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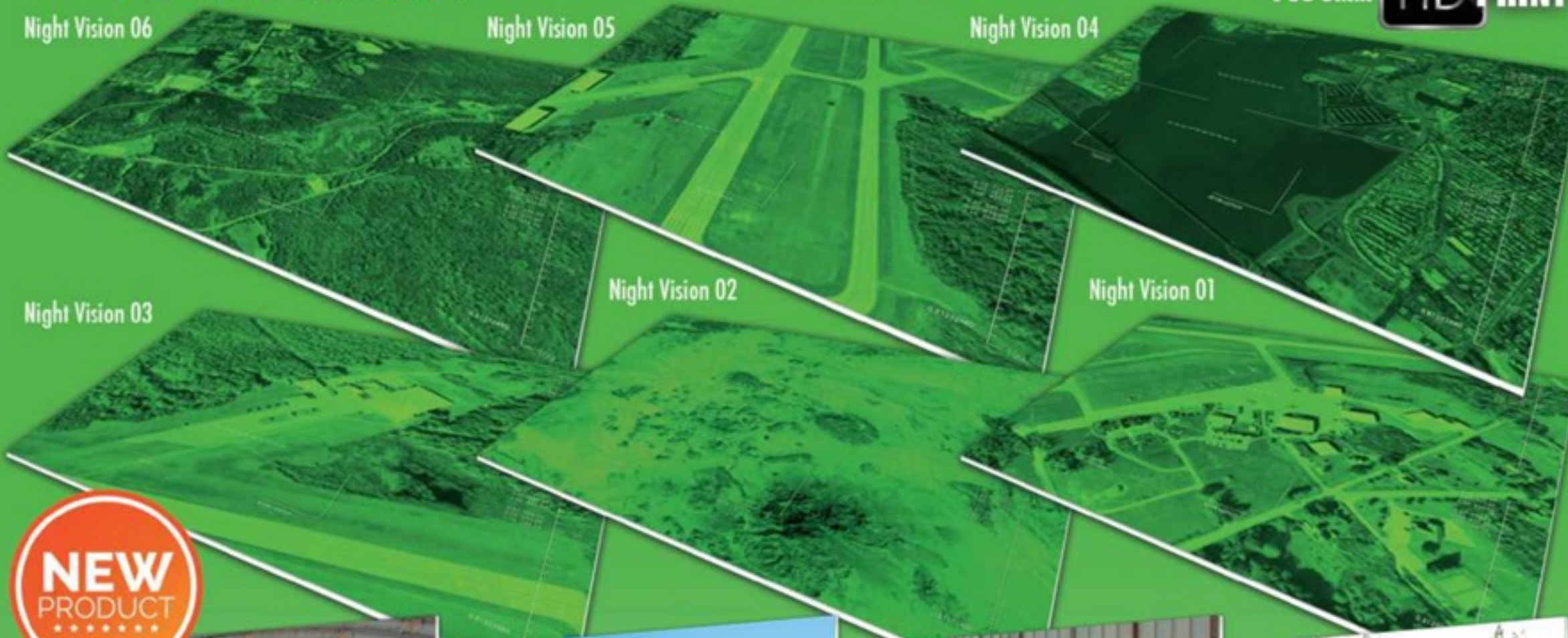
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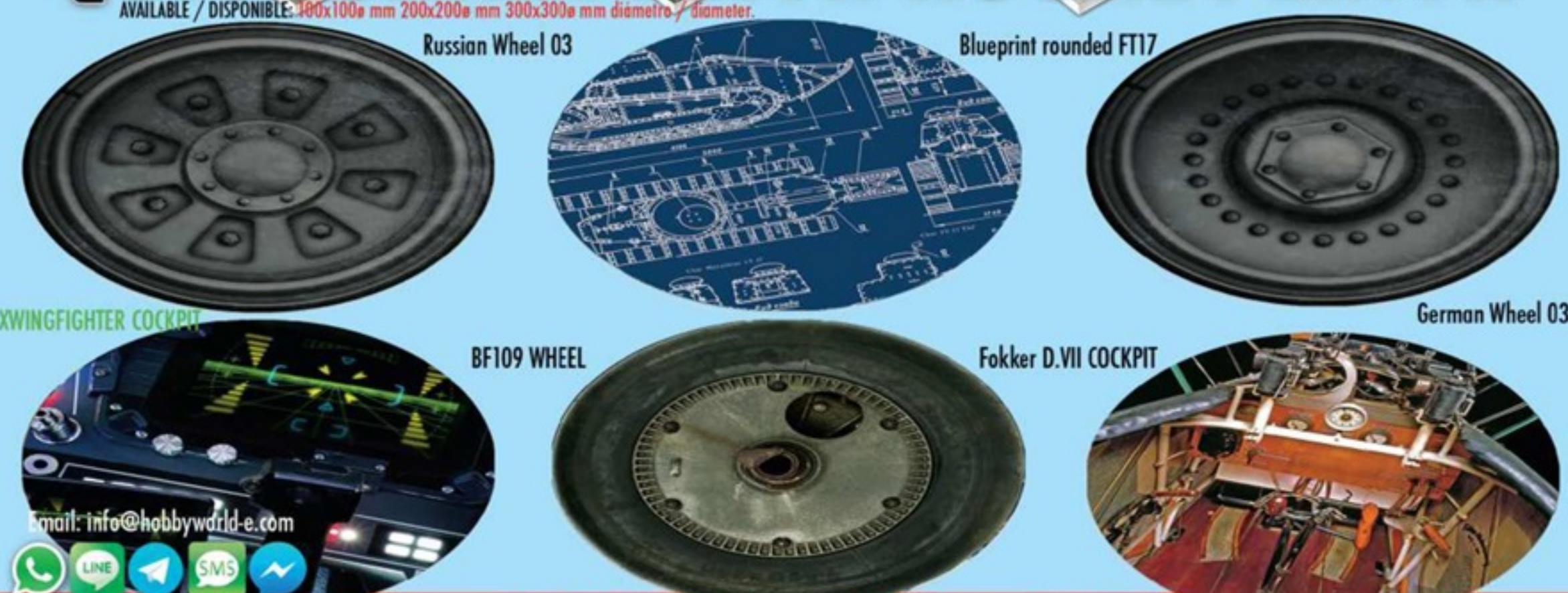
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HECHO EN ESPAÑA
MADE IN SPAIN



SAM AND BLACK CAT Ton That Dong Phuong

001



MITSUBISHI A6M2B "ZERO" Luis Montalvo Gil

009



FAUN SLT-56 + FLAK PANZERD Snorre Sandviken

017



LIBANO WAR Diego Cuenca

029



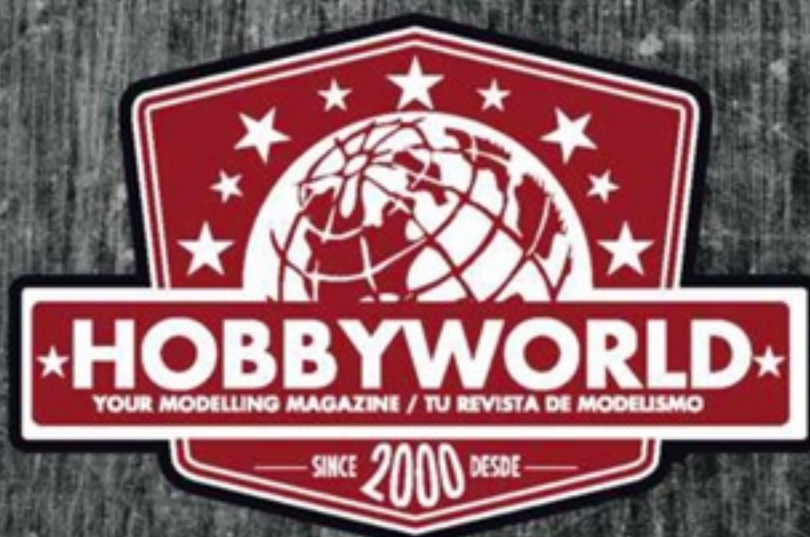
A6M2 ZERO Juan Rodríguez Morgado

041



NOVEDADES Y NOTICIAS

047



Escena 1135

A Miracle Of Deliverance

"...A miracle of deliverance, achieved by valour, by perseverance, by perfect discipline, by faultless service, by resource, by skill, by unconquerable fidelity, is manifest to us all..."

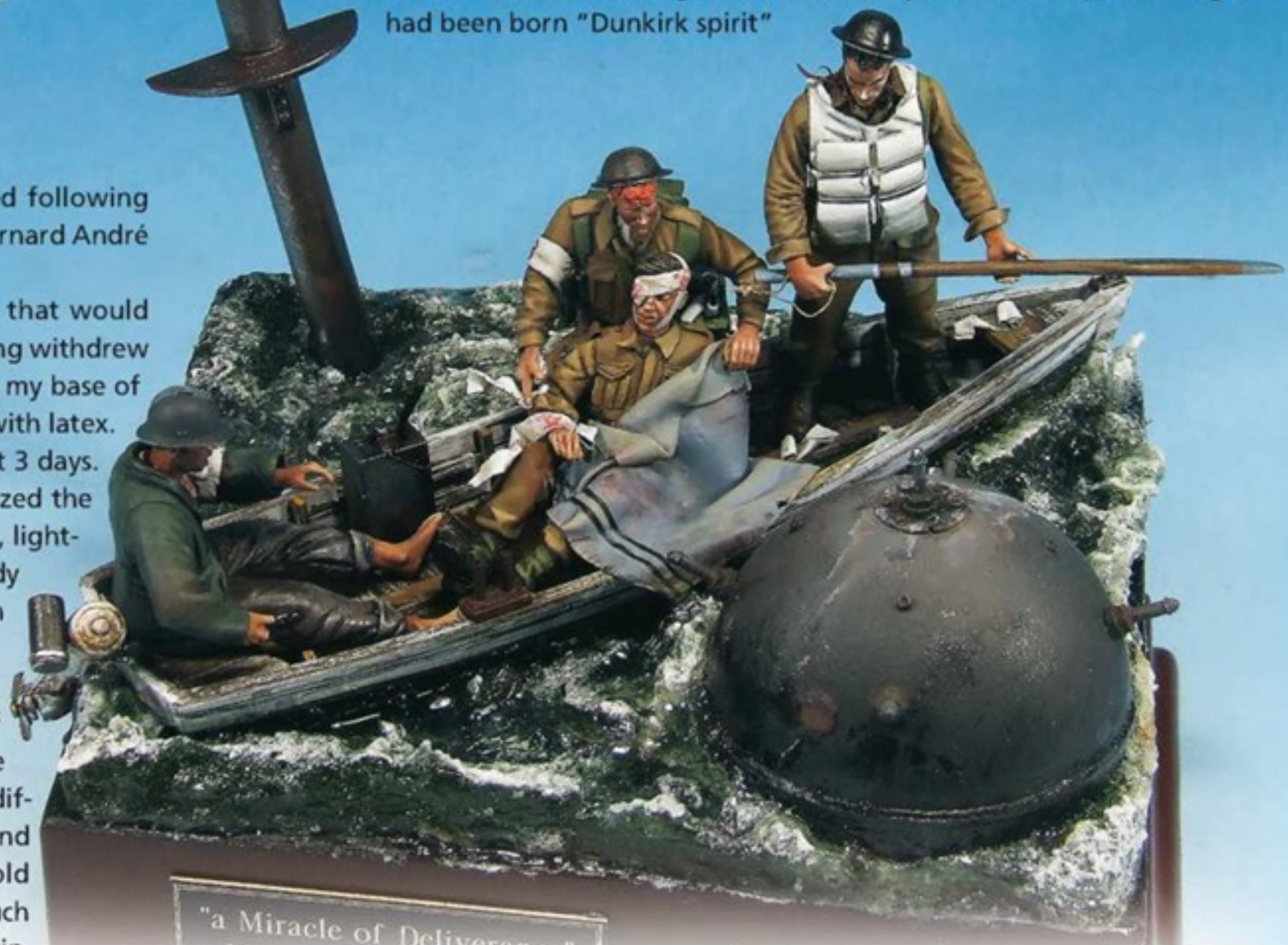
WISTON CHURCHILL. House of Commons. 4 June 1940.

Between May 27 and June 4, 1940, 192.226 British soldiers and 139.000 French, Belgian and civil soldiers were evacuated of the French coast of Dunkirk with help of 700 small crafts of all kinds, and 220 war ships in the biggest evacuation realized till then, turning what had begun like a military disaster in a courage exploit that insufló of morality tree to the British village for the dark days that were approaching. He had been born "Dunkirk spirit"

THE WATER: The water is realized following the skill of the Frenchman Jean Bernard André www.jbadiorama.com

First with cast I shaped the form that would have the water, before it was drying withdrew both the boat and the mine. With my base of already dry cast I realized a mold with latex. This one was late in drying almost 3 days. Once I had finally the mold I realized the spilled one with resin of polyester, lightly dyed with a green tone. It already had a copy of my base of cast in resin, this would be the base of the water.

I painted the base of the stand of a very dark green tone and gave the resin copy. I incorporated the different elements (boat, mine and mast) and with the help of an old brush I realized the spilled one much controlled in certain areas with resin, this time almost without dying. I al-



"a Miracle of Deliverance"
Ma

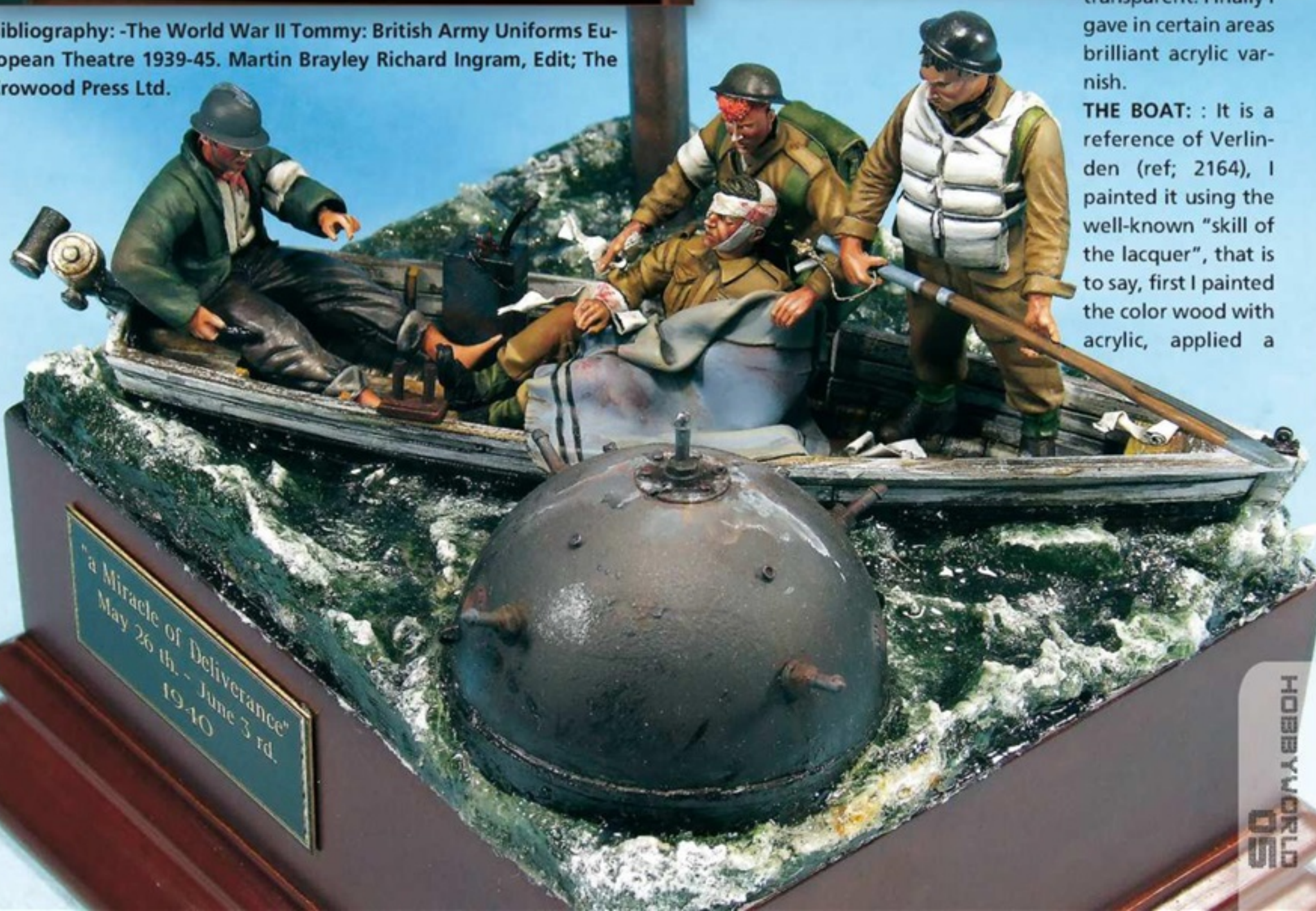
AUTHOR JORGE JALDÓN RUEDA PHOTOS AUTOR



lowed to dry the set and using the gel that Vallejo commercializes to do transparent water (ref. 26.201) I did some waves more. This gel, on having applied it, it has a white color that, on having dried, remains



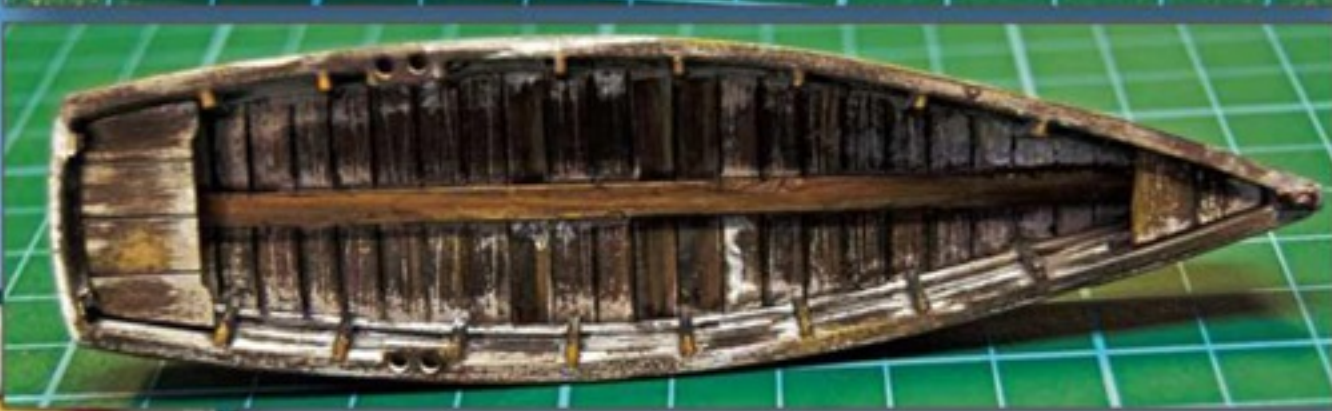
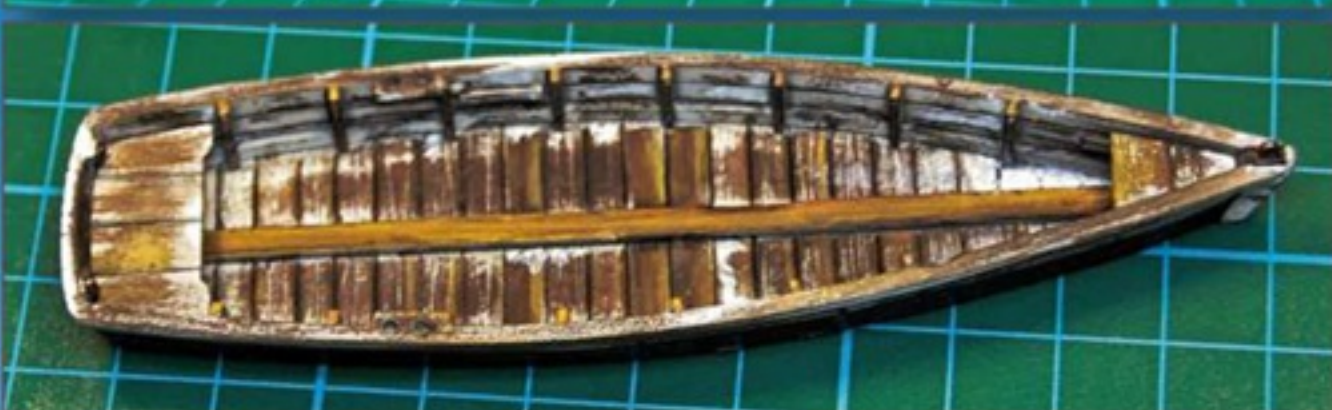
Bibliography: -The World War II Tommy: British Army Uniforms European Theatre 1939-45. Martin Brayley Richard Ingram, Edit; The Crowood Press Ltd.



transparent. Finally I gave in certain areas brilliant acrylic varnish.

THE BOAT: : It is a reference of Verlin-den (ref; 2164), I painted it using the well-known "skill of the lacquer", that is to say, first I painted the color wood with acrylic, applied a

"a Miracle of Deliverance"
May 26 th. - June 3 rd.
1940



thin lacquer layer for the hair, allowed to dry a few minutes, aerografié with white Tamiya color, and with a hard brush and lukewarm water I was withdrawing to expediency the white layer, appearing the base of color wood.

THE FIGURES: : When I faced the composition of the scene, I met the problem of wanting to put several figures in a space minimal and like that to be able to maintain between them certain heights balance. So I decided to do two "differentiated groups"; on the one hand we would have

WOOD COLOR:

Base: Dull Earth + wood mahogany + black.

You shine: Base + golden brown + yellow desert.

Shades: Base + black + smoke.

Pants:

Base: brown black.

You shine: brown black + meat + brown covering.

Shades: black + English uniform.

Jacket:

Base: Black green + black.

You shine: Base + armoured green.

Shades: Base + Russian green + black.

English uniform.

Base: English uniform + kakhi.

You shine: Base + kakhi + golden meat.

Shades: Base + dull ground + toasted shade + black.

Leggings, rucksacks, thongs:

Base: Military green + Russian green + dark mud.

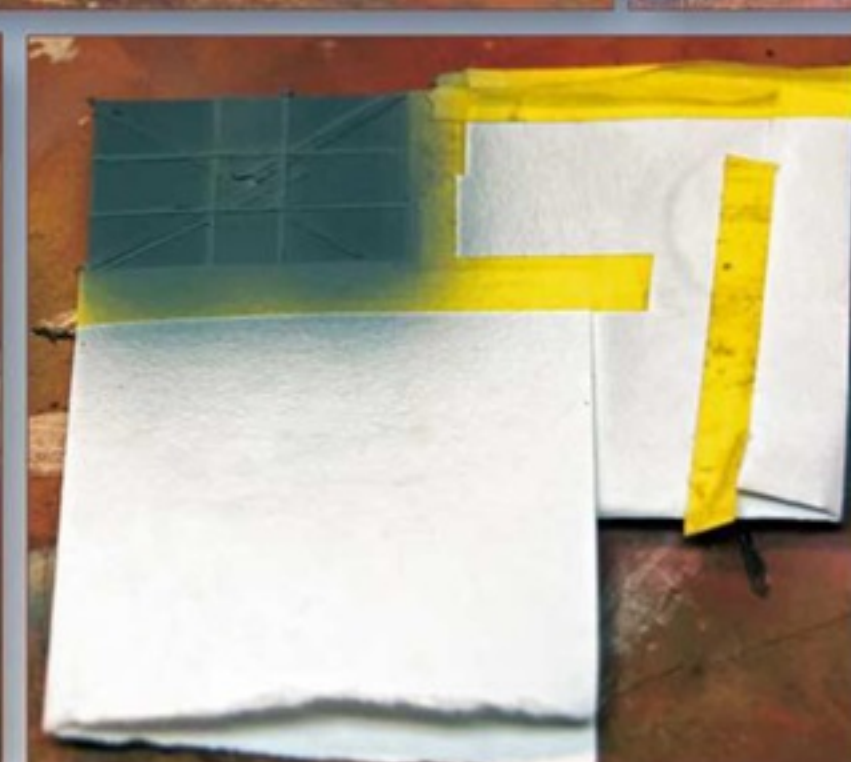
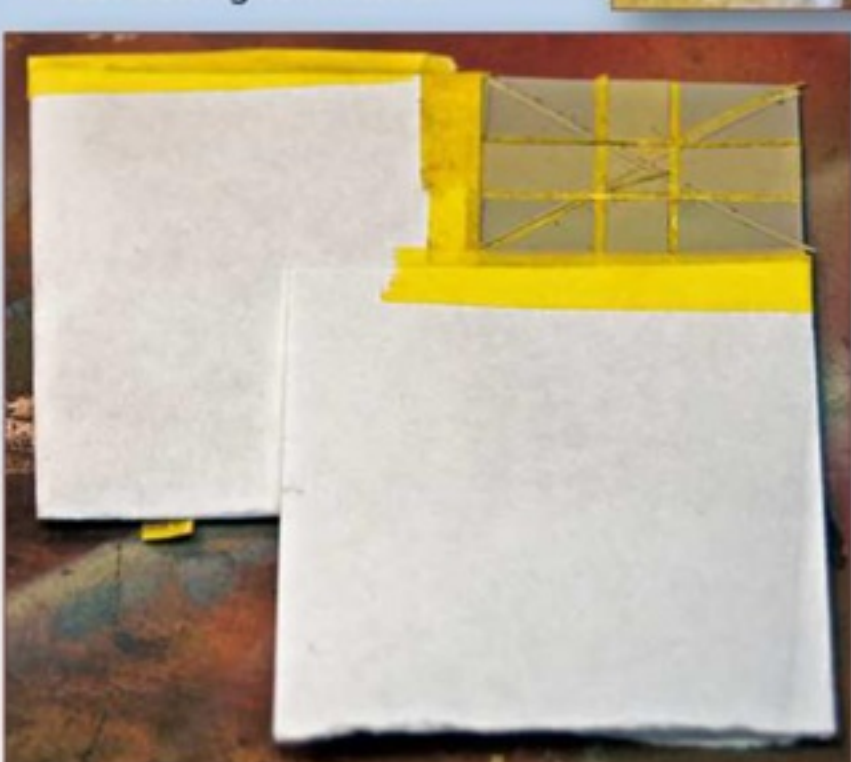
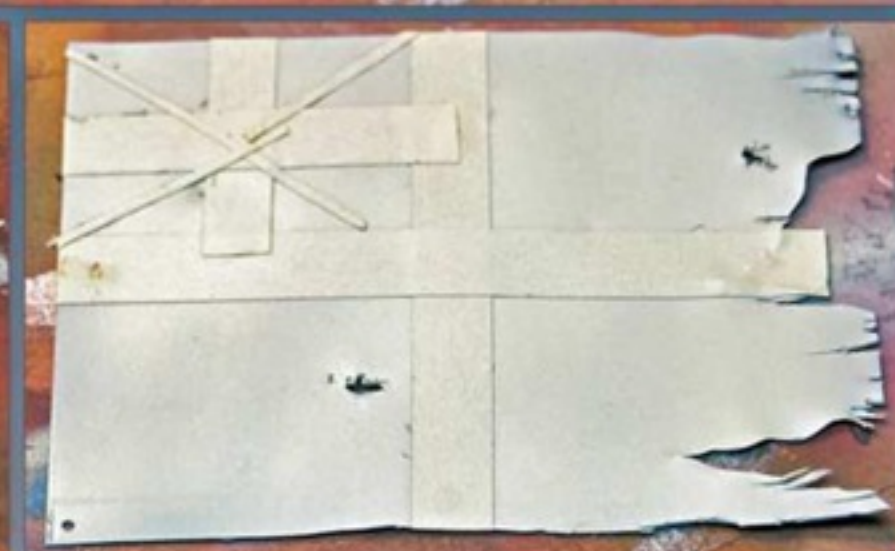
You shine: Base + yellow camouflage.

Shades: Base + toasted shade.





the civil one and for other to the British soldiers who shape a set of heights and colors uniformity for himself. This way it could use four figures with different heights without breaking the balance. In the operation of evacuation of the BEF, there was mixed in addition to British troops an important French, Belgian and enclosed contingent civil population. The sailor is a reference of the French mark MK35 (ref. F085), to that I remodeled arms and legs, in addition to a head of Hornet added to him. Both the hands and the feet belong to Historex.



THE BRITONS ARE A REFERENCES MISCELLANY: EThe injured man is a reference of Doug's (ref; 35002 British Jeep Driver), to that I modified lightly the position of the waist and changed an arm into other of Verlinden, in addition to placing a head of Hornet and doing a few finishing touches in the jacket. The doctor has a torso of Verlinden, arms of Doug's and Verlinden, legs of Drag-



on, head of Hornet ... and many putty A+B. The bag of sanitary that goes hanging is done by putty and tin. In the right arm it takes a white band with red letters that "SB" puts (stretcher bearers). The figure that is standing up and gives the height to the set, is a reference of Hornet (ref. BH-12), I shaped the life jacket and changed the head into another according to the scene, to which I carved the hair to give movement sensation with the wind, as the handkerchief that it takes.

FLAG: The idea of the flag of the wizened British Real Marina rippling to

the wind, represents that in spite of the moment of chaos and desperation lived, the free fascism world was capable of being supported afloat and of later on the same coasts



hoisting 4 years the flag of the freedom again ...

THE DUNKIRK EVACUATION: Commonly known as the Miracle of Dunkirk, code-named Operation Dynamo by the British, was the evacuation of Allied soldiers from the beaches and harbour of Dunkirk, France, between 26 May and the early hours of 3 June 1940, because the British, French and Belgian troops were cut off by the German army during the Battle of Dunkirk in the Second World War. The evacuation was ordered on 26 May. In a speech to the





House of Commons, Winston Churchill called the events in France "a colossal military disaster", saying that "the whole root and core and brain of the British Army" had been stranded at Dunkirk and seemed about to perish or be captured. In his We shall fight on the beaches speech on 4 June, he hailed their rescue as a "miracle of deliverance".

On the first day, only 7,011 men were evacuated, but by the ninth day, a total of 338,226 soldiers (198,229 British and 139,997 French) had been rescued by the hastily assembled fleet of 850 boats. Many of the troops were able to embark from the harbour's protective mole onto 42 British destroyers and other large ships, while others had to wade from the beaches toward the ships, waiting for hours to board, shoulder-deep in water. Others were ferried from the beaches to the larger ships, and thousands were carried back to Britain by the famous "little ships of Dunkirk", a flotilla of around 700 merchant marine boats, fishing boats, pleasure craft and Royal National Lifeboat Institution lifeboats—the smallest of which was the 15 ft (4.6 m) fishing boat Tamzine, now in the Imperial War Museum—whose civilian crews were called into service for the emergency. The "miracle of the little ships" remains a prominent folk memory in Britain. Operation Dynamo took its name from the dynamo room in the naval headquarters below Dover Castle, which contained the dynamo that



provided the building with electricity during the war. It was in this room that British Vice Admiral Bertram Ramsay planned the operation and briefed Winston Churchill as it was under way. Evacuation: British troops evacuating to ship via lifeboat bridge.





Due to war-time censorship and the desire to keep up the morale of the nation, the full extent of the unfolding "disaster" around Dunkirk was not publicised. However, the grave plight of the troops led King George VI to call for an unprecedented week of prayer. Throughout the country, people prayed on 26 May for a miraculous delivery. The Archbishop of Canterbury led prayers "for our soldiers in dire peril in France". Similar prayers were offered in synagogues and churches throughout Britain that day, confirming the public suspicion of the troops' desperate plight.

Initial plans called for the recovery of



45,000 men from the British Expeditionary Force (BEF) within two days, at which time it was expected that German troops would be able to block further evacuation. Only 25,000 men escaped during this period, including 7,000 on the first day. Ten additional destroyers joined the rescue effort on 26 May and attempted rescue operations in the early morning, but were unable to closely approach the beaches, although several thousand were rescued. However, the pace of evacuation from the shrinking Dunkirk pocket steadily increased.

On 29 May, 47,000 British troops were rescued in spite of the first heavy aerial attack by the Luftwaffe in the evening. The next day, an additional 54,000 men were embarked, including the first French soldiers. 68,000 men and the commander of the BEF—Lord Gort—evacuated on 31 May. A further 64,000 Allied soldiers departed on 1 June, before the increasing air attacks prevented further daylight evacuation. The British rearguard left the night of 2 June, along with 60,000 French soldiers. An additional 26,000 French troops were retrieved the following night before the operation finally ended.

Two French divisions remained behind to protect the evacuation. Though they halted the German advance, they were soon captured. The remainder of the rearguard, largely French, surrendered on 3 June 1940. The next day, the BBC reported, "Major-General Harold Alexander [the commander of the rearguard] inspected the shores of Dunkirk from a motorboat this morning to make sure no-one was left behind before boarding the last ship back to Britain."

YAKOVLEV YAK-3

EDUARD 1:48



AUTHOR ANTONIO JORGE GARRIDO **PHOTOS** AUTOR

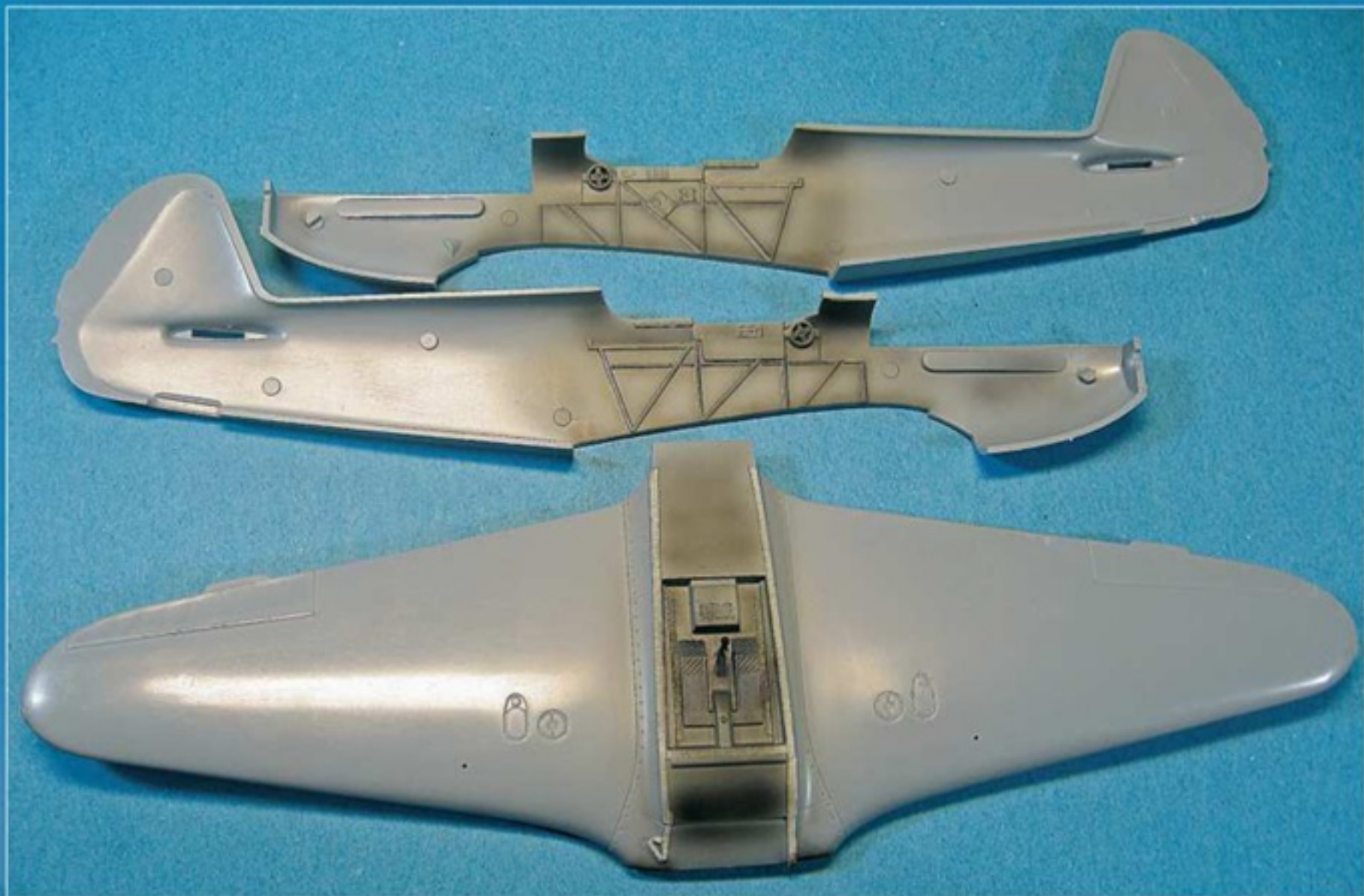
HISTORY: The Yakovlev Yak-3 was a World War II Soviet fighter aircraft. Robust and easy to maintain, it was much liked by pilots and ground crew alike. It was one of the smallest and lightest major combat fighters fielded by any combatant during the war, and its high power-to-weight ratio gave it excellent performance. It proved a formidable dogfighter. Marcel Albert, the official top-scoring World War II French ace, who flew the Yak in USSR with the Normandie-Niemen Group, considered it a superior aircraft to the P-51D Mustang

and the Supermarine Spitfire. After the war ended, it flew with the Czech[citation needed] and Polish Air Forces. The origins of the Yak-3 went back to 1941 when the I-30 prototype was offered along with the I-26 as an alternative design to the Yak-1. The I-30, powered by a Klimov M-105P engine, was of all-metal construction, using a wing with dihedral on the outer panels. Like the early Yak-1, it had a 20 mm ShVAK cannon firing through the propeller spinner and twin 7.62 mm ShKAS machine guns in the nose, but

was also fitted with a ShVAK cannon in each wing. The first of two prototypes was fitted with a slatted wing to improve handling and short-field performance while the second prototype had a wooden wing without slats, in order to simplify production. The second prototype crashed during flight tests and was written off. Although there were plans to put the Yak-3 into production, the scarcity of aviation aluminum and the pressure of the Nazi invasion led to work on the first Yak-3 being abandoned in late fall 1941.



In 1943, Yakovlev designed the Yak-1M which was a smaller and lighter version of the Yak-1. A second Yak-1M prototype was constructed later that year, differing from the first aircraft in plywood instead of fabric covering of the rear fuselage, mastless



radio antenna, reflector gunsight and improved armor and engine cooling. The chief test pilot for the project Petr Mikhailovich Stefanovskiy was so impressed with the new aircraft that he recommended that it should completely replace the Yak-1 and Yak-7 with only the Yak-9 retained in production for further work with the Klimov VK-107 engine. The new fighter, designated the Yak-3 entered service in 1944, later than the Yak-9 in spite of the lower designation number. Production accelerated rapidly, so that by mid-1946, 4,848 had been built. The designation Yak-3 was also used for other Yakovlev projects - a proposed but never built, heavy twin-engine fighter and the Yakovlev Yak-7A. The first 197 Yak-3 were armed with a single 20 mm ShVAK cannon and one 12.7 mm

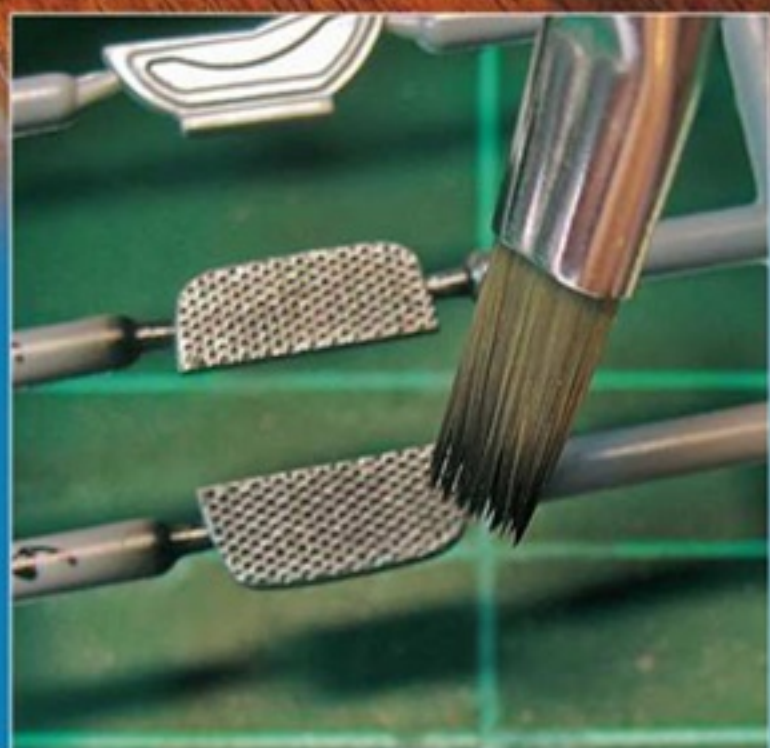


UBS machine gun, with subsequent aircraft receiving a second UBS for a weight of fire of 2.72 kg (6.0 lb) per second using high-explosive ammunition. All armament was installed close to the axis of the aircraft (cannon firing through the rotor shaft and synchronised machine guns in the fuselage above the engine), adding to the accuracy and leaving wings unloaded. Lighter and smaller than Yak-9 but powered by the same engine, the Yak-3 was a forgiving, easy-to-handle aircraft loved by

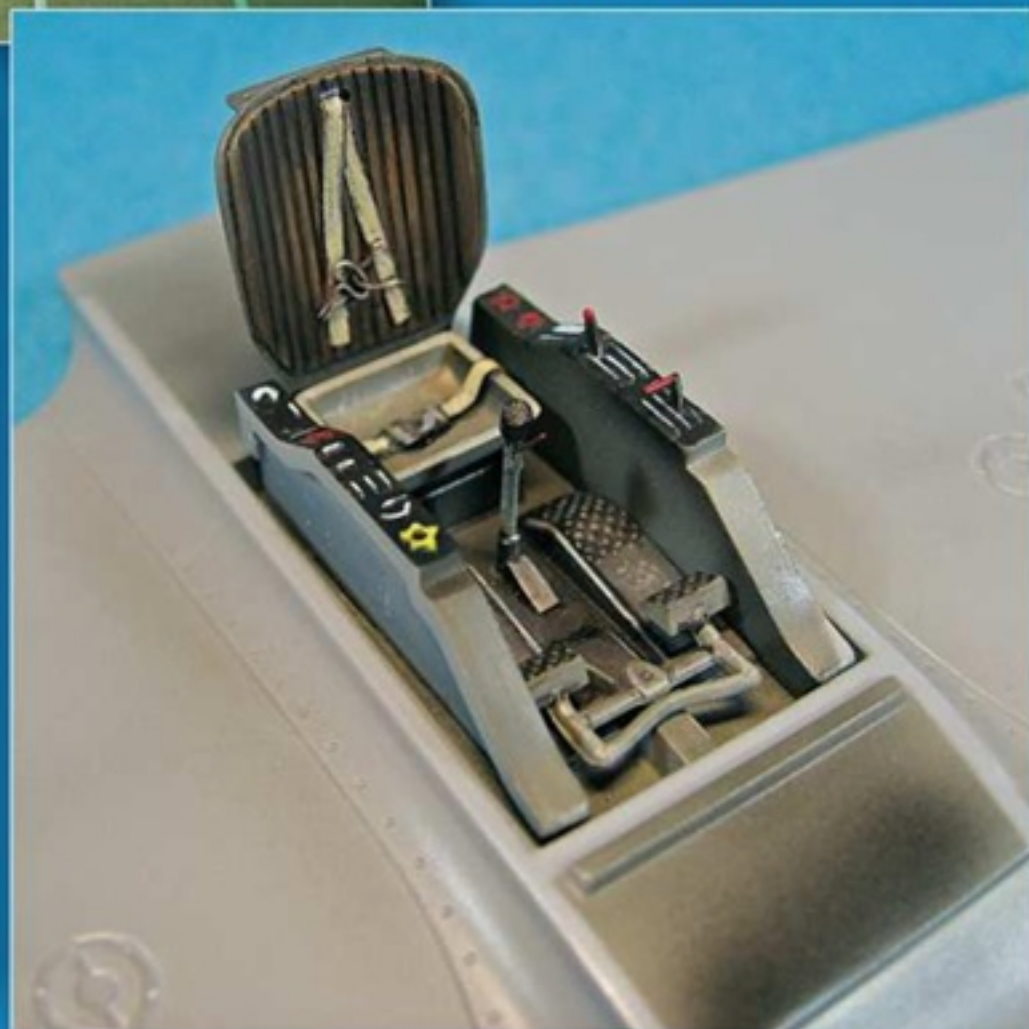
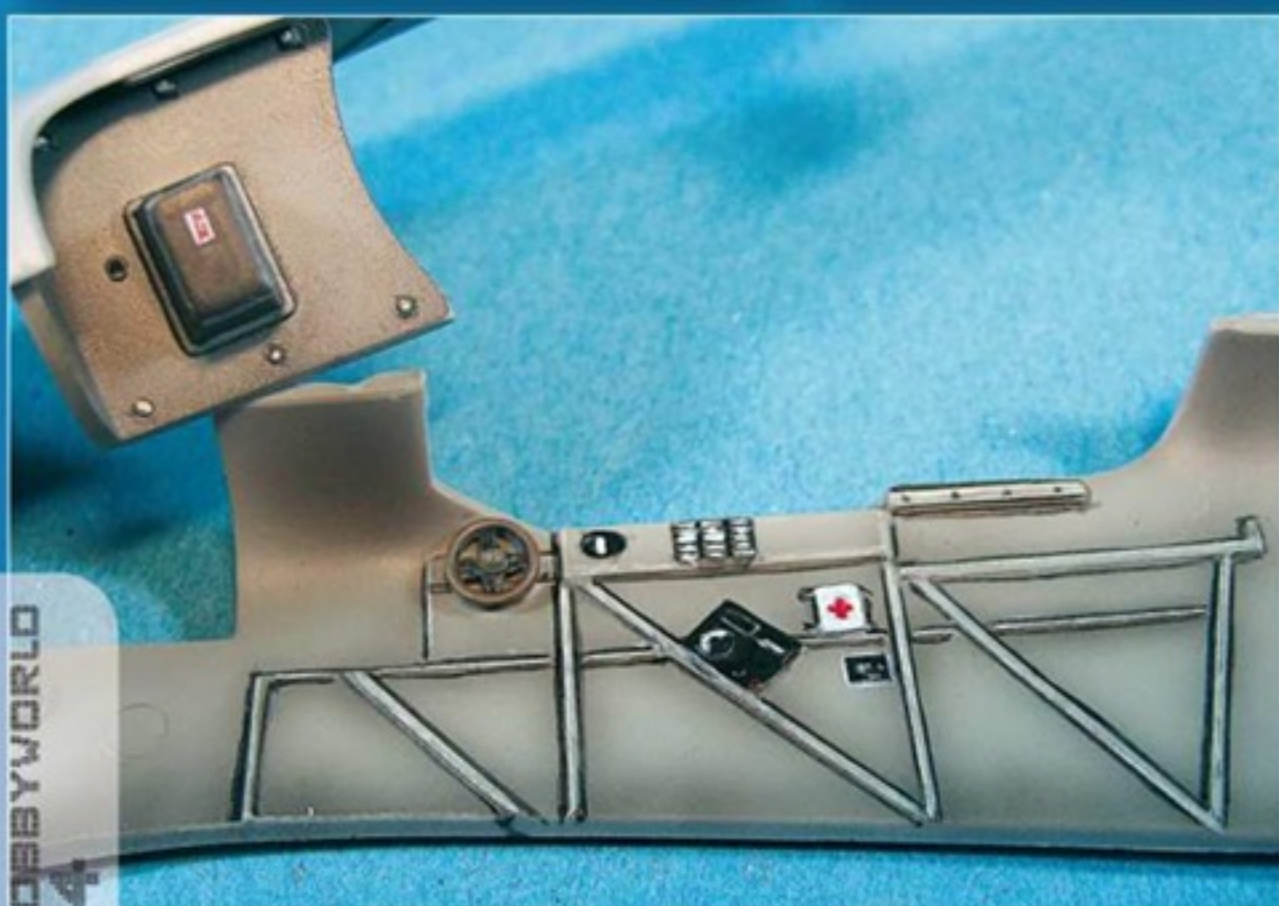


both rookie and veteran pilots and ground crew as well. It was robust, easy to maintain, and a highly successful dog-fighter. It was used mostly as a tactical fighter, flying low over battlefields and engaging in dog-fights below 13,000 ft.

THE MODEL: The kit Eduard corresponds to the Czech mark in scale



1/48 of the series weekend that was piloted by (Cabbage Anthony D. Yakimenko commander of 151. GIAP, Czechoslovakia 1945). The mock-up is a delight for the senses, of perfect laces, (it is necessary only to have precaution in the encastre of the wings with the fuselage), a minimal quartering that turns it into a certification weekend and detailed more that sufficient to mount it of box





from the cockpit (included the role belts) we continue with the painting of the interiors, the used references are those that the manufacturer marks in the instructions, of the mark Gunze, applied with airbrush and darkened with black to shade different areas, later we go on to the brush to detail with acrylic Vallejo the small details and outlined.

(and for more demanding that they please to detail it it offers a lot of possibilities, so much TV/radio commercials as to do works to scratch) I praised myself for doing of box and the only one added to been the belts realized with role of Post-it. In short it is an excellent mock-up, suitable for all and with a surprising price for one quality 1/48 and more in these times (10 euros). The only one but, for putting one, the fact is that the versions weekend only bring you trace to realize only one version of the model, but this is a less evil. We begin with the assembly, after cutting and cleaning the pieces that



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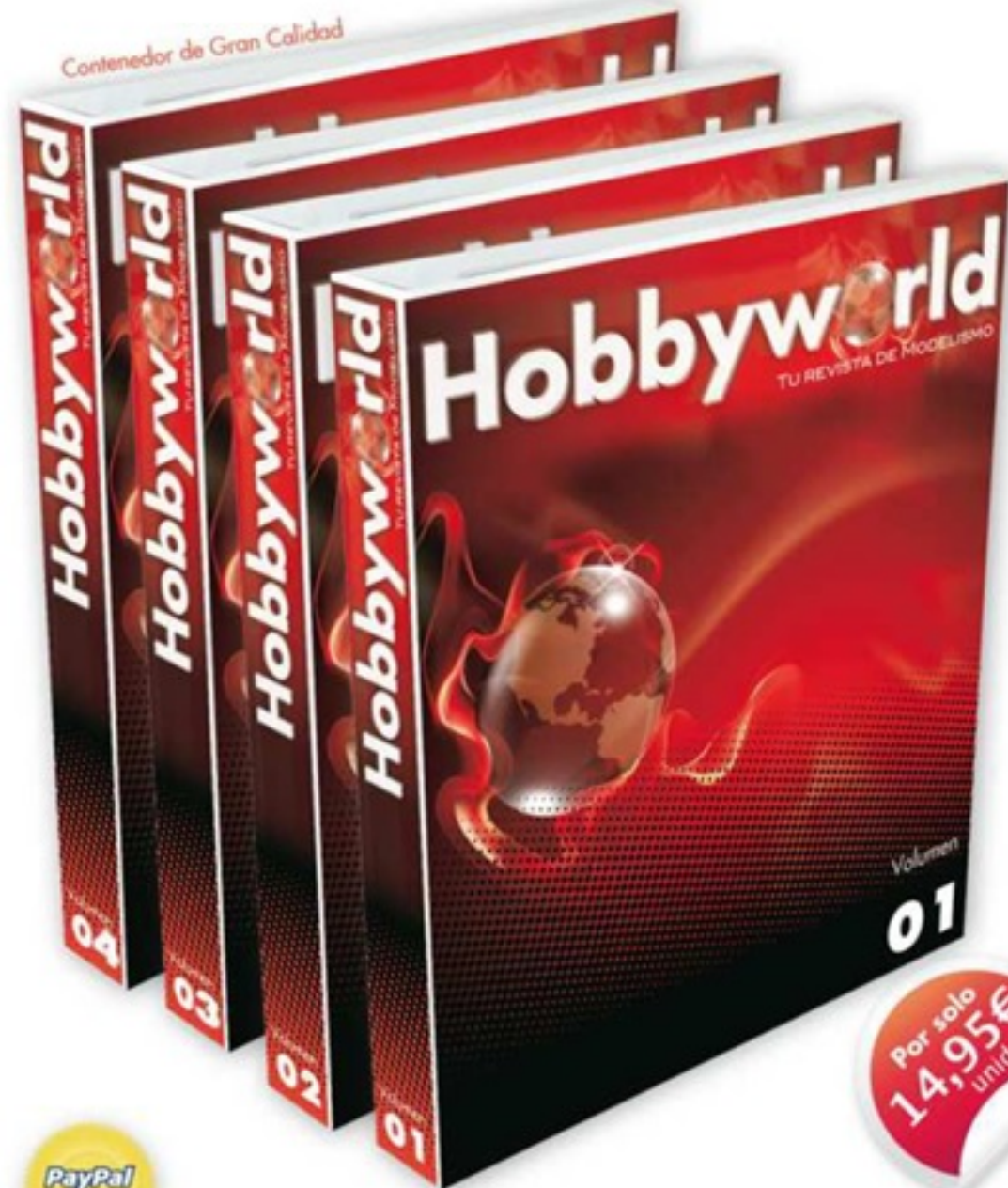
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Messerschmitt Me509 German Fighter 1/48



German SdKfz 8 Gepanzerte 12-Ton Halftrack 1/35



Russian BTR60PB
Armored Personnel
Carrier 1/35

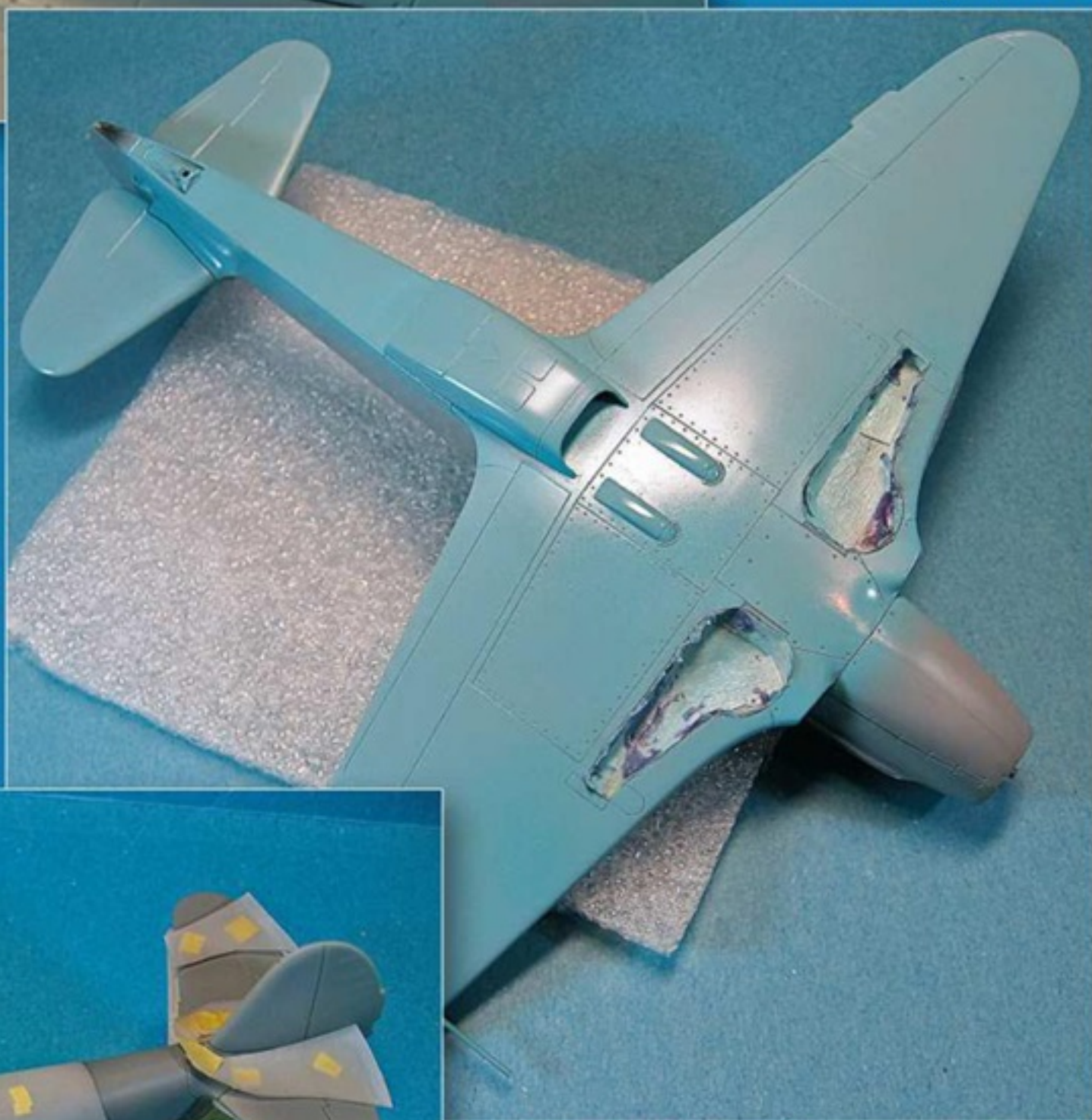
MODELOS DISPONIBLES PROXIMAMENTE EN TU TIENDA DE MODELISMO

A little of dry brush to accentuate the relief of the panel of instruments and once I dry and to finish, we will place a small drop of brilliant varnish in every dial so that of the sensation of the small glazing that cover them. We will continue with the assembly of this part and it is in this point where we will have to decide if to leave the open or closed cockpit, finally will be closed by serviceability at the time of doing since once given with white tail I will have only to mask and paint the set.

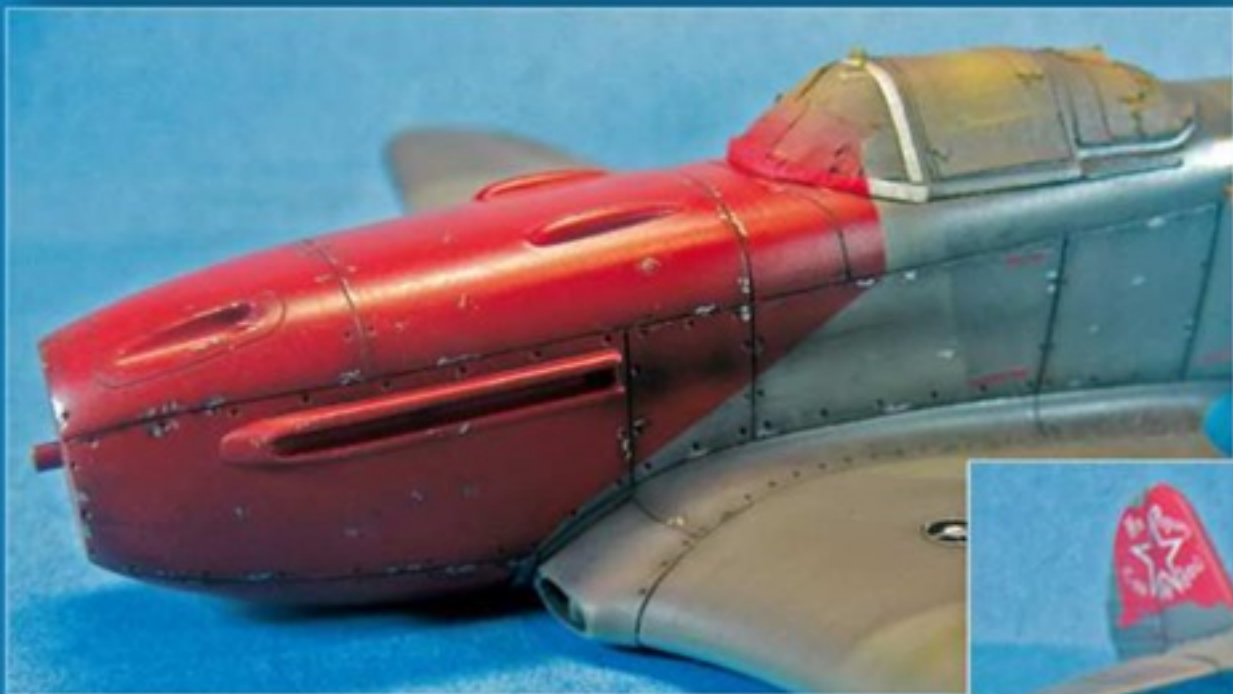
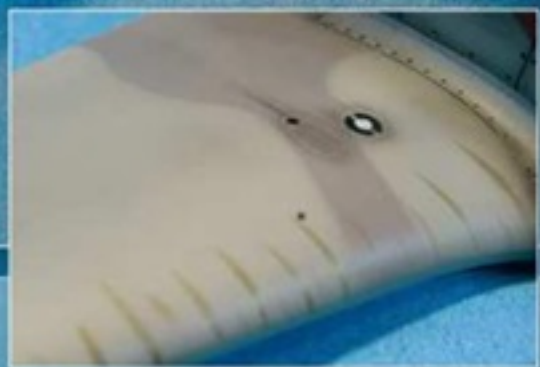
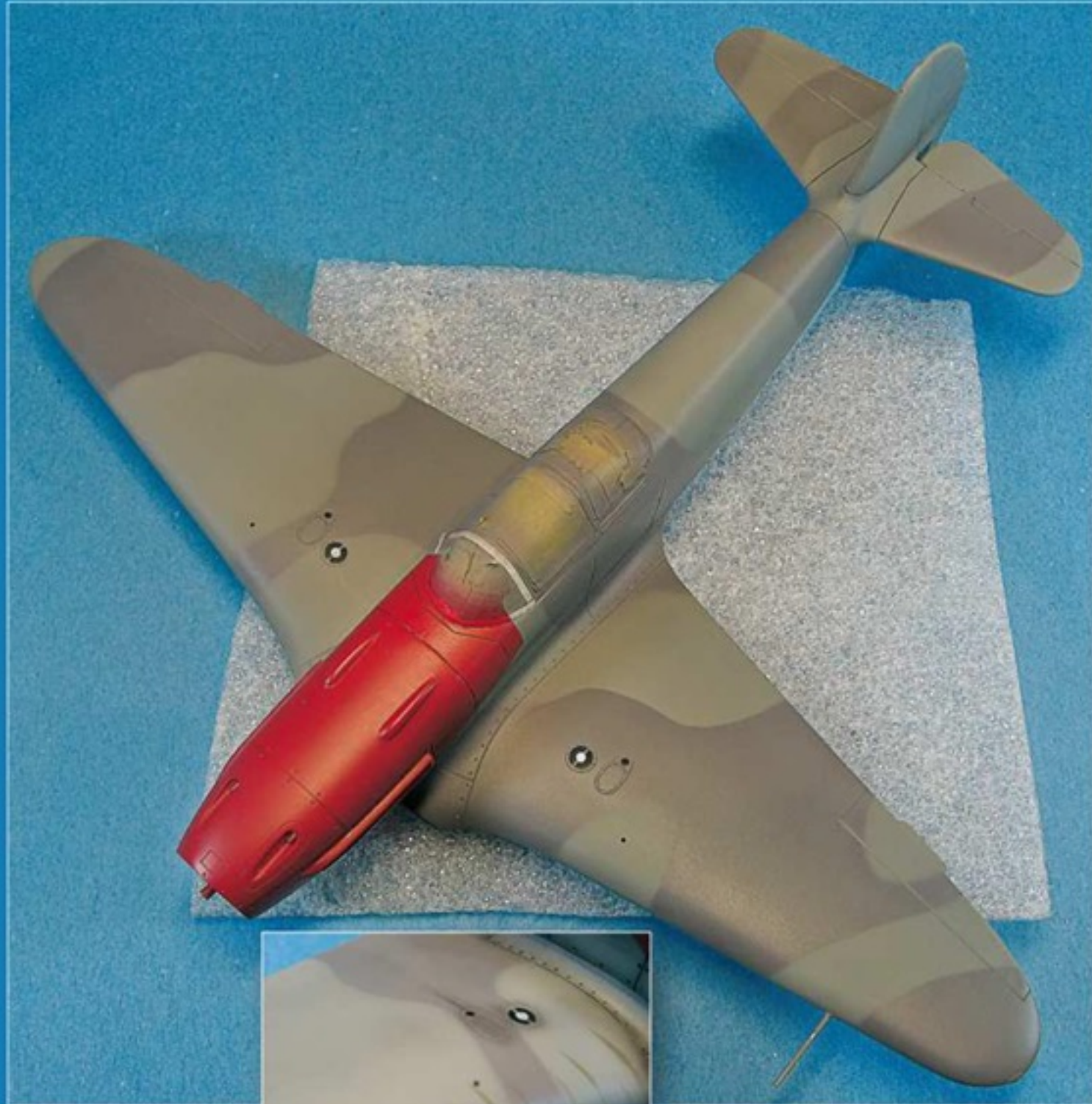


The maskings are realized by tape Tamiya, so much those of the cockpit like those of the area of the engine that is painted in red. Also with hypodermic needles we will realize the cannons of the machine guns that although they do not stand out practically anything of the hood, they do not come, and we will have to do a pair of augers with a drill of 0.5mm. We will continue with the painting of the rest of small pieces that will be given at the end of the process of general painting, while it

dries the glue of the big areas, (where we must be careful in the lace of the fuselage with the wings). Once I dry we will proceed with the painting of the big areas beginning on the low part, since to the alone one to take a tone will be easier, we will have only to have precaution in masking the wells of the undercarriage and the area of the fuselage where it coincides with two colors of the camouflage and the part of the hood that will go in red. The little outlined one of panels that it has be left by me by the end once put you trace them. I have to admit that the book of JM Villalba of Maximum Skills served to me as big help since in him a fantastic one appears step by step of a Yak-3 that me was of big utility, for ejem. with the maskings of the camouflage although it already knew it of the staff of vegetable role, normally it was always us-



ing Blue-Tac so I decided for proving the vegetable role, first giving the clear color of the camouflage to end with the dark one (having protected the low part so that the new colors do not affect him). I did not do light increases to him in any surface, only the hatching in the panel lines with the basic color darkened with black and to raised hand, for the rest of effects I tried to work with other products as, oils, pencils acquarelables ... One of these products that I used apart belonged to the new AK Interactivated of drained dirt. I inclined for this product because it is a miscellany of emanel and oils and this way to manage in the past one, wash and fading, (of course the grip of this product in the acrylic one is very strong and is necessary to melt with gentleness and allowing to dry so that the painting does not



take). Also I added a few oils of different colors to reinforce the chromatic effect in the fading, ah!! one forgot me, this process is done after placing you trace them so that these remain integrated to the maximum to the model. The calcas process as always, with the micro products set and the sun after giving a layer of brilliant varnish, earlier and after its application. To finish the painting process I tried to reproduce a few metallic scales in few panels that the model had, to give him a more operative aspect and citing as an example the article of JM Villalba, but I do not have the same hands and the final result did not convince me very much, but for not doing any more extra work I tried to hide them with punctual washes with dark colors in the red area and pencils acuarelables in the areas of gray and enough was hidden. Now only it stays to remove the masking of the transparent one, and here I was afraid that there were staying remains of glue of the tape Tamiya, since a pair of weeks was put and in other areas of the mock-up that only were put three days I had left remains of

the glue, and thank you that went out rubbing a small cloth dampened with water, if not already it saw the model in the wastebasket. Before putting it in the shop window, the last step was to give the small pieces that they had worked new paragraph, undercarriage, wheels, helix ... a small hand of dull varnish and to add the cable of the antenna with plastic stuck-up and given with white tail and this is the result. I hope that you should like and should cheer up to do one to yourselves.



Standartenführer

HALT STOJ !!

Pegaso Models 1/10

AUTHOR DAVID ÁNGEL LOBO PHOTOS MARIO TORNEL





It was a calm night, as had always just finished my round of 03:00 AM. It was taking the boots from me and was preparing to rest, when suddenly the sirens sound. The foci of the towers ignited, and we all ran on the outside. A partner of the perimeter had given the alarm voice, after there was the rest of cloth of a prisoner in the wire fence. We all were formed in the courtyard, while the dogs were barking and partners of hurried form were investigating throughout. Suddenly the light of the Standartenfuhrer ignites and it goes out of its quarter, a big silence was done in the enclosure, only one was listening to its thick and firm gait. It was approaching with serious visage, going to the area of wire fence of the escape. It was raised to a big wooden box and creaking the teeth to him observed us. The most amazing thing of everything, it is what someone had dared to place in the back of our Standartenfuhrer. The good one was preparing herself...

THE FIGURE: Reference of Pegasos Models, with a scale of 1/10 and a magnificent invoice. With a simple quartering and very thin sculpture. Everything began after my return Cartagena, after a magnificent welcome of my friends of the hobby, in Pedro's garage, we decide to paint each one a version of this bust. The decision to incorporate part of scenery, was for giving him a nut return more, and there was able ambientarla at once darker of 2nd GM, the Jewish concentration fields.

ASSEMBLY AND PAINTING: After revising the miniature and pierced by the essential part to introduce a subjection bolt to the stand and the head, I went on to the painting work. A general priming, reserving the plate cap to facilitate the painting, since the visor would prevent us from coming with



the brush appropriately. With the airbrush and the set of meats of Andrea Miniaturas, I painted the head, with a skill lucital (shades from below, and you shine from above) Later with the brush and the same paintings, I was adding little by little details and defining lights and more confirmed shades. Now it was having to add veladuras to enrich the cromatidad. For this I used the always appealed magenta, with little blue prusia to get dark and to cool. A few veladuras of this miscellany in areas like nasal lobes, bridge of the nose, ears and cheekbones, add life to the colors meat. Happening to paint the uniform, later to recapture the meats, and that the integrated set of colors stays.

With liquid mask or latex, I covered all the skin colors, to return to the airbrush. With the dark navy blue color of Vallejo and a small proportion of meat it comes up and Andrea's black, I was applying color layers, using a hairdryer to accel-



erate the process, and to avoid uncomfortable drippings. When I obtained a uniform coverage, I was adding a little more of meat to the miscellany and giving to him you shine from above, to give him a few final lights adding little clear meat.

All these painting processes with airbrush, are very general, without applying detail, but obtaining a few general and zenithal lights. Although I always like giving to him 45th to the jet of painting (light) to be able to affect in the shades of side zenithal form. The same skill was used for the plate cap.

Now it was touching him the shift to the brush. With the same colors miscellany adding clear meat in the light increases it was touching him the detail to the wrinkles and thinner details of the miniature. A general veladura of navy blue dark and started again with some increase of more punctual light. I like giving veladuras intermediate and illuminating again, because it smooths very much the color layers, and avoids having very sudden contrasts. Apart from the fact that it is possible to add chromatic wealth. In this point I unmasked the head, and gave him to the whole bust a layer of dull varnish of Vallejo aerográfico, to preserve the realized, to go on to the work with oils.

Preparing a palette on pasteboard, so that the oils become detached on behalf of its oils. There used white person, black, toasted shade, reddish brown, magenta, golden, yellow brown and a little of red. I realize miscellanies, dissolving with White Spirit and applying some veladura, as well as lights, shades and

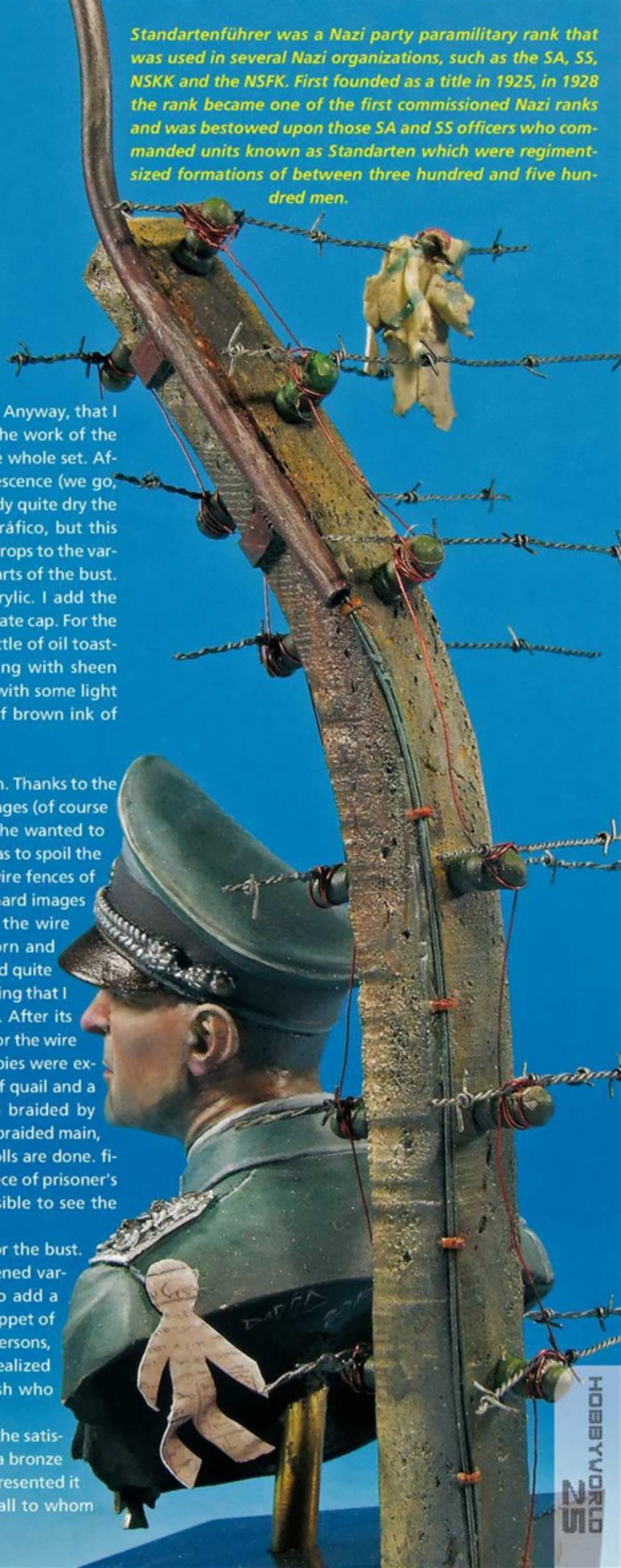
Standartenführer was a Nazi party paramilitary rank that was used in several Nazi organizations, such as the SA, SS, NSKK and the NSFK. First founded as a title in 1925, in 1928 the rank became one of the first commissioned Nazi ranks and was bestowed upon those SA and SS officers who commanded units known as Standarten which were regiment-sized formations of between three hundred and five hundred men.

intermediate colors. Small details in eyes, eyelids, lips. Anyway, that I work again almost the whole face, but maintaining the work of the acrylic ones, and contributing chromatic wealth in the whole set. After this phase, dry quite along with a bulb of incandescence (we go, those of the whole life and that dead will finish) already quite dry the work, another layer of dull varnish of Vallejo aerográfico, but this time, after the conventional layer, I add a few black's drops to the varnish, and apply another layer darkening the lowest parts of the bust. After it, I highlight again some light detail with acrylic. I add the spades and drawstrings as well as the medal, and the plate cap. For the metals and bullions I use ink of printing silver and a little of oil toasted shade, adding target for the lights, and varnishing with sheen when I dry this one. The visor is identical with black, with some light light with brown leather, and finally a few washes of brown ink of Citadel.

SCENERY: I started by the search of graphic information. Thanks to the wonderful paragraph of Google and its searcher of images (of course much used by all the modelistas :-)) He Was sure that he wanted to bring him height and depth, but without going so far as to spoil the bust, and in my head there was still the image of the wire fences of the concentration camp of Auschwitz. Impressive and hard images are seen by this searcher. I copied several images of the wire fences, its harnessing systems to the cable of hawthorn and electrification. Warning cartels. Prisoners' uniforms, and quite what could facilitate its construction to me. The first thing that I shaped was the post, for it I used putty Super Sculpin. After its hardened one in stove, I realized one of the insulators for the wire fence, to which mold was done to him, and several copies were extracted in lead. The light focus is a plastic of egg-cup of quail and a copper pipe for the framework. The hawthorns are braided by thread of thin copper. First with two threads it is done braided main, and on that one braided with a thread the shooting rolls are done. finally they are cut to the suitable measurements. The piece of prisoner's uniform is realized by putty Magic Sculp. In it is possible to see the identification and a number of a photo of Auschwitz.

For its painting there was used the same process as for the bust. 1st Acrylic, varnish. 2nd oils, varnish. 3rd acrylic darkened varnish and finally some detail in acrylic. To the bust to add a polemic touch to him, I added to him in the back a puppet of newsprint (the typical one of the day of the innocent persons, so that everyone should think what he should want), realized with tin. Of step I believe that it refers to the Spanish who were in the fields.

I hope that you should enjoy the article, so much like the satisfied thing that I stayed with the piece. There obtained a bronze in master's degree painting of AMT Torrent, where I presented it for the first time. A greeting to all and fortitude to all to whom they add sceneries to the busts.



GENERAL CENTER ATTACK FIGHTER

MOSCATO HOBBY 1/72



AUTHOR RUBÉN CABELLO PHOTOS AUTOR

Macross is a series of Japanese animation of science fiction expressed for the first time the year 1982, but it was not up the year 1985 that it became worldwide famous, after being adapted in the USA like part of the series Robotech. In the following years Macross it has had many aftermath and you pretipple in Japan, preserving and increasing its followers across the years. It is for it that today in Internet we can find, between many other things, a quite attractive models line to scale, principally of hand of companies like Bandai, Hasegawa or Wave. Nevertheless, as it happens in other exemption as Star Wars, there exist fanatics who are not content with what the market offers, but that nevertheless would be ready to pay a lot of money for a mock-up of certain vehicle or personage, if it existed. This opens a very interesting business niche for talented sculptors, who taken by the same fanaticism and need, realize the most varied projects, selling a copies fistful to

other fanatics maquetistas. These models are known like Garage Kits.

One of these talented sculptors is John Moscato, a fanatical Canadian of Macross who has sculpted between other things,



the mock-up that presented them to-day: The Gnerl. This ship appears for the first time in the chapter 1 of the series "Super Dimensional Fortress Macross", or, what is the same, in the first Robotech chapter. The General is a fighter for the Navy Zentradi, a alien race giants 10 mts high genetically equal to the human beings.

The previous thing a very important precedent is to understand the mock-up, since although it is in scale 1/72, rather it seems to be of scale 1/15, since the pilot is

12 cm high. As for the mock-up in itself, I can say that it is a part of a production of only 30 to 40 copies, of excellent quality, without bubbles (that are typical in models of resin of low quality) and very good wedge. Apart from this Gnerl, only one more version exists, but in scale 1/100 and much less detailed than this one. In spite of everything, we

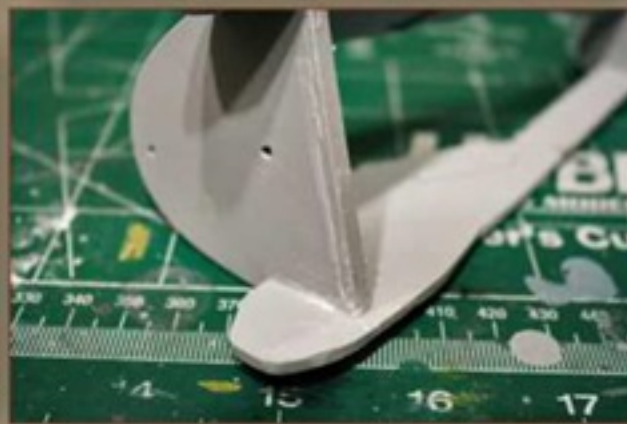
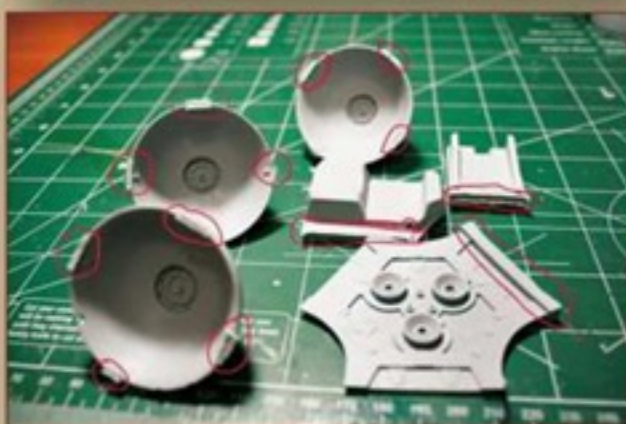
can conclude that we are before an exceptional mock-up, both for its quality and for its exclusivity. In fact, for whom he wanted to buy it, only he

stays to look in ebay if some turns out to be. As for the assembly, it is very similar to a plastic mock-up, except some cochains that I will try to mention. After everything, the market offers many optional

kits for traditional mock-ups like tanks and planes, therefore these advices they can serve to more of someone. The first thing is to remove all those surpluses where the resin emptied in the molds. For

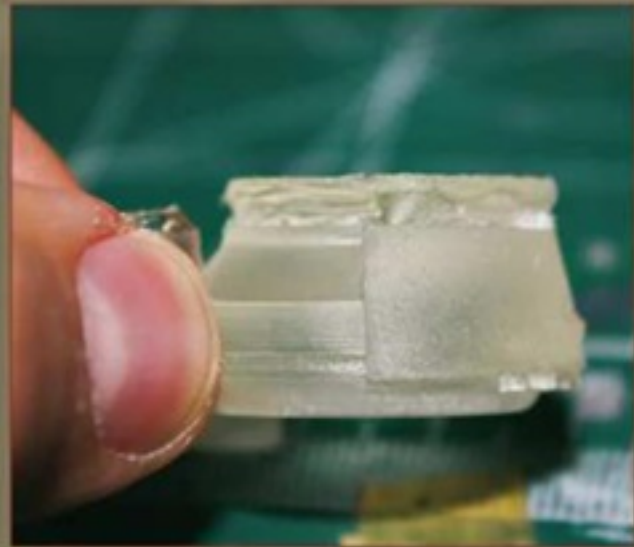
welder's saw, and finish the work with sandpaper. I already know that in the photos I am using a Dremel, but after all this cloud of dust I decided to buy to myself one of these saws, which certainly are very cheap.

As soon as all the surpluses were reduced, we prove the lace of the pieces, gluing down those who correspond. In this case I preferred not to mount the full length of the ship to facilitate the work in the cabin. And speaking about her, I must mention that the cockpit was designed to make her open or closed. Nevertheless, I decided to modify it so that this one could open, to be able to appreciate the big details that John realized in its interior, but that, on having closed, there was showing the beautiful design that this ship possesses. For it, I replaced the original pivot by a rod of aluminum, movable thanks to a few called plastic joints "ball joint". Other modifica-





tions to the mock-up would be the addition of little bolls of steel to the male of the cockpit, and the substitution of the propellents for some of aluminum, all this



bought on the deceased web page of MechaShunk. Also I did again the hydraulic arms of the bay of missiles, since the originals were very imperfect. Af-



ter spending the pieces for a good detergent bath, I print with Mr. Resin Surfacer, and then I paint everything dark red one. I do not mention colors codes because I use self-propelled acrylic paintings. Also: It is a science fiction!



Simply use the color that more they like. Anyway, this red would come to be the color of print you used for the Zentradi on the manufacture of the Gnerl. Then I apply little salt in some corners to do some scales. This was my first time realizing this skill, so it was slightly nervous in spite of spoiling the mock-up. But as he says



the saying, "the one that does not get to the water does not cross the river". At present I keep on experimenting with this skill, but instead of dampening the mock-up with water, do it with



Maskol, since it is many more controlable. Anyway, after applying the salt, I paint any dark brown green, do a little of postshading, and then I proceed with the secondary colors: the light gray and black one.



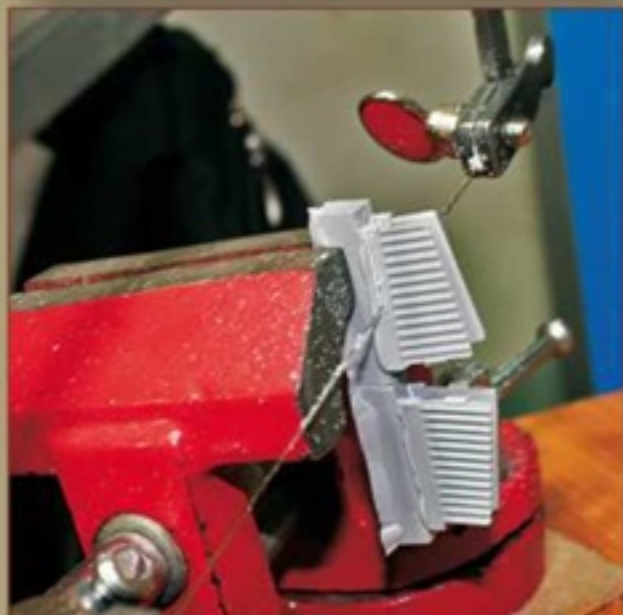
I apply the Burnt Iron of Model Master to them to the propellents, and to the ailerons, Burnt Metal. Once dry the painting, we extract the salt with the finger and voilà! real scales. Although I admire very much the result of the scales painted to brush, I am attracted more

by the idea of perfecting this skill of the salt, since one notices that the "lower" painting is really below, and not painted above, what gives him more realism. Although we are already almost ready with the exterior painting, the cabin is still missing. But before continuing, me a doubt arose: If the cockpit is metallic, and hence not transparent: how does the pilot see the exterior? This elementary question seems to be answered either in the instructions of the ship, nor either in the brief moments in which the Gnerl appears in the series.

For it, I decided that the monitor of the cabin was the way for which the pilot saw on the outside...: but what would show the monitor? I saw that the nose of the ship had three cannons laser, but above of them there was a perfect space to locate a camera, so I put an aluminum piece (bought time behind in MechaShunk) that well looks like a camera lens. And it seems to me that one sees very well there. Making use that the monitor is done of transparent resin, I stopped without painting the frontal area of the screen, and put there one caretaker traces with a scene of the series, specially of the battle where it informs this ship.

As result, the transparent resin gives him a sensation of depth, like a projected image. More ochentero gave him a look, I added a dome of mica, extracted of the display of some any product. Undoubtedly the convex monitor gives him this typical identity of screen of pipe that he wanted. To associate the monitor





with the camera of the nose, I used wires of type spring. As for the rest of you trace, few ones are of kits Ma-cross old men, but the majority also they are home-made.

To do them, I design them in the PC, and then I them print on a printer on ink with role of calcas Testors, sealing them then with the Testors varnish for calcas, this so that the ink does not dissolve when we immerse





them in water. A curious detail of you trace that I designed the fact is that the language Zentradi has an alphabet equivalent to ours, and the sources of these letters can be in Internet, so basically I wrote the typical ones you trace of "not step", "beware of blast", etc, but in language Zentradi. As the printers on ink do not print



As the printers on ink do not print



the white color, what I do is to print the outline white person traces of it in role of calca, and I put it under he traces transparently, that takes the design. Porqué not then simply do I print he traces it in the white role? Simple: Because in this case it would have to leave a white shore about he traces. If I cut it to the evenness, the ink of the shore will dissolve in the water, making a white shore of the same form.





MACROSS ARGUMENT: is a series of science fiction mecha anime, directed by Shōji Kawamori of Studio Nue in 1982. The franchise features a fictional history of Earth/Humanity after the year 1999. It consists of three TV series, four movies, six OVAs, one light novel and five manga series, all sponsored by Big West Advertising. Within the series, the term Macross is used to denote the main capital ship. This theme began in the original Macross, the SDF-1 Macross. Overtechnology refers to the scientific advances discovered in an alien starship (Alien Star Ship - One later renamed Super Dimension Fortress - One Macross) that crashed on



The series title comes from the name of the main human spacecraft (which is usually shortened from Super Dimension Fortress to SDF-1 Macross as it is the first). The original name for the Macross project was Battle City Megarodo (or Battle City Megaroad, as the Japanese transliteration to either "L" or "R" gives the title a double meaning in reference to the story line: Megaload, referring to the spacecraft containing an entire city of people; and Megaroad, referring to the long journey through space back to Earth); however, one of the sponsors of the project, Big West Advertising, was a fan

HobbyWorld 33

The tank on which I have based, is a T-55 M2 serbo-Bosnian photographed in barracks at the end of 1995 or in 1996. This armoured vehicle, as I say, it is photographed between other T-55 possibly by a Czech military man, whose photos can turn in the marvelous book of WWP dedicated to the car T-55. For my investigations later to the meeting of these photos, very possibly they were taken in the Republic sprska in the surroundings of the city of Banja Luka. In this area they realized its first really serious mission the Czech troops framed in a Canadian brigade and in a sector under British order. The troops here opened mostly Canadian, Britons and Dutches are usually the "lucky ones" along with the French to go to the trickiest areas in each of the missions of peace that are realized under patronage of the UNO, the NATO or any another international organization.

THE MODEL: In my case I had never concentrated on this car. Until I bought myself in an Asian shop and due to the ridiculous price two T-55 of Trumpeter. Then I compared this mock-up with a few planes of the real car to 1/35 and remained perplexed and much disappointed with these models. And then when I had already

AUTOR LUIS FUSTER AISA FOTOS MARIO TORNEL

T-55 M2 SERBO-BOSNIO

Tamiya 1/35



fallen in love modelisticamente speaking about this fetus, I came to the conclusion that one of Tamiya would have to buy to me to make something worthy. As soon as this mock-up was bought I compared it with those of Trumpeter and frankly my stupor was on the increase. Where from had the Chinese extracted the proportions?: Why do they punish this way to the modelistas with products of so small quality to us? Also I have to say that the future models of this mark have very little that to see with the quality of its T-55. This kit reproduces one of these cars uncomfortably for the modelista that likes coloring assemblies. The true thing is that Tamiya has extracted a correct model that depending on the quality, desire and skill of the modelista who constructs it one will be able to work more or less, marvelous results being obtained. The first thing that has to do one almost always that one works on a car, helicopter or Russian plane in the army of a country of the agreement of Warsaw or satellite is to know that modifications it did this country on the initial model come from the Lenin's homeland. The case of Yugoslavia is different, because in addition to their own development of this car, in the war of Bosnia the different edicts ended up by having T-55 Russians, Czechs, Poles and at the end of the war Germans and possibly Bulgarian and Hungarian although this is not confirmed. Reviewing that Bosnian - Muslim came T-55 to the army from some Arab country, possibly Saudi Arabia, which also it gave AMX-30 to Bosnia.

To simplify the explanation it will try to count of an abridged form all the modifications that I did in my model: 1. As soon as the wheels were placed I did small cuts to them and infurated with a simple chopper. Also we can help ourselves with a lime. 2. I eliminated the front tails and the same way I deformed the side tails of the proper mock-up forcing them with pliers (I realized this to imitate the one that we can see in the photos of the book previously said). 3. I did with thin wire the protectors of the lighthouses, realizing also the cables that go up to every light source. I inserted in the plastic lighthouses the lenses transparentes. 4. I replaced the manteletta of the cannon with cloth of the model

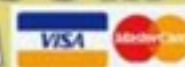


Carmina Hobbys

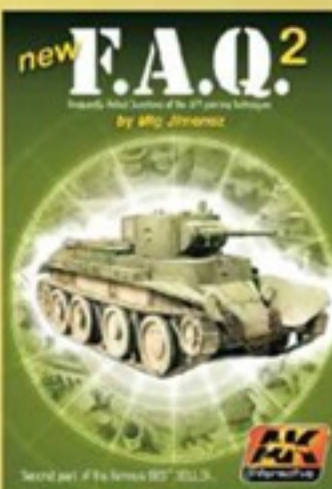
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with one of without cloth. I retouched sanding both oval holes that are on both sides of the cannon. 5. I improved the base of the focus located on the cannon, realizing different cables in the tower that they imitate as in the helmet the electrical installation of the car. 6. I replaced the front side plastic deposit with one struck and dented of resin of Mig. I realized the same way the whole installation of fuel that is on the side tail and that joins three deposits with thin tubes. 7. There is observed how all the boxes of different sizes that we see distributed by the tails are fixed to these by a series of decks and welded or screwed coppers that I imitated to scale. I added in the rear a box of different Trumpeter in size, made this like that because every country they were making boxes of different size for the transporte of furniture and other business. 8. I improved the mock-up with a series of Eduard's photogravures. Only I set those that were serving for the model that I wanted to do and that also they were looking alike to the pieces of the real car, discarding big part of the irons of photo etched for

incorrect. 9. I placed on the car two sirgas of dragging that they were giving him to this major realism. 10. I made a fuel jerry can alone in the rear (I slightly little dress in the Serbian and serbo-Bosnian cars, since rarely they were going). 11. I covered some hollows that the mock-up has in the shallows with putty imitating mud. I did this the same way in the side walls after the wheels. 12. Finally in the front of the real car, it is possible to see a deck sustained by two round rods of iron. Possibly it was serving to hold some gum iron to protect to the car of hollow charges. This was very habitual in all the armies I imitated it in my model. As I say that previously, before realizing some of this progress, we will have to know the nationality of our T-55. Also we will have to bear much in mind the year or the conflict where locate it. In cases like the war of Bosnia, That of the Lebanon, Those of Middle East or Africa the origin of this one will be very important, must know the modifications realized on the car by the supplier.

THE PAINTING: From that distant day that I began to realize this model until the day of its ending I have seen hundreds of T-55 in friends' photos, in Internet, in videos and in fact. I have seen them in Serbian barracks, in Bosnian monuments, in museums of community Europe and have mounted in the Polish one. My attraction towards this car and other armoured vehicles of Soviet origin has been increasing. The same way I do not know which it is the reason of preferring modelísticamente speaking, those armoured vehicles that served to the armies that the press and the public opinion, in some occasions correctly and in others not so much, have defined like "the villains of the movie" in certain wars. So without any doubt I inclined to realize a Serbian or serbo-Bosnian car and this way I eliminated all those of other nationalities. Inside these two armies I did a sieve eliminating little by little different armoured vehicles. Finally I decided because of it, without having any doubt that sooner or later anybody would go forward me in doing this model, as this way it was. As almost always and forced by my absence of time, I "cheated" my good friend Jaime Pastor so that I was photographing myself and applying the basic layer on this car, giving to him like always all freedom so that it was experimenting with its newly mounted airbrush on me T-55 M1. The base of painting given on the car was composing of the green 102 of Humbrol on which Jaime sprayed a light layer of light green with Tamiya. Then I again applied

same light green XF-21 to brush in successive hands much dissolved by almost the whole mock-up. My following step was to apply in some areas of the car a dissolved layer of beige green of the mark Molak. From this form in the tank they were emphasizing the different tonalities obtained on having applied diverse green skylights. Finally a gouache was applied on the center of the car ignoring tails, boxes and wheels with an olive green Vallejo color. Once come I applied two gouache to this point first with a brown color leather and then with a yellowish khaki, both colors of the mark Humbrol. The following phase began with something completely different, now it would start by the tower. Being this one



identical in the same basic green as the helmet, I began applying with a brush old putitos of different colors, being this irregular and of different sizes.

These dots were identical with the colors black, blue average, red, brown way, sand butter milk, light blue, green blue, green intermediate, dark green and sand darkly. Fact this, I applied a filter of color ground. From here and guiding me for the photos of the book, I strained in emphasizing the difference between the green of the helmet, which must make itself up excessively damaged and the tower and areas painted with



moles of colors, which, on having made up in the original at a later stage, a relatively slightly punished painting will have to have. So I chose different oil colors to do the wears.

In the helmet I used the colors ground sienna toasted, yellow Naples, yellow dark cadmium, white titanium, light blue green and ground shade toasted. On the other hand in the tower it would use green Rinmann, real blue, blue ultramarine cobalt and green cobalt. The following thing would be to realize with a lot of care the scales and oxides there where they could be. In my case I had it simple, I was taking proper photos of T-55S and tried to paint my tank of similar form.

On what I concentrated, both on my photos and on photos of serbo-Bosnian tanks, it was the excessive deterioration of the painting. To the margin of multiple scratches and scales, very habitual age a mike pecked of oxide in many areas of the tanks. Finally, I applied the pigments copying me the same way of photos, noticing more the dirt in helmet than in tower. When I should finish the model I thought as almost always, that although I had copied a real car, considering the result perhaps did not understand that it was representing this model.

At a later stage Croatian happened to me with a T-34 to 1/72. On having been painted by the common people, the civil wars cars are usually finished badly, what, esthetically on having imitated them to scale, transports the risk of which the modellers that realizes it is accused of quality absence. Perhaps that's why few models of this type are seen. I particularly amuse myself very much with these models and I am worried by very little what they say about them.

SOLDIERS AND VIGNETTE: Although in the beginning I informed myself about this really beautiful area of the Republic Sprska to the Northwest of Bosnia Herzegovina, to realize a diorama of a considerable size where to place my T-55. Unfortunately for lack of time I inclined for realizing a simple and flat vignette so that he was emphasizing the car that so much had been difficult to finish me. The only figure that it is possible to see Jaguar is done by a body of the mark Tank with a head of the mark and it was painted by my friend Aitor Egibar.



The Mikoyan-Gurevich MiG-19 (NATO reporting name: "Farmer") is a Soviet second-generation, single-seat, twin jet-engined fighter aircraft. It was the first Soviet production aircraft capable of supersonic speeds in level flight. A comparable U.S. "Century Series" fighter was the North American F-100 Super Sabre, although it would primarily oppose the more modern McDonnell Douglas F-4 Phantom II and Republic F-105 Thunderchief over North Vietnam.

TRUMPETER 1/48



MIG-19S

AUTHOR JOSE ARAUJO HIDALGO PHOTOS AUTOR

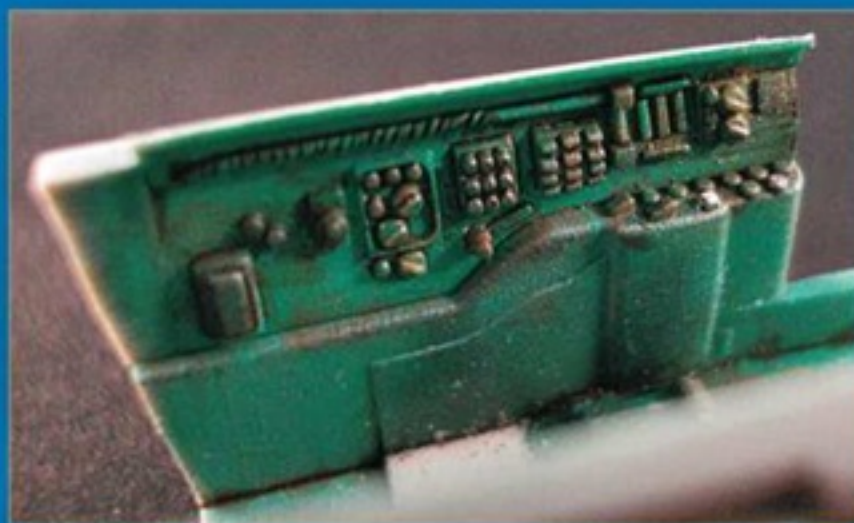
DESIGN AND DEVELOPMENT: On 20 April 1951, OKB-155 was given the order to develop the MiG-17 into a new fighter called "I-340", which was to be powered by two Mikulin AM-5 non-afterburning jet engines (a scaled-down version of the Mikulin AM-3) with 19.6 kN (4,410 lbf) of thrust. The I-340 was supposed to attain 1,160 km/h (725 mph, Mach 0.97) at 2,000 m (6,562 ft), 1,080 km/h (675 mph, Mach 1.0) at 10,000 m (32,808 ft), climb to 10,000 m (32,808 ft) in 2.9 minutes, and have a service ceiling of no less than 17,500 m (57,415 ft). The new fighter, internally designated "SM-1", was designed around the "SI-02" airframe (a MiG-17 prototype) modified to accept two engines in a side-by-

side arrangement and was completed in March 1952.

The prototype suffered from poor cockpit pressurization and the engines proved temperamental with frequent flameouts and surges with rapid throttle movements. The engines were upgraded to the AM-5A standard with 21.1 kN (4,740 lbf) of thrust each, which exceeded the power output of the Klimov VK-1F in afterburner while providing better fuel economy. The SM-1 was barely supersonic, reaching 1,193 km/h (745 mph) at 5,000 m (16,404 ft)—Mach 1.03. This performance was deemed insufficient for the new

supersonic fighter and an afterburning version of the engine, the AM-5F, was proposed. While not implemented, the AM-5F served as the basis for the Tumansky RD-9 which powered production aircraft. Further

development of the twin-engine concept resulted in a government request for the "I-360", internally designated "SM-2", which was also powered by the AM-5F engines, but featured a highly swept wing.



On 15 August 1953, the Mikoyan-Gurevich OKB was given a new order to create a frontline fighter. The OKB was asked to create two designs—a single-engined version with the Klimov VK-7 and a twin-engine version with Mikulin AM-9Fs.

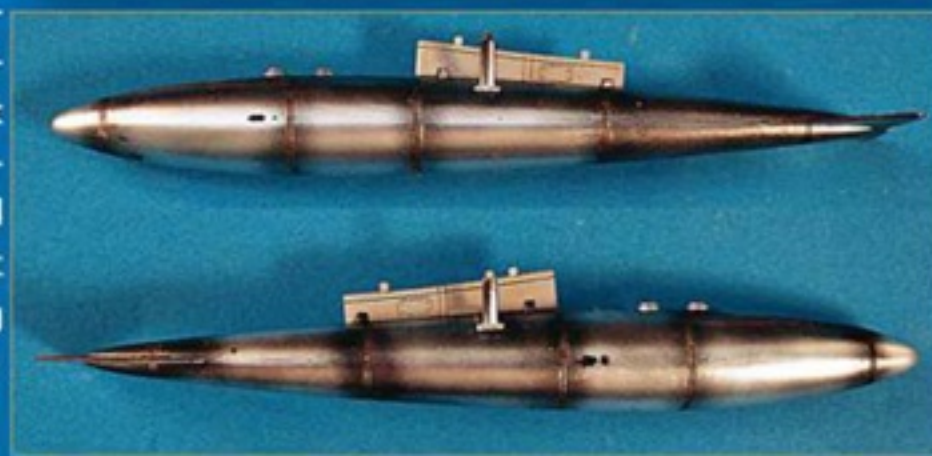
The twin-engine fighter, internally designated "SM-9"—but also assigned the production name MiG-19—was based on the earlier SM-2 prototype. The first airframe, "SM-9/1" flew on 5 January 1954. The afterburner did not light in the first flight, but in the second flight the aircraft reached Mach 1.25 at 8,050 m (26,411 ft). This was improved to Mach 1.44 in subsequent flights. Based on this promising performance, the MiG-19 was ordered into production on 17 February 1954, even though government acceptance trials did not start until September of that year. The first production aircraft rolled off the assembly line in March 1955.



Initial enthusiasm for the aircraft was dampened by several problems. The most alarming of these was the danger of a midair explosion due to overheating of the fuselage fuel tanks located between the engines.

Deployment of airbrakes at high speeds caused a high pitch-up. Elevators lacked authority at supersonic speeds. The high landing speed of 230 km/h (145 mph) (compared to 160 km/h (100 mph) in the MiG-15), combined with absence of a two-seat trainer version, slowed pilot transition to the type.

Handling problems were addressed with the second prototype, "SM-9/2", which added a third ventral airbrake and introduced all-moving tailplanes with a damper to prevent pilot-induced oscillations at subsonic speeds. It flew on 16 September 1954, and entered production as the MiG-19S.



Approximately 5,500 MiG-19s were produced, first in the USSR and in Czechoslovakia as the Avia S-105, but mainly in the People's Republic of China as the Shenyang J-6. The aircraft saw service with a number of other national air forces, including those of Cuba, North Vietnam, Egypt, Pakistan, and North Korea. The aircraft saw combat during the Vietnam War, the 1967 Six Day War, and the 1971 Bangladesh War.





All Soviet-built MiG-19 variants are single-seaters only. Although the Chinese developed the JJ-6 trainer version of the Shenyang J-6, the Soviets believed that the MiG-19's handling was easy enough no special conversion trainer was needed (other than the MiG-15 UTI). In the USSR, the MiG-19 was superseded by the MiG-21. The Shenyang J-6 remained a staple of the Chinese People's Liberation Army Air Force until the 1980s and has also been developed into the Nanchang Q-5 (NATO reporting name "Fantan") attack aircraft. Despite its age,

the MiG-19 and its descendants exhibit good handling characteristics at low altitude and a surprisingly high rate of climb, and their heavy cannon armament—a one-second burst from three 30 mm NR-

30 cannons had a projectile mass of 18 kg (40 lb)—makes them formidable adversaries in close combat. Russian built MiG-19s are still in service in North Korea, Myanmar (Burma), Zambia and Nepal.

OPERATIONAL HISTORY: During their service with Soviet Anti-Air Defense





and in East Germany, MiG-19s were involved in multiple intercepts of Western reconnaissance aircraft. The first documented encounter with a Lockheed U-2 took place in the autumn of 1957. The MiG-19 pilot reported seeing the aircraft, but could not make up the 2,234 m (7,000 ft) difference in altitude. When Francis Gary Powers's U-2 was shot down in the 1960 incident, one pursuing MiG-19P was also hit by the salvo of S-75 Dvina (NATO: SA-2 "Guideline") missiles, killing the pilot Sergei Safronov. In a highly controversial incident, on 1 July 1960, a MiG-19 shot down an RB-

47H (S/N 53-4281) reconnaissance aircraft in international airspace over the Arctic Circle with four of the crew killed and two captured by the Soviets (they were released in 1961). In another incident, on 28 January 1964, a MiG-19 shot down a T-39 Sabreliner which had strayed into East German airspace while on a training mission; all three crewmembers were killed.



Model: The first impressions: The kit belongs to the company Trumpeter, presenting before itself in the gray plastic outstanding figure. At details level enough good is, both in interiors and in location. The panelado is jerky and also it represents the clinches, although of incomplete form, since the real model was taking an enormous quantity of lines of clinches. The laces are not badly, although they need a little putty and sandpaper.

Assembly process: The model is practically done of box, excepting the belts of the seat realized with metallic material and the wiring of the paws of the undercarriages with electrical cables.

Painting process: The topic of the painting was in tentative scheme, since I gave a basic layer in metallized Alclad II, protecting later some concrete records panels.



From here I was giving him the basic, very diluted colors and when I believed opportunely it was giving him several gone on from changes of the basic color. Before it was drying off completely, on a dampened rod of the ears it was meeting to him spent in vertical sense, so that "tracks" were staying. I used acrylic paintings Gunze Sangyo and Vallejo. I happened to do the numerals with staff made by me, hence the disaster of numerals that went out for me. But further on I will return on the topic. Once I remained similar, I varnished with future and put him you trace them. As the scheme that I chose was that of Bulgaria, I had to look for the ensigns of this country. I solved it with you trace of the signature Begemot, which although they were not for this model, what I was interested in there were the Bulgarian ensigns. After using the habitual process of the micro liquids, I varnished again with future and once dry I proceeded to the panelado and other effects with oils dissolved in dissolver Humbrol. When I observed that the aspect was the one that he was wishing, allowed to dry the oils and later I varnished with dull varnish. Since earlier I mention, the numerals

went out fatally (disproportionate, irregular lines, different grosos in the lines ...), but seeing the worn-out and experienced aspect, I think that they were not out of tune at all, reinforcing the impression of a device at the end of its operative life and that also the maintenance has not been everything dedicated that would be supposed

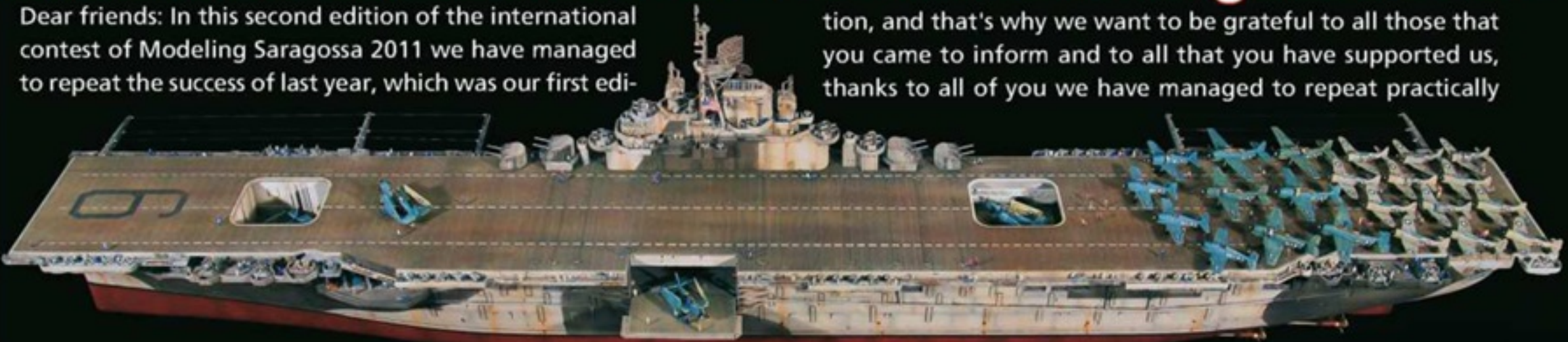
FINAL CONSIDERATIONS: I amused myself very much realizing this model and remained satisfied with the final result that I obtained. I have seen works with this kit to which they have realized the whole riveting one and it gains enough, therefore with little work, we can obtain a really good model. As always, to thank my family, for the hours that I him steal for the maqueteo and like not, from my friends and compass of the forums Yoryi and Model34 that with its comments, suggestions and opinions do that it manages to improve in my works.



XXIV muestra de miniaturismo Zaragoza 2011

Dear friends: In this second edition of the international contest of Modeling Saragossa 2011 we have managed to repeat the success of last year, which was our first edi-

tion, and that's why we want to be grateful to all those that you came to inform and to all that you have supported us, thanks to all of you we have managed to repeat practically



Photos : Vicente Pizarro del Arco / Tomás Manuel Aguarón Casorrán

SPECIAL GOLD: LUIS ALBENDIN VALENZUELA.



SPECIAL GOLD: F16 AGRESSOR. ALFREDO AYALA SEIBANE.



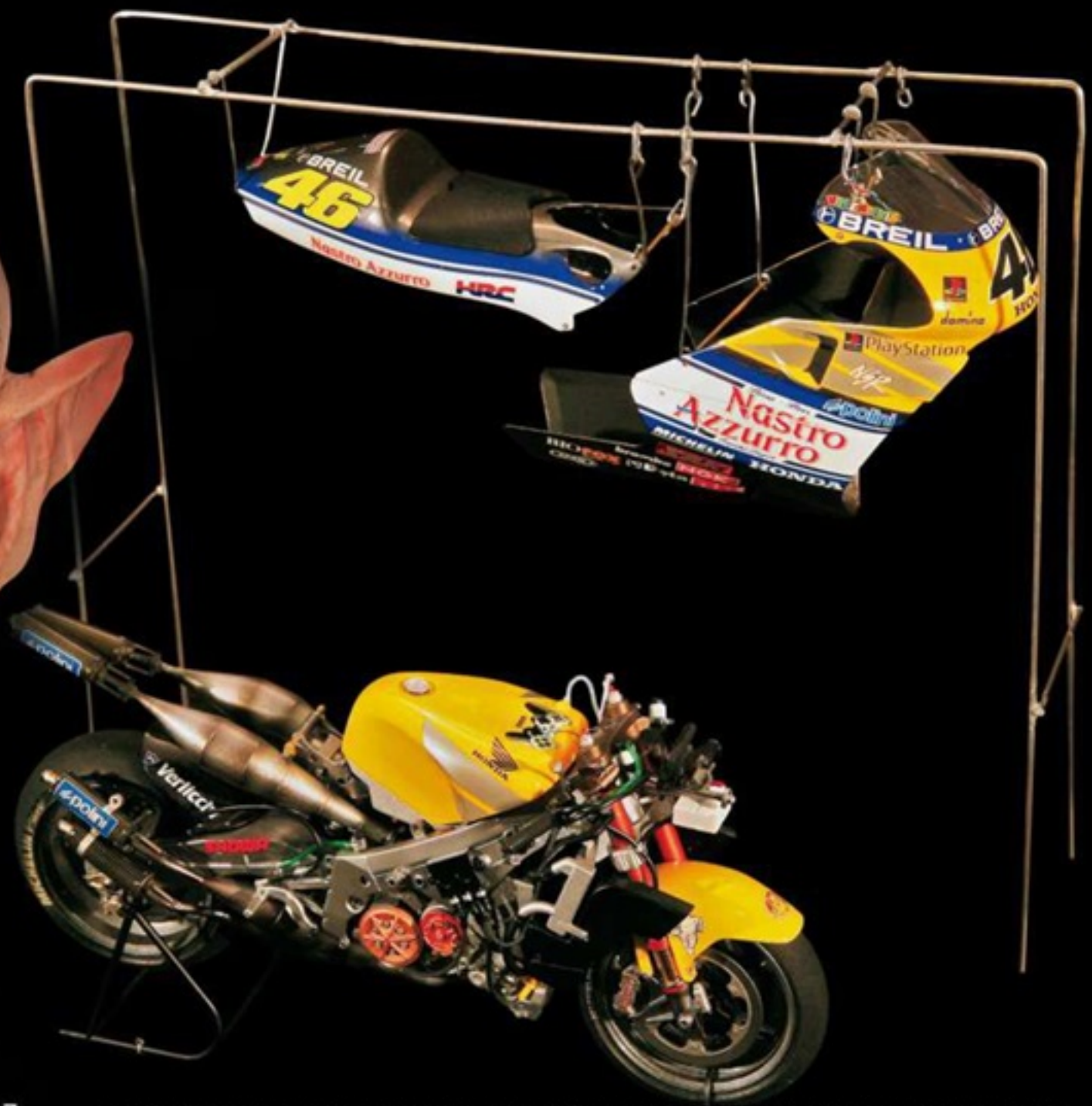
GOLD. FAIREY FULMAR. JAIME PASTOR PUEYO.

the same number of works and according to all the comments received with one the highest quality level. We enclose to you the photos of some of the works that have taken part, so you already know if you want to enjoy of a weekend modelístico to ceiling do not get lost our





SPECIAL GOLD. DISPLAY DANIEL MARTINEZ MUNOZ.



SPECIAL GOLD. HONDA NSR 550 NASTRO AZURRO. MANUEL FONOLLOSA.

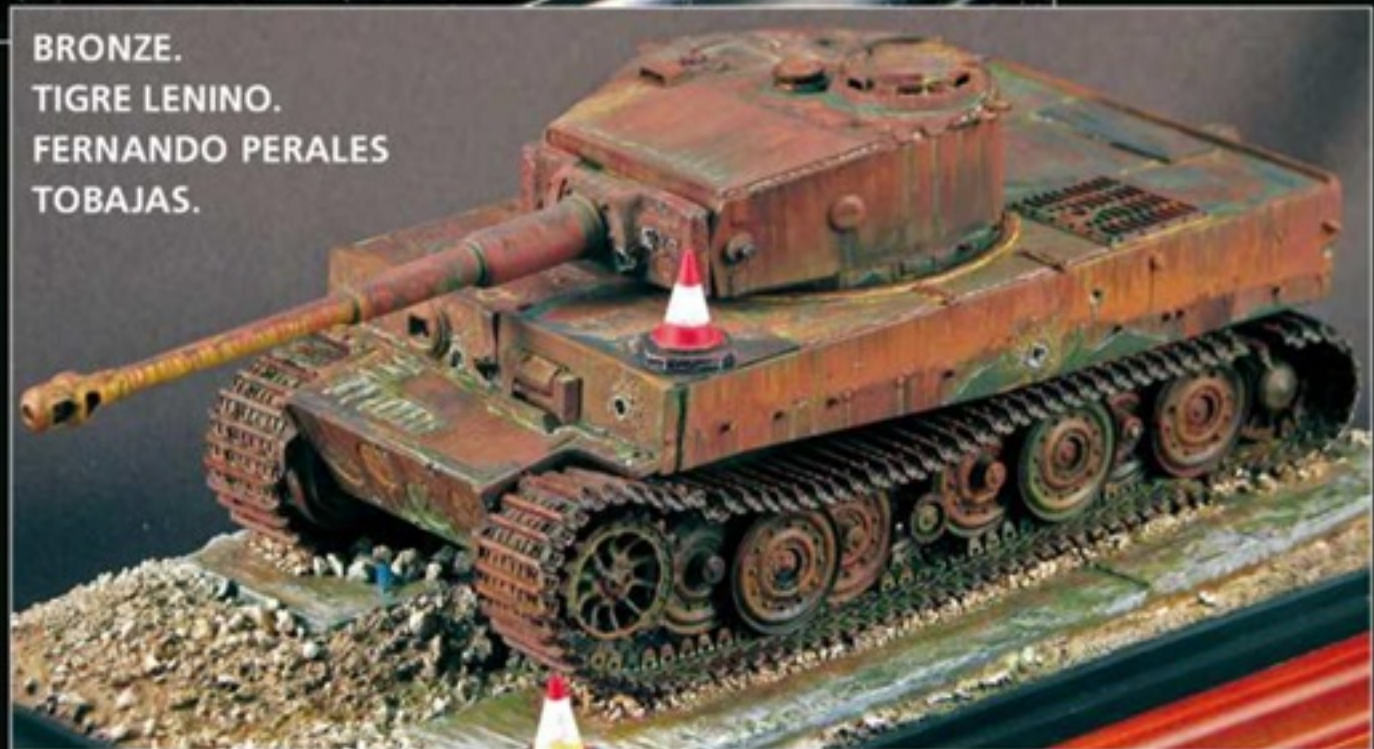
GOLD. PANZER IVB. JOSE LUIS LOPEZ RUIZ.



next edition in 2012, you will spend them to yourselves very well, and you will be able to enjoy many innovations that we are preparing for you, be attentive that in this next edition we will have many surprises for all of you. Kind regards.

Mario Gabás.

BRONZE.
TIGRE LENINO.
FERNANDO PERALES
TOBAJAS.



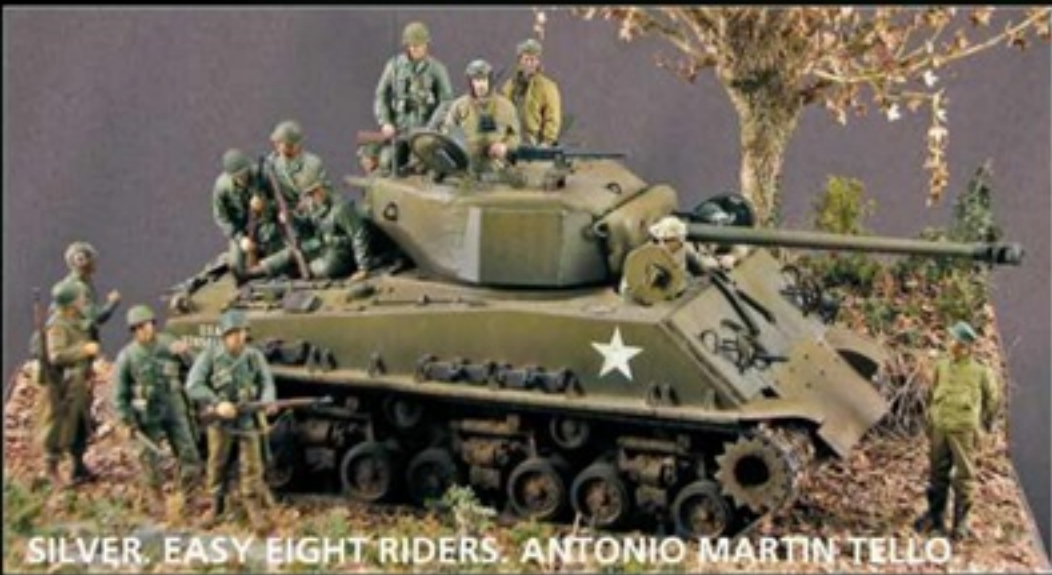
SPECIAL GOLD. JAVIER AGUERREA.



SILVER. MOTO CON SOLDADO. HUGO LACASA.



SILVER. ME262. GUSTAVO GONZALEZ GARCIA.



SILVER. EASY EIGHT RIDERS. ANTONIO MARTIN TELLO.



SILVER. PORSCHE 956. PEREZ DE SAN ROMAN.



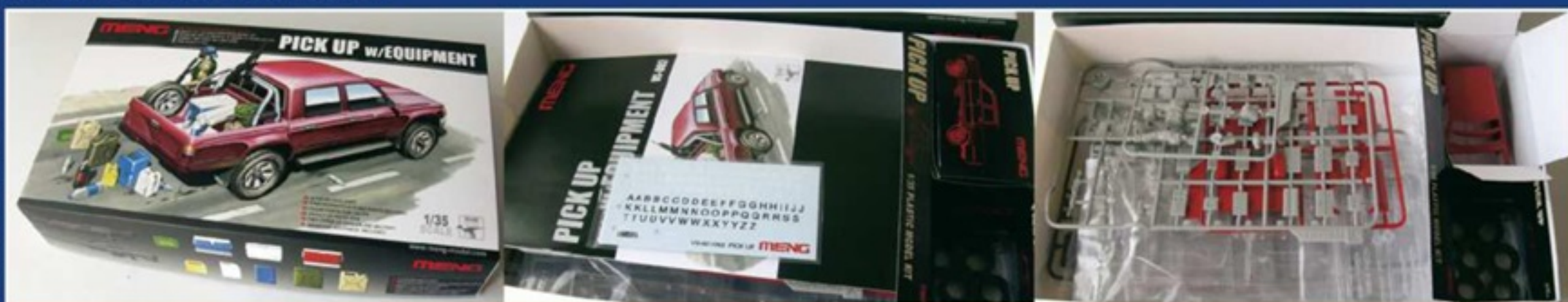
GOLD DISPLAY. FERNANDO RUIZ CEA-NO.

BRONZE. CADILLAC EL DORADO. MANUEL GOMEZ PELLITERO.



GOLD. DISPLAY. ANGEL ARIJON CALVO.

U-BOOT U 69 TYP VII C



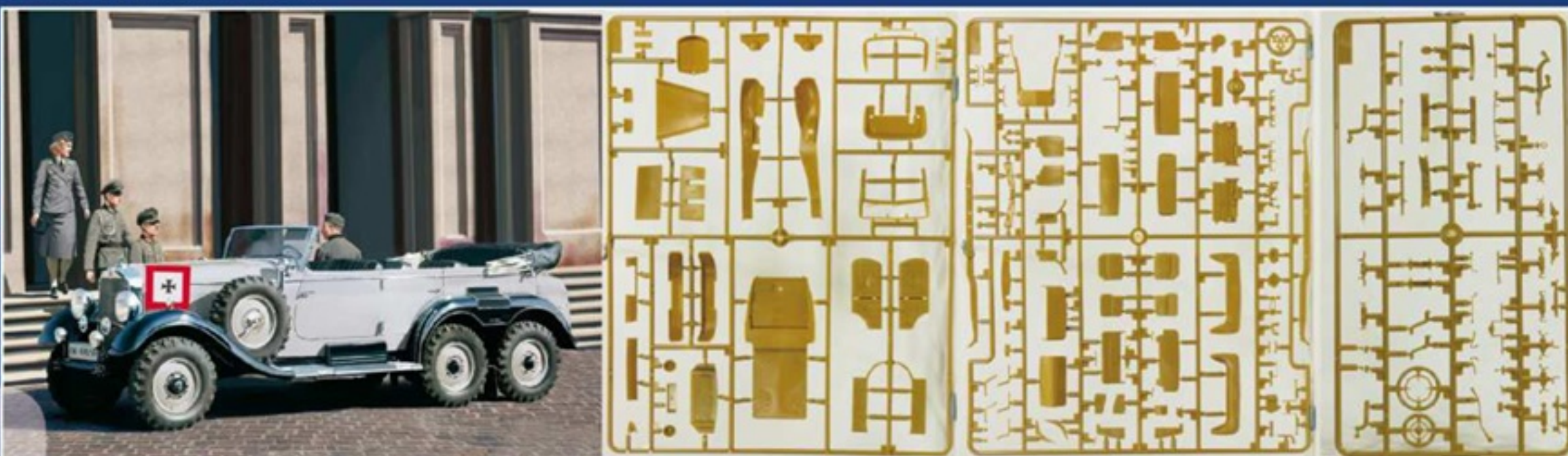
Meng Model VS-001 Pick with Equipment. 1/35 scale: Again this oriental mark proposes to us a civil vehicle that perfectly might be present in the diverse conflicts that populate our planet and especially in Middle East. In this case it represents to the typical transport of private or paramilitary safety that they infest in the world conflicts. The fundamental difference with its previous model with machine gun, there are the diverse implements: Jerry cans of gasoline, water, bottles of refreshment and Icebox to the use. The figure of the soldier or paramilitary it is of caucasian cut with beard of correct invoice that it completes the scene. A perfect mold, lace of precisión and very advisable easy assembly for a scene of oriental countries.



Tasca. 24-004 German motorcicle Zündapp KS750 with sidecar. 1/24 scale: TAfter we surprised with its two beautiful versions of Panzer II to scale 1/24 this time has touched him the shift to this symbolic motorcicle in the same scale, as to accompany it. The model consists of five panels of pieces of dark gray plastic for the motorcicle and the sidecar, with another iron with the pieces for the gasoline jerry cans, other one of transparent plastic with the glazing of the lights and a pair of metallic wharves and cable of vinyl, also it includes two small pieces irons troqueladas in pressed role and the sheet of decals. The pieces are realized perfectly, without imperfection or marks or rough edges and have a high degree of detail, very thin in some points like the handbrakes, the gearshift or the radioes of the wheels. The instructions manual turns out to be easy to continue, with indications of color and of optional parts during the whole assembly. The decals sheet contains the necessary ones for five operative different vehicles in Europe, Africa and Russia.



Bronco Models. CB35041 Sd.Kfz.6 Mittlerer Zugkraftwagen 5t (BN9b). Pioneer Version. 1/35 scale: This is the third model of the house Bronco on the model of the five tons German tractor Sd. Kfz.6 and it corresponds to the sappers' version, with aptitude to transport 15 men and small area of later load, normally it was taking a tow with the whole team. The model shares many of the pieces with the previous models, being new the correspondents the rear part where there stays the crew and a new set photogravure. It includes an unfolded bonnet and folded other one as well as the rifles and the rucksacks for 15 infantes. Since it is habitual in the signature, the pieces have neither defects nor rough edges and the instructions manual contains painting critiques in every step as well as explanations for the optional pieces of the early model and the late one. The decals sheet provides us with registrations and emblems for ten different vehicles as well as the instruments of the dashboard.



ICM. 35531 - G4 (1939) production. 1/35 scale: The G4 was a car of 6 axes designed for the German army in 1934 for the company Daimler-Benz. Its excessive cost and complexity provoked that only 72 units were made and that they ended up by serving like personal vehicle for more senior officials of the army. It even is slightly alone right there existed a model of plastic of this vehicle, that of Hasegawa, to scale 1/72, so ancient as lacking in details. In resin we could have it to 1/35 if we were ready to realize a good payment. Finally ICM has decided to offer us this singular model as we wanted it, in plastic, with a very attractive price, and what is more important, of a high quality. The box includes 309 pieces to mount G4 and four figures of officials, chauffeur and a woman of uniform. The pieces have no defects and turn out to be delicate and in some cases, fragile therefore it is advisable to have precaution great on having separated them from the panels. The assembly turns out to be clear and lively thanks to a few dear instructions with indications of painting in every step. The decals sheet offers us the instruments of the dashboard and decorations for 5 different vehicles with finished of light gray or dark gray painting used in Germany, Poland or Ukraine.



concurso-feria de modelismo



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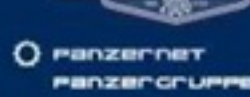
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US Drivers (1917-1918) (2 figures) 1/35



U-2/Po-2VS /Soviet Pilots & GP 1945 1/48



Afghan Motorcade (1979-1989) 1/72



WWI British Tank Crew (4 figures) 1/35



I-153, WWII China Guomindang 1/32



USAAF Pilots (1941-1945) (3 figures) 1/32



MiG-25 RBF, Reconnaissance Plane 1/72



Ju 88D-1, WWII Reconnaissance 1/48

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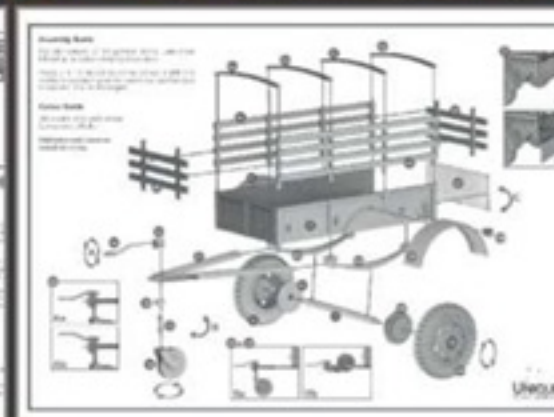
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32045 Gotha G.1 1/32



32053 Gotha UWD 1/32

Abril del 2019, décimo aniversario desde que Wingnut Wings lanzó al mercado sus primeros cuatro modelos (32001 Junkers J.1, 32002 LVG C.VI, 32003 SE.5a "Hisso" y 32004 Bristol F.2b Fighter), el 4 de Abril del 2009. Nos complace anunciar que nuestros modelos de lanzamiento de celebración del 10º aniversario serán: 32045 Gotha G.1 y 32053 Gotha UWD (nuestros lanzamientos, 68 y 69).

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Zhu Yuanzhang 24059 1/24



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00454 USS Enterprise NCC-1701 1/600



Lkw gl leicht "Wolf" 03277 1/35



Kfir C-2 1/72



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Contains 17 resin parts, PE sheet
and decals
Obsahuje 17 PUR dílů, aršík fotoleptů
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526 - 530
Polystyrene sheets big
Plastikové destičky velké
Size / rozměr: 220x190 mm
526 - 0,8 mm
527 - 1,0 mm
528 - 1,2 mm
529 - 1,5 mm
530 - 2,0 mm

Fotografie v tiskové kvalitě na
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1/32
AL3005 Crew F-14 Tomcat
Posádka F-14 Tomcat

AERO LINE



1/48
AL4081 Pilot Tempest

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Russian KZKT-7428 Transporter with KZKT-9101
Semi-Trailer 01039. 1/35



1254 BMP-1AM Basurmanin 09572 1/35



2116 German Panther G - Late version 1/16



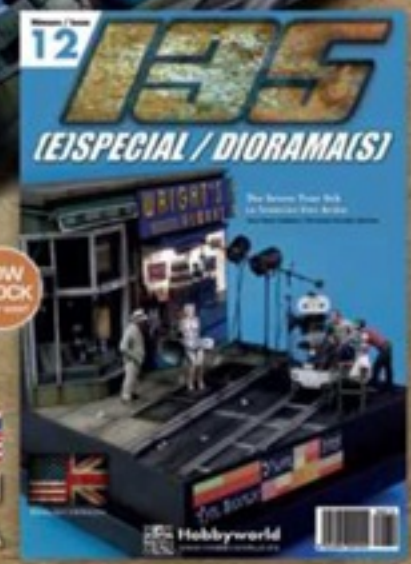
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