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HECHO EN ESPAÑA
MADE IN SPAIN



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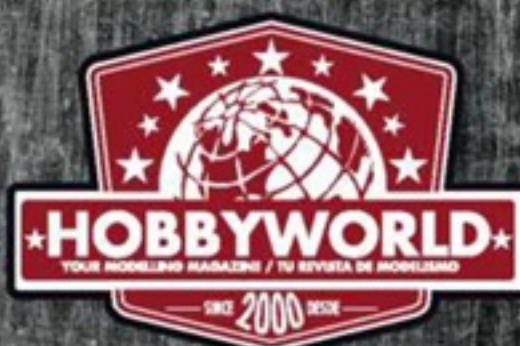
BULLDOG T1 Manuel Soriano Romero

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NEWS

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Autor / Author: Javier Molina.

KALLAMITY 1/220

SCHNABELGUN

This design was born in 2002 as a tribute to one of Makoto Kobayashi's best "Neo-Geo" Mecha designs (a heavier variant of his "The-O").

It is one of my favorite brands, for model design and quality of finish. The size of this figure is 1/220 scale, a very common scale in the Mecha world.





The final finish is impeccable, it does not present difficulties when assembling, although we recommend using cyanoacrylate accelerator on some small parts.

To give depth to some areas, we will shadows with black ink on top of the white primer. That will help us a lot with the volumes of the robot.

Once the ink is dry, we will use a dark tone, and two color rises throughout the model, using the overhead light technique. We will always mark the color rises in the highest areas.

This is the aspect after the painting, on this tone, we will begin to imitate the different effects of wear.

It is important that before the wear phase, we place the decals and numerals on the robot. This way the effects will also cover these decals, making it more realistic.

It is essential to use a decal fixer to facilitate its placement. It forms a film between the paint and the decal that allows it to adhere much better.

Once the decal is placed, use the softener so that it is fully integrated into the model, adapting to curves or projections.

We go with the metal parts, which of course, must also be treated with the aging techniques that we use throughout the model.



To give more eye-catching, we are going to break the monotony of military green, with some areas in another color. In this case, red as a complementary color.

We began to wash black ink in the metallic areas, to add shadows.

We use our "Weathering Stick" to add small light green strokes, imitating raised paint. It is recommended that the effect be smooth and controlled.





We also used the tip of a brush to imitate long scratches in some raised areas.

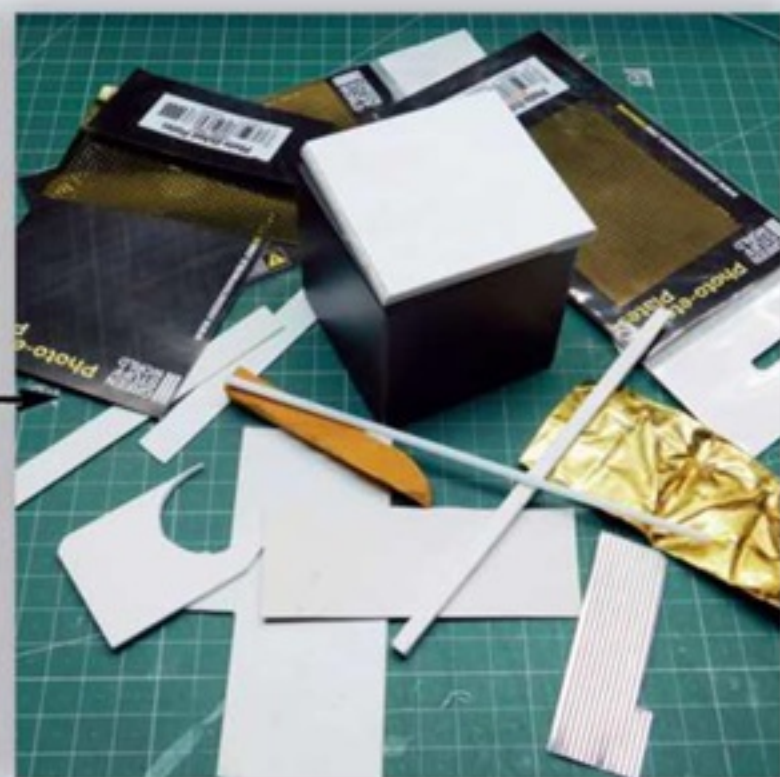
Using our "Master Medium" and our Intensity inks we can achieve a great variety of tones and effects. In this case, dirt accumulated on the bottom of the legs.





The weapon will have the same treatment as the rest of the figure, but we are going to choose a much more striking scheme. From a zenith, we illuminate using only three colors. The maximum light points, always in the highest parts. Once the decals were applied, we used metallic to decorate the part of the tubes of the energy weapon. We wash with Purple ink adding a little Master Medium.





Makes the ink more fluid and better penetrates the plate gaps.
As in the rest of the figure, we add some areas of striking color, such as lights, indicators or spotlights.

Now we will build a set, using pieces of plastic and some very useful materials, such as our photo etched plates.



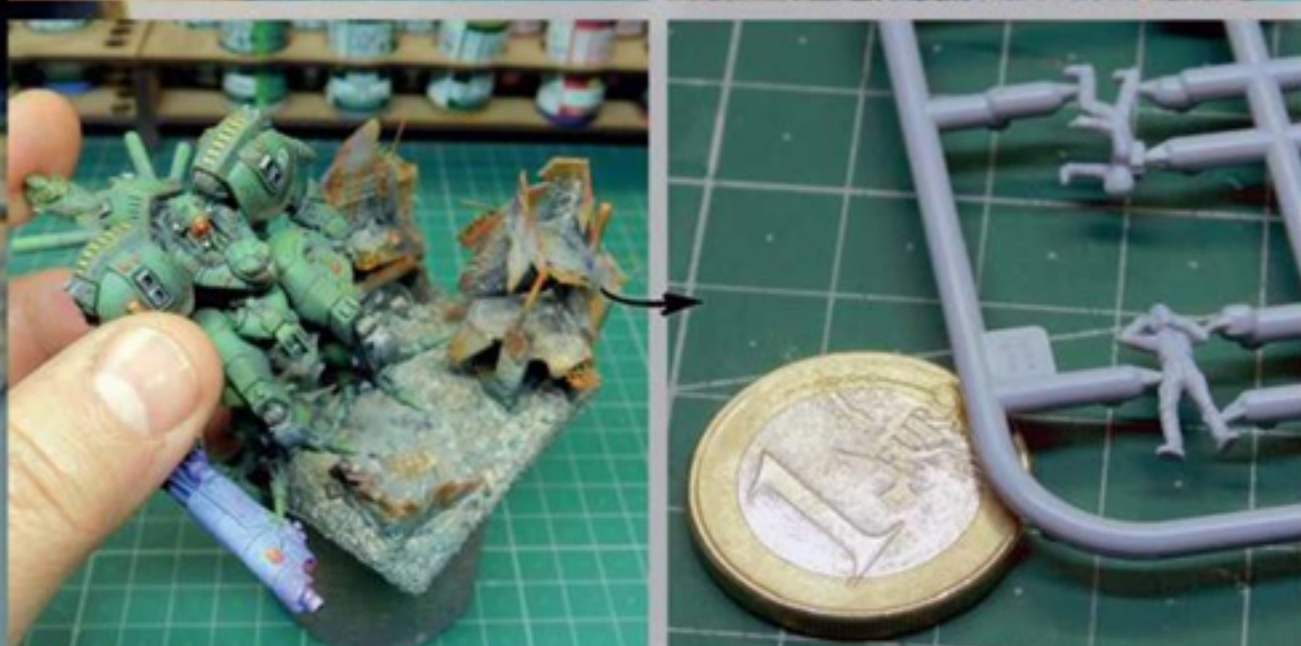
The size of the buildings has to be very small, due to the enormous scale that the robot is supposed to be. We use pieces of Plasticard for this, to which we add photo etched. This product is very easy to use, it can be cut directly with scissors and being metallic, it adapts to any surface. It is convenient to stick it with cyanoacrylate.

Well, that's how the robot looks on our set. We have tried that no building covers the figure too much, so as not to lose any angle of vision.

We give a generous layer of fine sand on white glue.

A gray primer, to imitate the tone of cement, and we will start working with our liquid pigments. There is a wide range of colors that can be airbrushed and applied with a brush. They do not need to be diluted, just shake very well at first, nor do they need fixer.

The final effect of the pigments is matte and gritty, perfect for imitating sand, dust, dirt, rust, rust and other effects. Like, for example, long traces of rust running down the walls. Well, the ground is ready, now let's go with the figure that will accompany our giant.





It was quite difficult to find a figure of the scale of the robot, so we choose the smallest that we could find in the market. Undoubtedly, we must treat it as a larger figure, whatever its scale, so we start by brushing it. We paint in various shades of green, matching the military character of the robot.

A few ink washes to give depth and shadows.
And we integrate it into the terrain! Our scene is ready!



The A-10 Thunderbolt II is a single-seater, twin-jet, straight-wing ground attack aircraft designed in the United States by the Fairchild-Republic company in the early 1970s.



THUNDERBOLT II A-10



TAMIYA 1/48



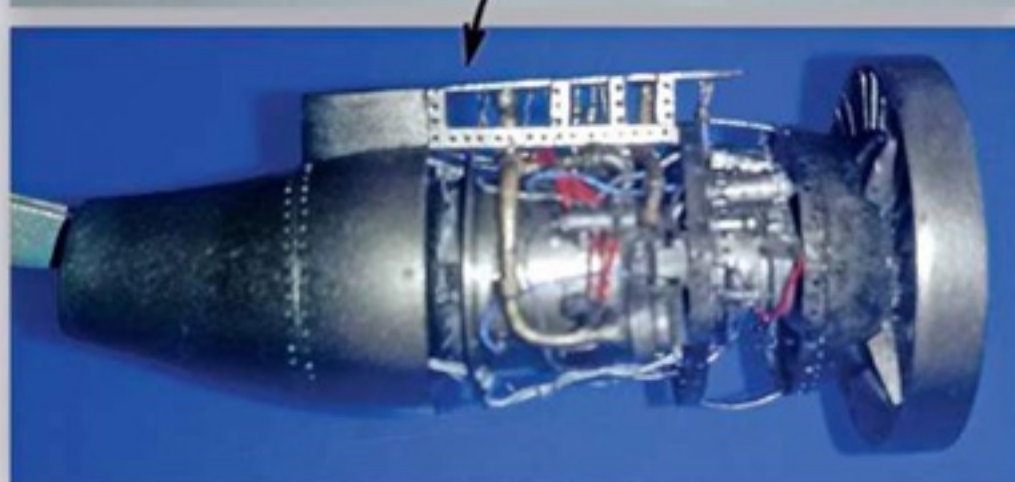
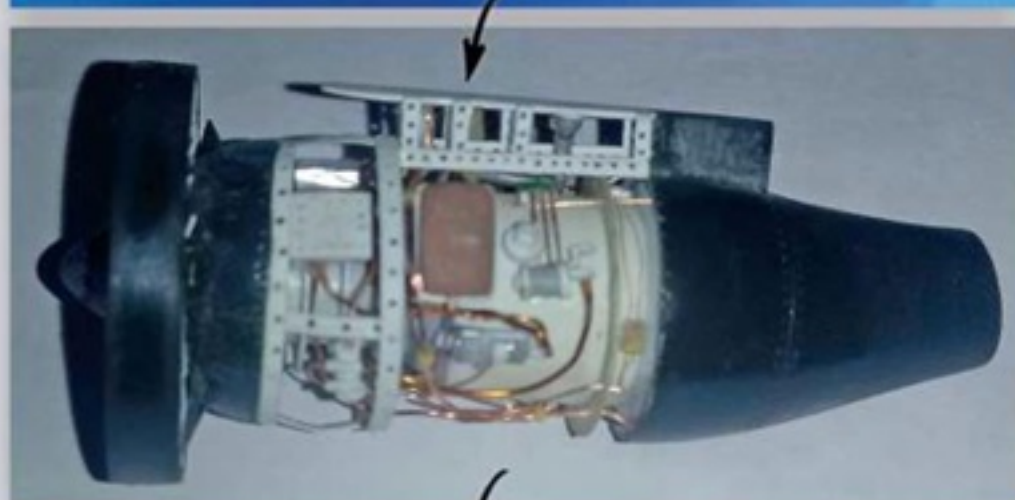
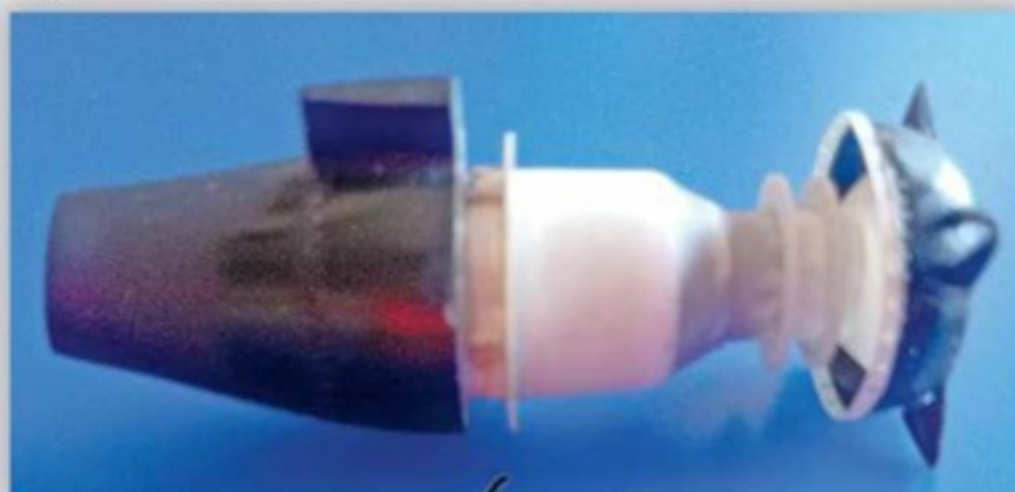
Autor / Author: Raúl Pérez Martínez.

A-10
Thunderbolt II



It was designed at the request of the United States Air Force to provide close air support to ground troops by attacking tanks, armored vehicles, and other ground targets with limited air interdiction capabilities. It is the first USAF aircraft designed exclusively for CAS missions.

The A-10 is designed around the GAU-8 Avenger, a powerful rotary cannon that forms the main armament of the aircraft. The fuselage of the aircraft incorporates some 540kg of armor and its design is intended to prioritize the survival of the aircraft, with the necessary protective measures to allow the aircraft to remain in the air even after significant damage.





It has participated in combat operations in the Gulf War, in the conflicts in Bosnia and Kosovo, in the Afghanistan War and in the Iraq War. After being modernized several times it is planned that the A-10 will not be replaced by the new F-35 Lightning until the year 2028 or even later.



The A-10 is highly maneuverable at low speeds and altitudes thanks to its extensive wings, large surface area and elongation and large ailerons.

These also allow short takeoffs and landings, being able to

carry out operations from rudimentary airfields near the military front. It can be in the air loitering for long periods and operate at altitudes below 300 meters with a visibility of 2.4 km.

It normally flies at relatively slow speeds of 560 km / h, which allows it to perform better in the ground attack role than fast fighter-bombers, which often have difficulty hitting small, moving targets.

MODEL: The model is the current Tamiya 1/48 scale, in principle you simply saw it as soon as you open the box, we see quite large pieces synonymous with what the model actually is once finished.



Very good line engraving although I have to admit that I had to repaint some lines on the fuselage and on the wings. But generally the mockup is quite good, something typical for Tamiya.

ASSEMBLY: I have to say that as an aircraft modeler I always start with the assembly of the cockpit to which I added one from the Aires house, which by the way is very nice. Once the cockpit is finished, I continue with the wheel wells, which I also add some from the Aires house. Once the entire cockpit and well assembly had been assembled, I concluded this first phase with the closure of the fuselage, to which I had to add a little putty to equalize the surfaces.



Then I continue with the wings that in principle somewhat large but typical in this type of plane, I also put the wells of the Aires wheels that are spectacular, I close the wings and I propose to leave open one of the





engines which I make completely at scratch that once finished was very nice. I finish the assembly process including the tail rudders and sanding the assembly to even the surfaces, preparing the model for the painting process.

PAINTING: The model includes in its instructions several decorations of which I am interested in the tricolor camouflage scheme. I have to say that for this decoration I used the salt technique. I have to say that for this decoration I used the salt technique. I start with the lightest green color, then I continued with the darkest green and I finished the decoration with a dark brown tone. I used Tamiya paints but sorry for not including the numbers since I don't remember right now, ha ha.

I think I remember that they are the ones that mark the instructions, since I did not mix. Once the painting process is finished, I continue to be able to highlight the lines of the panels and put decals of what I give a couple of coats with H30 gloss varnish, which for me is the best. Dry and clean the set and put the decals, I finish the model with a pair of Humbrol matte varnish caps that once dry the model is completely uniform and beautiful.

T-55 SYRIAN REBELS



TAMIYA 1/35

I really fell in love with modern conflicts as the topics for my models, although I have never planned that. What is more, I had been that kind of modeller, who's main topic had been only the WWII and had not taken any special care about the modern AFVs.

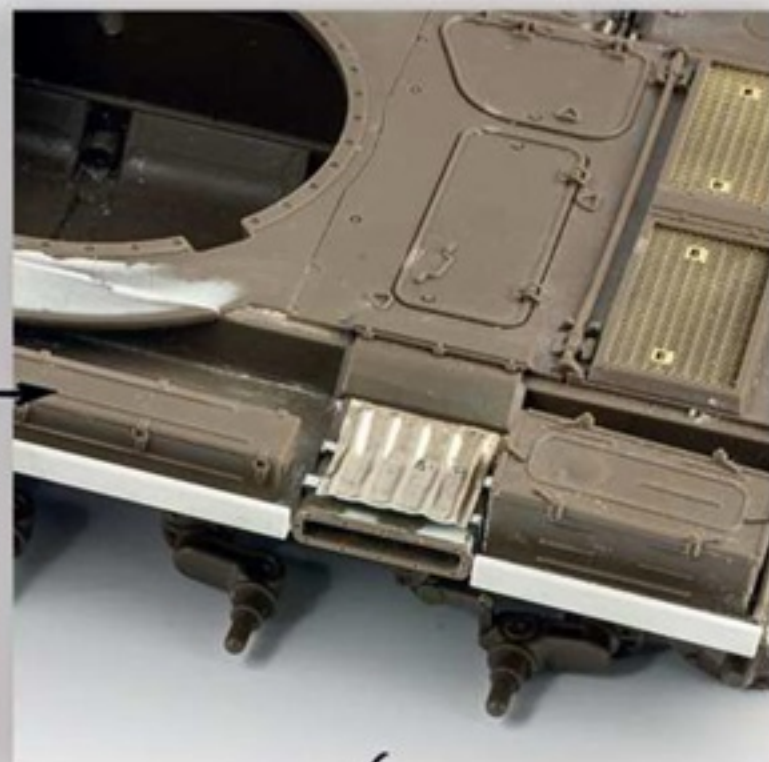
Author / Author: Marian Bunc.



Maybe the reason had been the fact, that I had been thinking about the modern AFVs as about "sterile looking" ones, too boring a bit. This thought fell apart as the house of cards, when I found the pics of the vehicles from the present conflicts in Afghanistan, Syria and Ukraine. I found there so many strange looking vehicles, that it would be a sin not to build them. On the other hand, there are so many interesting photos, that I can not decide, what to build as my next project, we never I have to. It was the same case with this Tamiya's T-55 kit, that I wanted to build as a Libyan rebels' tank at the first time, but during the process, I realized, that it was not what I really wanted to create, so it came back to my wardrobe. There it waited until the right inspiration and her time have come.

ASSEMBLY: The Tamiya's T-55 kit in 1/35 scale has been the only usable one on the market for a long time. The plastic it is made of is of a really high quality, it has got sharp details and it is really easy to build. Unfortunately, it misses many important details, those are important to add. I started the construction with matching the hull, from which I had to remove the front fender parts and fill in the slots for attaching the protective basket of the reflector and other details. I wanted to replace these parts with my new handmade and the slots could complicate me setting the new parts. The engine area was upgraded with the basic P.E. set of engine grills from Voyager Models. They are really nice and fine. The rest of the details and hull upgrades were handmade only. As always, I made the improvised front parts of the fenders from the drink can metal sheet. The same material was used for the auxiliary fuel tanks holders.

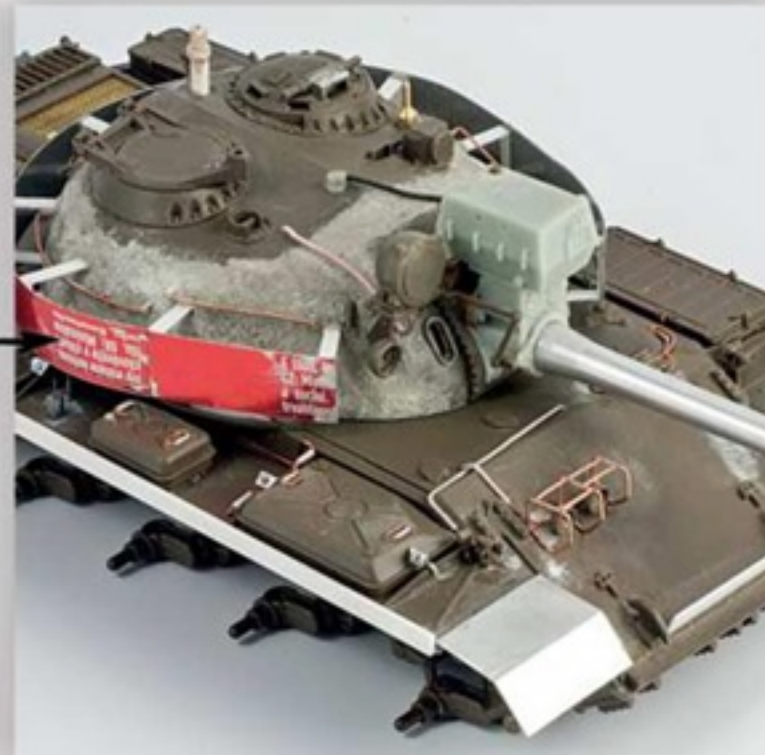
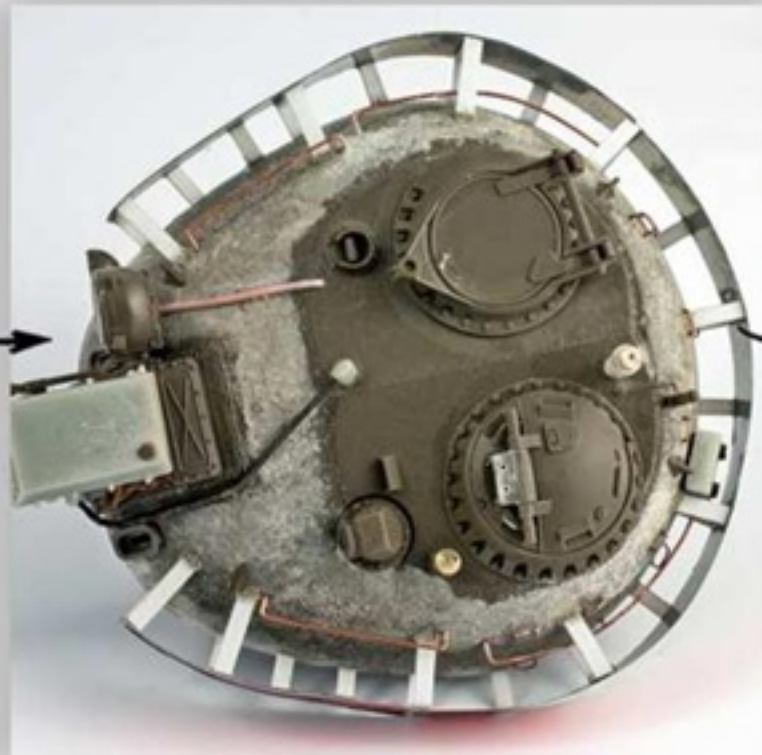




Trimmed front part of the hull. It was important to fill in the slots for the original parts those I wanted to replace with my handmade ones. Plumbing recreated with a wire and a plastic cotton swab handle heated/softened with candle flame. The handles on auxiliary fuel tanks are created the same way. The exhaust pipe cover made of heated up soda can. When you heat it above flame, the metal sheet becomes much softer and it is possible to shape it.

All you have to do is cut it with scissors, place it on top of the original part and press it against the original part with a brush handle until you emboss the original relief in it.





The exhaust pipe cover was made of the same drink can metal sheet, but this time I soften it above the candle flame.

The plumbing, handles and the reflector basket were made of copper wire and the plastic cotton swab handle, that I softened above the candle flame.

The left side of the turret. There is a copper wire inside the intake hose leading to the range finder. It secures it to hold the right shape. The remaining part of the canvas covering the gun mantle is made of Magic Sculp putty.

Upper view at the turret. Overall view at the finished build. The kit itself is really easy to build clean. Everything fits perfectly and it is made of high quality plastic. Unfortunately it misses many details those you need to handmade.





The turret was a bit more complicated to modify. Its main dominant element is the North Korean laser range finder, that I bought in a set from Zachary Sex. The set also contains an armoured hose, in which is the wiring. The set contains it as a tightly reeled spring, inside which is a nylon twine.

Unfortunately, it is really hard to form the shape we want to achieve. The solution was to heat it up above the candle flame again, what made it much softer and easier to shape.

A coat of black Gunze surfacer. The camouflaged T-55 with the up armour in it's basecoat. The main feature of the camo were many layers between which was applied the Worn effect SE07 from Sirahobby.



Hairspray chipping technique used on the up armour. The first layer is dark grey - brown Tamiya acrylic colour. Then were applied two layers of Worn effect SE07 and again a coat of Tamiya acrylics. After a short drying time I chipped the upper layer with brush and warmish water so that the grey - brown layer was uncovered a bit again.

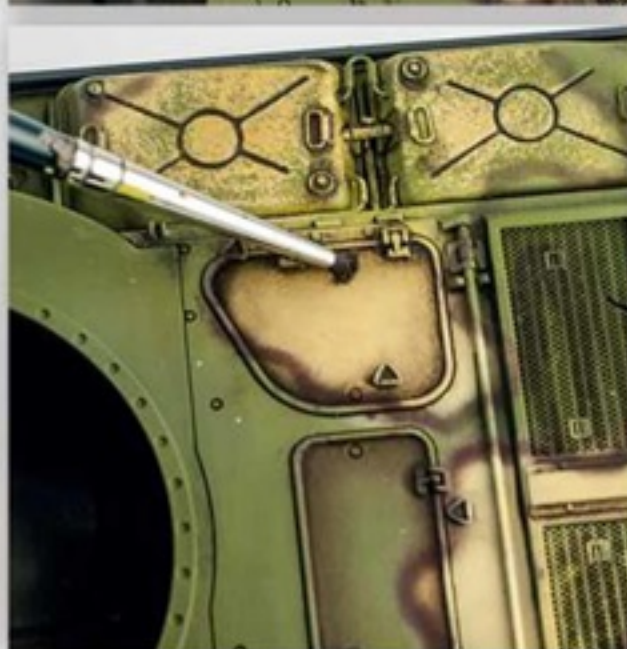
Chipping on the auxiliary fuel tanks to uncover the base green tone. Dark was mixed of oil paints. It is important to use high quality oil paints with full coverage and fine pigment. The dark oil colours tone blended to create a fake shadow around the edge of the hatch.



Unfortunately, the twine got burnt, so I replaced it with a copper wire. The main resin part is casted together with the gun mantlet, into which I set a metal barrel from RB Model. I had to sand down the cast a bit.

There was also something like imitation of the left-over part of the canvas covering the mantlet. I did not like how it looked, so I sanded it and remodeled the left-over part of the canvas with a two-part putty.

The chapter for itself are the „skirts“ around the turret. Here I have to admit, that those final ones, those are in the photos, are my third attempt. There were the first ones I liked, more or less. The supports for them are made of Evergreen styrene strips. The plating around the turret is made of the drink can metal sheet again.





Detail view on the turret with applied wash.

Overall view at the model after the wash application and shading. The chips painted with brush and Vallejo colours. As the first I painted the chips with lightened camo tone and then I covered the centers with a dark - grey or grey - brown colour.

Wilder's "Old rust effect" applied on the painted chips and blended with a bit of lighter fluid.

The front improvised fenders made of rusty metal plate. The basecoat was dark grey colour on which I applied the dust pigment E19 Sandy Earth from Sirahobby.

Then I soaked in it irregularly thinned Burnt Sienna oil colour. When the thinner evaporated it created nice effect of layers of rust and fine dust.

Overall view on the model after chipping and application of rust. The first layers of dusting/mudding of the lower hull. The base layer is created with PP208 Sandy Brown pigment paste from Sirahobby. I also locally applied a dust pigment GP10 Road european clay by Wilder into it.

The final look of the running wheels. I wanted to make them look interesting, not to look similar, so I was changing the ratio of the used weathering products for every single wheel. During my last few builds the water soluble pencils became my favorite tools for creating a rusty surface. It is really easy and effective with them.

On the areas where the rust had been created another way it was enough just to add a bit more of tones with these pencils

You can hide traces of the pencils with a cotton swab slightly damped in water. Then the effect of fresh rust looks more natural.

It is important to remember, that I use the soda/lemonade cans only, not the beer cans. Beer cans are coated from the inside with a clear foil, that is really hard to remove.

PAINTING: When the construction process was finished I could start with painting. As always, I started with the surfacer as the first layer. This time I used the black one from Gunze.

The main green camo coat was done with the MRP 480 lightened by yellow. These colours create nice, smooth and really resistive surface, that won't scratch. It is really important when we want to achieve a camouflage like this one, that contains many damaged layers of different colours laying one over another. When the basecoat fully dried I sprayed a layer of Worn Effect SE07 from Sirahobby over it. Then I sprayed the camouflage, that consists of desert yellow areas with brown outlines. It is important to spray just a thin layer over the Worn Effect. Immediately after the painting I scratched the paint with a hard bristled brush and warmish water.

I focused mainly on the areas where the paint could be easily scratched during operations or by the moving tank crew itself.





As the next I had to paint the front improvised fenders and the painting around the turret. I started with a dark grey-brown Tamiya Acrylics mixture, that needed a long time to dry to be resistant enough as the basecoat for the „hairspray technique“.

It is because of the fact, that the Worn Effect preparation and these colours are based on a similar chemicals those could possibly react together.

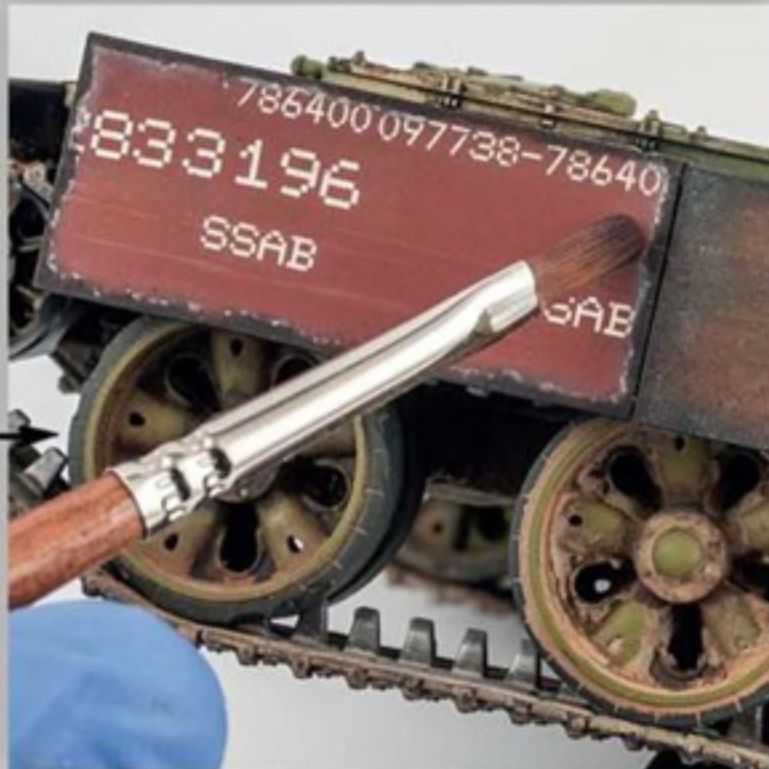
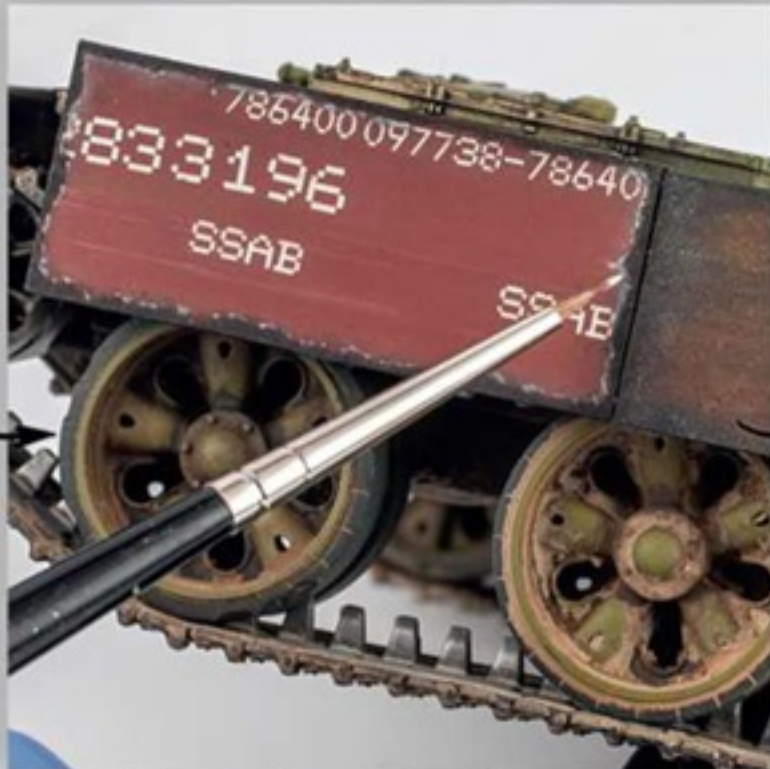
The result would be that the preparation would completely soak into the base colour and it would loose it's main feature to scratch the upper layer.

After the Worn Effects application I applied the final layer of Tamiya Acrylics on the surface. Remember, just a thin layer, or it will be really hard to scratch it.



WEATHERING: As for the first step I applied black-brown and black oil colour wash. At the same time I tapped a bit on the border areas and blended wash into the areas in the direction from the details so I achieved some kind of shading. I am talking mainly about the hatches on the turret, on the engine cover and the embossments on the toolboxes on the fenders. I left the oil colours to dry perfectly so I could continue in my work with chipping. I usually combine two ways how to paint them - the sponge technique and painting them with thin brush.





The basecoat of rust on the up armour of the turret is a stippled / tapped thinned Burnt sienna oil colour. Then I blended this basecoat with a cotton swab slightly damped in lighter fluid. It was important to work gently and to do just a slight touches with the swab and also to work always with the clean part of the swab only. It means that after every touch I turn it a bit so when I touch the model next time I touch it with a clean part of the swab. If one end of the swab is completely soaked with the colour I use the other end or use a new swab. This procedure is important for the right blending of the colour.

Using the water - soluble pencil to highlight the rust at the turret's up armour. The basecoat of the steel plate surface is a dark grey - brown Tamiya acrylics colour with layers of stippled rust effects from Sirahobby. When the rust effects dried I polished the edges and the surface (less than the edges) of the plates with a graphite powder. Representation of burnt colour in the areas where were the steel plates cut with flame.

I applied irregularly white oil colour in a thin line around the colour area. Then I blended it in the direction into the center what created the effect of a burnt edge of the colour.

Longitudinal scratches painted with light oil colour. The final look of weathered up armour plate.

The surface is chipped and burnt.

To create a settled dust I used a pigment paste PP208 from Sirahobby diluted with water.

When you dilute these pastes with water, then you can work with them same as with any other water-based weathering products.

It is always better to moisten the surface of the model with water with a small drop of detergent and then apply the diluted paste because it flows better. Dusting of the surface when the pigment paste dried.

I did it the same way this time again. The main part of the chips was created with sponge with a lightened camo colour. Then I painted the centers of the chips with dark grey-brown Vallejo colour that imitated the bare metal.

The finishing step for chips was creating rusty areas around them. I used for this effect a Wilder's NL-05 Old Rust Effect. There are dozens of products for imitating rust on the market, but just a few of them make effect, that really looks like rust. And when looking for some enamel product, the Wilder's are one of the best ones.

This time I decided to create dust that lays in dry layers on the flat areas of the tank as same as in the corners and recesses.





I chose for this task a Pigment paste PP208 Sandy Earth from Sirahobby highly diluted with water.

Thanks to their rough pigment, the pigment pastes can create realistic looking layers of dry dust. Great benefit is that you can adjust the final effect even when the pastes dry completely. It is possible to refresh it with a bit of water and a cotton swab as many times, as you need and even wash it off completely, if you don't like the result.

The chapter for itself was weathering the up-armour. It had to look like old, worn and like under a hard long-term weather impact. The first step was adding diluted Burnt sienna oil colour around the areas of bare prime colour.

Then I blended it a bit and created nice and diffusional rusty tone around the scratches. Since I wanted to break the uniform look, I applied the water pencils Progresso 8780/5 (orange) and 8780/48 (dark scarlet red).

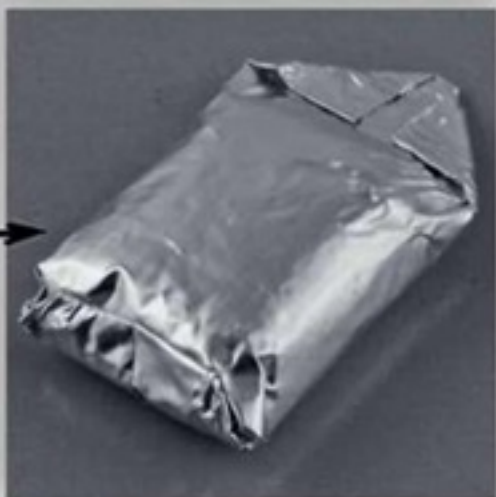
These pencils are really contrasty looking and they are also easy to blend with water, so they don't disrupt previous layers of painting and weathering.

ACCESSORIES: The main accessories I used on this model are the plastic bags and sacks that I made of the real ones. The basic part of every sack is a small ball of a sticky tac from Pritt.

Thanks to it all the bags and sacks are easy to shape when done. Unfortunately, the plastic material (from what are the real bags made of) is too thin that the sticky tac was showing through.



Creating the plastic bag. The base part of it was a small irregular ball of Pritt sticky tac and a part of a real plastic bag. Some plastic bags were too thin and translucent. The core made of sticky tac was visible, so it was a good idea to coat the core a few times and afterwards to create the bag itself. The final look of the finished bags.



To create the bags/sacks with cement I used the sticky tac ball again. I shaped it a rough shape of the bag/sack and then covered with one layer of aluminium foil.

The overlapping ends of the foil were cut with scissors and the corners were folded in the direction into the center.

To prevent this, I had to coat the ball a few times and then put this „core“ into the upper layer that represented the bag itself. I wanted to make the model look more interesting so I decided to use bags of different colours.

Then I folded the created overlap a few times more and then pressed to the sides of the sack. The final look of the cement sack after painting and applying the decal.



On to of it I created a commercial logo on the white ones. Here I helped myself with internet, where I was trying to find out, which sales chains were in Syria.

In the end I decided fro one sales chain and one humanitarian organization, which delivers clothes into the regions affected by war or some natural disaster. I draw their logos in Corel graphics program and printed on a decal paper.

A similar situation occurred also with cement sacks. Their cores are made of Pritt's sticky gum packed in aluminium foil.

Then I sprayed them with light beige Tamiya Acrylics colour. When I was looking for the best logo I found, that the most of cement there comes from Pakistan and France.

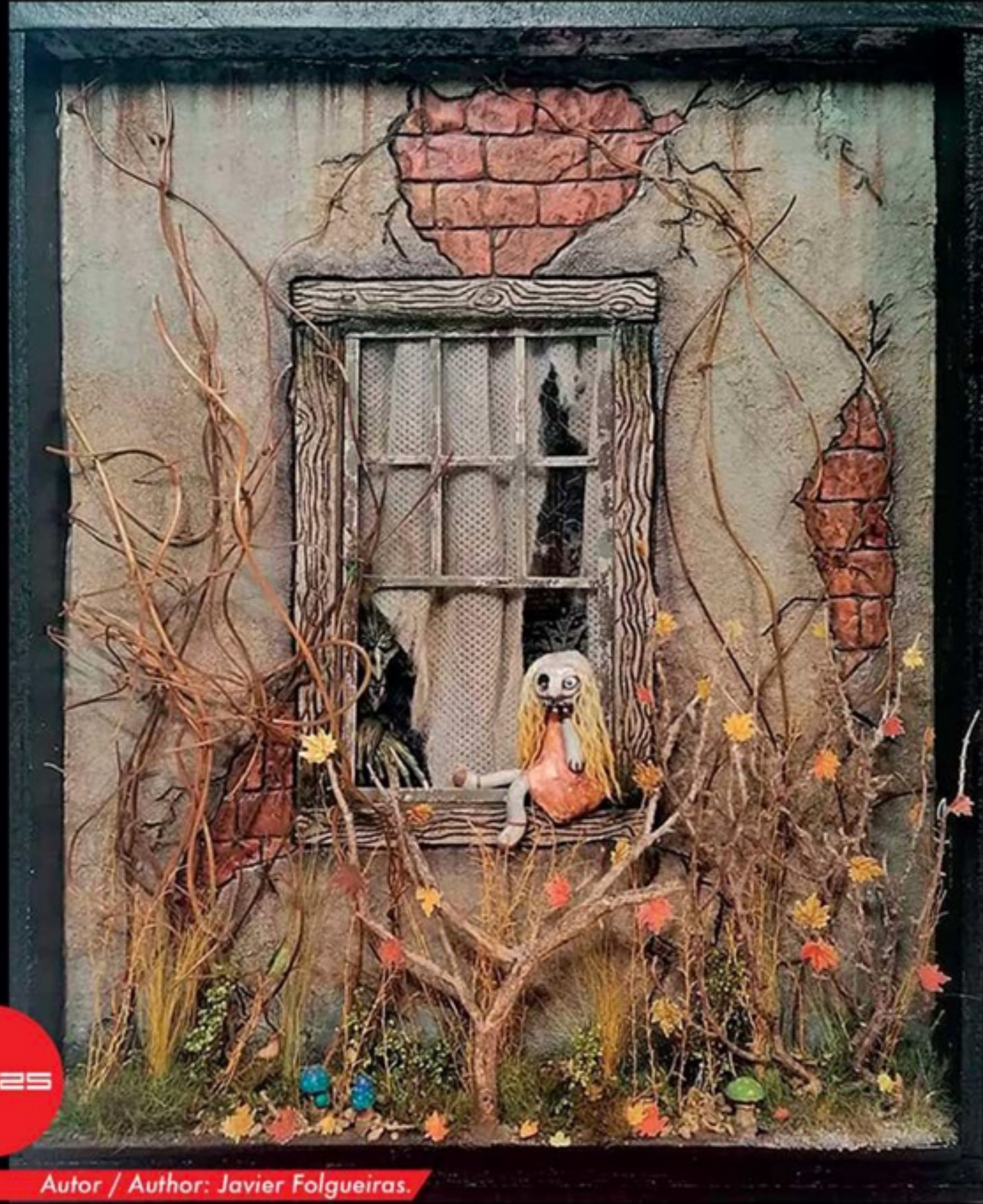
Finally I chose the Pakistani cement. I drew the logo in Corel again printed on a decal paper.

CONCLUSION: My aspiration was to build a model, that will stand out of uniformity and will interest by it's look. I think that the result is pretty close to what I wanted. A am quite happy with the accessories too, I like how the bags and sacks look. I'll definitely use them in my future projects.

Now I plan to build another one T-55 from Syria, but this time from the MiniArt's kit. Unfortunately, I still have one big issue with this kit. Anytime I open it's box I a loose consciousness and have to close it as fast as possible.

I don't know if it is because of my increasing age or my increasing laziness but I have problems with building and successful finalizing of difficult kits.

Today it becomes today a serious problem, since many manufacturers (often absolutely pointlessly) are increasing the level of difficulty of their new kits.



Autor / Author: Javier Folgueiras.



GHOSTSSSSS

THE HOUSE OF NOSFERATU

"A ghost is a totally deformed emotion, condemned to repeat itself over and over again until the injustice committed is repaired."

Hello, my name is Javier, I present my latest work. Something that started as just a facade to try a new material for me, the carving foam, ended up being something else. Curling the curl is what I did, complicating a simple project and turning it into a space for a Nosferatu bust. I hope you like it. I started with a sheet of carving foam, a very good material for carving.



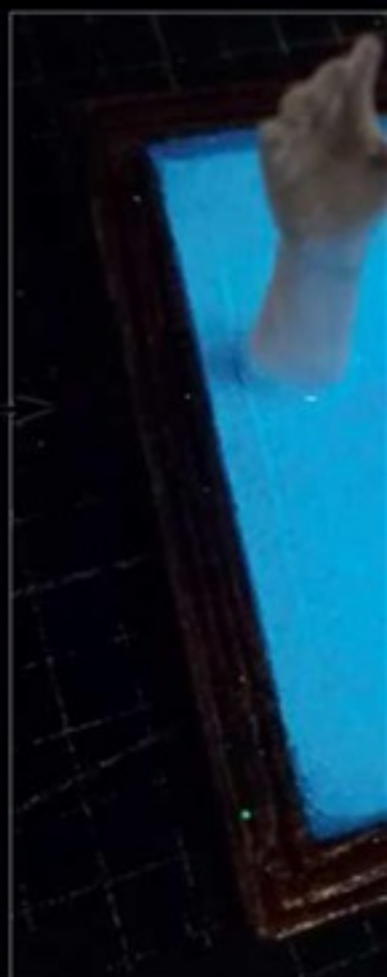


I drew some cracks and chips, and behind some bricks and the hole for the window. Once finished, I sealed it with primer to seal the pores.



I gave it a cement texture coat and added dark gray washes. Once the weathering of the facade was done, I added the windows and the vegetation. This is where I thought a doll that was a bit scary would look good on her. I made the Super Sculpey doll, painted it, and brought it to life. I liked how there was a bust of Nosferatu behind the window, so I started with the other side of the facade.





I put a curtain on it, I paper it and I put a floor on it.

Seeing this reminded me that it looked like a living room, so I decided to make a fireplace out of a piece of carving foam that I had left over. I carved it and made it look like old iron. So I thought to make another part that fits inside the other, making it a 2 in 1.

I put lights and a painting above the fireplace, I put a yellow red light that flashes imitating the light of the fire. The wall with the lights looked a bit empty, so I decided to make a mirror with arms sticking out from inside. I painted the arms fluorescent white and put resin with blue pigment that glows in the dark. I installed another light on the UV ceiling so that it can be turned on and the arms stand out with the light.

Now I have a house for my Nosferatu bust, lurking behind the curtain ...





Autor / Author: José Antonio Vicario Fernández.

THE CHIEF ON BOAR

DOLMAN MINIATURES 75MM





Dáin II Ironfoot, was lord of the dwarves of the Iron Hills and later king of Erebor.

In the Battle of Azanulbizar he avenged his father Náin by taking Azog's head, but after killing him, he could see the gray face of someone who has been very scared (in the film adaptation it is not like that, since Azog is still alive).

Later, towards the year 2941, he led his army from the Iron Hills to Erebor to help his cousin Thorin II Oak Shield to recover it, thus participating in the Battle of the Five Armies.

At the end of the battle he becomes king of Erebor, since Thorin dies and also his two nephews Kili and Fili, who were his heirs.

After a long reign, he participated in the War of the Ring facing the forces of Khamûl, in the defense of Rhovanion, along with Brand king of Vale. In the end both die trying to defend Valle and Erebor, shortly before ending the War of the Ring.

At the time of his death he was 252 years old, in the year 3019 of the Third Age.

He was succeeded by his son Thorin III as

king of Erebor and the Iron Hills.

Nickname "Iron Foot": Although Tolkien did not leave a clear explanation of why the nickname some authors coincide in pointing out that due to the wealth and immense quantity of that mineral in the hills he ruled, his feet were always literally on iron.

Dáin in the movie *The Hobbit: The Battle of the Five Armies* is a character generated for the most part by CGI, with the voice and features of actor and comedian Billy Connolly. Although there is no mention of him riding an animal in the book, in battle Dáin rides a wild pig.

In the extended version, the arrival of Dáin is extended, since this time his army includes hundreds of goat riders, chariots and ballistae, and these play part in a confrontation between the dwarves and the elves of the Forest just before they the orcs appear. It can also be seen during Thorin's funeral, when he is crowned King.

THE FIGURE: It belongs to the Spanish brand Dolman Miniatures and can be purchased on its website. It is available in 54mm and 75mm, with pieces in resin and white metal and the usual quality of the brand. It is based on the characters in the novels J. R. R. Tolkien.

It has many leather and metal textures, so you can combine the finishes to your liking and choose your favorite color combinations.





Making this figure has been a challenge, as the last fantasy figure I painted was a long, long time ago.

It also means a kind of liberalization, since to paint historical figures you have to adhere to a series of rules in terms of uniformity.

As it is a fantasy figure, the choice of colors has been free, it has only been sought to have a warm intonation.

The truth is that I have had a great time painting this magnificent figure and I plan to repeat it with some other fantasy one.



BULLDOGG T1

SCOTTISH AVIATION

The Scottish Aviation Bulldog is a military basic training aircraft developed by the British aeronautical company Beagle Aircraft under the name B.125 Bulldog, and built by the Scottish Aviation company.

The Bulldog prototype first flew on May 19, 1969 from Shoreham Airport. It received its first order from the Swedish Armed Forces for a total of 78 units. However, Beagle Aircraft went bankrupt before the first series unit was produced.

Scottish Aviation acquired the production rights to the aircraft, taking over the Swedish order. Thus, the aircraft were manufactured at Scottish Aviation's facilities at Prestwick Airport, or later, by British Aerospace.



TARANQUS 1/48

THE MODEL: I wanted to do this project since it is beyond the usual thing that I usually do, and it will help me to practice a glossy finish by polishing the final finish in Future and giving it a kind of wax to make it gloss.



We are going to make a 1/48 Scottish Aviation Bulldog T1 plane with this yellow and black decoration suggested by the manufacturer.



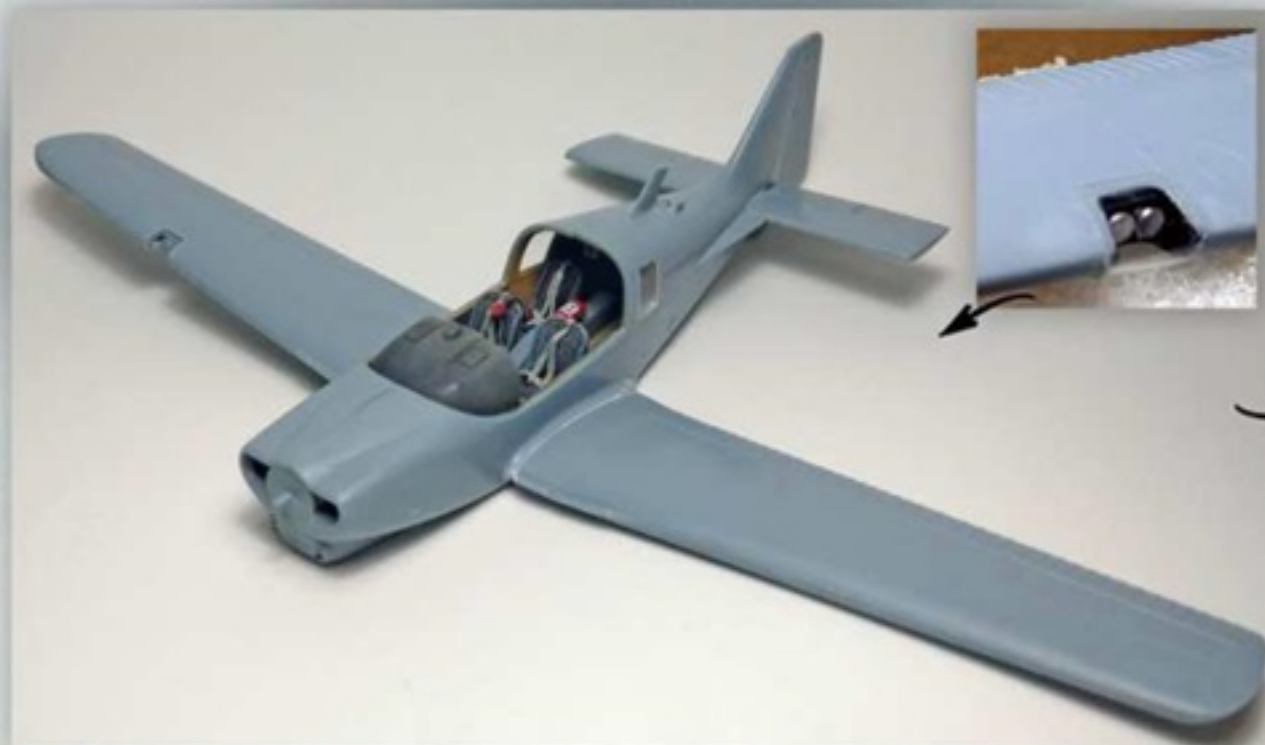
The technical data are as follows:

Crew: 2 (instructor and student).
 Length: 7.08 m. Wingspan: 10.06 m. Height: 2.28 m.
 Wing area: 10 m² (-9.5 ft²). Wing profile: NACA 632615.
 Empty weight: 669 kg. Useful weight: 417 kg.
 Maximum takeoff weight: 1,066 kg.
 Powerplant: 1 × Lycoming IO-360-A1B6 opposed piston engine.

Power: 149 kW (205 HP; 203 HP)
 Performance. Speed never exceeded
 (Vne): 389 km / h. Maximum operating
 speed (Vno): 241 km / h. Stall speed
 (Vs): 100 km / h (62 MPH; 54 knots).
 Range: 1,000 km. Service ceiling: 4,875
 m. Ascent rate: 5.25 m / s.



We scratch detail the belts with tin foil, seat cushions with Plasticard ... and we perform a dry fit test. The lace is quite good, there are no gaps. We add more things to scratch with Plasticard ... registers etc ... and on the side panels with Tamiya tape I make the leather side bags. And we give color. On the dashboard the base color with a dark gray using Tamiya airbrushed colors and the dashboard lights I have given with a brush to control more, giving glazes with a light gray from Vallejo's Model Color.



The instructions say that the interior is light gray, but I have seen photos online of bulldog planes with cream leather interior and I liked it ... so I painted it like this, using a Tamiya desert sand color and adding some brown for the shades.



I paint the extinguisher label with a brush, and the clocks on the clock panel are painted with a brush. I notice that the back is somewhat empty ... and looking at original photos I see that it can also carry a somewhat narrower armchair in the back, a first-aid kit, and an access door to the rear cargo area. So I scratch it, and paint. And she added some headphones and a map to give life to the interior. It's funny what a bit of Plasticard, electronic cable and the like can give detail to an airplane, I encourage you to try and practice.

36



I put the front part of the rotor ... and in case the flies I put a lead counterweight lest it tilt later at the end, 5 grams.

Now it's time to close the fuselage. Lace is good up to this point. And the two parts of the fuselage fit together well. So we put the pieces together.



And we put on the dorsal fin that comes with a championship burr, but there's nothing a little sandpaper won't fix.

We mount the wing. We build the wing leading edge lights with a little tin and a punch.

And with a little acetate we simulate the glass, instead of using the transparent that the kit brings, which is coarser and less transparent, we glue it with cyano, and we mask it to protect it when we paint it.



We put the transparent of the cabin, we mask with tape everything, and we paint.



As this plane is black and yellow, and also a glossy finish, I use black and not dark gray as usual, since in real photos it looks total black, and the gloss gives a clean look away from wear and tear, so both the gray itself could lead to think of deteriorated paint, so I use the XF-1 black color and for the yellow the Tamiya XF3. And I give a few first coats of Future (gloss varnish).

And of course by not being able to use lights and shadows, pre-shading etc. Because it would lead us to a military finish with military wear, I go to seek to give volume to the painting by means of a certain modulation via oil paintings, applying small dots of pure oil and blurring with a round brush with thick bristles (the dry oil is important undiluted), and gently accentuating highlights and shadows in yellow with white and orange, and in black I use blue to enhance the areas that the varnish has a natural shine, but that looks bluish.

I avoid using gray to avoid wear as I said. The idea is a military pilot training plane, but in reality it has a perfectly painted and shiny civil aircraft finish.



Once I have applied oils as I mentioned, I give more layers of Future, we put decals and it remains like that. Observe in the black the bluish effect of the highlights on the nose and wing leading edges.

The closer we can appreciate it the better ...

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Now it was time to get the final gloss. So far and with the Future we have been leaving a fairly shiny surface, but not that "car gloss" that I am looking for.

So I took out of the stock of products I had at home, a Tamiya wax for this purpose that I bought a long time ago ... I don't even remember, but it was for an occasion like this, and the ultra-fine Tamiya Compound.

First you have to give it a few strokes of Compound ... and then the wax. Both applied with a cloth of these types of glasses cleaner. The wax with a droplet and I say droplet, gives for a wing on one side to make it gloss like a crystal.

And the result ... has surprised me ... how it gloss!



And now we are going to the end ... It is time to remove the tape that protected the transparent ones. The cabin being so large, the transparent one allows you to see the interior very well, and the set is very cool.

And the final details ... wheels, propeller and some antennas here and there.

For the propeller we paint in white and cover with tape according to the indicated scheme.

And we come to an end ... with a beautiful, different plane that will give originality to our showcase.



Operational history United Kingdom: Manchester University Air Squadron Bulldog at RAF Woodvale in 1983. The largest customer was the Royal Air Force, which placed an order for 130 Bulldogs in 1972, entering service as the Bulldog T.1 in 1975.



It was used by the Royal Air Force as a basic trainer, in particular as the standard aircraft of the University Air Squadrons and, later, Air Experience Flights, providing flying training. The aircraft was also used by the Royal Navy for Elementary Flying Training (EFT) at RAF Topcliffe. The RAF sold off its remaining Bulldog trainers in 2001 as general aviation light aircraft for a low price. They were replaced by the Grob Tutor.



MAY NEW ITEM

AH-1G Cobra

(early production)



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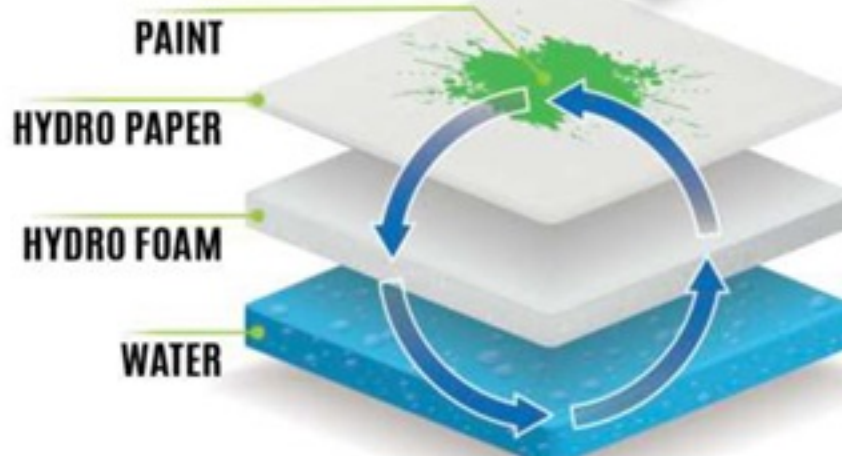
NORMAL SIZE



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Green Stuff World Wet Palette is a palette which, as opposed to traditional palettes, delays the natural drying process of the paint to be used.

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AH-1G Cobra (early production) 1/32 ICM



OV-10A Bronco 1/48 ICM



AUSTIN ARMoured CAR 1/35 MINIART



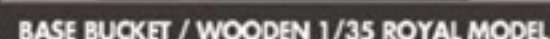
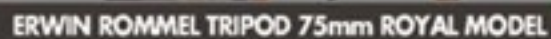
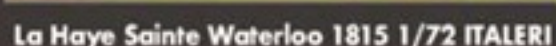
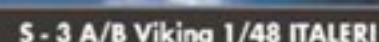
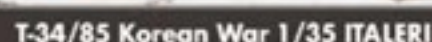
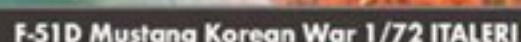
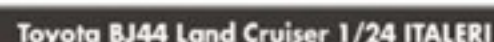
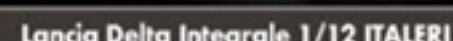
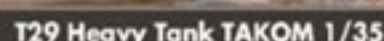
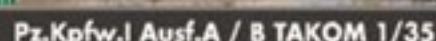
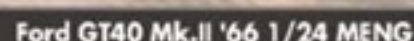
PLASTIC BARRIER SET 1/35 MINIART



Su-33 Flanker-D 1/48 MINIBASE



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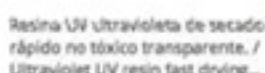
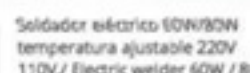
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