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1/12 Viper SUPER COBRA



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232



HECHO EN ESPAÑA
MADE IN SPAIN



GLÜCK IM UNGLÜCK Jiasheng Wu

001



BF-109 E-1 LEGIÓN CÓNDOR Juan Pedro Pujalte

021



POPEYE Scott Pasishneck

033



MERCEDES C-9 1989 Eduardo Priego Pérez

039



CERVANTES LEPANTO José María Murciano Fuentes

045



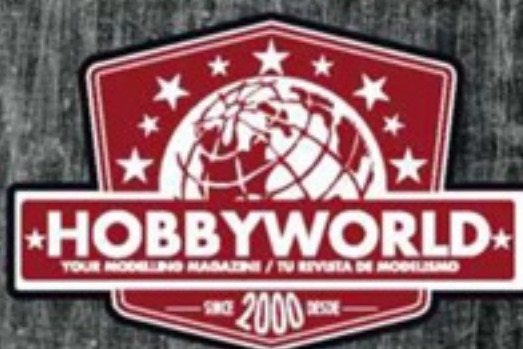
125-Z TREADSPEEDER Allezander A. Dela Rueda

052



NEWS

055



GLUCK IM UNGLUCK

DIORAMA 1/35

The Panther medium tank is a new type tank (The standard number sd.kfz.171) which is developed and produced by Germany after Barbarossa in 1941. It is designed for fighting the T-34. It has 55° tilting armour and the L/70 KwK42 75mm main gun. It is no doubt that it is one of the most successful medium tanks of WWII. The first action was the battle of Kursk in 1943 and it never quit battles until the end of World War II.

The Panther A (ts-035) and maintenance Panther A vehicle (ss-015) by MENG company are used in this scene. The model is easy to assemble, and the details are also good enough. The original idea of the scene comes from a picture of world war ii, which is very interesting.

In order to make the scene more wonderful, I added a maintenance vehicle.

Autor / Author: Jiasheng Wu.

In order to make the details more realistic, I used the etching pieces by Voyager. I also used the movable suspension produced by Meng to make the tank fit the broken bridge better. The Zimmerit is also from the kit produced by Meng.

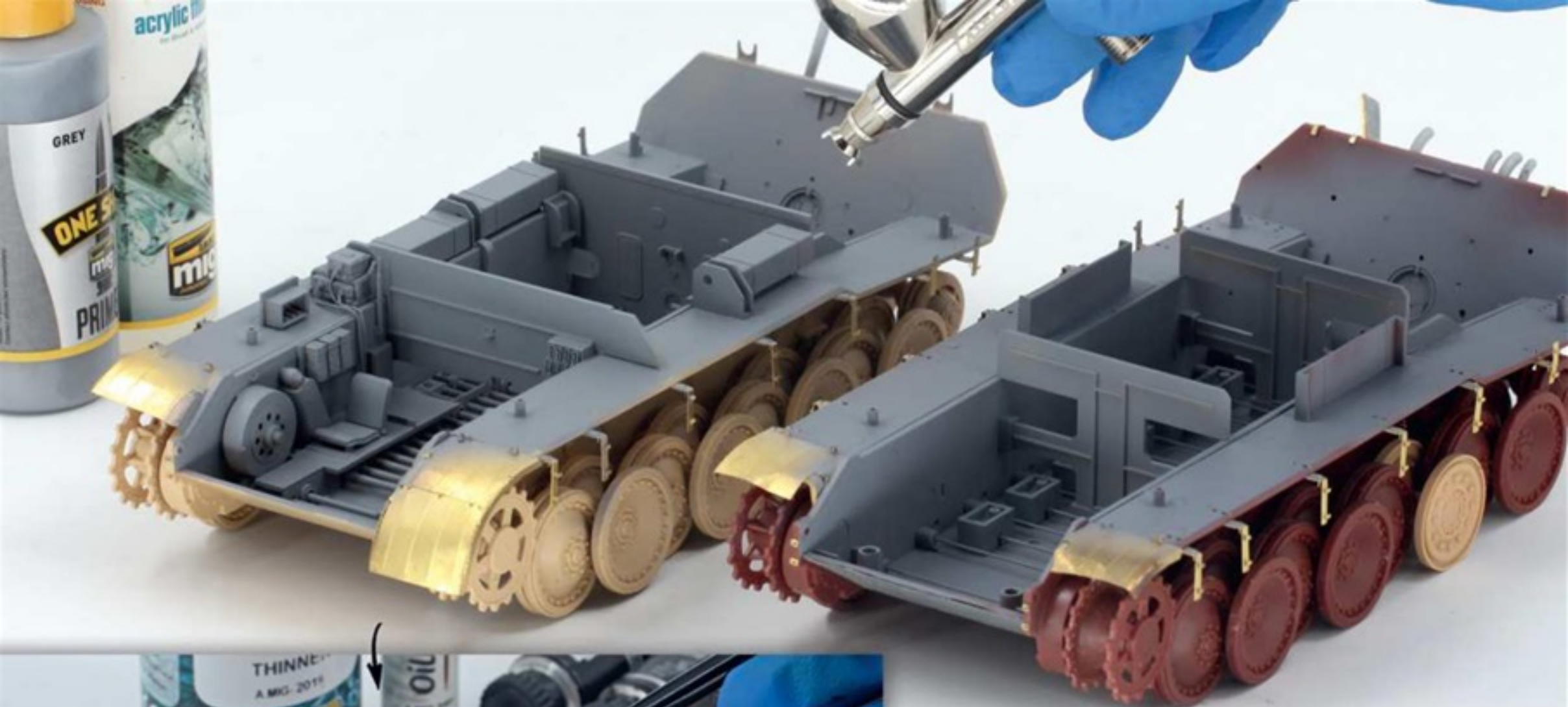


Germany reports that up until late 1944 they were able to recover and repair up to 75 percent of tanks damaged in combat or broken down due to defect or mechanical issue. Most damage to tanks was by anti-tank rifles or mines to the tracks or drive wheels. This is relatively minor damage.

All German tanks had massive jacks as part of their standard equipment and tracks could be repaired or replaced in the field if necessary, even if it was a quick fix for the ride back to the repair depot. Lost drive wheels or return rollers were a bigger issue, though tanks can roll for quite some time even without a couple of road wheels, though the possibility of throwing a track was greater. A tank without a drive wheel or return roller had to be towed and it was a big idea.

As the war wound on and the pace of the Russian advance increased the Germans became less and less able to recover their damaged tanks, but even up until the end there were many repair depots, even in Berlin, where damaged vehicles, not just tanks, were recovered and repaired as rapidly as possible and returned to combat.



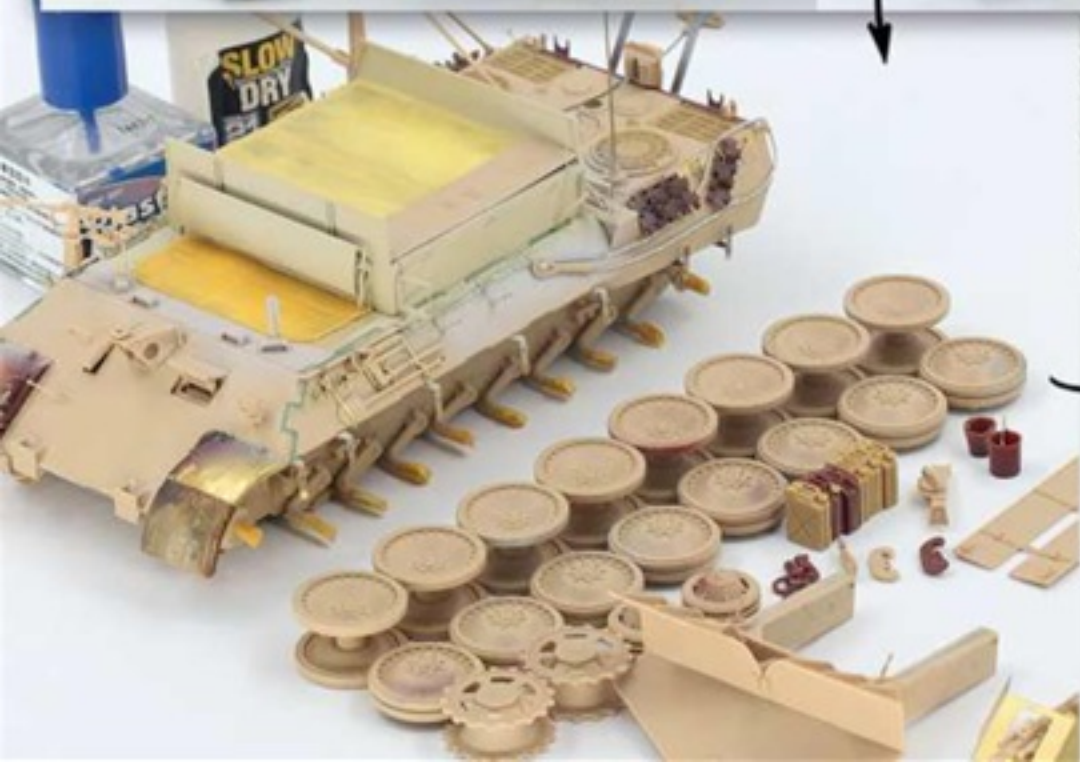
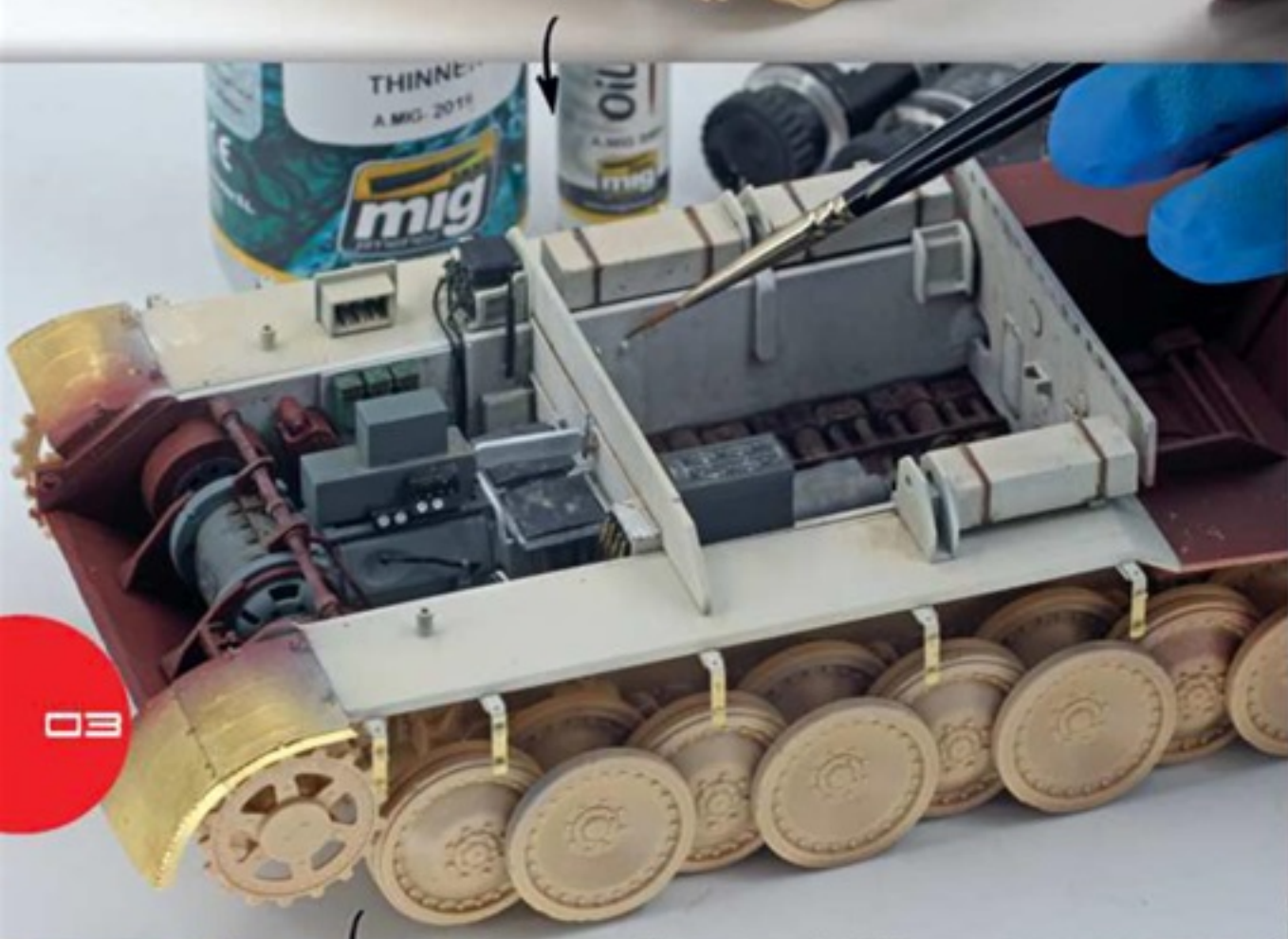


Firstly I airbrushed a gray primer coat for the vehicles.

The inner parts I choose dark red as the basic color. Then I paint the little parts which have different colors with the main part.

I use Tamiya XF-60 Dark Yellow mixed with a small amount of XF-2 White spray as the basic color, and then I use AV 70976 Light Yellow for the first time light chips, AV 70822 Dark Brown pen for the second time dark chips. The dark chips paint should not to exceed the light chips part.

It is a good choice to use 502 oil painting to wash the details. The white oil painting could do some fading jobs.



The Germans used prime movers to tow disabled tanks back to the repair depots. The SDKFZ-7 and the SDKSZ-9 were among the best prime movers made during the war and were well loved by the German troops for their abilities. They could act as gun tractors, troop transports, supply vehicles, platforms for anti-aircraft and as recovery tractors for disabled tanks. As the tanks got bigger and heavier, recovery became more difficult. For example, it took three SDKFZ-7 tractors to tow a single Tiger tank and as the war went on there were fewer and fewer tractors and less gasoline available and the tank would have to be abandoned. This was particularly true of the Ferdinand/Elefant tank which was so heavy and prone to breakdown that it was often abandoned, especially in Italy, because the spare parts were not available or the tractors were not available to tow it over the hilly terrain.

I spread some pigments Ammo 3004 where the dust usually accumulate. The moistened them with enamel thinner. After dry to touch, I clean the excess pigments with a clean brush.

Ammo 1408 Engine Grime is nice for the effect of engine oil. Do not forget to dry brush a metal color for the wire rope.

After finishing the inner parts, I covered them with tapes. Then remove the wheels and shovel to paint separately.

This time I choose AV 74601 gray primer color, which is paler than Ammo's.

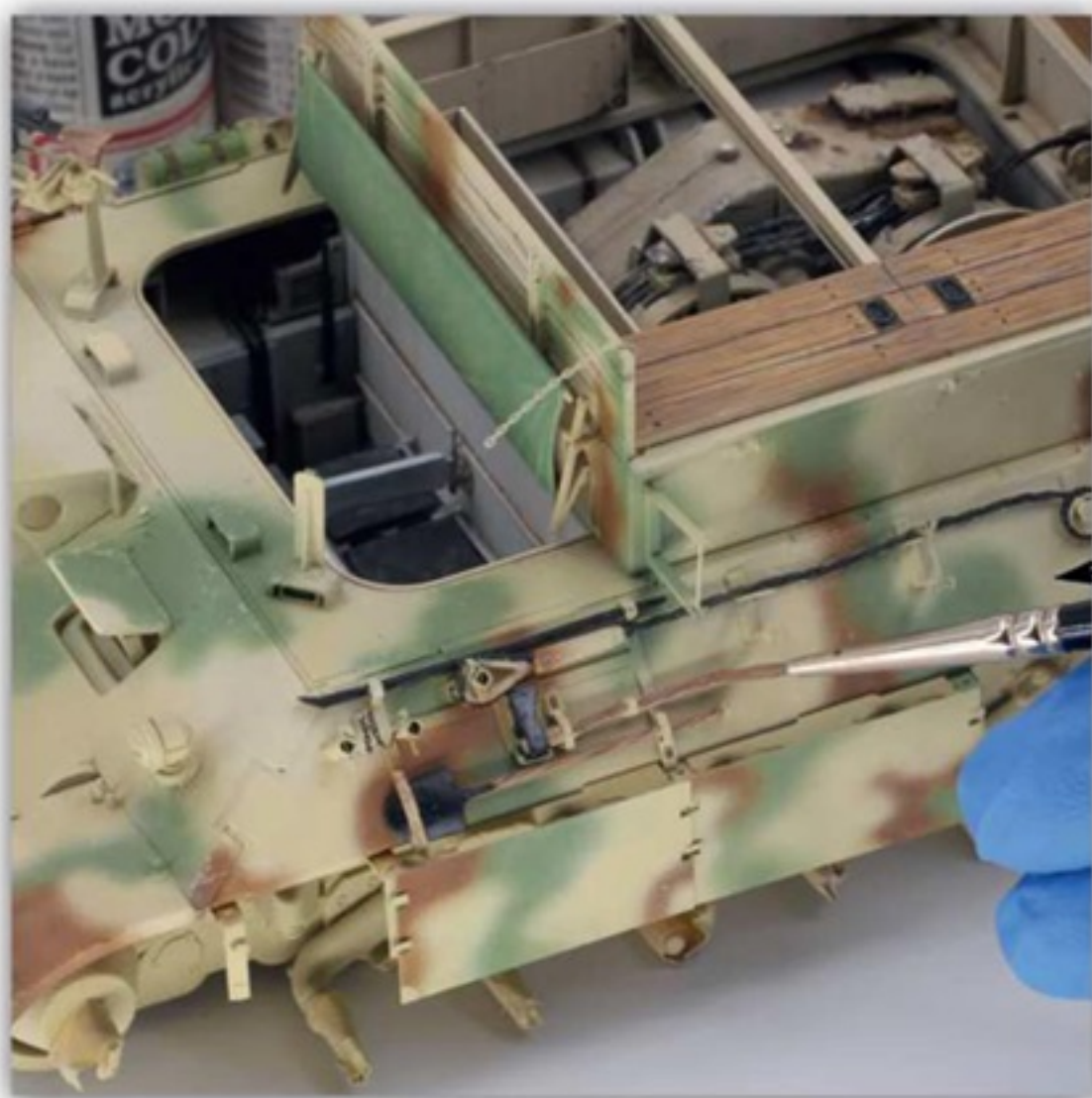
I mix the Tamiya XF-60 with a small amount of XF-3 and XF-2 to paint the main color, then add a small amount of XF-2 to paint highlights. You can add a little Tamiya XF-22 varnish to make the paint job more smooth.

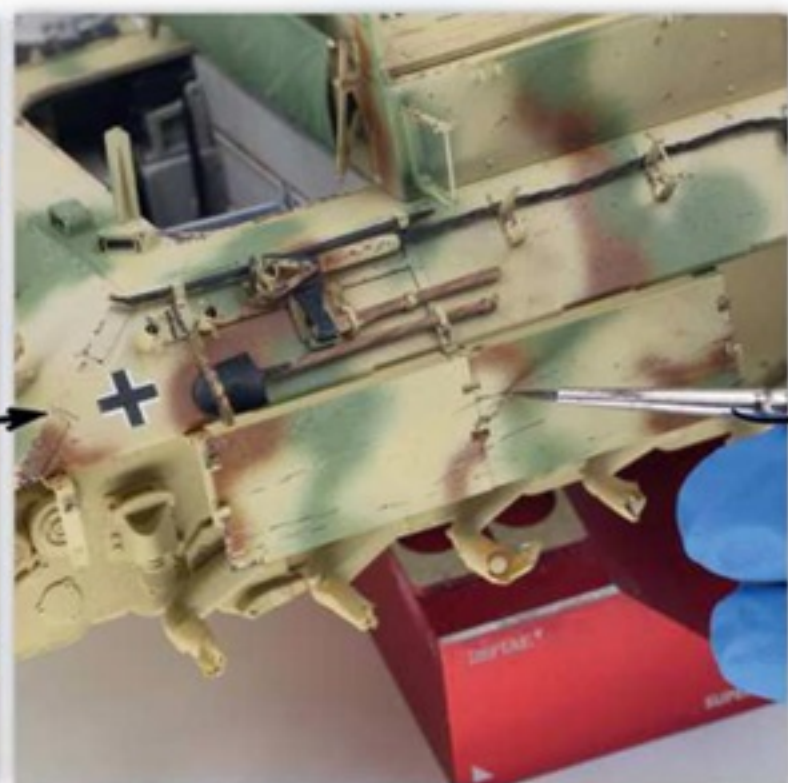
I used the Tamiya XF-67 as the main green color, with a small amount of XF-71 and XF-2.

For the brown I used the Tamiya XF-64 as the main color, with a small amount of XF-7 and XF-3.

After the camouflage is finished, I airbrush the Ammo 2052 satin varnish to protect the finish.

The old and new wood colors by AV were used to paint the tools and planks. The light yellow is for chipping, and the rain canvas was painted by German Field Ash.





The wood grain color of the board is AV Dark Brown. After the paint dry, I airbrushed AK 088 Chipping product.

15mins later, when the product dry to touch, I paint the mixture of Tamiya XF-60 and XF-2. After the paints dry, I use a brush moistened by water to make chips. You can also use tweezers and other sharp objects to make scratches.

I use AV 70822 Dark Brown to make the deep chips.

After the deep chips finish, I start the wash of the detail parts. I used the brown and Dark Brown mixture of 502 oil painting to wash the small parts and the furrows, to highlight the details and make them look more outstanding.



Here is the original picture which give me the ideal of the scene.

Op. 2 Stück im Unglück
Autumn 1944



! I paint some oil dots and mix them to make fading effect.



In addition, if the tank was heavily damaged, Pioneer troops would have to build skids so that it could be towed to the repair depot and stripped of parts to repair other tanks. There are photos of repair depots in forward areas that resemble huge junkyards because of the quantity of damaged equipment stored there.

The German logistics system was always stretched to the breaking point and as a result, recovering damaged equipment was a priority. In this photo below a captured Russian artillery tractor is being employed to move a Panzer 4 on a flatbed.

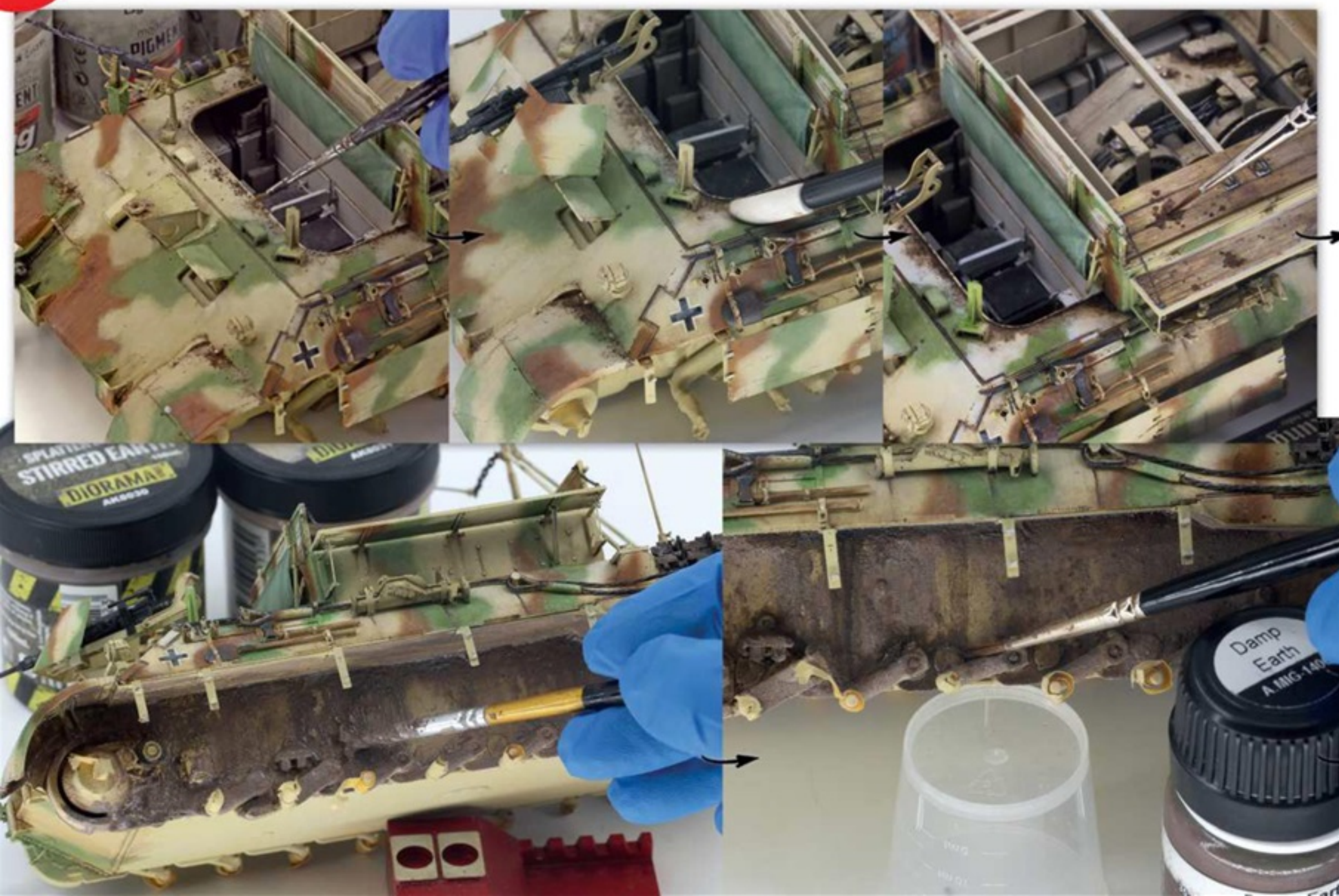


Filter is also made by oil painting, for a uniform tone.

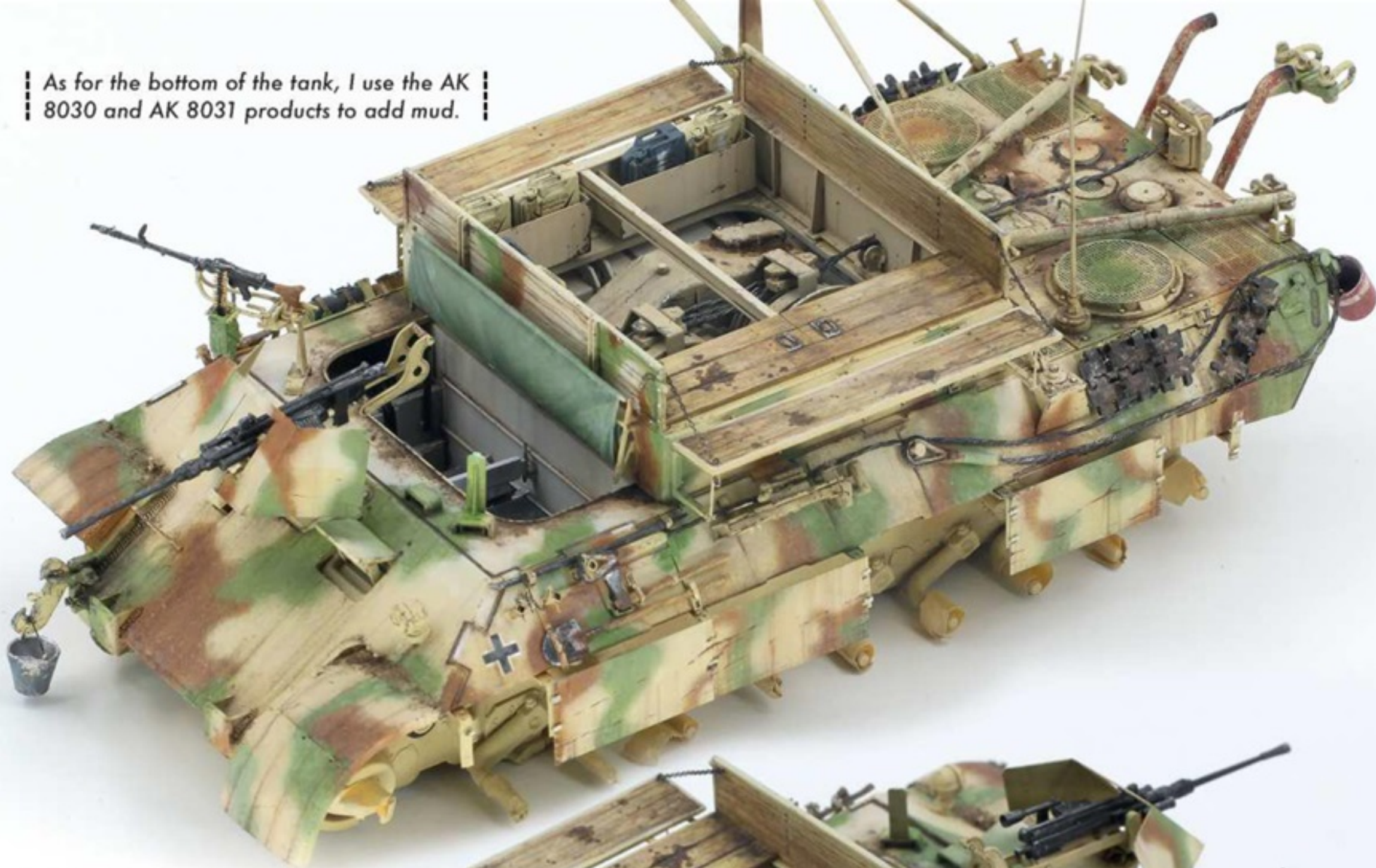
I sprinkle Ammo pigments on dusty parts of the vehicle, Natural Soil, North African Soil, European Soil and Dark Natural Soil and so on. I add a variety of pigments to make the color realistic.

I prefer the thinner instead of pigments fixer to moistened the pigments. Because it is easier to clean the excess pigments and modify the effects if you are not satisfied.

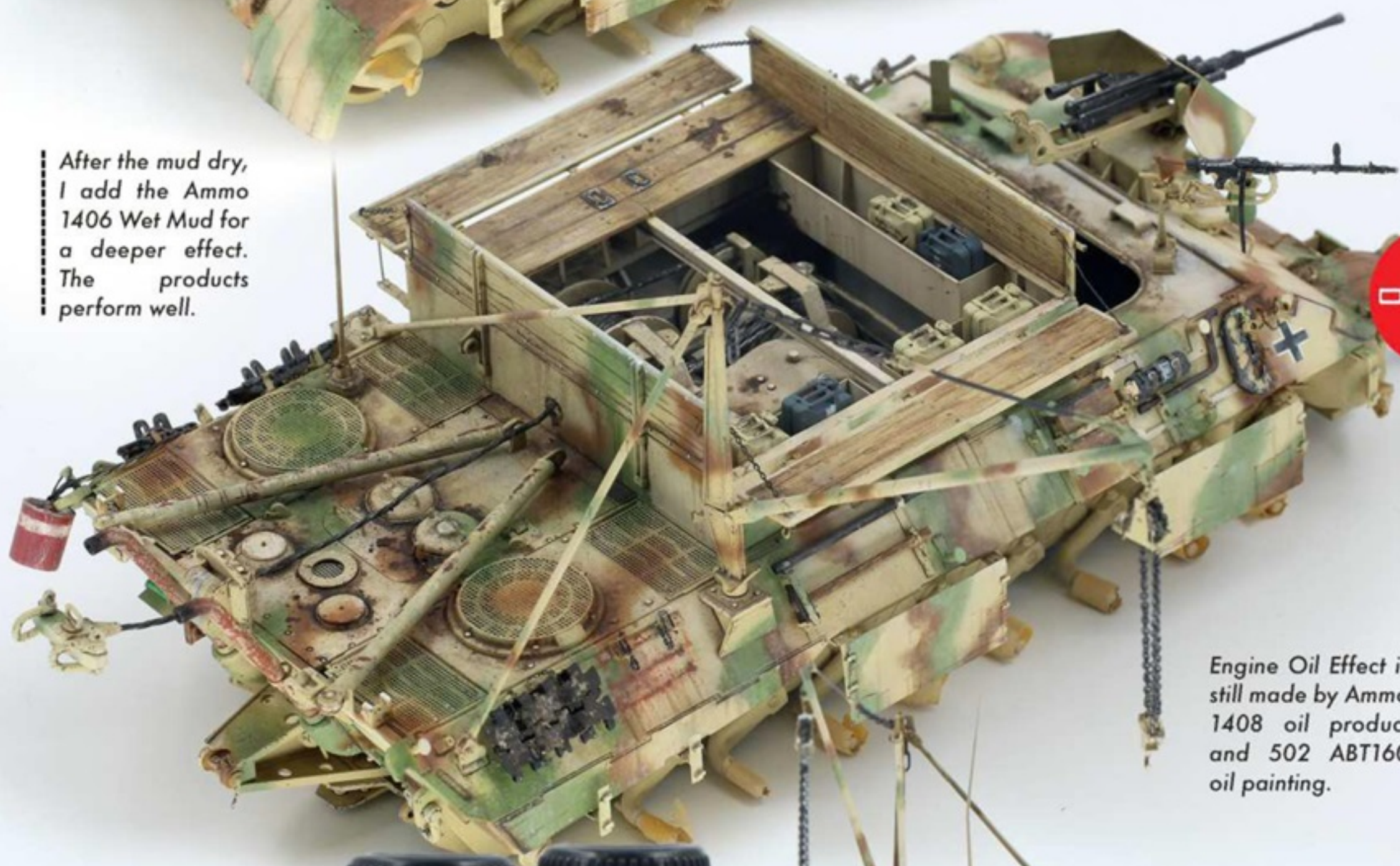
Dilute the Ammo 1408 oil product and make the oil effect with a brush. This effect can be superimposed to make it look like a superposition of different oil stains. The finish of oil effect.



As for the bottom of the tank, I use the AK 8030 and AK 8031 products to add mud.



After the mud dry, I add the Ammo 1406 Wet Mud for a deeper effect. The products perform well.



Engine Oil Effect is still made by Ammo 1408 oil product and 502 ABT160 oil painting.





The tracks are metal parts. I put the tracks into a plastic box, and add Ammo Track Fluid to make the real acidification. 10mins are enough and you can also use a old brush to help the reaction. Finally the tracks should be cleaned by water.

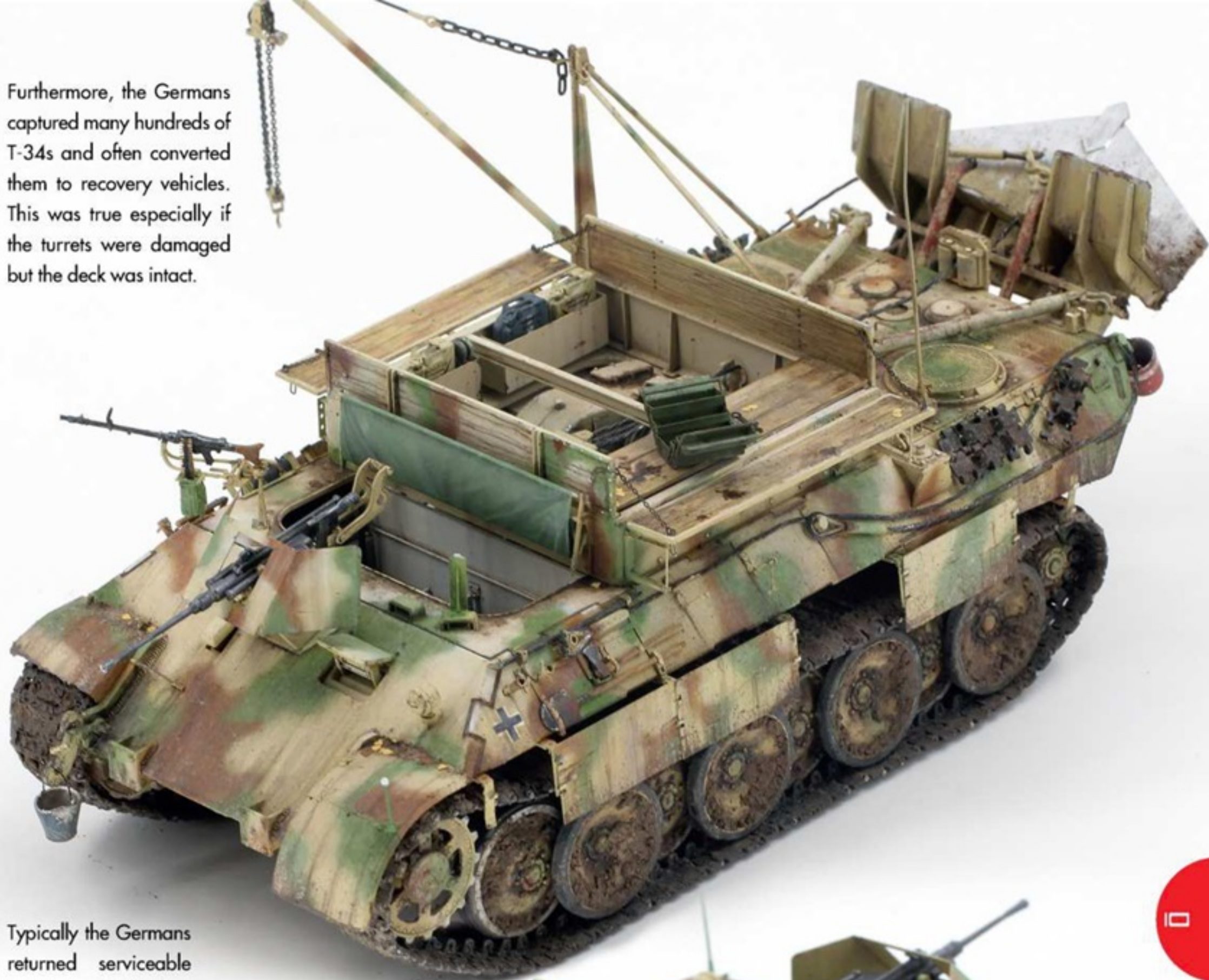
Now spread the pigments. Moisten them with thinner. After the pigments dry, use sandpaper to polish the tracks to make some metal effects. It is easy to do on the metal tracks. AK 4182 pencil is used for the metal effect on the inner part of tracks. To create an earth accumulation effect on the wheels, Ammo 1701 Heavy Mud Effect mixed with Ammo 1703 Wet Ground Effect are used.

And Ammo's dark pigments and European Soil are applied to the wheel surface while the mud effect is not dry.

I also add some fallen leaves to set of the atmosphere of autumn.



Furthermore, the Germans captured many hundreds of T-34s and often converted them to recovery vehicles. This was true especially if the turrets were damaged but the deck was intact.



Typically the Germans returned serviceable Russian tanks back to service of the German Army as combat vehicles if possible. This was especially true at Kursk where the Russians lost over 600 of their 850 tanks, many of them captured and re-used by Germans as a ruse.



At one point the Germans took a town with twelve captured T-34s, driving right through the center of Russian towns, without encountering any resistance.

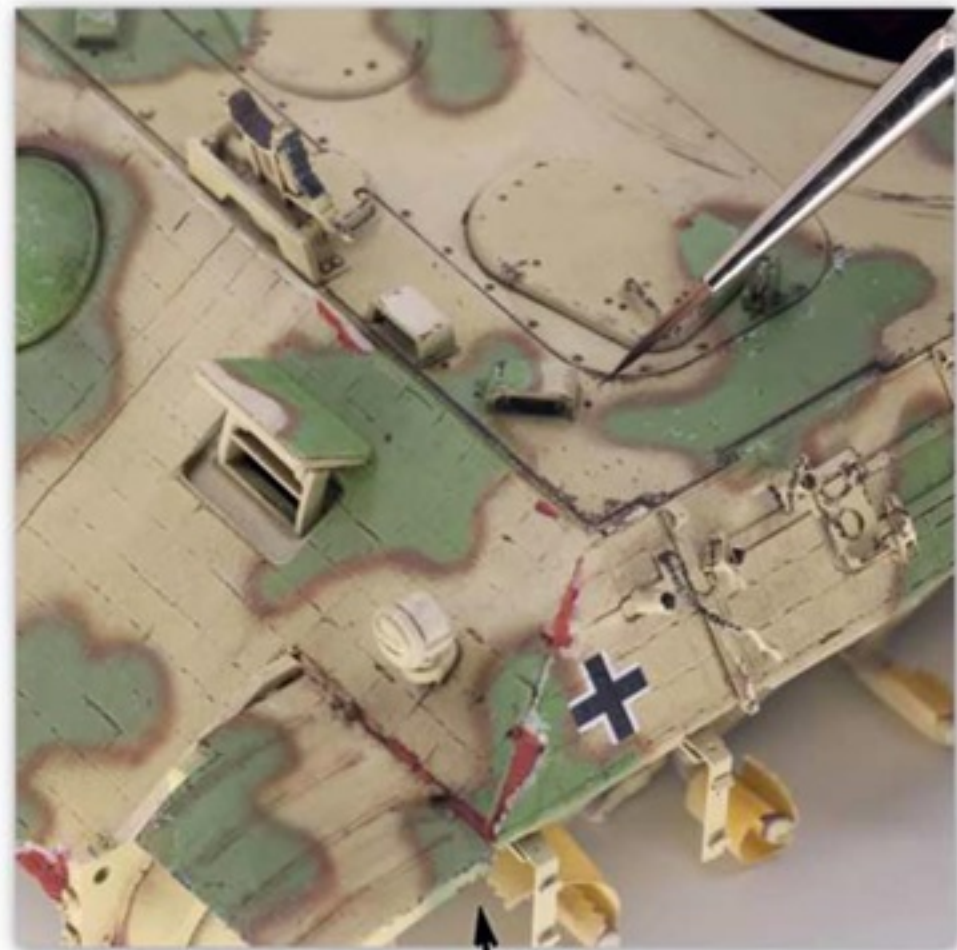


Grey primer coat is necessary. And I paint the light rust on the exhaust pipe.

The exhaust pipe was sprayed with the chipping effect fluid, and then paint the basic color.

The main color was Tamiya XF-60, which was mixed with a small amount of XF-3 and XF-2. Then make the highlight effect. Use a brush moistened by water to do the chips on the exhaust pipe slowly.

I use the Tamiya XF-67 as the main green camouflage, mixed with a small amount of XF-5 and XF-2.



As for the thin brown camouflage lines, I use the mixture of Tamiya XF-64 and XF-59.

I use AK 798 pencil to add the metal effect on the wire. The periscope is painted by Ammo blue, mixed with a little bit of black.

Light rust color mixed with red can be used to paint the chips of zimmerit.

I wash the details as usual.

I add another chipping effect to the main part of tank where is not covered by zimmerit.





Fading and highlight effect also made with oil paintings. It distinguishes the different parts.



In order to make the zimmerit blocks more outstanding, I applied brown paint to the grooves. Here is the effect. Pigments always make the model realistic. To fix the pigments permanently, I use pigments fixer this time. Clean the excess pigments. The bottom of this tank could be seen directly finally, so I apply pigments while adding mud effect.





After the pigments on the surface dry, add ammo 1408 product to make oil effect. The side of the bottom is covered by mud, which is made by AK8030 and AK8031 product directly. I use a brush to apply them to the surface.



After the mud effect dry, I apply the pigments.

I also add some oil streaking on the side of bottom.

If the mud is too thick, the oil product may be absorbed, performing a matt surface.

In this case, we can apply several layers or oil.





First, the vehicles and soldiers were placed to measure the size of the scene so that I can customize the wooden base.

IS

Al
Glück im U
Autumn 19



In this case, I use a long hexagon platform. If I use a rectangular platform, it would make both sides of the scene appear empty. I use a designer knife to cut the foam board into desired shape.

Add more rough texture to the bridge pier. AMMO-2101 Dry Earth Ground was applied to the ground and AK-8017 Muddy Ground was applied to part of the riverbed. Apply some white latex on the ground, sprinkle some pebbles and some small pebbles. The scene is sprayed with Mr.Hobby's spray can. For large area, I like to use spray cans.

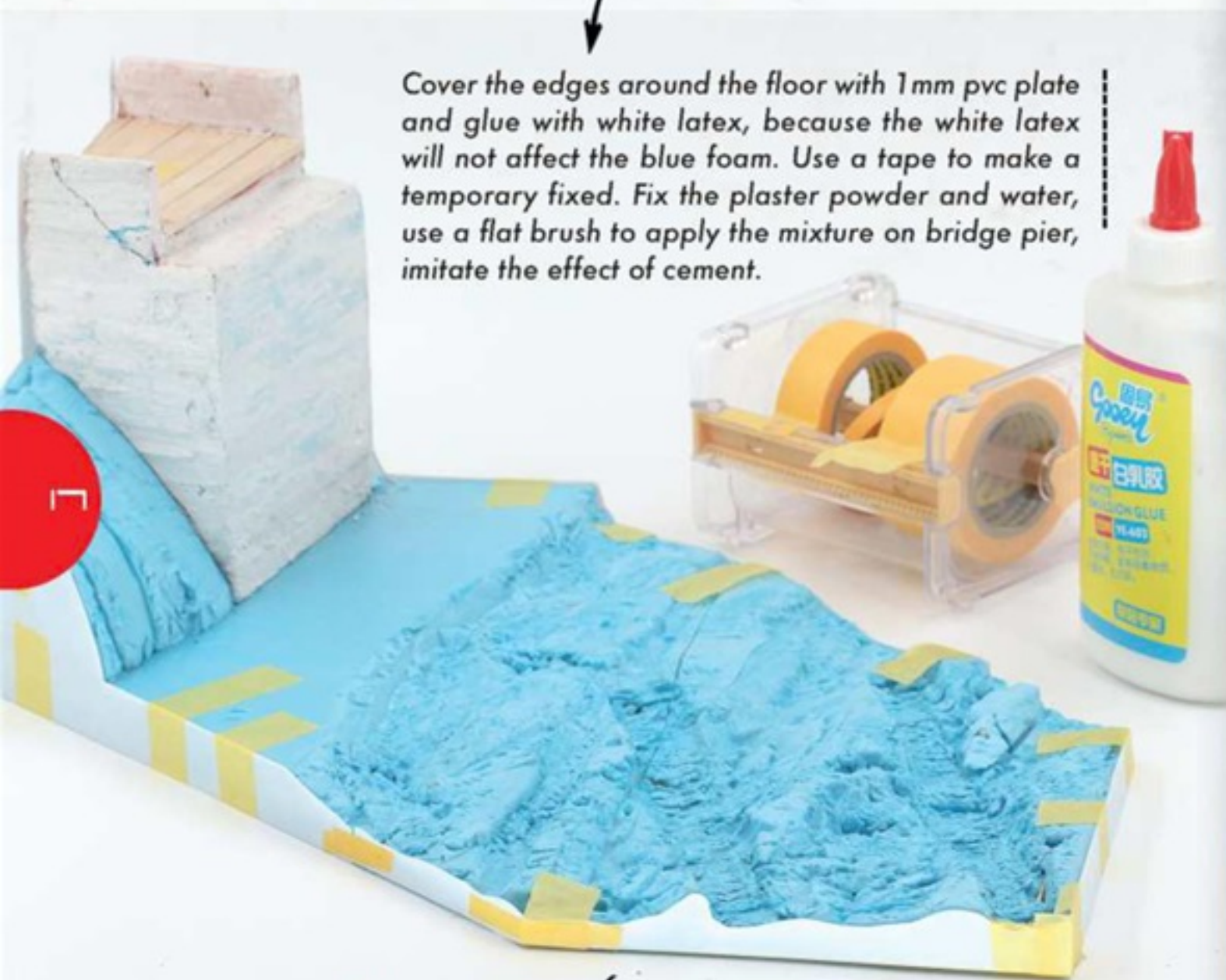
Paint the scene ground with Tamiya XF-52, XF-59, XF-57, XF-2, XF-1, and I paint darker for the river part. Apply some white latex randomly on the ground.

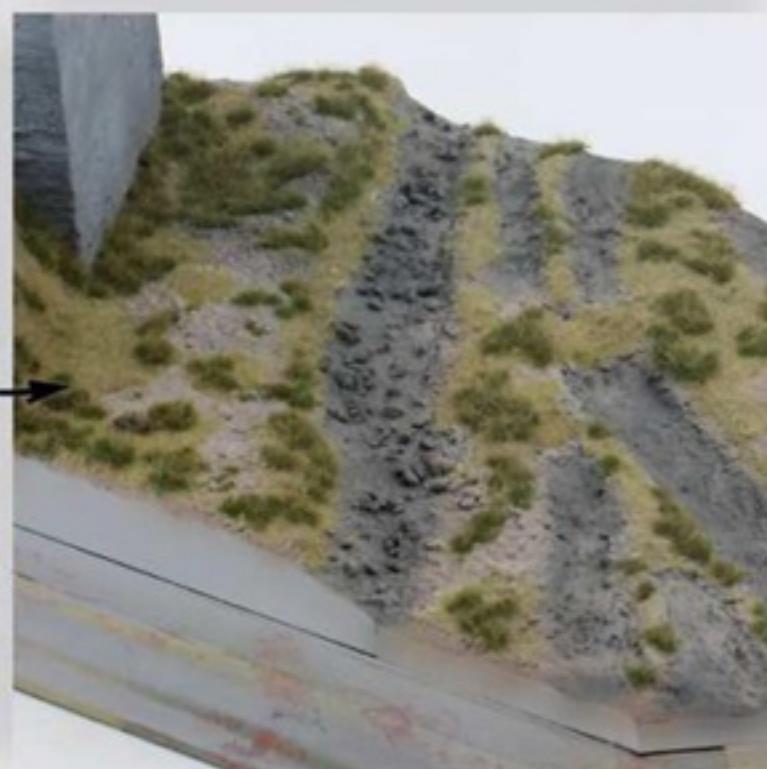
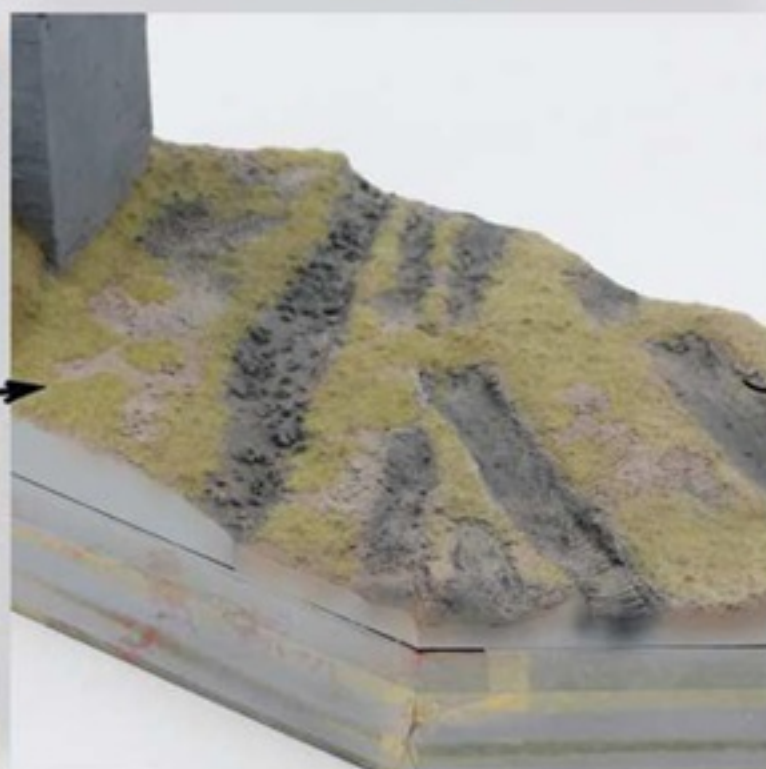
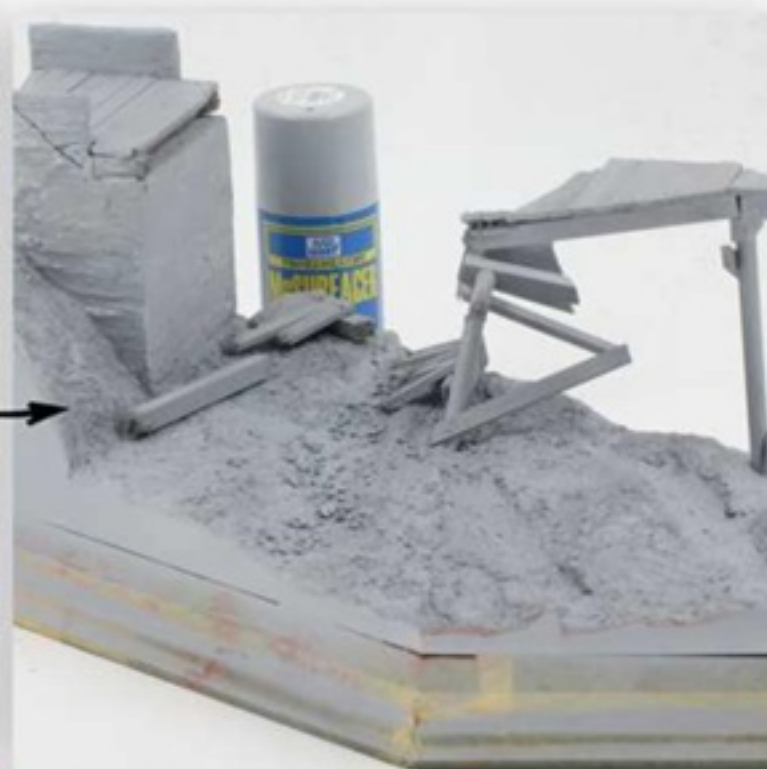
Cover the edges around the floor with 1mm pvc plate and glue with white latex, because the white latex will not affect the blue foam. Use a tape to make a temporary fixed. Fix the plaster powder and water, use a flat brush to apply the mixture on bridge pier, imitate the effect of cement.

I cut the bridge. Break off the wood sticks somewhere can make the destruction more realistic.

It is a good idea to apply a layer of DAS clay to make the ground.

The wood bridge and nails come from RB Model.





Then use a electrostatic grass machine to plant grass. Then add the grass cluster by MiniNatur. It make the scene more and more realistic. Because of the scene is set in autumn, I paint some brown color. I use paper leaves 35D002 by Orange Hobby for the leaves of rattan, which stick to the branches one by one. Use a brush to paint some veins and withered leaves. Paint some scratches on the board, because the tank has just passed, so these scratches are relatively new, and then make some oil and dirt. Rivets are directly painted with C214 by Mr. Hobby. The stem part of the leaves came from awned goosefoot. I cut the awned goosefoot and paint the dark green paper leaves produced by the Plus Model by hand.



Then use white latex to stick the leaves on the stem one by one. To start the dry river, I use AK 8044 transparent AB epoxy resin, mixed in a 2:1 manner. You can mix a drop of dark moss-colored effect liquid into the water. Use a toothpick to stir evenly, be sure to stir slowly, otherwise will create a lot of bubbles.





3-4mm transparent AB epoxy resin would be ok. Left 24 hours to dry, then I apply the AK-8002 Water Gel Transparent to make waves. Water Gel Transparent will be transparent after dry, so I use white color to paint a little waves. The soldiers come from Alpine 35183, EM 35071 35072 and Miniart. They are painted by my friend Yunwen Zhang.

The final finish of the scene.



The Germans also often used Panzer 4 chassis as tank wreckers, with tow cables (which were attached to almost every tank) or even cranes built on to them. There were a few "Bergenpanzer" recovery tanks available, but these were few and far between as the Germans had few resources to devote to dedicated recovery vehicles when they needed combat vehicles instead.

There are many stories in the literature of Germans using captured Russian tractors and prime movers as recovery vehicles. At the repair depots the Germans built massive "Strabokrans" in the field in order to remove entire turrets from tanks. In combat situations the Germans could repair tanks in hours and have them back in the field. This was notably true at

Kursk. Despite popular misconception the Germans never had more than 352 Panzers at Kursk, including a total of 40 Tigers. Many accounts say the Germans had 700 or more tanks but this is not true. As a result, the Germans really needed their repair depots.

At one point the Russians were actually able to break through the German lines and enter a tank repair depot where they shot up an entire collection of immobile German tanks in the process of repair, but they were beaten off and many of these tanks were still repaired and returned to combat action.



BF-109 E-1 LEGION CONDOR

EDUARD 1/32



Many times you have a preconceived concept of people even without getting to know them directly. Perhaps this is a human defect or a mistake, but like all things, they have their good and bad sides. Discovering the reality about them and seeing that they really are what you see, neither more nor less, without any background, once you know them well, makes you value them more but above all, admire and love them. Mario is one of those people who from the first moment gives you the feeling of knowing him all his life, always smiling and with a characteristic humor that instantly infects you and provides confidence.



Autor / Author: Juan Pedro Pujalte Sánchez.

Maybe it's been almost 10 years and in some contest I don't remember which one, but one of the many appointments where this huge modeling family meets, we saw each other chatting about photography and models, perhaps the perfect conversation for me. Later, he would teach me everything I know about photography for no reason, just because.

We immediately connected and soon became friends between laughter and good humor. It is easy to have so many things in common with someone so close and who also thinks and breathes modeling. Since then we have never lost the connection as good friends and to this day we continue between jokes and plastic this path that I think we will always travel together.

But that's not all, because I wanted to save the best part for last ...

They say that behind a great man there is always a great woman and in this case her name is Nieves. She is sweet, intelligent, friendly and full of empathy for everyone who knows her. She has a special quality of connection with the people around her, always smiling and loving and who, despite setbacks, has never shown a negative attitude towards the worst things.

Together they form the perfect team, they never disappoint or allow themselves to be seduced by the vanity of fame or the prestige of this rare world, they have seen great masters and celebrities parade through its pages, beautiful works and extravagant works, but still humility and honesty have always been their reference. Always optimistic and willing to sacrifice everything to keep this fantastic world alive. I believe and I say from the heart that modelers, we can only have words of gratitude for allowing us to have the

opportunity to show the beauty of this hobby through this window open to the world.

Thank you for your work and for being the way you guys are, congratulations on these 20 years, because time is the best author and as such always finds a perfect ending.

BF-109 E-1 CONDOR LEGION:

The scheme chosen and for me the most attractive of all those provided by the box that correspond to the BF-109 -E with number 6-123 and which was used by the German pilot of the Condor Legion Hans Schmoller "Haldy" in 1939 during the Spanish Civil War.

This aircraft continued in service in the Spanish Air Force once the war ended. Mickey Mouse was the symbol of 3J / 88, and the beer mug was Haldy's personal symbol.



Eduard's special edition model presents a very complete model in its box with a fantastic box-art as a claim. The kit is very complete, as it is accompanied by a large number of photo-etched parts and a series of highly detailed resins to replace some parts of the kit.





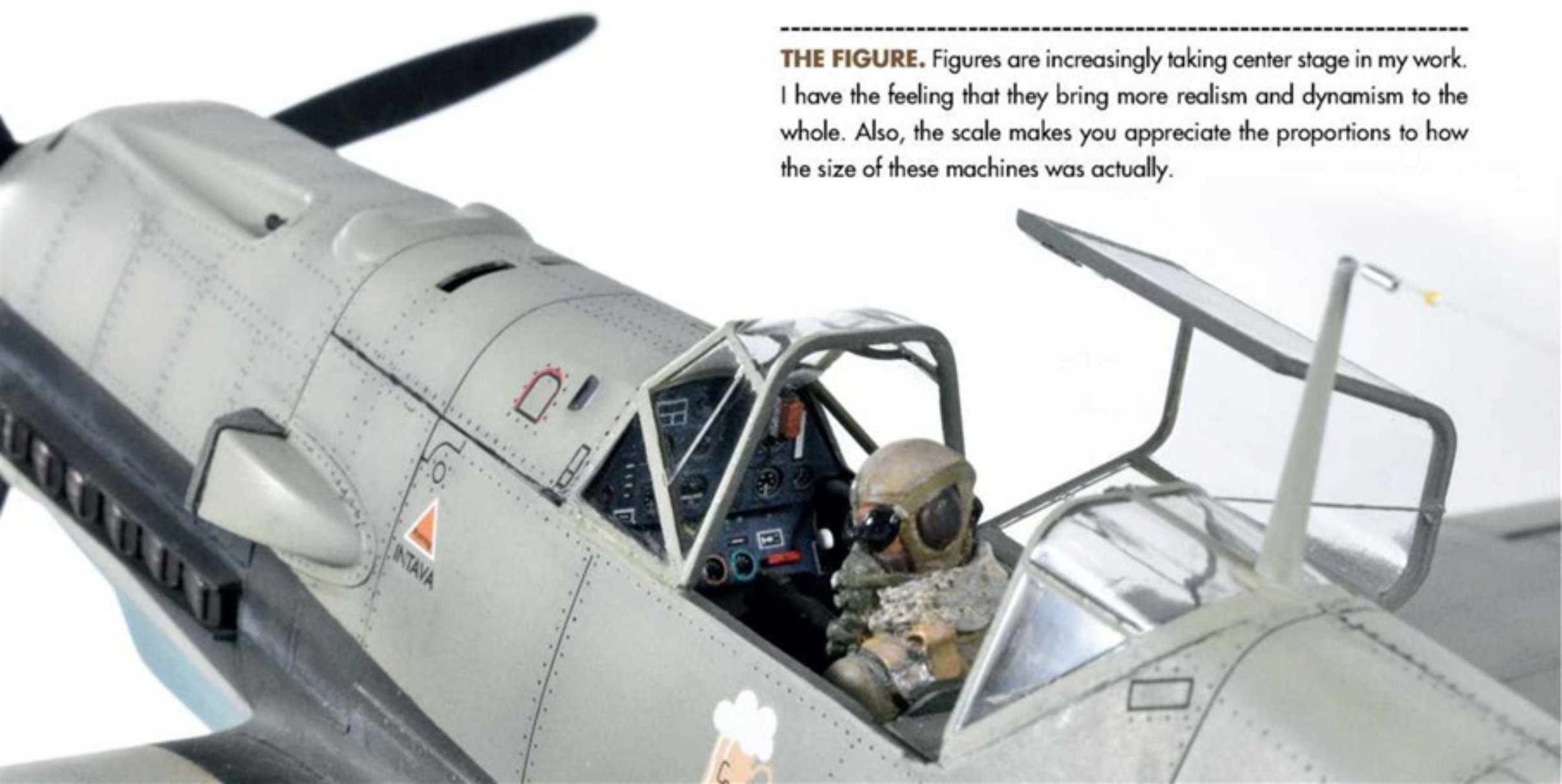
The price is not very high if we take into account all the accessories and extras, since buying them separately in addition to the model would shoot the total cost.

Regarding the detail of the model, just say that it is very good, with fine panel lines and quality rivets. I only see one drawback, that for the most novice modelers it can be a problem in the fit; and it is that some staples are strange curvatures and it gives the feel-

ing that during manufacturing, they have removed some of the staples still hot from the mold causing some deformations in the plastics when cooling. This is not an isolated problem, as the same seems to happen in other molds equal to this one from fellow modelers. The kit, among the numerous options, has the possibility of being assembled with open manholes and hood. This is appreciated, but it must be taken into account

that if this option is chosen, I recommend a dry pre-assembly to understand the process well since once the engine is assembled in the cell, it is impossible to close the hood and the upper register from the machine gun hoppers. In my case, I preferred to close the entire nose and I had to, somehow, reinforce the entire interior with Evergreen plates so that the vaulting of the numerous pieces did not give way, making assembly impossible.

THE FIGURE. Figures are increasingly taking center stage in my work. I have the feeling that they bring more realism and dynamism to the whole. Also, the scale makes you appreciate the proportions to how the size of these machines was actually.





In this case, I have opted for a German rider on the same scale of the Resinking brand, a mold already difficult to find unfortunately.

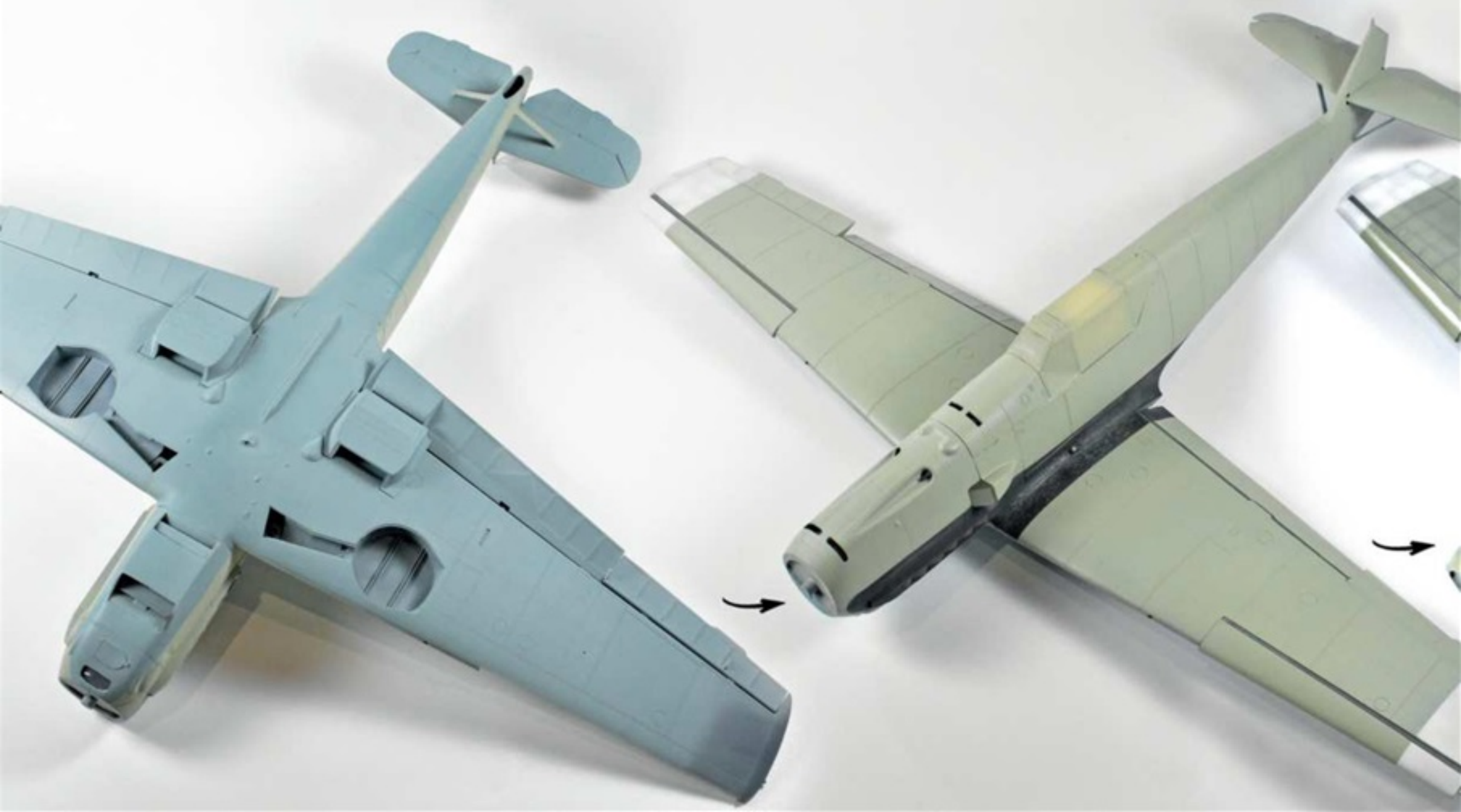




For painting, I first primed and painted the base colors with an airbrush and then I finished the details with a brush. Choosing the colors has been somewhat more complicated since I could not find an exact reference for this time in Spain. Only by looking at photos of German Condor Legion uniforms in museums, I have been able to draw my own conclusions.

This particular camel color of the flight suit I have airbrushed with a Tamiya XF-60 base and added some drops of white for the highlights and some dark brown for the shadows. The rest I have finished with brush paints from the Vallejo brand. I have painted a base color RLM02 with Tamiya XF-22 to all the interior parts and then, lightening a little with white, I have painted some lights in

the central parts of the flatter parts. Next I have painted more lights with a brush with a light green from Vallejo on some edges and profiles, I have also painted the rest of the details with their corresponding colors. Once the photo-etched have been applied in place, to protect the whole, I have airbrushed with gloss varnish and I have waited for everything to be completely dry.



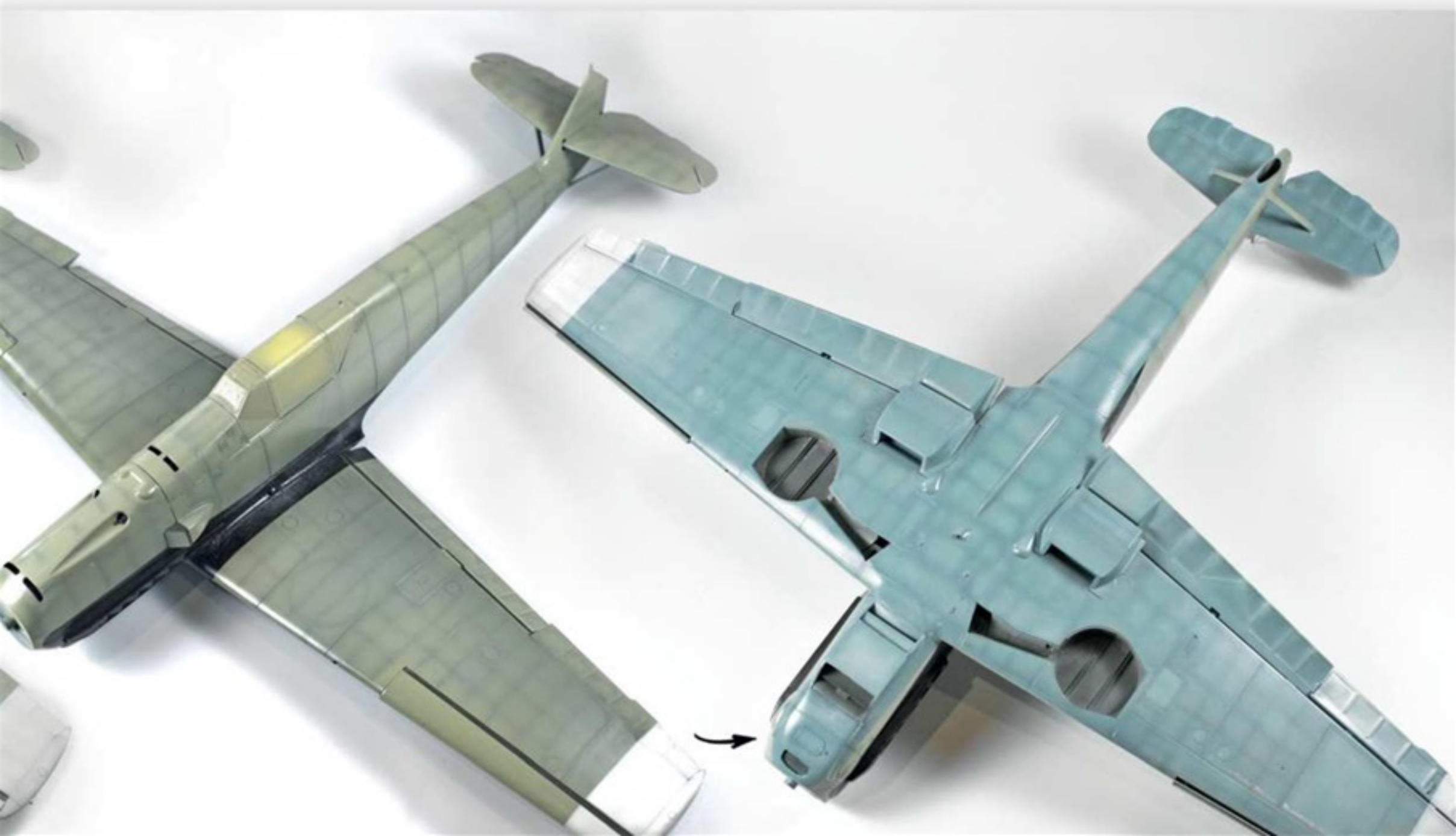


The following has been to wash with toasted sienna earth oil and a little black very diluted with turpentine and thus achieve highlighting all the shadows of the angles and profiles, removing the excesses with a slightly moistened brush.

Another difficulty was adapting the figure to the cockpit of the model, as it did not coin-

cide with the seat of the kit, so I had to sand some parts until I got the perfect fit. For this, the first thing was to do a dry test of the figure on a pre-assembly of the seat and cockpit, the second was to adapt the legs and the parachute to the seat hollow and then I proceeded to paint the whole. Otherwise this would have been a problem with all the fin-

ished parts. Once the set was finished, I proceeded to close the fuselage and finish the rest of the assembly. It is important to work on the fit of the pieces and if it is necessary to putty and sand the joints or faults before starting the painting phase, since this will save work. In this part is perhaps the key to the success of the final finish of the painting.

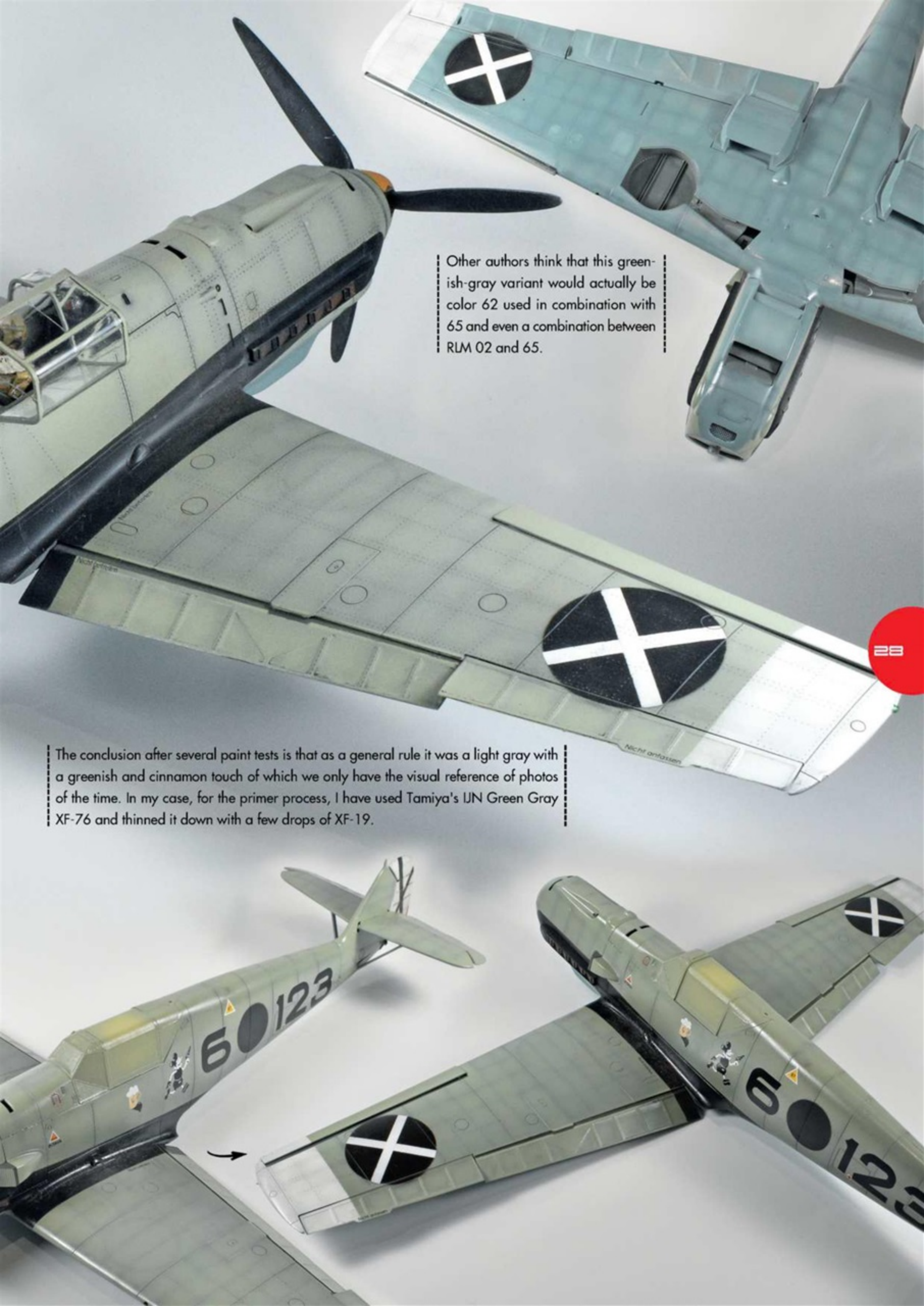




Regarding the color of the plane, the historical references do not make anything clear. According to the Reich Air Ministry or RLM, the explanation is that it was painted with RLM 63 Hellgrau / Lichtgrau. The color used in the prewar camouflage (in this case, in the Spanish Civil War) was that of the RLM 61/62/63/65 color scheme.

According to some authors, the "Condor Legion" used from the middle of the Civil War a combination of RLM 62/65 especially in Messerschmitt Bf 109 fighters and not the usual 63/65.





Other authors think that this greenish-gray variant would actually be color 62 used in combination with 65 and even a combination between RLM 02 and 65.

The conclusion after several paint tests is that as a general rule it was a light gray with a greenish and cinnamon touch of which we only have the visual reference of photos of the time. In my case, for the primer process, I have used Tamiya's IJN Green Gray XF-76 and thinned it down with a few drops of XF-19.

To this same combination I have added a little khaki XF-49 to get a darker reflection in some areas and in the after shading on the panel lines. For the lower part and with less doubts, I have used the Tamiya XF-23 to simulate the RLM 65 and to this I have added white to simulate the lights and some black for the shadows.

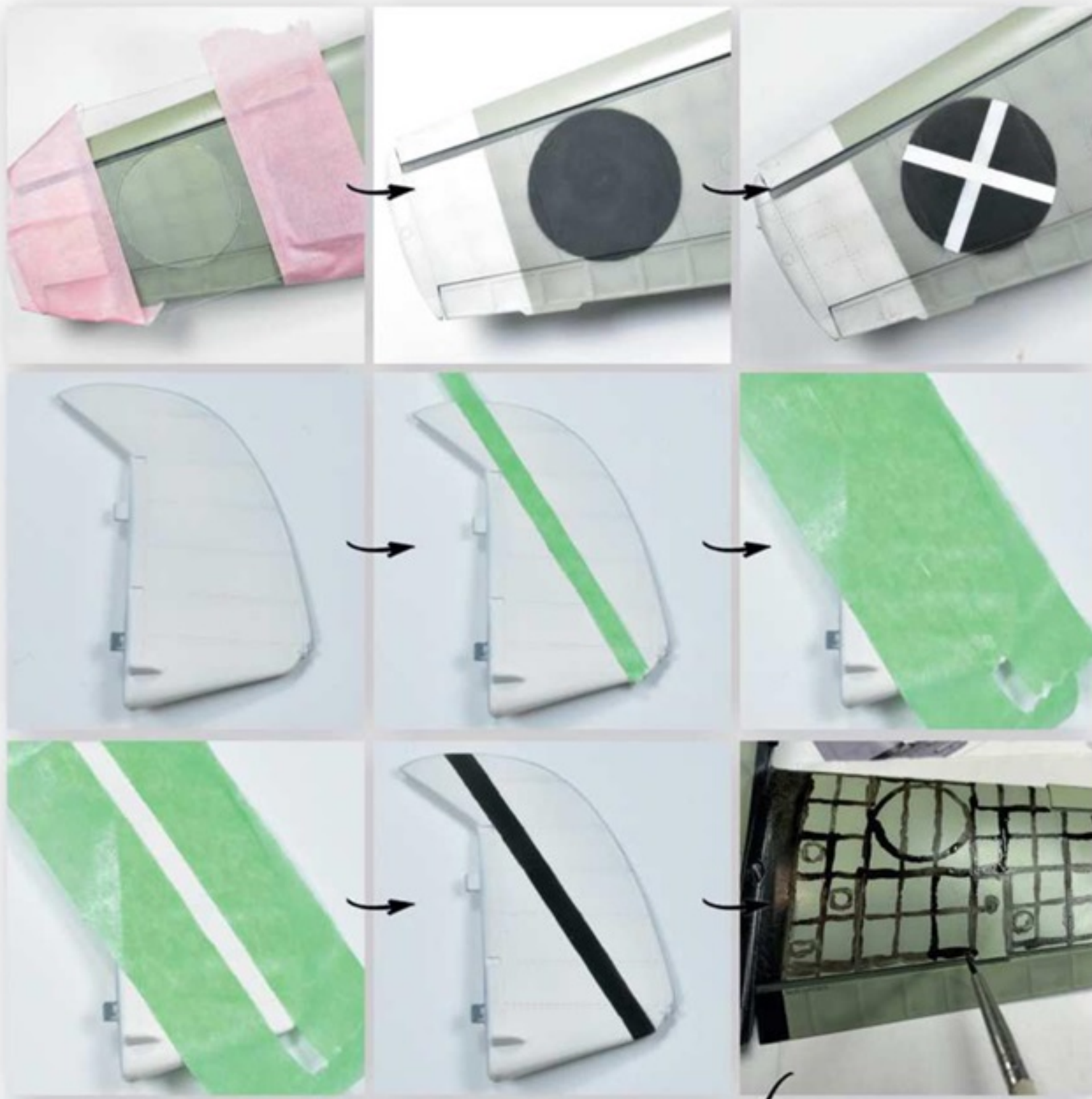
Later I have masked and protected the work until then, painted the part of the exhausts in black and the tips of the wings white.

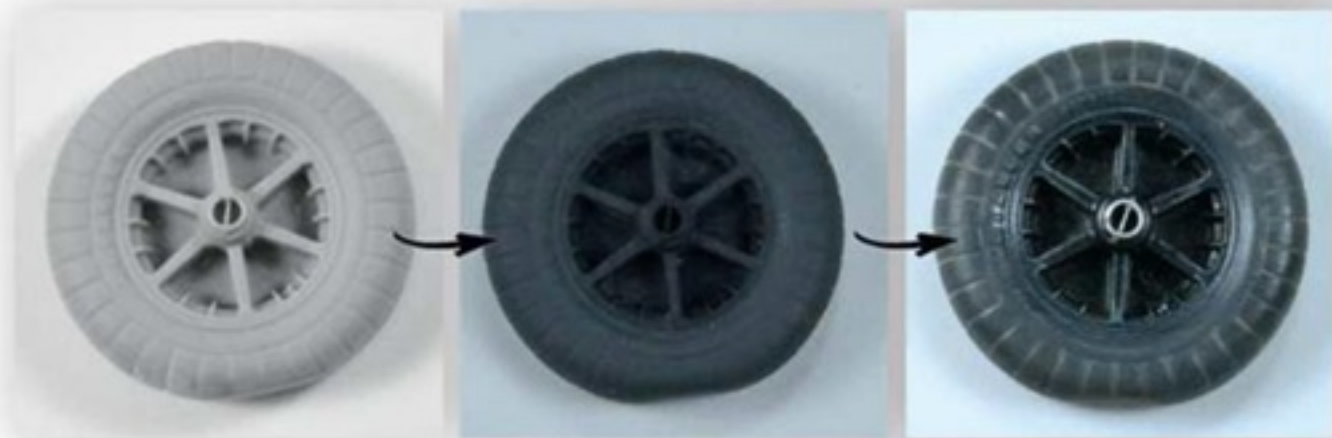
At this scale, the detail can be seen with the naked eye, for this reason and despite the outstanding quality of the kit's decals, I have opted for the painting of all the rosettes and numerals that will give a perfect touch to the final finish. For the rudder, I simply used masking tape of different sizes.

Regarding the rosettes, I have used the adhesive book lining that with a cutting compass, I have drawn the circle based on the size of the decals.

The result, although much more laborious, is much more real and worth it.

Once the exterior paint and decals are finished, I proceed to protect all the work again with gloss varnish for the next stage of work, the aging one.





It is interesting to note that these war machines were almost test prototypes with unprecedented maintenance and care for the time, so it did not seem appropriate to "punish" the model excessively.



To bring out all the panel lines and rivets on the fuselage, I again use a wash of toasted sienna oil and a bit of very diluted black. Clean the excesses first with a dry soft cloth and then the most difficult and glued parts with a brush lightly impregnated with white spirit.





To simulate use on the propeller, I use the lacquer technique. First I airbrush a silver base of Lara paints that I protect with gloss varnish, then and once the process is dry, I spray the entire surface with hairspray (any hairdressing lacquer can do) and wait for it to dry in sight.

Next, I paint with Tamiya black that once dry to the touch, I lightly moisten with a flat brush and water and with something sharp, scratching carefully to remove only the first layer, revealing the metal. Later I varnish in gloss to protect and avoid silvering, I fix the decals and again I varnish everything with matte varnish.



The detail of the resin wheels that come with the kit are better than the ones that come out of the box. To begin with, I have painted everything in Vallejo 70862 black gray, which to my taste is the most similar to the tire; I have outlined the tread with a lighter gray mixed with the previous one to reproduce signs of use.

Then I have painted the rim in matt black and I have reviewed some details of it with dark gray that once the set is dry, I have matt varnished the set and highlighted with gray oil to highlight details.

Finally and after varnishing matt, I have added earth-colored pigments in the tire tread.

Almost to finish, I have varnished in matte with Vallejo varnish with airbrush in thin layers and without getting to flood to avoid the dreaded whitening.

Once the latter was dry and with a day of drying, I have used Hobbyworld Quick Sand watercolor pencils to obtain shades in some parts such as stains of use some panels and registers, painted first and dragging with a moistened brush to the desired taste. The smoke from the exhausts for me is perhaps the last part before the final finish. For this, I have airbrushed very very diluted Tamiya XF-19 (basically dirty water) with a drop of black, superimposing layers and controlling at all times not to overdo it. Lastly and to finish, I have fixed the stretched plastic antenna with cyanoacrylate with the necessary tension by means of heat.

POPEYE U.S. NAVY

DOLMAN MINIATURES 1/10



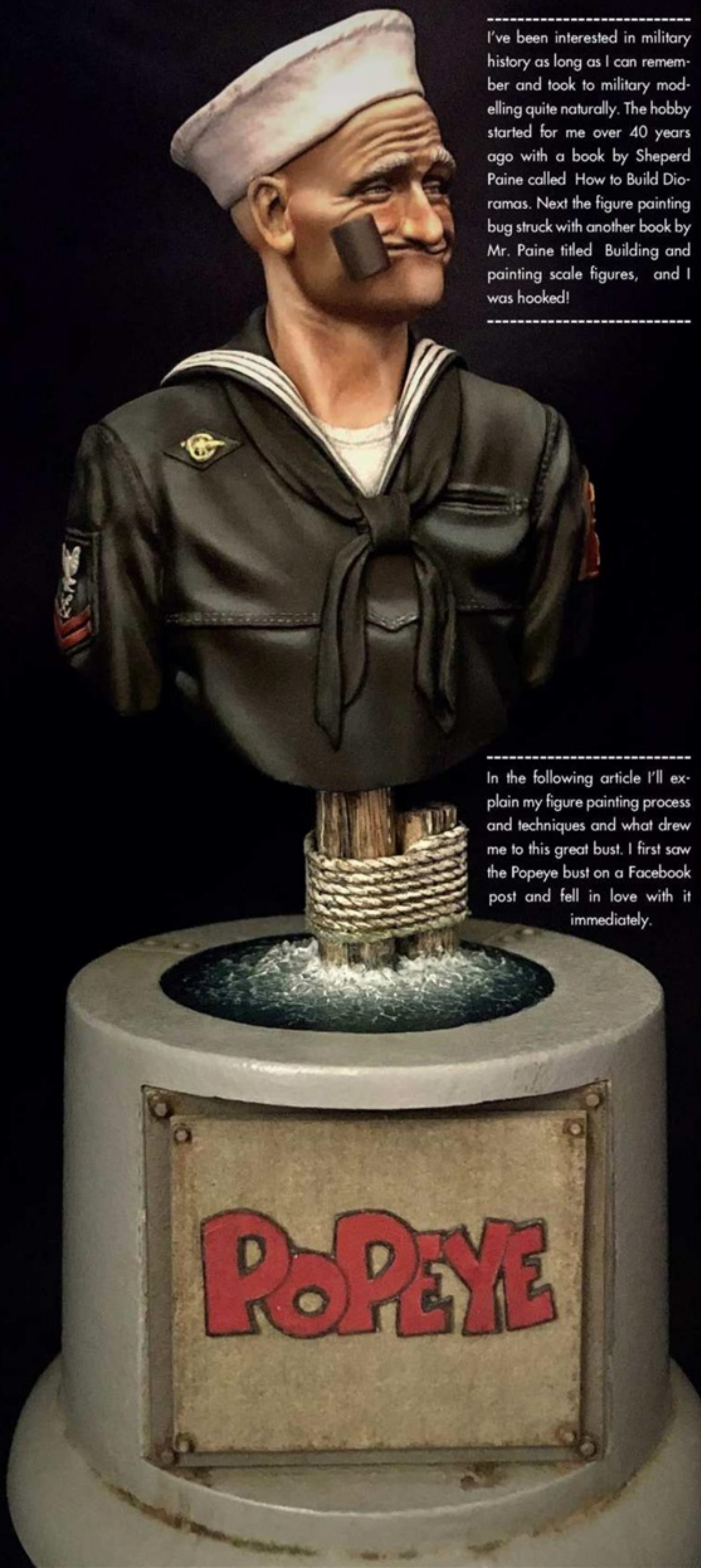
In most of his appearances, Popeye is depicted as an independent sailor with a quirky way of talking and laughing, highly developed forearm muscles, with anchor tattoos on both, and a omnipresent corn-cane pipe in his mouth. He has red hair and a prominent jaw. It varies to observe him dressed as a sailor with a white uniform or with blue pants, a navy or black shirt and his sailor's cap, whether as a captain or small. It is generally drawn with its left eye colored blue. It has never been revealed how he lost the right.

His strange humor is divided into a series of adventures throughout the world in which he has faced various enemies, the best known being Bluto or Brutus. One of the best known characteristics of this character is the consumption of spinach, which increases his strength to superhuman limits.

It is not known exactly which branch of the military Popeye served. Although he has never been shown serving the Navy in any of their comic strips, animated series have linked him to the United States Coast Guard (Popeye the Sailor Meets Ali Baba's Forty Thieves from Fleischer Studios), the United States Navy. (short films produced by Fleischer / Famous Studios during World War II) or the United States Merchant Marine.

Autor / Author: Scott Pasishneck.





I've been interested in military history as long as I can remember and took to military modelling quite naturally. The hobby started for me over 40 years ago with a book by Sheperd Paine called *How to Build Dioramas*. Next the figure painting bug struck with another book by Mr. Paine titled *Building and painting scale figures*, and I was hooked!

In the following article I'll explain my figure painting process and techniques and what drew me to this great bust. I first saw the Popeye bust on a Facebook post and fell in love with it immediately.





I contacted the owner of Dolman Miniatures Eduardo Sanchez Barbero and told him what a great likeness it had to the original photograph of a WW2 navy sailor I'd seen and how much character it presented. I knew I had to paint this figure and had a great idea how to present him. Eduardo was kind enough to send me this bust and asked if I'd be interested in writing an article as well. The rest is history as they say and here we are!

Dolman Miniatures was a company I'd not heard of but was really impressed when I saw the incredible array and selection of figures they had. I'm looking forward to all the great releases yet to come.

The container the figure came in was a hard plastic blister pack and was packed very well. There were 3 parts to the bust, the head, torso and a metal casting of the pipe.

After prepping the figure I gave him a bath in some warm soapy water. I like to use an old toothbrush to scrub away any mould release agents or contaminants. I left the figure to dry overnight.

The figure was primed using Tamiya spray can white primer and left to dry 24 hours before starting the next steps.

I don't know about you but I always try and find a suitable display base before I even start to paint. In this case, I found an old trophy base that I had saved and it was perfect for this figure in size and height. I like to personalize my bases by adding something that relates in some form the history or atmosphere of the piece.

I did a some research and found some suitable nautical images that would suit the situation.



Now I had an idea of what the finished piece would look like and the painting could commence. I like to preshade my figures with an airbrush so this was the next step. I use Tamiya Sea Blue XF-17 with Tamiya lacquer about a 60/40 paint to thinner ratio. This is then sprayed from below at

a slight angle making sure to hit all the low areas of the figure. This will provide a roadmap of the shadows and makes it easy, especially for beginners to see exactly where shadows and highlights will land. The next colour used is Tamiya XF-57 Buff mixed with XF-1 White to achieve the high-

lights. Again, this is mixed with the lacquer thinner at a 60/40 ratio and sprayed from above making sure to hit all the raised areas of the figure. Once it's dried overnight I begin the oil painting process. I always start with the flesh areas or from the inside out.





My oil palette consists of the following colours. About 90% of my oil collection are Winsor Newton. For the flesh areas I use Winsor & Newton Terra Rosa, Yellow Ochre (sometimes Gold Ochre), Cobalt Blue, Naples Yellow Light, Titanium White, Burnt Umber, Winsor Yellow, Indigo and finally Old Holland brand Golden Barok Red. The Golden Barok Red is very potent and I use it with caution; it's usually the very last step in painting the face. I find it adds a nice orangy-reddish glow and life to the face; in my opinion anyway.

I use a ceramic tile as a palette, It's incredibly easy to clean and most importantly white. For those of you reading who aren't familiar with this, the white palette gives you a perfect surface to mix on as it let's you see the true colours and shades that you mix. Using a darker palette such as wood, may result in a muddy tone or give you a colour you thought looked good until you get it on the figure. It's a pain to remove and you're starting all over again.

The first colours mixed are WN Terra Rosa and Yellow Ochre. I want it to be slightly more in the reddish tone than yellow. Once that's mixed I add WN Titanium White until the desired base flesh tone is achieved. When I'm happy with the mix I make 3 highlight shades from this base adding more white as I go. If it looks too pasty I'll add a small amount of Winsor Yellow to the highlight colour to brighten it up. From the same base tone I make the shadow colours. I start adding cobalt blue until 3 dark tones are ready.

I forgot to mention that I like to place the oils on a piece of cardboard or absorbent paper to wick the excess oil out of the paint. This can aid in giving you a more matt appearance to the finished figure.

So here's where the preshading comes in handy. I just "basically," paint by numbers following all the areas that were under-coated in the dark colour. I observe the planes of the face/hands then place the appropriate shade in that area blending as I go. I should also mention that I do use odorless thinner when mixing my colours as this helps thin the consistency and helps with drying.

The brand doesn't matter, just don't use paint cleaner or turpentine. These will remove the oils or attack the undercoat; I learned this the hard way unfortunately! The technique I use for blending isn't revolutionary by any means. If you're an oldie like me I'm sure you're familiar with the work of the late great "bowing down as I write this," Shepard Paine and you probably started like me, learning from his books.



If not then I guess I need to explain this process a bit. Once you have the paint in the appropriate area I blend this with a small filbert brush, again the brand doesn't matter just buy something decent. I do however like my Winsor Newton Series 7 brushes. They aren't cheap but last a long time and keep a sharp consistent point. The blending procedure I use is a poking/stroking motion. If you want to see this in action if my explanation isn't quite clear you can check out my YouTube videos. I've done a series on this bust used for this article. My channel is called "small soldier." When I add the initial paint to the figure I don't coat the face with a base oil colour as I find it builds up too fast and becomes murky. Once the dark tones are complete I add the light areas and blend the light against the dark being careful to constantly clean my blending brush on a dry towel so I don't contaminate anything. Once this initial dark and light session has dried I take the figure into different lighting situations. For example, by a natural light source at night and during the day as well. I carefully observe to see how much contrast there is and if it needs more lights or darks, I add as necessary.





I do this 3 or 4 times at least, pushing and pulling the light and shadow until it "just looks right." Eventually you'll get a feel for what looks right, especially from observing other great figure painters. If the figure I'm painting doesn't have a beard I'll add a little indigo to create a 5 o'clock shadow, which is an implied beard growth. For hair and eyes, I tend to use acrylic colours as I can replicate hair textures or add detail without getting things muddy.

The rest of the figure is done exactly the same way as the face. Blending darks and lights until things look right, to your own desire. The only thing that's different about the clothing on a figure is getting textures to look right. Trying to capture leather, silk, or felt can be the most challenging part of our hobby, but hey that's what makes it fun, right? I won't go into detail with the technical side of the clothed areas as I did my best to explain it previously. I will however give you my colour palette details and they are as follows.

For the base colour of the coat, I used WN Prussian Blue, Indigo, Cobalt Blue, Ivory Black and Raw Umber for the shadow areas. The coat highlights I added were WN Titanium White and Naples Yellow Light. I really tried to keep the look of the naval jacket as blue as possible while shading. This is a tricky thing to do without it getting too light. I was happy with the results.

La gorra marinera era WN Titanium White sombreada con Indigo y Paines Grey. La tinción se logró con Yellow Ochre.

The sailors cap was WN Titanium White shaded with indigo and Paines grey. Staining was achieved with Yellow Ochre.

The scarf was painted in a dark grey with blue overtones, just enough to shift it and make the contrast somewhat different from the jacket.

I painted the sleeve details in the same manner as the coat using the appropriate shades and colours.

Overall this was a very enjoyable project and am proud to add Popeye to my collection.

I hope you found this article interesting and possibly enlightening as well. Thanks again to Eduardo from Dolman Miniatures for your generous support in providing me with this great piece.

In closing, I'd like to state that figure painting in oils isn't something that should be intimidating. It's all a matter of practice just like anything in life, you get out what you put in.

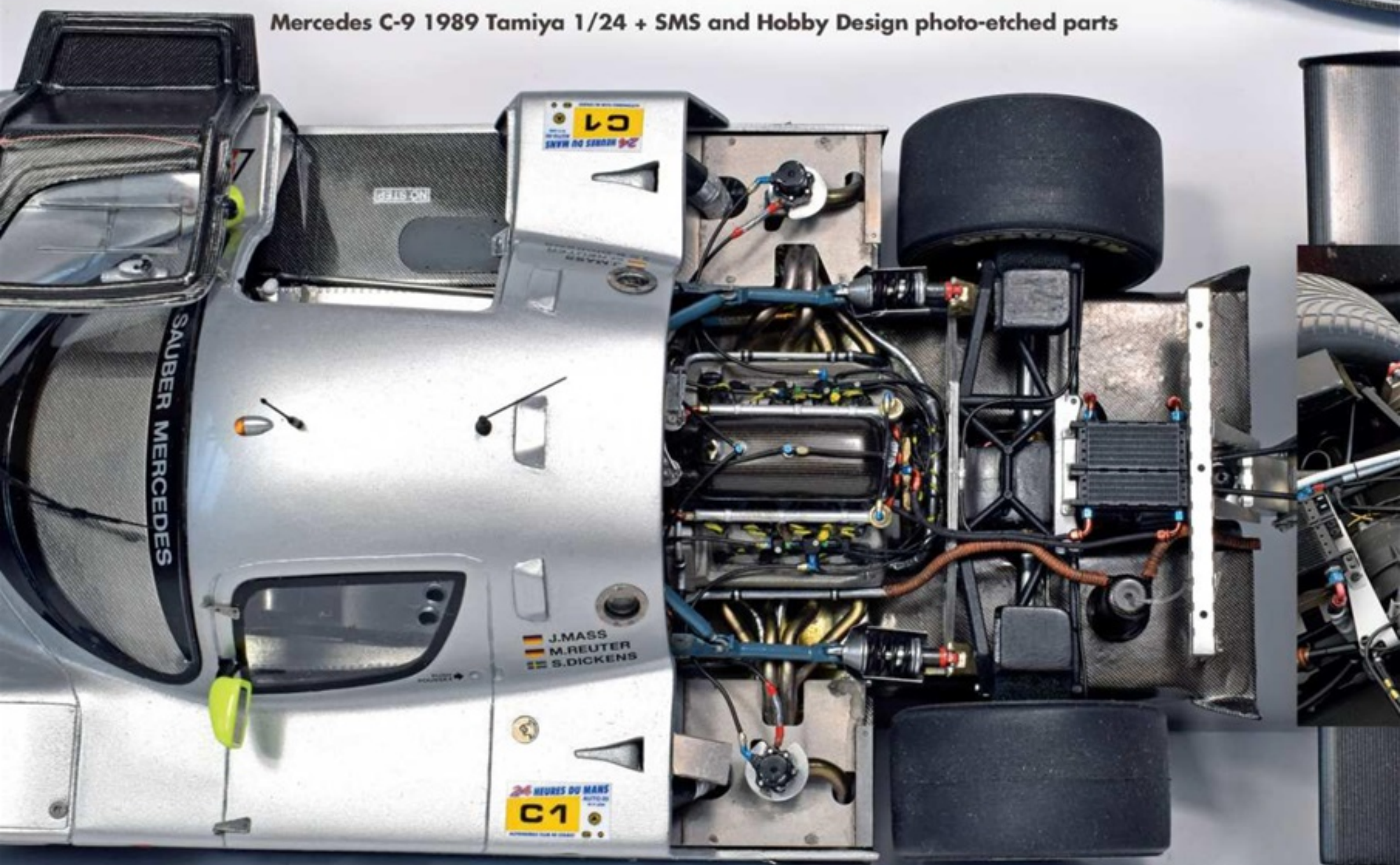




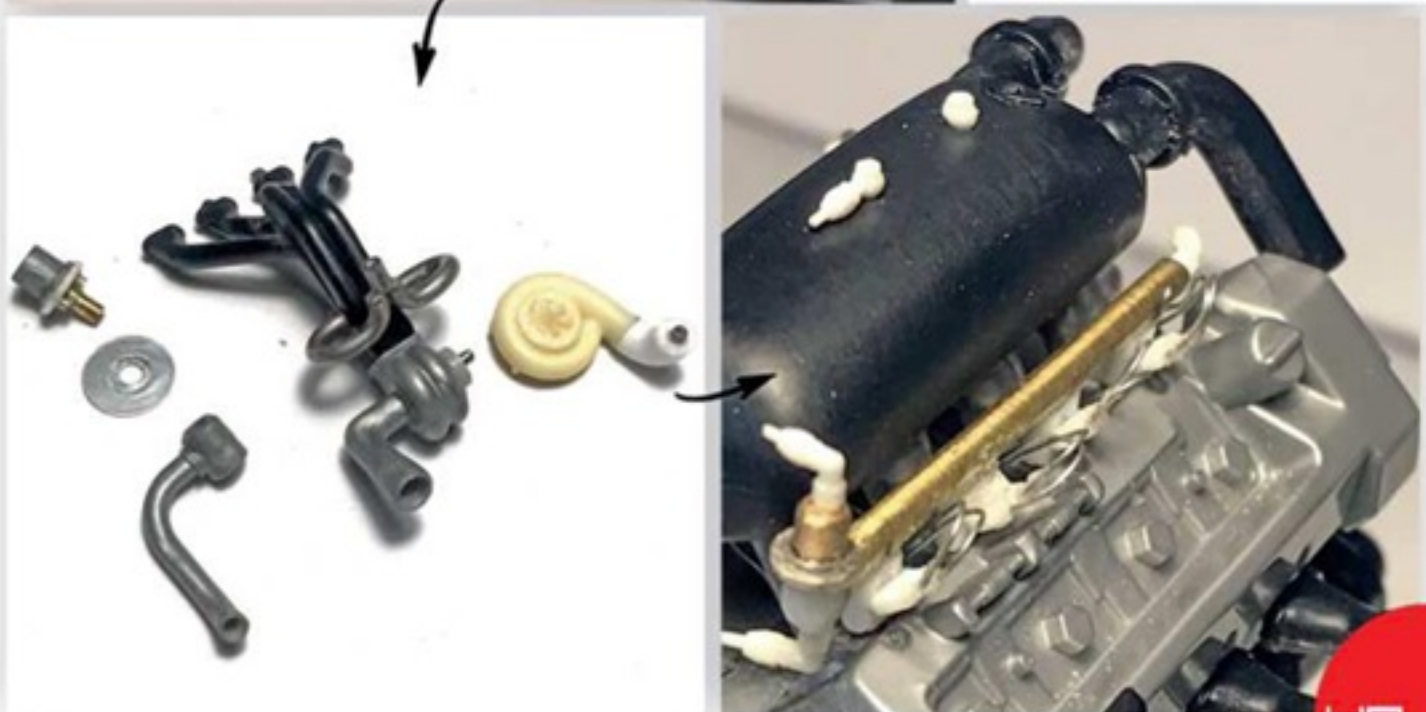
39

MERCEDES C-9 1989 TAMIYA 1/24

Mercedes C-9 1989 Tamiya 1/24 + SMS and Hobby Design photo-etched parts

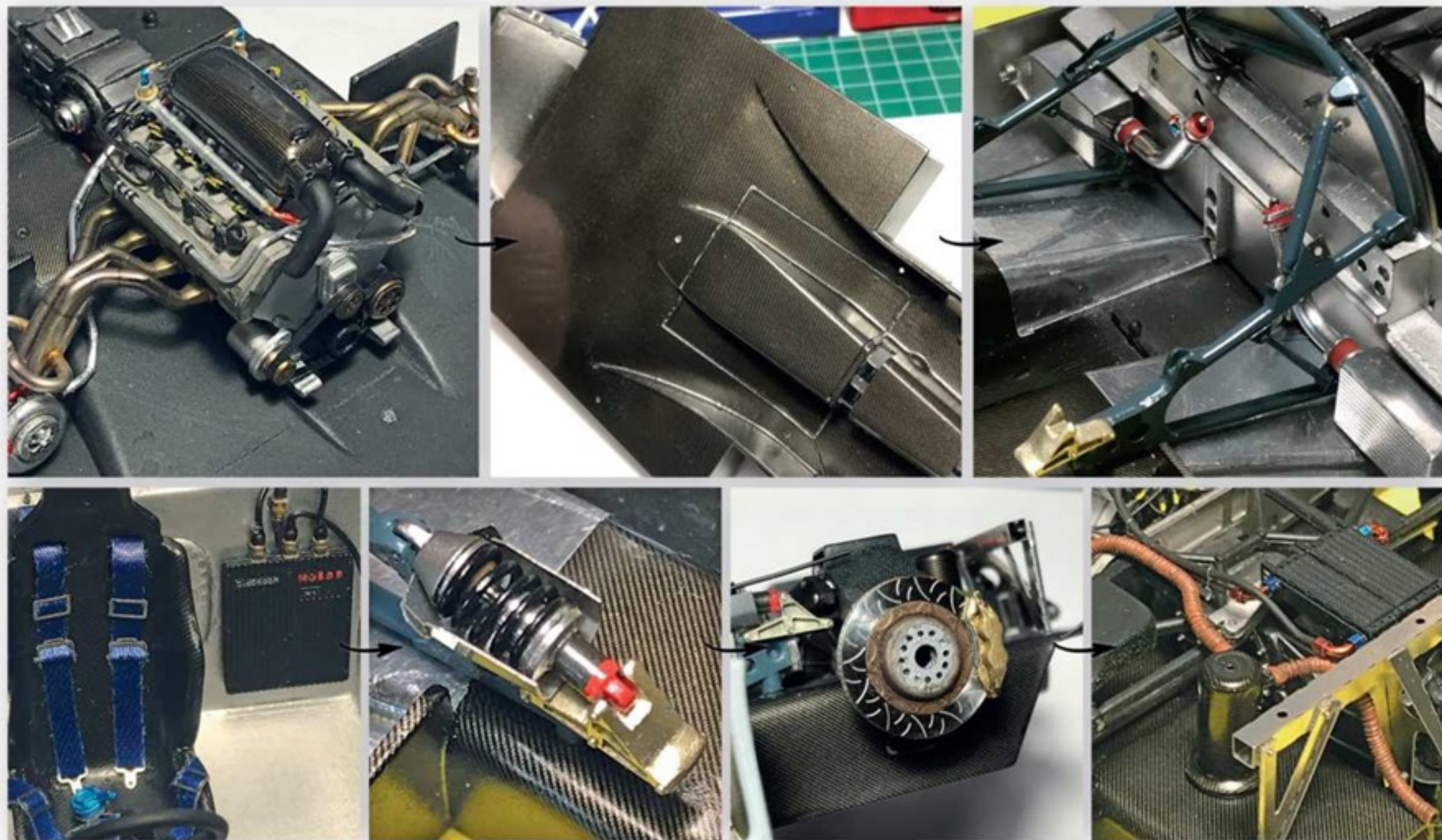


The Sauber C9 (later called Mercedes C9 or Mercedes-Benz C9) was a Group C racing car introduced in 1987 as a continuation of its collaboration between Sauber as a manufacturer and Mercedes Benz as an engine supplier, for the world sports car. The C9 replaced the previous Sauber C8. Its debut in the 1987 season, driven by Kourois Racing, named after the perfume brand of its sponsor, Yves Saint Laurent, although officially endorsed by Mercedes Benz.



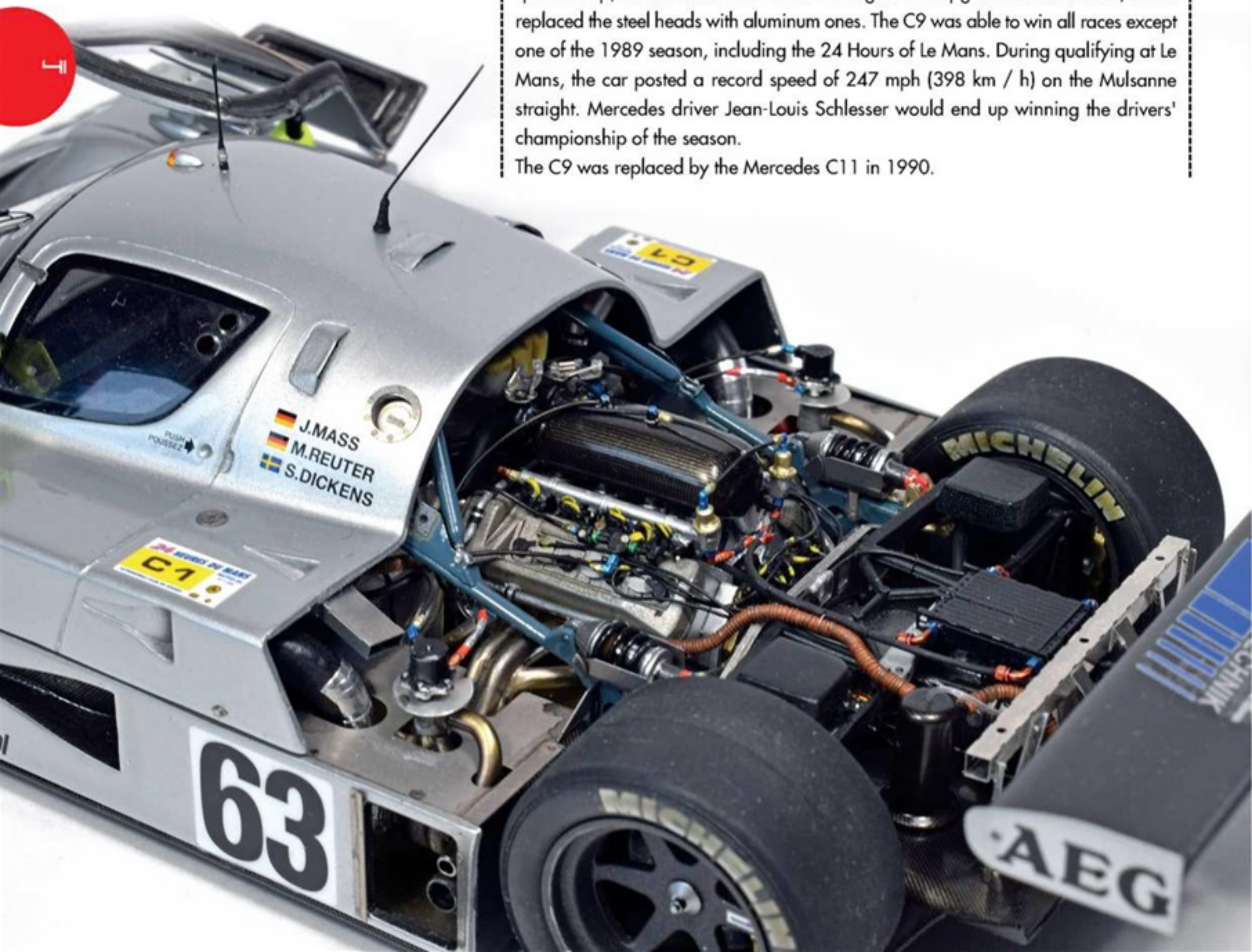
The team achieved only a twelfth place in the team standings, scoring points only on one date. For 1988, Kourois came out as a sponsor, forcing the team to rename it Sauber Mercedes. As a result, Mercedes used AEG-Olympia as a sponsor - AEG was owned by Daimler Benz at the same time. They managed to finish second in the championship behind Silk Cut Jaguar, with five wins on the season. Unfortunately, at the 24 Hours of Le Mans the team suffered an embarrassing setback when they were forced to withdraw due to concerns about their Michelin tires.





Finally in 1989, the car was able to achieve great success. In addition to substituting the black color scheme for its silver national, reducing AEG's sponsorship to minor sponsorship, the old 5.0L M117 turbo V8 engine was upgraded to the M119, which replaced the steel heads with aluminum ones. The C9 was able to win all races except one of the 1989 season, including the 24 Hours of Le Mans. During qualifying at Le Mans, the car posted a record speed of 247 mph (398 km / h) on the Mulsanne straight. Mercedes driver Jean-Louis Schlesser would end up winning the drivers' championship of the season.

The C9 was replaced by the Mercedes C11 in 1990.

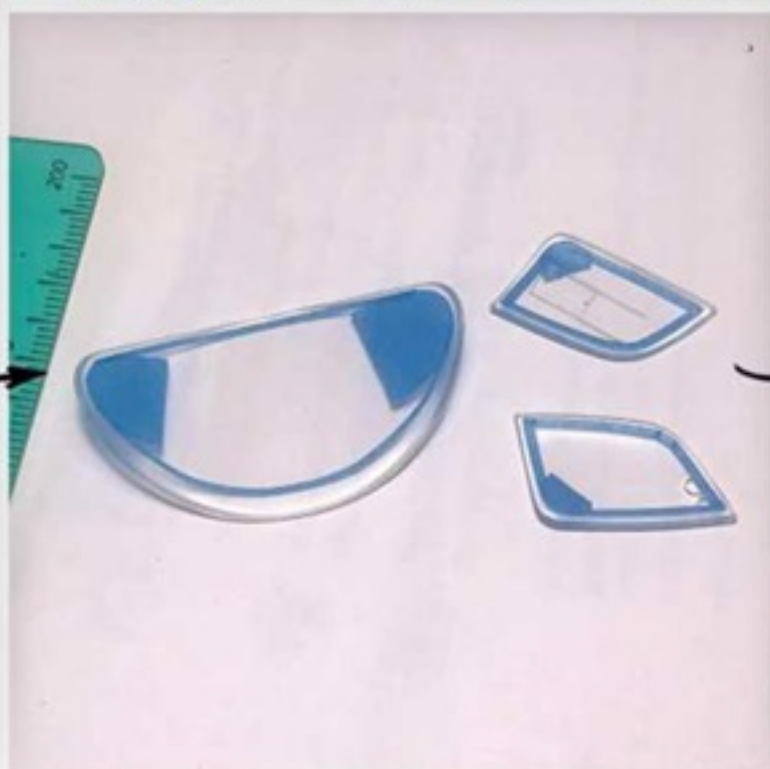
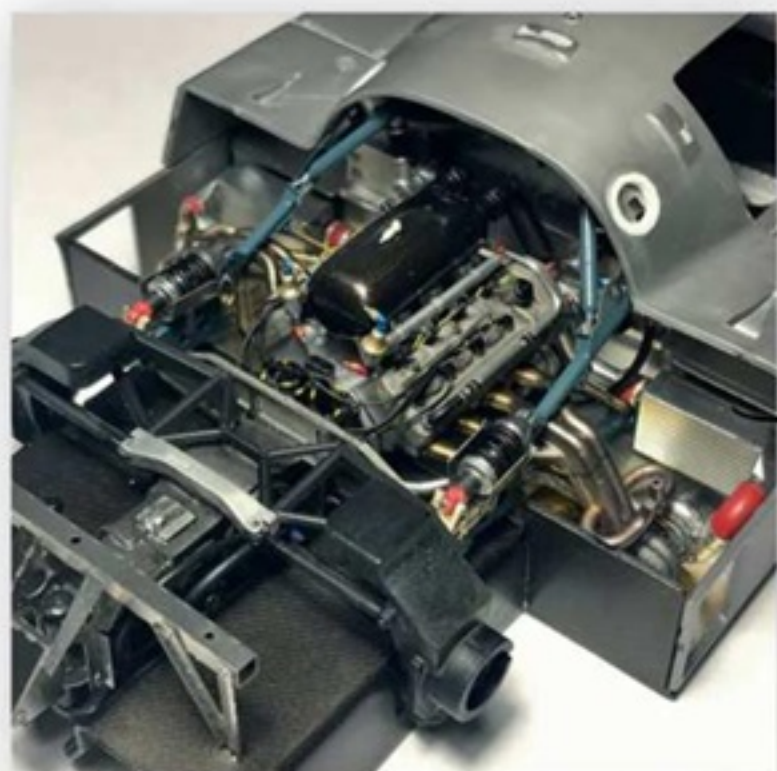




THE MODEL:

Despite being a great Tamiya model, it is made from old molds, so the detail for this scale is really minimal in the engine and interior of the cabin.

We prepare the kit to adapt the photo-etched parts and modify various parts to better detail the car.



Open the driver's door, modify the safety arch to make it new, modify various parts of the engine to detail, modify the sides of the chassis, to be able to better work the car, cutting the sides of the body at the height of the doors.

Engine: scratch of the fuel pipe + injectors + cables on each side of the intake nozzles. We incorporated several TopStudio fluid fittings in the smallest sizes in order to fit all the fuel and grease tubes of the turbos.

Aftermarket resin intake turbos ..., scratch the turbo air intake pipes + the turbo pipes to the intercoolers. The exhausts, the vacuum tube and turbo valve are redone, as well as the modified valve with more details.



The air intake box is detailed with racords and is also lined with carbon like the original, copying the direction of the carbon frame. Detail of the engine before and after painting to see everything modified. Detail of the engine compartment and bottom of the car. The flat bottom is lined with specific carbon patterns for this SMS car, the 1/24 scale is suitable for the model. But this decal used to be very silver, so we give it a coat of varnish to protect the entire decal, then a few coats of Smoke X-19 Tamiya to darken and then a final lacquer to give shine, in this case I have polished it to give a polished carbon look. In the part of the engine the aspect is not polished, the color is more satin in the varnish. The arms of the safety arch on the engine are also redone with plastic rods. The shock absorbers are completely

redone with aluminum and plastic tubes, the spring is handmade, once painted they are perfect to the original.

Interior: the seat is redone by removing the embossed, carbon-lined and varnished belt + the belts from the Hobby Design kit. Also the detail of the BOSCH photoetched control unit, plus the wiring.

Motor assembly: Everything must be pre-assembled before painting it, since modifying all the tubes, etc ..., believe that it does not fit well. Once everything was adjusted, we painted the motor and assembled from bottom to top little by little, much more difficult as we added more cables and extra parts. Adapt all the turbos oil pipes carefully.

Finally put the photo-etched rear spoiler bracket, and the spoiler.



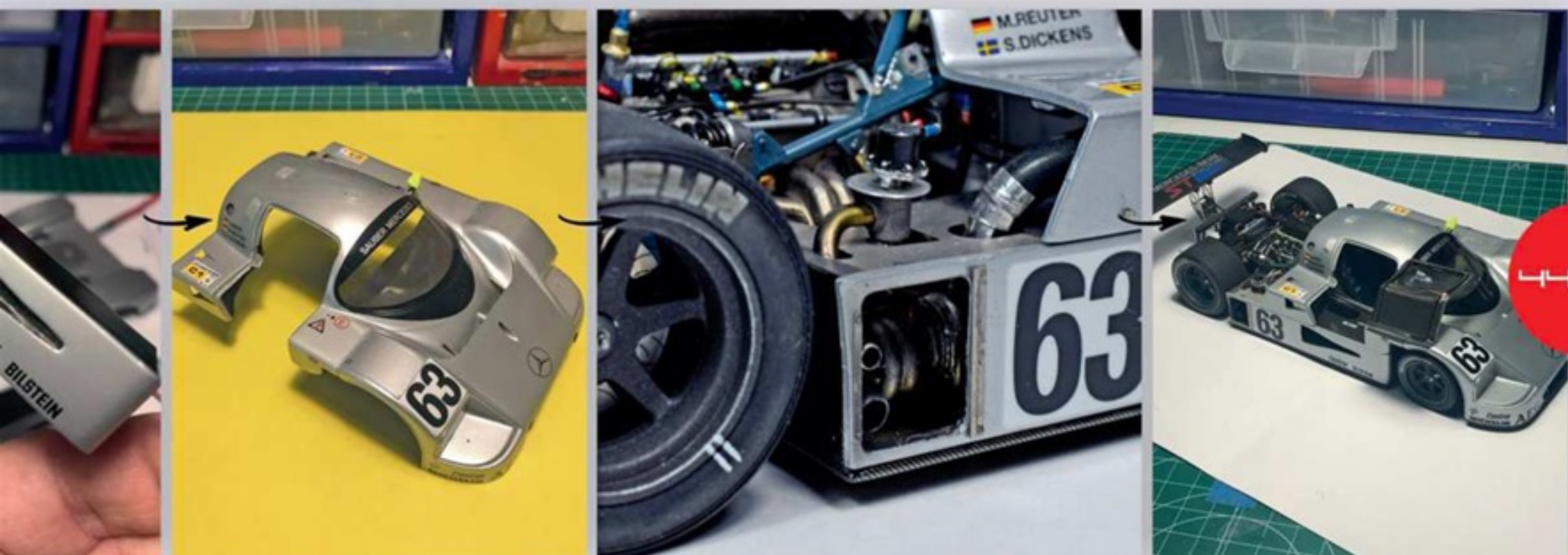


Detail of the oil expansion bottle, and the tube that runs through the engine, the bottle is lined with carbon and varnished, brighter than the rest of the carbon. The oil tube made with a fine tube, filled with tin of the same thickness to be able to give it the appropriate shape, this entire tube is lined with very fine thread and is painted matte orange, then it is lightly scratched with sandpaper to bring out the metallic color of the thread.

Bodywork: When opening the car door, we need to modify the area of the chassis with the door with Evergreen strips giving the shape equal to the real car. The door is modified with the reinforcement around it, and is finally lined with carbon.

The lower part of the chassis has been cut on both sides, so that it can be painted and lined with carbon easily and mounted on the chassis. Some of these carbon pieces have been covered with a more modern SMS decal that has a more correct color, it only needs varnishing and giving a more or less polished finish depending on the piece, so we create different, more realistic shine.

The bodywork has been painted with Tamiya Spray Primer gray, then with Gravity paint, the specific color of this car. Placed decals and finally two coats of Gravity Lacquer. Finally sanded with 3M ultrafine sponges and polished with the Gravity set of polishes.



The result is very good.

Finally we have the model with the door open thanks to the perfect hinges of one of the FG sets. And the engine hood exposed so you can see all the work done on the engine. I hope you like it!!!!



CERVANTES

EN LA BATALLA DE LEPANTO

ANTONIO ZAPATERO 75MM



INTRODUCTION: I have not published in these parts for a long time. And it will not be for lack of desire! But since it happens to more than one, we have less time, even to paint figures.

When my dear friend Mario told me that he wanted me to write an article for him, because he wanted to do something special for the magazine on its 20th anniversary, I couldn't refuse since I have known this magazine since its inception and I have a special affection for it and very fond memories of the good moments lived in its reading and seeing the excellent works that are published in it. Twenty years now! As time goes!

I remember when I met them... (Mario and Nieves) It was in the first modeling contest that I participated. I remember that it was in the Sevillian city of Alcalá de Guadaira back in the 2000s ... I remember that I was taking a walk with my father through the stands of the stores that were located on the upper floor and I met a girl behind some piles of magazines. They had several photos on their covers and the caption "Hobbyworld." Of course! As the title is in English, my first question was: are they Spanish? they are in Spanish? (fearing that they were like those of "Verlinden" of that time, that in truth, that was a roll because to understand them, either you knew English or you had to be translating them), and Nieves, frowning a little, said yes. From the way she looked at me and the tone of her voice, she must have thought... What a hick this one! Hahaha... I don't know how many numbers they could have published at that time (I think I remember between ten to twelve) and to Nieves' surprised face, I bought them all. For me, it was something different and fresh from what I could find in other types of magazines related to modeling, without detracting from those other publications that were quite good. Right there I subscribed, as it was a luxury that magazines were sent to your house in those days. You cannot imagine the filigree that at that time I had to do here in Úbeda, to get the kiosks to bring me modeling magazines.

45



Autor / Author: José María Murciano Fuentes.



My debut that year in the contest was quite a surprise, since I did not know the environment that was lived around this hobby and also, precisely in that year, all the cream, flower and cream of the first swords of this world. Artists such as Diego Ruina, Mike Blanck, the Canone brothers, Pepe Gallardo, José Hernández, Adrian Bay, Raul García Latorre, Rodrigo Hernández Chacón, etc ...

I remember them very well because I took photos with all of them, although I have to admit that I had to ask more than one who they were, since I didn't know them.

It also comes to my memory that one of the shelves of the display cabinets came off the hook and you can imagine which figures it broke... snf. I remember my friend Antonio López Lobo handing them to me in a shattered plastic box.

Without being discouraged by that unfortunate accident, I told myself that this event was not going to get me to move on and motivate myself that for the next contest in which I participated, I would go with all the enthusiasm and desire, in order to enjoy and learn as much as I could and put it into practice on my figures once at home.

I have to say that it was a very pleasant surprise, that in this contest in Alcalá de Guadaira, the first in which I participated as I said before, they gave me a prize and specifically the "Hobbyworld" special. They gave it to a figure that I made to "scratch" about a character in a video game that hit hard at that time. It was about "Sir Daniel de Fortesque", nothing more and nothing less than "Medievil". Precisely as a result of these events, a close friendship began to develop with my dear Nieves and Mario that we continue to share to this day.





My friend Mario told me that if I wanted to write an article for his magazine (imagine the face I put on) since in those days those who published were the most prominent in this world of modeling and that he wanted to count on me, that I was just a beginner, it was an honor and also a great responsibility to trust me in this way. The article I remember was made on a 54 mm figure from the Andrea Miniatures house and the Batman character. And so from this first article, many more followed and may have reached fifty.

From here I want to express my most sincere gratitude to my friends, for giving this opportunity to so many colleagues, many of them true teachers who undoubtedly contribute, with their good work, to the enlargement of this magazine and to be considered one of the best in its sector.

THE BATTLE OF LEPANTO (Brief review)

Famous naval combat that took place at the entrance to the Gulf of Lepanto, in western Greece, on October 7, 1571, between the Christian and Turkish squads, and in which Cervantes, who was one of its actors, received the wounds that left him one-handed.

The Turkish Emperor Selim II aspired to seize Cyprus. This danger, coupled with the pretense of expanding Islam throughout the Mediterranean, moved Pope Saint Pius V, who dreamed of conquering the Holy Places, to the formation of a Holy League of all Christian countries, against Turkey. Only the Pontifical State, the Republic of Venice and Spain entered it.

The allied squad consisted of 264 ships and 80,000 men under the supreme command of Don Juan de Austria, brother of Felipe II. A great victory was achieved against the Turkish ships commanded by Ali-Pasha.

The strategy of this battle has been compared by modern critics to that observed by today's great admirals in the Battle of the Pacific in World War II. And they highlight the great way in which the rescue squad and the reserve squad, under the command of Álvaro de Bazán, moved to decide the victory at the culminating moment.





The Turks had 25,000 dead and 5,000 prisoners, 80 sunken galleys and 30 captured. The Christian League suffered the loss of 13 galleys and 7,800 soldiers, but forever removed the Ottoman threat from Europe.

THE FIGURE: This figure represents Don Miguel de Cervantes wounded in the battle of Lepanto. Its size is 75 mm and it is cast in resin. Modeled by Antonio Zapatero, it consists of four pieces. It does not belong to any brand, since it is expressly modeled for the 2019 Club World Cup held in the Madrid city of Leganés every two years.

It is very successful in its details, although in my case, the casting was more than regular and I had to make a series of improvements. One of them was to make the blade of the sword in metal, since the one that the kit brings was not very good and it bent easily.

Another improvement consisted of the sword sheath, because the original came with many pores. I also made it in metal.

And to finish, I gave the whole figure the usual revisions of files and sandpaper to eliminate the lines of the mold and some other retouching using Magic-Sculpt putty.

THE SCENARIO: This section is where I had to pay more attention since I wanted to do something that stood out from the rest of the participants who presented this figure.

To be able to participate in the Club Mundialito contest, you must know that it is governed by rules that are the same for all participants and that you must abide by.

In this case, the figure must be 75 mm, and for all the same. You cannot do any transformation of it. Only the colors to be applied can be different and also the setting where it can be placed, which cannot exceed 8 x 8 centimeters in base.

COLOR TABLE (SCENARIO)

RED WOOD (Tamiya acrylic airbrush colors).

Base: 30% matte black XF-1 + 70% helmet red XF-9.

Lights 1: Directly with red XF-9 helmet.

Lights 2: XF-9 helmet red + XF-7 matt red.

RED WOOD (brush strokes with Vallejo acrylics).

Lights 1: With a dry brush, directly with carmine red 908.

Lights 2: By dry brush, directly with scarlet 817.

Shades: 30% black 950 + 70% red oxide 040 (Arte Decco).

General shadows: Red oxide 040 (Arte Decco).

RED WOOD (last shades with oils).

Shades: 30% carbon gray 142 (Winsor and Newton) +

70% dark cadmium red # 24 (Titan).

Lights 1: Directly with dark cadmium red # 24 (Titan).

Lights 2: Scarlet Red # 32 (Titan).

Lights 3: Scarlet Red Mix # 32 (Titan) +

Cadmium yellow 108 (Winsor and Newton).

General washing: Directly alizarin crimson 004

(Winsor and Newton) Last lights: Directly with dark

red # 36 (Titan).

BROWN WOOD (Vallejo acrylics)

Base: 70% burnt umber 941 + 30% black

950. Lights 1: Base + burnt umber 941 (and

it ends with the latter). Lights 2: Flat earth 983 is

added (and the latter is finished). Lights 3: At points of

maximum light, a choice of 877 gold brown is added.

Shades: Base.

BROWN WOOD (oils Winsor and Newton)

Lights 1: 60% raw umber 552 + 40% Naples yellow

422. Lights 2: Naples yellow 422 is added, almost re-

aching this pure color.

From the beginning my idea was to put our character in a galley, which was one of the most used ships in this battle. By having to put the figure alone and in such a small space, it was necessary to be very careful that the different details that made up the scene did not saturate it too much and take away the role of Don Miguel de Cervantes. Finding that balance took time and a lot of tests, until I gradually defined the final scenario.



Both the stage and all its components are "scratch". The deck and railing were made of naval model wood slats.

The falconete (deck cannons) is made with two brass cannons joined together to give the correct scale and structure. Made of metal, following the plans of the time that I found on the internet.

The ammo cube is from an old Andrea Miniatures reference in 54mm and it gave the scale perfectly. The ammunition balls are made with putty and glued once dry and hard.





The morion (helmet) was also made of metal, using a model that has a smaller scale.

I made the arrows with conveniently cut steel pins and the feathers on cut paper and glued with cyanoacrylate. It is quite laborious but the result that is achieved is very good and it is worth it. The deadeye (pulley) is taken from the original kit conveniently detailed with strings of different

thickness to give the scale and placed on the stage with the desired shape.

In order not to make this article very tedious with paint mixtures, I am attaching a color chart of the parts that I think are more to be highlighted (apart from the figure) such as the different wood tones, which is what predominates in the scene. Until the next article, greetings to all.

"Given the rumor that there would be a fight, Cervantes asked, like so many other soldiers that day, a license to fight. And since he believed he could not obtain it, he climbed into the skiff, a barge that when used was kept on deck."



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TREADSPPEEDER

SCRATCH/BANDAI 1/12

Autor / Author: Allezander A. Dela Rueda.

The 125-Z Treadspeeder bike was a model of speeder bike which saw service during the war between the First Order and the Resistance. The First Order Treadspeeders were rugged, shielded patrol speeder bikes which had a design that granted greater traction on unstable terrain. Two of these speeders could be carried aboard an AAL-1971/9.1 Troop Transport. It could also avoid countermeasures that jammed traditional speeders. The Treadspeeder bike was designed to catapult First Order jet troopers into the air during First Order operations.

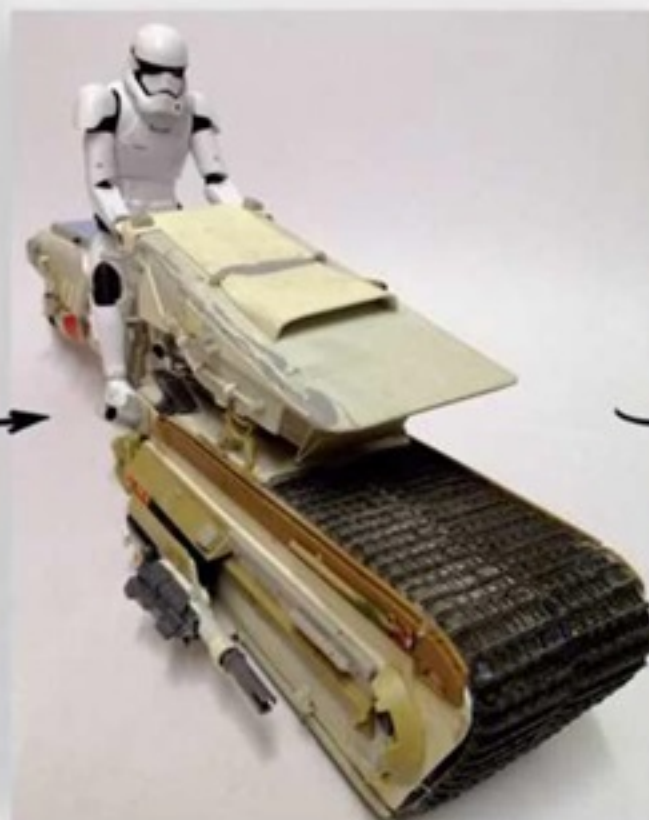


52



They were piloted by First Order Treadspeeder Drivers, specialized stormtroopers who, in certain instances, were encased in a variant of the First Order stormtrooper armor. Otherwise, the drivers donned the standard stormtrooper armor. Treadspeeder – from the movie Rise of the Skywalker which I often watch. When I first saw this new type of vehicle in the movie, I got both inspired and challenged to build a scale model of it since I love doing sci-fi planes, vehicles and mecha robots. First thing I did was purchase a 1/12 scale Storm Trooper from Bandai.

For reference, I looked at various photos of the storm trooper on the internet to get the right concept and details.





After that, I started gathering the materials to be used. Fortunately, I work in a construction firm so I got a lot of scraps to choose on. I found some pipes, plastic plates, lego blocks, some leftover parts from my plastic model tanks, planes, and bread tags for the grills.

After collecting the materials, I started building the engine body with tracks. I cut the plastic plate in 20 pieces for the tracks to be fully detailed. I studied the original design but the resulting engine body and tracks were slightly different from the original.

Then, I started doing the cockpit and frame using the lego blocks to get the exact shape of the frame; plastic plates for the panel cover on the body frame; a small bicycle lamp to make an engine and thrusters/boosters. After its completion, I put the storm trooper figure to the vehicle for size comparison. I used plastic balloon sticks and some lego scraps for the handle bar. I also used Gundam panels for the pedals and mechanical parts below the engine.

After forming and completing the scratch build, I started painting using Vallejo colors: Primer Black, Sombre Gray, and Primer White for the surface. I wanted the engine part and tracks to look old, dirty and rusty, which was why painting them was the most challenging part. I started by salt chipping using Tamiya Acrylic Brown and then used different colors from oil paints: I mixed Amber, Yellow, and Brown to achieve the look that I wanted and used Vallejo Pigments and weathering effects. I also used diesel stain for some leak effect from the engine parts, and oil paints for dry brushing.

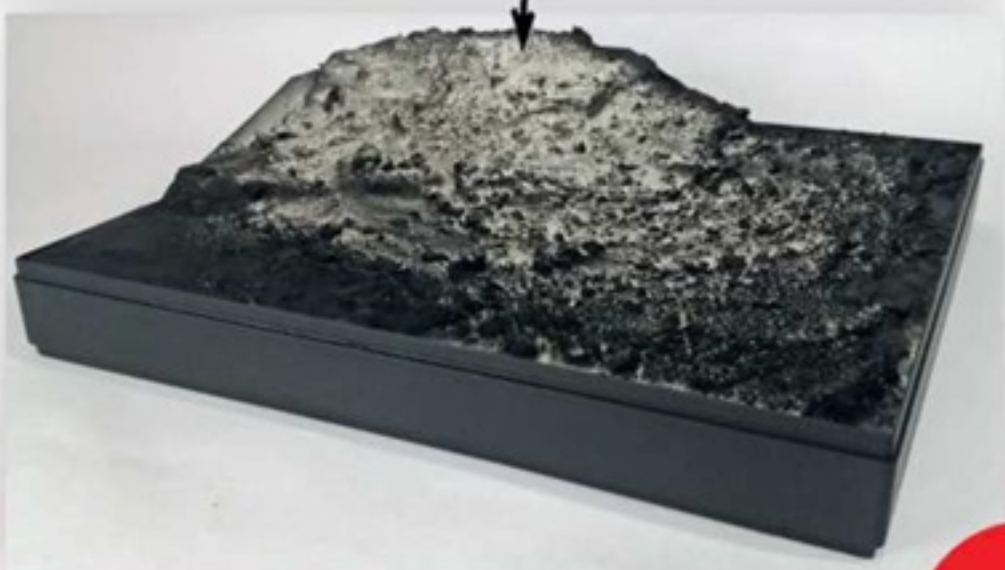




For the diorama, I used the plastic cover from a box of chocolate. I also used gypsum board; I broke it and shaped it into little mountain-like stone formation.

Then I mixed water and white cement and poured them on the broken gypsum board. For the grass, I cut the fibers of the paint brush and stuck them into the gypsum board. The dust effect was made using the heap filter of an air-conditioning unit.

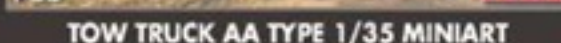
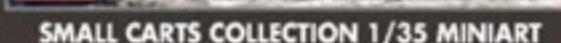
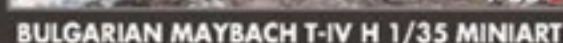
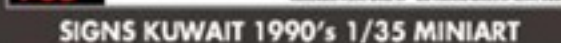
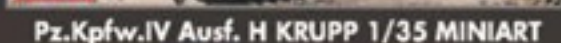
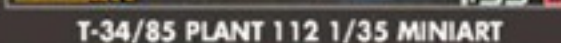
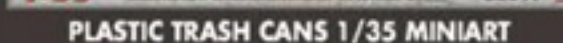
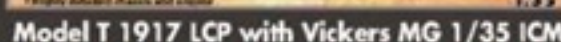
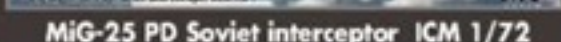
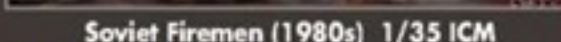
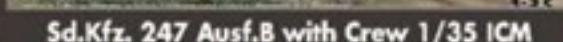
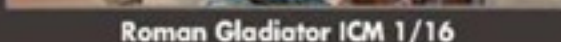
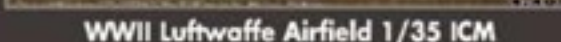
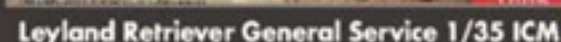
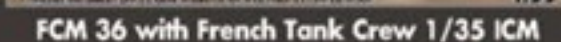
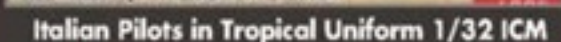
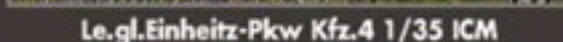
After completing the diorama and the figure, I positioned and angled the storm trooper onto the vehicle to create an epic scene.



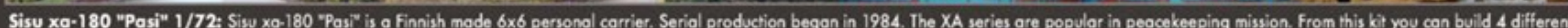
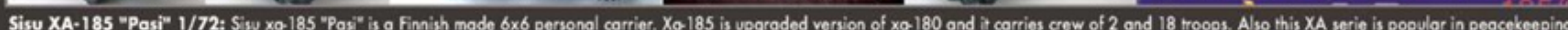
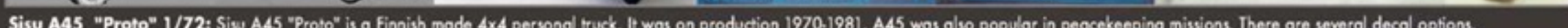
Producing and completing this project was another big challenge for me. Once again, I had to use scrap materials, my imagination and skills, to make this project a reality. This isn't just a hobby, it's a passion.

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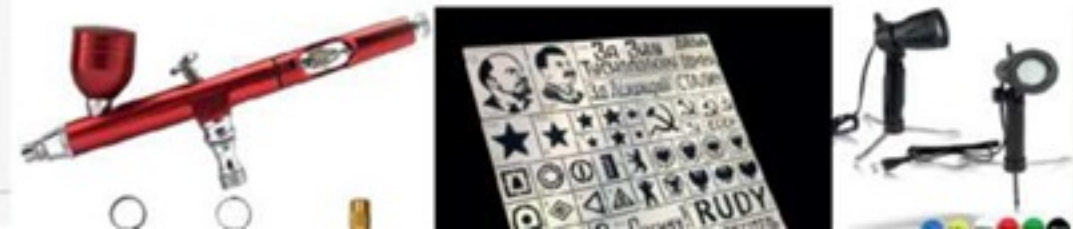
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