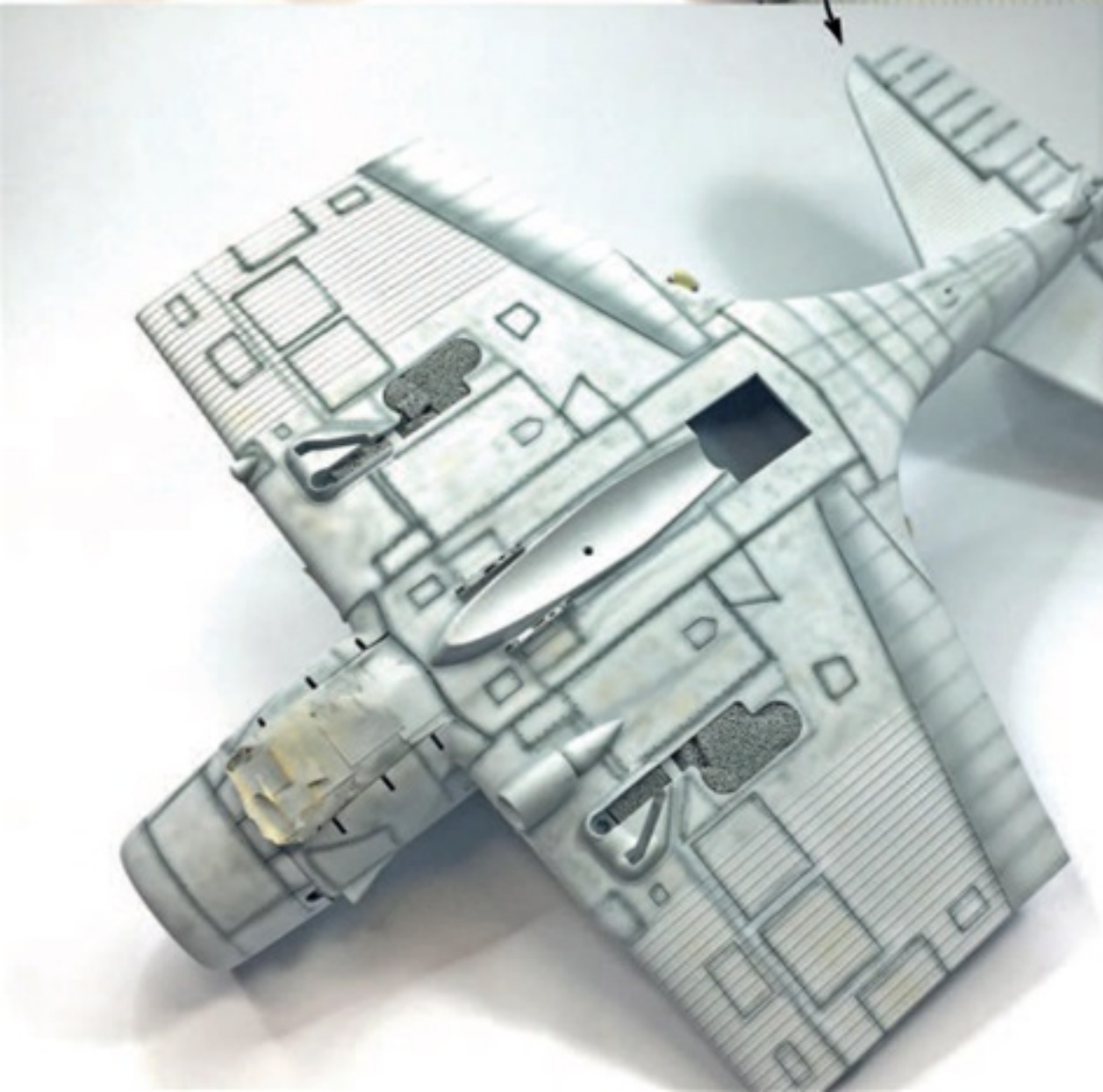
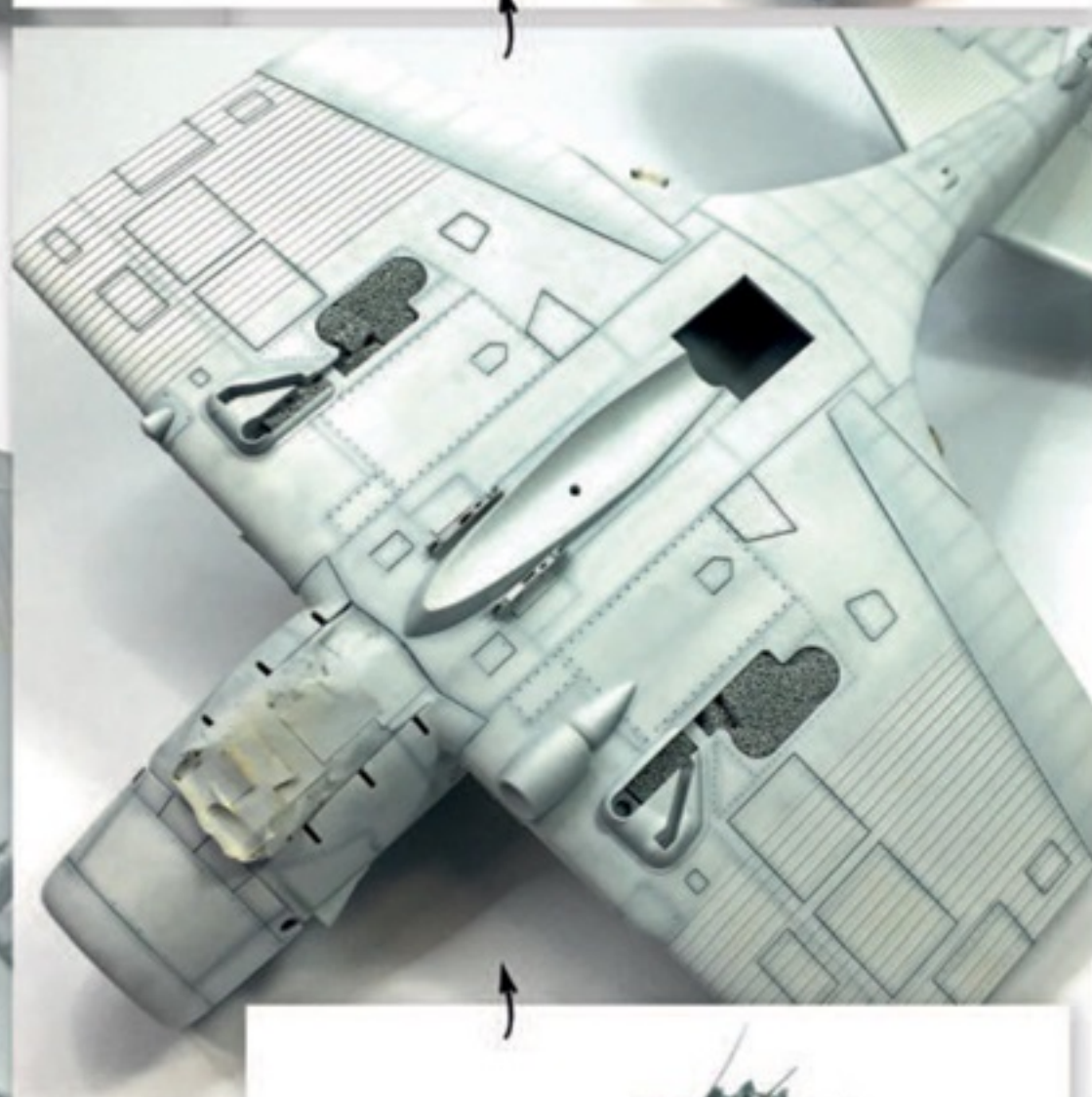
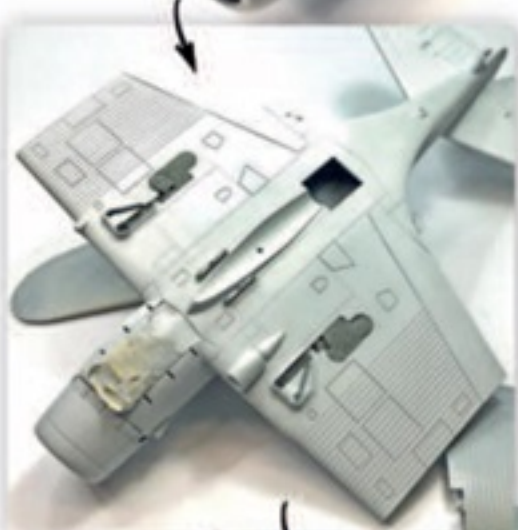
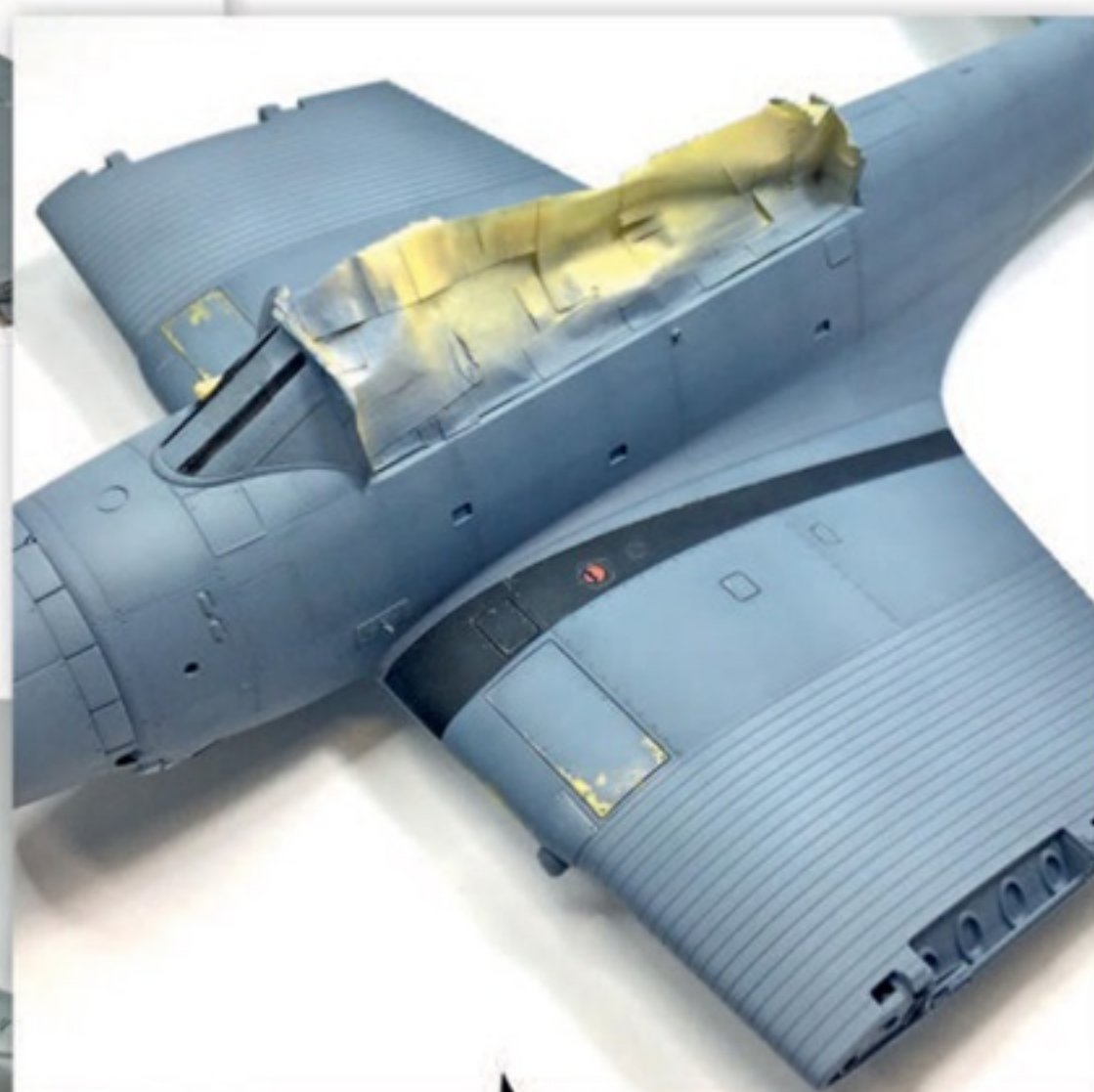
In chronological order those battles were: the Second Battle of El Alamein (November 1942), Stalingrad and Guadalcanal (both in February 1943). However, the no less decisive Battle of Midway, in the Central Pacific, turned out to be a preview of what was to happen to the Axis powers. Between June 4 and 7, 1942, the clash between Japanese and American naval forces took place about 200 miles northwest of the atoll that gave the battle its name. It is significant that the embarked aviation of both sides participated exclusively in it. We know that the outcome was disastrous for Japan, which lost the four aircraft carriers it engaged in Operation MI (Midway) and with them 250 experienced naval pilots. These turned out to be an irreplaceable asset for Japan since with them the possibility of imposing itself in the Pacific vanished. As has often happened in the history of warfare, at Midway it was a few combatants who obtained results disproportionate to their numbers and the means employed. Often it is also the sacrifice of those few that leads to victory. This was the case of the three American torpedo squadrons that attacked the Japanese fleet on the morning of June 4, 1942, aware of their slim chances of survival against the A6M2 Zero. At Midway the sacrifice of the torpedo bombers, a series of Japanese tactical errors and a large dose of luck combined to make the high-altitude approach of the SBD Dauntless dive bombers from the USS Enterprise and USS Yorktown go undetected. With the attention of the Zeros and the anti-aircraft gunners focused on attacking the torpedo boats at sea level, the SBDs carried out their attacks without being intercepted.

Commanded by LTJr. John C. Waldron, an officer with a strong personality and leadership skills, one of those torpedo boat squadrons was VT-8 assigned to the USS Hornet. Based on the latest information available about the enemy, Waldron deviated from his orders and decided to follow his own logic to find them.





At 0917 hours, Torpedo Eight was the first of the American squadrons to spot and attack the Japanese carriers, specifically Soryu. She was also the first to be exterminated. The Zeros shot down the fifteen slow-moving TBD Devastators in a matter of minutes, and of their thirty crew only Ensign George Gay survived.



This one, flying in the tail end Charlie position, was the last to be shot down as the Japanese fighters methodically did their job from head to tail of the American formation. The model that illustrates this article represents the apparatus that piloted the Lcdr. Waldron that historic morning of June 4, 1942.



THE MODEL: We have used the reference L4809 from the firm Great Wall Hobby (GWH) at 1/48 scale that the firm offers in a box with a nice image of the Devastator in action on Wake Island.

Inside we will find an instruction booklet that clearly guides us through a logical assembly sequence. The exploded view is divided into the acceptable number of six frames, including the transparent ones in the cabin, which are completed with a small photo-etched plate for the seat harnesses and some parts to improve the cabin. After a first inspection it seems that we are facing a good model.

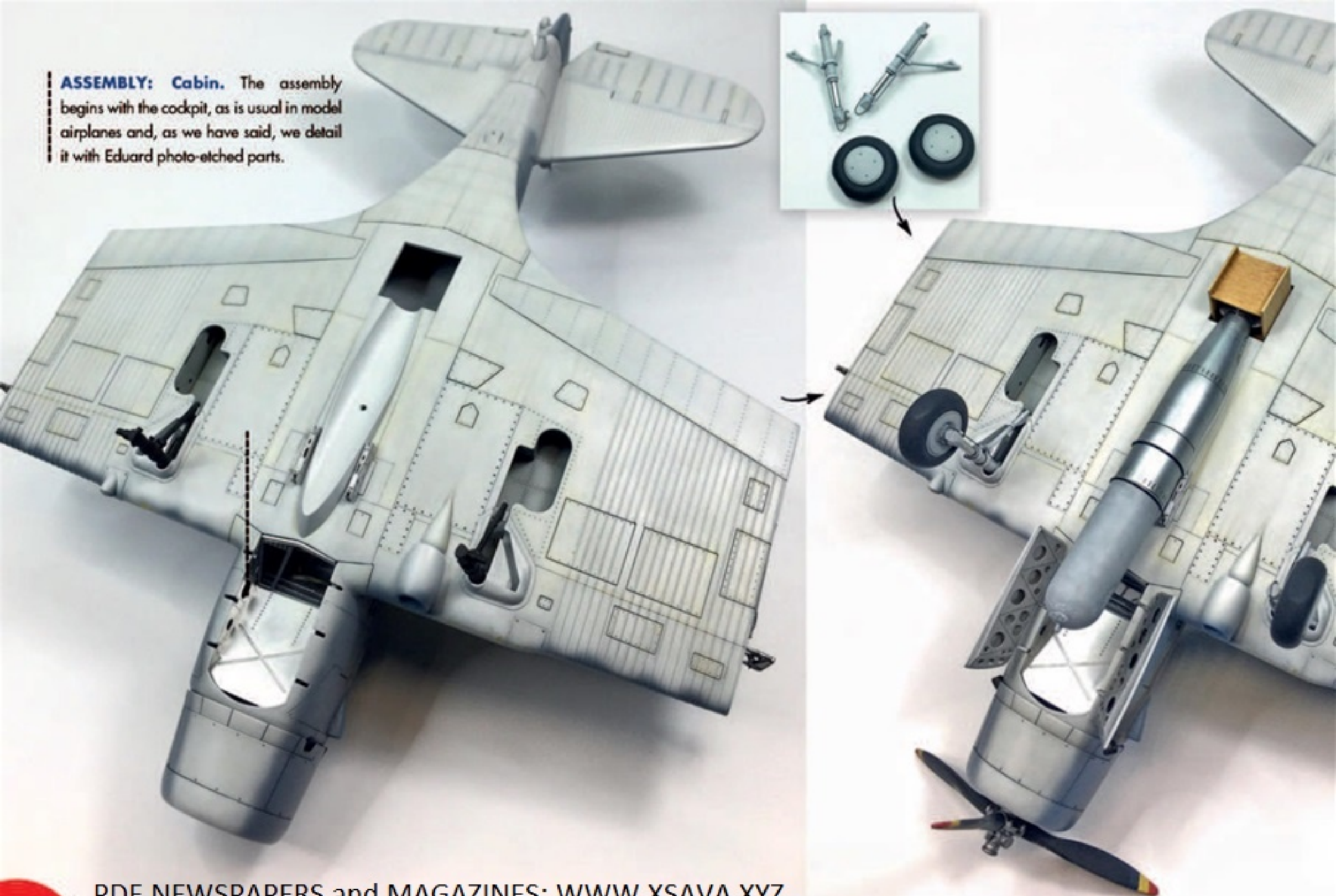
However upon close examination the shortcomings will appear: lack of details in some areas, such as the landing gear wells; very poor quality decals and, especially, excessively thick transparent ones that do not allow the cockpit to be left open even though the instructions say so. Despite these inconveniences, we take on the obligatory work of improvements that is outlined as what modeling is; a new challenge in each model that will allow us to continuously improve our skills.

The secret is to dare to leave our comfort zone. If we have already mastered the assembly and painting techniques of an airplane but, for example, the paneling resists us; So let's dare with one.

Once these reflections were made, we decided to incorporate into our TBD a series of details that will enhance the improvement and painting work that we will tackle. Therefore we will use Eduard's specific photoetching, Techmod brand decals and Aires resin wheels.



ASSEMBLY: Cabin. The assembly begins with the cockpit, as is usual in model airplanes and, as we have said, we detail it with Eduard photo-etched parts.



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This is tedious and delicate to work on, but once it is finished we will see how the extra effort is worth it, since the wide glass cabin will allow an excellent view of the interiors even when it is closed. Prior documentation work must be an unavoidable phase before beginning the construction of any model, regardless of the complexity of the work and our level as modellers. But if the object is to represent a specific specimen photographi-

cally documented, as is our case, documentary research is essential. During this process we verified, not without surprise, how the interiors of the TBD cabin were natural metal, aluminum in this case, and not the green interior, which would seem logical to us in an American WWII aircraft and to which the instructions. To imitate it, we apply a base of AK 479 Aluminum on which we create shadow effects with Tamiya's Smoke X-19 and finish with a controlled wash of Tamiya's Panel Line black.

Finally, we added and painted belts, control panel, fire extinguisher and machine guns using the usual method with Vallejo acrylic paints.

Fuselage and wings: It does not offer major problems since the fit is frankly good and it will only be necessary to apply a small amount of putty or surfacer (diluted) to equalize possible irregularities. It is at this moment that we decided to mount the plane with the wings folded; This decision was undoubtedly contributed by the fact that, as in the hangar of the USS Hornet, the space in the display case is limited. In this step, we also detail the landing gear wells and replace the hydraulics of the landing gear with copper wire and a plastic cover.

Engine: GHW provides a good representation of the Pratt & Whitney R-1830-64 Twin Wasp 14 cylinder radial engine, to which we will only add the spark plug wires at a rate of two per cylinder (see images for location and engine paint and wiring). We decorated the powerplant with aluminum, shading with a Tamiya black wash, and finished by painting the wires a light brown.

Torpedo: The TBD's normal offensive loadout consisted of a 1,935 lb (878 kg) Bliss-Leavitt Mark 13 aerial torpedo which GHW replicated adroitly. However, the detailing with Eduard's photo-etched parts will improve its appearance considerably.

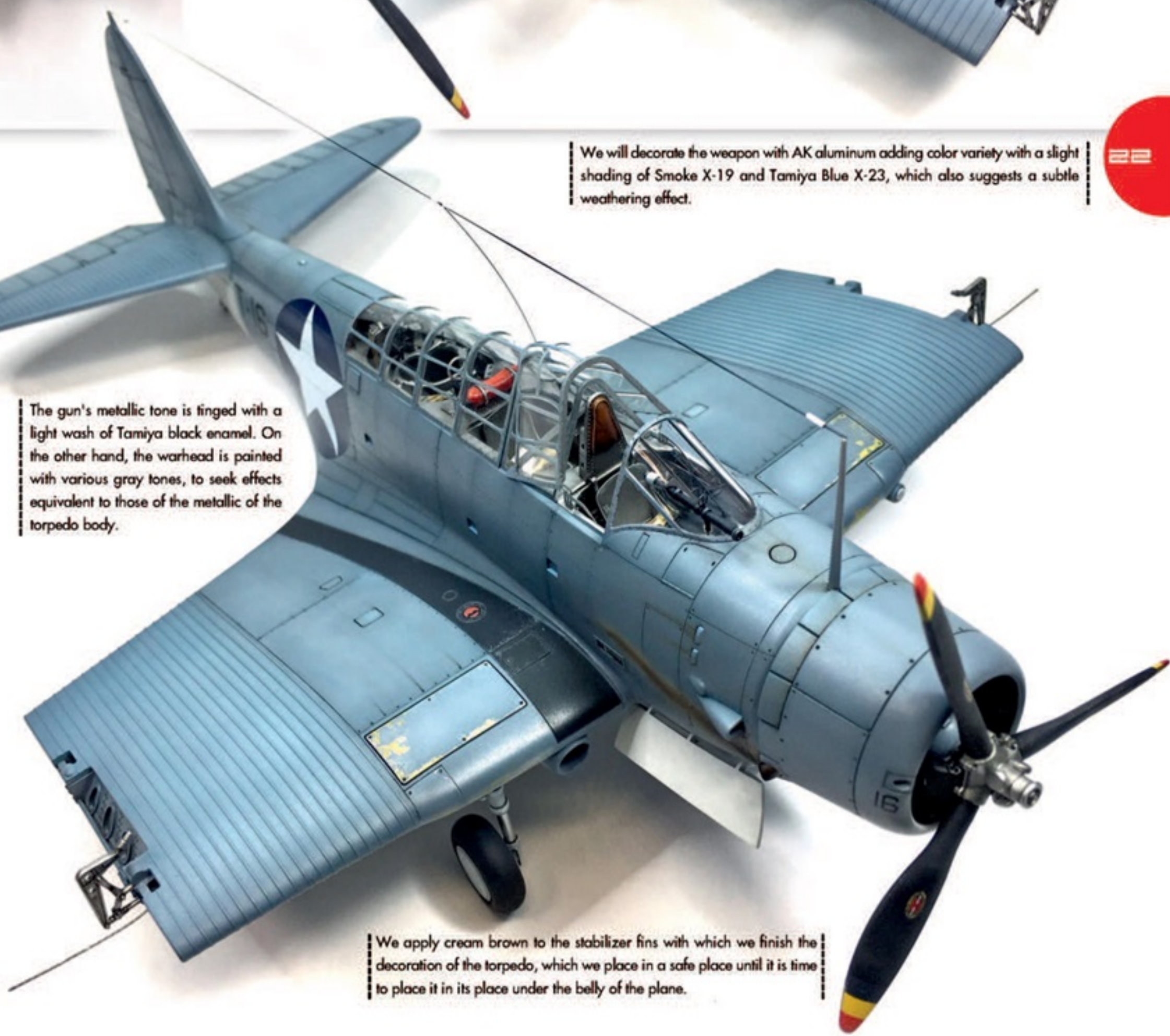




We will decorate the weapon with AK aluminum adding color variety with a slight shading of Smoke X-19 and Tamiya Blue X-23, which also suggests a subtle weathering effect.



The gun's metallic tone is tinged with a light wash of Tamiya black enamel. On the other hand, the warhead is painted with various gray tones, to seek effects equivalent to those of the metallic of the torpedo body.



We apply cream brown to the stabilizer fins with which we finish the decoration of the torpedo, which we place in a safe place until it is time to place it in its place under the belly of the plane.

PAINTING: A clean assembly job to leave our model airplanes in optimal conditions for the painting phase is essential. In the case at hand, this work has included long and often tedious sessions of paneling, sanding and polishing all surfaces.

This is a step that many modelers minimize or simply skip. Before painting, we therefore recommend careful sanding and polishing in which we will not skimp on the use of very fine and extremely fine grit sandpaper with abundant of water. To do this, simply follow the sequence: 1) sand, dry, clean, 2) polish, dry, clean, 3) polish, dry, clean, 4)... - repeat as many times as necessary until the plastic is polished and scratch-free.

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Once satisfied, we can move on to painting. Our TBD will sport the standardized finish of the American embarked aviation in 1942 composed of naval blue on the upper and pale gray-white on the lower. The first step will be a fairly diluted primer for the entire model, which will also serve as a base coat, with a mixture of H338 Light Gray from Mr. Hobby and white XF-2 from Tamiya.

Next, and as an exception to our own method, since we do not usually resort to it in favor of other more subtle techniques, this time we will use the pre-shading technique. Based on the previous base we will therefore start by shading all the lines of panels and rivets with RC 258 Dark Sea Blue, from the AK set n° 25 WW2 US Navy, USMC Aircraft late Colors.

The next step will consist of delicately shading the lower part with RC222 Insignia White with which we will gradually cover the previous base, but without completely covering it. We'll do the exact same thing on the upper surfaces with a mix of RC 235 Intermediate Blue and a bit of RC 257 Sea Blue. With this mixture diluted a little more than normal, we work by zones until we achieve the degree of contrast that each one considers appropriate to the real reference and to their personal taste. Next we will seal all the work with a light layer of gloss varnish before applying the oils, for which we will go from the airbrush to the brush.

Once we have verified that everything is dry, we will apply a Prussian blue oil filter to significantly modify the tone of the blue and imitate some wear. Similarly, in the lower part we will use cream colors to achieve chromatic variations in white, but we must be careful to be very discreet with these effects. Additionally, on both surfaces we will recreate small and subtle smears of dirt with dark brown oil paints. In our case, it is important to control these effects as much as possible to obtain the desired final finish, which flees from the hyper-realistic trend to which current modeling seems to be led.

Once the operational wear and dirt phase is over, we will protect the model again with another thin layer of gloss varnish, which will also serve as a base to place the decals and apply a general wash to the entire plane with Tamiya's Panel Line Accent Color. The latter will be black for the upper part and gray for the lower part.

With the Tamiya decals and paneling well dry, we will protect them with a new thin layer of gloss varnish, which will also serve to eliminate any possible shine from the first ones. After 24 hours we will give a final coat of varnish, this time with Tamiya X-35 acrylic satin, with which the painting work will be completed.

It only remains to glue the pieces that we have reserved apart throughout the work; torpedo landing gear, well doors, engine, crystals, antenna cable, hook and, of course, the folded wings.

CONCLUSIONS: We like to seek a connection between our models and their real references, since we believe that the reason for modeling is its intimate communion with history, the machines and the men who manned them.

These, like the Lt Cdr. Waldron and his VT-8 crews on June 4, 1942, in many cases giving their lives in desperate combat which, in our opinion, deserves to be remembered. We make models and our way of keeping history alive is by making models. The proximity of the eightieth anniversary of the Battle of Midway has inspired us to make this TBD Devastator miniature of the Torpedo Eight boss in that decisive battle.



DIORAMA 1/35

Autor / Author: Oscar Tahoces Olano.

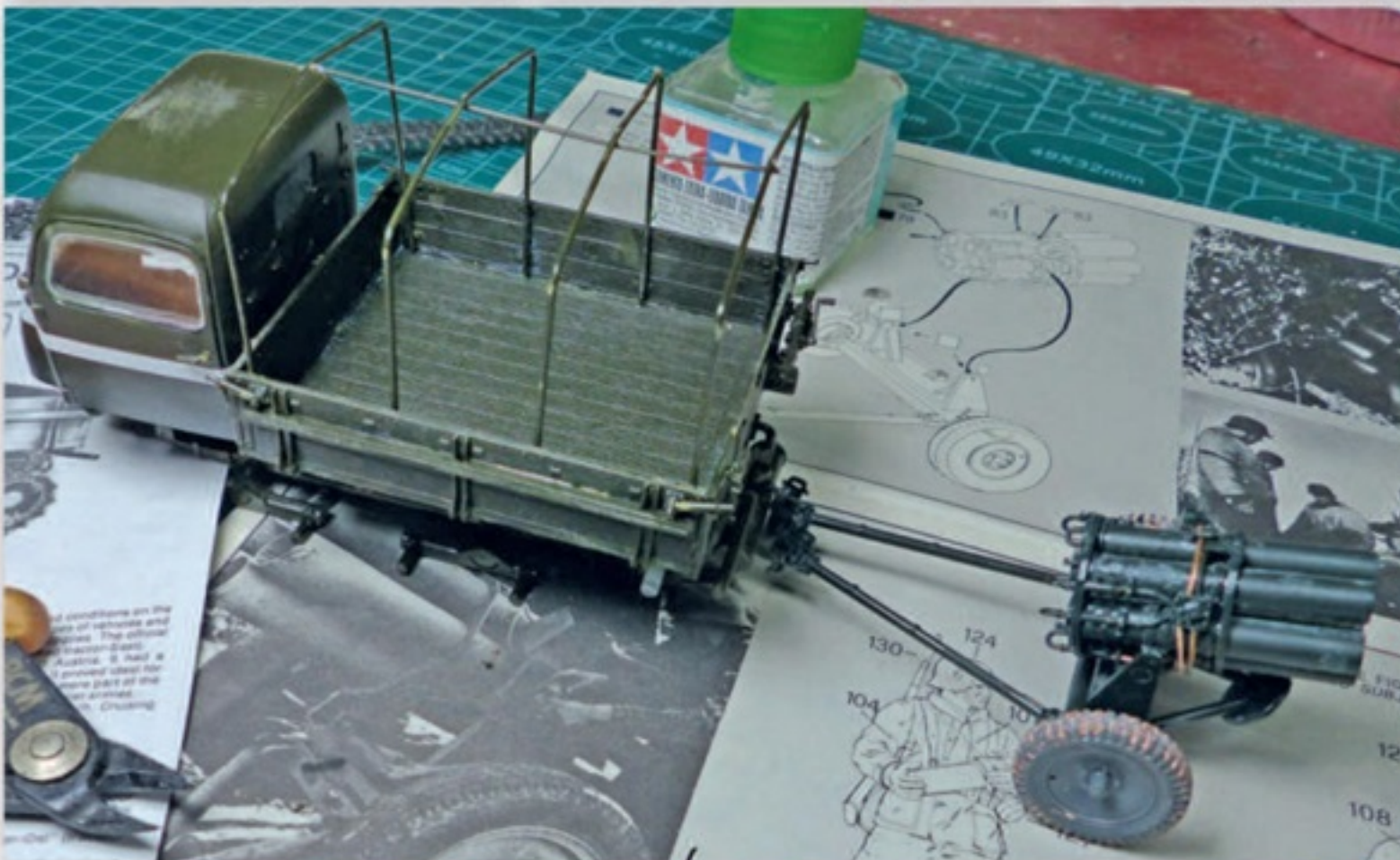
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V.G: Vallejo Game Wash
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V.ME: Vallejo Metal Color

EXHAUSTED FROM WAITING FOR THE END AGOTADOS DE ESPERAR EL FIN

"I woke up thinking that today I was
at home. I woke up thinking that
today, today I would eat strawberry
ice cream.
I woke up thinking that today I had
you by my side"

25

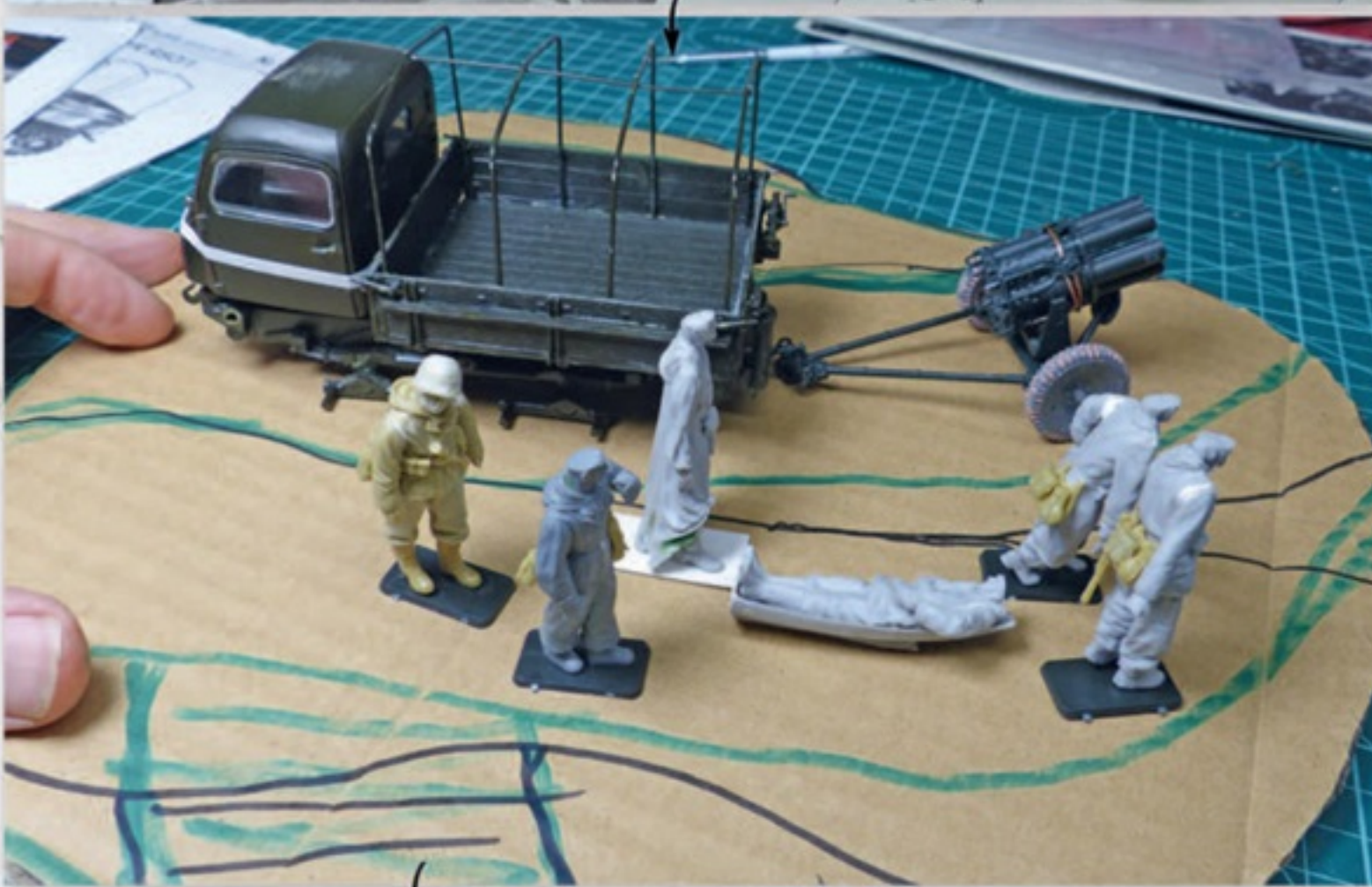
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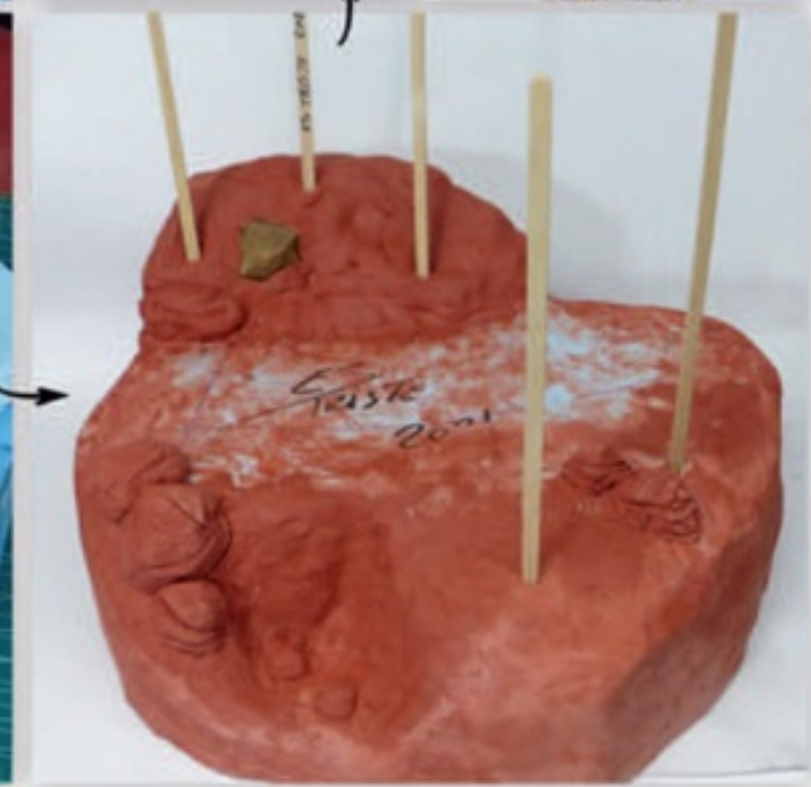
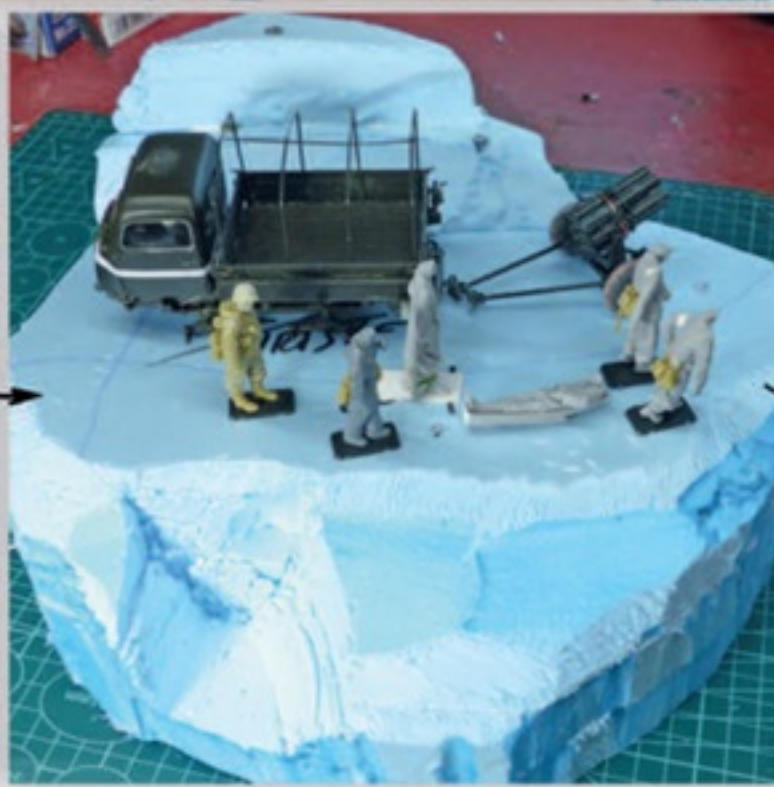
The scene presents us with the mythical and elegant Steyr Tractor, from the old Italeri at 1/35 scale, as well as the characteristic Nebelwerfer, an old ref. of the Esci house. The German troops already assume their imminent defeat. They are simply, Exhausted from Waiting for the End.

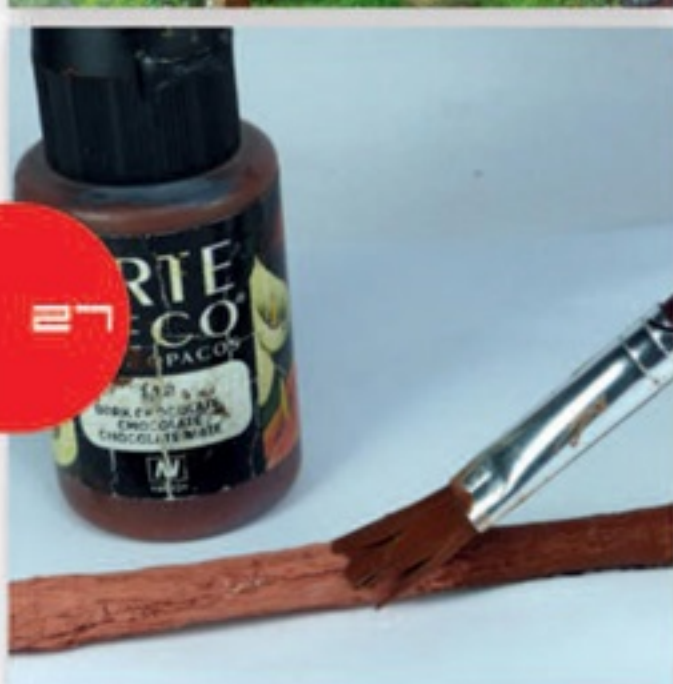
ASSEMBLE VEHICLES AND FIGURES: Once the approach of this Diorama is clear, the first thing I cover is the task of the vehicles. I begin to assemble the Steyr Tractor, a very simple model to assemble but that required a lot of time to adjust and sand as well as the Nebelwerfer. Now I assemble the figures which I take from various references, Stalingrad, Tamiya, Verlinden, to which I am changing positions, replacing accessories with others from other brands, etc.. and I make this sketch as artistic as well as full of class and glamor that I show you here I present.

BASE: I make the base with extruded polystyrene, I use three plates, I one joins with white glue and secure with screws, to later carve shapes. Once the base is built, I put the vehicles and figures back to get a better idea.



To shape the terrain, as always, I use terracotta modeling paste, the reason is that it gives me much more contrast than white modeling paste, since it helps me to better appreciate the shapes. I also model with this material the different rocks that will give more life to the terrain. Also using some tooth-picks, I simulate where the cedars will go. I begin to texture the terrain very superficially, I use various materials, ball of sea, fallen leaves, sticks, etc. I mix everything with water and white glue, and I begin to add it to the ground, knowing that when it is almost covered with snow, little will be appreciated.





The main texture of the base will be the mud aspect. To do this, I use the Ammo Mig product: MUD, which, helped by a spatula, I spread to the taste on the base. I unify the base set with a generous wash with V.W Dark Brown 514.

I start to work on the vegetation, an important part of the diorama. To do this, I sprinkle artificial grass of different sizes randomly on the base, to later give it an airbrushing, thus killing that effect of a manufactured product and giving it a more real appearance.

Adding on a personal basis, that the theme of vegetation, is what I enjoy the most when making a Diorama.

BRIDGE: To break the monotony of the base, I decided to place a portion of an old wooden bridge. I build it with balsa wood. For its painting and as a first step, I give it a wash with V.W Dark Brown 514. The great advantage of balsa wood is that, being porous, it absorbs watery products very well, giving very good results with the first step.

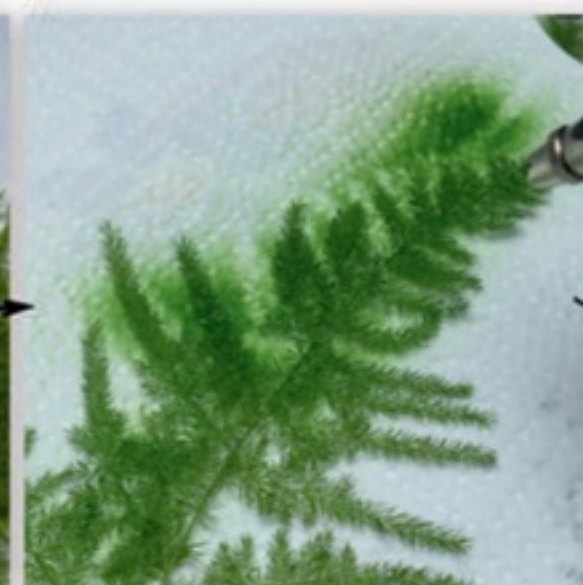
Once the wash is dry, I lighten the edges with V.A Wood 077, and then with the sponge technique, I very gently give small touches to the base of the bridge with V.AR Ocre 109.

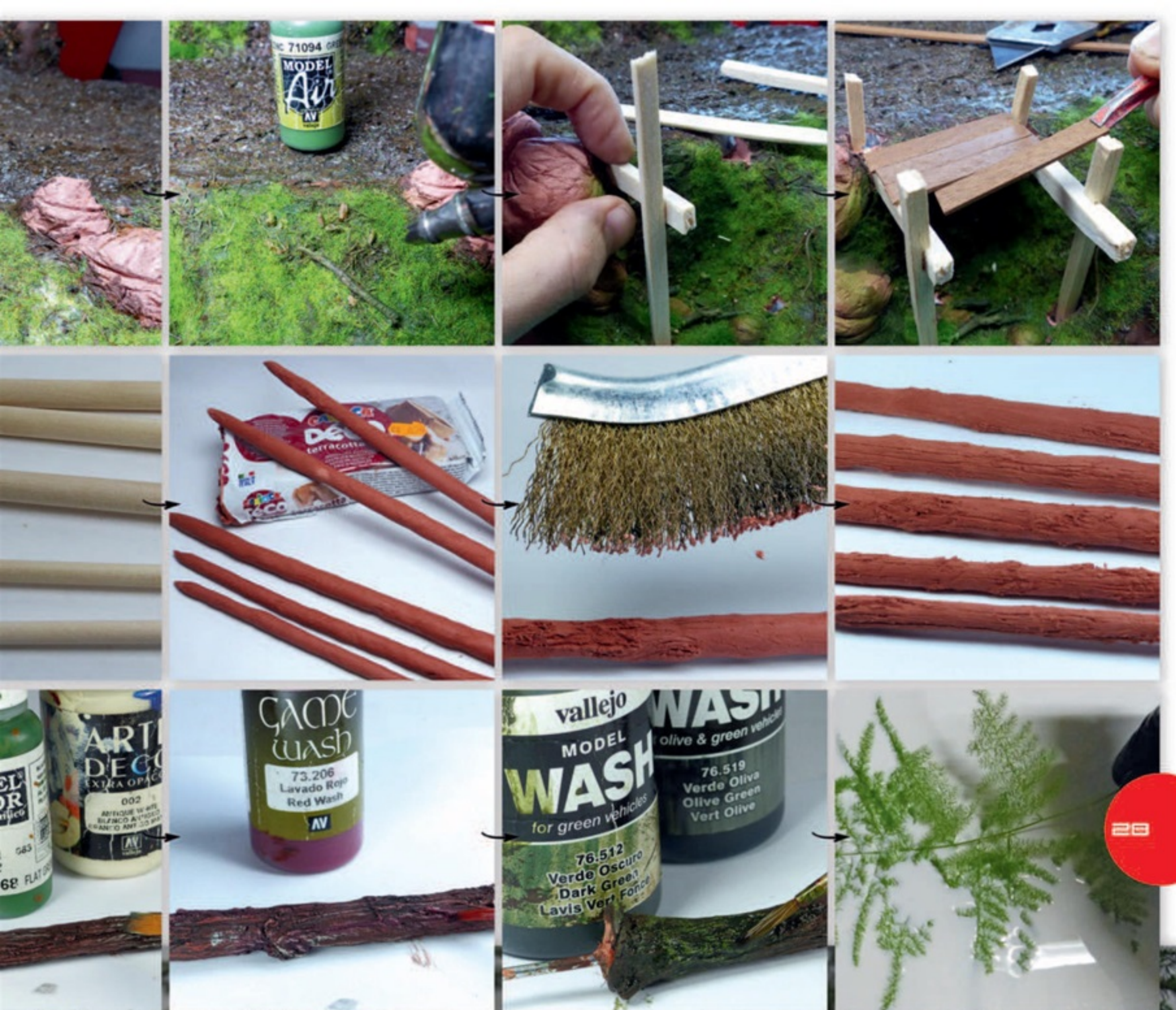
CEDROS: Exhausted from Waiting for the End, it will have 5 cedars of different sizes, they are the ones that will be in

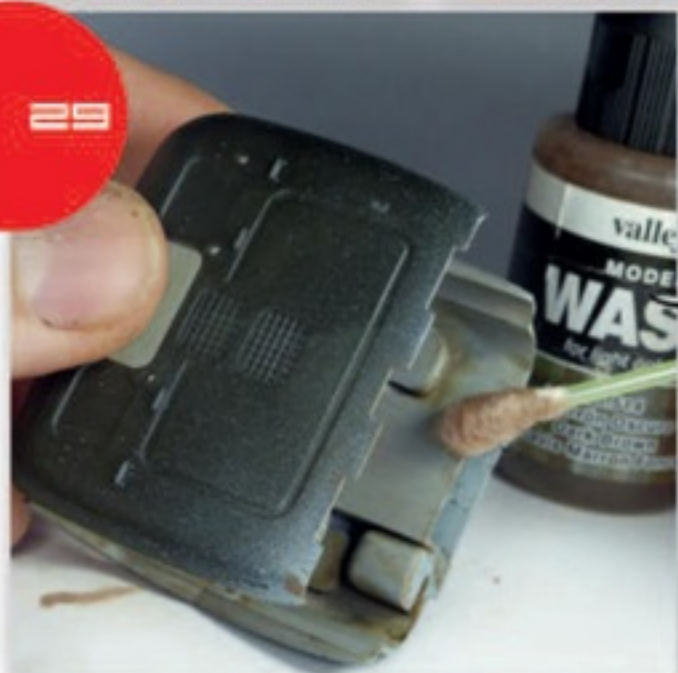
charge of enhancing the scene and marking the heights. I start with five sticks of two different thicknesses which I cover with a layer of modeling paste.

I open a paragraph on the subject of modeling pastes, I will say that I use the brand: Deco Carioca, very common in Chinese shops.

And why this brand and not other more famous ones? Well, because really when it dries, it cracks very, very little, I discovered it one day by mistake, and I have not used another one. Once covered with modeling paste and before it dries, I give the logs texture with a card. The trunks finished and ready for painting. I begin to paint them with a base of V. AR Chocolate Brown 118.







Once the base is dry, I give a general wash all over the trunk, I use a mixture of V.W Black 518 and Dark Brown 514. Once the wash is dry, touch a dry brush to give that reddish wood look, I apply it with V.AR Red Oxide 040. I imitate the lichens, for which I use the dry brush again, I give it softly, the tones are a mixture of V.AR Antique White 002 and V.C Dark Olive Green 968. I accentuate the deepest cracks with V.G Red Wash 206. I finish painting the trunk with a base wash to simulate

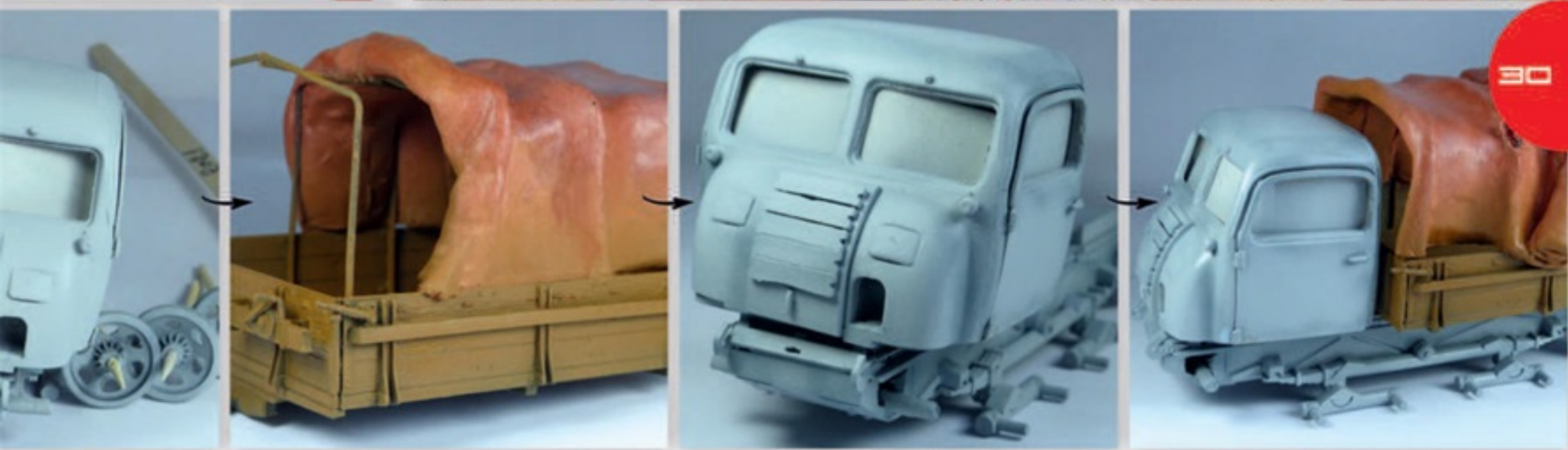
humidity and moss, I use a mixture of V.W Dark Green 512 and Olive Green 519.

I take the branches from the Asparagus plumosus plant, I recommend buying a plant as soon as you pamper it, you will have enough to make cedars for life. Carefully, I cut the leaves of the plant. Now it's time to put them one by one in a solution of water and white glue, and then take it to absorbent paper to remove the excess glue/water. I let

them dry for a couple of days and classify them into three or four sizes. I let them dry for a couple of days and classify them into three or four sizes. Now it is simply to paint them with the desired tones, I use three shades of green from V.A. With the mini drill, I make the holes that will support the branches.

I begin to place the branches on the trunks, I go from largest to smallest. I stick them with Loctite Gel.



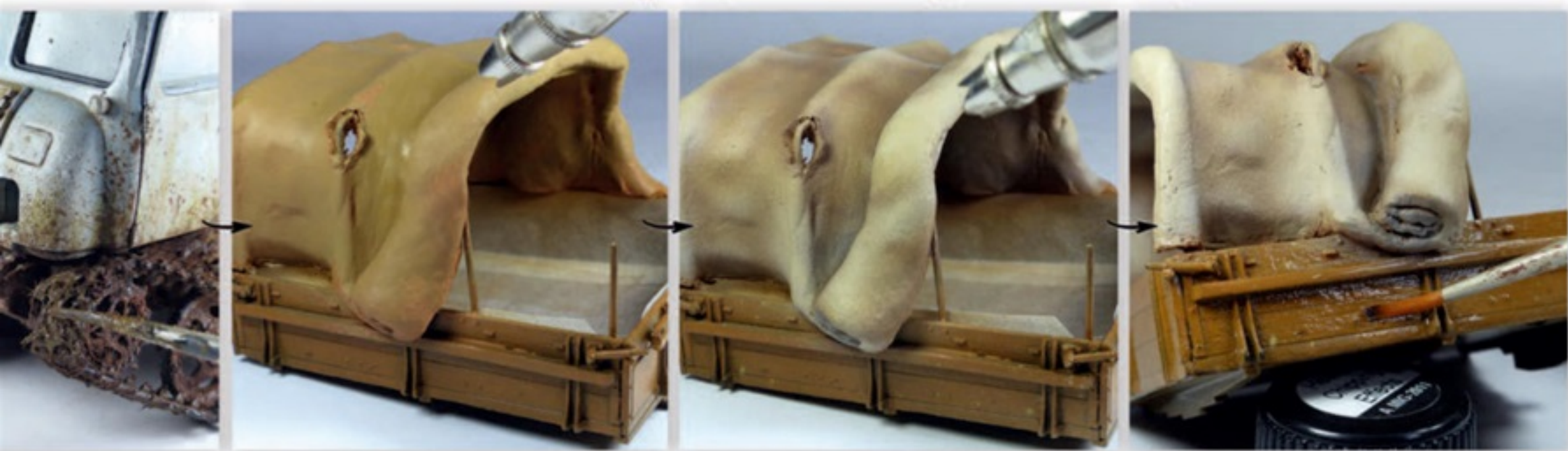


FIGURES: I begin the painting of the figures, I will not get into the process very deeply, since there are many times that the process has been explained more or less, I will only get a little involved with the subject of clothes and camouflage. For the white uniforms I start with a base that I make with V.C German Camouflage 821 and a bit of Russian Uniform 924. For the first light rise, I add more German Camouflage to the base. Once the first light dries, I apply a shadow with a mixture of V.C Brown Matte 984 and

Russian Uniform 924. I apply a second light by adding V.AR White Antique 002 to the first light, and finish with a last light in the darker areas. high, which I achieve by adding Pure White to the second light. I paint the leathers with V.AR Black 120 as a base, and I take out a first light with V.AR Red Oxide 040. I add the last light by adding V.A Yellow 002 to the previous light. To give the appearance of cracked leather, I gently dot with the brush and with a lighter tone, on some areas of the edges of the

straps, I use V.AR Golden Ocher 110. For the base tone of the camouflage, I mix V.C Matte Brown 984 and a dash of Old White V.AR 002.

The first brown stain was removed with V.AR Red Oxide 040, and I applied a light to it, adding a pinch of Yellow. I remove the typical orange stains with V.AR Ocre Dorado 110 and I remove a light with V.AR Ocre 109. Once the stains are finished, I shade with V.A Caoba 036.



The weathering of the uniforms, I apply it to the lower parts of these, I achieve it by combining V.W Tierra Europa 523 and V.E Thick Mud.

I airbrush the sled with V.A White 001. Then I apply a wash with V.W Europe Earth 523 and before it dries I use a second wash, V.W Dark Brown 514. Now with the mud effect of V.E Thick Mud and the sponge technique, I get the desired effect. Finished figures.

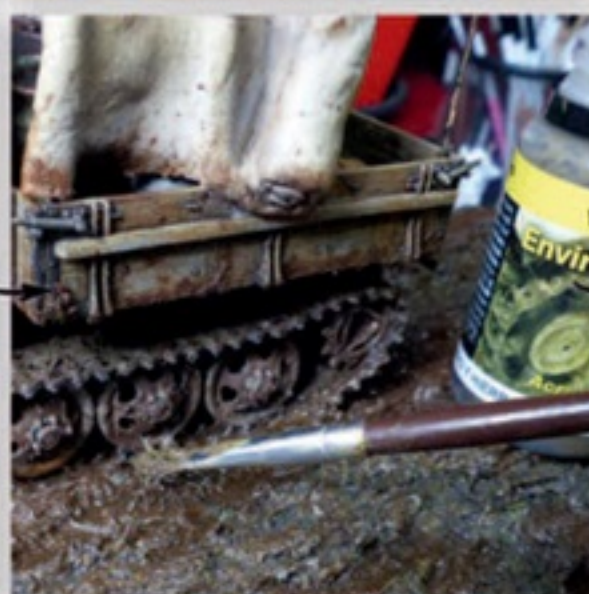
STEYR TRACTOR: Once the Steyr is assembled, I paint the interior with V.A Light Gray Blue 046. Once the tone is dry, I give it a wash with V.W Dark Brown 514. To break the coldness of the booth, I place a photo of a cheerful girl in transparencies and loose clothing.

I prepare the Steyr for exterior painting by covering the gaps in the windows so that the color does not seep through them. I give a gray base tone, I use V.A English Gray 051, once dry, I paint the wooden areas of the box with V.P New Wood 311.

Now I shade the cabin and chassis with V.A Gray Usa 047. I prepare the Steyr for the effects, varnishing it in gloss with the Ammo Mig Glossy Varnish, I apply it with an airbrush. Once the varnish is dry, I give it a filter (I lower the V.W with water) with V.W Europe Earth 523. Once it is dry, apply a first mud effect on the undercarriage as well as the wheels with V.E Thick Mud 811.

I paint the tracks with a base of V.AR Black 120, and then give it a timid dry brush with V.ME Magnesium 711.

Once dry and with V.ME Silver 724, I dot the teeth with the brush. I now use the Mig Russian Earth pigment mixed with V.E Splash Mud 801, and then apply V.E Thick Mud



811 to the entire caterpillar. I finish the weathering of the caterpillars with V.E Mud and Grass 826.

I airbrush the canopy with Beige V.A 023 and take out two lights, I just add a dash of White V.A 001 to each light. Shading with V.A Olive Brown 043.

I use the majestic chipping technique for the wooden areas of the Steyr: the box.

Once the chipping layer is dry to the touch, I airbrush it with V.A Medium Sea Gray 049, and once it is dry, using a raggedy flat brush dipped in warm water, I rub to the areas where I want the paint to lift.

I continue with the weathering of the box with the Ammo Mig Oilbrushers, first I use the Dark Brown and then the Earth. I finish by adding mud, herbs and splashes, I use V.E Thick Mud 811, Mud and Grass 826 and Splash Mud 80.

NEBELWERFER: It's pretty much the same techniques I used for the Steyr. To give it the required veracity, I cram the Steyr's box with accessories. To integrate the Steyr into the base of the diorama, I add a bit more of V.E Mud and Grass 826.

SNOW: There are many ways to approach the theme of snow in dioramas. One of the ones I use the most is Vallejo's Still Water mix, combined with Woodland Scenics snow and a little white

glue. As you want to make it more or less melted, then I add more Still Water.

I continue with the vegetation, one of the steps that I like the most in the preparation of dioramas. I use vegetation of many brands, and another that I have been collecting in the mountains.

I decide to give the cedars more strength by adding a little more moss at the bases of them. With the same purpose, I sprinkle a little snow on the cedars with my fingers, and with AK Water Foam, I make





random strokes on the different branches, without loading them with much snow for two main reasons:

1. I do not intend a diorama with heavy snowfall, but a snowfall, which is giving way to spring.
2. If I load the branches with a lot of product, I run the serious risk that they will not support the weight and end up breaking. I return to the mud on the road, I accentuate

it in the form of small puddles that I achieve by adding Vallejo Still Water slightly tinted with V.W Dark Brown 514 and mixed with Ammo Mig Glossy Varnish.

I enhance the vegetation with small details, with a sheet of tin, I make small mushrooms that grow on a fallen branch, then I simply painted it to taste and integrated it into the terrain.

I conclude the diorama by placing the figures on the ground.

Final Photos: Ana María García Nistal.
Step by Step Photos: Óscar Tahoces Olano.





BOOSTED X-WING FIGHTER

REVELL SNAP-TITE



Autor / Author: Antonio G. Pérez Sánchez.

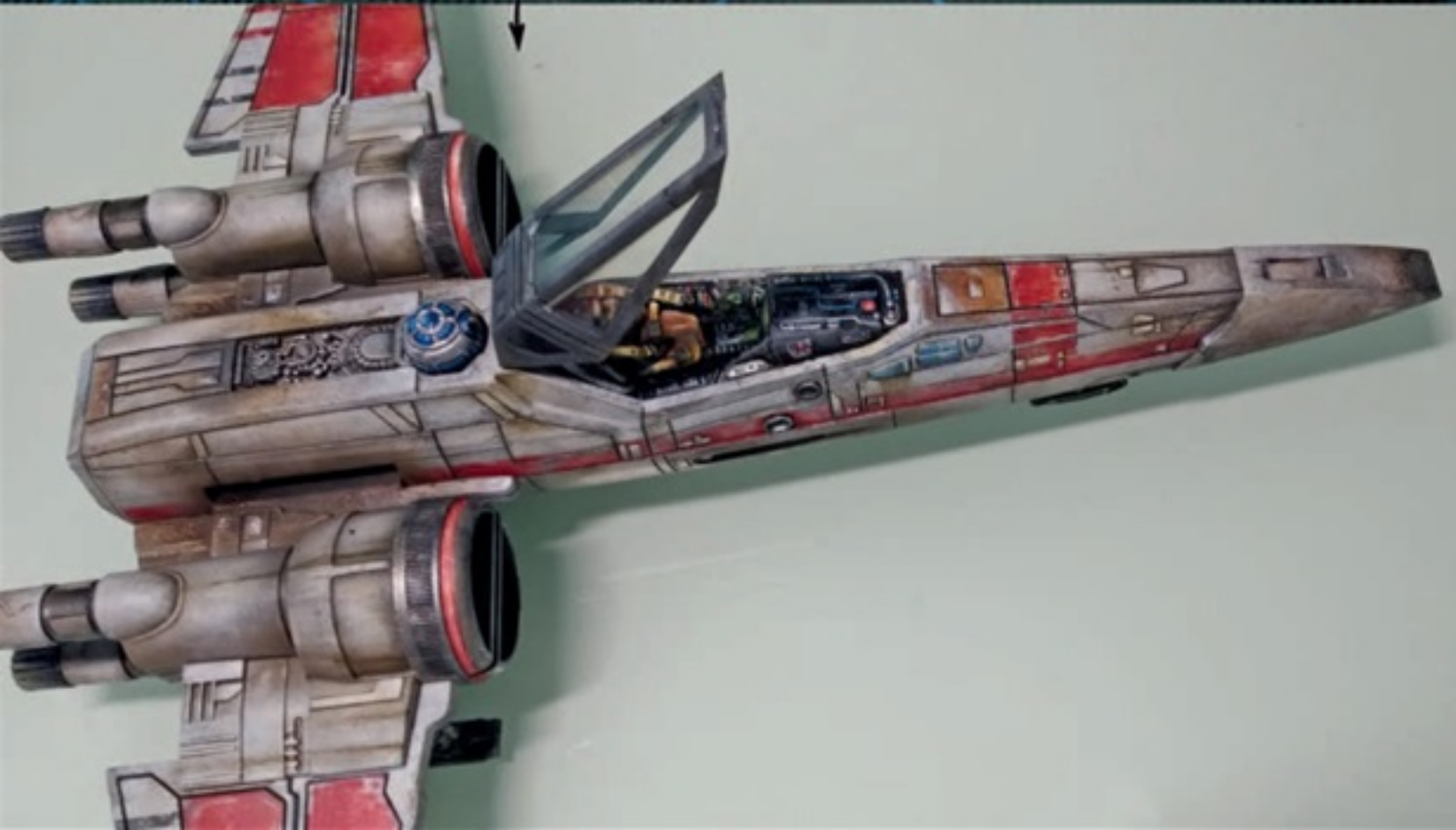


Hello friends!! I started this project motivated by seeing my son Marco, playing Red Squadron on his console, the model was bought in an international distribution supermarket that at Christmas promoted some models from the Star Wars universe, the value did not exceed 10 euros.

Assembly is a breeze and no glue required, Revell model kit depicts Poe Dameron's ship that comes in a black finish with BB8 as a support droid. The ship model within the SW universe is the T70. As a fan of the franchise, I looked for inspiration on the net to see the weathering used in the game and within

that freedom that Science Fiction gives, I got to work: First to modify the Cockpit, which comes in one piece and I made it in two, as seen in fiction, also modifying the seat, belts and some supposed throttle controls, which I placed on the left side of the pilot's seat, always with the same goal to make it visually believable as a current military aircraft in frequent use. It is assumed that this small ship regularly enters and leaves the atmospheres of different planets, with all that wear and tear, you just have to look at the space shuttle and how its appearance suffered with the friction with the Earth's at-

mosphere and the subsequent landing, Well, that multiplied by a lot for this little guy, with this premise I started the painting: gray primer, base paint (acrylic bone white with a touch of gray), random stain effects with light gray, (for this effect I used an intensely damaged plastic scourer, for fun), and thus simulate the previous layers of paint and more than sure repainted, this was very useful in WWII aviation, especially those destined in the Pacific or those located on current aircraft carriers, then a thin layer of parchment white acrylic final paint, never pure white, always mixed white, reserving pure



white only for the final lights by panels in thin layers, always revealing the previous work. As a final step, the fun and not short, the Weathering repertoire to give a sensation of soot, fluid losses, dust from landings, fire from their weapons, etc... and especially the deterioration caused by the heat generated by friction. of entrance in the atmosphere, because in all the planets of SW it is possible to be breathed calmly.

With the red markings, first mask that red stains a lot, I gave an orange acrylic base mixed with red, chipping product and finally thin layers of fiery red by zones, looking for a volume effect with the paint and that it is not seen flat.

In areas such as the nose or the sides of the cabin, a base metal effect, due to the effect of heavy wear, NO RUST, which nevertheless gives an interesting tonal variety.

In the engine area, a fine shade with a gray/brown mixture, chipping and finally the smoke color in a very thin layer, to strip later, always revealing the previous work.

In the lower parts I acted in the same way as in the upper parts. A separate place are the corrections on the weathering and I say this because when you apply it you can come up, overbrake and in this I am guilty, but there is no major problem if the acrylic work is fresh it is easier or if days have passed or the layer of varnish is not very thick, because with a cotton swab moistened with Tinner or brush cleaner, you can clean/reduce these areas that you consider exaggerated quite a bit and leave the area ready to start masking and repainting the last steps, to apply a more restrained weathering.

Look what is said about "Less is more" and nothing one that I relapse. When this happens and before correcting or after correcting, leave it in the display case until the next day or for another time, clear your mind and come back fresher to continue with the desired effect.

BB8 the poor, I transformed him into R2D2, BB8 fans forgive me for this fault and I ask for protection, because I transformed him into another iconic Droid.

In this case the work is simple, you have to mask it since this piece cannot be removed, which is a switch for the sound and light effect of the motors, primer, steel acrylic with a touch of black and then another thin

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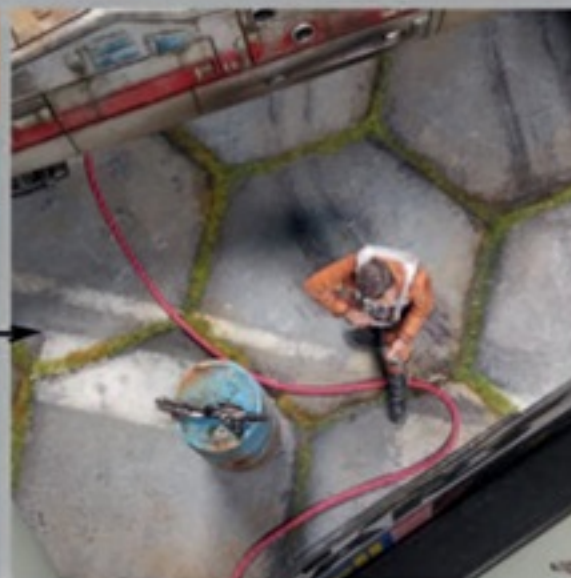
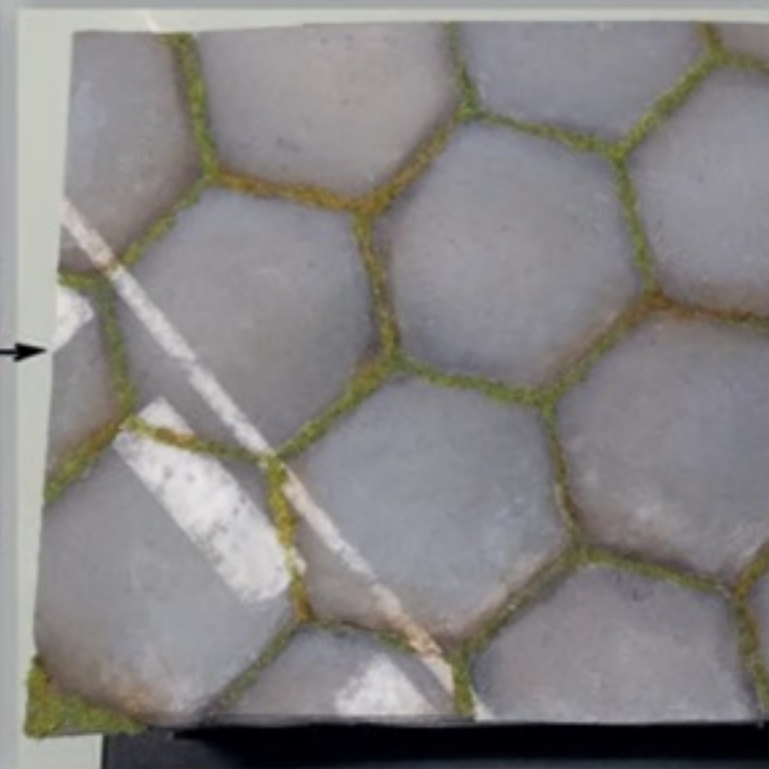
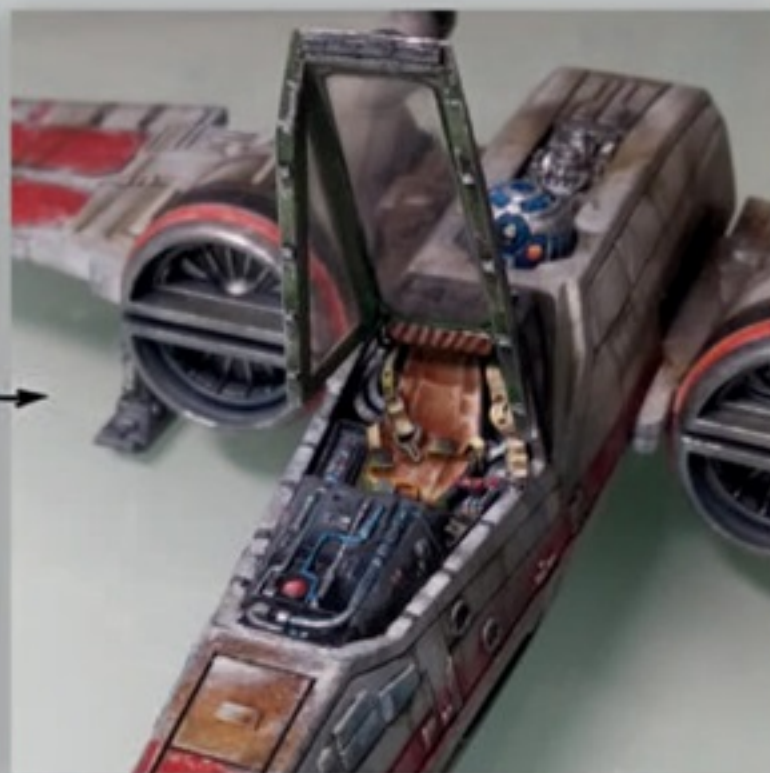
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layer focused on the upper part in aluminum finish and patiently paint the parts of this color in R2D2 with blue paint and highlight them in black, I gave the blue tones light and shadows with two types of blue, to give them volume, like the rest, and a couple of layers of satin varnish to protect the paint from the wear effect when pressing it, which is inevitable because the sound effects, are well achieved.

If at this point you are wondering if I stripped the paint that the model comes with (which are painted), no! I didn't, I sanded very fine, washed with soap and gray primer. The figure is another topic, because I wanted to give the proportion to the ship and the closest thing was the 1:48 scale, the figure belongs to a set of Revell German WWII pilots, modified to make him in a white vest and hair with putty Well, I didn't have!

WWII German Revell pilots set, modified to make him in white vest and hair with putty, as he didn't have proper SW helmet, the straps with very fine soft metal strips, recycled from empty baby cream

jars from when my son was little, using painting techniques I simulated the different parts of the front vest, and the orange jumpsuit, I was happy with the result, the painting of the skin took me a long time so painting figures has to learn for me, desire to improve and have fun that this hobby has.

Base or pedestal, it was a challenge to take advantage of the box as a pedestal and thus be able to see the change from black to white of the ship, so that the base could support the weight without deformation, I made an internal hive with the cardboard taking advantage of the entire box, I cut out for the exterior sides the images that give information about the ship, such as model, scale, etc..., quick-drying white glue, this glue is recommended as it has a small proportion of water in its mixture and does not deform the cardboard.

The floor is made following the measurements of the concrete tiles of the aerodromes of Russian origin, I searched as always for information on the net and

I passed them to a 1:48 scale, with compass, square and bevel, (if you have a printer, I work that you save). First sketch on paper and then already defined in plastic, before everything I made a sketch of how I wanted it to be when finished and the angle in relation to the final position of the ship, with the edges of the base, the separation between tiles for the placement of the grass and give it an aspect of certain abandonment, I used quick-glue to paste them and gave it texture with acrylic putty and fine sandpaper.

The painting was with gray acrylic with a touch of green and brown, to get to the color of varied concrete, changing the percentage according to which tiles to give it different tones, then the braking stains, white marks typical of the waiting areas for takeoff, etc... Here, as with the rest of the work, creative freedom is the owner.

The accessories, drum, skull and Blaster at 1:48 scale treated in the same way, trying to give it a current terrestrial aspect, that helps our brain make it closer and consider it real.

The Blaster is a PPS.43 at 1:48 from WWII with a small modification in the retractable buttstock and magazine to approximate a Star Wars weapon, it was painted with acrylic steel with touches of black as well as black washes and some aluminum stippling so it would have an appearance of use but not aged.

Grass... railway grass (it's what I have at home), glued with quick-glue and positioned by tufts with tweezers, once dry in a vertical position "as far as possible", I give them the tone with green, brown and yellow, very carefully so as not to stain the tiles. With acrylics in the form of washes I made different damp stains to achieve more visual contrast in the set in the lawn encounters.

With everything glued in its final position, I ended a process of a few months, since there is little time that I could dedicate to this wonderful hobby and it is thanks to the Family Points that I am accumulating over the weeks.



I hope you like it and find inspiration for a project, as I found it in other works of more colleagues. The model is inexpensive and the work does not have complex techniques, science fiction gives you the freedom to create, try things and can give you a result that satisfies you like me in this project, my line in this hobby is that of land without distinction of times, figures and science fiction, somehow that is reflected in this work. Courage to continue learning and leaving the comfort zone, that the main thing is to have fun. Cheers!!



MIKOYAN MIG-29 FULCRUM C/9-13

THE GHOST OF KYIV

GREAT WALL HOBBY 1/48

ADD ON: QD48093 – Quinta Studio - 3D printed cockpit interior decals. 3DPM48008 – 3DPM - Boarding Ladder and Wheel chocks (Type 2) for Mig-29. QB 48237 – Quick boost - Mig 29 Ejection Seat with Belts. 48213 – Scale Aircraft Conversions – Metal landing gear.

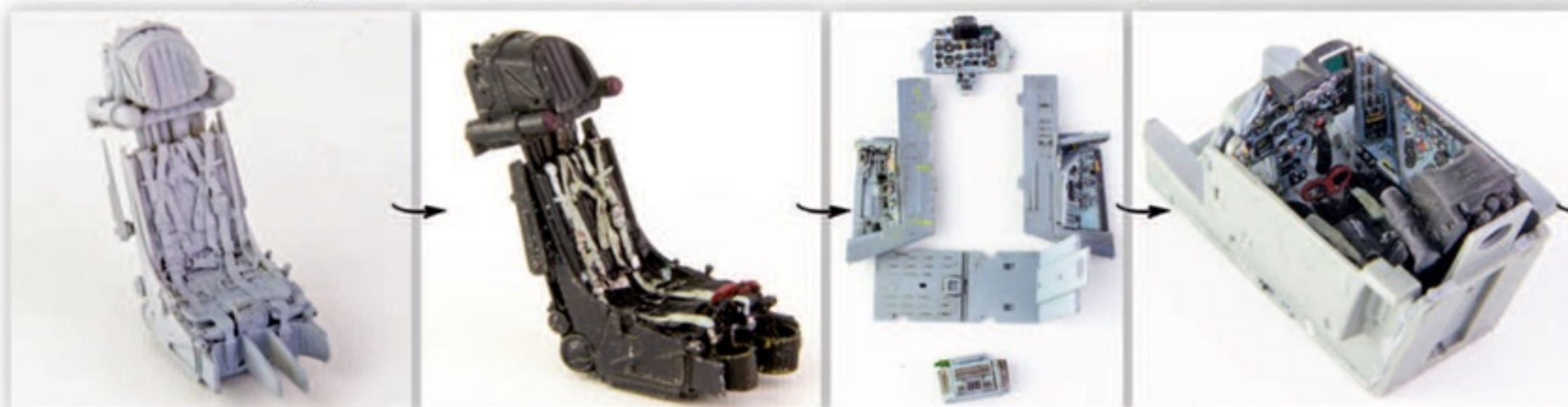


Autor / Author: Snorre Sandviken

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The Mikoyan MiG-29 is a fourth-generation jet fighter aircraft designed in the Soviet Union. Developed by the Mikoyan design bureau as an air superiority fighter during the 1970s. While originally oriented towards combat against any enemy aircraft, many MiG-29s have been furnished as multirole fighters capable of performing several different operations and are commonly outfitted to use a range of air-to-surface armaments and precision munitions. The MiG-29 has been manufactured in several major variants. Later models frequently feature improved engines, glass cockpits with HOTAS-compatible flight controls, modern radar and sensors, considerably increased fuel capacity; some aircraft have also been equipped

The "ghost of Kyiv" does not exist: The Ukrainian Air Force officially dismantles the myth of the aerial avenger after the legend was fed by the Army itself and the London Times came to give it a name and surname.



for aerial refuelling. The MiG-29 has two widely spaced turbofan engines. The space between the engines generates lift, thereby reducing effective wing loading, to improve manoeuvrability. The engines are fed through wedge-type intakes fitted under the leading-edge extensions, which have variable ramps to allow high-Mach speeds. As an adaptation to rough-field operations, the main air inlet can be closed completely and alter using the auxiliary air inlet on the upper fuselage for take-off, landing and low-altitude flying, preventing ingestion of ground debris. Mig-29s are or have been operated by most of the eastern European states, half of Asia and a slew of African and South American countries.

Having followed the news this spring it would have been hard to miss the conflict in Ukraine. Terrible stuff has been happening there for a while now, but during the first few days of the invasion, rumours of an exceptional pilot emerged.

The rumour was that during the first day of the invasion a single pilot of the Ukraine Air force fittingly dubbed "the ghost of Kyiv", flying his trusty Mig-29 shot down no less than 6 Russian planes in a single day. A feat that would earn him the status of Fighter Ace. The last known fighter Ace flew combat in WWII, so a title like that is a big deal. Now, while this sounds fantastic and all, as many suspected it was nothing more than a story or an urban legend, but in the early days of the War it was a Morale booster for the Ukraine people and fighting forces.

The story was so inspiring that I decided to make my own version of the ghost. Luckily, I had in my stash all I needed to make this one work, as I a couple of years ago was



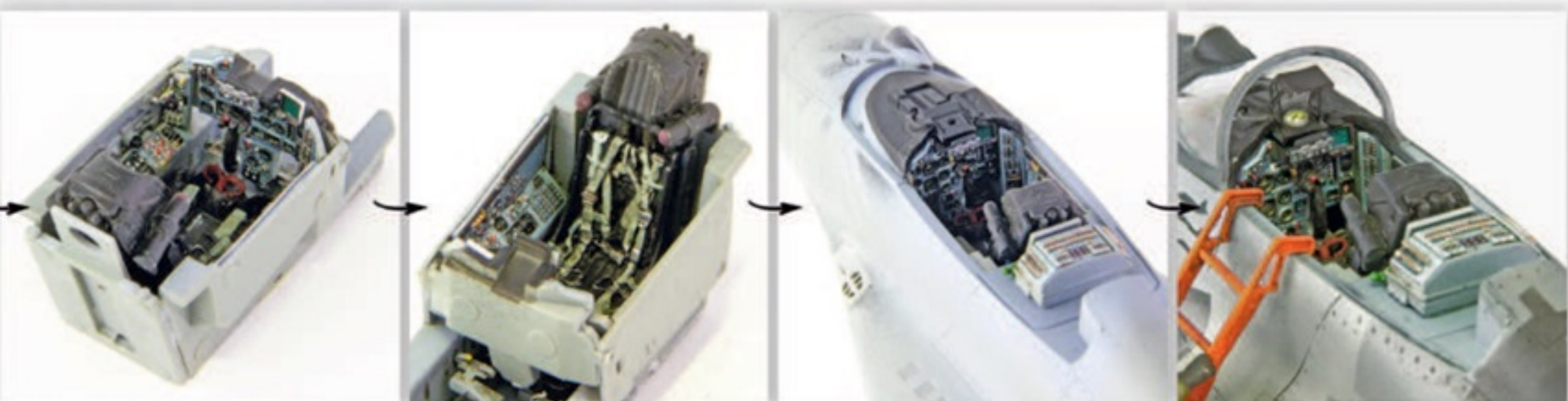
contacted by a Ukrainian citizen living in England who wanted me to build him a Ukrainian Mig-29, but after having bought the stuff needed, I didn't have time to build it after all, so it was just sitting there in the stash, taking up room, so it was just a matter of locating the right box and cracking it open. I had to make a few adjustments. As the mask set that I had depicting the digital camo was for the most built and recognizable plane in the Ukraine air force. In my mind, it wouldn't be the plane used by

the ghost, so I designed my own masks using the vinyl cutter software, I also made masks for the two coloured bort numbers, the roundels and the Insignia on the tail. After cutting the masks it was time to get building.

The Construction started out with building the cockpit, I had opted to use the Quinta studios 3d decals, but for that to work preparations had to be made. Firstly, all the cockpit parts in the kit had their raised details sanded down. The parts were then primed

using Alclad Grey primer and Microfiller, before getting a coat of Mil-Spec Dark Ghost Grey so they would match the 3D decals. The 3D decals were then applied using PVA. I use PVA for the most part on the 3D decals unless there are sharp bend.

If so, those parts get done using CA glue. Applying using PVA gives you more time, and a chance to adjust the decals to get them aligned perfectly. With CA it's always a gamble. With the 3D decals in place, assembling the rest of the cockpit tub was



easy as building Legos. With the parts assembled, I added a wash to dirty it up a little. And wiped down the excess using a moistened cotton bud.

I had acquired a resin bang seat from quick boost for the build. I'm normally not too happy with resin seats, as the seat belts are moulded into the seat and you have to do a lot of very delicate painting, with the risk

of messing up the whole seat if you as much as twitch just once, but as I had the seat, I decided to go for it, instead of starting building the one that came with the kit. I painted the whole seat NATO black, and carefully started painting the seatbelts and details using different colours. The belts were painted light grey, the buckles got a splash of aluminium, and the ejection handles got a little red.

With the cockpit tub and seat ready, it was time to have a go at the fuselage. The fuselage on this kit is split in an upper and lower part. The auxiliary air intake vents placed on the top behind the cockpit at the base of the spine could either be positioned in open or closed state.





As I was to build a plane sitting on the ground, I chose the closed ones and glued them in place. They also come with a small etched grill to make the details even better. The Area around the cockpit was painted Dark Ghost Grey to mirror the colours in the cockpit. The coaming and anti-glare panel in the front of the cockpit area was painted matt black. The Cockpit tub with seat was then glued into place. The lower half of the fuselage contains the gear bays. They were assembled separately, painted using Aldad Light Ghost Grey, and then given a wash before being glued into the lower half. The air intakes were also glued together. I found that the fit wasn't very good around the front so some sanding and putty was necessary to make it look decent.

The air intakes were then glued into place. Next in line was the construction of the engines. They are beautiful and could be kits of their own. There are options in the kit for displaying the engines, by having open panels. It even comes with a trolley to show off the engine dismantled form the aircraft itself, but I had no interest in showing the engines



They were not supposed to be the focal point of this build. In truth I think this kit is supposed to be built with the panels open, because building them closed takes a bit more effort. The engines were just glued together. And slapped into the fuselage, before gluing the covers on.



Unfortunately, as mentioned earlier they seem to be meant to be displayed with covers off, so adding the covers did lead to a rather large gap, that had to be cemented shut with putty. With the engines in place, I decided it was time to close the fuselage. Closing the fuselage also means that the model starts to look like a plane, since the wings are moulded onto the fuselage halves. The fit is surprisingly good apart from a small section on the lower half near the outer part of the wings where the upper and lower part meets. It left a small gap that needed some filler, but otherwise great fit. With the plane now looking more and more like a plane it was time to look at the topside. Flare dispensers were added to the top of the fuselage before the vertical stabilizers were glued together and installed so they would sit flush with the flare dispensers. Unfortunately, another little gap there that also needed filling.

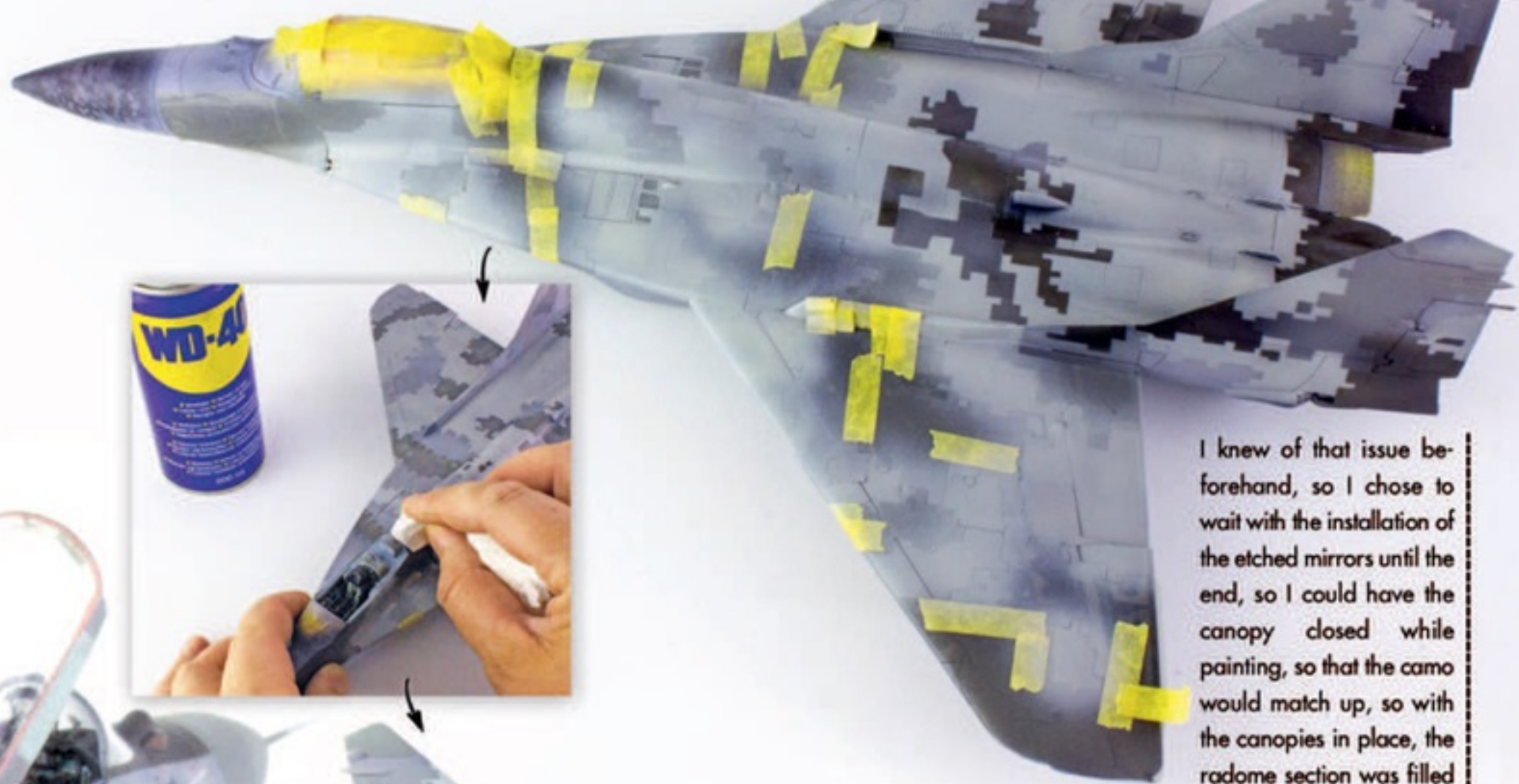
But with the twin tails in place, instructions called for installation of the horizontal stabilizers, slats, flaps, and ailerons. I decided to leave the horizontal stabilizers off until the end and concentrated on the other parts instead. The slats were glued in closed position, and since the plane was supposed to be on the ground the flaps were left closed, and the ailerons were glued in 10 degrees upwards. As per instructions. I chose to go with metal landing gear from SAC. I had hoped they were a little more detailed, but I guess they were just metal counterparts for the plastic ones in the kit, so I had to upgrade them a little, adding hydraulic lines, scratch made from 0,2mm wires glued in place using CA glue. The landing gear legs were painted using Light Ghost Grey and the detail in the hydraulic lines were painted matt aluminium and black, just to contrast it a little more. The gear legs were left to dry, but not installed into the fuselage at that point.

Next up was the canopies. The front canopy is simple. It was masked using Tamiya tape and then sprayed Dark Ghost Grey, inside and out. The rear canopy was a little trickier. Inside was masked and sprayed Dark Ghost Grey like the front part, but outside on the MiG-29 canopy has visible lines of sealant around the frame. In a very special colour. I managed to locate a colour that matched pretty good, but applying it had to be done in stages. First the canopy itself was masked, before the pink sealant colour was applied. I used Pink Vallejo Mecha colour.

After it was dry, I had to mask the edge so I could paint the frame. The frame got a coat of Dark Ghost Grey, but only as a base for the camo to come. Before the front canopy was glued in place, the HUD was painted and glued in place.



There is an error in the kit here. The kit sits so high that if you choose to close the rear canopy, the centre rear view mirror will break off as it collides with the HUD. I didn't have that problem, as I was to build open cockpit.



I knew of that issue beforehand, so I chose to wait with the installation of the etched mirrors until the end, so I could have the canopy closed while painting, so that the camo would match up, so with the canopies in place, the radome section was filled with lead and attached before the plane was ready for paint.



The Kit comes with a big Weapons-kit, but with the way I had decided to build it I needed some extra R73 missiles as the Ghost supposedly flew with 6 of those. I had to steal two with matching pylons from another kit in the stash they and a fuel tank were assembled and painted up according to instructions and put aside, waiting for the next stage.



With my choice of livery, I decided to try to get some shading and variation in the primer-coat before putting on the base-colours, so I first primed the model with Black Aldad primer and microfiller, that I quickly buffed a little before spraying an uneven pattern using Uschi van der Rosten splatter stencils and Hataka Orange-line Traffic White. And let it dry completely, before adding the main colours one by one and adding masking in between layers to protect the painted patterns from overspray.

When all layers were painted, I removed the masking, and to my horror they had left glue residue all over my beautiful plane. To get rid of the glue residue I turned to the internet and found that WD40 removes it, without harming lacquer paint, so the garage lost a can of WD40, and the plane met a new friend. The WD40 did its job. I applied it to a paper towel and rubbed the glue away, this of course left WD40 all over the plane instead, but most of it was wiped away using paper towels and what little was left was rinsed away with warm water, with the glue

nightmare over, I went over and cleaned up a few spots where the masks hadn't covered properly. Before I was finished with the paint, I darkened around the panel and rivet lines using highly thinned black paint, before a layer of Aquagloss was used to seal the colours in anticipation of applying decals.

During the application of the masks, I realized I didn't have the right shade of both yellow and blue for the roundels and insignias, so I had to locate some decals in the spares box.

They were quickly applied, and I was thinking, that this was going to be finished quickly. How wrong one can take. The stencils on this plane are small, they are hard to apply correctly and there are a ton of them, so the decaling process took me three nights.



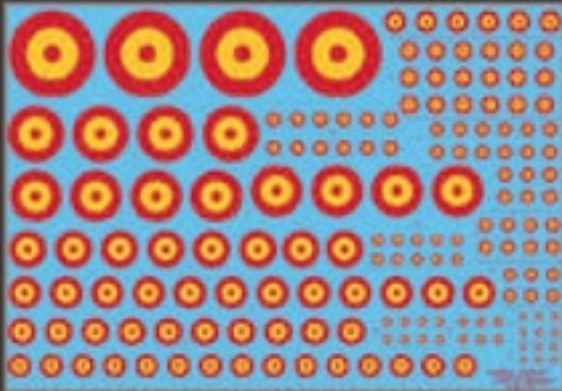
And did I mention that Decaling is my least favourite part of a build. In fact, I'd be happy if kits came without. With all decals and Stencils in place, the decal softener was applied and left to work for the better part of a day before a coat of Aquagloss was applied to seal the decals. Next step was Weathering, and I kept it light, I just added my favourite, Starship Filth, to all the lines and rivets all over the plane, apart from the jet nozzles that were treated to Night Black Wash from AMMO.

The overflow from the Wash was wiped away with a paper towel dampened with mineral spirits in a direction from front to back as to simulate airflow deposited dirt. I also added engine oil spill from the underside of the engines and blended it using a moistened brush.

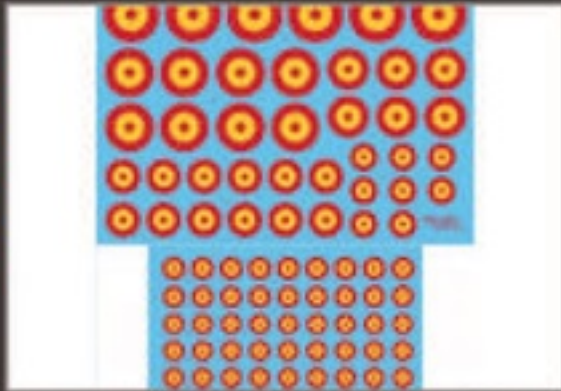
With the weathering done, the various small antennae and pitot tubes, landing gear and weapons were added. Before applying a satin varnish.

I was happy, but something was missing, so I added a ladder and chocks set from 3DPM that I had previously painted Orange, like the colour used on the Ukrainian ladders. And then I located an unused pilot from a previous build, painted him up and placed him on the ladder up to the cockpit and on his way into combat.





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MiG-29 of Ukrainian Air Force

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- 50% of the funds received for this kit will be donated to the Armed Force of Ukraine
- The «Ghost of Kyiv» is a symbol of steadfastness and struggle for the freedom of Ukraine
- The MiG-29 model is equipped with two decals: a decal with a gray «pixel» of the UA Armed Forces and a decal with technical signs

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