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231



HECHO EN ESPAÑA
MADE IN SPAIN



DECADENCE Rafael Galán Montesinos

001



GERMAN SCAMMELL PIONEER Carlos Gómez Urbán

011



ORK Iván Caverro de la Peña

019



FERRARI F1 2000 BOX José Fco. Burgos Fernández

027



MIG-29A FULCRUM Ugur Kenel

037



T-34 MODEL 1940 Kirill Uliskov

050



CANT Z.501 "GABBIANO" Pablo F. Curone

060



NEWS

064

DECADENCE

DIORAMA 1/35

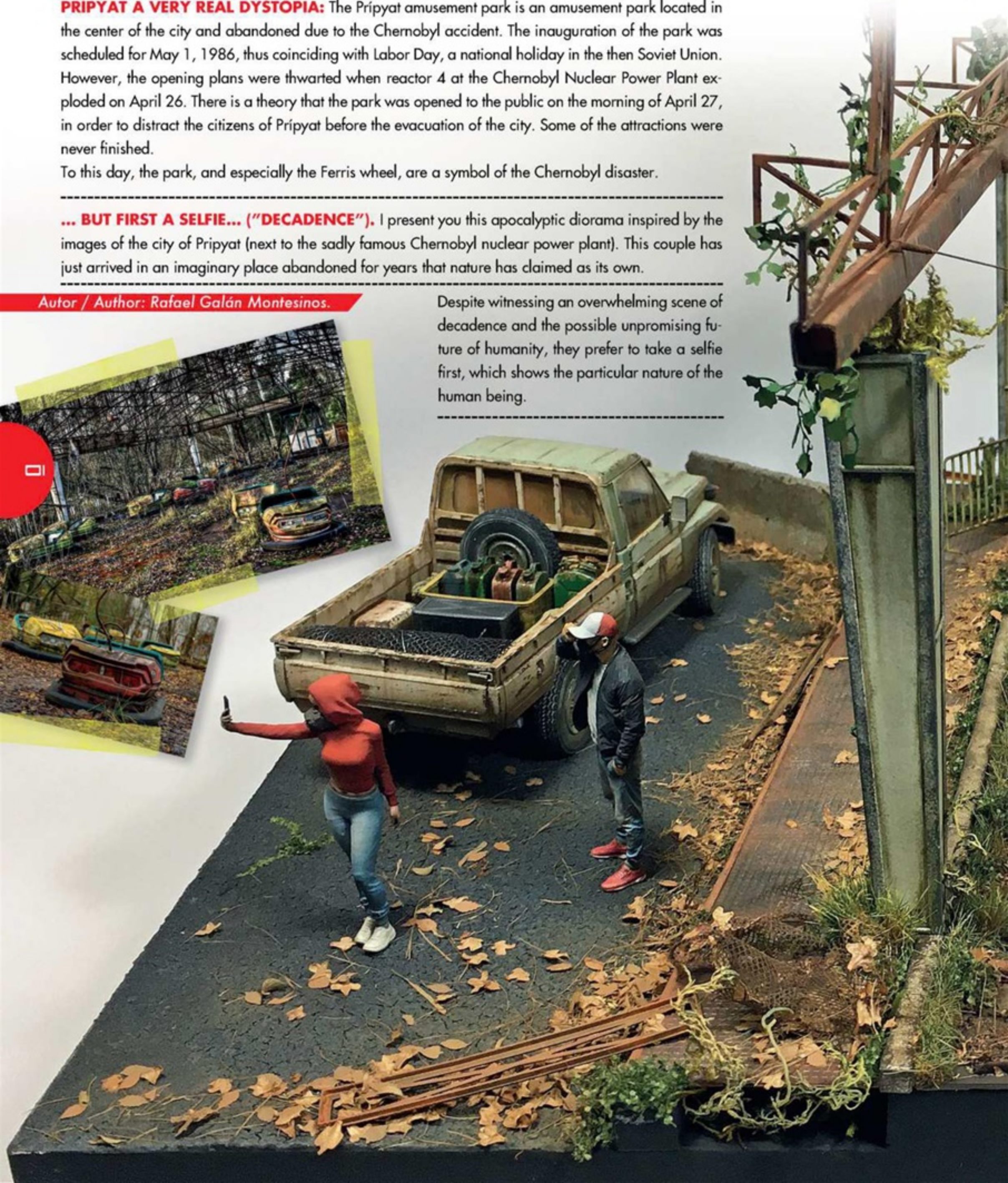
PRÍPYAT A VERY REAL DYSTOPIA: The Prípyat amusement park is an amusement park located in the center of the city and abandoned due to the Chernobyl accident. The inauguration of the park was scheduled for May 1, 1986, thus coinciding with Labor Day, a national holiday in the then Soviet Union. However, the opening plans were thwarted when reactor 4 at the Chernobyl Nuclear Power Plant exploded on April 26. There is a theory that the park was opened to the public on the morning of April 27, in order to distract the citizens of Prípyat before the evacuation of the city. Some of the attractions were never finished.

To this day, the park, and especially the Ferris wheel, are a symbol of the Chernobyl disaster.

... BUT FIRST A SELFIE... ("DECADENCE"). I present you this apocalyptic diorama inspired by the images of the city of Prípyat (next to the sadly famous Chernobyl nuclear power plant). This couple has just arrived in an imaginary place abandoned for years that nature has claimed as its own.

Autor / Author: Rafael Galán Montesinos.

Despite witnessing an overwhelming scene of decadence and the possible unpromising future of humanity, they prefer to take a selfie first, which shows the particular nature of the human being.



IDEA: The theme of abandoned places, be it a real or fictitious situation, is becoming more and more fashionable. These types of scenes have, in most cases, an apocalyptic, dystopian or decadence message. So much so that there is a type of social and artistic activity called "Urbex", consisting of visiting and photographing abandoned places.

The first time I saw a photo of the ghost town of Pripyat I was impressed. Empty streets, abandoned facilities, ghostly rooms, all with details that made it clear that in a past time, they were places of total normality and that one bad day their inhabitants had to leave in a hurry.

Specifically, the image of the abandoned bumper cars track caught my attention. The recreation of these scenes offers the modeler the possibility of developing a multitude of techniques, aging, nature effects, creating structures, etc., not to mention the opportunity to break out of orthodoxy when assembling a certain vehicle that, in normal situations require a certain historical or technical rigor.





I had just acquired a resin 3D printer so I started to design and search 3D files (free license in some cases and paid in others) to compose the scene as if there were no tomorrow. So much so that the only "traditional" commercial kit to enter the scene is the MENG Toyota 4x4.

THE FIGURES. The scene required very specific figures that I have not found in the usual stores so I turned to 3D printing.

I found the models on the internet, the girl is a free license and the boy is a figure bought and downloaded from a page specialized in these types of files. To adapt them to the apocalyptic moment that I wanted to narrate, I incorporated them with a 3D design program, some respiratory masks.

THE DIORAMA. With this diorama, I wanted to represent a place in a total state of abandonment that time and nature have been in charge of "decorating". A place that anyone who looked at it would shudder. It could be science fiction, it could be the not-too-distant future, or it could be something that has already happened.

In the scene, the visiting couple, just out of the 4x4, the first thing that comes to mind is to take a "selfie". I don't know which is more decadent: the setting or the attitude of the characters.





Something in the atmosphere is not too good for humans.
(On this, unfortunately, there is little to explain at present).



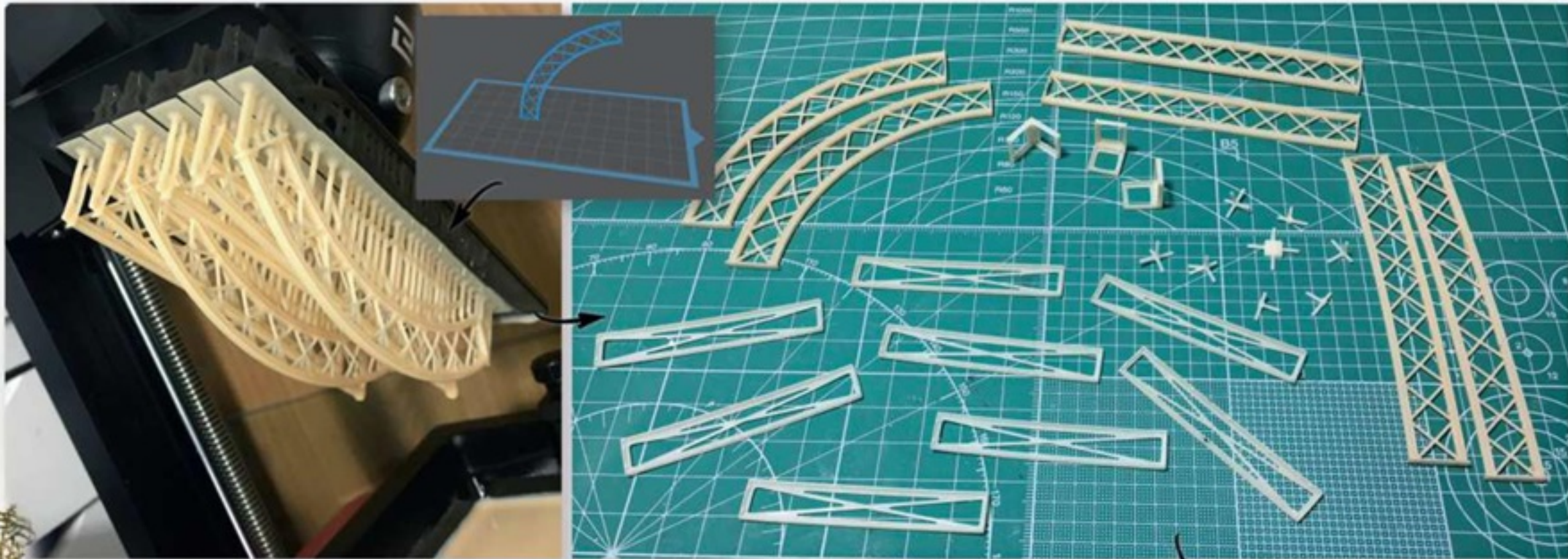


OS

The rest of the elements, for the most part, such as the fences, the cement spacers and all the utensils that are in the 4x4, are also 3D printed.

TRACK. The track consists of 1mm thick pieces of high impact polystyrene supported on a foam



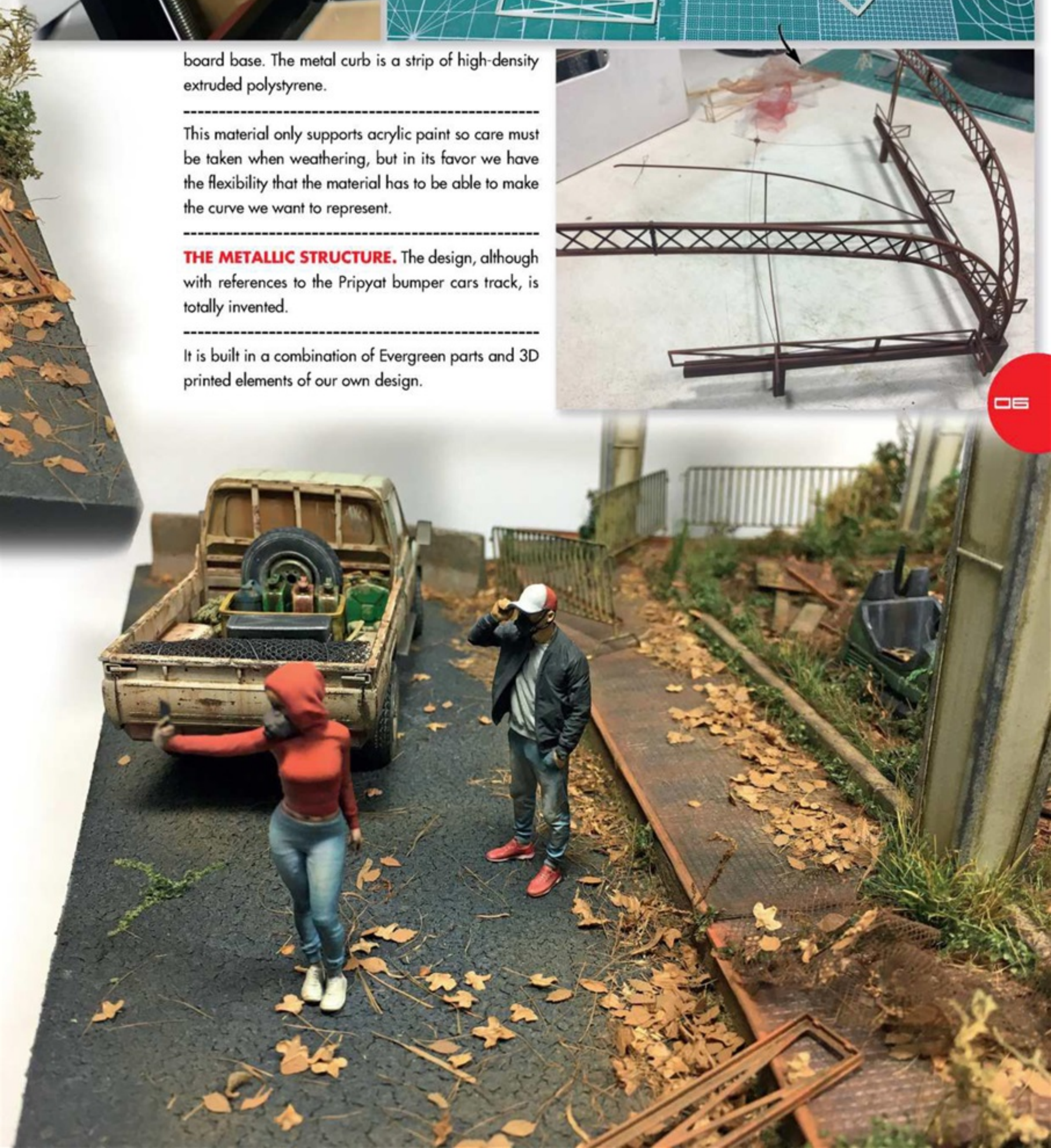


board base. The metal curb is a strip of high-density extruded polystyrene.

This material only supports acrylic paint so care must be taken when weathering, but in its favor we have the flexibility that the material has to be able to make the curve we want to represent.

THE METALLIC STRUCTURE. The design, although with references to the Pripyat bumper cars track, is totally invented.

It is built in a combination of Evergreen parts and 3D printed elements of our own design.





BUMPER CARS. I also found bumper cars by browsing through licensed 3D model pages. There are several free download models. They are not specifically designed to be printed, they are rather elements to be incorporated into 3D scenes and games, so it was necessary to modify and adapt certain parameters of the model so that it could be printed satisfactorily.

The painting process was based on a major deterioration of the car.

After the black primer, a cracking varnish was used to subsequently airbrush the bodywork, achieving a crackling effect of the paint. The same was done with the upholstery, but this time with a light gray primer, since the base paint is black. Next, with acrylic colors, weathered effects (paint lighter than the base) and chipping with chocolate color were made with a sponge. Later they were applied drained in black and oxide.



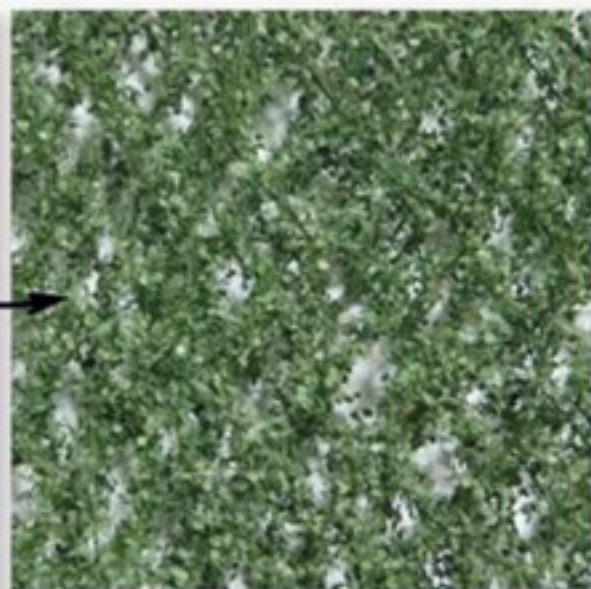


Finally, the same wear techniques are applied to the rubber band that surrounds the entire car, ending with moldy effects.

THE ASPHALT. Despite the fact that many model making brands currently offer ready-made asphalt paste, the road is made with homemade elements.

The ingredients are: Fine Art Black Pigment, Sifted Beach Sand, and Wood Floor





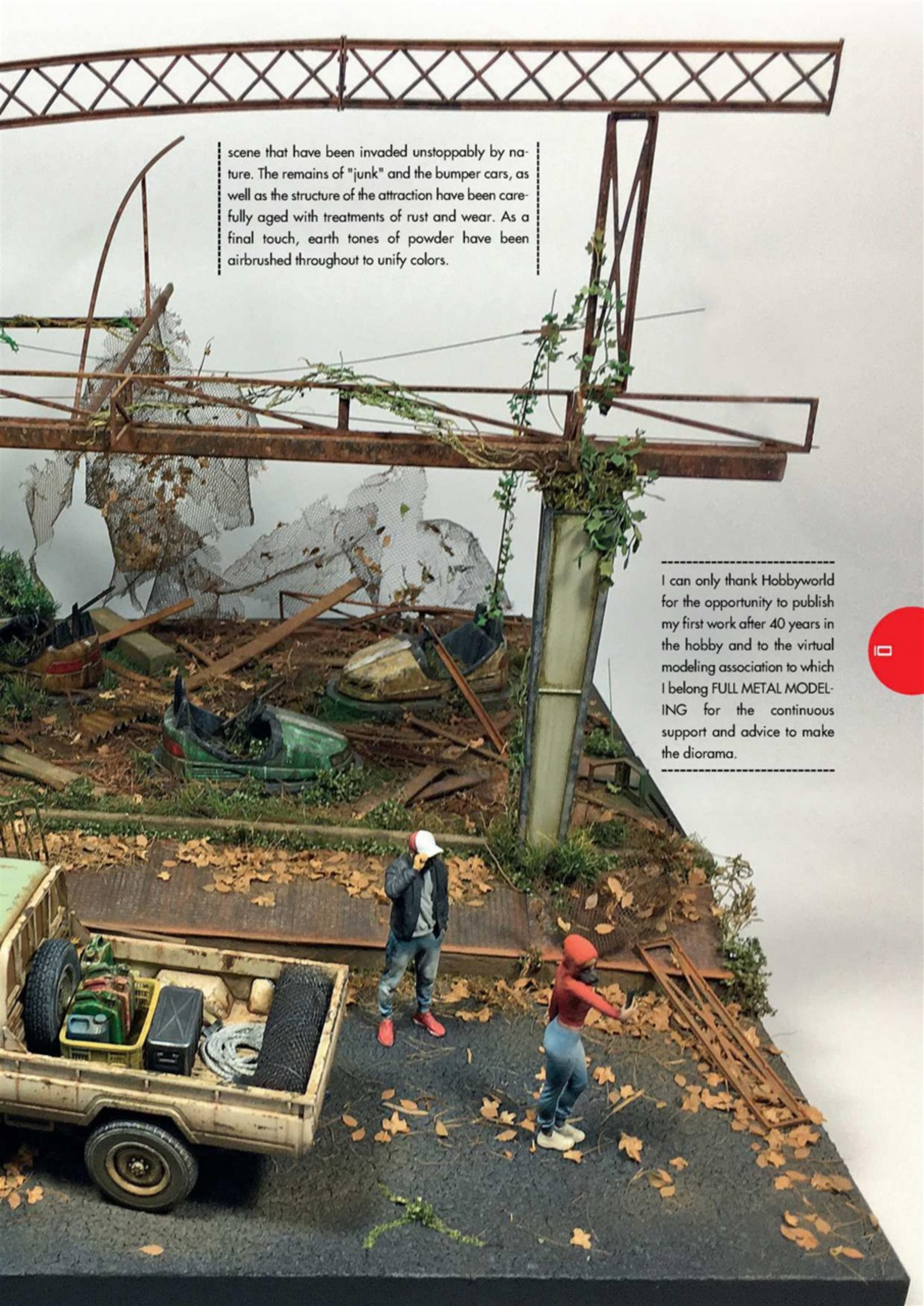
Varnish. A paste is created with these elements that has a little fluidity. We spread over the desired area and let it dry in the sun. In a few minutes we will obtain a cracked asphalt to which we can apply various shades of gray and brown with the airbrush to give the whole color diversity.

THE VEGETATION. Vegetation is one of the main protagonists of history, since it claims what is its own and invades, with the passage of time, every element created by man.

I have used a mixture of artificial vegetation, sea balls, and dried seaweed. The reference 913-22 of the MININATUR brand is magnificent and very versatile to represent a multitude of vegetation in dioramas. Woodland Scenics flocking has served to represent moss. Bindweed are homemade photo etched.

INTEGRATION OF THE SCENE.

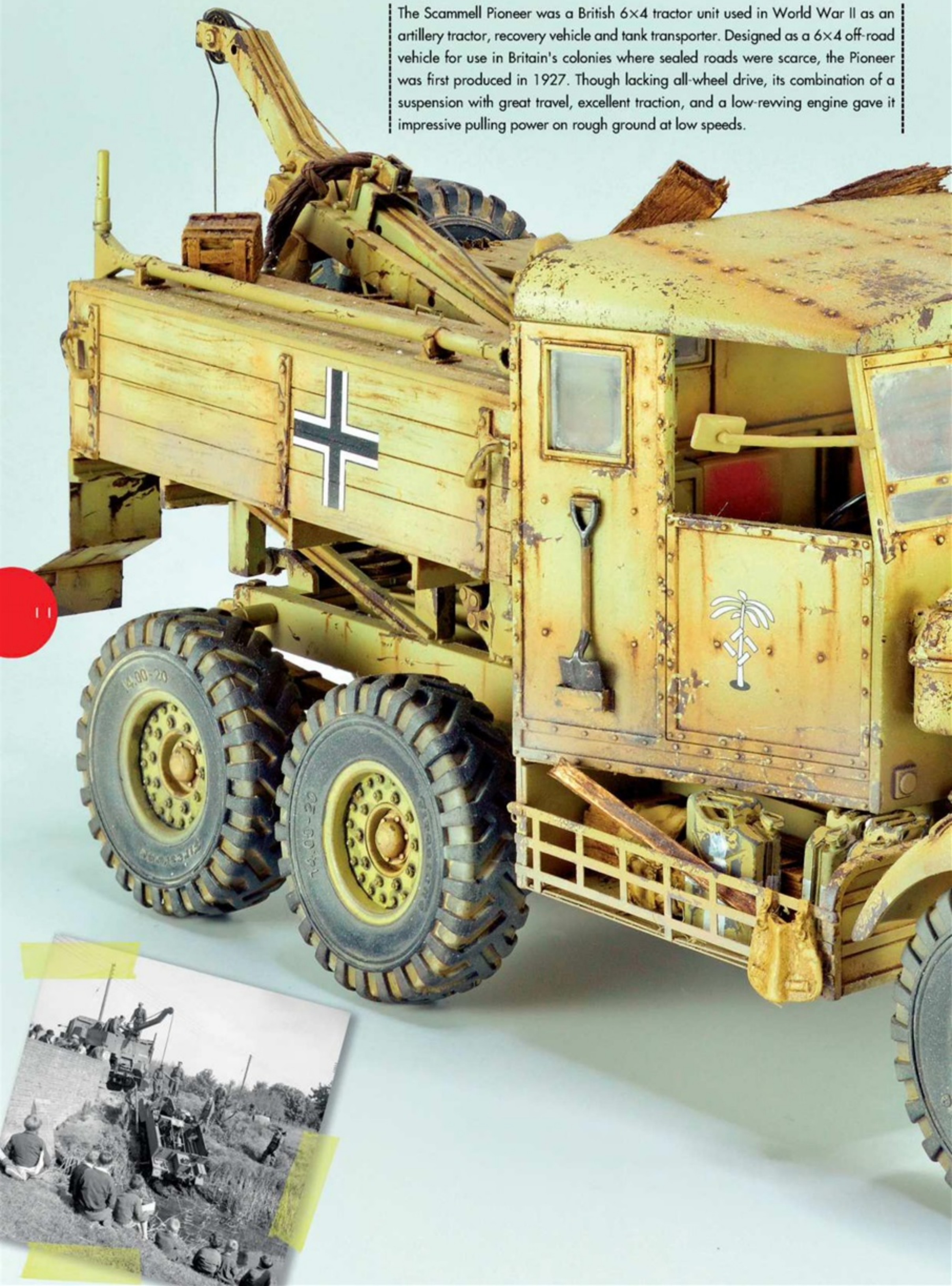
The final process is to integrate the whole with a common element: the absorption by nature of foreign objects. For this I have represented remains of metal and wood scattered throughout the



scene that have been invaded unstoppably by nature. The remains of "junk" and the bumper cars, as well as the structure of the attraction have been carefully aged with treatments of rust and wear. As a final touch, earth tones of powder have been airbrushed throughout to unify colors.

I can only thank Hobbyworld for the opportunity to publish my first work after 40 years in the hobby and to the virtual modeling association to which I belong FULL METAL MODELING for the continuous support and advice to make the diorama.

The Scammell Pioneer was a British 6×4 tractor unit used in World War II as an artillery tractor, recovery vehicle and tank transporter. Designed as a 6×4 off-road vehicle for use in Britain's colonies where sealed roads were scarce, the Pioneer was first produced in 1927. Though lacking all-wheel drive, its combination of a suspension with great travel, excellent traction, and a low-revving engine gave it impressive pulling power on rough ground at low speeds.



GERMAN PIONEER SCAMMELL

SCAMMELL PIONEER SV/2S, 6X4, HEAVY BREAKDOWN TRACTOR

IBG MODELS 1/35



Though not designed for military use, the British War Office purchased a single petrol engined example in 1932. Equipped as a tank transporter with a permanently coupled 18t semi-trailer, it was assigned to a training unit but did not initially catch on. Additional transporters were not purchased until 1937.

With the exception of the single 1932 tank transporter, all Pioneers purchased by the British Army were equipped with a 102 bhp Gardner 6-cylinder diesel engine, driving the rear wheels through a constant-mesh gearbox and fitted with a power take-off driving a Scammell winch.

From 1936, the British Army began to receive Pioneer heavy recovery vehicles. The first 43 delivered were designated the Pioneer SV1S and the Pioneer SV1T both with a 3-ton folding crane and lockers for recovery equipment and towing bars. Most of these early Pioneer recovery vehicles were lost with the BEF.

The Pioneer SV2S had a simpler redesigned extending crane that provided greater lifting height. It was Introduced in 1938 and remained in production throughout the war, with a total of 1,975 built by the end of the war.



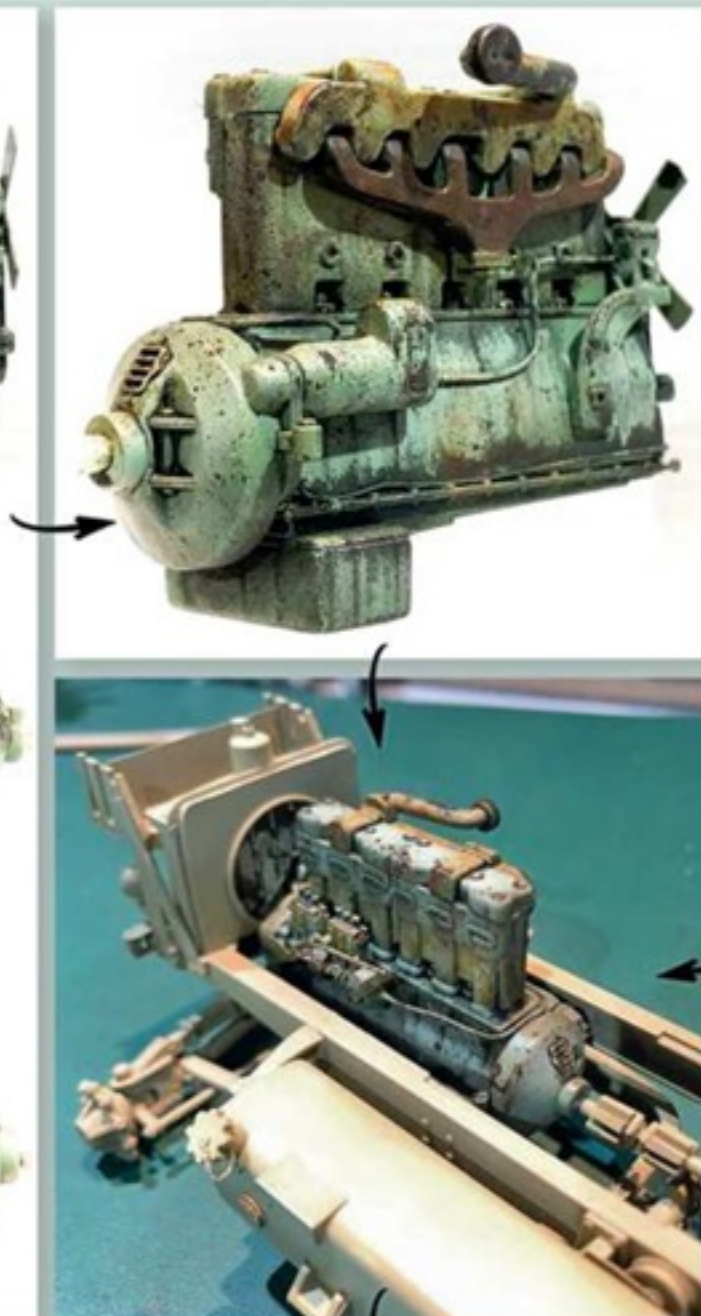
Among the Pioneer's equipment was a pair of tracks that could be fitted over the two rear wheels, converting it temporarily into a half-track and giving greater traction on soft ground. The last Pioneer recovery vehicle was not retired from the British Army until the 1980s in Belize.

We begin the assembly with the motor that is detailed with various photo-etched parts and copper wire.

We now turn to the cabin and the chassis of the vehicle, continuing to detail with photo-etched parts.

We conveniently paint and age the Scammell engine giving it a heavy duty finish.



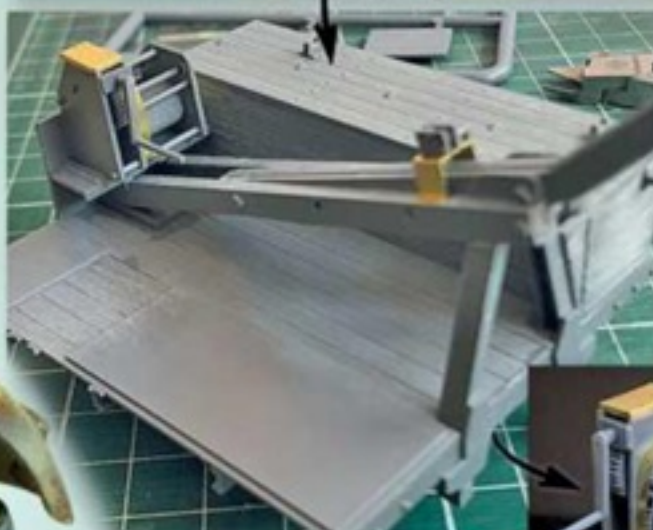
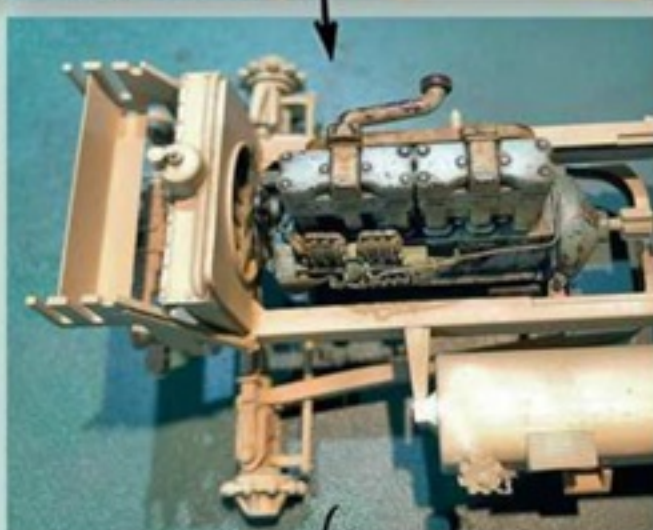
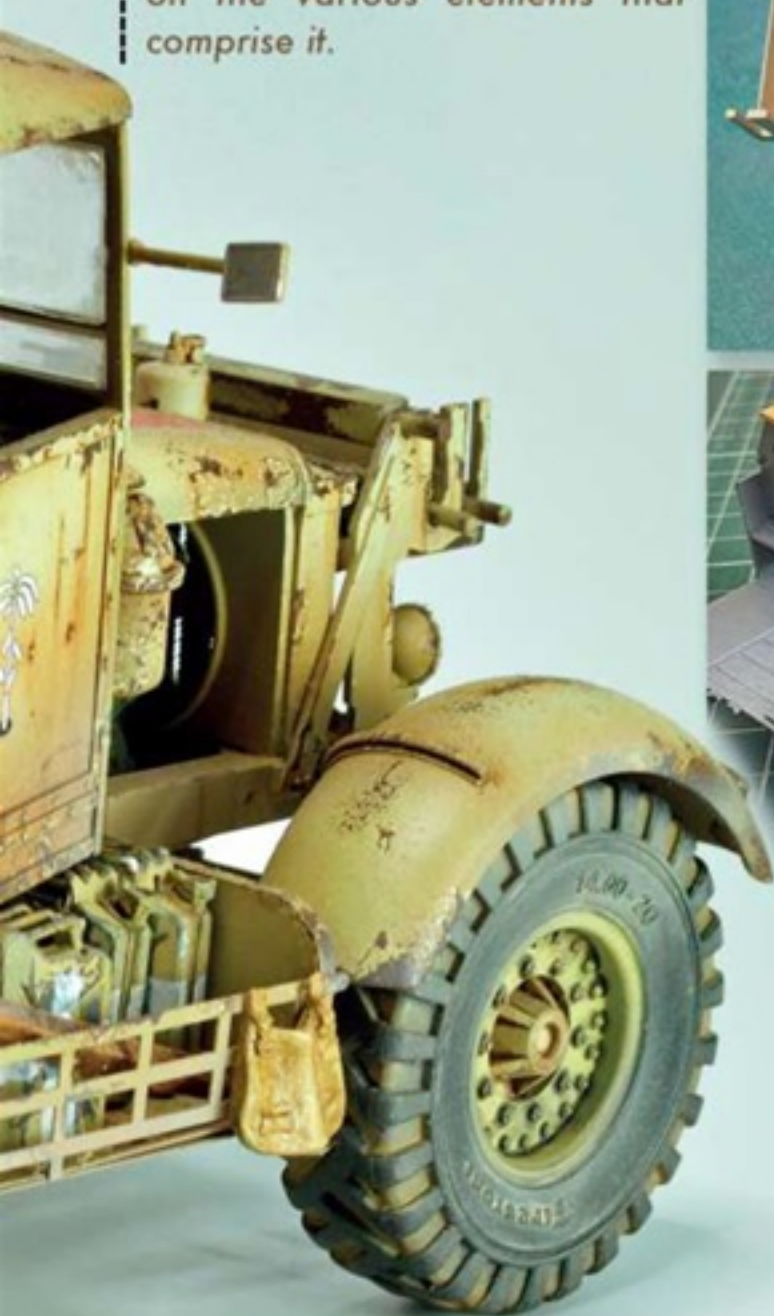


Once the engine was finished, we placed it on the chassis already primed in a desert tone. We join it to the transmission that runs through the entire lower area of the chassis. Before we carry out tests on the mounting of the wheels and their damping to ensure that we do not have to touch up anything after painting these elements.

We assemble the part of the trailer crane anchor on the rear platform and detail the control box of the same, we check that everything is correctly assembled and we proceed to the primer of all the elements.



We age again and apply wear and friction effects to the chassis after painting lights and shadows on the various elements that comprise it.



We paint the many wheels that also wear out and dust.

We let all the parts dry for a reasonable amount of time and we permanently mounted the lateral tool transport boxes as well as the transmission wheels and the various damping elements on the chassis.

Thus we leave the vehicle ready for the following phases.



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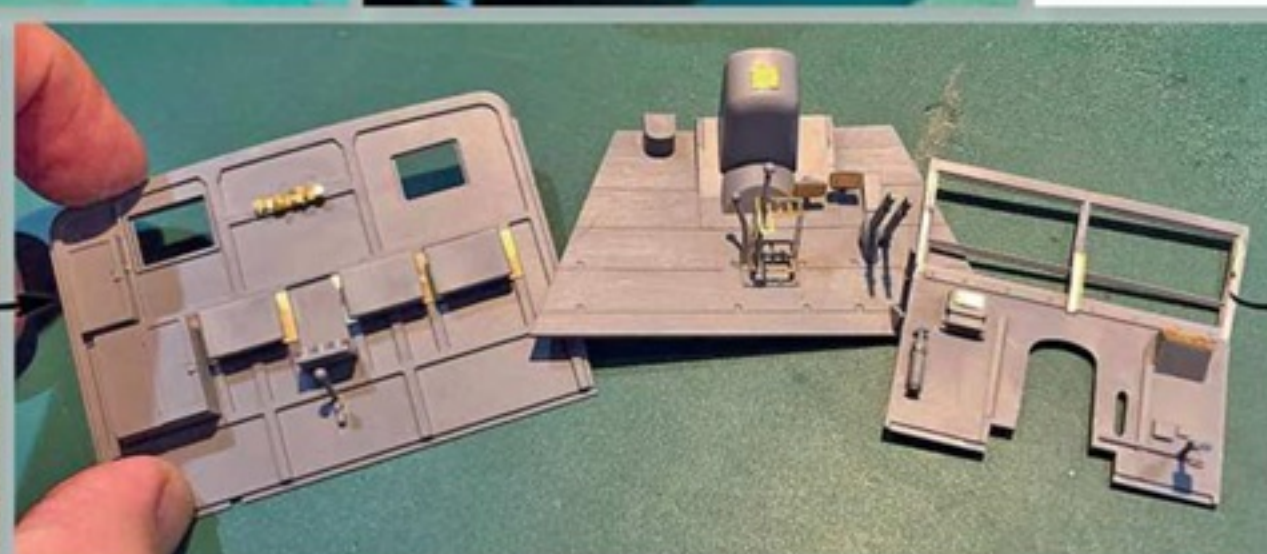
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The history of this model is very interesting since it was born within the pandemic that affected the whole world, it all began after a trip cut short by COVID-19 that I was taking with my daughter and my wife.

We assembled the rear box with the crane following the previous general tone and now applying the Africa Korps decals and numerous identifying elements of this version captured by the German army of the British tractor.

We continue with the cabin and after its definitive positioning, we move on to aging and the application of various wear effects throughout the tractor, always trying to homogenize the whole and create a single tonal unit.

We traveled from Mexico to Paris to visit various places in France, the first thing was to go to Saumur to visit the Musée Des Blindés, which I can say is spectacular and without a doubt leaves you with great satisfaction having visited it.





L

The next stop was Bordeaux, the place where we would sleep the next day to get to know the town and then head to Spain. The idea of going to Spain was to visit some good Mexican friends who live in Oviedo and visit my friends Mig Jimenez and Carlos Cuesta, in addition to visiting the AMMO By Mig Jimenez facilities.

But all this could not happen, since when we arrived in Bordeaux we realized that the pandemic was advancing very fast in areas very close to us. So we decided to cancel the trip and return the next day to Mexico.

After living this bad experience, I came to Mexico with a lot of desire to distract myself and take refuge in the beautiful hobby of modeling, so I started looking for a good model to pass that bitter drink. Looking for the perfect model for this purpose, it comes to my head to do a virtual modeling challenge on Facebook, in which there would be international prizes and judges and that people could enjoy with modeling the confinement that was about to happen at the level world. This is how the challenge of desert models of the IPMS Estado de México was born, a group to which I belong and I am vice president.



The challenge was sponsored by my friends from AMMO and was rated by my friends, Diego Quijano, Sergiusz Pęczek and José Luis López Ruiz. The challenge was very successful as some stores in Mexico and some modelers gave the cause great prizes and we managed to obtain 16 Awards and we managed to get more than 180 models to participate worldwide, with countries such as Spain, Italy, the United States, Guatemala, Honduras, Chile, Argentina, Australia, Germany, France and Poland.

In the end I could not participate in the challenge because I was an organizer and judge, but I am satisfied with having achieved that for two months many people who participated in the challenge, were distracted with modeling and that they could manage to stay at home, to avoid the spread of the virus.

I can say that of the models that I have made it is one of the ones that I like the most, because of its history and the finishes that I managed to reflect and because with it I achieved a second place in the 1st Online World Model Challenge.





Autor / Author: Iván Cavero de la Peña.

ORC

HERA MODELS BUST

INTRODUCTION: I have been painting miniatures for almost 5 years and it is one of my great passions. But since 3 years ago, I decided to improve. Well, I wanted to have even more fun in this hobby, to challenge myself in each model that came my way, with the intention of painting it. And I discovered that the way to do it was to take risks and experiment with color. I have read many modeling publications, participated in various competitions, received training, etc., and that was fine; But I also found in the plastic arts an immense way of taking risks and experimenting even more with color, and applying it to modeling. In fact, currently my modeling library has 80% plastic arts publications and 20% modeling. I do not want to be presumptuous with what I said, I only tell my learning experience in the time. Well, all this has helped me to develop an expressive methodology of color and freedom, when painting any miniature. That I have elaborated from mixing modeling with the plastic arts, as I have discovered that any model or miniature is capable of transmitting something very difficult to achieve:

expressiveness and drama. And that is what you will find in this article.

To apply this method you will simply need three things: (1) A lot of color (use a lot of paint and not just a drop; the more paint you use, the more color your miniature will have); (2) A lot of freedom (it's time to leave the color recipe from a tutorial; better mix the paint and get unique and bright colors); and obviously, (3) Choose the model that you like the most (in this case I chose an Academic Orc, and that is precisely the one we will work with in the development of this article).

Finally, the method that I will explain develops extensively the planning of the painting of a miniature. Something that I have not seen, read or even heard before during the time that I have been in the world of modeling. So there is the universal comment: I have several unpainted miniatures and models. It is usual that in many publications attention is focused on the painting technique, on the step by step, or on the product to be used. And that's fine. But experience has taught me that any technique is easy to learn.



PINTANDO UN ORCO
ACADEMICO CON
EL METODO DE
VALORES DE COLOR
PAINTING AN
ACADEMIC ORC
WITH THE COLOR
VALUES METHOD



Where does the inspiration for the character come from?

What is really difficult or challenging for many, is to start and solve the miniature or model until the end. That is why this article extensively develops painting planning in miniaturism. And this method can be applied to any model.

Well let's go!

MY PAINTING METHOD: The painting method is explained in the following formula:

Model or Miniature of impact / Inspiration / Planning / Preparation of color with values / Tech-

nique painted. It should be followed in that order. Do not skip or skip any stage. Otherwise it won't

work. **Stage 1: Inspiration and reference:** Quoting Horacio: An image is a poem without words. Often

underrated, images are essential when starting any painting project. Even more so in miniaturism of any style: from

the historical, to the fantasy. The image is not only a reference and inspiration guide, it also teaches and expands our

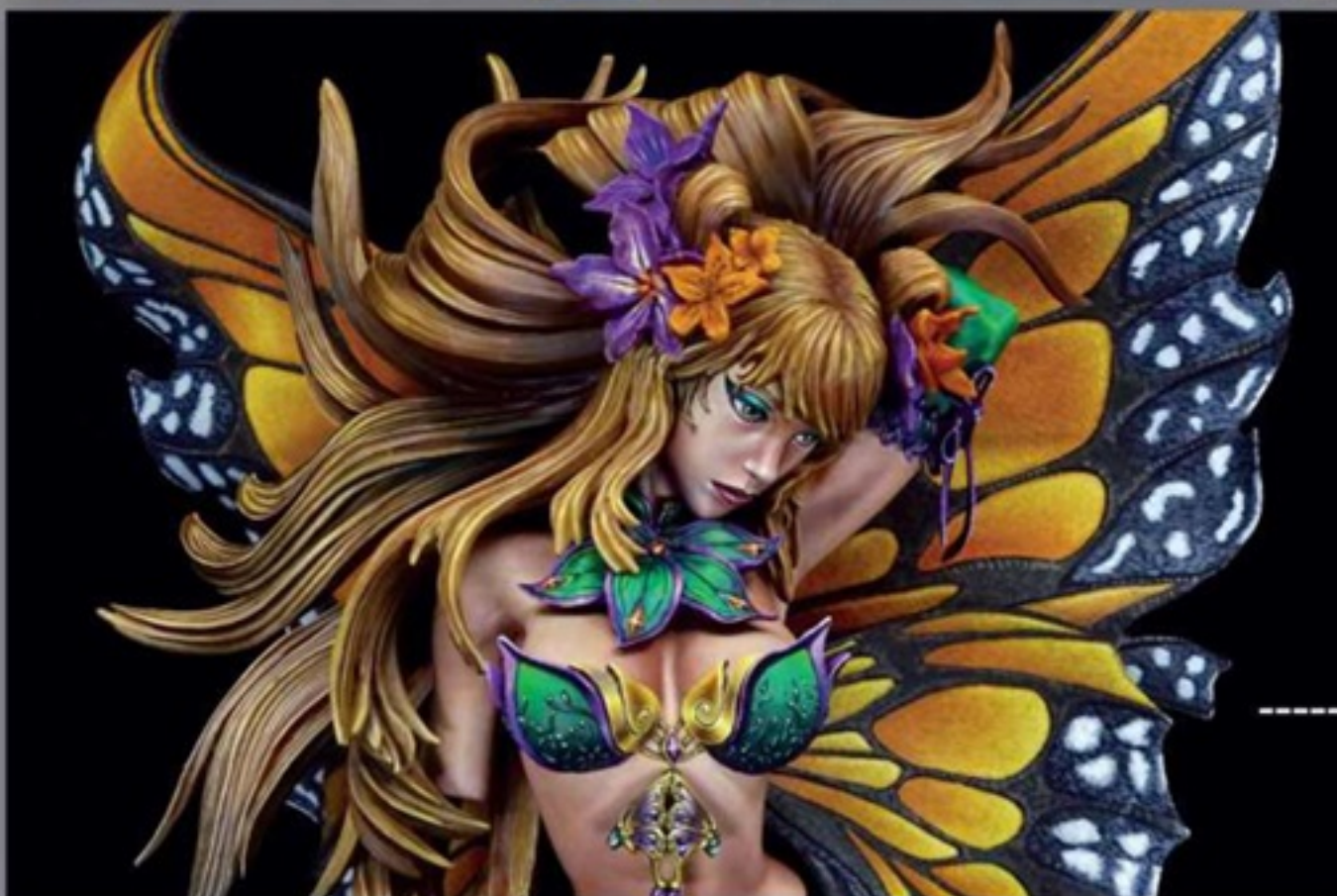
field of observation of color, textures, shapes, harmonies, stories, among other multiple benefits. The more images you observe

and serve as a reference to your model, the richer color and the better result you will have, in each project that you progress. The ref-

erence images that were used to paint the orc for this article were as follows (top of page): Orc by ArtPanda. For transformation and accessories: Bonesplitterz

Clan by Johan Grenier. For War Marks: Orc by Ni Yipeng.

Stage 2: Planning for the dramatization: In this stage we are going to develop, what are these variables so that the model achieves the dramatization, which is consistent with the character that we are going to paint. Being an Orc, the goal is for him to transmit: violence, aggressiveness and evil. The variables to achieve this dramatization are: where the light comes from to the character, there are different ways of representing the light. And the classic way in which he has represented himself in modeling is the zenith. But there are many others, which make any model more dramatic and expressive. In our project we will represent light in the form of 'three-quarters'. We will illuminate the left part of our model. And we will do it that way, because that is where the war marks will go that will be painted freehand. And we will give darkness to the right. To achieve this, we will first paint a 'grisaille' on our model.



As its own name says, grisaille comes from gray, and it is a very old painting technique of the plastic arts; which aims to map an object with gray and divide it into very light areas, intermediate areas of light and very dark areas (from now on we will call this: light values). To make our grisaille we will use black, white, and acrylic inks in phthalo blue, carbon black and titanium white. All this process will be applied with an airbrush.

01- Black is One Shot primer from Ammo Mig, and it is applied entirely to the model.

02- Shooting with the airbrush from the upper left side, white acrylic paint of any brand is applied. We will see that our model begins to generate gray maps, with very light, intermediate and very dark values. And the volumes of the entire figure are beginning to be seen.

TRANSMIT: Joy, Beauty, Shine. Textures: Female skin; flowers; wings; leaves; jewelry; hair; gold and fabrics.

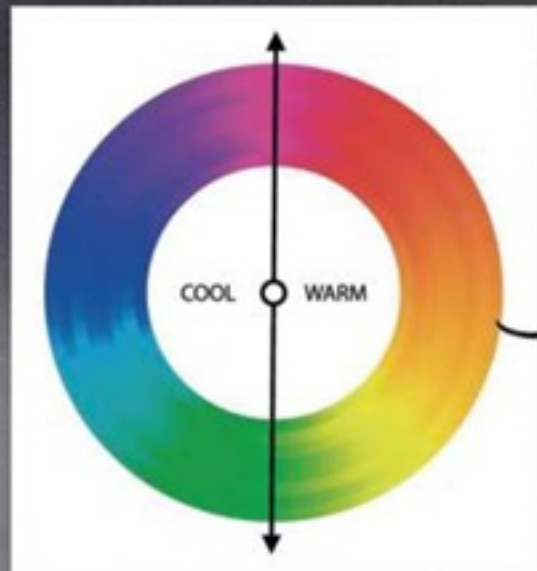
PAINTING TECHNIQUE USED: streaks, wet on wet; pointillism, glazes for tones; Metal Not Metal.

FINISH: smooth and gloss.

03- Again we shot with the airbrush from our upper left side with titanium white ink. But this time, we will apply on the areas where the model has the light values (the cross between the temple and the forehead; the upper part of the left cheekbone; the left shoulder; the left part of the nose, and part of the left chest.

04- Finally we will see that by having applied the titanium white ink, various areas have been lightened that must have a dark and very dark value.

So we shoot a mixture of charcoal black and phthalo blue acrylic ink from under the figure. This mix will make dark values appear darker.



As a result, and as we see in the last image, our model already has all its volumes and light values well defined (very light, intermediate and very dark values). This is very important, for two reasons: 1st We have created a MAP with gray values (grisaille) with paint over the entire figure, which will be used to apply the future colors that our palette will have, which will also be values, but with color. Later, we will develop this extensively, and; 2º As our model has a grisaille with very high values in white, intermediate values in bluish gray and very dark values in bluish black, the power that the colors that are placed on top of these bases will have will be very intense.

How is this explained? All colors suffer great variations in intensity, when they are placed on a base of very light, intermediate, or very dark values.

Red or yellow, for example, when painted on a white base will be very bright. But, if those same colors are painted on a very dark or gray base, they will never achieve intensity or brightness, or they will have a result like the color of wine, in the case of red; or medium greenish yellow, in the case of yellow. Well, that's how color behaves.

All the acrylic inks used are Liquitex brand.

Recognize the textures that the character has:

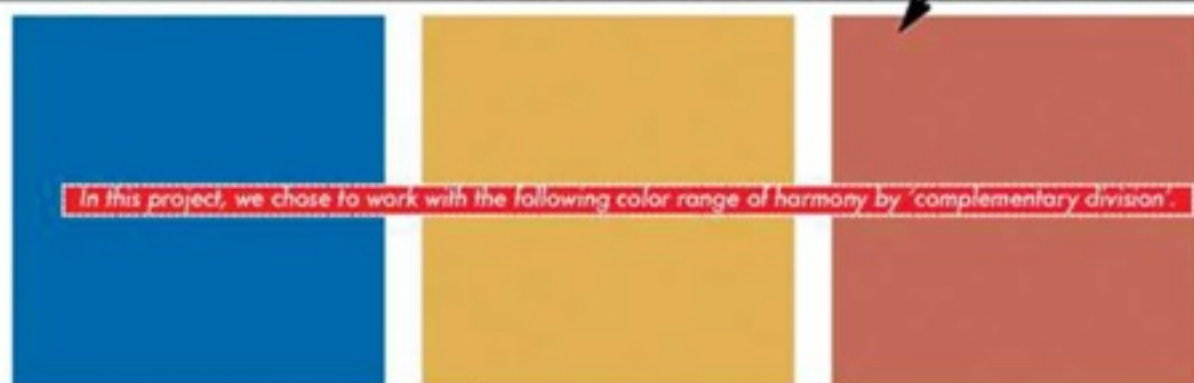
Each object has a texture, which can be smooth, rough, hard, among others. And recognizing them is important, to be able to represent them with paint, and to differentiate them when painting them, so that they have a consequence with the character. For example, let's imagine a flower fairy, fundamentally this character must convey beauty, joy, and must shine.

Therefore, all the painting techniques that we use in the objects that have a figure, must influence in achieving this. What about the character we are painting for this article? As it is an Orc, we must convey the opposite of the figure in the previous photograph. Well, as we said: our character must transmit violence, aggressiveness and evil. What painting techniques will we use to achieve this?



Elements to enhance the dramatization. In miniaturism it is usual that accessories are added, parts of the model are replaced or a certain space of the project is accentuated with paint, in order to enhance it. The elements that were added to enhance the model and achieve that drama of violence, aggressiveness and evil were the following: necklace, skulls, earrings, claws and ponytail. Warmarks based on Orc illustration by Ni Yipeng.

Selection of the color and color balances that the character will have. This moment is fundamental, since the final result will depend a lot on the selection of colors and the balances that we make with them. From the selection of colors: our selection of colors must always be linked to what you want to convey. If this task is not done, our miniature will be colored. On the contrary, if you do this work, the color will make the miniature convey emotions: in other words, dramatization. The way in which colors convey emotions is done by the division of temperatures that color theory offers us: warm and cold. And it is not that we can measure that temperature with a thermometer. The idea that a color is warm or cold is only in our heads, and as James Gurney says, the effect that color temperature has on the viewer is completely real, and it translates into emotions. If you want to create a mysterious, dark or melancholic environment, you can paint the entire figure using only the cool color family. However, the warm colors suggest fire, spice, blood. They connote passion and energy. And the latter fits precisely with the emotions that we want to convey from the Orc that we are going to paint: violence, aggressiveness and evil. Taking into account the emotions that warm colors convey, we will plan the selection of our colors following this simple color selection procedure: we take a photograph from the front and side of



the figure; We print it in black and white, and on any white A4 or letter size paper. You will get the following: 01- Transmit: violence, aggressiveness and evil. Textures: rough skin; worn metal; necklace and accessories, scars and fancy hair. Painting technique used: streaks, wet on wet; pointillism, glazes for tones; Metal Not Metal. Finish: hard and rough.

02- Then, since we have chosen the range of warm colors for our figure. We will test them by painting on the two printed images or on the front one, watery in yellowish green, yellow-orange and red. Let's see what it turns out: we have chosen the image with orange color, since it is the one we liked the most, and it is close to the color of our reference image that we present above. This procedure is very useful to anticipate the colors that we are going to apply to our models, unlike the usual way of doing it with paint directly on the same model.

Color balances. The yellow-orange color is not the only one that will accompany our figure. To enhance it, it needs others more, in order to give that dramatics that we want to convey. But the right colors must be chosen. Otherwise, we could ruin the whole project. Color theory again helps us here with 'harmonies'. Through these, we can choose the right colors, and transmit that drama that we want to achieve with our Orc project: violence, aggressiveness and evil. There are various 'harmonies': triads, tetrads, complementary colors, and complementary division. Whichever color range is chosen for a miniature or model, it is suggested that it should always exist in this harmony: a Dominant or Key color, and other subordinates.



The rest of the chosen colors are applied with red-orange and blue acrylic washes, and they will be represented in our Orc as follows / PHOTO 03.

If you know Adobe Photoshop, you can carry out all this process in that program.

We already have all the color and drama selection planning for our Orc.

With this method, we guarantee in advance how our figure will look when we finish it, and it will also make the whole painting a faster and easier process. Well, we know where we are going to go.

The useful thing about this method, if you apply it to your projects, is that you can vary the colors you want before starting the paint job. And you will not take unnecessary risks by painting with colors that you are not going to like and then proceeding with unpainting, or painting over it, which can spoil any figure or model and waste a lot of time.

Now we go for the painting !!!



Stage 3: Preparation of a palette with Color Values: For this stage we will use the following materials: a palette where our colors will be deposited, old brushes of number 2 or more. Retardant for acrylics from Amsterdam 070, or the mixing medium from Winsor and Newton. Regarding the palette, I recommend the one where we can preserve our colors and the mixtures we obtain. I suggest any of these three. You will see that you can use an empty pillbox as a palette. The others are specialized palettes that seal acrylic paint. If you opt for the pillbox and want to preserve the paint, you must place it inside an airtight container when you finish painting.

I do not suggest using a wet palette, as it causes the paint to be damaged by the large amount of water and continuous humidity that it needs to work. Experience has taught me that when mixed with a lot of water and affected by humidity, acrylic paints lose power, intensity and become contaminated with fungi. And this will be noticed in the result of the work: a figure with pale colors due to having lost brightness, in most cases. For this reason, this type of palette is very little used in the plastic arts. Regarding the brand retardants that have been used, these have several benefits: they act as a diluent, they are harmless, they preserve the paint for a long time, the paints will never lose their opacity and gloss properties; and they do not pollute the paint.



In these graphs, it is explained how the value palettes will be represented for each color we choose. Image of our palette of values, by the dominant color: Yellow Orange.



Image of our palette of values, by the color subordinate Red Orange. Image of our palette of values, for the subordinate Blue color.



Inside the airtight palettes, the color mixes you make can last more than 2 months, inclusive. The old brushes from number 2 will be used to mix the colors within the palette. It is not recommended to use new brushes or those that you will use to paint the figure. Well, they can suffer a lot and deteriorate quickly. With that said, we will now explain our method of preparing a palette with color values, and how it is applied in the model.

We said lines above that we painted a grisaille on the Orc, and this marked in the whole figure a MAP of values with lights and shadows (very light, intermediate and very dark values). And the colors that we will use are those of harmony by 'complementary division'. As you will recall, the key or dominant color we chose was: Orange Yellow; and as subordinate colors were: Red, Orange and Blue. As we said, the color palette by values of our method has two characteristics: first it has saturation; and second, it is made from values. Next, we will explain how we prepare the dominant color palette: Orange Yellow. All colors help provide a degree of value, but not all provide saturation. Understanding saturation as that degree of intensity and brightness that colors have.

We are always going to worry that our palette has saturation, because this attribute of color in miniaturism and modeling is fundamental. Remember: if a miniature or model does not shine, it will not stand out and will not be different from the rest.

First, we will prepare the intermediate values, and we do so because every miniature, as a rule, must be painted with these values. In fact, all the intermediate tones should be those that have the most color participation in a model or miniature. In addition, it is from the intermediate tones that the light and dark values are prepared. Our intermediate values will be prepared with the following colors: our figure will need other colors to give it character,



24

We are going to obtain three shades of intermediate values by mixing Flat Earth, with Brown Orange in a 50/50 ratio (Tone 1). To obtain the clearest value we have added a stitch of our Medium Cadmium Yellow (Tone 2) brush to the previous mixture. And to obtain the darkest value we add to the mixture of the previous result a stitch of our Pirole Orange brush (Tone 3). The result is this.

Colors that will help us achieve Clear Values: Light Flesh (Vallejo). Characteristic. Normal pigment color, which has white, red, and a little yellow. What color attribute does it produce in our palette. Value. Red Naples Yellow Light (Amsterdam). Characteristic. Acrylic ink. Its high amount of pigment will guarantee a brilliant result. What color attribute does it produce in our palette. Saturation and value. Peach Reeves. Characteristic. Medium intensity pigment color, which has white, lots of red and yellow. What color attribute does it produce in our palette. Value.

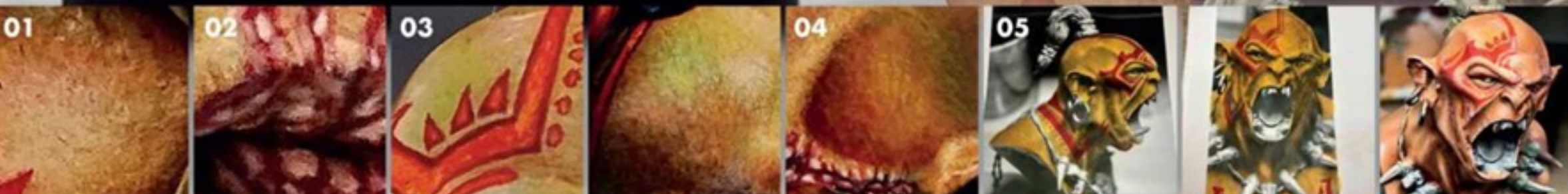
Now we are going to get the three clear values. Within this group, to obtain the least light value we mix tone 2 with a stitch from our Peach brush (Tone 4). To the result of the previous mixture -to obtain the intermediate light value-, we add a stitch of light meat, and we will obtain (Tone 5). And finally, to the result of the previous mixture -to obtain the clearest value-, we add two stitches of light flesh plus a stitch of light Naples Yellow Red (Tone 6). One point to note about lighting: never use pure white, as white itself tends to have a grayish visual effect when viewed directly. To achieve greater luminosity, always mix white with a little yellow, green, yellow ocher, orange, vermilion or blue, etc. You will get a pastel color, precisely those pastel colors are the ones that brighten or lighten the colors better.

Colors that will help us achieve Dark Values: Alizarin Crimson (Golden). Characteristic. High intensity pigment color. What color attribute does it produce in our palette. Value and saturation. Rhinox Hide (Citadel). Characteristic. Normal pigment color, which has orange and violet among its pigments. What color attribute does it produce in our palette. Value. Violet Dioxazine (Golden). Characteristic. High intensity pigment color. What color attribute does it produce in our palette. Value and saturation.

And now we are going to get the dark values. Within this group, to obtain the least dark value we mix tone 3 with two Alizarin Crimson brush stitches plus a Rhinox Hide brush stitch (Tone 7). To the result of the previous mixture -to obtain the intermediate dark value-, we add two stitches of Rhinox Hide (Tone 8). And finally to the result of the previous mixture -to obtain the darkest value-, we add 2 stitches of Rhinox Hide and a stitch of Violet Dioxazine (Tone 9).

Colors that will help us to give more tones: Caliban Green (Citadel). Characteristic. Normal pigment color. What color attribute does it produce in our palette. Value. Blue Green (Vallejo). Characteristic. Normal pigment color. What color attribute does it produce in our palette. Saturation. Primary yellow (Amsterdam). Characteristic. Acrylic ink. What color attribute does it produce in our palette. Value and saturation.





difference and more power. From our view, you will see how on the left side of the head there are green and yellow, on the right blue green, in the shaded part between the cheekbone and the ear there are blue green, etc. In fact, in the all figure there are many tones, well, I repeat: this makes our figure more powerful and attractive. This applies to any model. Never skip this part of the process

Mediums. Retardant for acrylics No. 070 (Amsterdam). Characteristic. It acts as a paint thinner and delays its drying. What effect it produces on our palette. By acting as a paint thinner, it will not suffer contamination and no color will lose its power, as when it occurs when it is mixed with water or moisture. It will make our paint durable.

Warning: Never apply the same amount of paint, otherwise it will be very shiny when it dries. Always apply in half proportions. That is, for an amount of paint, half should be retardant.

Mediums. Ultra Matte Varnish (Ak Interactive). Characteristic. It acts as a matting agent for paints and inks. Many points we've used

(especially Golden and Amsterdam) have a satin finish. To control this and reduce that finish, we apply 1 or a maximum of two drops of this product directly to the paint. Warning: The potential of this is appreciated when it is mixed with the paint we use. We do not recommend using it on point that has already dried on the model.

Final recommendation about the use of mediums: Any medium has been created not to alter the finish of a painting. Although acrylic paints accept water as a diluent, very few have the ability to not be damaged when they are mixed with water or subjected to humidity: they lose intensity and gloss. It is common to hear that when acrylic paint dries, its intensity decreases. This does not happen when mediums are used, such as specific acrylic retarders or thinners.

Indeed, the point does not lose power, they delay drying, they become more fluid, and they facilitate the obtaining of effects that one wants to achieve.

Finally, if you decide to add to your arsenal of paints, those used in plastic arts (Golden, Liquitex, Reeves, Amsterdam, etc.), due to how

dense they are, we suggest diluting them with a specific thinner for acrylics. The ones that have worked very well for us are the following: Vallejo Airbrush and / or Scale 75.

Now, regarding the subordinate colors that were used in the Orc. This is: Red Orange and Blue. For space issues, we will only mention the color chart that was used.

Subordinate color 1: Red Orange. For the marks of war. Colors used. ordinate color 1: Red Orange. For the marks of war. Colors used. Primary Blue (Gouache Winsor and Newton). Characteristic. Gouache con un pigmento alta intensidad. What color attribute does it produce in our palette? Value and Saturation. Primary Yellow (Gouache Winsor and Newton). Characteristic. Gouache with a high intensity pigment. What color attribute does it produce in our palette? Value and saturation. Permanent Rose (Gouache Winsor and Newton). What color attribute does it produce in our palette? Value and Saturation. First shade of Red (Andrea Color). Characteristic. Acrylic. What color attribute does it produce in our palette Value.

The particularity of gouache is that it has a very matte finish, and they were used to represent the marks of war; in this way, a contrast was generated with the semi-satin finish that our character's skin has. For the profiling of the marks, acrylics were used.

For Hair: Colors used. Light Cadmium Red (Gold). Characteristic. High intensity pigment color. What color attribute does it produce in our palette? Value and Saturation. Ultramarine Blue (Gold). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value.

Base 1 set Red Color (Andrea Color). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value. Second shade No. 6 (Andrea Color). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value. Medium Cadmium Yellow (Golden). Characteristic. High intensity pigment color. What color attribute does it produce in our palette? Value and Saturation.

Subordinate color 2: Blue. For the metal of pigtails, earrings and necklace beads. Colors used. Ultramarine Blue (Golden). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value. Steel gray Game Color series (Vallejo). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value. Titanium White (Golden). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value.

palette? Value. Light Flesh (Vallejo). Characteristic. Normal pigment color. What color attribute does it produce in our palette? Value. Payne Gray (Golden). Characteristic. High intensity pigment color. What color attribute does it produce in our palette? Value. Inkense Black (Scale 75). Characteristic. Acrylic ink. High intensity pigment. What color attribute does it produce in our palette? Value. Phtalo Blue (Amsterdam). Characteristic. Acrylic ink. High intensity pigment. What color attribute does it produce in our palette? Value and Saturation.

The usual way of painting miniatures suggests first priming the models in black or gray; and then, apply color on them. Our method is very different. We are concerned with obtaining a good 'grisaille', in order to map out all the light, shadow, and volume values of the model; and just, after that, give color to the figure, following the map of values that the grisaille has left us.

Stage 4: Techniques for applying color. There are many painting techniques, but in general they are all easy to apply. And the only way to get them is by applying them. Not reading, and not seeing. But putting them into practice. And you can master them in 1 hour or 2. The most difficult thing is to develop your observation skills, to understand how colors behave. That is really challenging.

Tips for all techniques:

– If you paint with acrylics, they will never come out 'at the prima'. That is, at the first

brushstroke. Acrylic paint is a layering paint; this means that every effect will be visible after painting it coat by coat.

– Use a brush that retains moisture and preserves the tip. This will guarantee you a good layout. The most recommended are those with natural hair. Kolinsky marten.

– Use mediums for better paint control; obtaining innumerable effects (from gradient, glaze, wet on wet, etc.) or delaying the drying of the paint. The mediums range from thinners or diluents; retardants (those that are suggested are those that do not leave a satin finish on the paint. The brands that comply with this have already been mentioned in this article).

– I do not recommend the use of a wet palette, as experience has taught us that any acrylic paint when mixed with water or affected by excess moisture, loses shine, intensity and quickly becomes contaminated with fungi.

This is one of the reasons why it is little used in the plastic arts.

01 Pointillism: Points are painted one on top of the other, and with the tip of the brush of various sizes. So that it is not uniform and texture is obtained. This technique allows you to make gradients.

02 Stripes: Stripes are painted on stripes. For a convincing result the stripes must be of different color values. This technique allows you to make gradients and texture.

03 Wet on wet: A stitch of Blue Green, Cadmium Yellow and Alizarin Crimson was placed on top of the surface, side by side. Then with the brush we make them all melt. The idea was that in the end we get the three colors melted in that space. To perform this technique it is recommended to apply retardant to the paint. This technique was also applied to paint the interior of the war marks.

04 Glazes: Blue and Green and Cadmium Yellow diluted paint was applied with the brush for light areas, and Alizarin Crimson and Dioxazine Violet diluted paint was applied for dark areas.

05 Freehand: To make the freehand shapes, we must first work them on our planning sheet. And then, when you are

satisfied, paint them on the same model. For the latter I suggest using Copic markers from the SP Punta BS Series. They paint very intense and allow you to correct errors with water.

Conclusions: The method of color values, developed in this article, will work if the four stages described are applied: 1. Observation; 2. Planning; 3. Preparation of Color with Values; and 4. Painting techniques. You will not work if you apply 3 or 2 stages. It will work when all stages are applied. Planning a painting project guarantees that you will finish it, because you will know where to go. When you prepare a palette, there should always be 1 or 2 saturated colors. Saturation will greatly help model paints, which are generally low-pigmented. Creating a color palette with values will help improve your mixing skills and understand how color behaves. Water and moisture help to dilute acrylic paints and preserve it. But if you exceed its use, you run the risk of having a pale color result and contaminating the paint you are using with fungi. Therefore, we recommend using specific paint mediums, such as thinners or retardants that will never alter or damage the color; and in addition, they will facilitate you to achieve effects (wet on wet, pointillism, stripes, glazes, among others). Mastering obtaining painting techniques is simple. What is really challenging is developing your visual ability to understand how color behaves. That can take years, and even a life. You will gain the painting experience by experimenting with color. But you will not necessarily win it by always painting in the same way. Get out of your comfort zone, experiment even more with each model you paint, and you'll have even more fun with your miniatures and models.





Autor / Author: José Fco. Burgos Fernández.

TAMIYA 1/20

FERRARI F1-2000



The Ferrari F1-2000 was a single-seater designed by engineer Rory Byrne based on its predecessor models, the 1998 Ferrari F300 and the 1999 Ferrari F399. This vehicle was nothing more and nothing less than a reset carried out by Ferrari engineers, with Byrne and Ross Brawn at the helm, to the F399 car that won the Constructors' Championship in 1999, to which a change of engine was applied, replacing the Ferrari 048 ten-cylinder V-shaped engine with a 75° opening, by the new Ferrari 049 impeller of the same arrangement, but with a 90° V opening. Regarding the rest of its mechanics, the vehicle kept the same carbon fiber chassis in the shape of a honeycomb.

Its engine was still coupled to a semi-automatic, seven-speed forward and reverse gearbox.

SCHUMACHER
FACTORY BOX
FERRARI F1 2000



The F1-2000 meant, both for the history of Ferrari and for that of its fans, a more than emblematic prototype, since with it and under the leadership of German Michael Schumacher, the Maranello house would once again take the world championship of pilots of Formula 1, leaving behind a harsh 21-season drought without knowing the glory, since the South African Jody Scheckter obtained the title of 1979. For

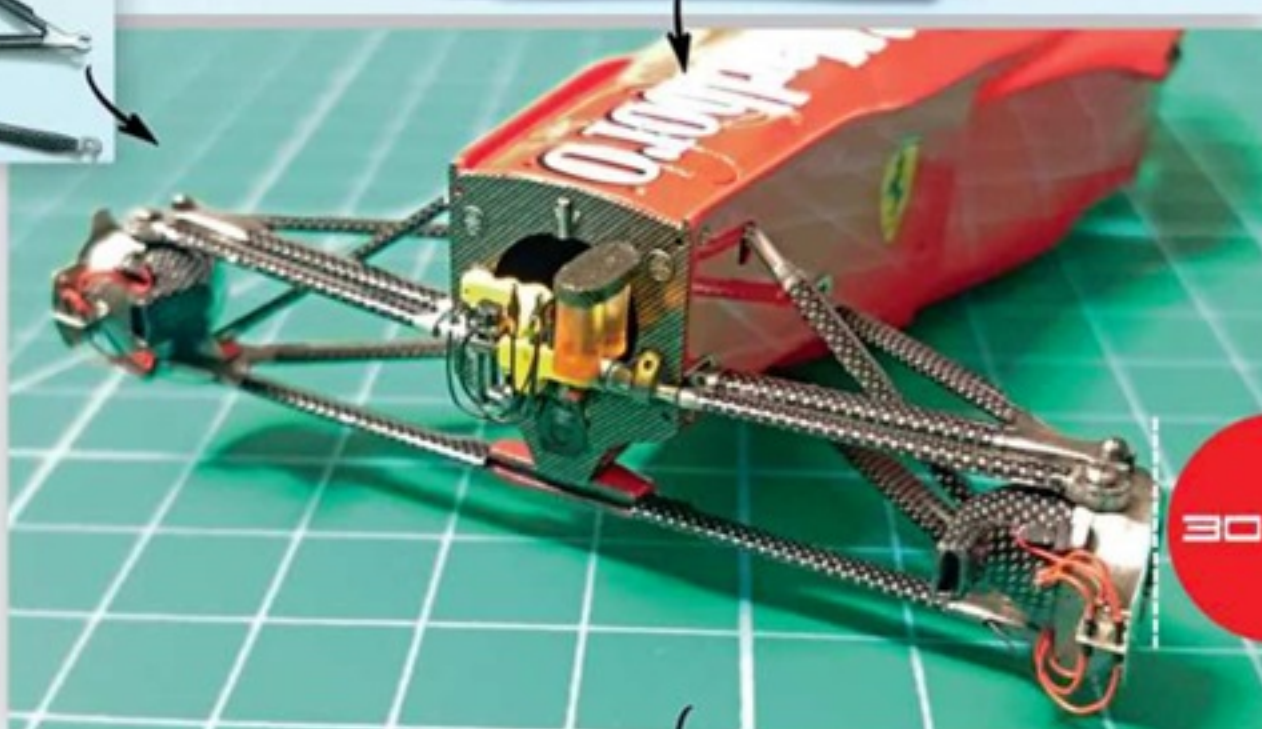
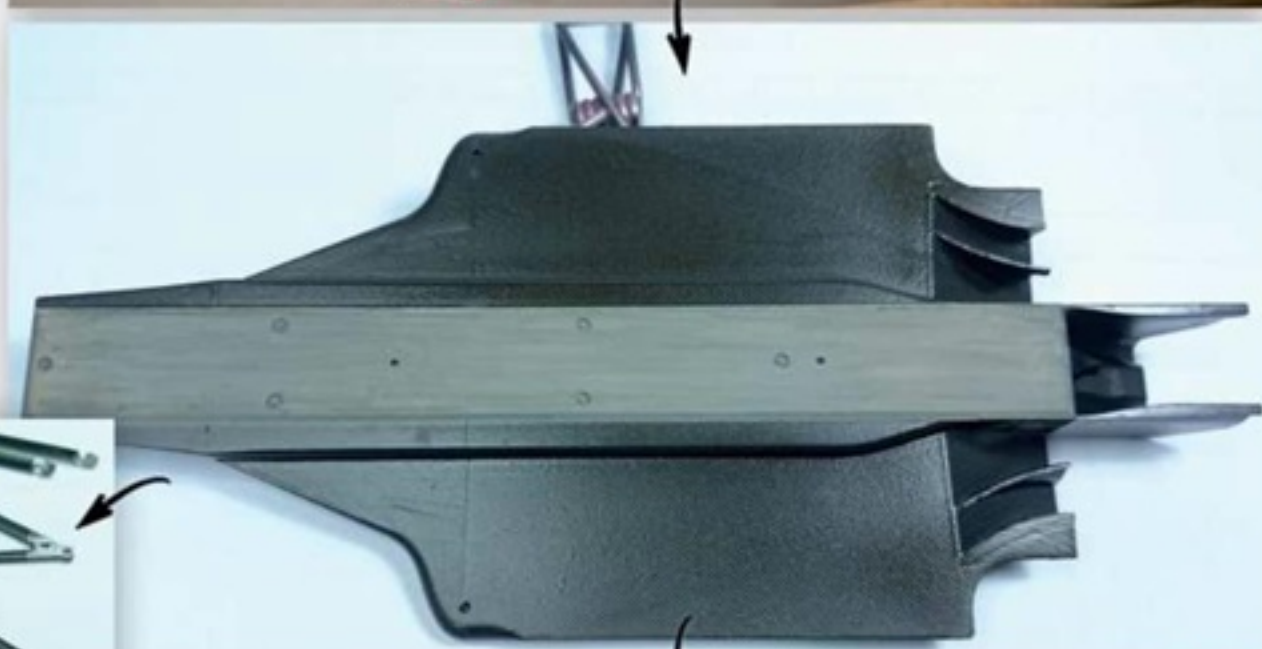


this achievement, Ferrari would count in its ranks that year with the aforementioned Schumacher and the incorporation of Brazilian Rubens Barrichello, replacing Eddie Irvine, a Ferrari driver since 1996 who obtained the runner-up in 1999 and who left the Italian house to race for Jaguar Racing.

Ferrari, champion after 21 years of waiting. With the United States Grand Prix concluded and Michael Schumacher's return to triumph completed, Ferrari was once again at the forefront of the drivers' championship. The abandonment of Mika Häkkinen in the last Grand Prix allowed the German to overcome the Finn and establish an eight-point lead in the tournament, which allowed him to reach the next appointment with a significant chance of being champion.



20 YEARS NOW: If I remember correctly, it was 2004 when I met Mario and Nieves for the first time. We were organizing the 11th edition of the contest that the Fuengirola Miniatures Association holds in Fuengirola. The previous editions of the competition had gone very well to the point that the Fuengirola City Council had to equip us with new facilities to be able to accommodate the number of works that came to the competition and the audience that attended,



which was increasing. With the hope that our contest would be covered by specialized modeling magazines, our president of the AFM (José Francisco Donoso) contacted Mario to attend the contest, news that caused me a lot of joy because he was going to meet the people who made one of my favorite magazines. Keep in mind that at that time there was not as much information on the internet as there is now and I loved being able to buy a magazine that brought home information about the hobby that had hooked me to the core.

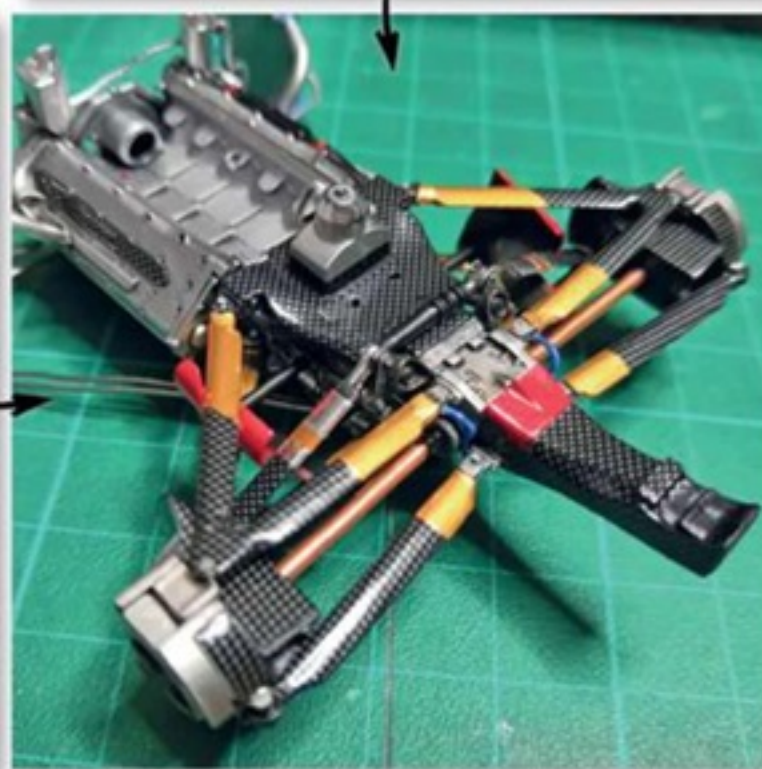
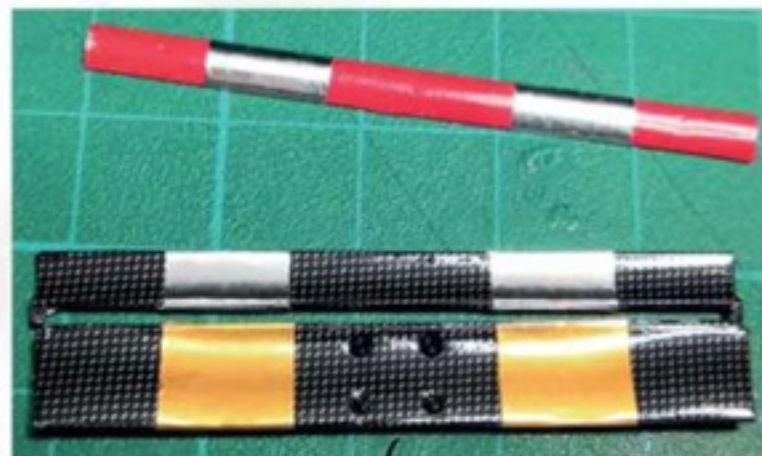
I think that more than one of those who reads this article will be identified with what I say and counted the days to be able to go buy Hobbyworld magazine and see the articles written by the great modelers of the time, learn from their techniques and ultimately have a great time enjoying your content.

I think all of us who are dedicated to this hobby have learned many new things from the articles that filled its pages. In addition, the magazine had a special incentive for me, and that is that in it you could see articles from all branches of modeling, contrary to what happened with other magazines of the same guild, where the military issue was imposed and some of them were forgotten. the other disciplines, such as civil vehicles, or science fiction models, which have many followers



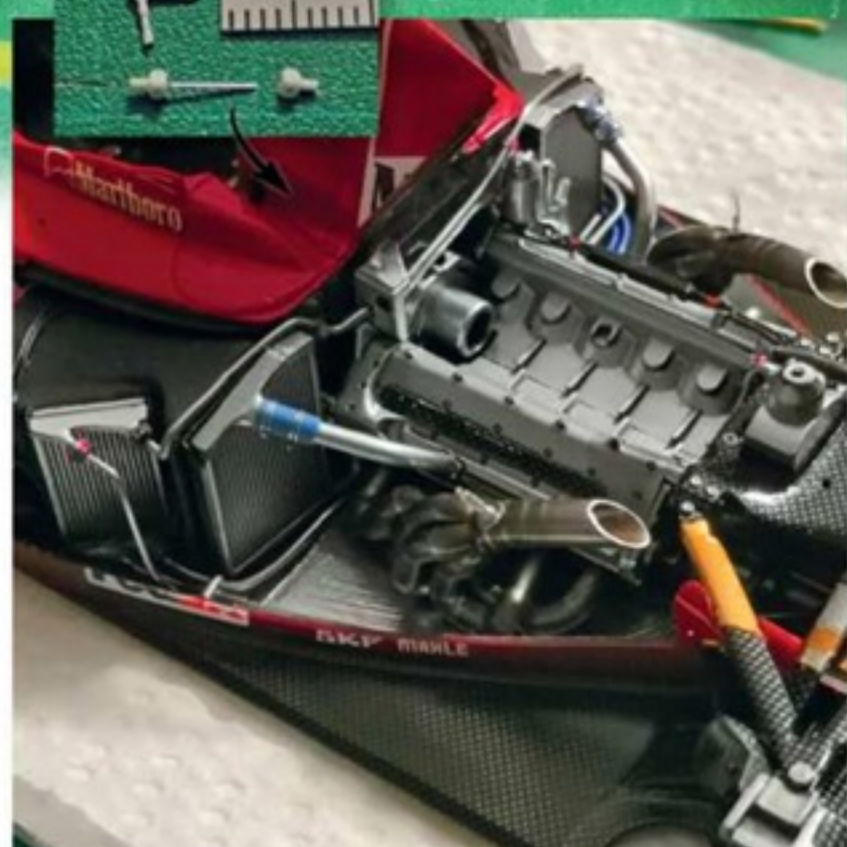
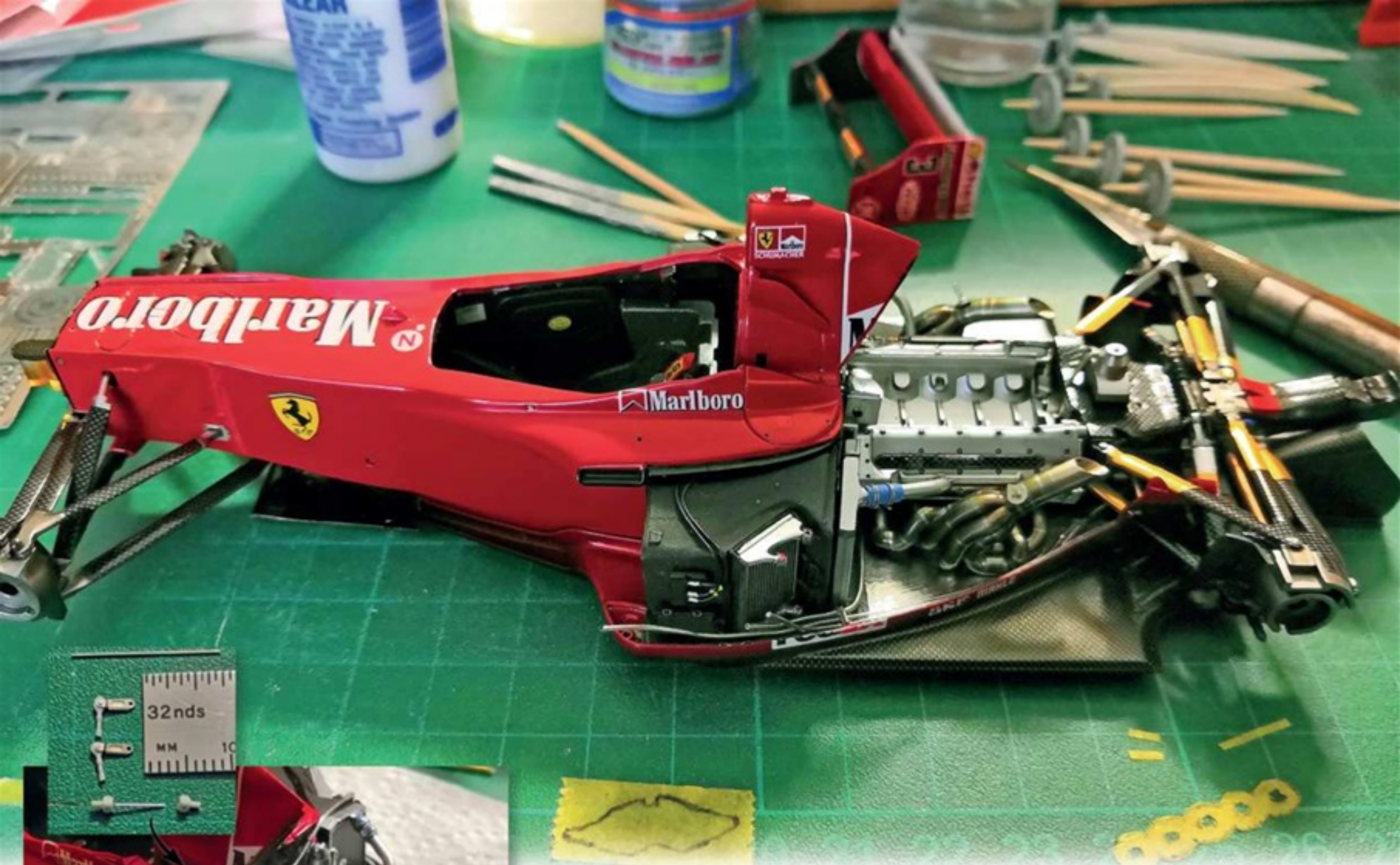


and in my opinion have equal or more merit than the other categories. Don't get me wrong, I have nothing against military models, it seems to me that there are real wonders and I myself



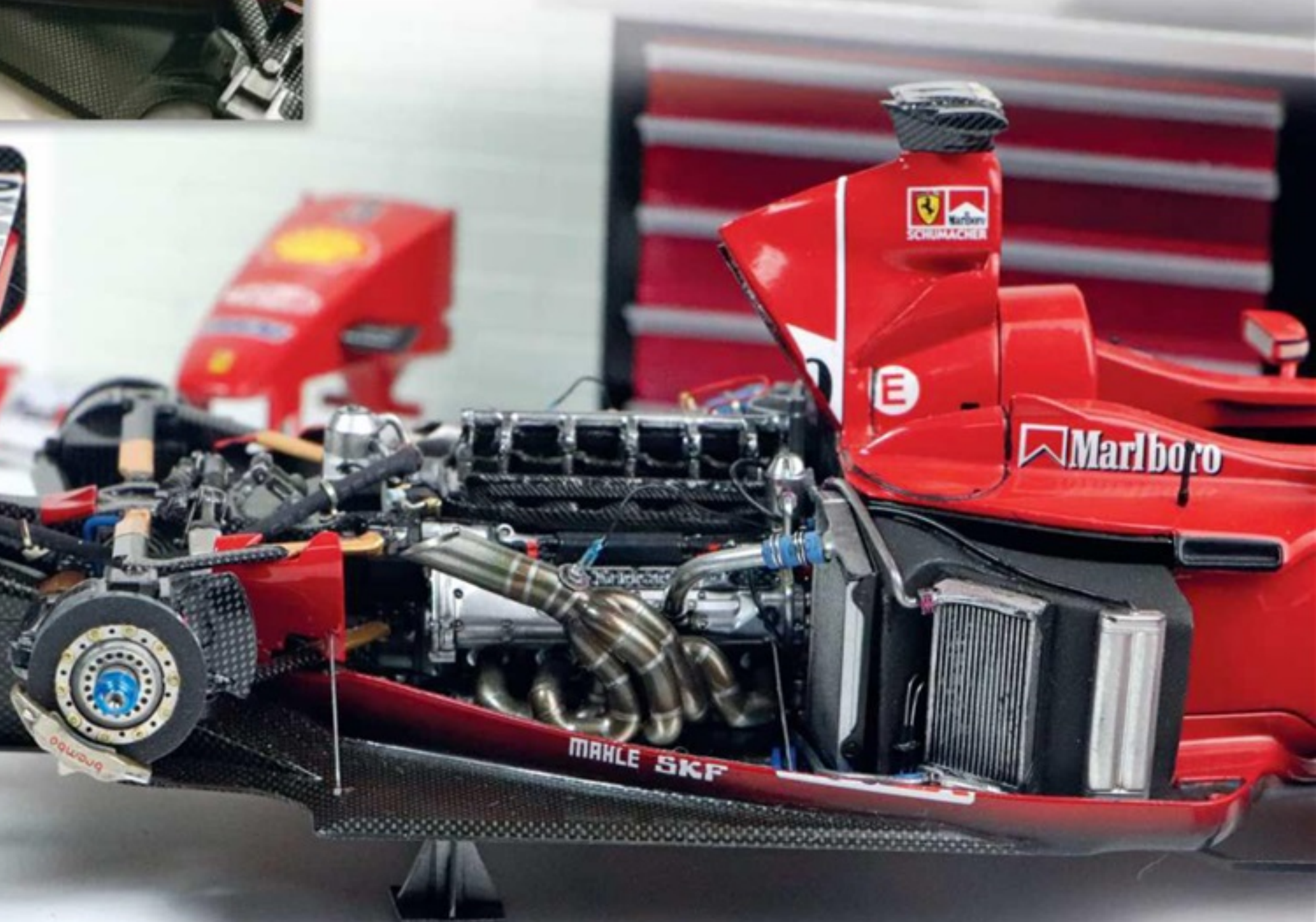
am fond of making boats and airplanes, but it seems to me that we should pay attention to all branches of modeling and not give prominence only some, not to say belittling, as I have already been able to verify on more than one occasion.

This is something I want to thank Mario and Nieves and it is that they have always known how to give that touch to their magazine, including articles from all branches of modeling and giving the same prominence to all. For that, Thank you very much!



Speaking again about the year we met at the Fuengirola contest, I think that if there was someone who worked more or less the same as the members of the organization, these were Mario and Nieves. They did not stop photographing pieces of all kinds, from all possible angles. They took care to have photos of all possible pieces, to ensure that no winner was left without being mentioned in the magazine in the article that they would later publish talking about our contest. It seems to me a very endearing work and denotes great professionalism and great affection for this hobby that unites us.

32

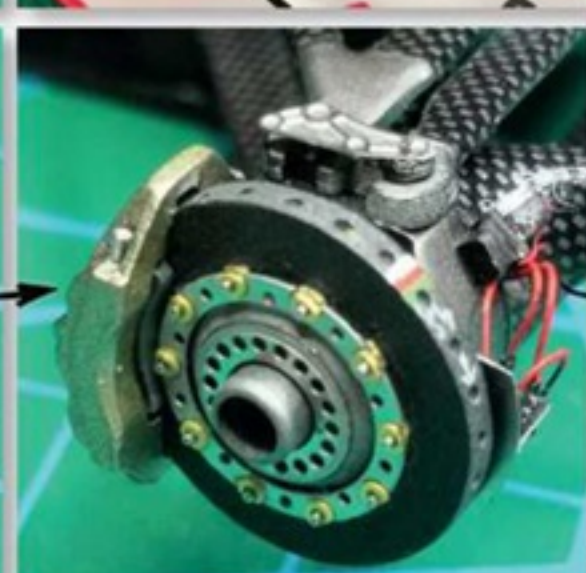
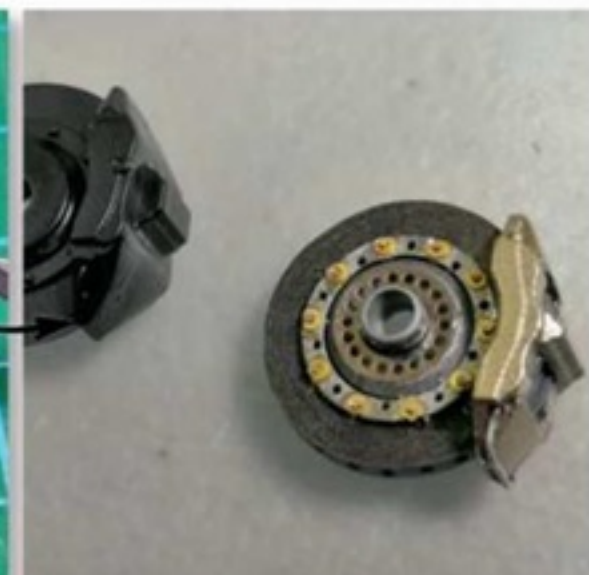
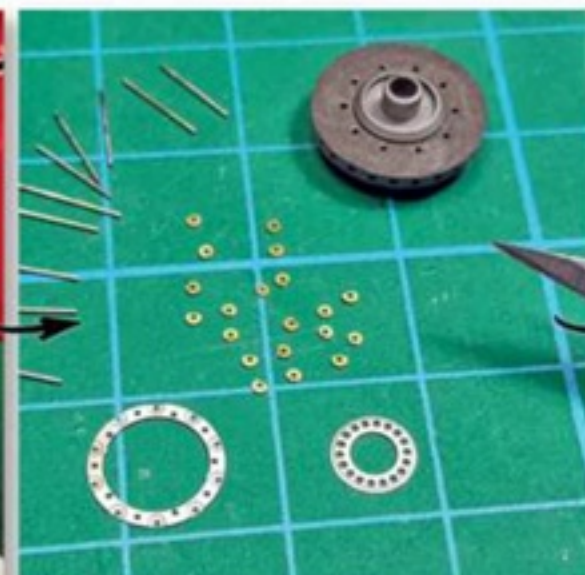


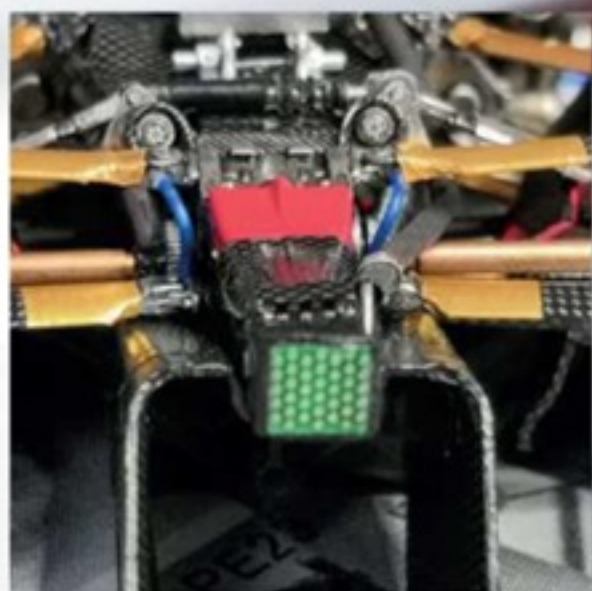
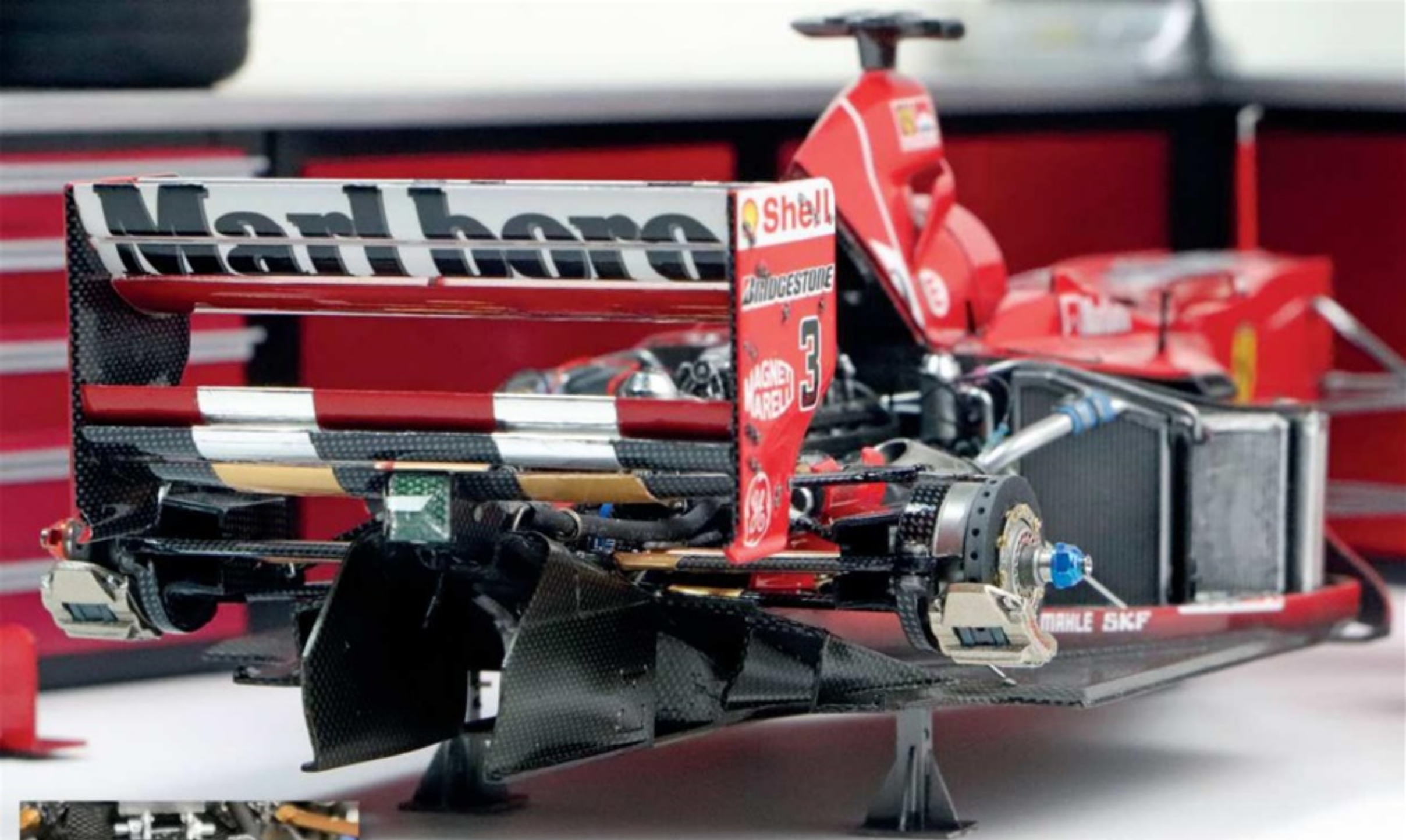


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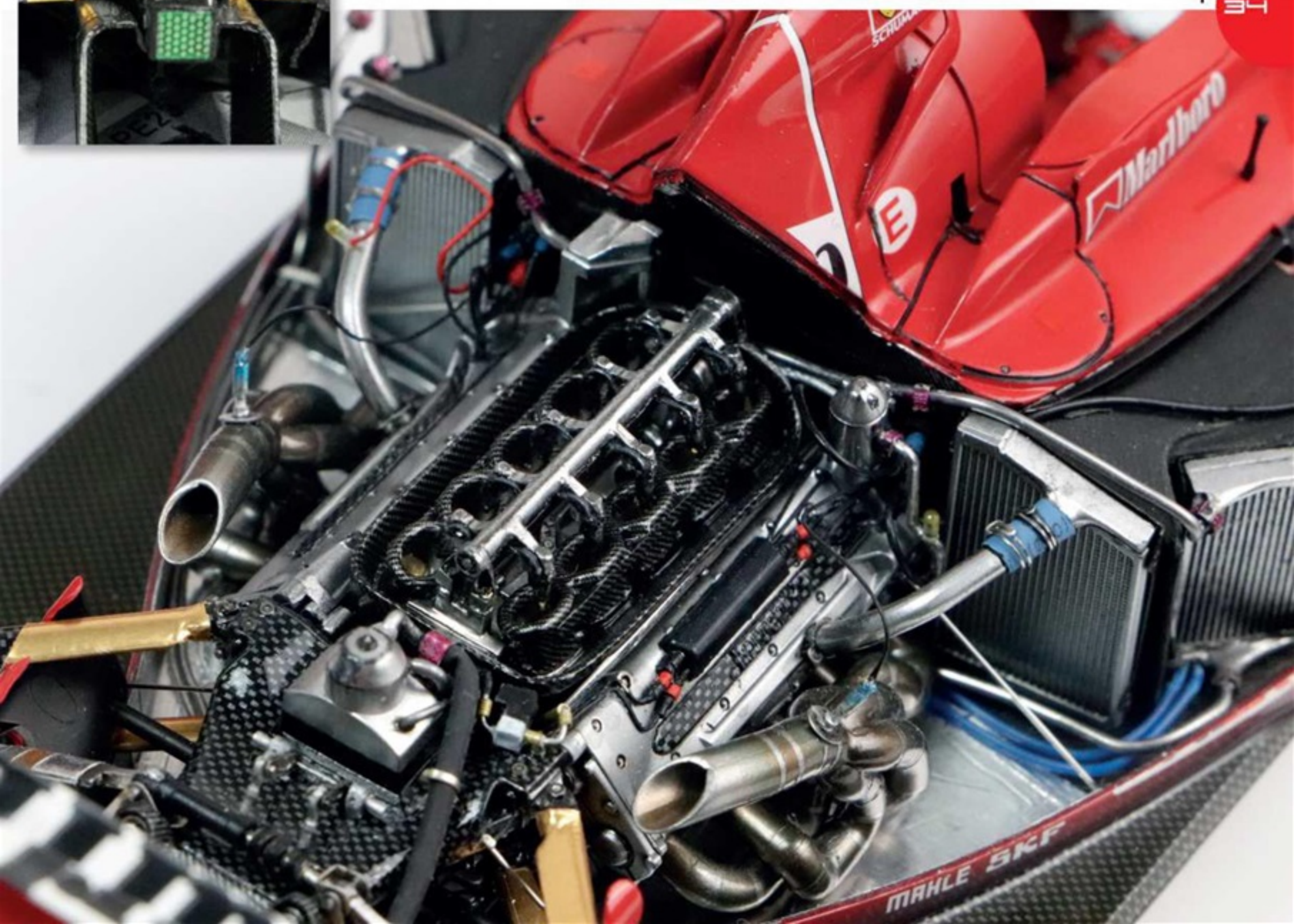
After that first year, Mario and Nieves have continued to visit us year after year to accompany us on our walks through the Fuengirola contest and Hobbyworld has been covering the event.

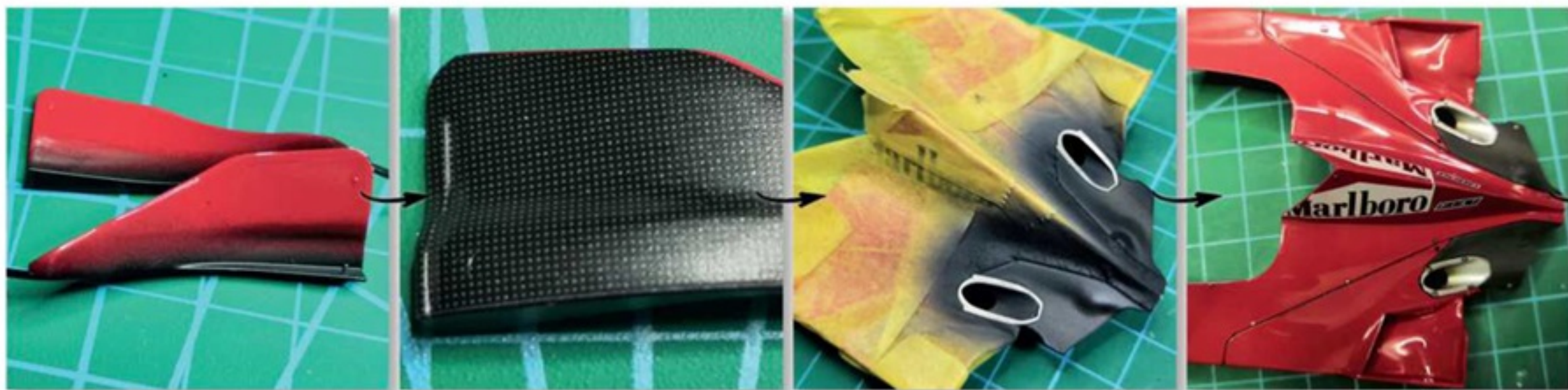
In recent years, this has stopped happening due, I suppose, to the unstoppable advance of the internet and for the sake of publishing modeling articles instead of the results of the different competitions that are held in Spain, which I see reasonable. The photos that accompany this article are of the best model I have made so far, I think it was the best I could contribute to this special issue of the 20th anniversary of the magazine.





THE KIT: This is a Tamiya kit for the 2000 Ferrari F1 by Michael Schumacher (ref. 20049). I have detailed it with a Top Studio detailing kit (ref. 29003) and a set of Studio 27 brand carbon fiber decals (ref. CD20021). The model itself is of good quality as Tamiya has used to. His pieces fit together very well and are very fine.

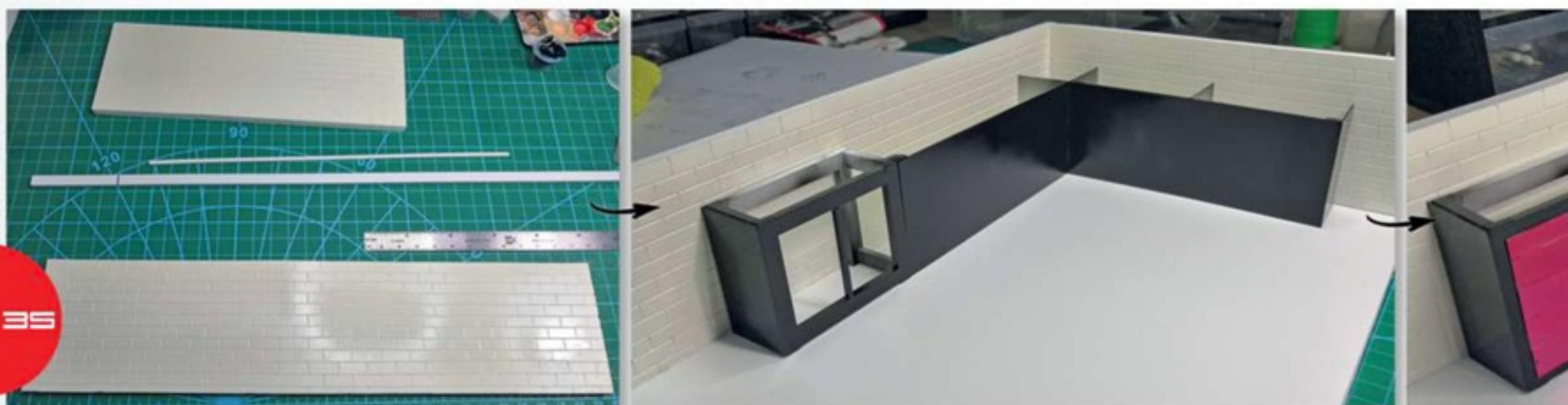




The Top Studio kit comes very complete, it includes a number of resin pieces to improve those that the Tamiya kit brings and others to complement what is missing. Two sheets of photo-etched parts and a bag with cables of different thicknesses and fabric for the seat belts complete the detailing kit, which is good and its parts fit well into the model, although a better detail is needed in the instructions for use, since many of the photoetched parts that the kit brings do not come in the instructions where to place them.

Something similar happens with carbon decals; they are of good quality but maybe a bit harsh, forcing me to use plenty of Micro Sol liquid and a blow dryer to adapt them well. In addition, you have to add many decals that do not come in the kit, so I had to take a "virgin" carbon decal sheet (the one I saw that most resembled the real thing) and take out the patterns to cut and place them.

In some places I have tinted the carbon decals with transparent colors to make them more similar to the real car.





The painting of the car has been done with Gravity Colors paint ref. GC-114 (Rosso Scuderia) and is lacquered with the lacquer kit of the same brand.

To finish, I have made a base that simulates a factory box and is based on a photo that I saw on the internet and I was inspired by it.

All furniture and countertops are self-build with Evergreen plastic. This model reflects who I am today as a modeler and what I have been learning over the years.

I hope you like the model and I hope that Hobbyworld magazine continues to accompany us in our journey as modelers for many more years.





Extra detail sets used with this kits are:

- Aires Cockpit set.
- Aires Wheel Bay.
- Aires Exhaust Nozzle.
- Aires Airbrake Unit.
- Eduard Cockpit photoetch set.
- Eduard Wheels set.
- Eduard Rocket Tubes
- Eduard Loading Cart.
- Dan Models FOD Covers
- Quickboost Sensing Units.
- Quickboost Correct nose.
- Master Pitot tubes.
- Monteks mask.



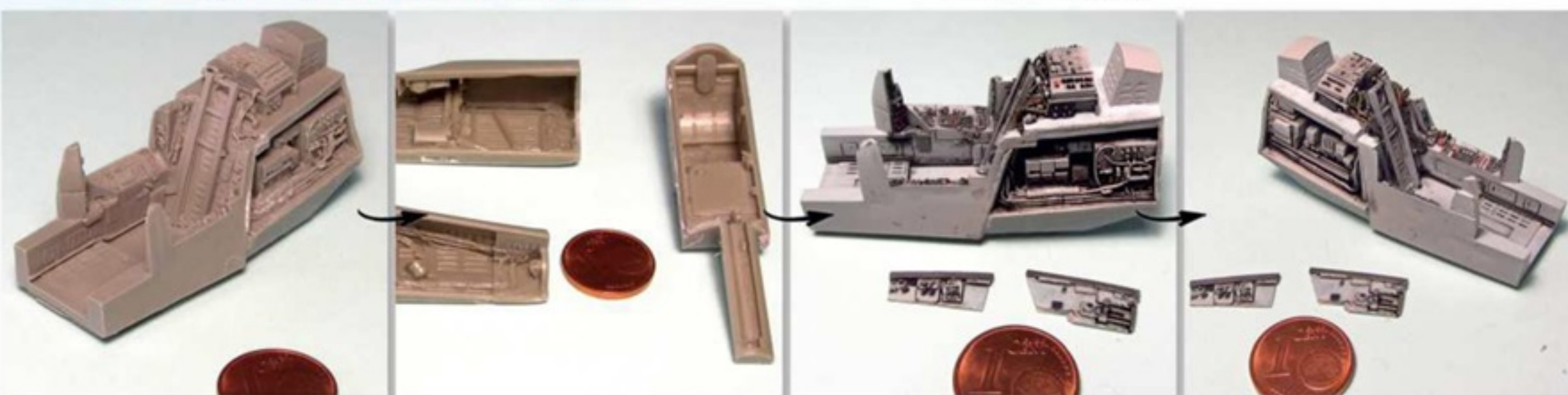
Autor / Author: Ugur Kenel.

The MiG-29 was the most successful Soviet fighter aircraft of the late 20th century. Mikoyan Design Bureau developed the powerful and highly-maneuverable MiG-29 against American jet fighters of the 1970s. Named "Fulcrum" in NATO's coding system, was quickly adopted as a nickname for the fighter and was even used by Soviet MiG pilots themselves. In the late 1960s, the US Air Force began work on the development of a next-generation fighter. In 1969, McDonnell Douglas won the competition with "F-15 Eagle." The Soviet Union followed the development program of US Air force with great interest. After that USSR had to have comparable fighters to counter them, and that same year, 1969, the Soviet government issued a requirement for an "anti-F-15". Both the Mikoyan and Sukhoi experimental design groups began work according to requirement issued by the government.

I used Academy MiG-29A Fulcrum kit with box number 2116 which is 1993 released. Kit is standard grey plastic with nice engraved panel lines but no rivet details.

I skipped all cockpit assembly from the kit because I preferred resin set for cockpit as wheel and exhaust nozzles. As every resin set Aires MiG-29 cockpit sets are also need good cleaning and sanding from their resin blocks. Picture shows the resin cockpit after cleaning and now ready for place.

Aires Wheel bays are also need lot of sanding and cleaning process as cockpit sets. Both cockpit and Wheel bays must be dry fit before gluing. If need they must be trim again until fits perfect. I airbrushed with gray primer and then russian cockpit color the resin cockpit. After the paints are dried black wash applied. All different color parts are painted with its proper color with a brush after the wash dried.



MIG-29A FULCRUM

A FOURTH-GENERATION FIGHTER

ACADEMY 1/48



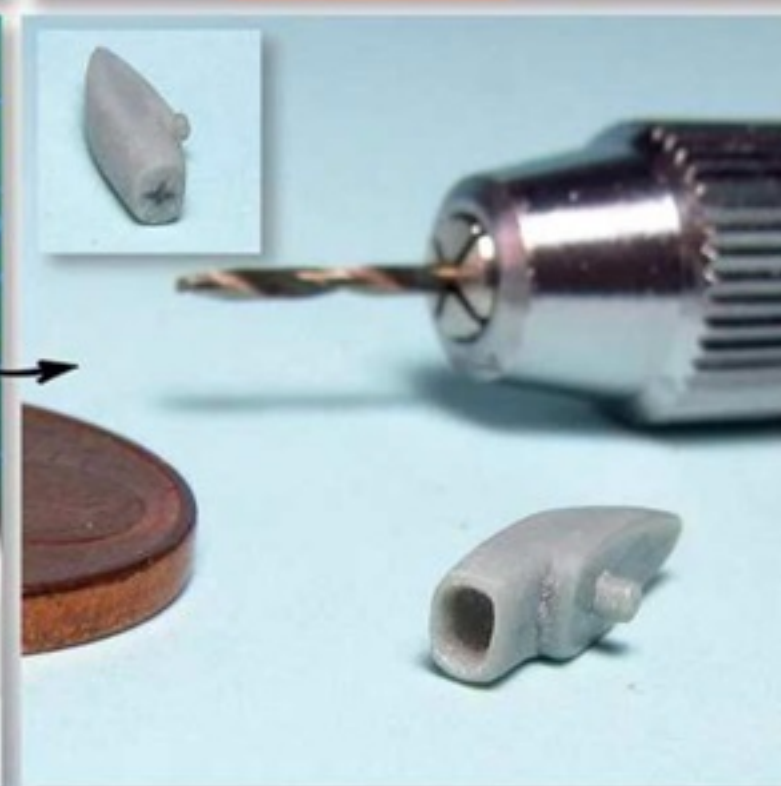
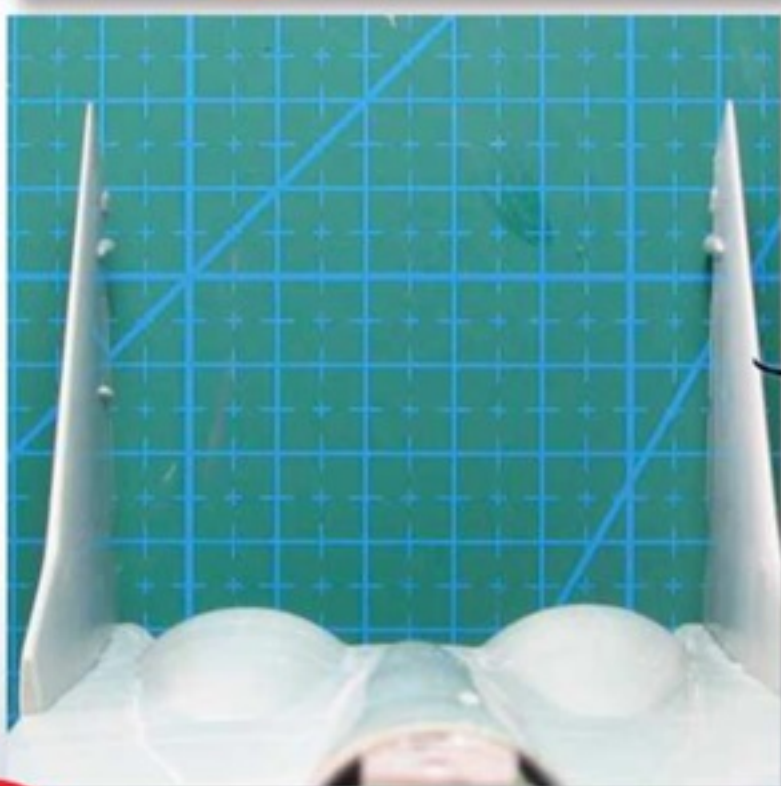
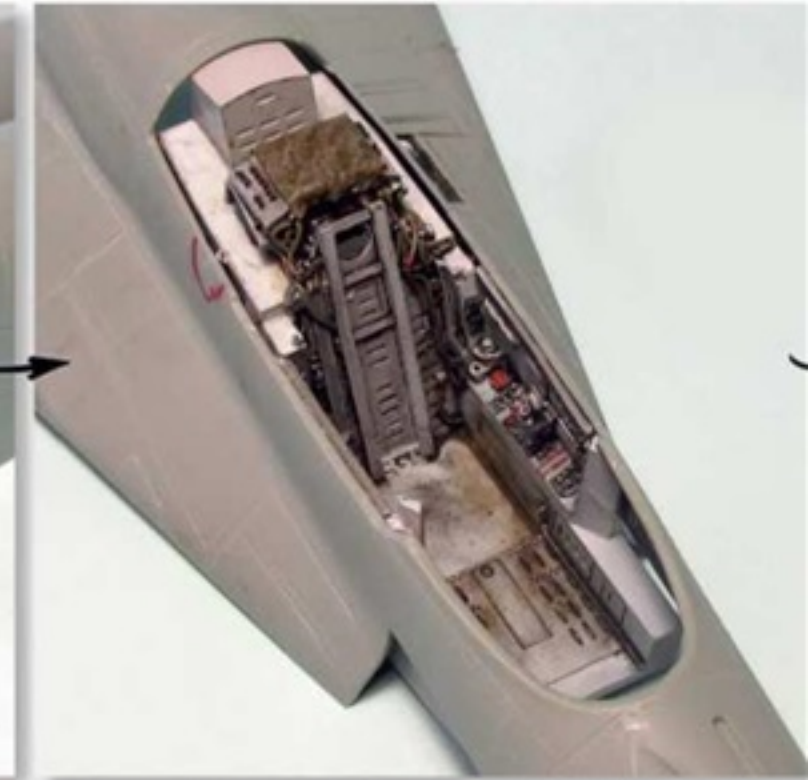
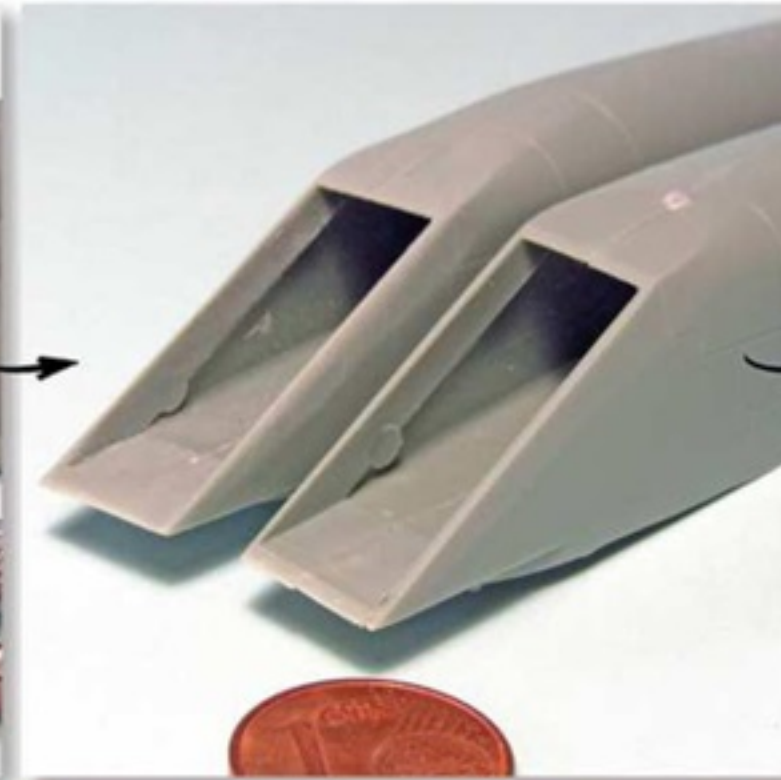
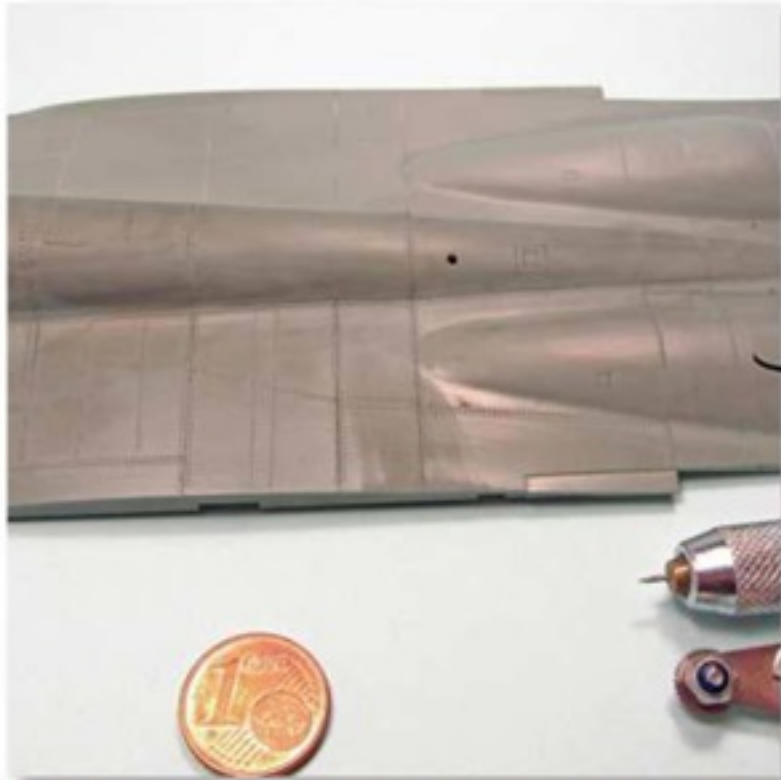
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Some black instruments dry brushed with steel color to give used effect and than red color switches painted with a brush. Same steps executed to Aires resin wheel bays. Wheel bays has some extra effects like scratches and chips than the cockpit tube because of ground effect during takeoff and landing. I added some random chipping with a very fine tip of brush. I used interior green for that. I also added few stencils from spare decal of my store.

I mixed Eduard colored photo etched instrument panel and Aires resin cockpit. Aires gives colorless photo etched instrument panel but resin parts is good. If you add some colored photo etched set over resin, results will become much better.

This pictures shows what will be the result after addition of the photo etched sets. Left side with photo etched air grill and right side is kits air grill. Academy MiG-29 has no rivet detail but real jet has it. I added a lot of rivet detail as much as i can. I used a needle in a pin vise for this improvement.





I also used riveting tool for long straight lines. After the riveting process i added some black pigment over surface and checked all rivets are proper. Air intakes sides are too thick as shown at right intakes without any modification. After a lot of sanding process to air intakes, thickness are acceptable now as shown at left intakes. Resin cockpit tubes glued on its place. Even lot of sanding and dry fit test it still has some big gaps at side parts of the cockpit. Again i call on photo etched set to eliminate this big gaps. I cut proper size of photo etched parts and i glued just over gaps and final look is very good.

After the cockpit parts is glued, i was able to closed the fuselage. But again...

The Mikoyan developed a number of design, but the Sukhoi won the heavy weight fighter competition for requirement of F-15, resulting in what would become the Sukhoi Su-27. But the fighter design of the MiG, with the code number "9-11", won the Light weight fighter award, and would become the MiG-29 as it is known today. The MiG-29 first flew in 1977. The plane was designed for air-to-air combat but improved versions could engage and destroy ground targets and even to carry tactical nuclear weapons. The MiG-29 was to replace MiG-21, MiG-23, Su-7, and Su-17.





Big gaps occurred at lower side of the nose that i was unable to fill with putty. Thats why i used plastic parts to fill this line of gaps. I glued with "Mr Cement S". After dried it i sanded until desired surface obtained.

I replace the kit nose with resin one. Now the nose section is much realistic. Double vertical stabilizer of the MiG-29 must be symmetrical during gluing and especially at drying phase.

Kits original air scopes inners are solid as shown at picture. Kit will be much realistic if you improve this very small parts. I drilled all air scoops with proper size of drill bit and then i sanded inside. Now it look much better. I always use photo etched HUD. This is much better than plastic ones. I glued clear parts with clear gloss varnish.

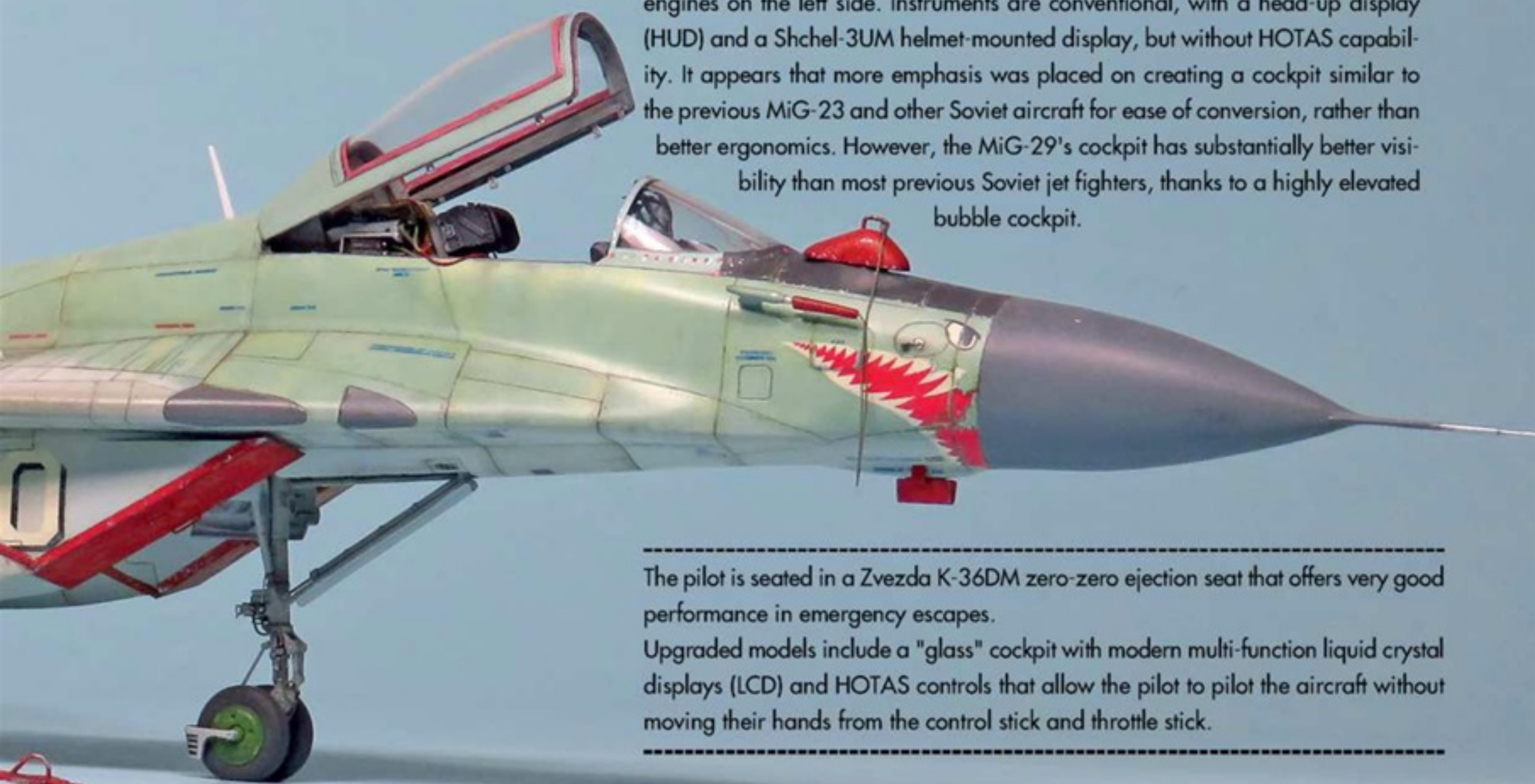
HUD photo etched part is the most visible part of the all set in my opinion. Thats why i care it very much. I glued it with ca glue but it still very sensitive. Extra care must be taken until the front part of the canopy attached. Front canopy part is glued with thick ca glue from the outer side. After the glue is dried all canopy sanded and polished until the smooth surface adjusted.



MiG-29s went into service with squadrons of the Soviet Air Force in 1983 and later with Eastern European nations, as well as Cuba, India, Iran, Iraq, Algeria, Bangladesh, Malaysia, Peru, and North Korea. MiG-29s have been flown in combat, including actions over Kashmir, the former Yugoslavia, and during the first Persian Gulf War.

It has been widely exported, and is now being updated with improved systems to keep it in service well into the 21st century.

The MiG-29's cockpit features a conventional central control lever and throttle control for the engines on the left side. Instruments are conventional, with a head-up display (HUD) and a Shchel-3UM helmet-mounted display, but without HOTAS capability. It appears that more emphasis was placed on creating a cockpit similar to the previous MiG-23 and other Soviet aircraft for ease of conversion, rather than better ergonomics. However, the MiG-29's cockpit has substantially better visibility than most previous Soviet jet fighters, thanks to a highly elevated bubble cockpit.



The pilot is seated in a Zvezda K-36DM zero-zero ejection seat that offers very good performance in emergency escapes.

Upgraded models include a "glass" cockpit with modern multi-function liquid crystal displays (LCD) and HOTAS controls that allow the pilot to pilot the aircraft without moving their hands from the control stick and throttle stick.



It can carry two long-range missiles under the wings, for long-range combat, beyond the pilot's visual range (BVR), on the reinforced cargo pylons next to the engines, and another four short-range missiles, for close combat dogfight on the outer wing cargo pylons, an external fuel tank under the central fuselage, to increase its range in combat, optionally installed between the twin engines and a cannon, on the left side of the cockpit, at the beginning of the leading edge, which was well advanced almost up to the radar cone.





Vallejo grey primer airbrushed to all surface. After the primer is dried its good time to check the surface that all process until now is smooth.

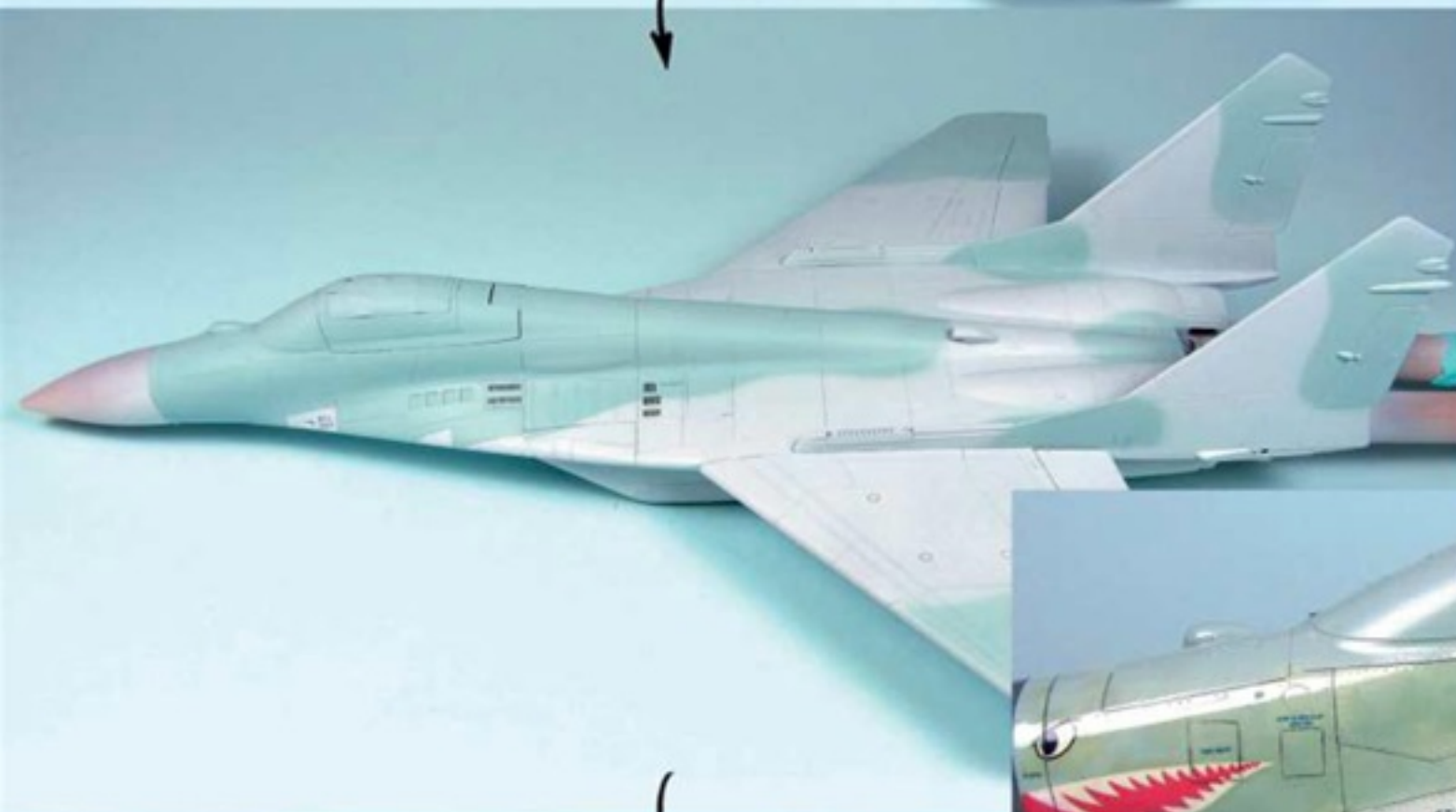
First tone of grey airbrushed after the primer check. Second tone of green grey airbrushed after first color is dried.

After all paints are dried now it's time to weathering. I used various grey and green oil paints for that. I filled the brush with oil paint.

Than i removed the excess of oil paint by wipe on a napkin. Brush become almost dry and after that i touched to surface as random. If you don't like the result you can remove the oil paint with thinner from the surface. If you like the result then you can apply gloss coat Tamiya X-22.



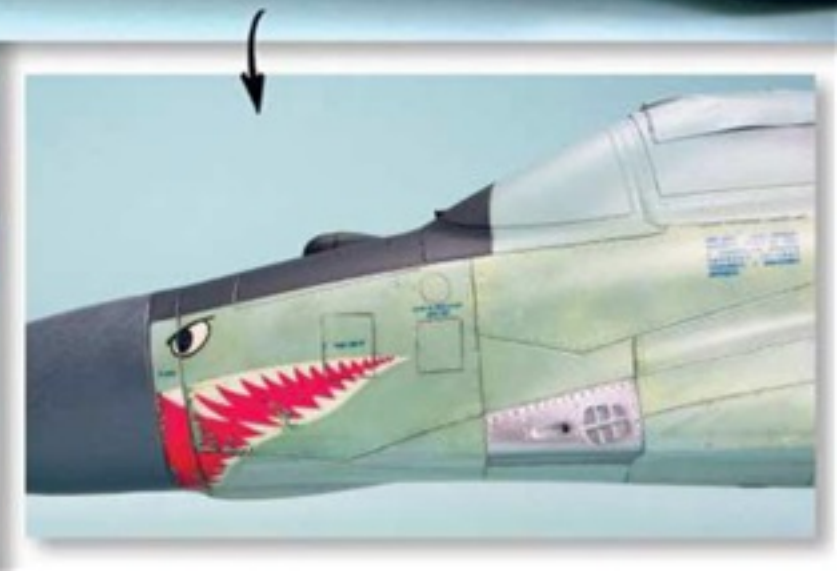
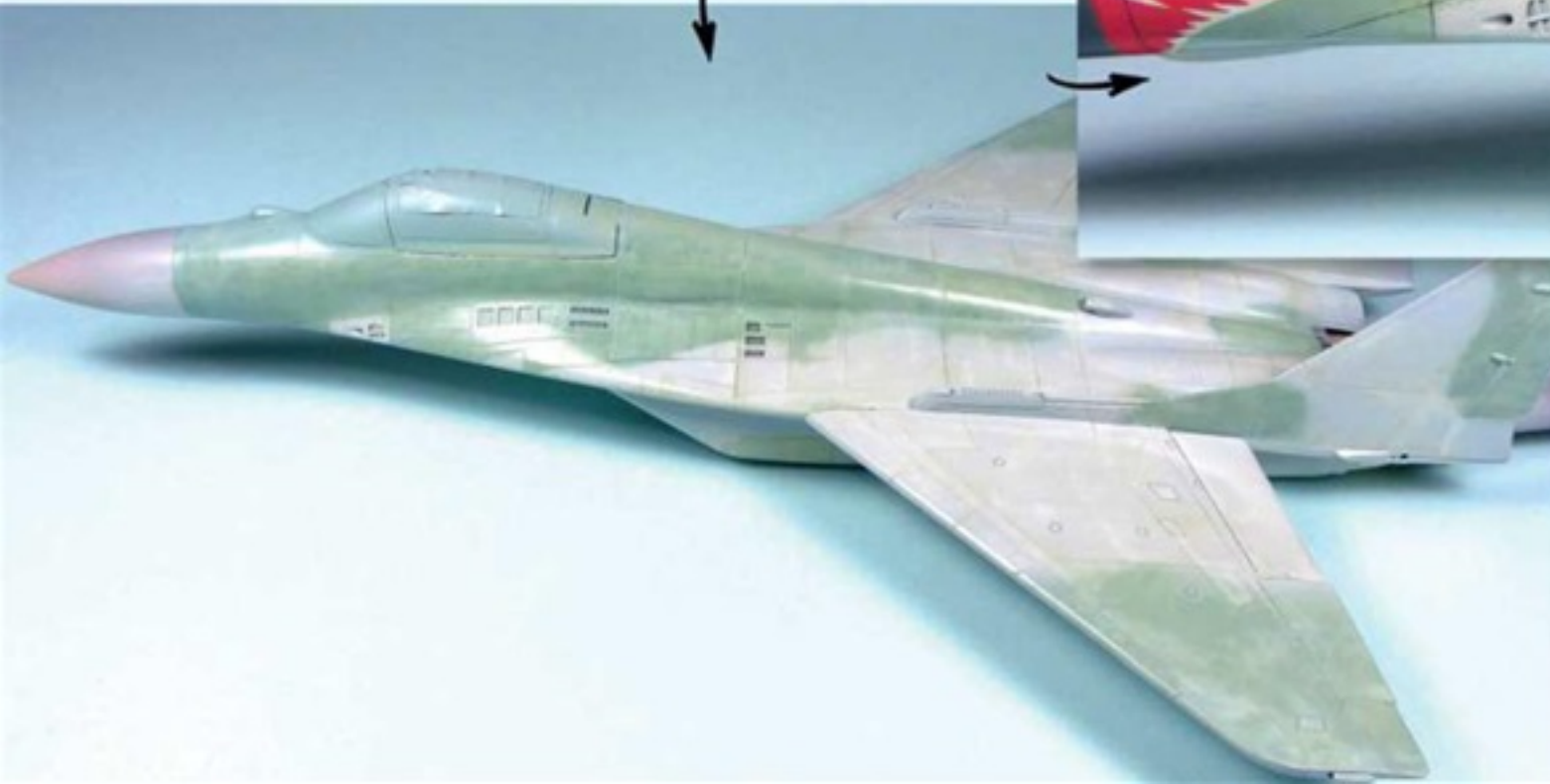
Its most criticized characteristics have been overcome, such as the combat radio and limitations in electronics, for the cockpit that had analog clock-type control instruments, and in the capacity of the radar, the latter were partially corrected with the new improved version MiG-29 S-13 "Fulcrum-C" (Product 9.13S) which can locate 10 targets and simultaneously attack 2 targets, the same for its export version MiG-29 SE. Much improved in the SM version that locates 10 targets, classifies them by risk level and simultaneously attacks 4, just like the more complete SMT version.



Decals are applied over glossy surface after at least one day drying of gloss coat. Note these decals are not from the Academy kits. I used it from my spare decals.

Decals are dried after another day and i applied another gloss coat. After all dried same way i airbrushed different colors like radome and glare shield. Then matt coat as final touch.

I added some chipping on shark mouth decal with a fine brush from the windward side.

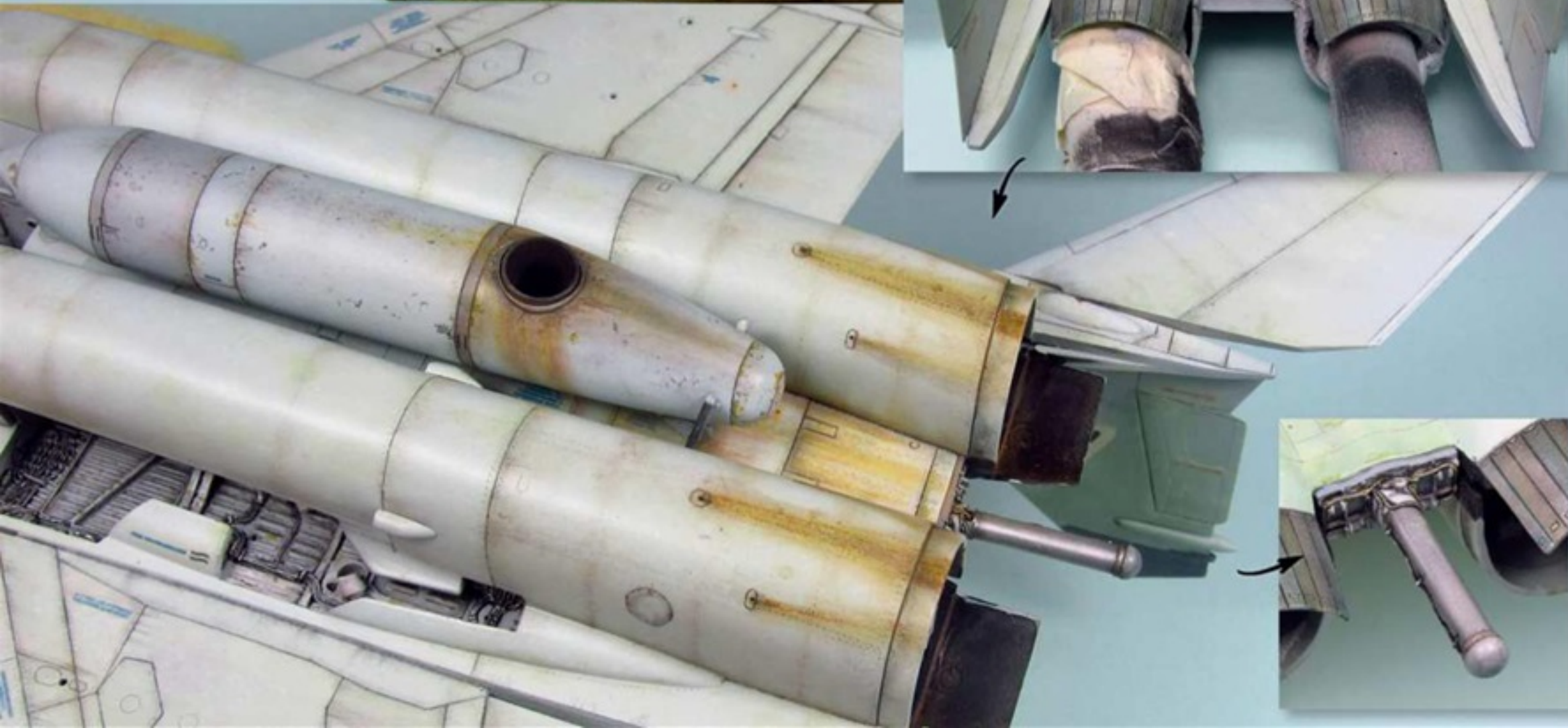
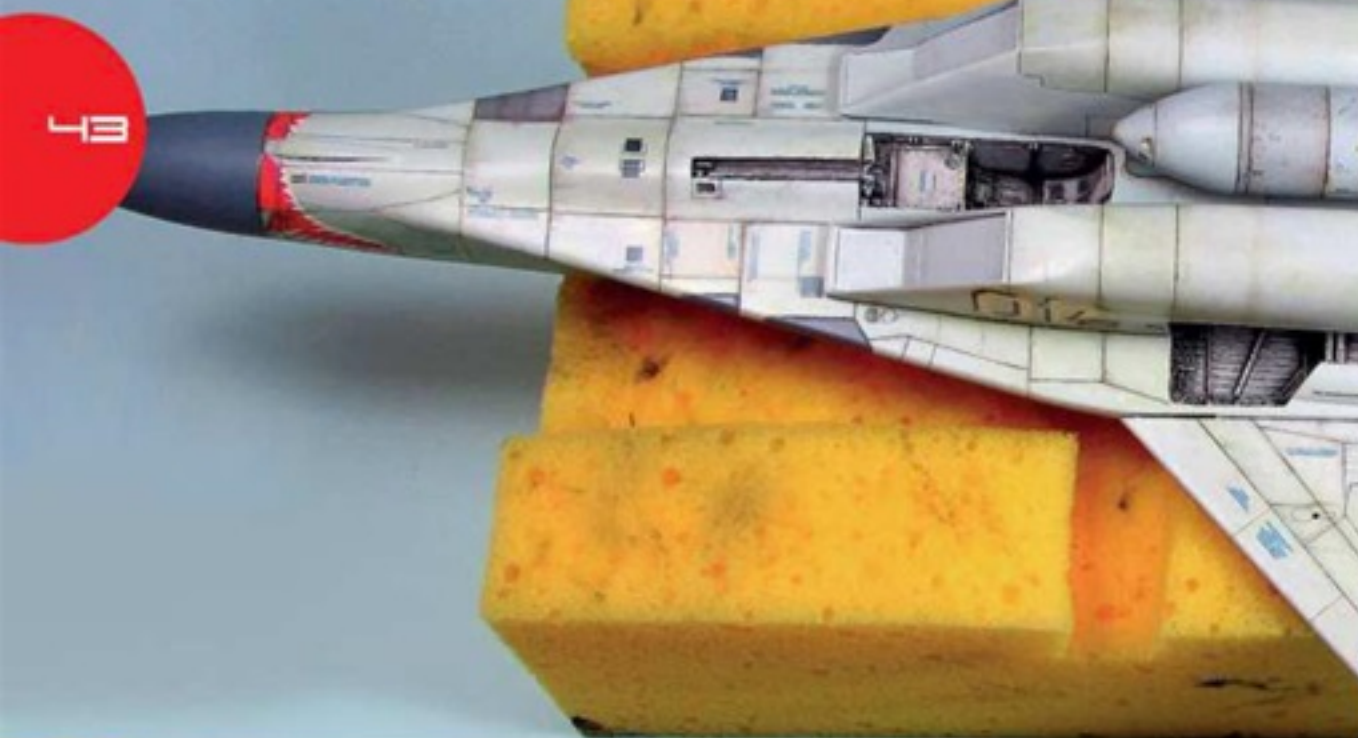


Lower fuselage of the MiG-29 is mostly dirty. This is very enjoy full to work. I airbrushed some panels separately with different grey tones. I add some dark pigments to show wind effects. I did some chippings with a fine brush. Typical oil leakage of MiG-29 are made by brush with diluted acrylic paints and I extend it with some oil paint colors. This part was the most enjoy full steps of this building.

Same weathering effect completed as previous steps for external fuel tank of the MiG-29.

Nozzle section at the fuselage are painted panel by panel with different metallic color with a brush.

Inner part of the resin airbrake is painted as the other resins. It fits good on its place easy with ca glue.





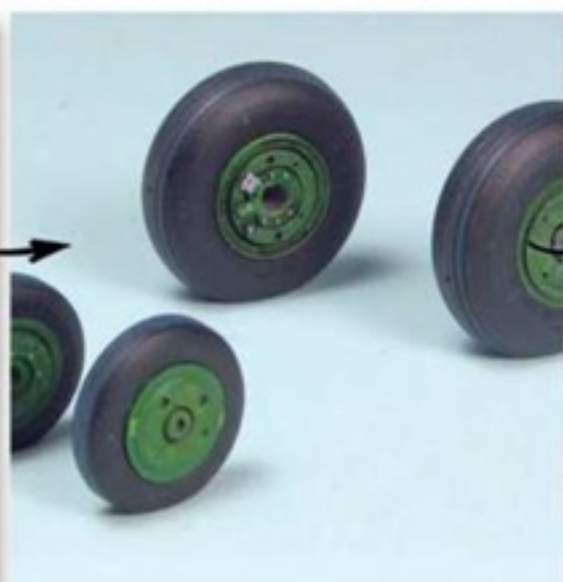
The best versions, which include some western systems, are the MiG-29K / UK and the new improved MIG 29M fighter or the MiG-35, equipped with a new cockpit, new flat-panel color LCD displays, with complete information at the pilot.



Aires resin nozzles are painted also panel by panel with darker tone of metallic paints. I did some dry brush with steel color and I buff the nozzles with some metal pigments. I first painted the landing gear struts than i added hydraulic line details with the cable and lead wire additions. Than after I painted all cables with the proper color. Wheels are from Eduard. They are very good detailed and easy to clean from their resin blocks.

Little sanding and than after resin wheels are ready for painting. Also wheel masks are coming with wheels.

After painting i detailed the wheels with wash first. Then dry brush with dust colors and final touch with various blue color pencils over black areas.





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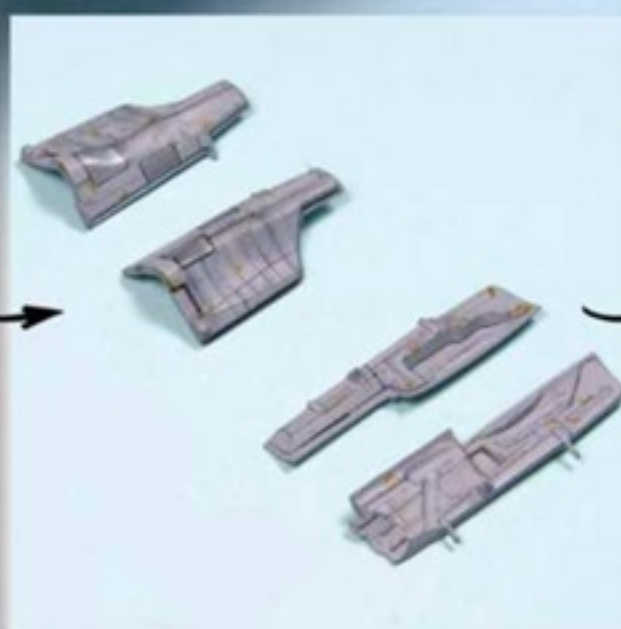
Remaining parts of the resin airbrake are painted separately. I used metal tape for airbrake actuators. Inner of the spoilers are weathered with some black and brown pigments. Lower spoiler have more rust effect.

Landing gear bay doors are also resin. I weathered them mostly with a fine brush for chipping effects and little black pigments for rivet lines.

I have chosen Eduard rocket tubes as weapon loading for MiG-29.

I clean the rocket tubes from their resin blocks but i did keep resin blocks of pylons as holding place for painting steps.

These resins are also easy to clean. They have only small lines needs to clean.





Currently the Russian Air Force is carrying out several programs in the MiG-29 fighters that contemplate: the modernization of avionics equipment to adapt to the standards of NATO and the International Civil Aviation Organization, the extension of the life of aircraft service to 4,000 flight hours (40 years), improved combat capabilities and reliability, and safety improvements. In 2005 the MiG Corporation began production of a new family of 4 ++ generation multipurpose fighters based on the MiG-29K and the MiG-29M, the MiG-35.

All rocket tubes airbrushed with metallic colors and weathered with graphite powders to give more metallic effect.

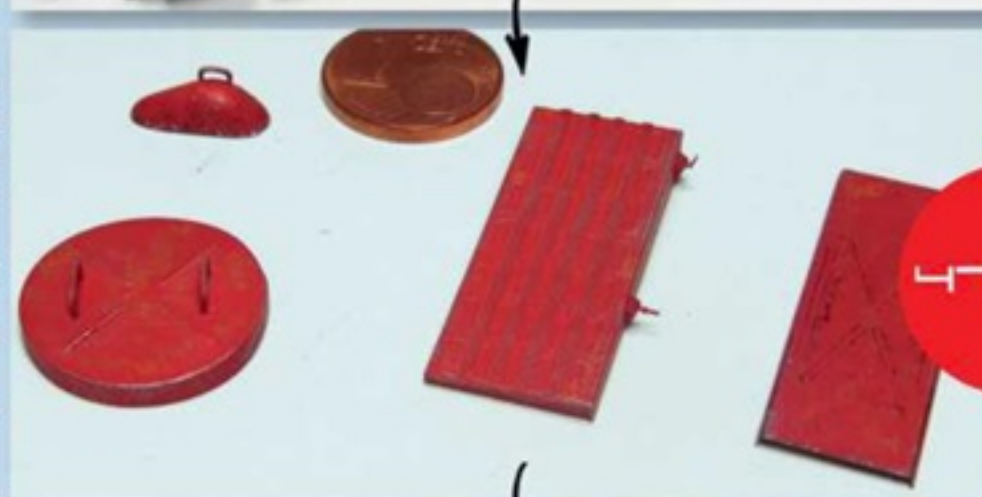
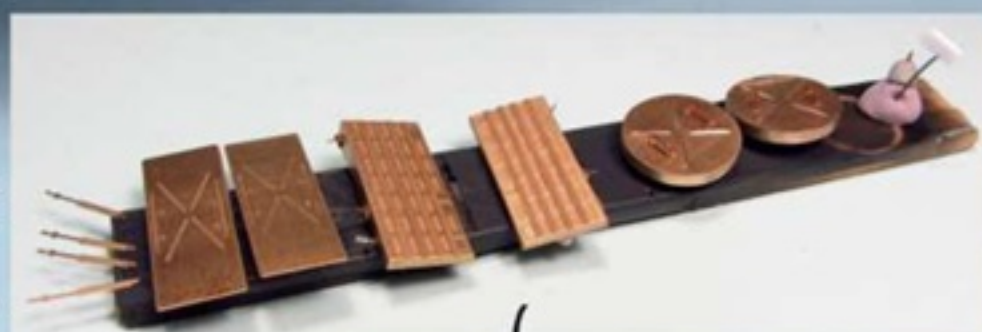
Resin pylons are also airbrush with proper color, then decal. Finally resin blocks removed.

Eduard loading cart is nice addition beside the MiG-29 for presentation. Its also all resin sets coming with a rocket tubes. Same preparation accomplished as previous steps for this resin sets.

Results is attractive with same weathering steps. I just add some wire detail to forward section of the loading cart according to Eduard instruction.

I used photo etched FOD cover from Dan Models.

Weathering steps for this last work are little wash and mostly dry brush with metallic colors.



The two-wheel front landing gear was installed very close to the air intake nozzles to the engines, which, due to the new design of the ship, were positioned under the central fuselage, very low and close to the ground, to avoid stones, garbage, water and snow reach the engine, which could splash from the front wheels, and then be absorbed by the flow of air entering the engines and affect the power of the engines, at the time of takeoff and landing, A new and unique system of

auxiliary gates was designed on the engines, which open next to the cockpit, at the base of the wings, to allow air to enter the engines from above and momentarily close the main inlet of the twin engine air nozzles, with large gates, which lower to prevent stones and debris from entering the engines, from below, without affecting the performance and power of the ship, right at take-off and landing. This is a unique and original design solution from the Mikoyan design office work team and a special feature of the MiG-29, which sets it apart from other combat aircraft, and allows it to land safely, on runways not prepared, commercial airports and highways. Then, with several improvements, it could increase its range in combat, with an external fuel probe, installed on the left side of the cockpit, of the basket type and flexible hose, it could also carry free-fall bombs and naval anti-ship missiles, to naval strike missions, comparable to those of the famed French Dassault-Breguet Super Étendard fighter-bomber, which revolutionized modern naval combat in the Falklands War.





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Puede transportar hasta 16 misiles AGM-119 Hellfire en sus brazos, además de 15 misiles de guerra. Este helicóptero es el más poderoso de su clase y el más avanzado de su clase. Este helicóptero es el más poderoso de su clase y el más avanzado de su clase.

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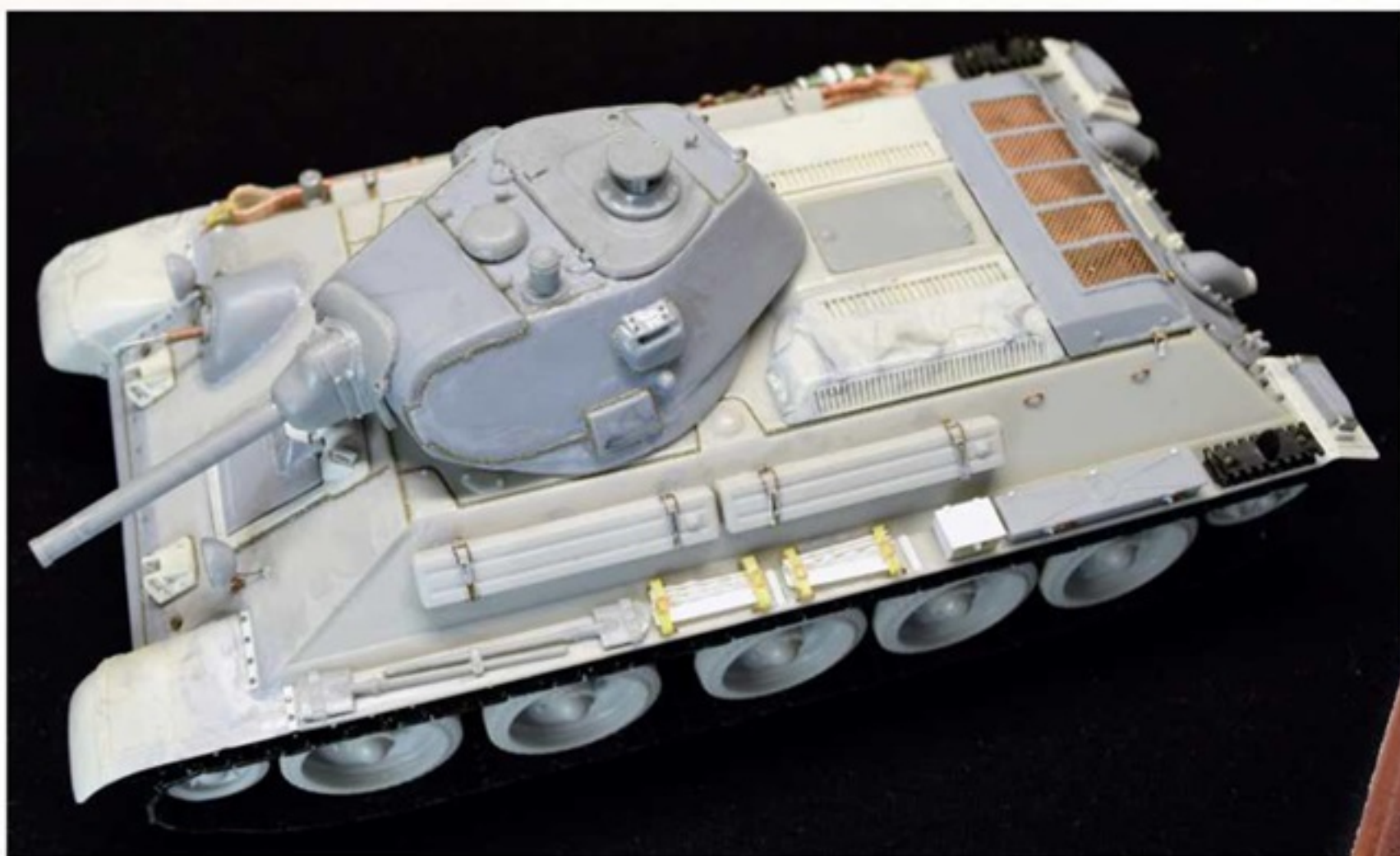


¡Good day colleagues on hobby! In this small article I will try to tell you about the Assembly and painting of this interesting and unusual tank in its own way. This model I bought in a model store at the beginning of his career Modeler. I do not know why , but this modification of the T-34 caused me the greatest interest in its appearance.

In early 2000, its price was about 3 euros-almost free, but for a schoolboy and it was a big waste.

50

Autor / Author: Kirill Uliskov.



Soviet
T
model
author: Kyrill Uliskov

T-34 MODEL 1940

SOVIET MEDIUM TANK

Then, with a cursory inspection of the kit, I realized that in order to build from this model, something worthwhile will have to put a lot of effort, so I decided to leave it until the moment when I will have more experience. After a couple of years, I thought I had enough experience and I took up this model. But I was wrong, the model was a living hell, and all I mastered-it rollers. The model was again sent to the shelf and I got it 10 years later, in 2019 with a firm desire to do, well, or throw it away. What can be said about this set of MSD (maquette). It's an old, terrible mix of different boards with parts. Something from one set, something from another. It's just an incredible amount of debris, disgusting multicolored plastic, primitive detailing, although it is not present in places. Some parts just forgot to cast, some put in a box. In General-just a

blank for the model. But nothing not do about it – this modification rolls only MSD and Orange Hobby (which was me not on afford). What did I like about the model? Nothing! It will be a difficult project and a big test of nerves.

In terms of execution, I prefer models that show equipment that has already spent a lot of fights and has any damage. I believe that this is what gives the model brutality and uniqueness. This is the type of technique I decided to build this time. As always, I did not resort to the help of additional kits and used materials at hand: wire, tin and sheet plastic.

ASSEMBLY. Assembly of the model I started with, and as provided by the manufacturer, with the lower part of the hull.

Collected it completely according to the instructions without any changes. She was going with almost no problems. I didn't plan to make any improvements to it, so I quickly moved on to the next stage. Taking a file, I long and dreary cleaned all the parts from the set of burrs and adjusted in place ... Traces of molds, burrs, curves and incorrect parts in shape-everything in this model is just fine! When I got to the MTO grid, I decided to make a grid out of the remnants of the photo etching from another model.



MSD 1/35

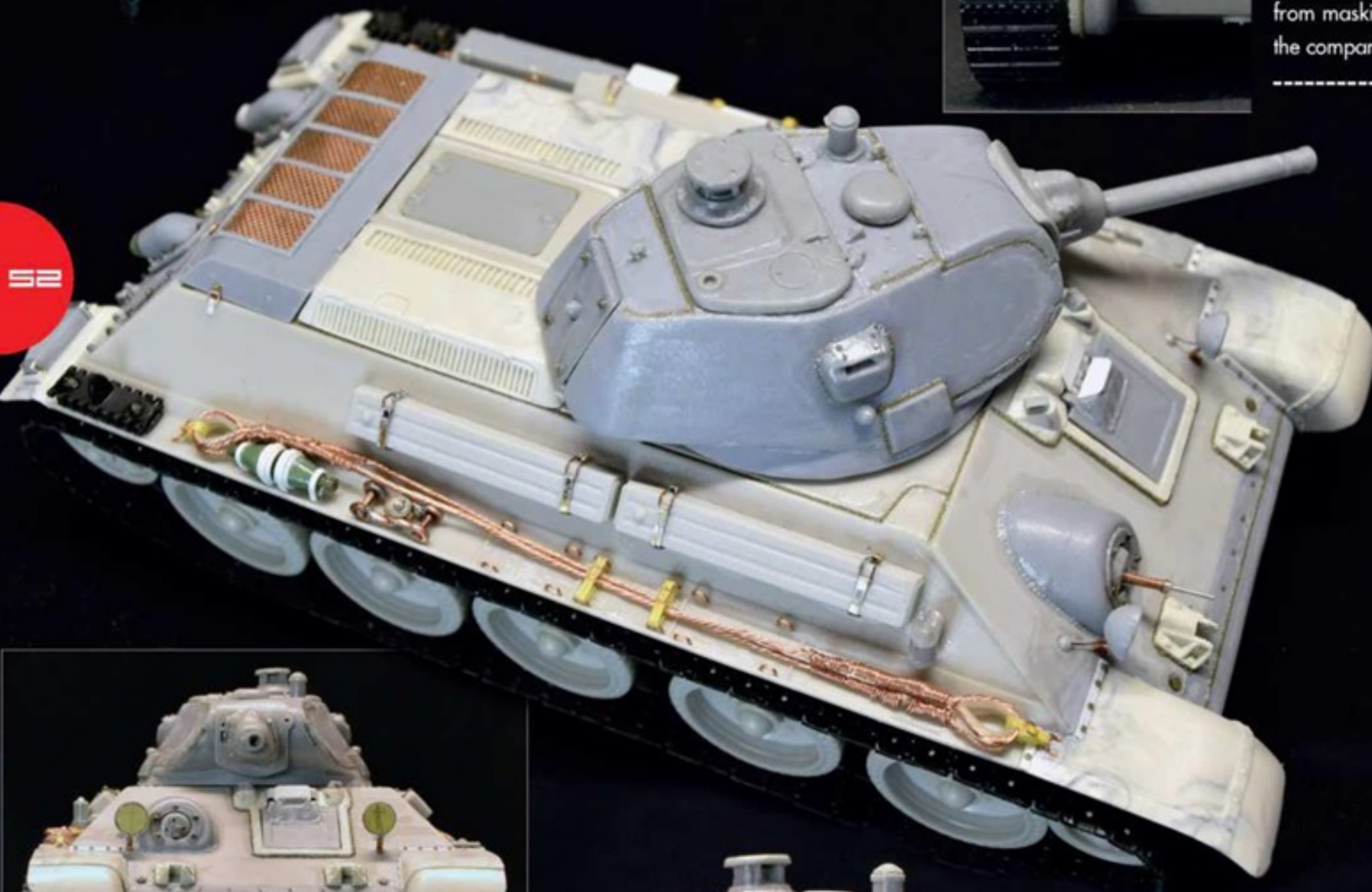
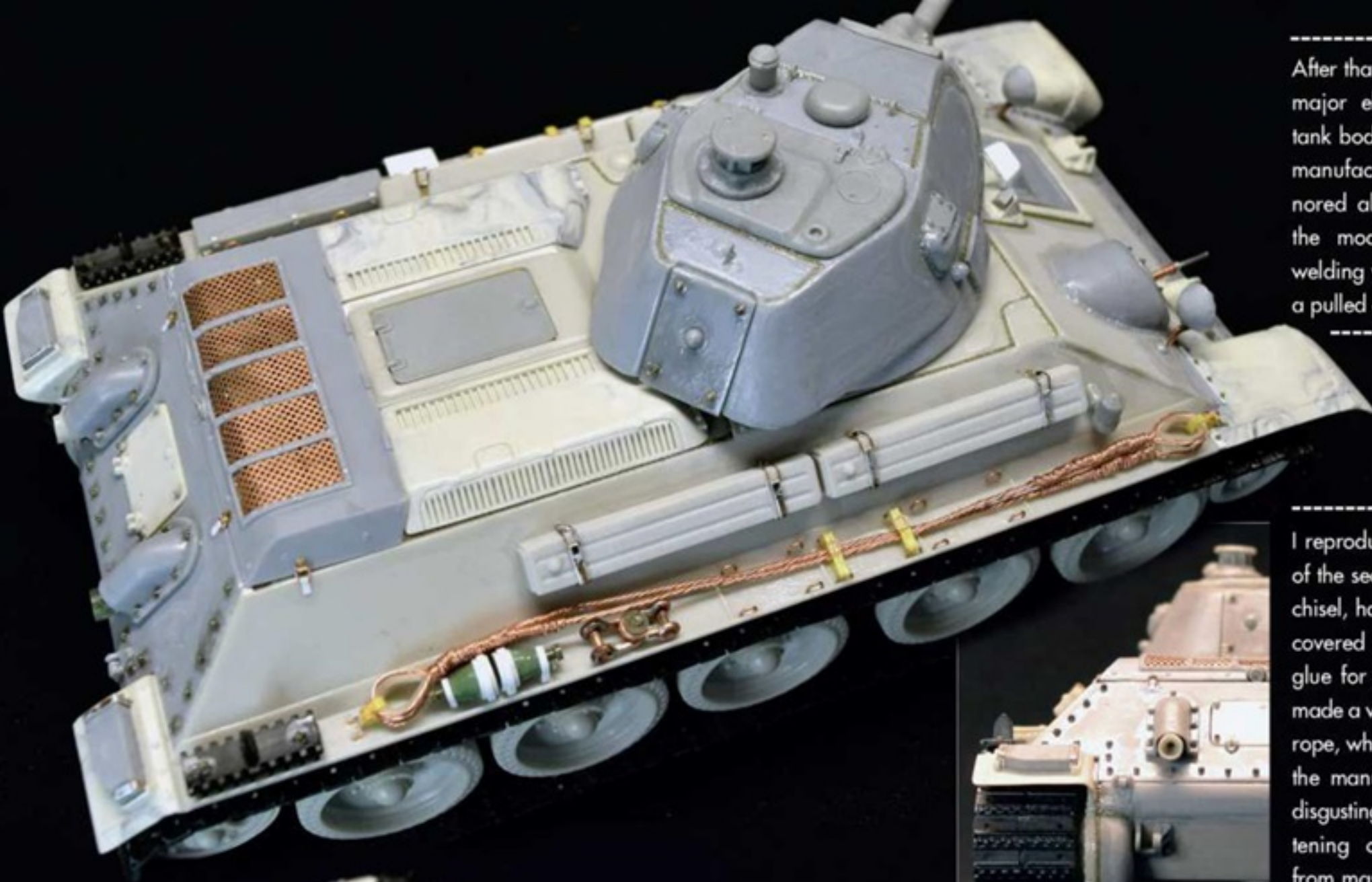


t medium tank
T-34/76
1940 with L-11 gun
(aka 4egevara) 2019



After that, I glued all the major elements of the tank body together. The manufacturer just ignored all the welds on the model. I imitated welding with the help of a pulled gate valve.

I reproduced the texture of the seam with a small chisel, having previously covered the gate with glue for softening. Also made a wire rope, as the rope, which offers to use the manufacturer, quite disgusting. Straps for fastening cables I made from masking tape from the company Tamiya.



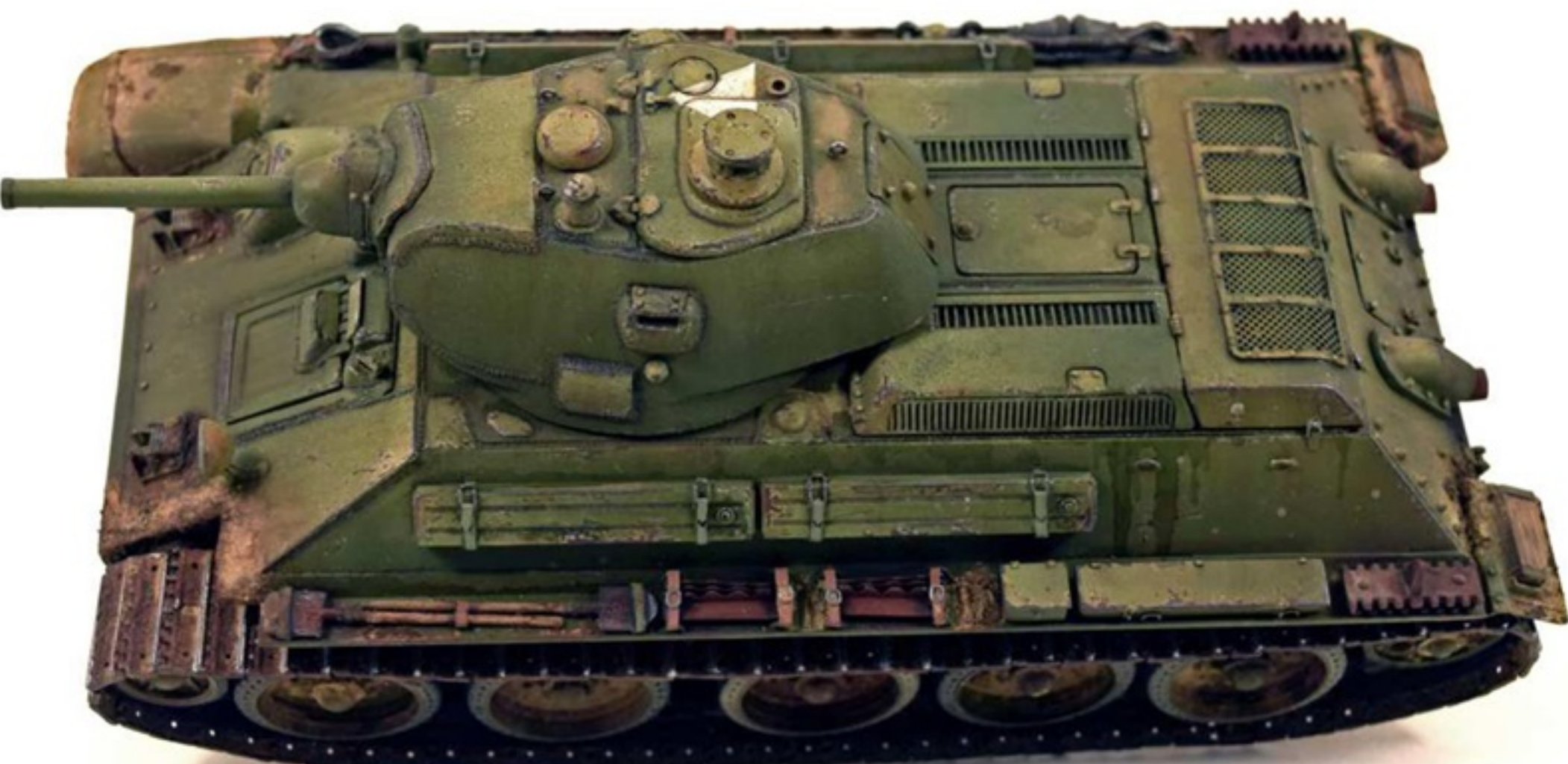


I made the belt buckles out of wire. In order to get a lot of identical buckles I used a pattern. One of the distinctive features of this T-34 are bulletproof bolts on the rear armor plate.



The manufacturer naturally did not waste time on it, so I had to spend time. I made the bolt heads out of a sprue, softened it on a candle flame, and with the help of a die cast the shape of the bullet-proof head I wanted.





Various staples, buckles, wiring to the headlights on the model I made of wire. Course machine gun I made from a suitable needle from a syringe and wire, it turned out well. Some elements the manufacturer decided not to do at all. In this way I had to make jacks of a suitable diameter from the gate, and also to make towing ear-rings of wire.



Spur for movement on the ice manufacturer has also ignored that I made from sheet plastic.

It is time to move on to the Assembly and refinement of the tank turret. First of all, after gluing the two halves, you should reproduce the texture of the cast armor. To do this, I used super-liquid glue from Tamiya. Applied it with a brush, after the plastic softened hard brush applied texture.

After that, you can do detailing. I also simulated the welds on the roof of the turret. Optics on the commander's tower is completely absent.

To simulate the optics on equipment since World war II I use the film from the cassettes. It gives a believable Shine and is very easy to use. After all the painting work, cut it into pieces and fix it in the right places with acrylic lacquer.

At this point, the Assembly and refinement of this infernal model was finished and I was able to move on to the next stage.

PAINTING. As always the first thing I applied the primer from the company Tamiya.

I covered the model with primer directly from the can and was once again pleased with the excellent quality of the products of this company.

It was obtained a high-quality coating for painting, but it did not lose the clarity of small details.

After the primer dried, I started to color.

For color I prefer to use acrylic paint Tamiya company. In no clothing left unfortunately proved not very big choice paint, so for basic color of I applied the next color of: XF - 67 Nato Green and





X-8 Lemon Yellow. To get the shades I needed, I had to mix these colors in different proportions. Unfortunately, I cannot say exactly what, because I always do it "by eye".

The base shade on the model I always do two or three shades lighter, if this is not done, then after the next steps (flushing, fading) the model will darken very much. For the first gradient shade of paint, I prepared a new color from XF-67, X-8 and XF-57. I decided to make it quick, so I used regular masking tape and a business card from my wallet to get sharp edges.

In order to enhance the contrast of some elements, I worked them again with a lighter shade. Just added a couple drops of XF-2 to the previous tone. Various small details were painted by brush paint Life Color UA304 Nato Sand.

Then the model was covered with transparent acrylic lacquer. The identification mark (triangle on the hatch) I painted with white paint from Life color. For fading I used oil firms "Ladoga" and "Abteilung Oils", for washing used finished products from the company AK Interactive.

For the image of chips I applied acrylic paints from Tamiya diluted with their solvent to the state of milk. Then, using AK Interactive products, I applied the Streaking Grime technique. For this model, I used the product AK Interactive 012 Streaking Grime.

It turned out to be a very interesting effect. Rust stains I made with the help of oil from "Abteilung Oils", the color of Light Rust Brown. I used a black-brown wash from Tamiya, very delicate in the work it allows you to get an interesting darkening effect. Next it's time to do the dirt. He did it according to well known principles:





1) To obtain the texture of the dirt, I applied a mixture of acrylic rubber and pigment MIG P033 to the surface. After drying, I plentifully applied a pigment of a light shade MIG P028.

2) After the texture layer dried, I applied pigments of other shades. There where dirt dry - lighter, there where crude - darker.



Next, he added some traces of fuel and grease stains and painted individual elements like the chance tool and spare tracks.

In order for the vinyl caterpillar to fit snugly to the surface and look real, I fixed it on super glue.

Even when the model was almost ready, I managed to drop it. As a result of the fall, the left wing of the tank was irretrievably lost. But without it, the tank began to look only more brutal, so I quickly painted over the chip and caused dirt to mask the damage, it turned out interesting.

On this work with model was over and I decided to do for it a small stand.



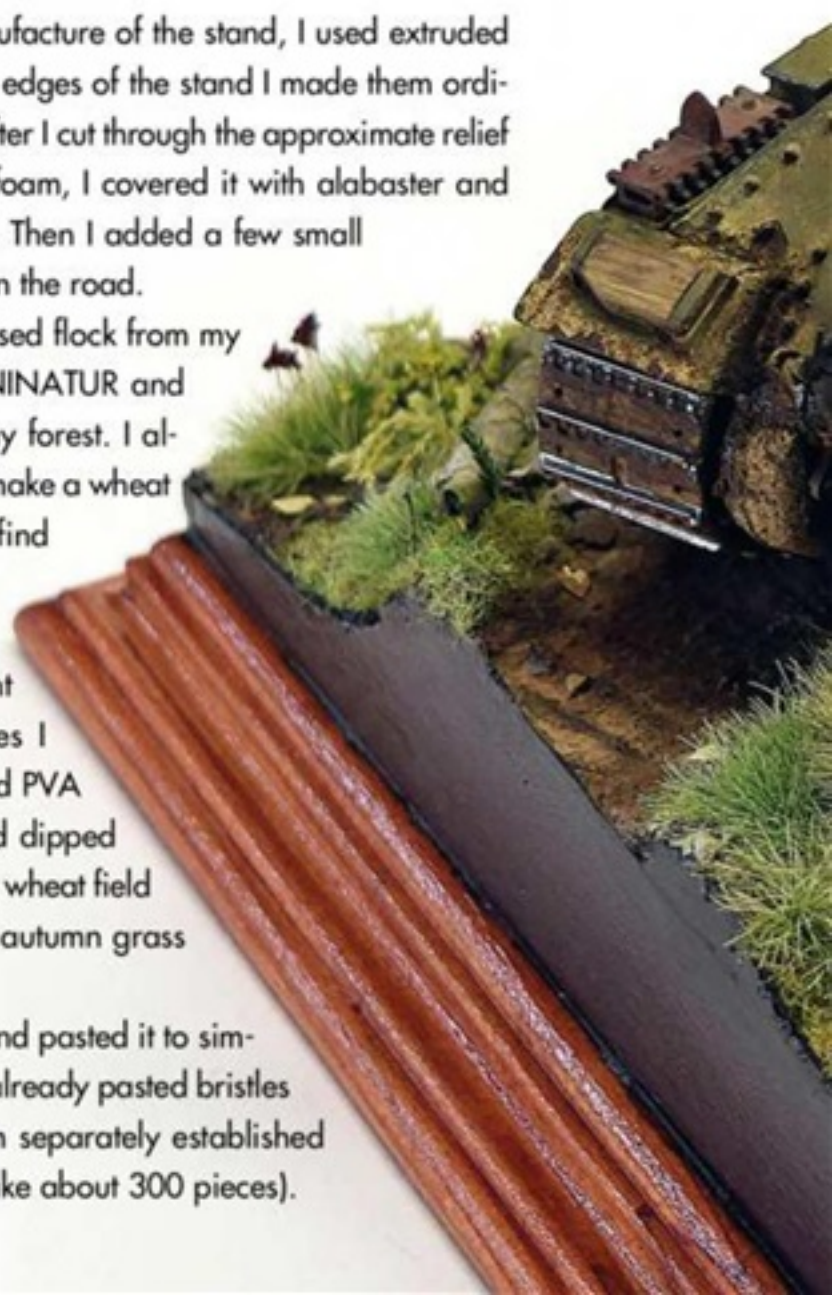
58

STAND. For the manufacture of the stand, I used extruded polystyrene foam. The edges of the stand I made them ordinary wooden rulers. After I cut through the approximate relief on the extruded Styrofoam, I covered it with alabaster and formed the final relief. Then I added a few small details: rocks, tracks on the road.

For the grass cover I used flock from my stock, grass from MININATUR and what I could find in my forest. I always wanted to try to make a wheat field, but I did not find ready-made options. I had to think of a way.

I took an ordinary paint brush. From its bristles I made ears, just applied PVA glue to the bristles and dipped in small sawdust. In the wheat field I made the first tier of autumn grass from Mininatur.

I just cut it into strips and pasted it to simulate a landing. In it I already pasted bristles from a brush and then separately established ears (them I had to make about 300 pieces).



Painted base paints from the company Tamiya and tinted pigments company MIG.

Initially, I didn't plan a figure on the stand, but quite by chance I found

in my stocks a tanker from Pegaso Models. Tried on, painted with tempera paints and set on a stand. The figure immediately added life to the whole composition. That's all, the project is over! Make good models, make more good models and all the best to you!



And so we come to the end, I hope you found my small article interesting and you enjoyed reading about my model as much as I enjoyed making it.

With best wishes from Russia; Kirill Uliskov (AKA 4egevara) Youtube channel: 4egevara on-line.



CANT Z.501 GABBIANO

GRUPO 62 DE AVIACION LEGIONARIA SPAIN 1937

Autor / Author: Pablo F. Curone.

ITALERI 1/72

THE AIRCRAFT: The CANT Z.501 "Gabbiano" (seagull in Italian) was a single-engine seaplane, for a crew of 5 people, designed in 1934 by Engineer Filippo Zappata for the CANT (Cantieri Aeronautici e Navali Triestini).

The design of the aircraft was elegant, with a highly stylized wooden fuselage, and a fabric wing, in a parasol, which included a nacelle in its central section that contained the engine, the position for the flight engineer, and the mounting of a machine gun. Breda-SAFAT of 7.7mm, for defense of the posterior sector - upper.

The fuel-efficient engine was a 900hp, in-line, water-cooled Isotta Fraschini Asso XI, and was installed behind a circular radiator. The defensive armament was completed with two machine guns of the same model, one mounted on the bow hatch, and the other on the dorsal part of the fuselage. The firing points were protected by transparent domes.

As for the offensive armament, it could transport under the wings up to 640 kg of bombs in two stations that allowed great flexibility and combination of explosive charges.

Although it was an easy plane to fly, with a long range (12 hours) and capable of reaching the altitude of 7,000 meters, it was prone to accidents when landing.





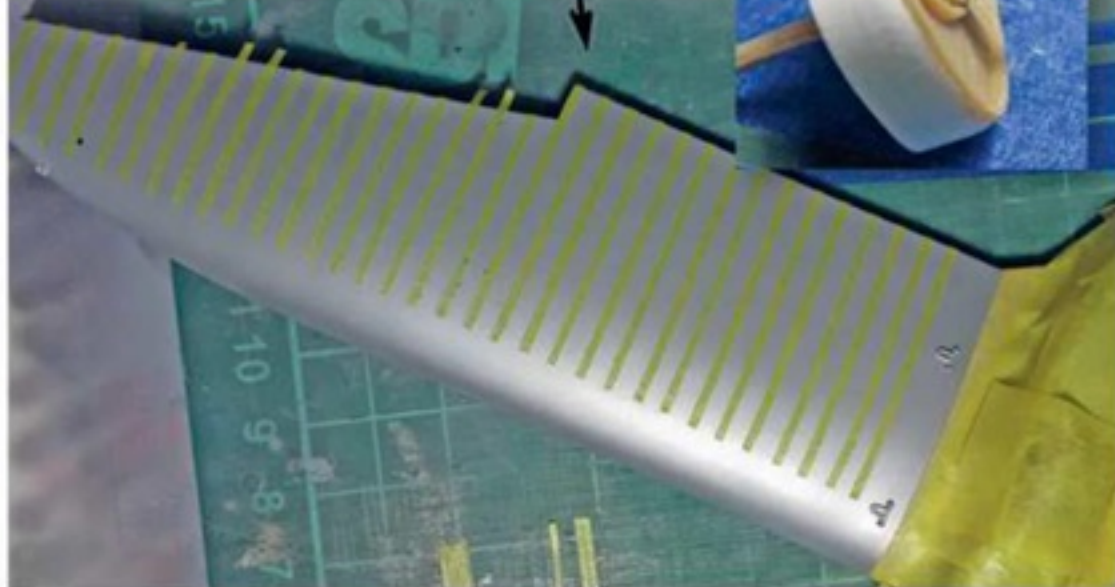
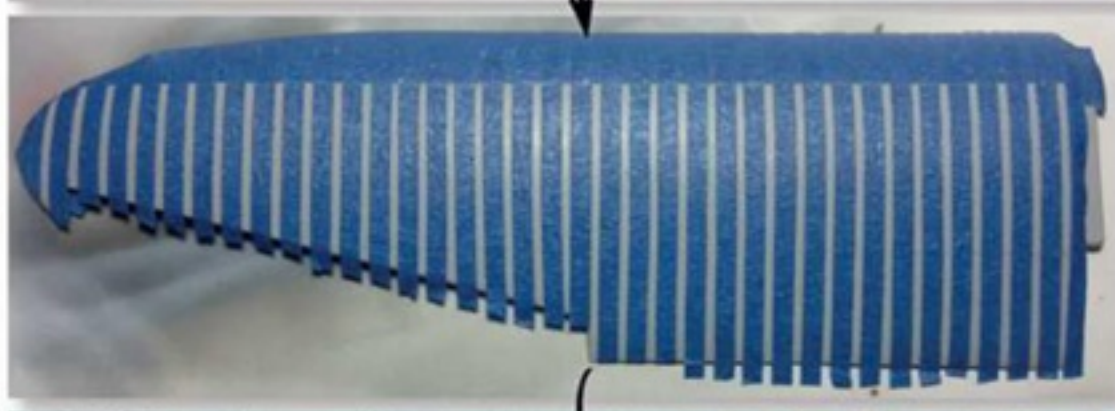
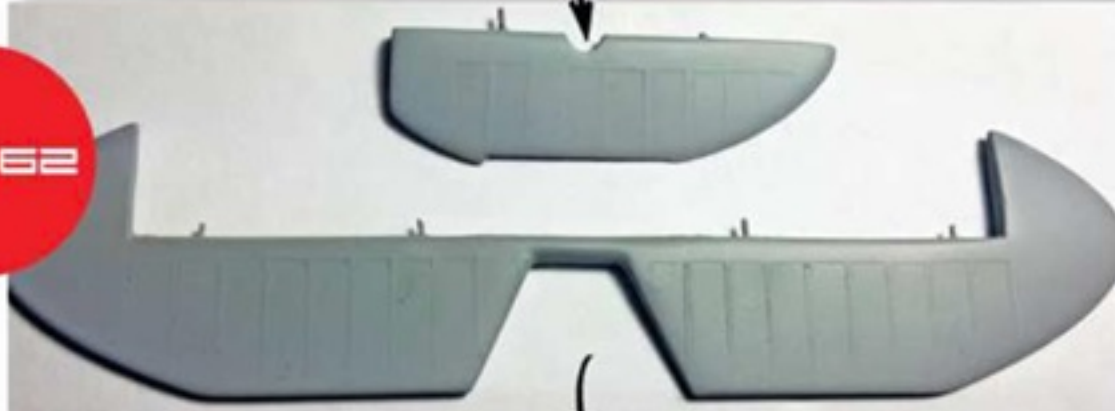
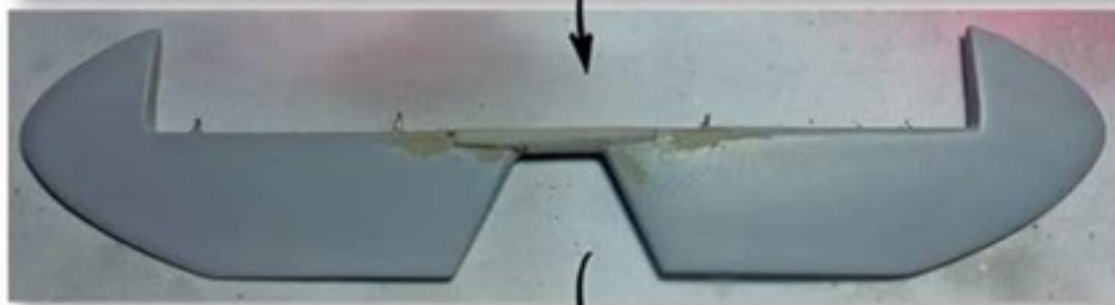
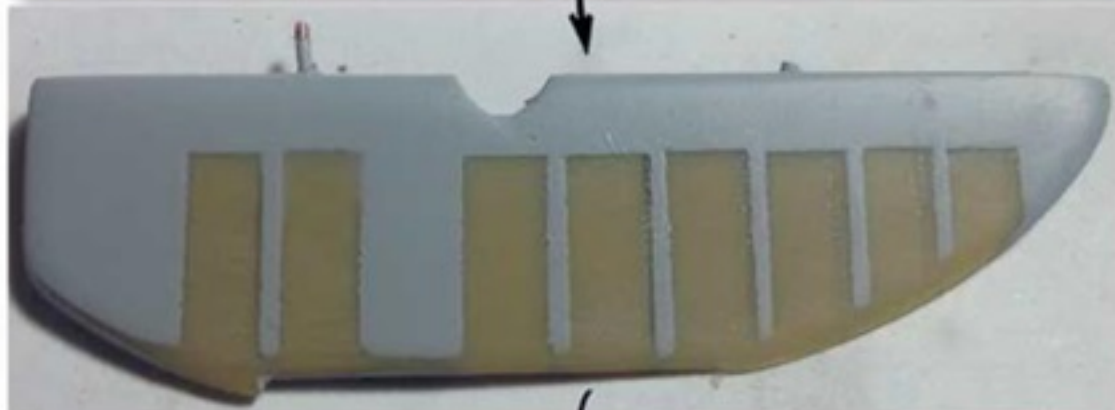
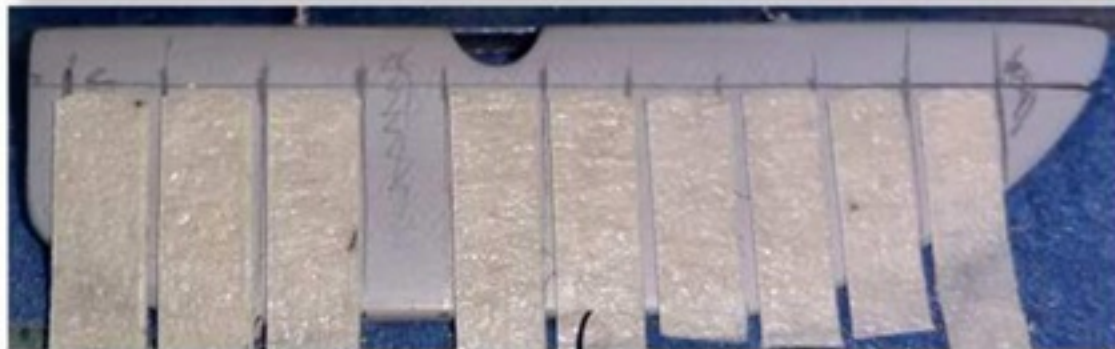
Another defect that it had was the weakness of the structure that supported the engine nacelle, which in sudden splashdown or due to damage in combat, collapsed, dropping the propeller disk on the cockpit, which is why, many crews dubbed this plane "the cutter."

In his military employment, he was quickly relegated to tasks of maritime exploration, rescue, and in very exceptional cases, anti-submarine combat. His low speed and weaponry made him easy prey for enemy fighter aircraft.



In May 1934, a Z.501 with some modifications, and fulfilling a goal set by Mussolini, broke the distance record, flying 4,130km between Monfalcone and Masawa (Eritrea) in a time of 26 hours 35 minutes. A few months later the French manage to make that mark, so the Italians recover it in a new flight, this time of 4,930km, in 25 hours, and with an average speed of 197.2km / h. During the Spanish Civil War, starting in 1936, Italy sent 10 of these CANT Z.501 to General Franco's National troops, which were framed in Group 62 of Maritime Reconnaissance of Legionary Aviation.





The model I made represents number 9 of said squadron, which arrived in Spain in November 1937. On March 6, 1939, it was damaged in a fight against an I-15, for which it had to land in an emergency. After a while, he managed to take off again and reach Formentera.

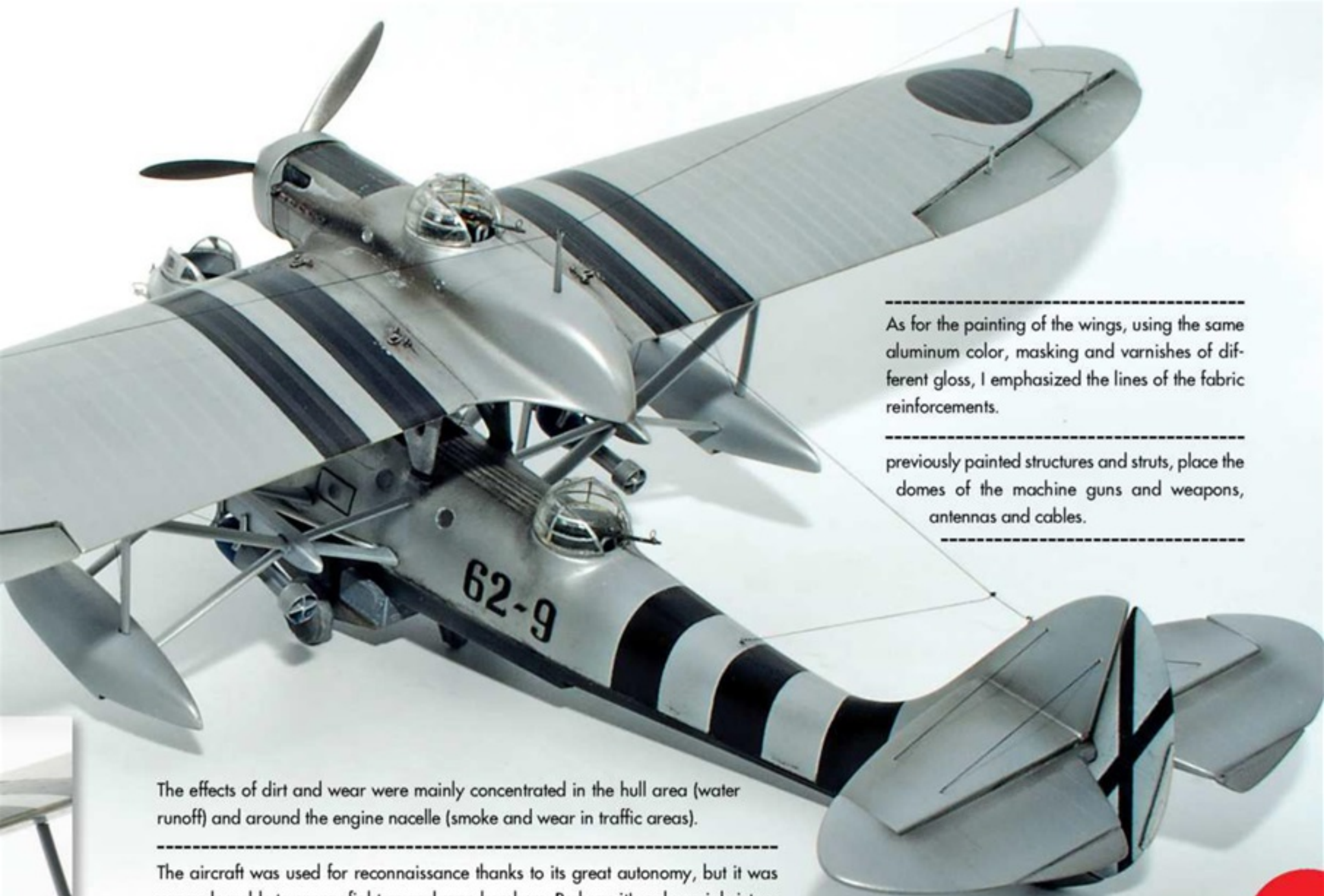
THE KIT: The kit I used is # 112 of Italeri, Vintage Series, in 1/72 scale. It is a 1972 kit, which despite some details that I improved, provides a very good starting point to achieve the desired model. Due to the characteristics of the plane, I assembled it as if they were two separate models: the fuselage on one side, and the wings with the engine nacelle on the other. Later, when both parts were finished, I assembled them with the supports, finishing the model.



On the bow of the model, I detailed the shield and the mooring eye bolt.

The engine nacelle was another detail that I modified. If you look at photos of the original aircraft, the fairing had a recess that exposed part of the engine. This required some cutting and file work to get it into shape, cover some holes that shouldn't be there, and making the engine with the only exhaust that was left outside the fairing with a Plasticard block. I also modified the ring around the radiator.

The other details that I added to the wings were the lifting eye bolt for the plane (in copper wire) and the navigation lights.



As for the painting of the wings, using the same aluminum color, masking and varnishes of different gloss, I emphasized the lines of the fabric reinforcements.

previously painted structures and struts, place the domes of the machine guns and weapons, antennas and cables.

The effects of dirt and wear were mainly concentrated in the hull area (water runoff) and around the engine nacelle (smoke and wear in traffic areas).

The aircraft was used for reconnaissance thanks to its great autonomy, but it was very vulnerable to enemy fighters and even bombers. Perhaps its only aerial victory was over the Aegean, when a fighter spin while chasing a Z.501. He was most often relegated to second-line missions.

At times, with well-trained crews, it was capable of attacking submarines, damaging several of these (perhaps six in all) and contributing to the sinking of two.

It had no radar, being armed only with depth charges.





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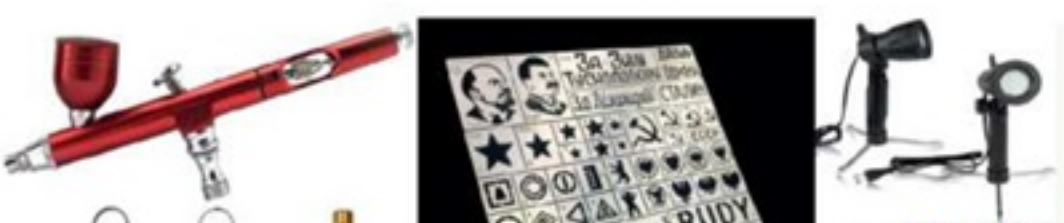
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