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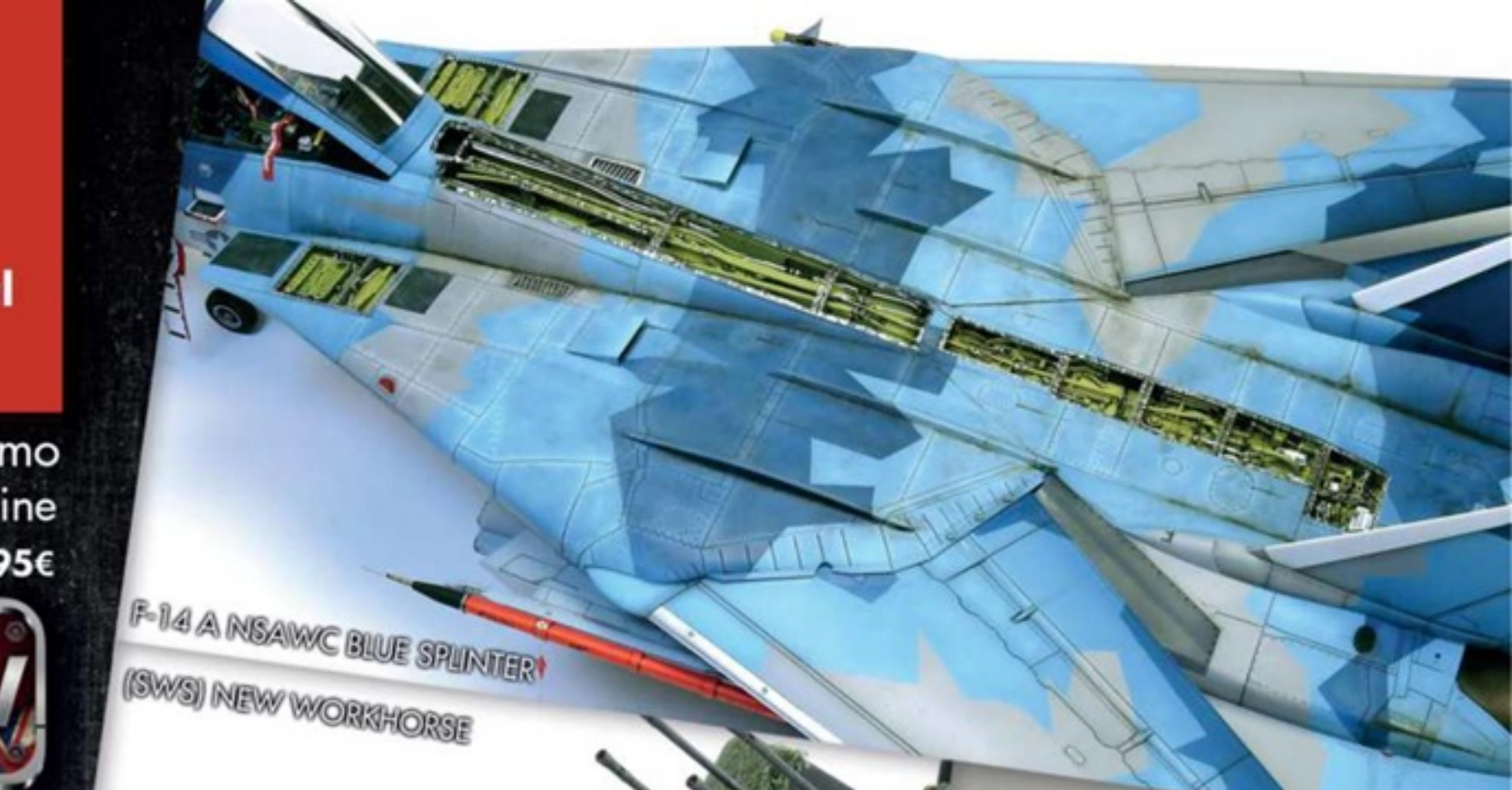
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Hobbyworld 2022

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HECHO EN ESPAÑA
MADE IN SPAIN



F-14 A NSA WC BLUE SPLINTER Julio Fuente Díaz

001



(SWS) NEW WORKHORSE Lukasz Orczyc-Musialek

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BENZ PATENT-MOTORWAGEN Juan Pedro Pujalte

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AT-ST GREMLIN MINER Rafael Galán Montesinos

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LA LLORONA Javier Folgueiras

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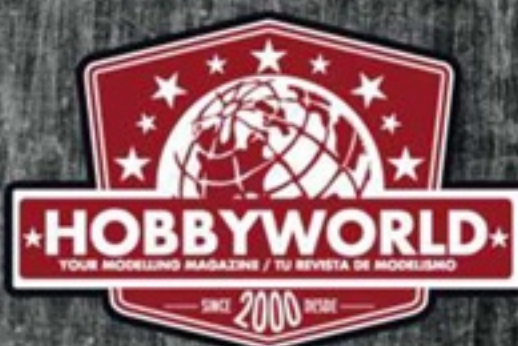
HANS PHILIPP José Antonio Vicario Fernández

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NEWS

051





INTRODUCTION: In 1996, the Navy's Combat Hunting School (Top Gun), the Naval Strike Warfare Center, and the Carrier Airborne Early Warning Weapons School were merged into one unit, the Naval Strike and Warfare Center. Air Force (NSAWC) at NAS Fallon, Nevada.

ACCELERATOR

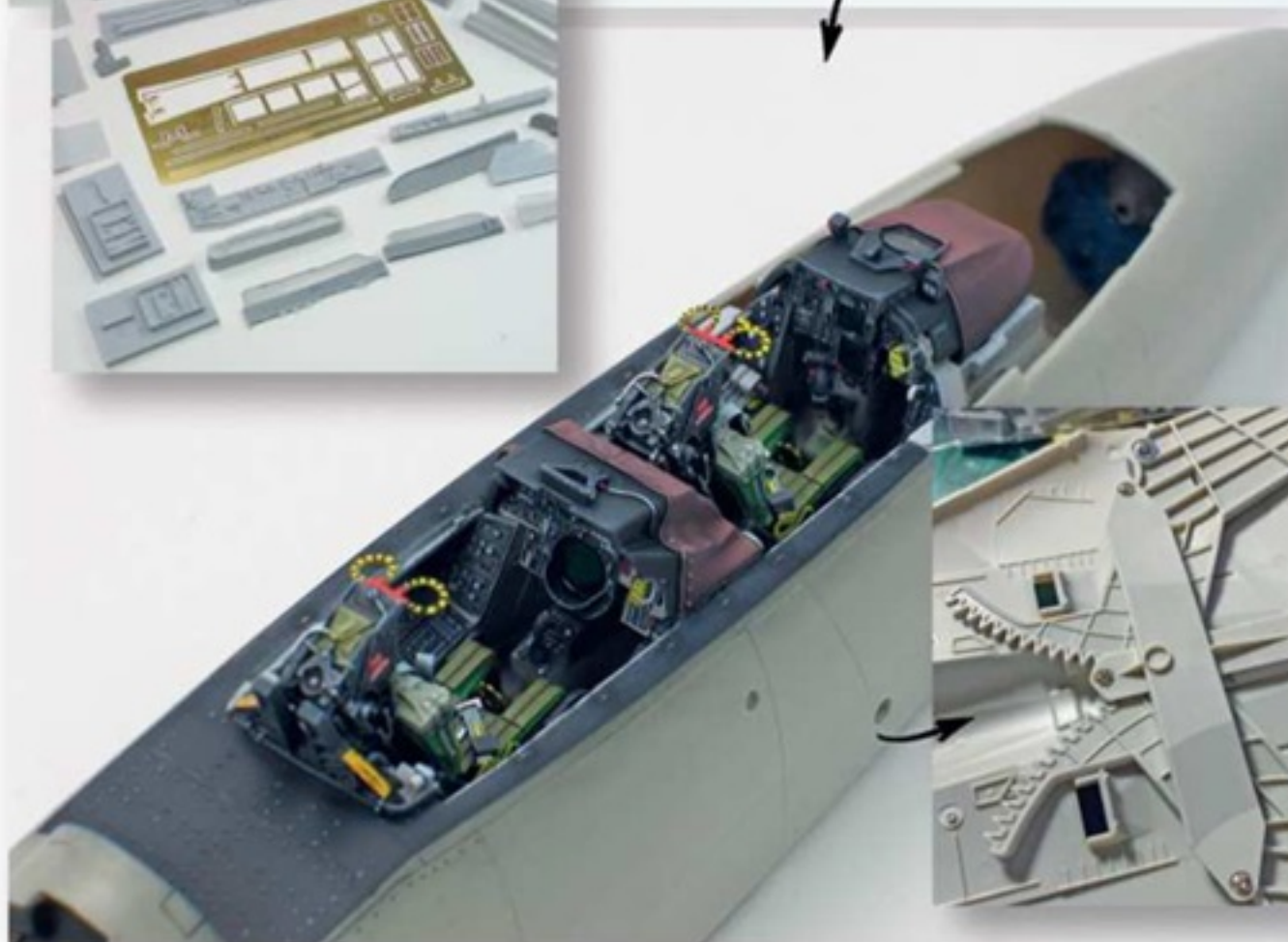
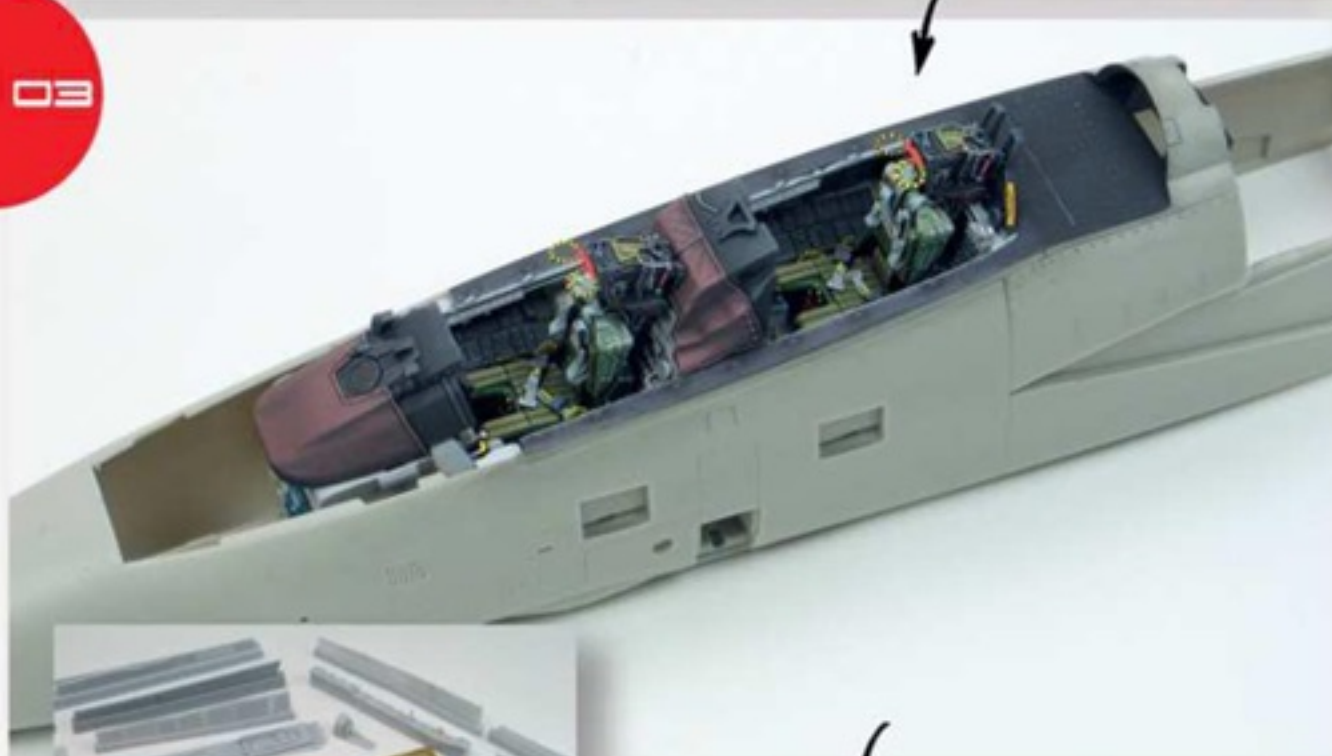
F-14 A NSAWC BLUE SPLINTER

TAMIYA 1/48

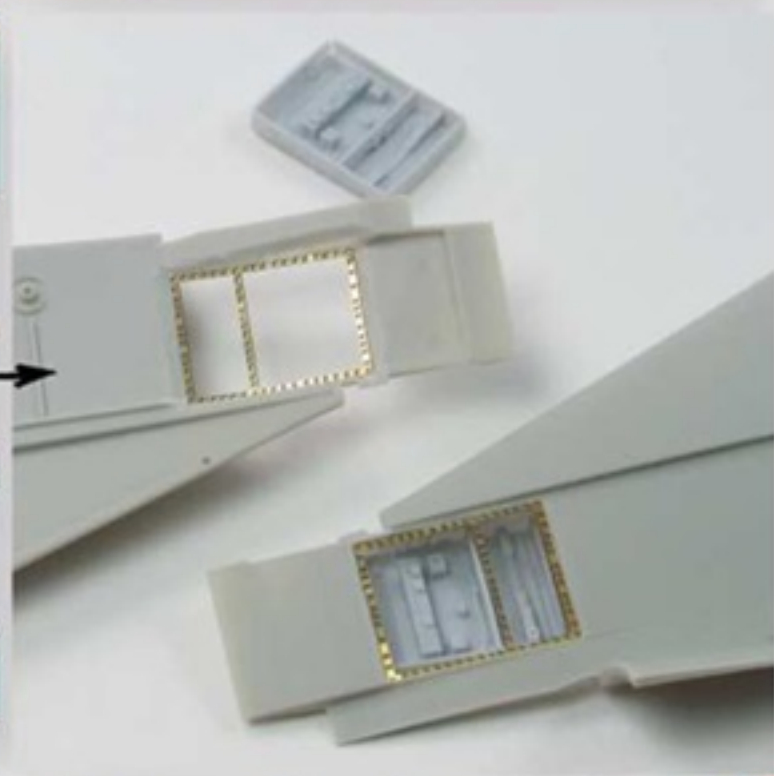
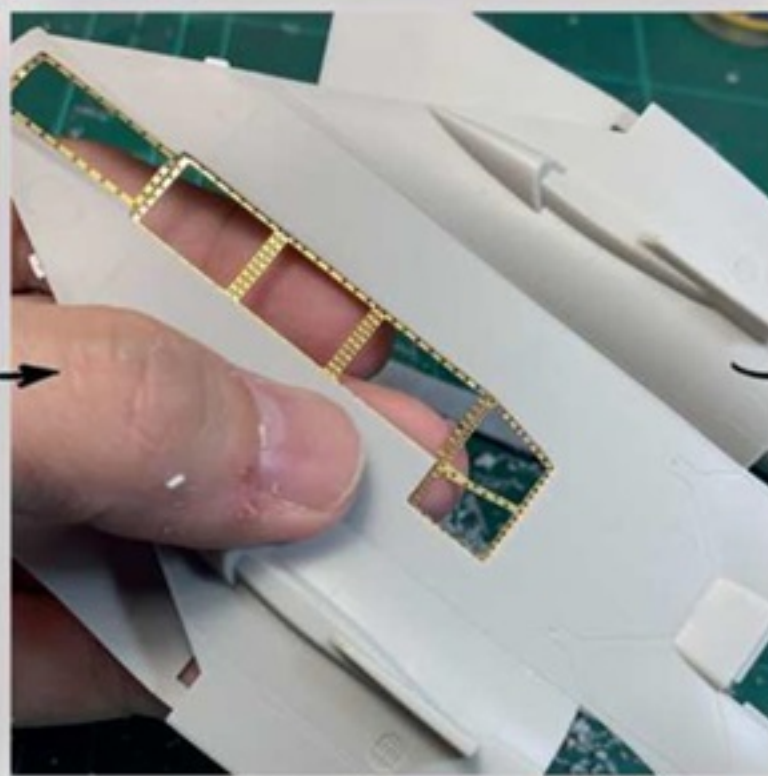
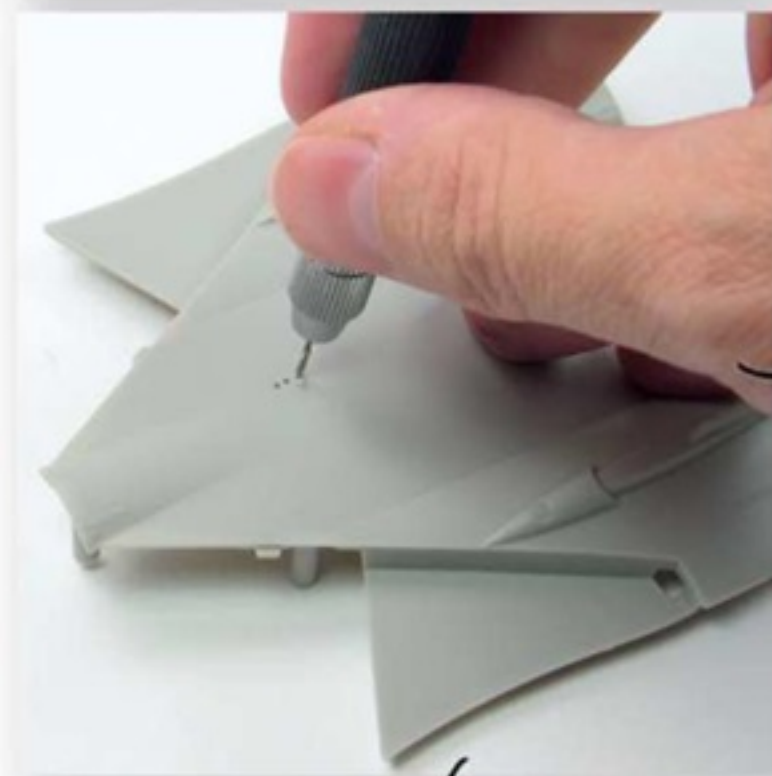
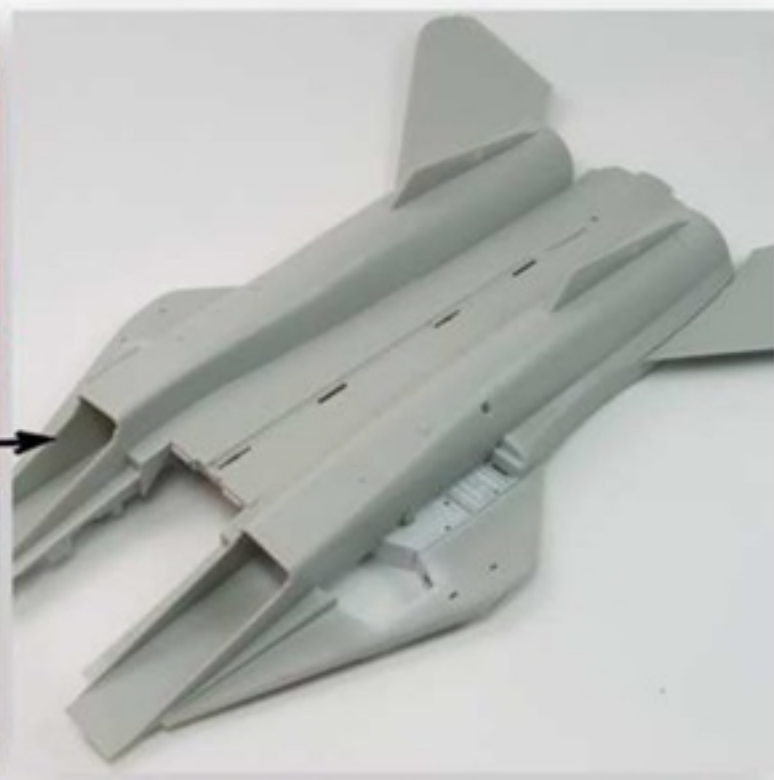
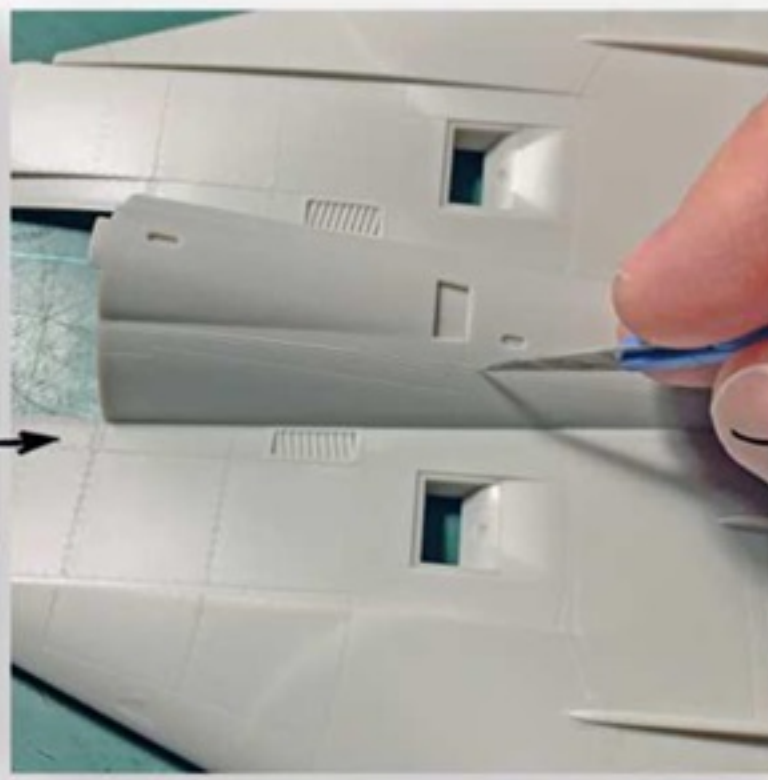
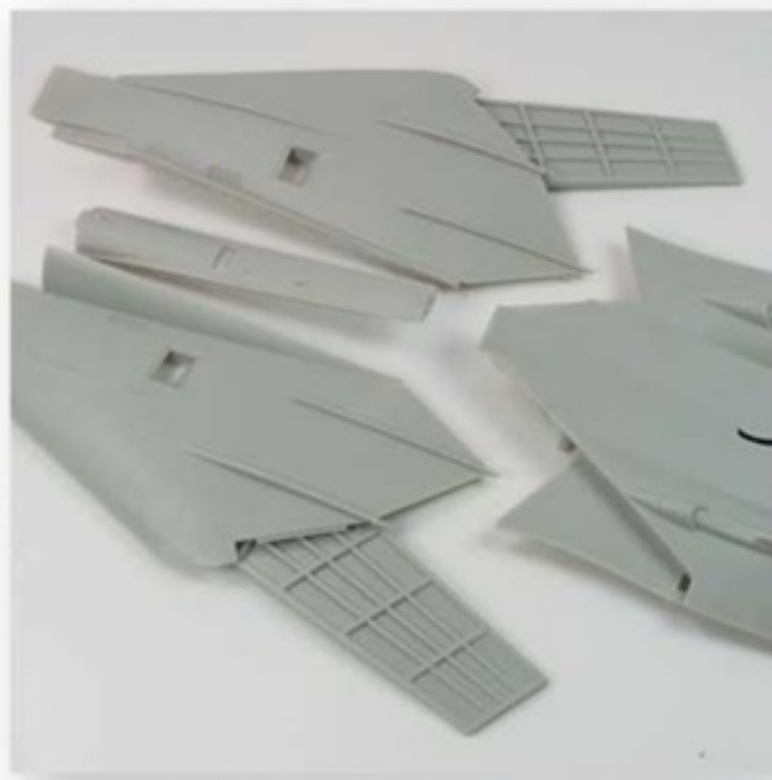


This union improves the standard-
ization of training, coordination and
communication between various commands
within naval aviation.

In the early years of the Vietnam War, the United States
was not achieving the level of superiority in air-to-air warfare that
it had enjoyed in previous conflicts.



For the cabin we used the Brassin resin from Eduard, here we see the complete breakdown and clean the sprue parts, it fits quite well. Detailed seat belts with photo etched buckles and cinch straps. Cabin already finished painted with a brush by my friend Luis Montalvo, who is a master with these details. I see worse and worse and my pulse trembles more for these things unfortunately. The detailing on Eduard's consoles, cables and boards is fantastic. Detail of the seats painted with a brush with Vallejo paints. The resin pieces fit very well in the model as it is a specific set for this model and it is appreciated. The nose fuselage closes without problem. The black area has a light dry brush with light gray to highlight the details.



Resin detailing set for the spine of the Canadian brand Kazan Model Dynamics, I ordered it directly on their website and it arrived without problems in a couple of weeks. Although in the instructions he says that it is made for the Hasegawa model, it can be used without problem.

The Tamiya model includes a mechanism to open and close the wings (that is why this model does not have to leave the flaps or ailerons open like other models), it is necessary to remove it to install the resins. Before closing we painted the wells with Tamiya X-2 bright white and the inlet duct to the engines. The upper part of the fuselage must be divided as we see in this photograph. I start to mark the line of the panel with a scalpel carefully and at first without using much force, little by little it deepens with each pass.

As I mount the engine nacelles to the bottom, they fit together perfectly and no putty is needed (the old Hasegawa model in this part is a horror).

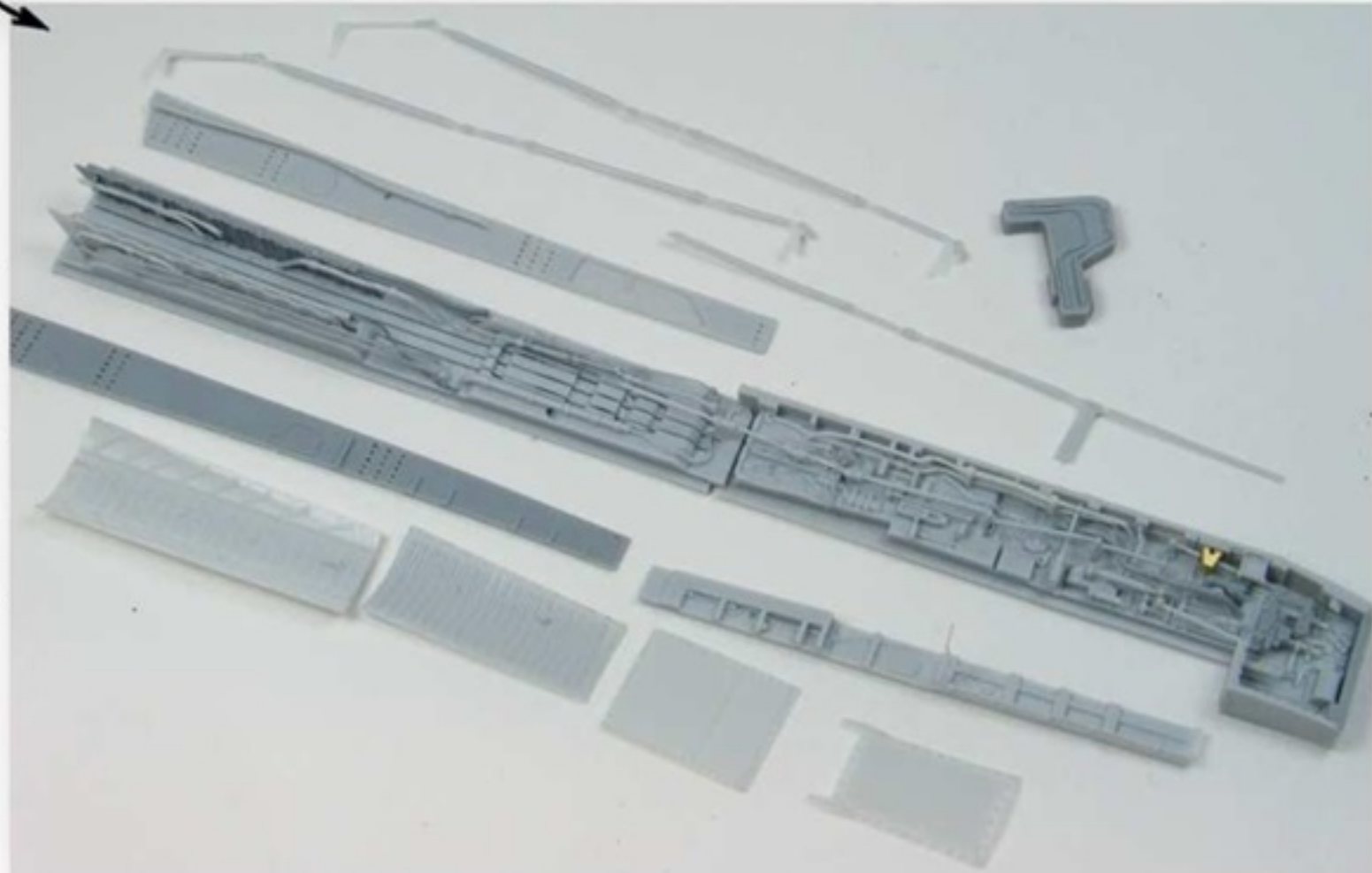
Although the panels are marked on the plastic, I overlap the photoetched piece of the frame to make sure of the area to be cut; I mark it with the scalpel again. Then I make holes along the line and when I have pierced the entire contour, the excess is removed with the blade to finish with a file. Once the plastic is removed, we check the fit of the photoetched frame and it is glued from the inside making any necessary adjustments.

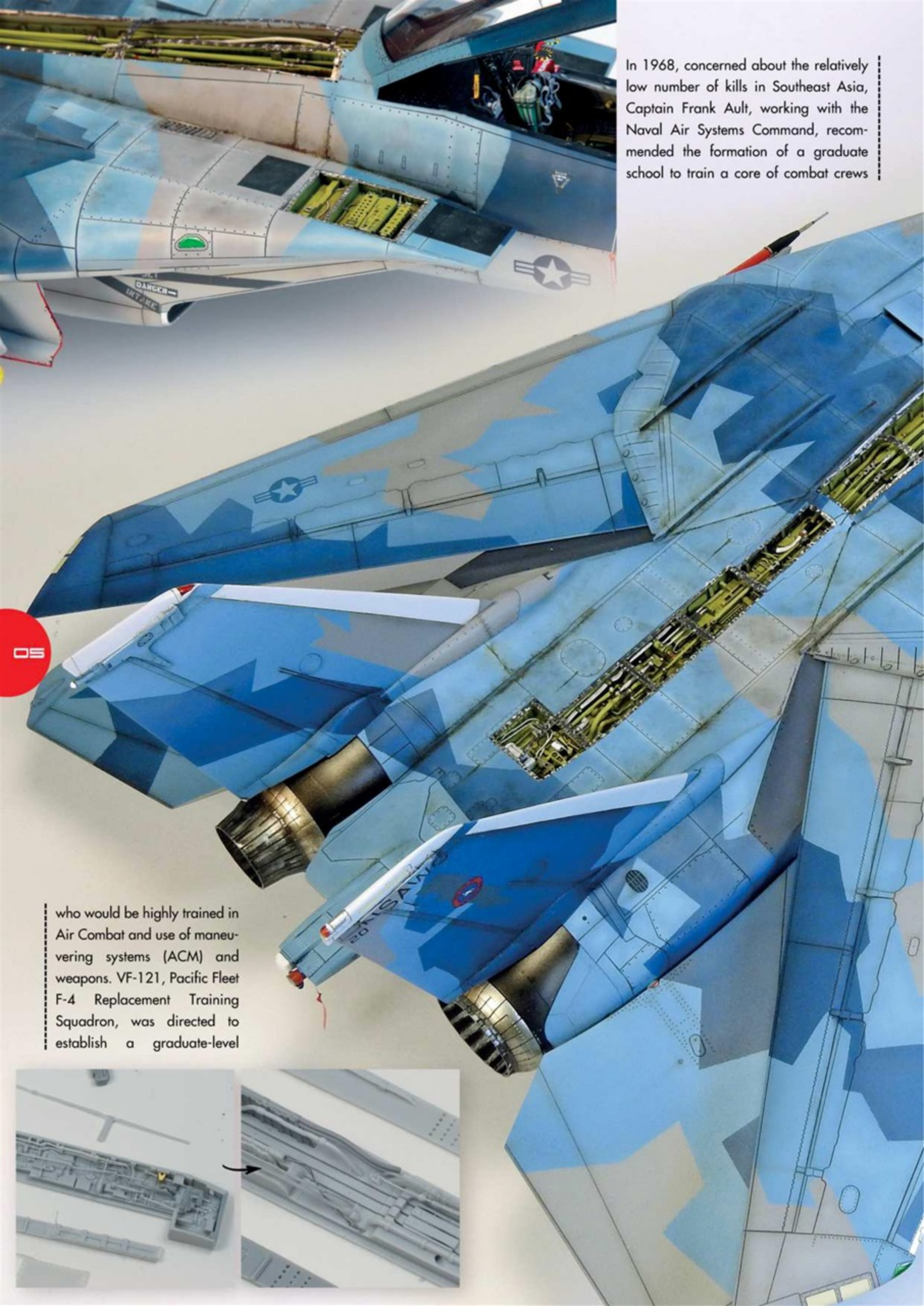
As the joint is very fine, I put plastic strips to reinforce it.

In the compartments above the engine intakes, the plastic must be thinned as much as possible on the inside and the resin pieces underneath because if we don't do it like that, there will be no way to close it.

It is necessary to constantly check the fit of the resins with the model to see that it can be closed without problems.

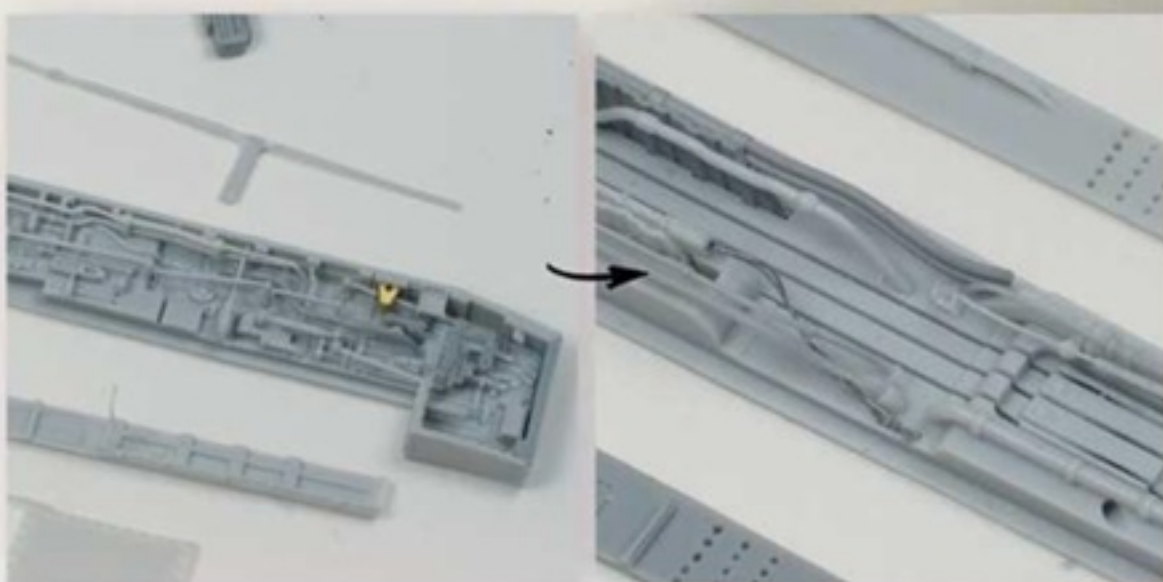
At the same time I am very carefully cleaning the resins from its excess and mounting the conductors, walls and pipes.





In 1968, concerned about the relatively low number of kills in Southeast Asia, Captain Frank Ault, working with the Naval Air Systems Command, recommended the formation of a graduate school to train a core of combat crews

who would be highly trained in Air Combat and use of maneuvering systems (ACM) and weapons. VF-121, Pacific Fleet F-4 Replacement Training Squadron, was directed to establish a graduate-level



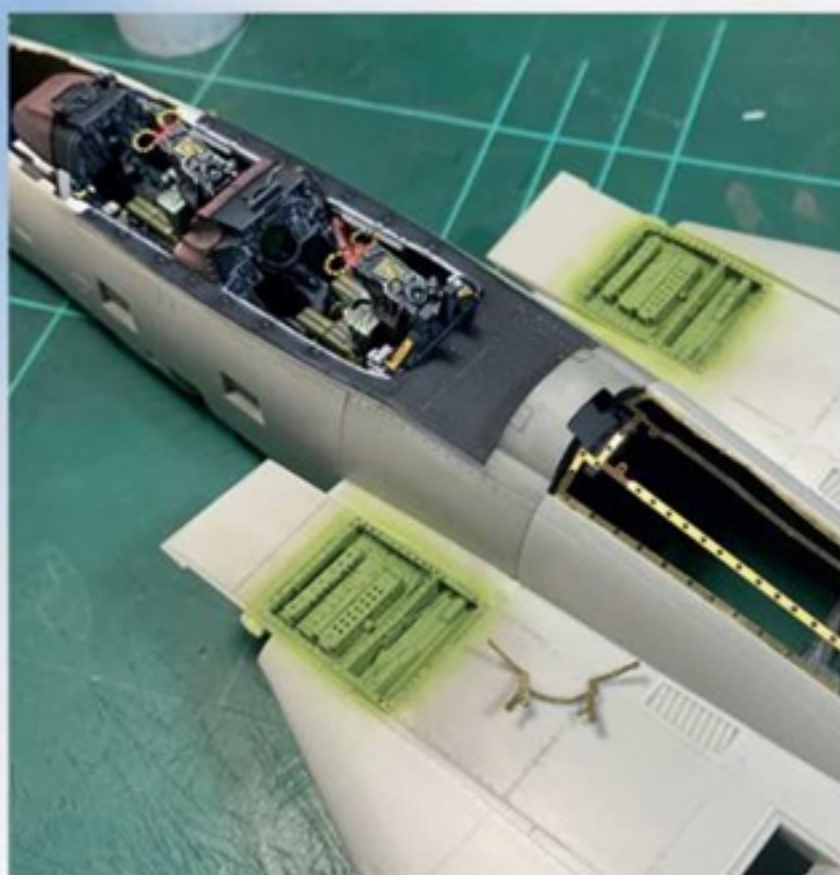
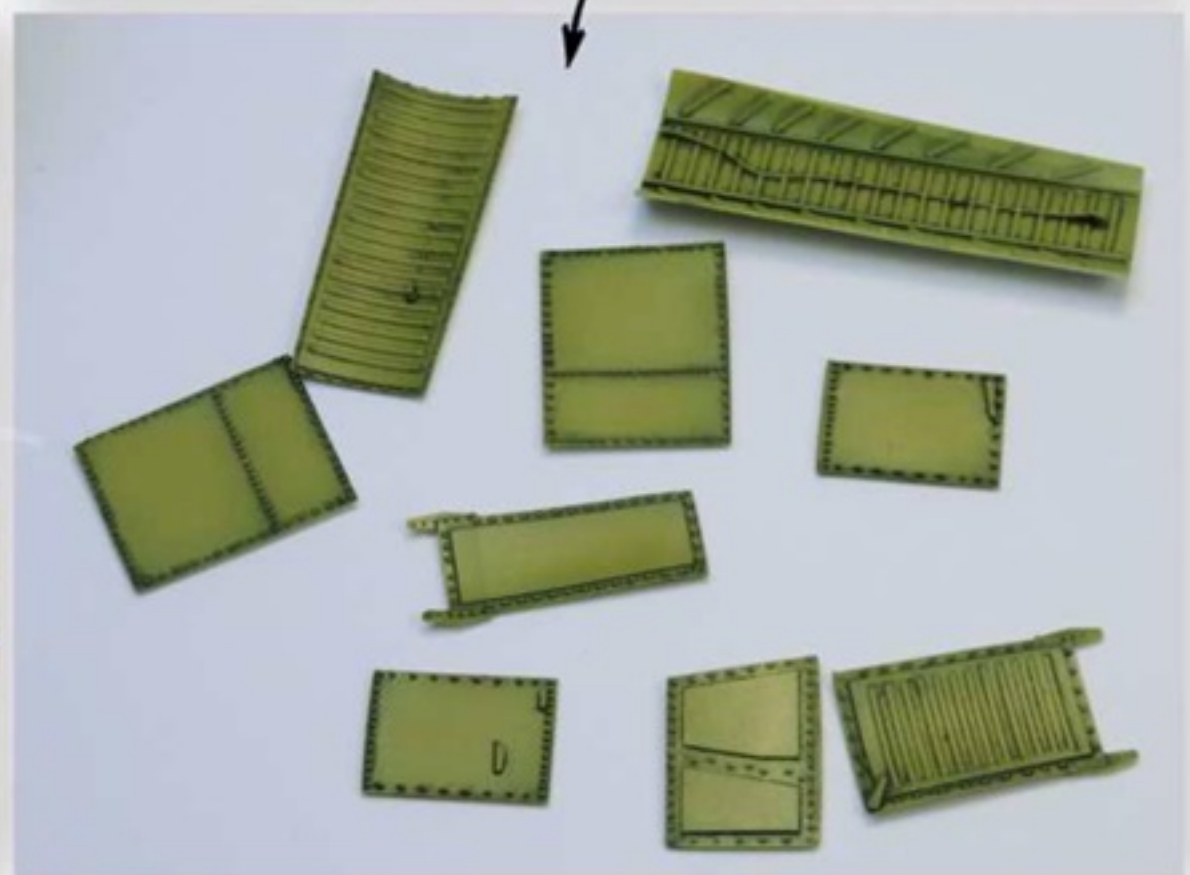


program for all Navy F-4 squadrons. The first class met on March 3, 1969, and TOP GUN was formally commissioned as a separate command at NAS Miramar on July 7, 1972.

In October 1985, TOP GUN became an Echelon II Shore Command reporting directly to the Chief of Naval Operations.

I started with a base coat with Tamiya XF-5 green but I think it was too dark so I later repainted it with that color lightened with XF-4 yellow.

It is gloss varnished with X-22 and I wash with Tamiya Panel Line black, removing the excess with a brush dipped in solvent.





Once the nose is attached to the fuselage, it remains to place the photoetched piece that closes the frame of the covers supports. You have to be careful with these photoetched that bend easily.

We glue the resin inside the fuselage with cyanoacrylate. The details on the pipes have been painted with a brush with acrylic Ammo metallic colors (aluminum, steel) and everything is outlined with oil washes. The frame has a layer of Alclad aluminum, then a layer of Scratches Effects from Ammo, another layer of XF-19 smoke and black, and then I rub with a brush dipped in water over the screw holes to chip and show the aluminum. Finally we close everything. At the end of the end, the plastic part has been replaced by a Quickboost one for our version.



It is time to protect the cabin, windows (with Eduard's pre-cut mask) and open compartments with masking tape and Humbrol Maskol liquid mask. As I have said, the model is so good that it hardly needs putty and the lace is incredible, although with so much surgery that I have done and putting the resins in some it has cost me more.

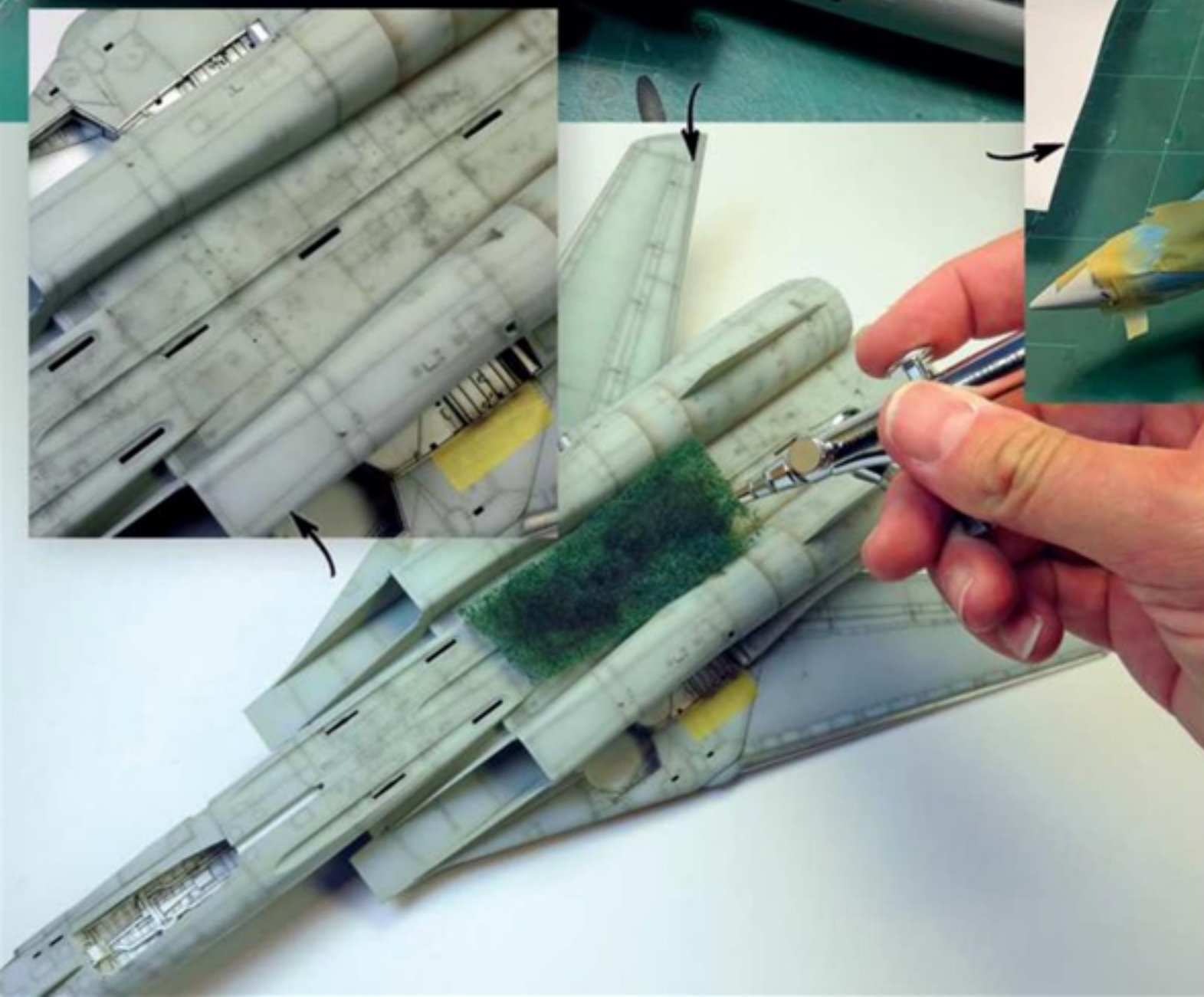
I start by painting the first camouflage color with a Tamiya gray mix until I get the desired shade (a very light gray based on the XF-19 sky gray lightened with white). I shade the panel lines with very diluted black and with matt brown I insist on the engine areas.

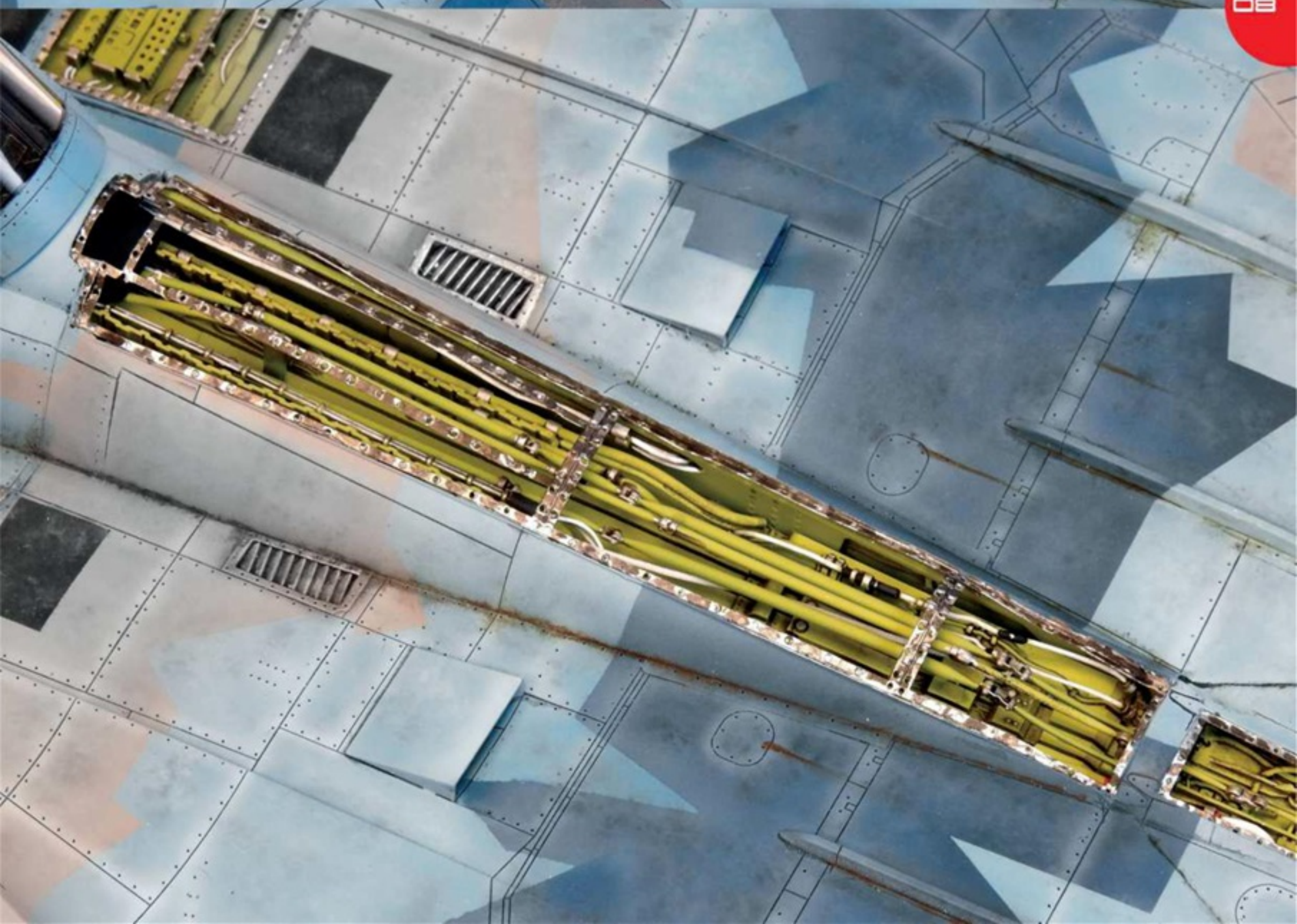
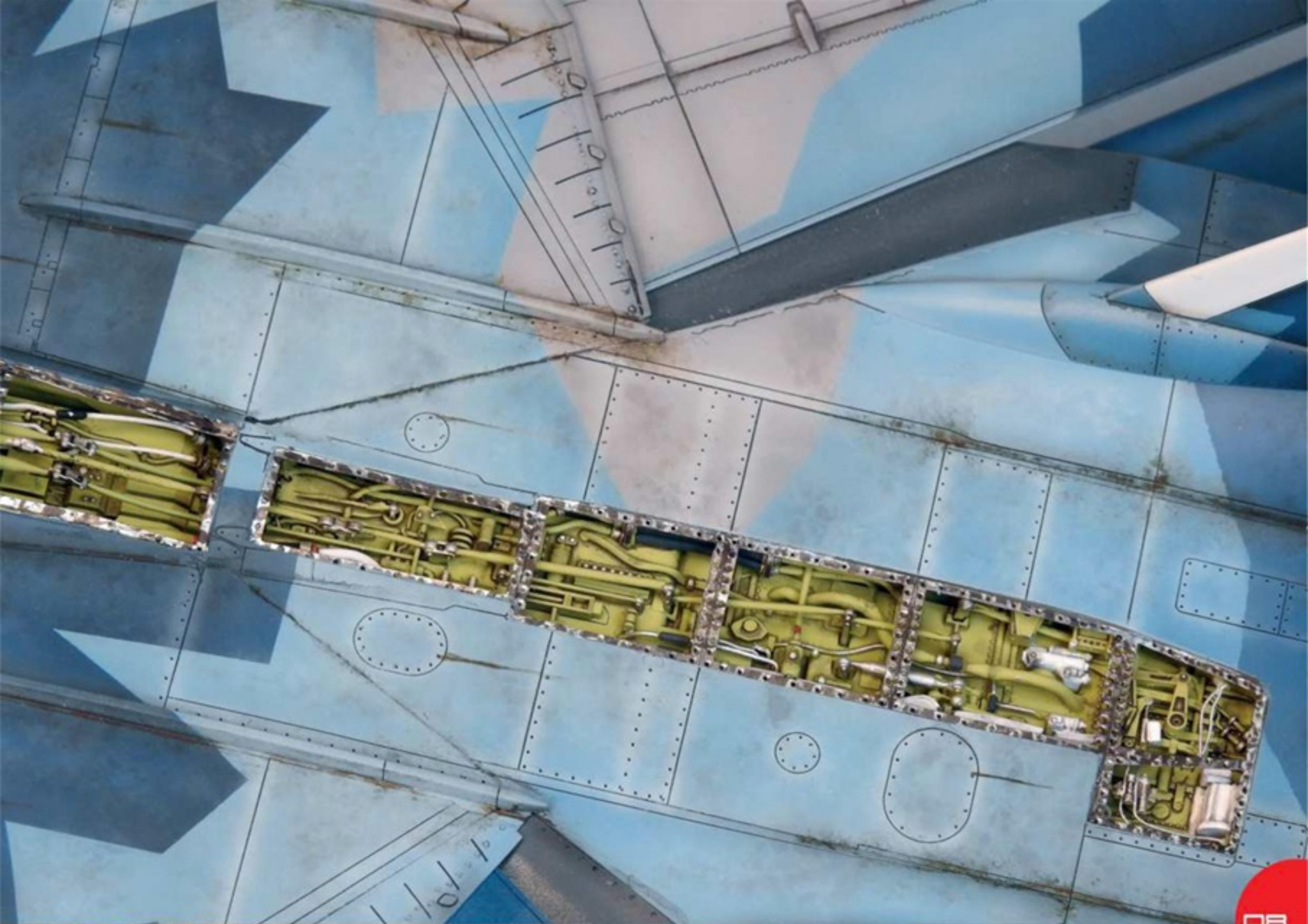


Then with an open scouring pad used as a filter I make random spots on the bottom.

This is the result of airbrushing only. They also make some stains or drops back with it.

For the second color, the upper gray, I use the Tamiya XF-19, and for the two blues various mixtures (the light blue starting from the XF-18 mixing with XF-23 and white, sorry, I do not remember the exact mixtures, I did a lot of tests, and for the dark one starting from XF-8 matte blue lightened with the previous ones).







The Navy Combat Arms School is the primary authority for the development and training of Navy and Marine Corps tactics. TOP GUN continues to refine combat tactics in Power Projection and Maritime Air Superiority to keep its pilots up-to-date and training for current tactical developments.

TOP GUN conducts five courses a year, each lasting six weeks, for twelve fighter aircraft crews. This class is designed to train experienced Navy and Marine Corps combat aircrews at the graduate level in all aspects of combat aircraft employment, including tactics, hardware, technique, and today's global threat.

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The course of instruction includes approximately eighty hours of lectures and a rigorous flight curriculum that pits student crews against the F-16N (in service from 1987 to 1995, replaced by F / A-18 Hornets), A -4 and F-14 adversary, aircraft piloted by instructors from TOP GUN.



Ultimately, each new graduate will return as a training officer and bring the latest tactical doctrine to his operational squadron.

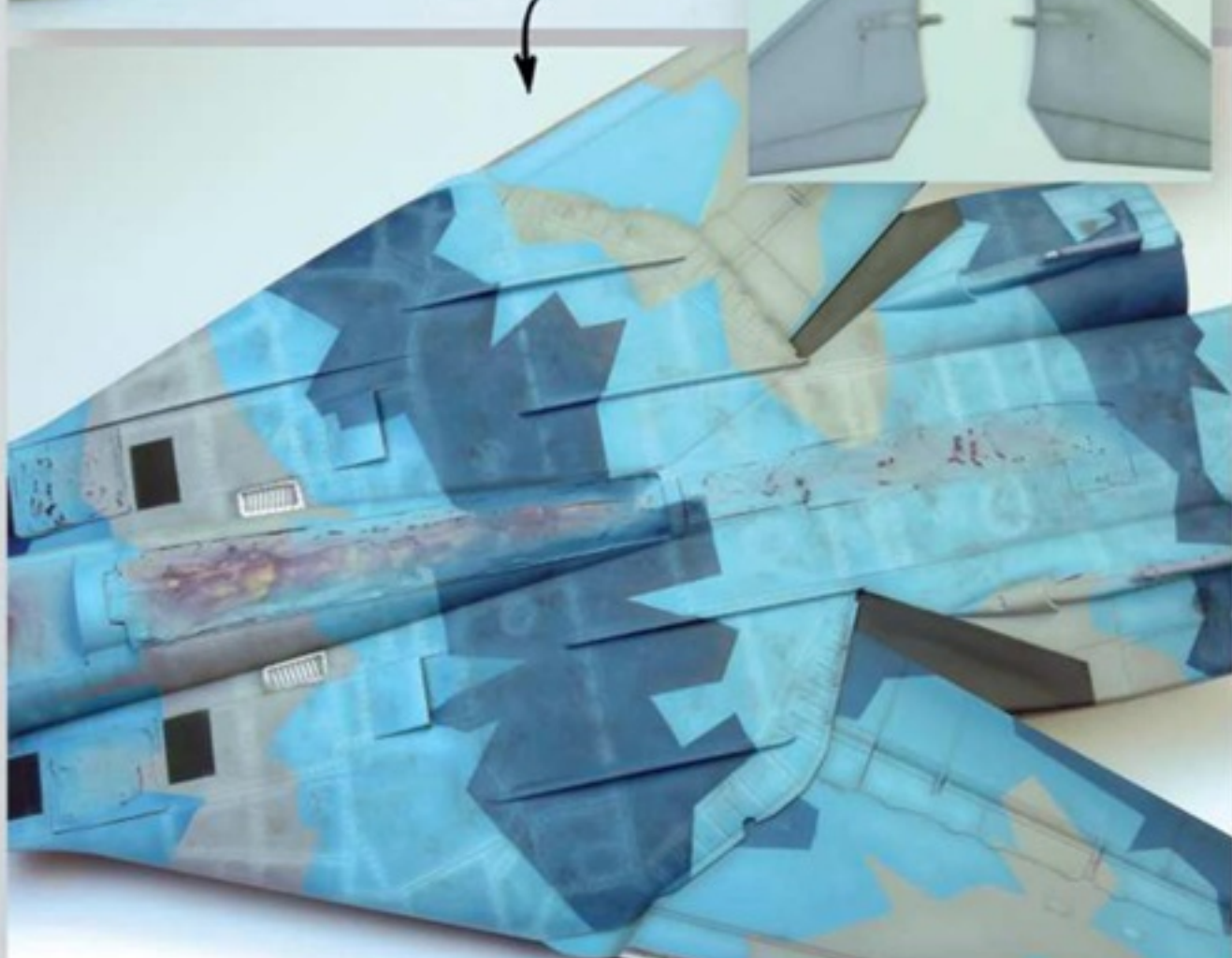
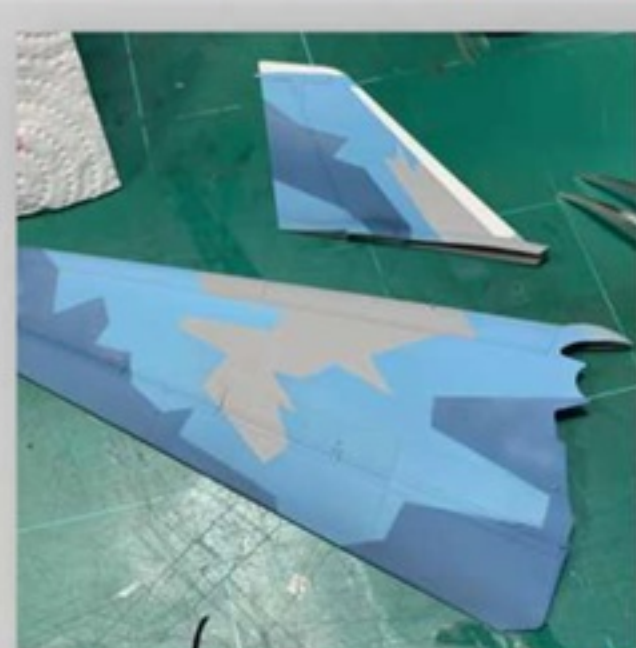


The masks are not complicated, but they are somewhat laborious, following photos of the real plane and the decal sheet. Before removing them, I shading the joints and highlighting the upper joint between each color.

Now is the time to remove them and hold your breath so that everything has gone well. There is always some mistake, but we retouched without problem since I have saved the mixture of the base paints.

The front cone and the tails have white parts. In the wings I have made a modulation of the three colors slightly when painting each color. I follow the same aging procedure with the airbrush and diluted black in the rest of the loose parts.

On the upper part I also use the scourer as a filter to make stains, but with black diluted in the gray and in each blue with the corresponding base color lightened and darkened creating various random stains. I also highlight some panels with each lightened color.



Panels and rivets are highlighted with Panel Line Black by Tamiya for the camouflage and light gray for the black of the bands.

It begins by applying the product with the cap applicator on lines and rivets. It is important that the surface is glossy varnished.

Then, with a cloth that does not shed hair and clean solvent, I remove the excess after 5 or 10 minutes once the product has dried. Don't do it immediately. The re-marking of panels and rivets in the lower part is clearly appreciated. It is fast and easy.

I apply the product directly and then it fades with a brush slightly dampened in solvent.

With Ammo's Streaking Grime I accumulate dirt at the junction of the nacelles with the fuselage.

Detail of the aging work of the paint with the airbrush on the upper part. I protect the whole model with Tamiya X-22 gloss varnish and the few decals that it has are placed. The leading edge of the wings has been painted in aluminum.



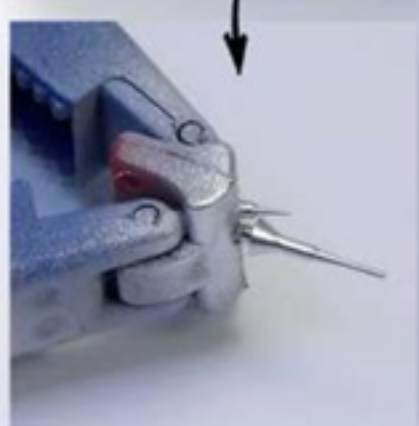
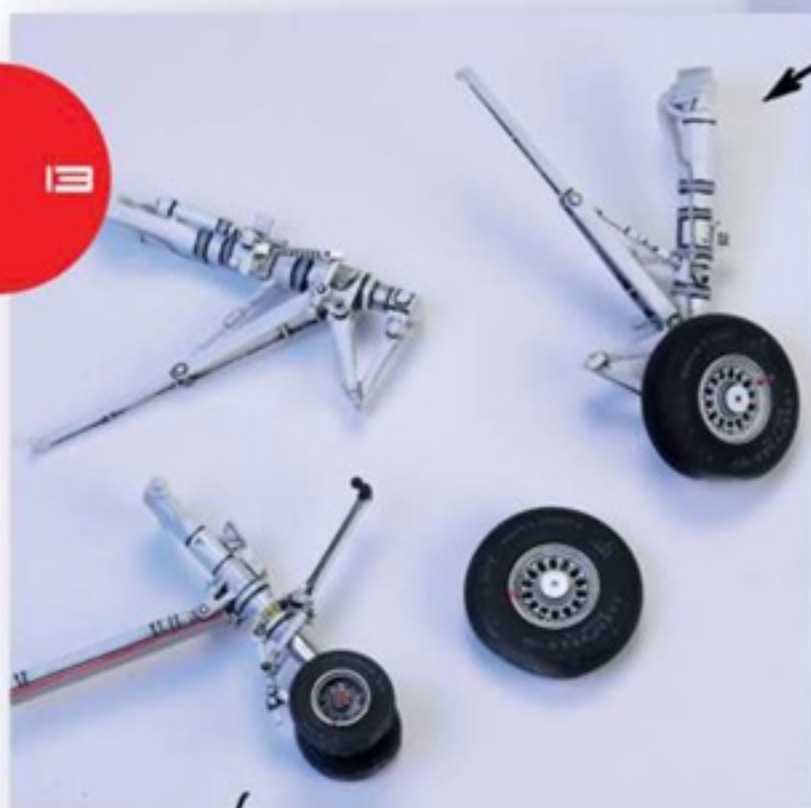
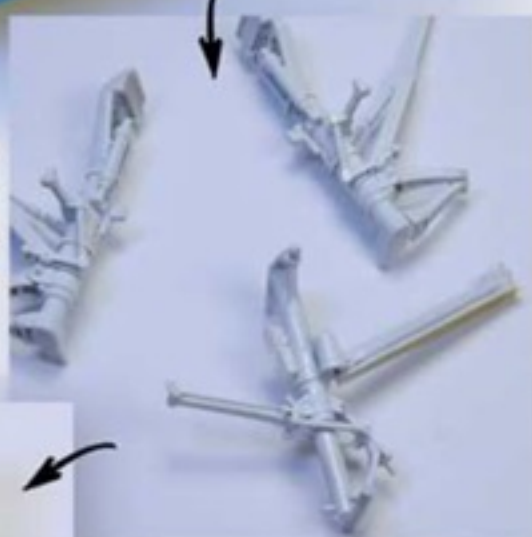
With the Raw Umber oil and various Ammo Oilbrusher I am going to make dirt stains all over the area of the driving nacelles and between them.



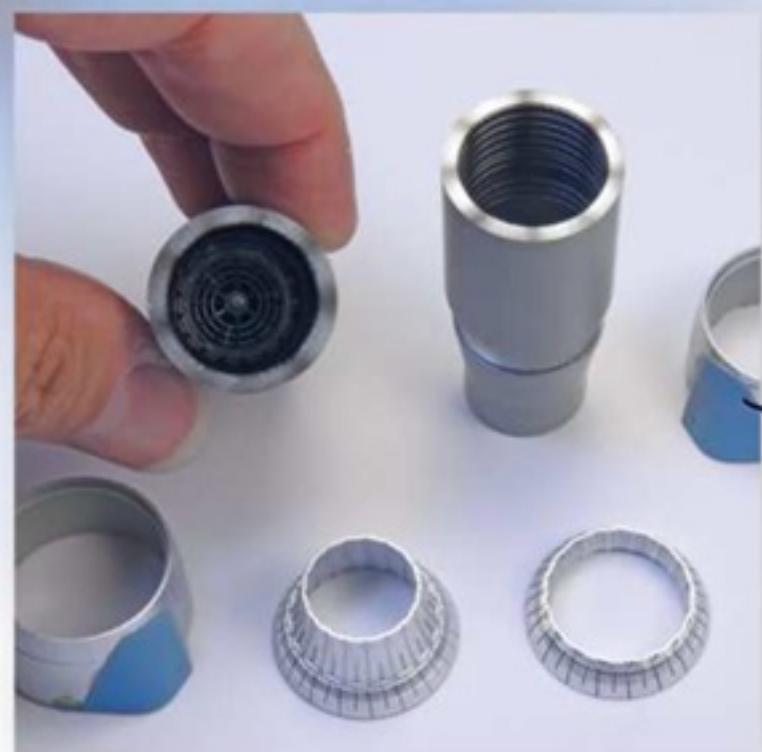


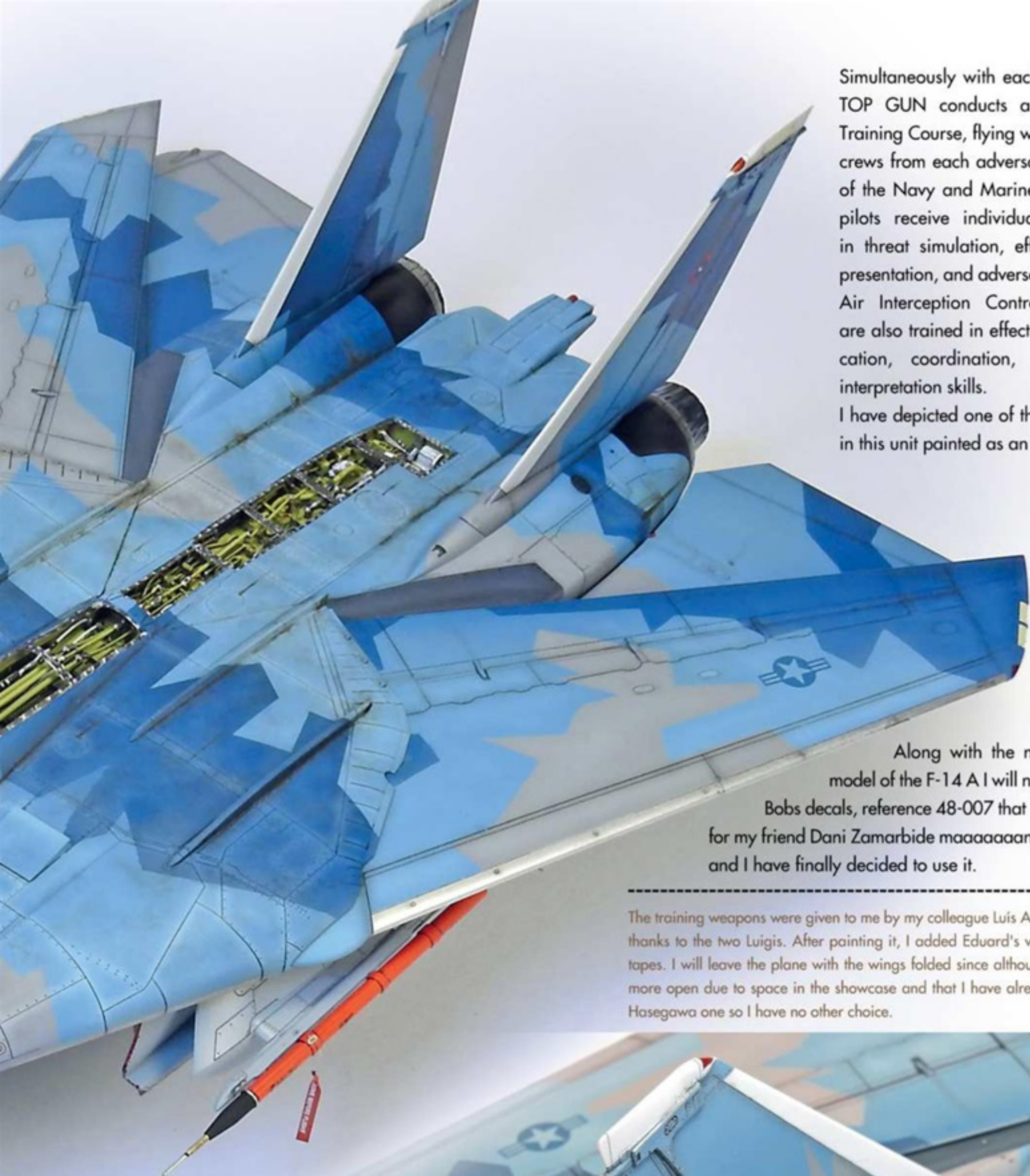
To finish, I varnish with Marabú matte and satin 50% diluted in its specific solvent, to protect the washings and give the final finish.

The trains have been detailed with some copper wire and painted in bright white so that the wash runs better.



Then they are decorated with a brush, with decals of the model and the wheels are made of Brassin resin by Eduard. Pitot tubes are metal from Master Models. Alclad Jet Exhaust is topped on the bottom, a light Brass on the middle crown and Tamiya translucent blue and black on the last over a coat of chipping liquid.



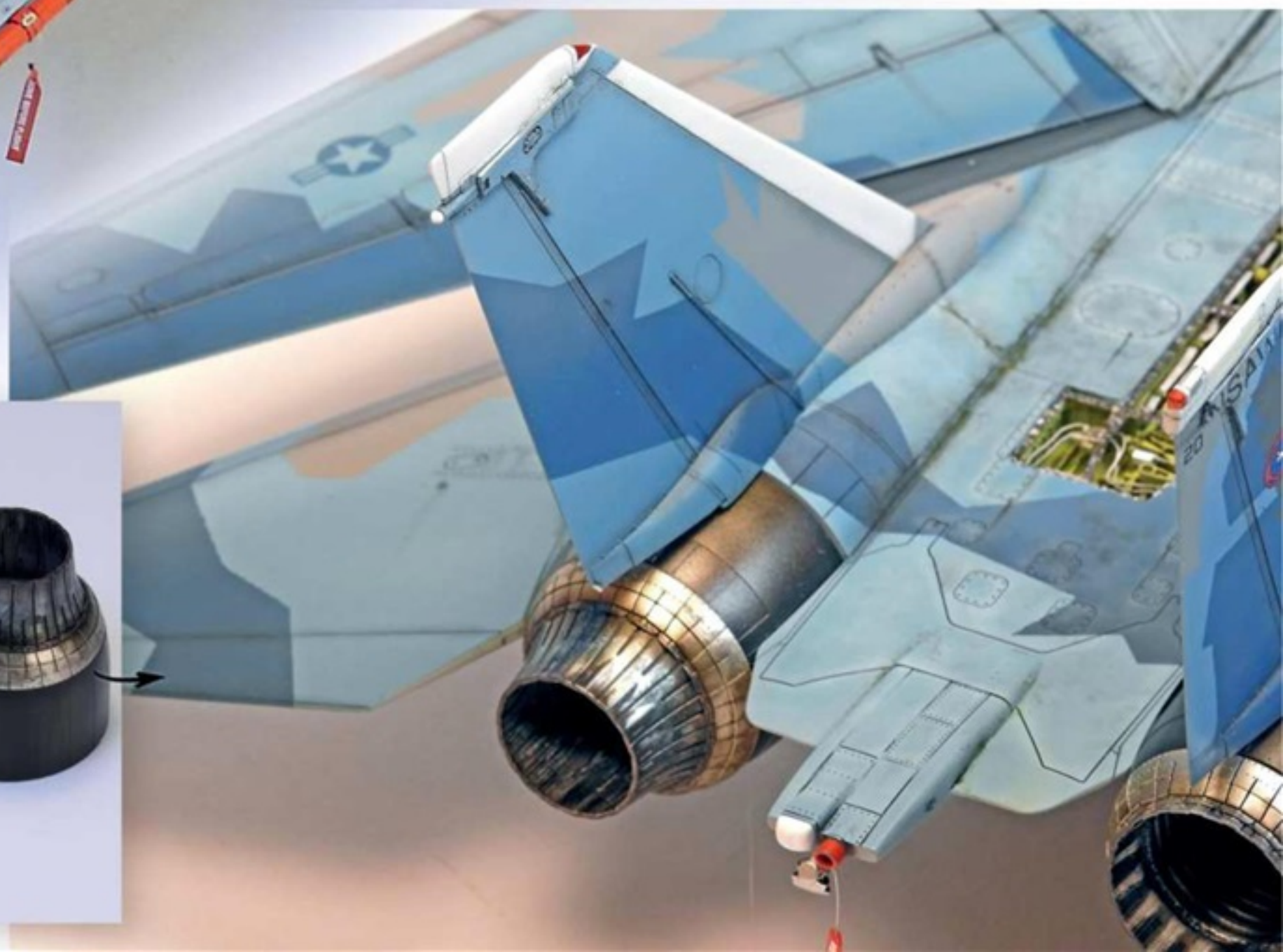
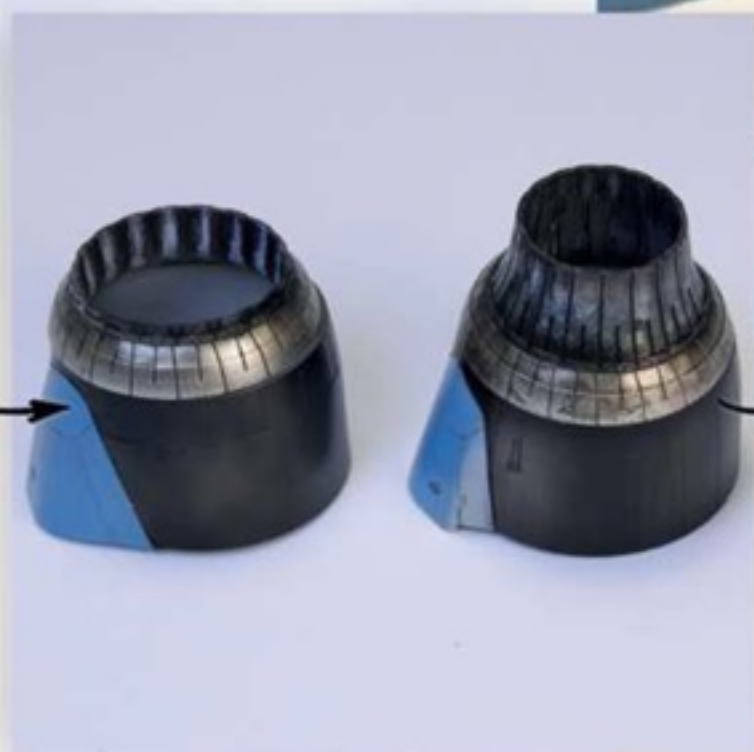


Simultaneously with each promotion, TOP GUN conducts an Adversary Training Course, flying with adversary crews from each adversary squadron of the Navy and Marine Corps. This pilots receive individual instruction in threat simulation, effective threat presentation, and adverse tactics. Four Air Interception Controllers (AICs) are also trained in effective communication, coordination, and screen interpretation skills.

I have depicted one of the F-14s used in this unit painted as an adversary.

Along with the new Tamiya model of the F-14 A I will need the Two Bobs decals, reference 48-007 that I exchanged for my friend Dani Zamabide maaaaaany years ago and I have finally decided to use it.

The training weapons were given to me by my colleague Luis A. Reyes; Many thanks to the two Luigis. After painting it, I added Eduard's warning fabric tapes. I will leave the plane with the wings folded since although I like them more open due to space in the showcase and that I have already made the Hasegawa one so I have no other choice.



SWS

NEW WORKHORSE SCHWERER WEHRMACHTSCHLEPPER



GREAT WALL HOBBY 1/35

Autor / Author: *Lukasz orczyk-Musialek.*

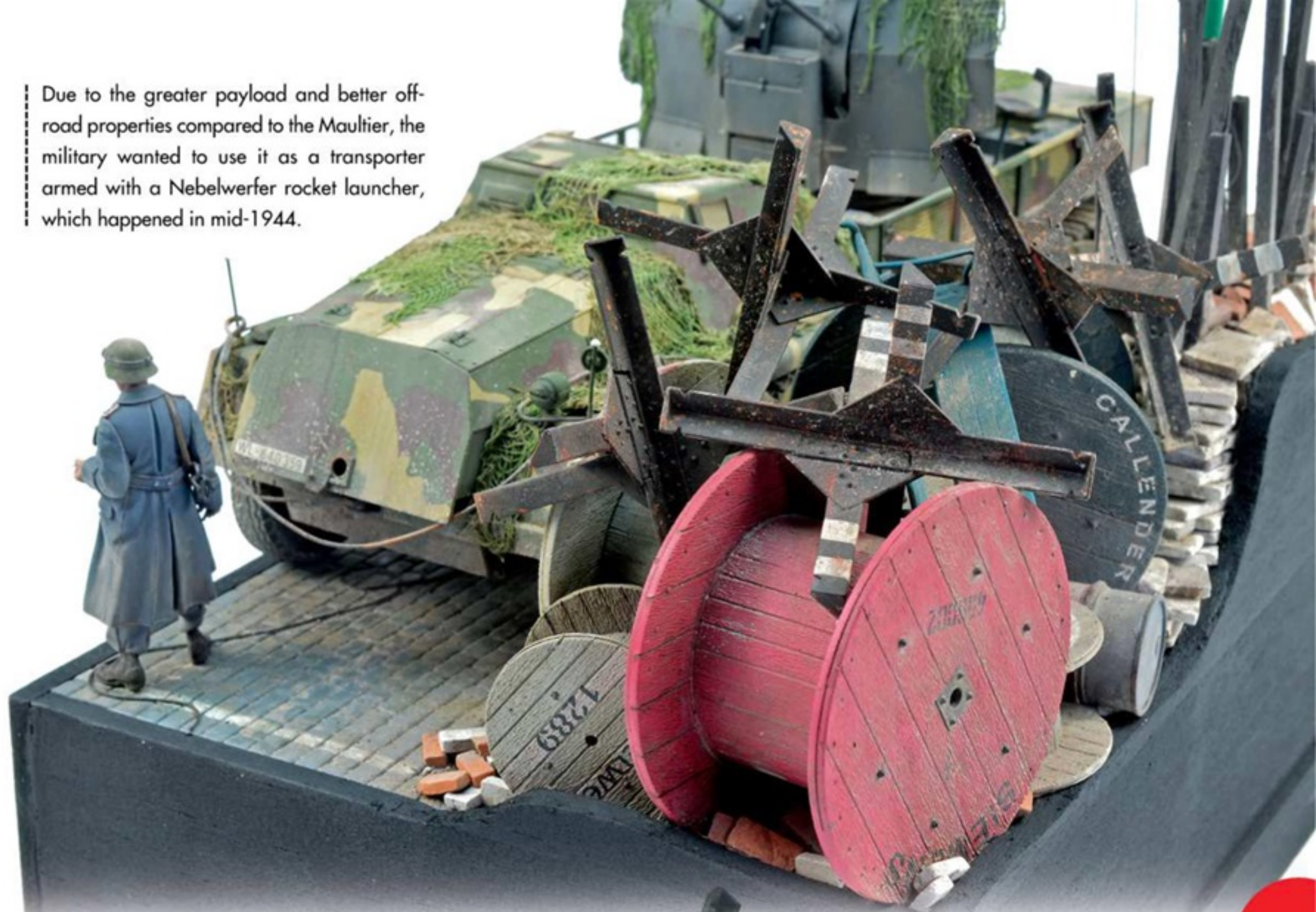
In 1942, the Waffenamt ordered a design of a half-track tractor that would be low-speed, load-carrying vehicle for use on the Eastern Front. It needed to be cheap and easy to manufacture.

Despite the fact that half-tracks are inherently complex structures, which makes the design process rather slow, the production of the new tractor began in the fall of 1943 at the Büssing-NAG plant in Berlin and at the Ringhoffer-Tatra plant in Kolin.

It was never assigned the number of Sd.Kfz. and was commonly known as the Schwerer Wehrmachtschlepper (heavy army tractor). Due to the later entry into production, only about 1000 were produced by the end of the war.

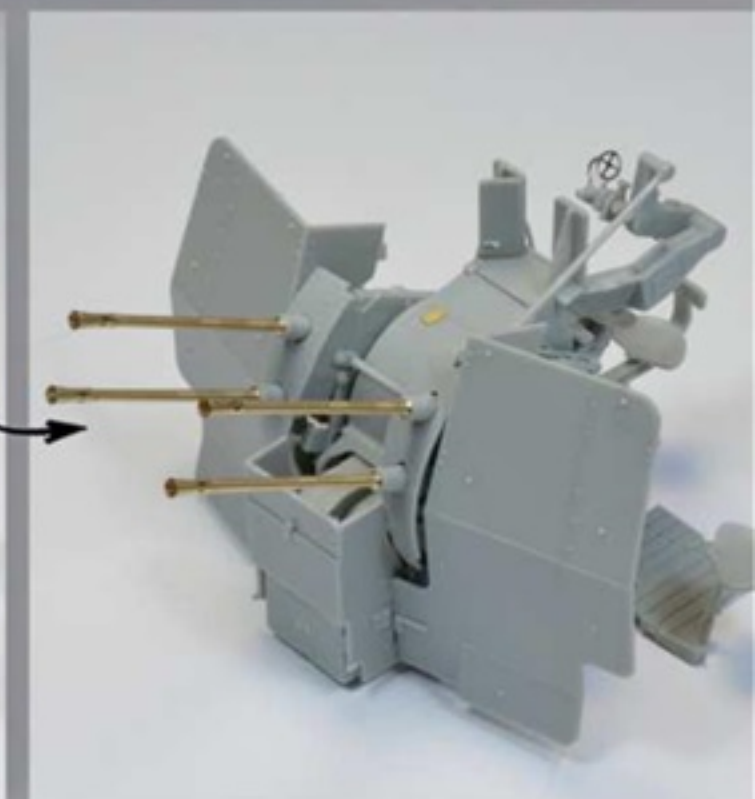
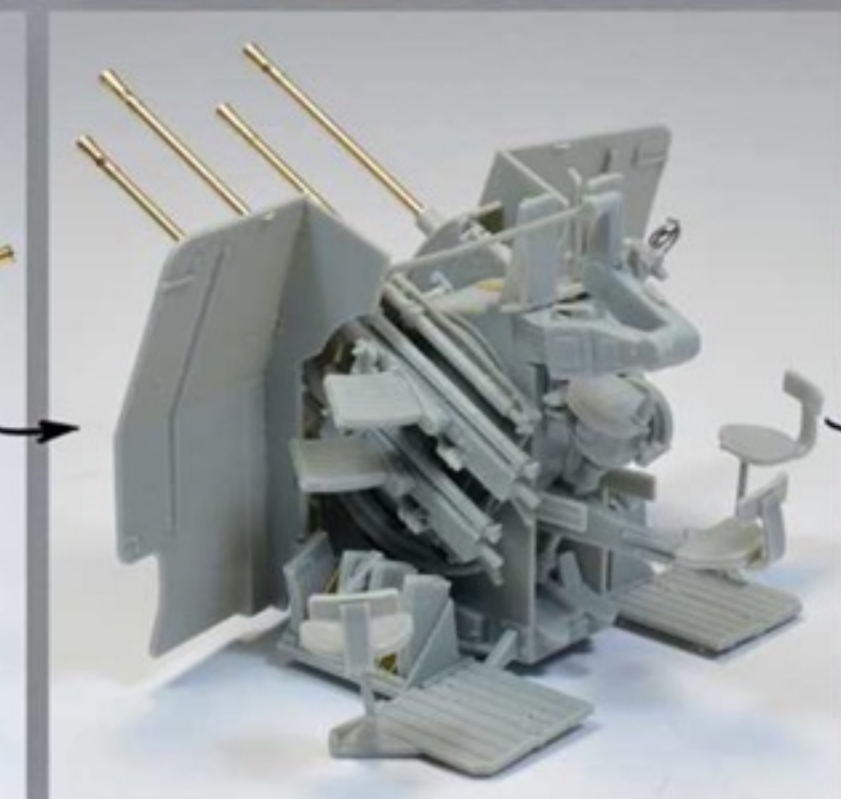
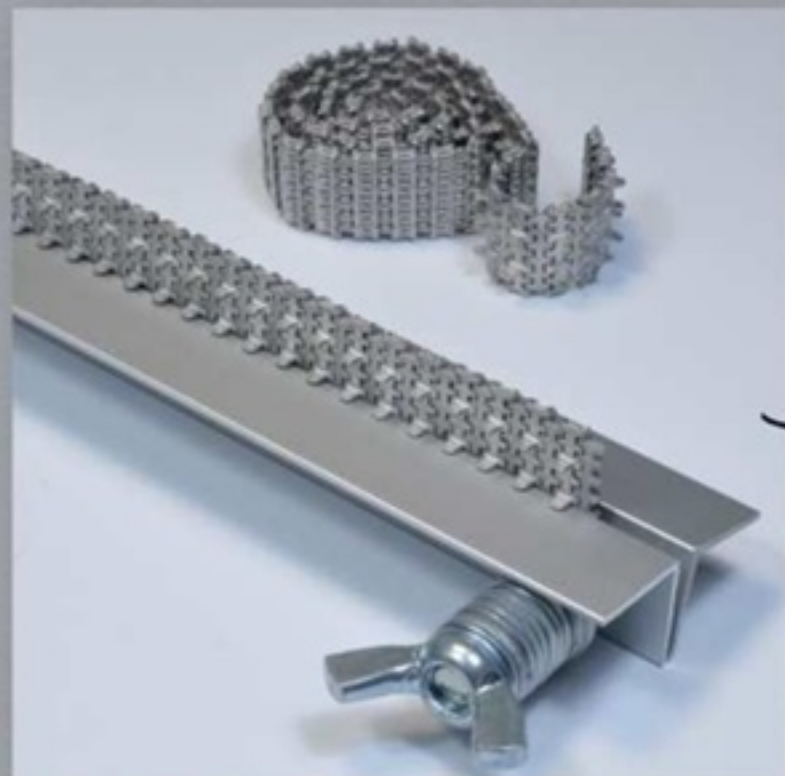


Due to the greater payload and better off-road properties compared to the Maultier, the military wanted to use it as a transporter armed with a Nebelwerfer rocket launcher, which happened in mid-1944.



The hull was armored in a similar way to the 15 cm Panzerwerfer 42 auf Selbstfahrlafette. It was also equipped with a 10-barrel Nebelwerfer 42 launcher. Vehicles on the sWS chassis could additionally take more ammunition than vehicles on the Maultier chassis.





I started with the Friulmodel chains. To quickly build them, I used my self-made metal stencil, which comes in handy for a job like this.

The completion of the whole chassis was easy and straightforward task. According to the references I added some extra pressure pipes which were made from soldering wire. I also changing the idler wheel. The drive ones come from Friulmodel set as they are better detailed and fitted to the Friulmodel than original plastic parts.

Some small additions to the front section were indicators and resin lights on both fenders. I also added the handles for tools clamps.

The cab completed but not glued together because of painting which is much easier when the parts are in this state.

The equipment of the driver's compartment is very basic but fortunately it will be almost unseen after finishing of the model.

To upgrade the flak construction I used metal gun barrels which were definitely superb choice. There are 2 pieces elements with extremely accurate finish in the muffler. There is also scratch build cross sight completed with lead and copper wires.

The cargo bed was really easy to build. The PE parts fit perfectly and it is important to glue them with care and do not clog the mesh openings.

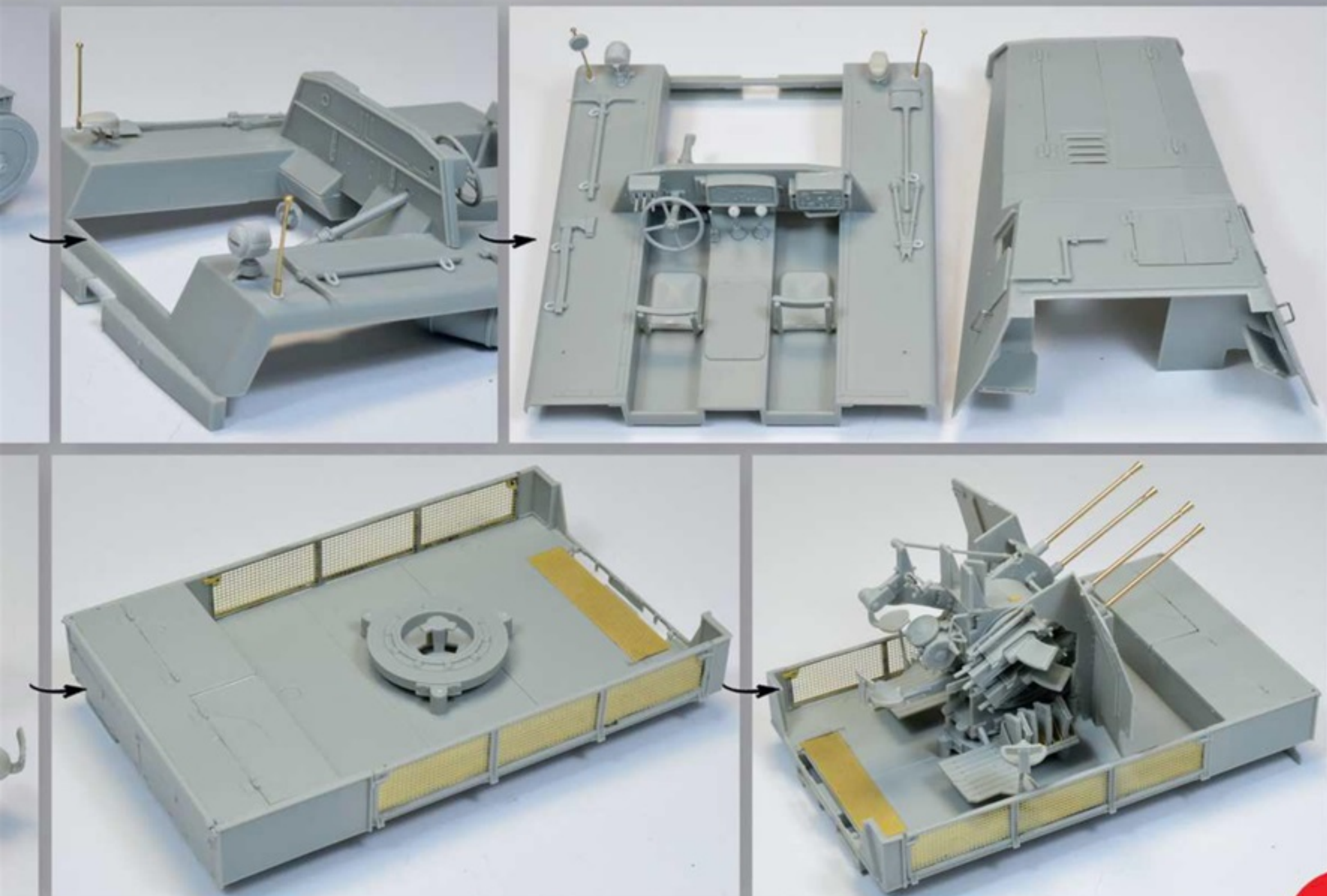
The rear transporting spaces can be open or close. It depends of your needs.

The test mounting of flak with in combat option of the shields and sits.

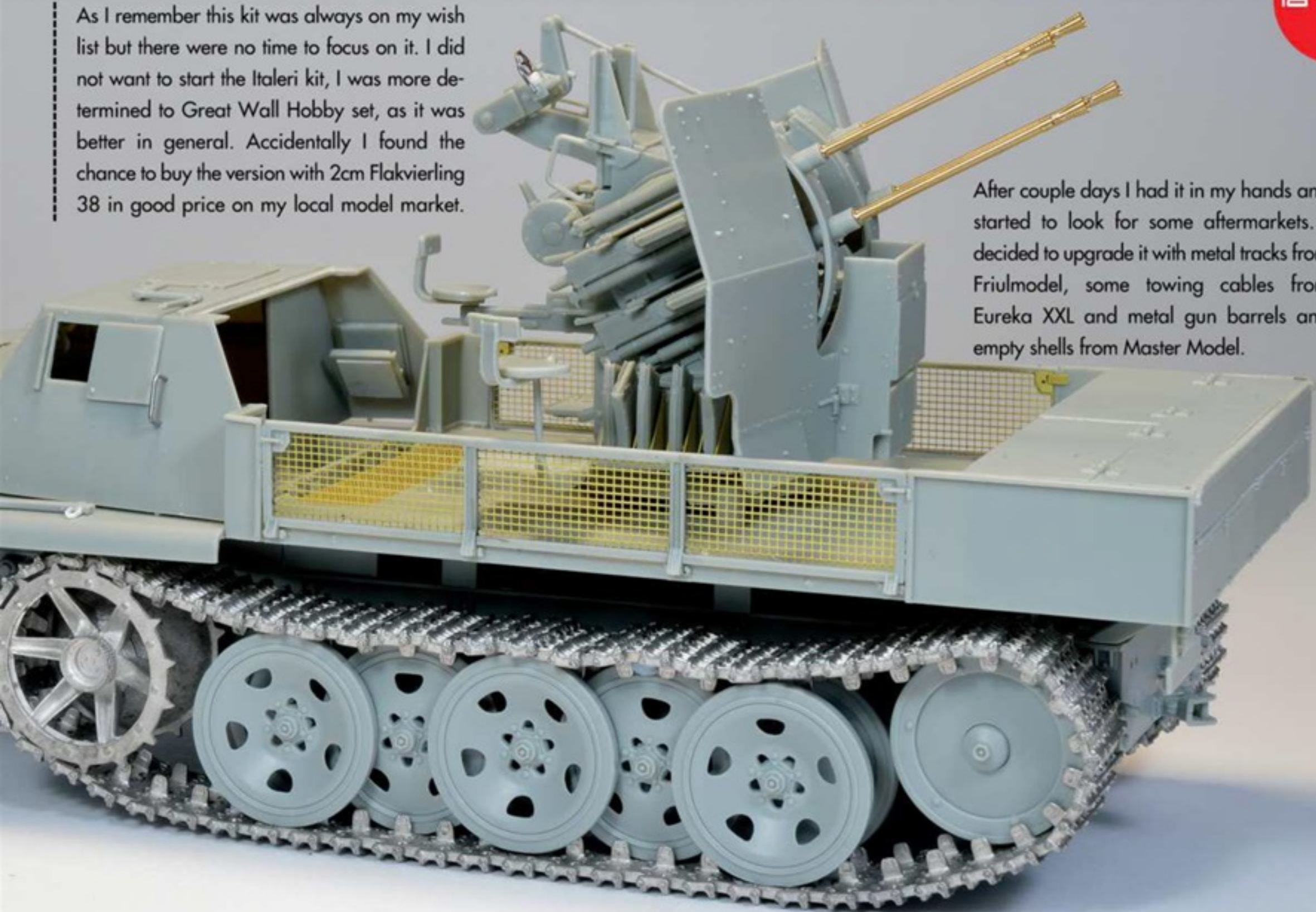
Another armored cabin was designed for the version with folding sides, which provided an excellent platform for the 3.7 cm FlaK 43 L / 89 37 mm anti-aircraft gun.

Both versions of the vehicle entered service in mid-1944 and remained in service until the end of the war. The unarmored models were used as supply vehicles and as tractors to haul artillery.

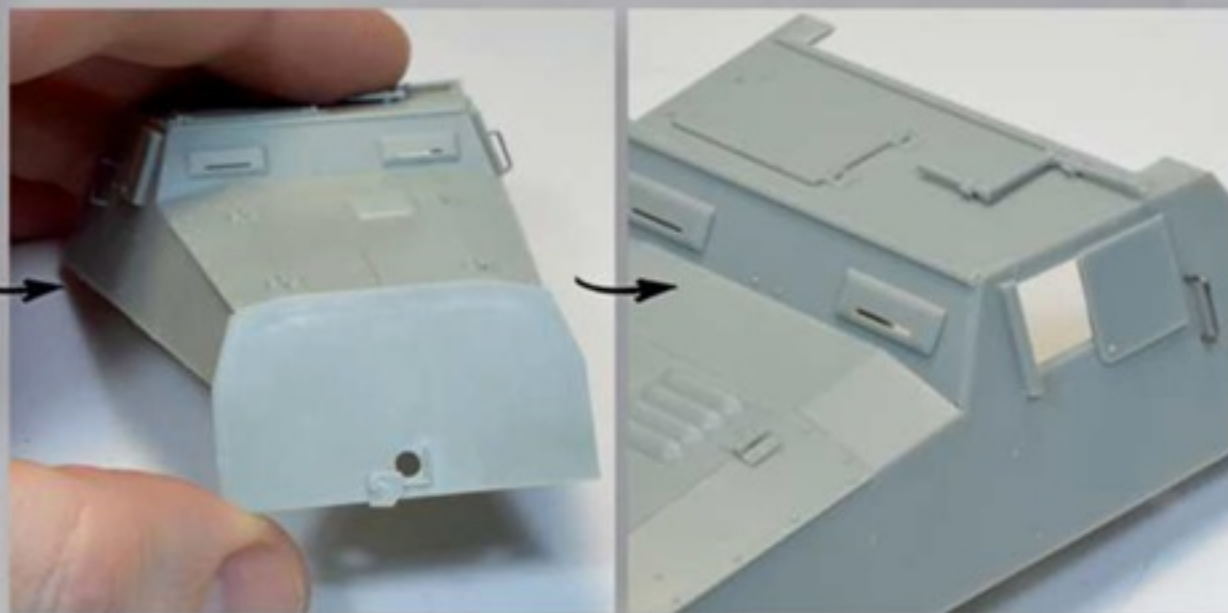
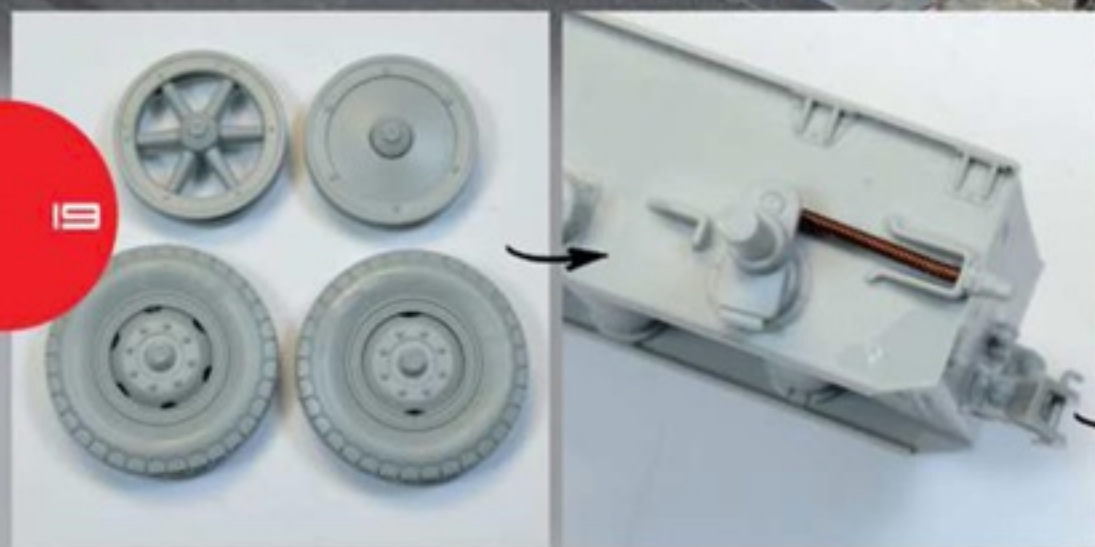




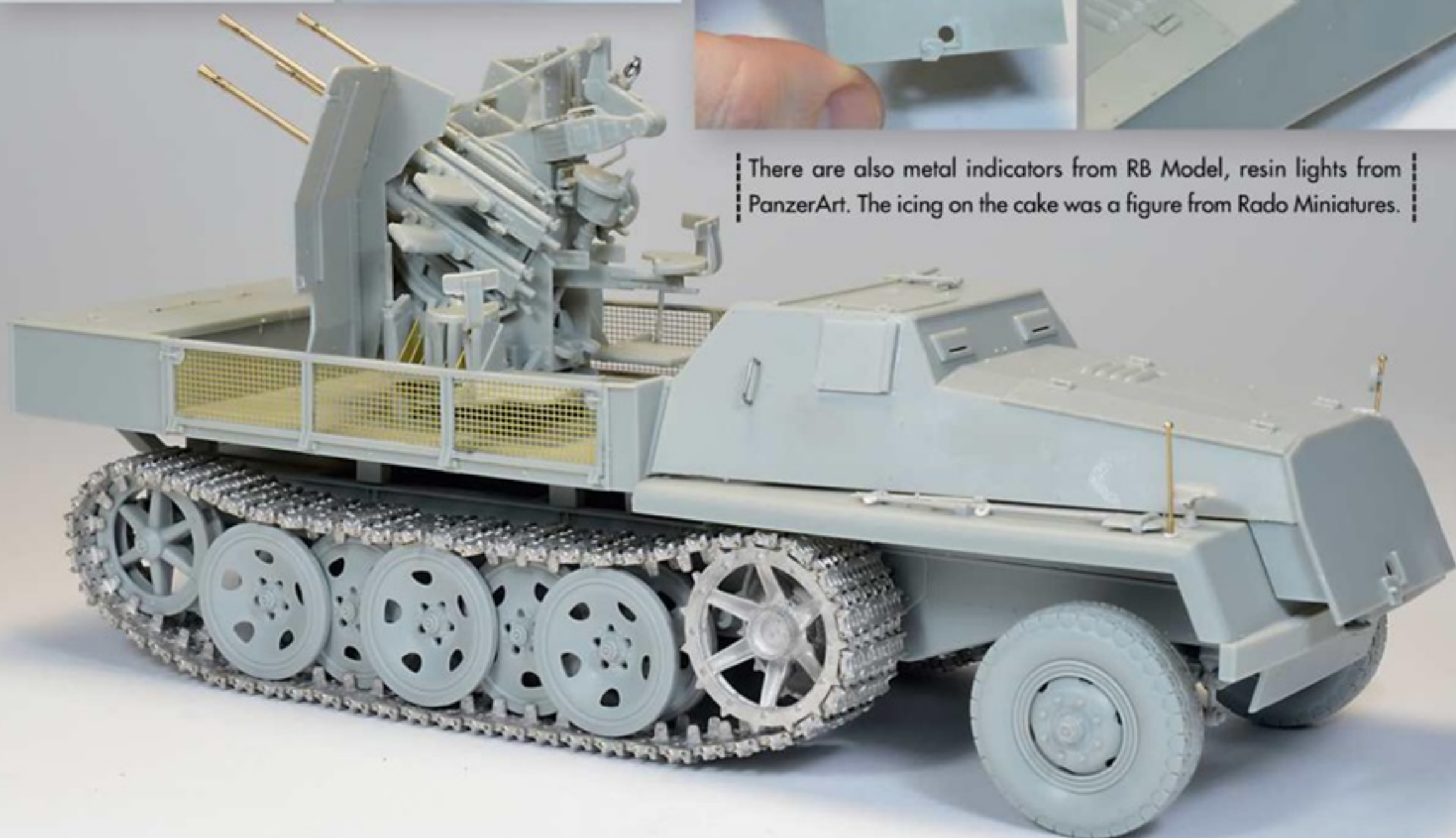
As I remember this kit was always on my wish list but there were no time to focus on it. I did not want to start the Italeri kit, I was more determined to Great Wall Hobby set, as it was better in general. Accidentally I found the chance to buy the version with 2cm Flakvierling 38 in good price on my local model market.

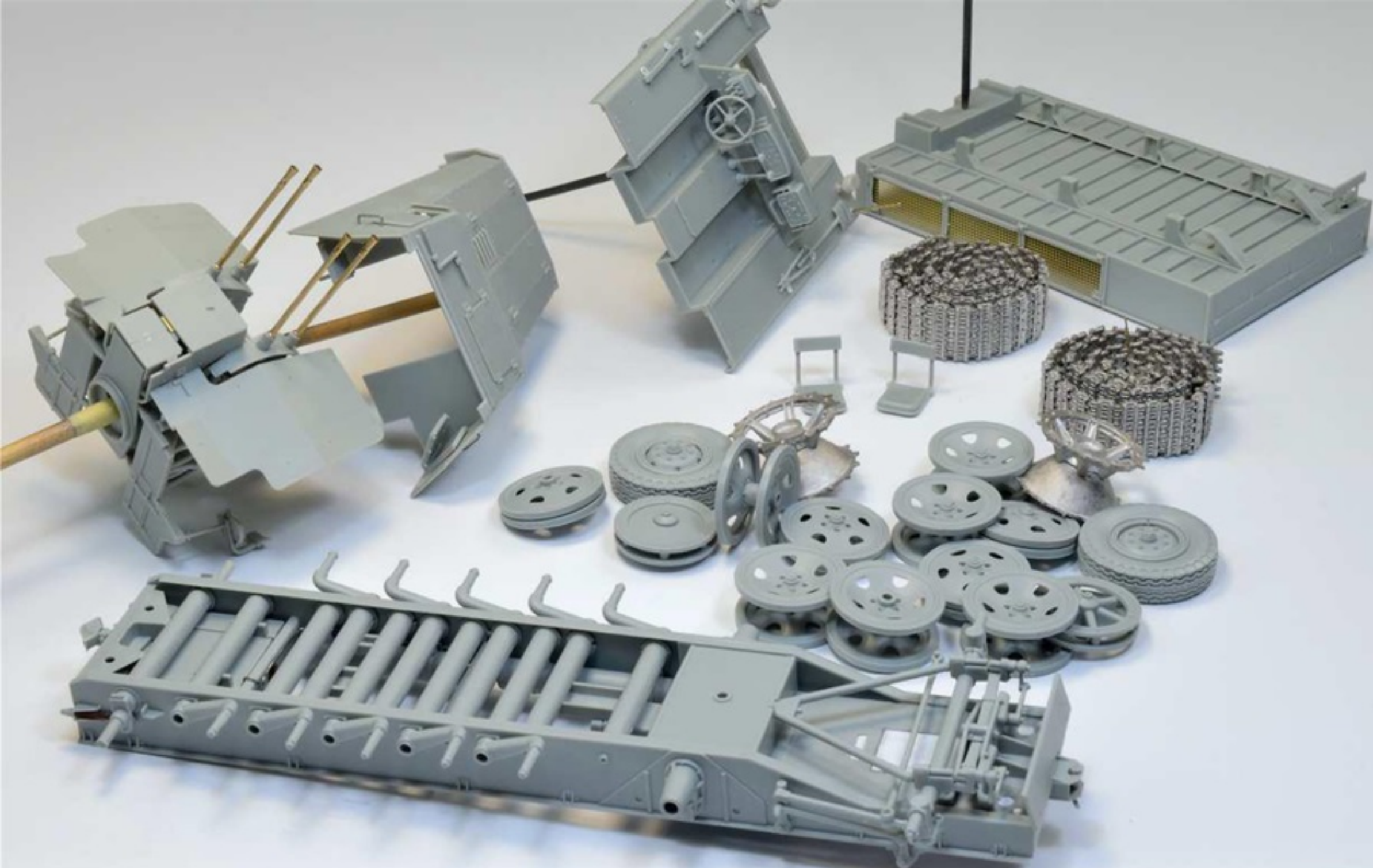


After couple days I had it in my hands and started to look for some aftermarket. I decided to upgrade it with metal tracks from Friulmodel, some towing cables from Eureka XXL and metal gun barrels and empty shells from Master Model.



There are also metal indicators from RB Model, resin lights from PanzerArt. The icing on the cake was a figure from Rado Miniatures.



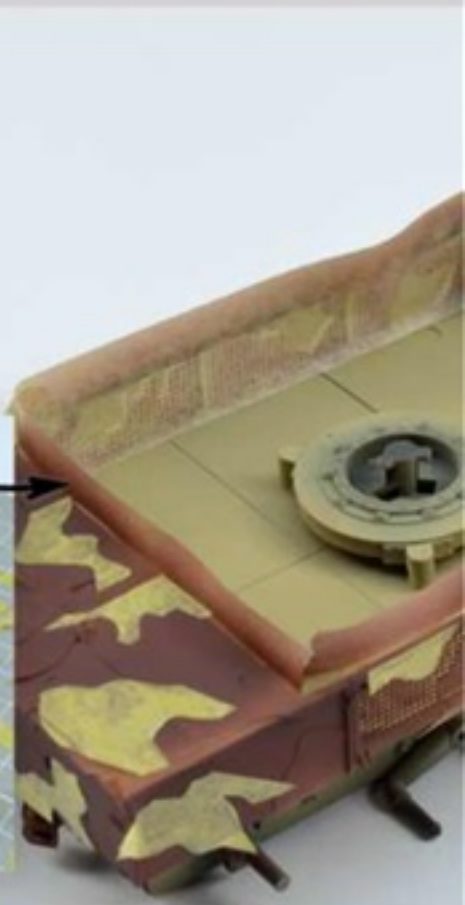
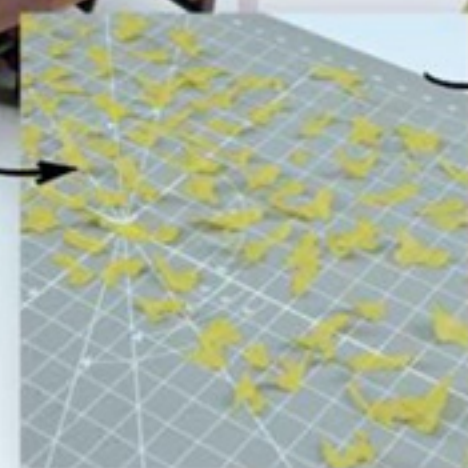


Some small upgrade of the front flap which I noticed on the references that it was quite often open. The driver's window also was open just to make some different view of the sides. The handles on both sides were prepared from soldering wire. Note the different rims which can be used. I decided to mix them just to make the model more interesting, the same as the idler wheels.

The tension system was slightly upgraded with copper wire. It looks much better than plastic part. The kit is ready to be primed. All possible elements were dismantled and primed black. Only tracks were left aside.

It was also planned to set on small vignette with the barricade in the background. For this purpose I collected some elements provided from Miniart which I had in my office.





First I focused on the cab to finish it and close with the armoured structure. Note the paper map and radio box which make the final layout more attractive and eye catching.

Next I primed the rest of the chassis with red lead color and prepared some basic weathering as this section will be almost invisible after adding the cargo bed.

Next I glued the front section.

Next I prepared the bottom of the cargo in the same way as the chassis. Dry pigments were applied straight on the model.

And next they were fixed to the surface with White Spirit.

After that I glued all elements together and painted with basic dark yellow color.

Of course the previously painted interior was masked with sponge.

To make the hard edge camo I prepared the masking tape blocks which were cut with hobby knife one by one on the cutting mat. Due to this the glue on the tape was not as strong and I was sure that nothing bad will not happened on the paint surface.





After covering of the yellow I sprayed dark brown. The same process was repeated and I cover brown with masking tape blocks. The last color was olive green.

All remain unpainted spaces were sprayed to finish the camo building.

And after peeling from the tape the effect was quite good and no fixing of the bugs was needed. Some really small imperfections were

acceptable and will toned down after weathering and loading the stowage.

So there were no need to waste the time for them. I decided to add some extra painting on the nuts which were treated with silver paint.

At this step I also painted the details e.g. tools. Next I focused on the wheels. They were completely finished with acrylics.

1087 – All scratches were hand painted and filled with some rusty oil paint.

Now was the time to make the basic wash with some enamel paint.

But before I did this, the registration and information plates were added.

I used the decals set provided by the producer. The stickers were added on the glossy surface and treated with Sol from Microscale.





BASE: The base was prepared with the balsa packs which were cut to fit with the part of the plastic Miniart street road I had in my stash. The background of the vignette was constructed with the wooden beams and some planks. All of this is build from single parts. I did not use any set – just my own ideas and materials. The second part of the barricade was made with Miniart's sets – cable spoons and anti-tank obstacles.

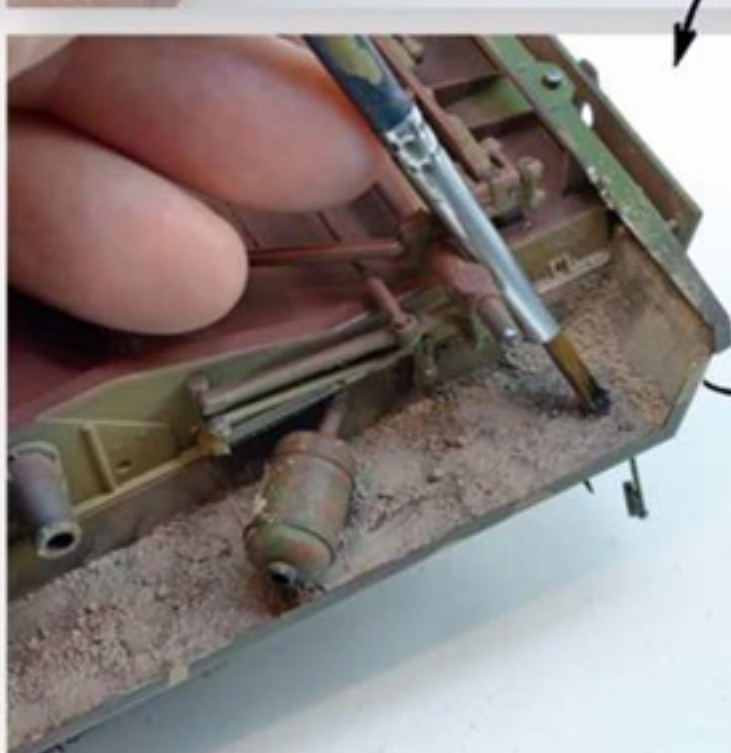




When the wash was completed I used buff mixture (tap water and drop of liquid soap to make some dusty filter on the entire model.

I used hairdryer to speed up the drying process. Chipping time. First I painted the chips with sponge and very dark brown acrylic paint.

Then some microchips were speckled around the model with water diluted paint.



Some of the chips painted before were enriched with some rusty tone. For this purpose I used oil paints which were blended with White Spirit.

Using the dark grey oil paint I prepared some filth and dirt around the model, especially in places where the everyday service may cause such effects.

All oil works were saved with cloud of flat coat.

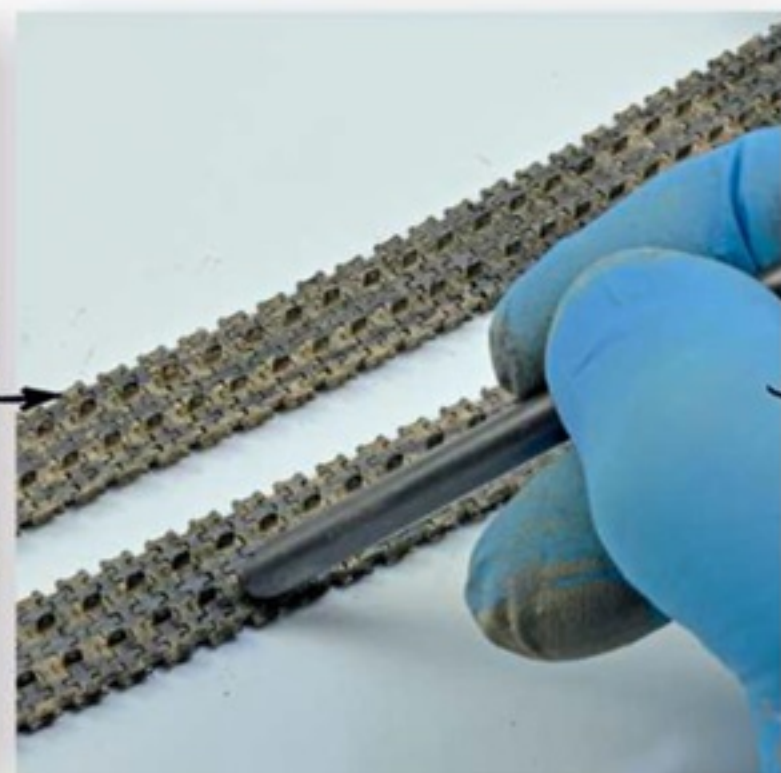
Time for pigmentation of the lower sections.

Here I applied the same pigment as before to cover the mudguards with imitation of dry mud collecting during the terrain ride.

After drying it looks a bit boring but some extra oil leaks and splashes will add more tones to this section.

Now with the wheels added just to check the current state of work.





They were painted with acrylics and weathered with enamels and oils. After setting of particular elements of the barricade I glued them and started to fill the gaps with small plaster bricks.



Lets go to work with the tracks. After cleaning them with water and soap I started to make the burnishing.

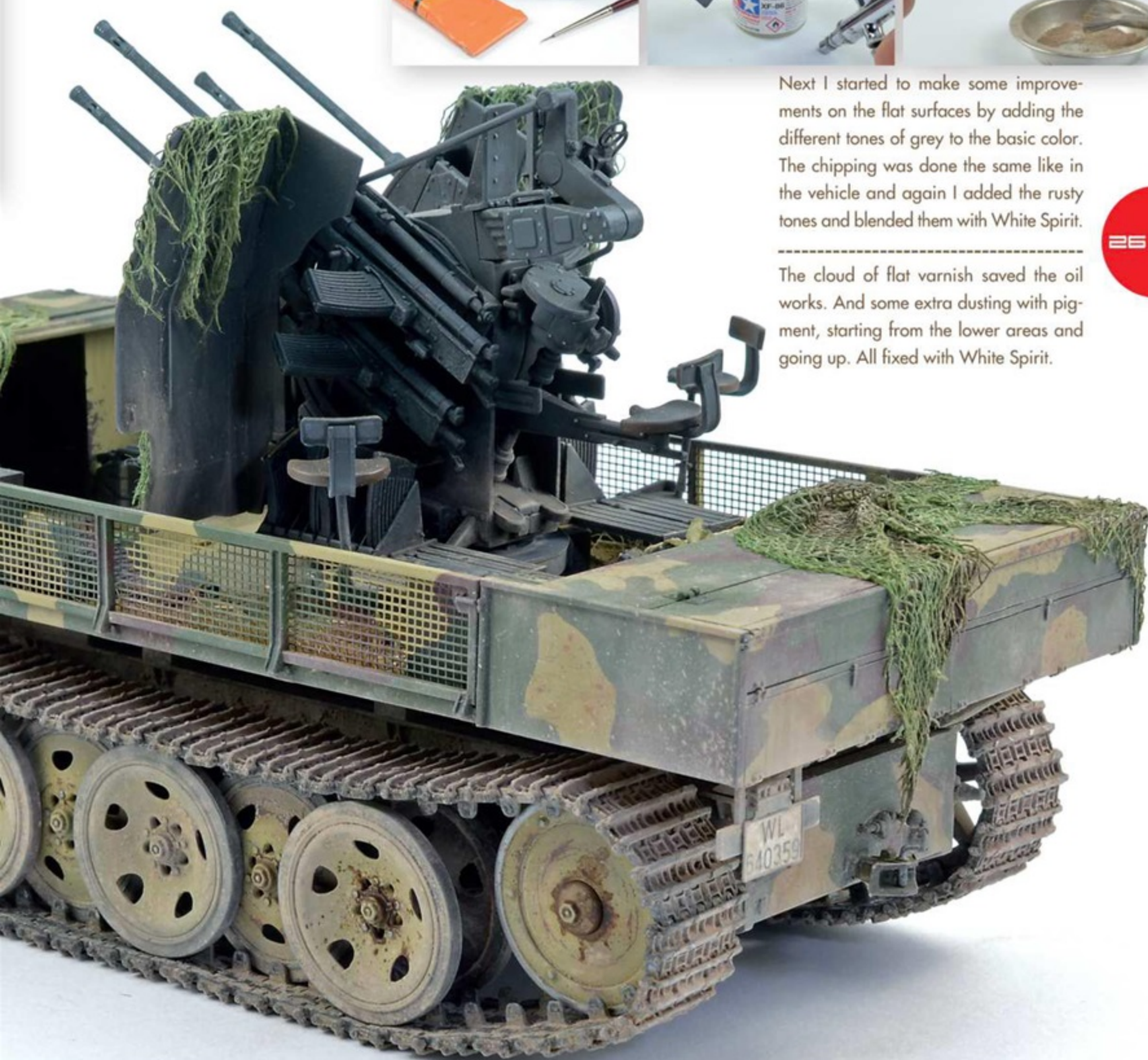
I used the old toothbrush and just scrub the tracks on both sides. The chemical reaction made the rest. Some pigment to make the tracks more dusty. All was fixed with White Spirit and dried with hairdryer. The polished traces after wheels rolling were done with soft pencil. The external edges were sanded with sandpaper.



Leaving the flak for better drying I take the vehicle and started to add the pigments on the cargo bed floor. It was added mainly around the flak bas.

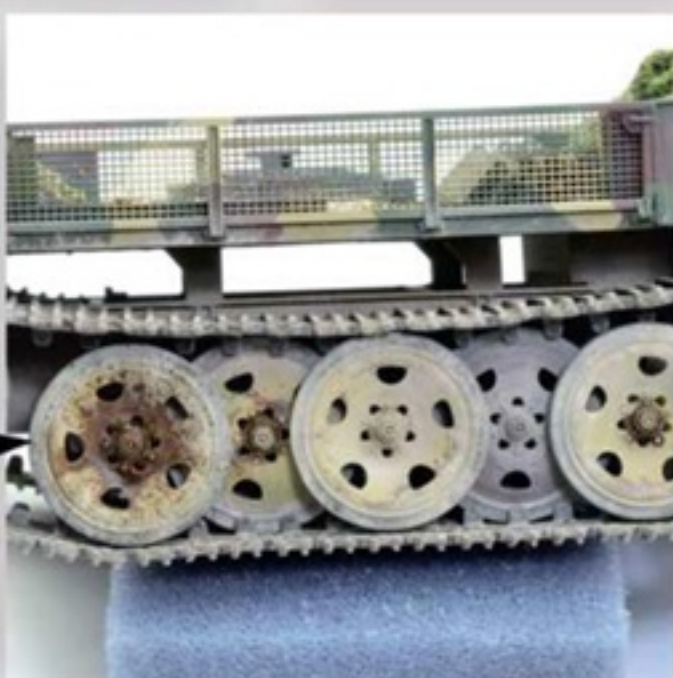
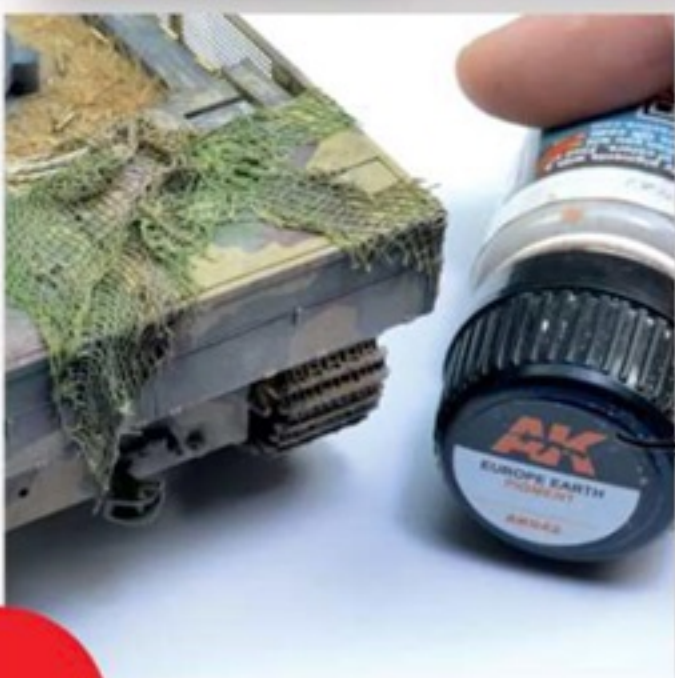


Time to make some painting on flak gun. For base coat I sprayed mix of dark and light grey which was covered with cloud of glossy varnish for better and easier wash application.



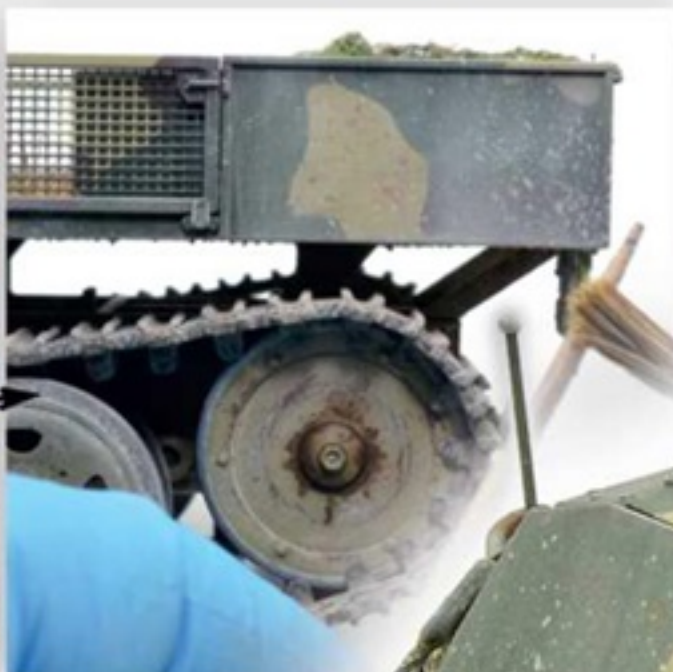
Next I started to make some improvements on the flat surfaces by adding the different tones of grey to the basic color. The chipping was done the same like in the vehicle and again I added the rusty tones and blended them with White Spirit.

The cloud of flat varnish saved the oil works. And some extra dusting with pigment, starting from the lower areas and going up. All fixed with White Spirit.



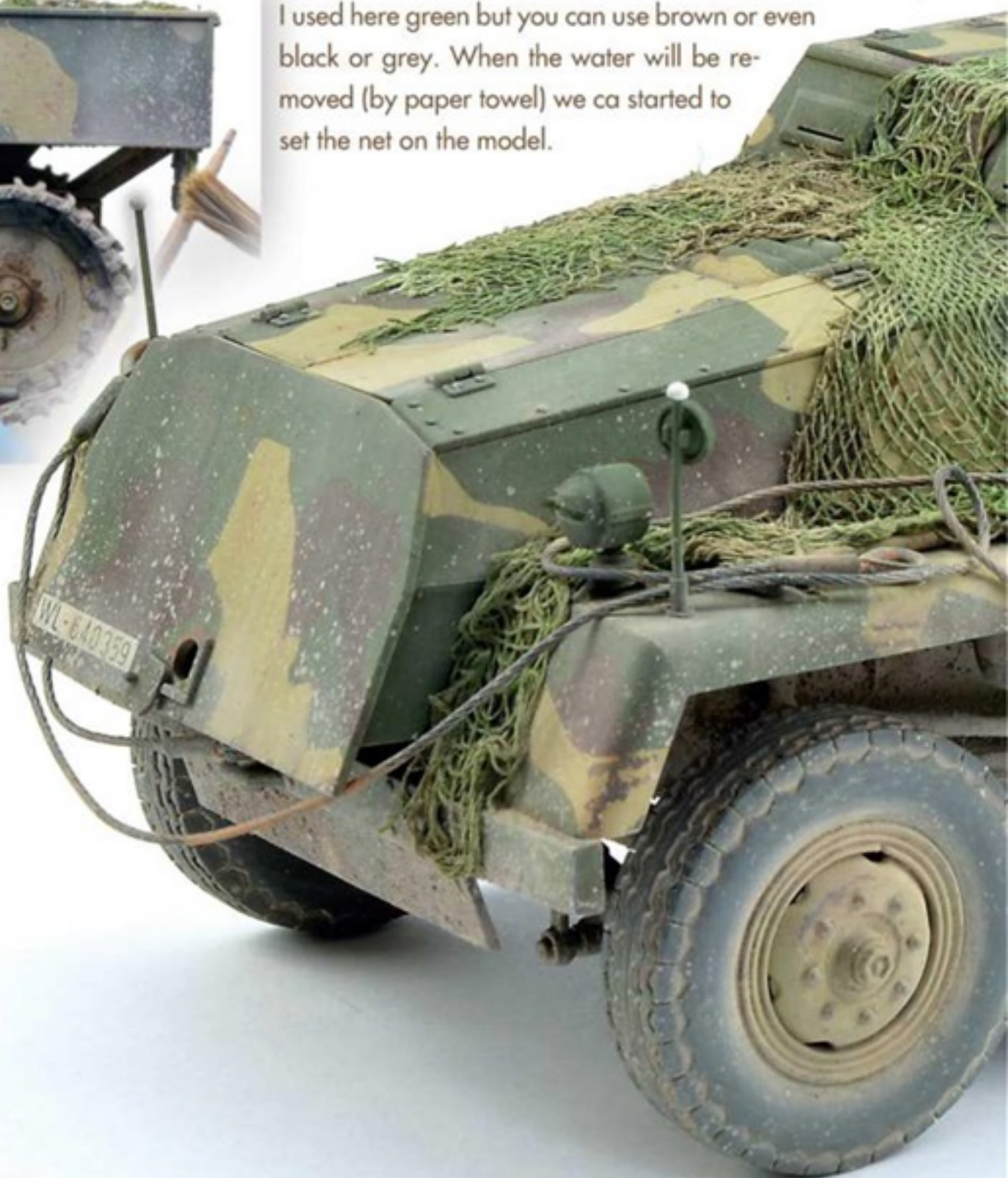
The collection of the ammo cases and magazines, tarps and dry grass was arranged in the corners to make the room for rotating of the flak. All dry grass was fixed to the floor with fixer. Some extra detailing to add – metal empty shells. I did not paint them, only weather after glueing to the model. The same fixer was used to keep them on the place. Using the medical gauze we can make some masking net.

Just add the acrylic colors you need to the gauze by sponge, brush or airbrush. The way you choose depends of your own needs. The effect should look like this. No original white threads, all painted on both sides. Make some unification with highly diluted acrylic paint. I used here green but you can use brown or even black or grey. When the water will be removed (by paper towel) we can start to set the net on the model.



The most important is to check if it left no paint on your fingers. If not dry it more. Use PVA glue diluted with water to keep it on the model for sure. The towing cables originally designed for Pz.III were added to the front of the model. They always add more detailing look and make the vehicle look more realistic. To make them a bit shiny I polished them with pencil. Some general dusting of the whole model was done with the same pigment I used before. All pigments were fixed with White Spirit.

The oil leaks were painted with dark brown enamel wash solution which works perfectly in this task. For the fumes I always used black pigment and here it is not fixed. Some final mud splashes were speckled around the model. Not too much, just to make some signs of service in the field.





I had white and red ones so the nicely added more tones to the structure. When they were placed on the correct location I prepared the acrylic resin mixed with tap water and slowly drop after drop soaked the barricade using the syringe. After 30 minutes all was fixed and I could sprayed flat coat to cover the resin glossy stains which it left after drying.



To add the high point of the vignette I made the pole for tram electricity. It was painted in some contrast color and weathered in the same way as the rest of the scene. The final look and unification of barricade and the road was done with the pigments.

To add some human factor I added the Rado Miniatures figure of the fallschirmjäger but I replaced his head for the one from Hornet. It was painted with acrylics. The balsa wood side planks were painted black and in the end I added the laser cut Yen Model letters.



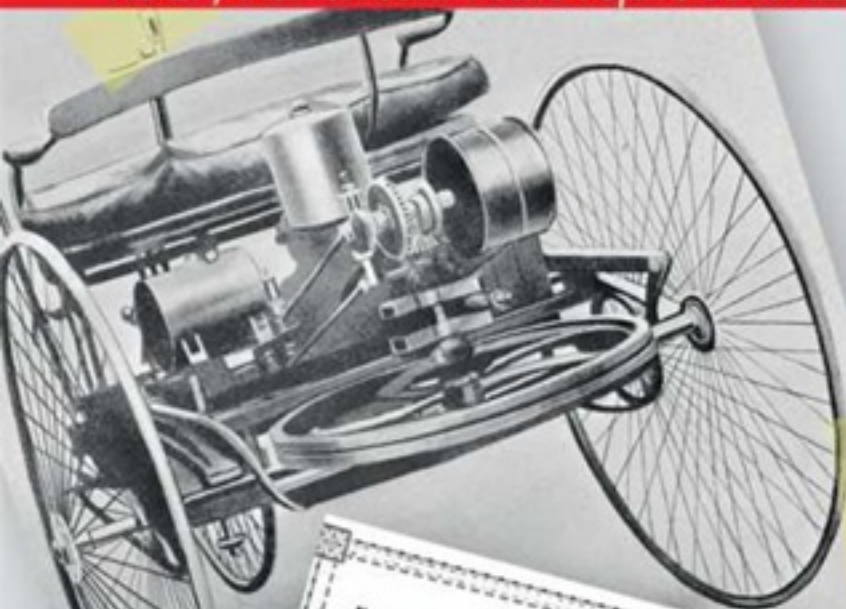
ICM 1/24



This is one of those times when without realizing it, you find yourself embarked on a project before you even open the box. And it is that the box-art anticipates everything that you are going to find inside and the truth is, it does not look like anything that I have assembled before.

BENZ PATENT-MOTORWAGEN 1886

Autor / Author: Juan Pedro Pujalte Sánchez.



Generally as a modeler, I move between airplanes of all types and time, but in this case, drawn by my wife's weakness for this charming vehicle from the Victorian era, I decided to build it for her.





The parts that will be made of wood are made up of 4 pieces of fine engraving and perfect fit. To achieve the wood effect in the most faithful way, there are different techniques, with oils, watercolor pencils, paint, etc. I lean towards painting and for this I use one of the many templates on the market, in my case one from the Hobby Tools brand that imitates the grain of wood. First of all I use a light color for the base, Tamiya XF-78 and fixing the template well on the piece (if it moves during the process the result will be blurred), I have airbrushed XF-64 more diluted but without flooding.

The ICM kit is quite new and complete, with many small parts, since the vehicle despite being 1/24 scale is quite small.



The next step is to airbrush orange lacquer of the same brand X-26 to integrate the whole.

To protect the result, I have airbrushed with a gloss varnish that once dry and to highlight the details, I have washed with brown Tamiya Panel Line (it is nothing more than very diluted Humbrol type enamel paint). Finally, I dry everything again, finishing it with Vallejo matte varnish.



The metal parts are very visible in this kit and are part of the most exquisite area of the vehicle. I have replaced some plugs and gaskets with Plasticard of different thicknesses as a correction. To begin with, I recommend priming with a dark base, in my case Tamilla X-1 gloss black, on which to paint the metals to obtain a quality result. Once this is dry, I have opted for the brass and copper colors of the Mr. Hobby brand. It has been necessary to mask some parts to change tonalities. Finally, I've airbrushed gloss varnish, a couple of coats over all the pieces to mimic the shine of polished metal.

It is accompanied by an impressive photo-etched sheet of the vehicle's rims and I think that without which it would be impossible to reproduce them with such fidelity.



Documenting myself in photos to imitate the leather of the armchair, I observe that the darker areas are usually the contours and deeper parts, while on the contrary, the lighter parts are the most exposed and suffered.

The Benz Patent-Motorwagen or Benz patent motor car is a car model built by Carl Benz in 1885, considered to be the first vehicle in history designed to be powered by an internal combustion engine.



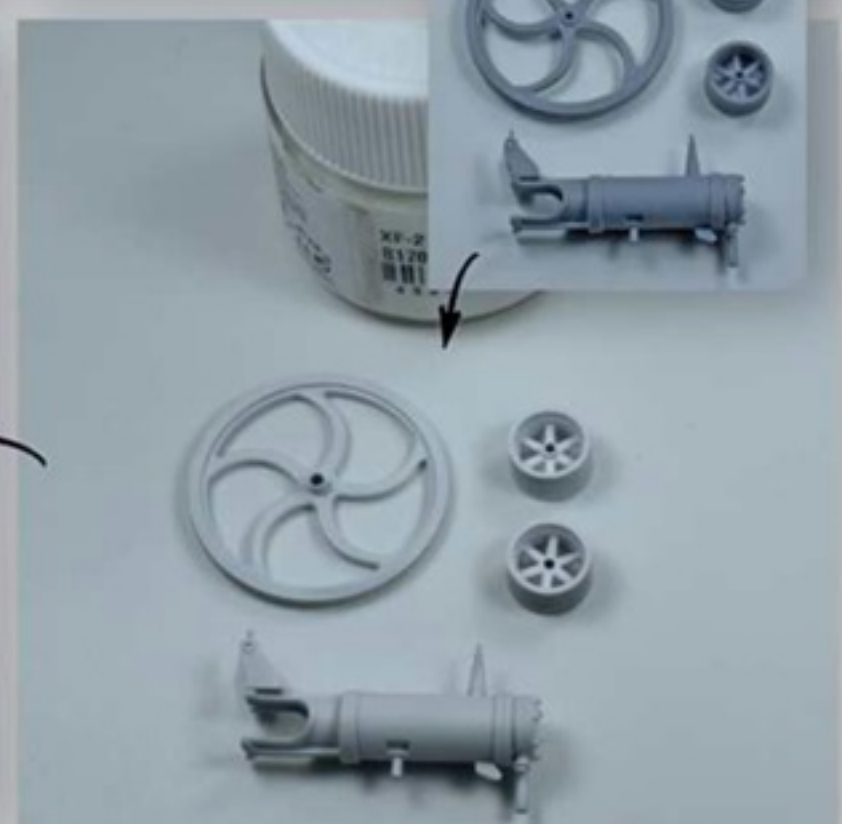
Therefore, I first opt for a very dark Chocolate brown from Mr. Hobby H406 and then add a series of highlights with the aero on the outermost parts with Mr. Hobby H37. The seat buttons are brush painted a sand color from Vallejo acrylics. Finally, I varnish again with acrylic matte of the same brand.

One of the only parts that in my opinion is not well designed in the kit is the transmission shaft on which a wheel fits that will link the belt to the motor.



This wheel should fit on an axle that is already divided and that is unsustainable in itself since it twists and goes off center.

In my case, I choose to replace the shaft by first cutting and then drilling some holes with a mini drill through which a new Plasticard shaft of the appropriate thickness will run. The result is a consistent, straight quality shaft, roller in place and ready to paint.



The chassis is separated into three parts and is difficult to assemble due to its fragility. The back part on which the flywheel will rest, which was originally made of wood, I have painted it using the effects of imitating wood mentioned in previous paragraphs and protected it before continuing with the next painting step.

It was Benz's wife, Bertha, who financed the development of the invention, although the law at the time did not allow a married woman to register the patent. She was also the one who made the first car trip, in August 1888.



Looking at photos of original vehicles, it appears that chassis were painted both black and dark carriage green at the time. I have leaned towards the second option, but the brand gives a poor description about the color reference. To find the right color, I had no choice but to obtain the mixture after several tests between the colors H 124 and H12 from Mr. Color, somewhat lowered with their thinner in a proportion of 8/2 of the same order.

Some engine parts are also a particular maroon color and again the kit brand is not very accurate in the description.

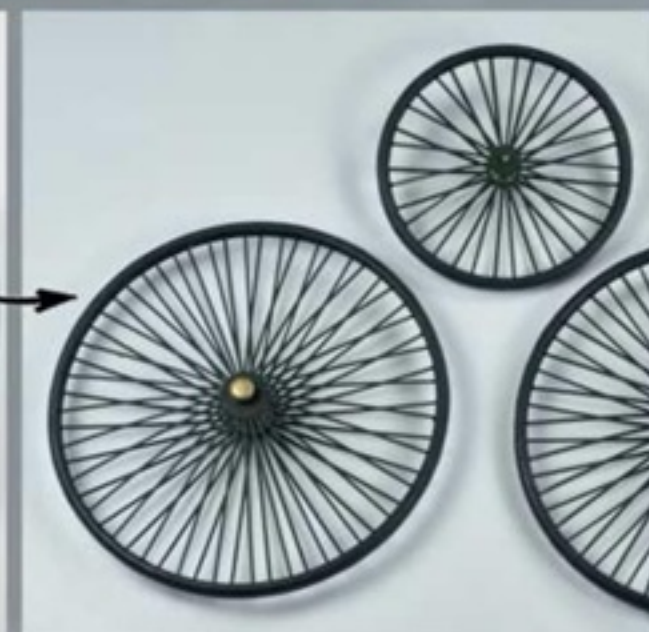
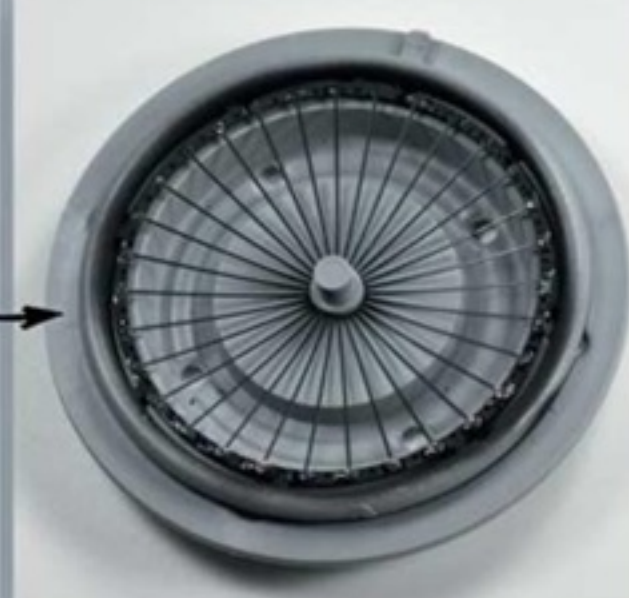
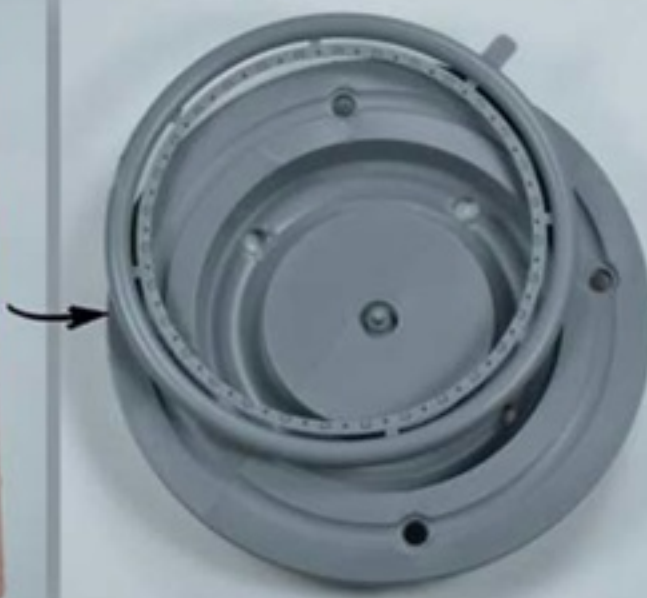
So again, I mix with Tamiya XF-7 and X-16 colors and get a more suitable result for me in the 9/1 ratio. First, I print in white with XF-D of the same brand and once it is dry, I cover it with the aforementioned mixture.

Once most of the pieces are finished, I pre-assemble everything to get the correct fit and ensure the final order before fixing them so as not to damage anything with glue.

The photo-etched plate is of good quality and shows the two opposite faces of each of the rims and the transmission chains. They are very delicate, so it is advisable to cut them with a scalpel or very sharp blade so as not to damage them and handle them with great care. The brand of the model has devised a mounting system through a plastic mold that is included in the kit, without this it would be an almost impossible job to fix the photo-etched parts.



It was built of steel tubing with wood paneling; the wheels, steel rim and solid rubber.



First I thought to paint both the rims and the tire cover separately, it would be very difficult to do it once joined. The next step is to first place the tire piece in the mold and then the photo-etched insert by inserting the ends of the spokes into some of its holes. Below I have fixed the ones that match with contact glue but not excessively.

Next, with a pivot that also comes with the kit, I press on the central part to take the rest of the spokes with the missing holes and glue them. It will be necessary to sand the fixings once the set is dry so that when joining both symmetrical faces, they are not separated.

Steering was via a rack and pinion that pivoted the front wheel. Fully elliptical springs were used at the rear, along with a rigid axle and chain drive on both sides. Some 25 Patent-Motorwagen were built between 1886 and 1893.

Even so, in some sections it will be necessary to putty and polish so that the joint on the edge is not visible.

Finally, I go over the sanded parts with Gray Black Vallejo paint.

The result is very good and apparently very real.



AT-ST GREMIO MINERO

AT-MT ALL TERRAIN MINER TRANSPORT

Autor / Author: Rafael Galán Montesinos.

The Mining Guild was a network of mining operations associated with the Galactic Empire, extracting natural resources from across the galaxy.

The Mining Guild is first mentioned in the Star Wars movie saga in "The Empire Strikes Back" when Princess Leia asks Lando Calrissian if the Cloud City that he manages -which extracts tibanna gas-, is associated with the Mining Guild and Lando tells him no.



BANDAI 1/48

PROJECT: When Bandai's magnificent model of the AT-ST came into my hands, I was very clear that I was not going to make it as the classic imperial gray piece without any modifications (my apologies to the orthodox of the Saga).

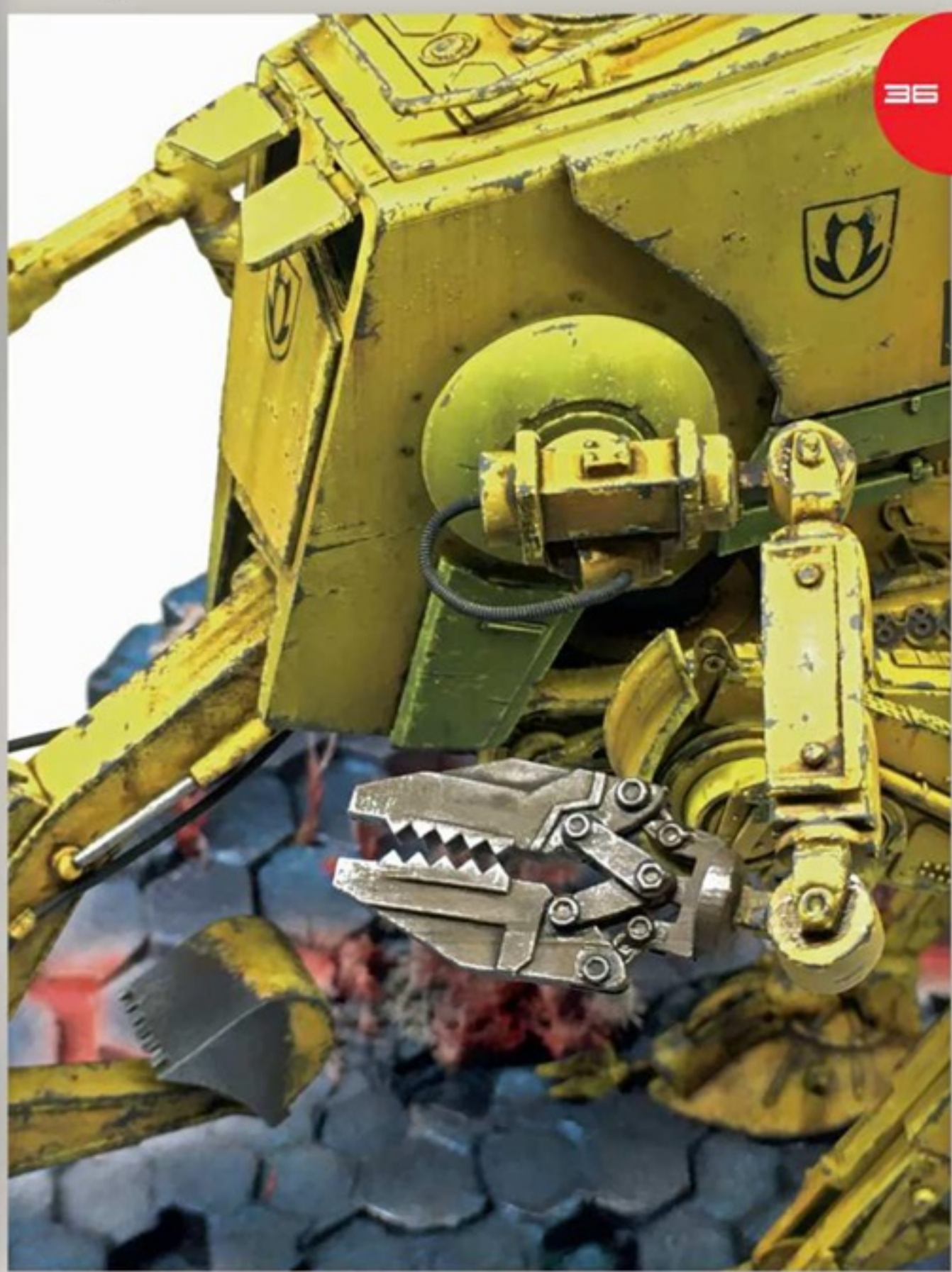
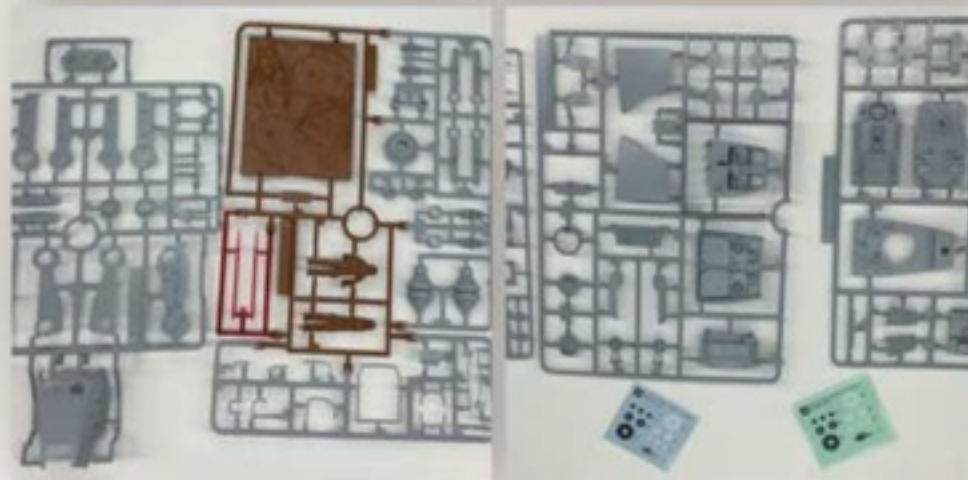
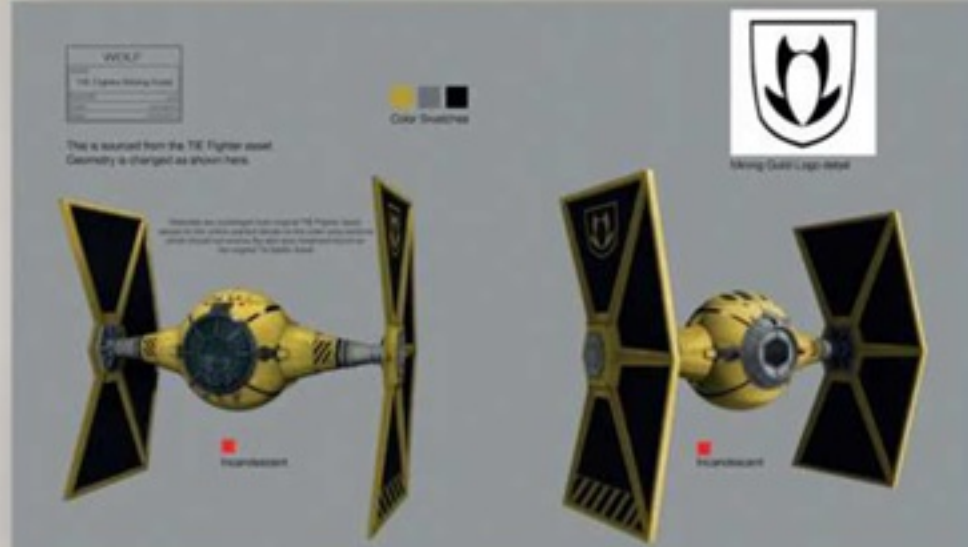
If there is something that characterizes my latest works, it is that I try to get out of the standard, proof of this is that, in a previous model of the AT-ST, following my stubbornness not to represent it with the classic imperial gray scheme, I painted it with a British "caunter" scheme from World War II.

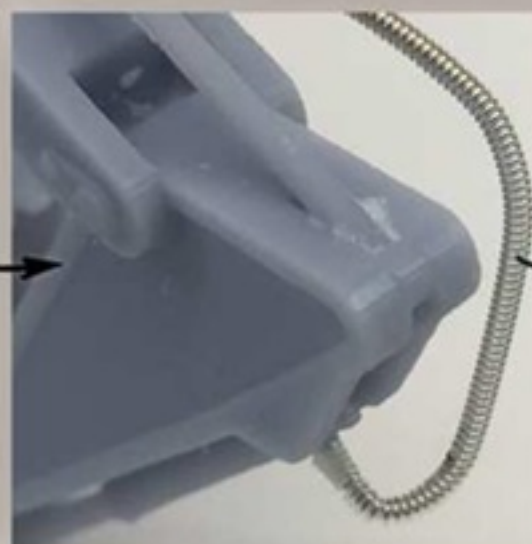
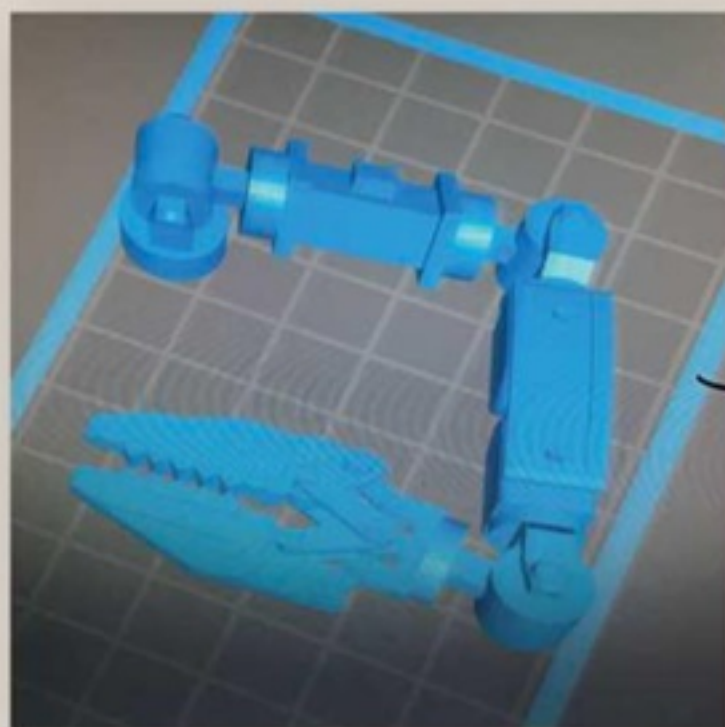


Initially, my intention was to make a sapper or recovery AT-ST, replacing the weapons that the model brings with tools typical of sapper and engineering vehicles but with the classic gray scheme of the Empire. However, since the imperial gray scheme did not convince me, I dedicated myself to looking for information in the parallel universes of Star Wars. It was then that I discovered the existence of the Mining Guild and its wonderful "Publics Works Yellow". I already had a color scheme for my particular AT-ST, and even a Guild insignia!!

In addition, I saw that there was no prototype or design of this vehicle applied to the Mining Guild, so the license to add or remove items and equipment from the AT-ST was extended much more. (Badge of the Mining Guild and several Concept Art).

DEVELOPMENT AND ASSEMBLY: I already had the color scheme and the context where to insert my AT-ST. Only a couple of things were missing to specify: the land and the tools that were going to put the "bug".





THE MODEL: The 1/48 BANDAI model (Ref. 0194869) is simply exceptional in its breakdown, fit and detail. So much so that, except for the pieces that I have added outside the model, I have not had to apply a single drop of glue on all of it. The instructions are precise and clear.

As I have mentioned, it will be a mining vehicle, so I have decided to do without all the weapons it comes with. I have also dispensed with the tubes that the model brings and I have replaced them with Spanish guitar strings glued to the model with cyanoacrylate.

The pieces I add are: a digging arm in the center and two robotic arms on each side (one of them is a hammer drill and the other a hydraulic gripper).



Instead of making them by handmade, I have chosen to print in resin 3D files. As I am not an expert designer, after an intense and long search on the net, I found the ideal pieces that are free license files available on the Thingiverse and Grabcad websites. I have made small modifications to its design for integration into the AT-ST. To the resulting pieces I add pieces of guitar string as hydraulic tubes.

PAINTING PHASE. After priming in gray, for the base color we use a yellow (reference RC007 from AK Real Colors) that we apply with an airbrush. Next, also with an airbrush and very diluted, to give the base color a variety of tones, we made clouds and glazes with a darker yellow (Ref. RC016 by AK Real Colors) and an orange (Ref. RC207 by AK Real Colors). We have also painted the AK 3rd Gen Olive Green color on several panels of the main structure.

For the numerals, we used clipping masks and applied the color Black 6RP from Real Colors by AK (Ref. RC071).

Then we apply the decals of the mining guild badge that we have made with virgin decal paper and an inkjet printer.

Before placing them we have conditioned the area with Gunze Hobby Color Ref.H30 gloss varnish.

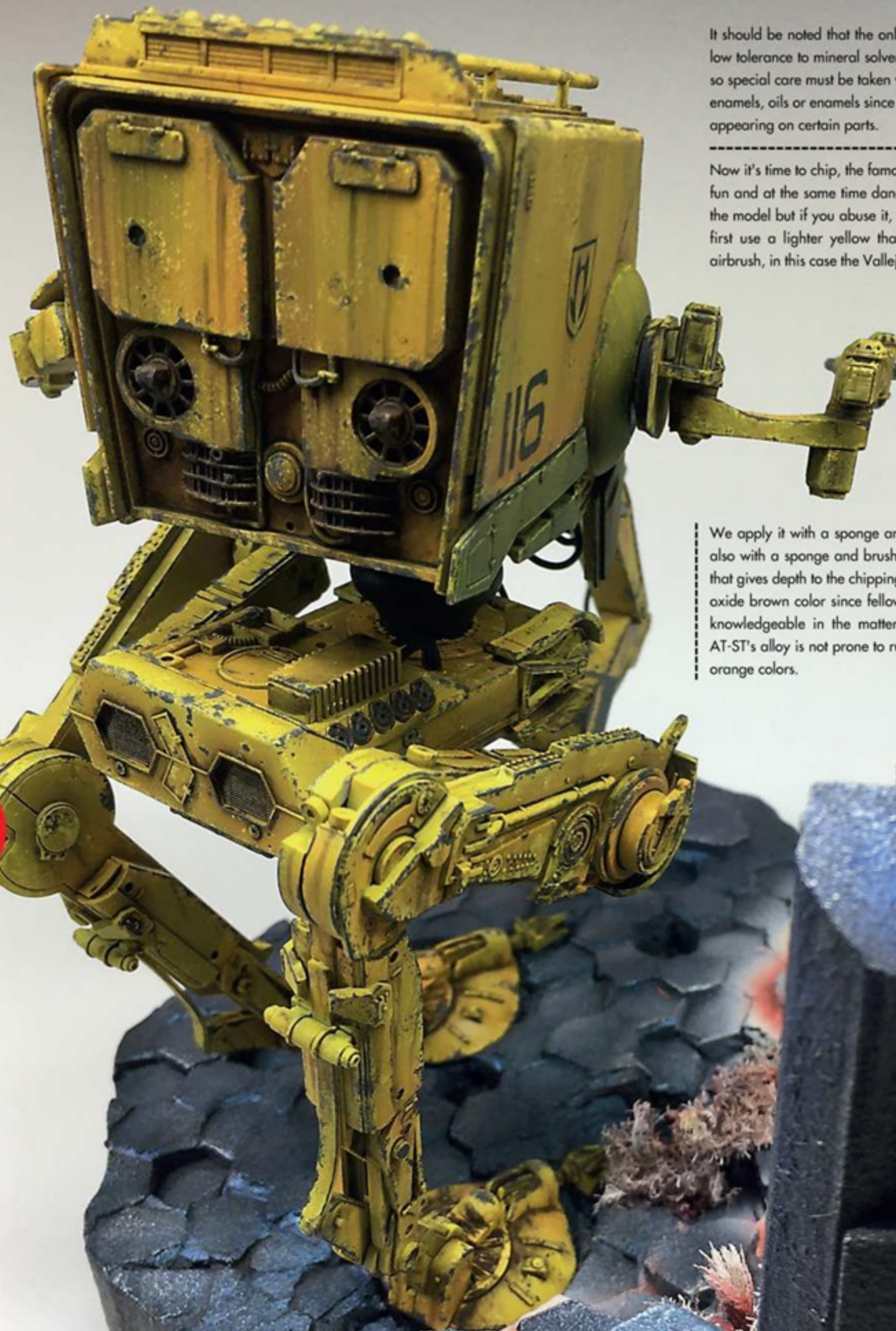


As always, for the optimal placement of the decals, we use the Micro Set and Micro Sol products. To finish the process, we varnish the decal again with Gunze gloss varnish. To finish the process, we varnish the decal again with Gunze gloss varnish. After this, we varnished the entire model in satin and washed with oils (Natural Raw UMBER of the Titán brand). This way we will achieve that the model presents volume in edges and corners. Once the wash is dry, we will remove the unwanted excess oil with a dry and clean brush.

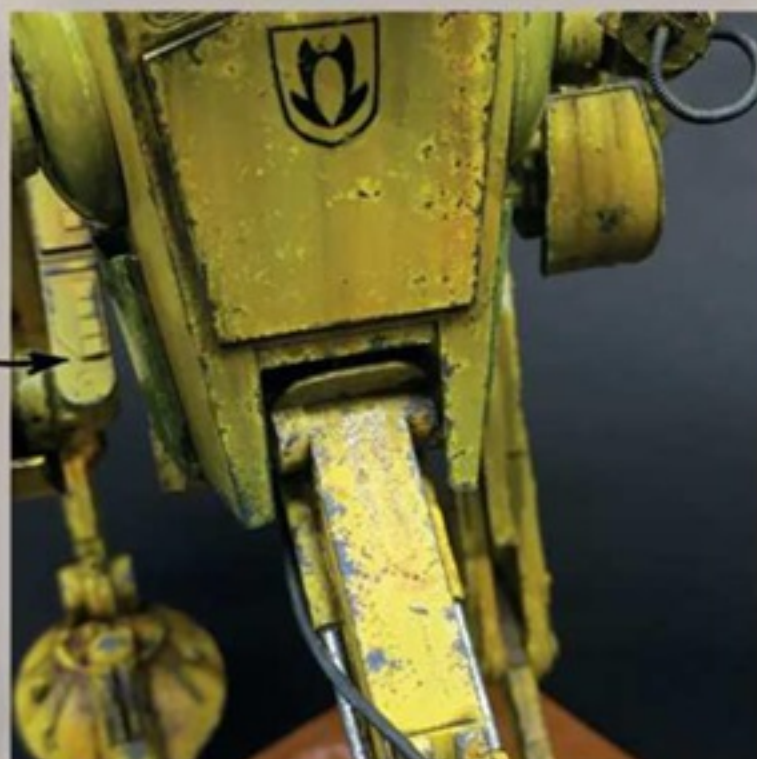
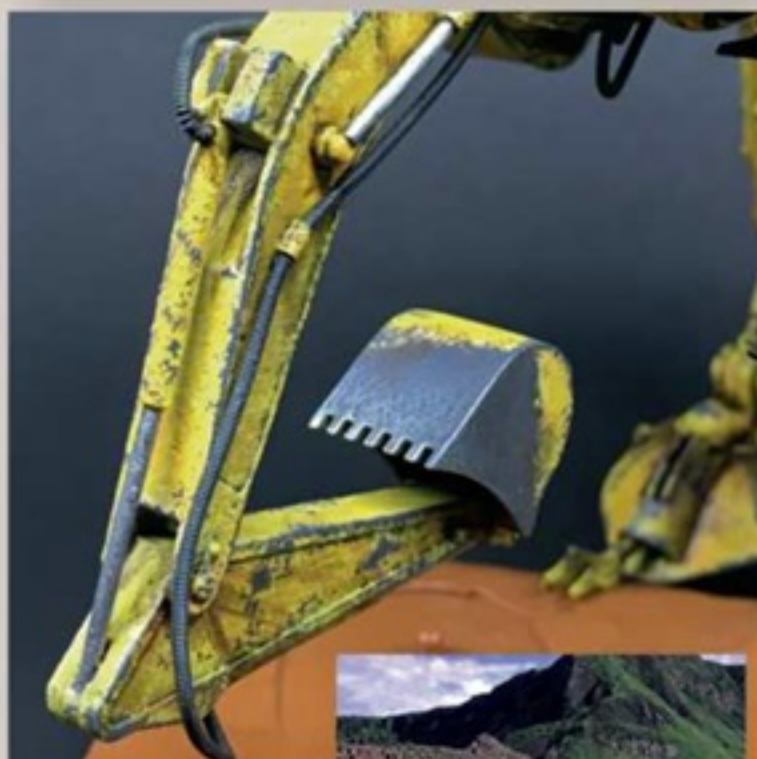
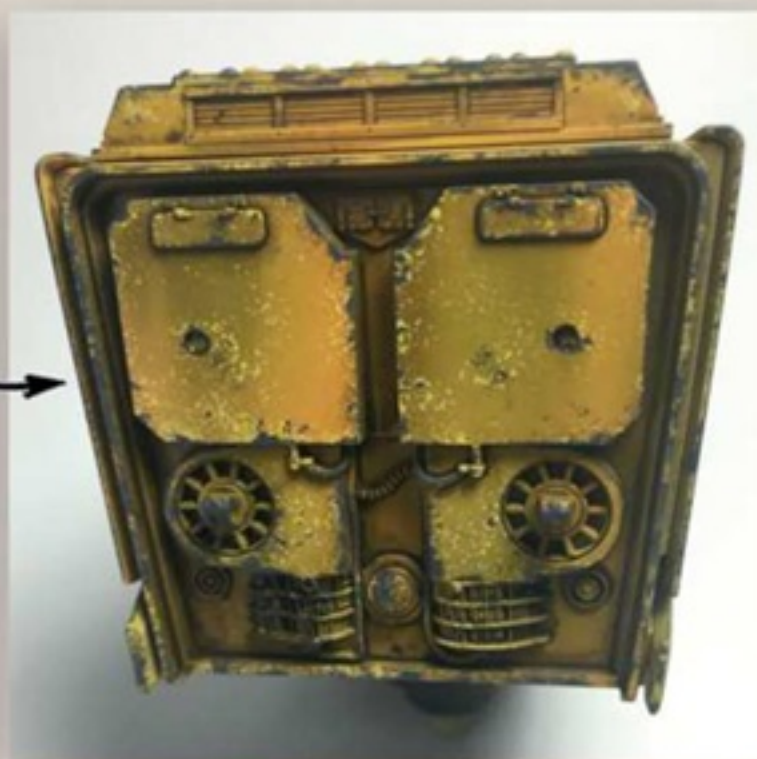
It should be noted that the only weak point of this model is the low tolerance to mineral solvents (turpentine, white spirit, etc...) so special care must be taken with washes and filters if they are enamels, oils or enamels since they can give This leads to cracks appearing on certain parts.

Now it's time to chip, the famous chipping. For me it is the most fun and at the same time dangerous since it gives character to the model but if you abuse it, you can ruin it. For our chips we first use a lighter yellow than the one we have applied by airbrush, in this case the Vallejo Matte Yellow reference 70953.

We apply it with a sponge and finish with a fine brush. Later, also with a sponge and brush, we include the dark gray color that gives depth to the chipping. I did not want to use the classic oxide brown color since fellow modellers who are much more knowledgeable in the matter of Star Wars tell me that the AT-ST's alloy is not prone to rusting with the typical brown and orange colors.



Next we proceed with the effects of dirt streaks, as I said before, I avoid applying the classic rust streaks in this model. To do this, I use dark green, black and natural shade oil paints. To finish, we give the whole piece a light coat of AK 183 ultra matte varnish diluted 50% with its Ref. 712 thinner.

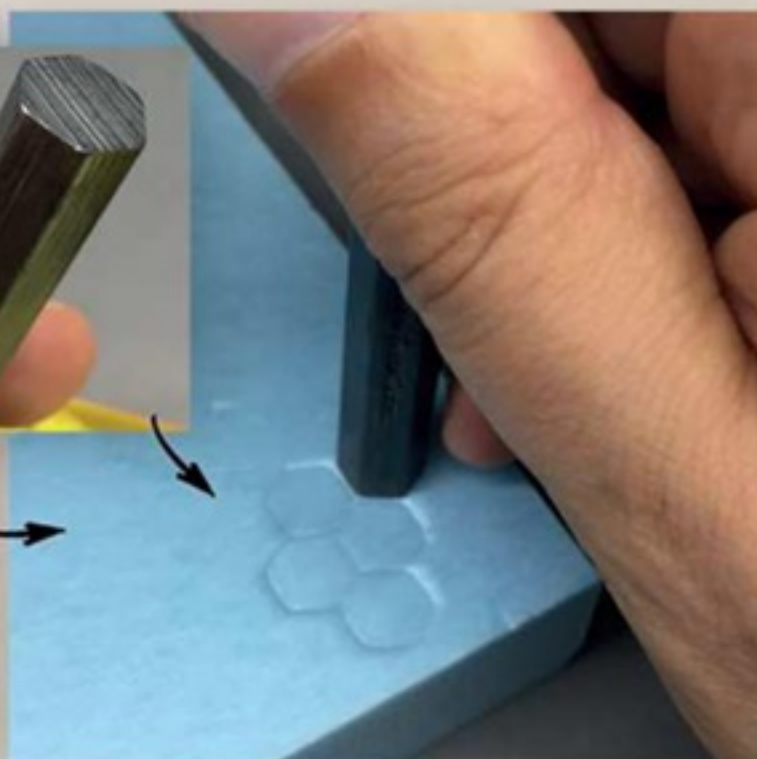
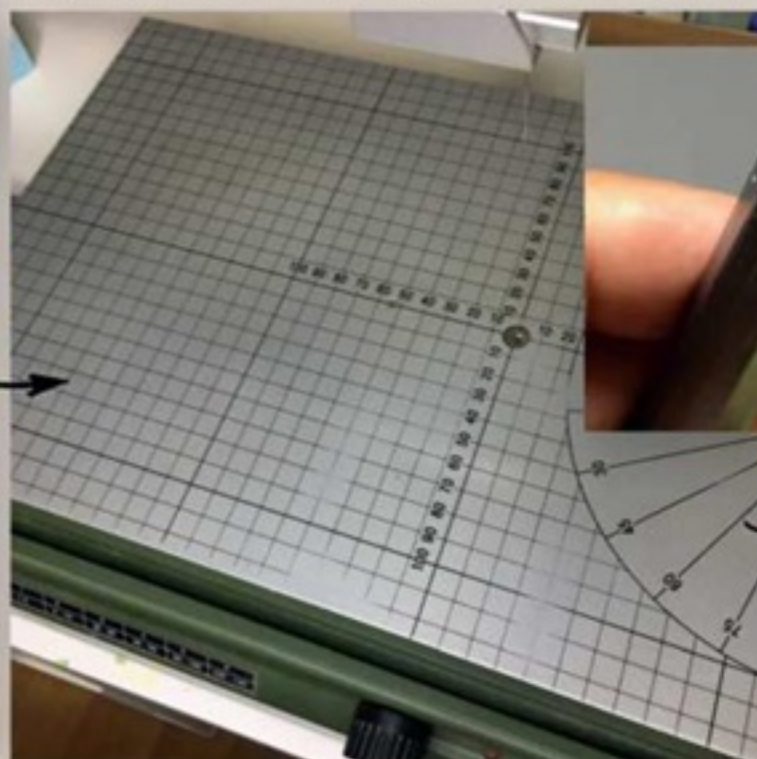
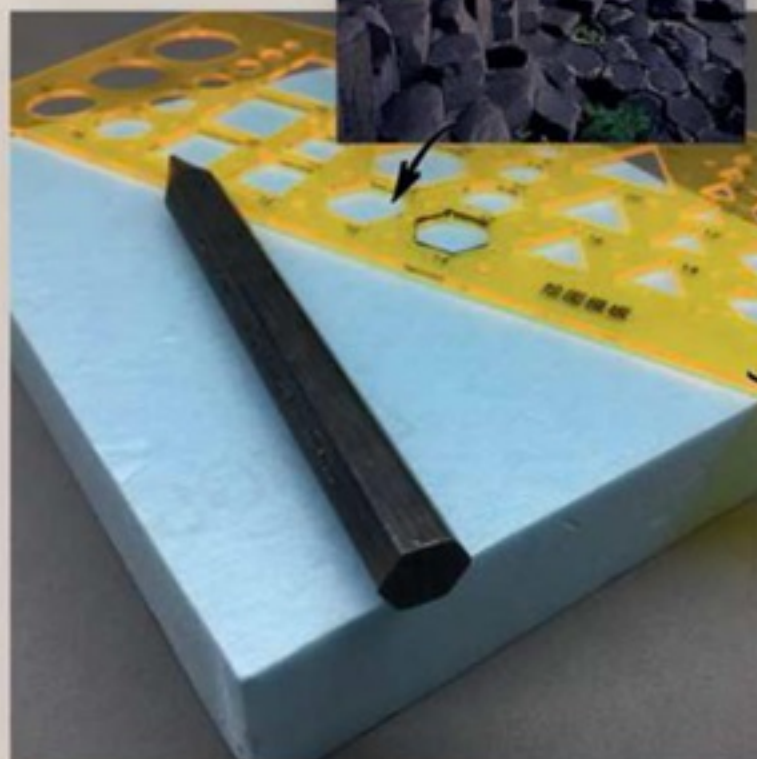


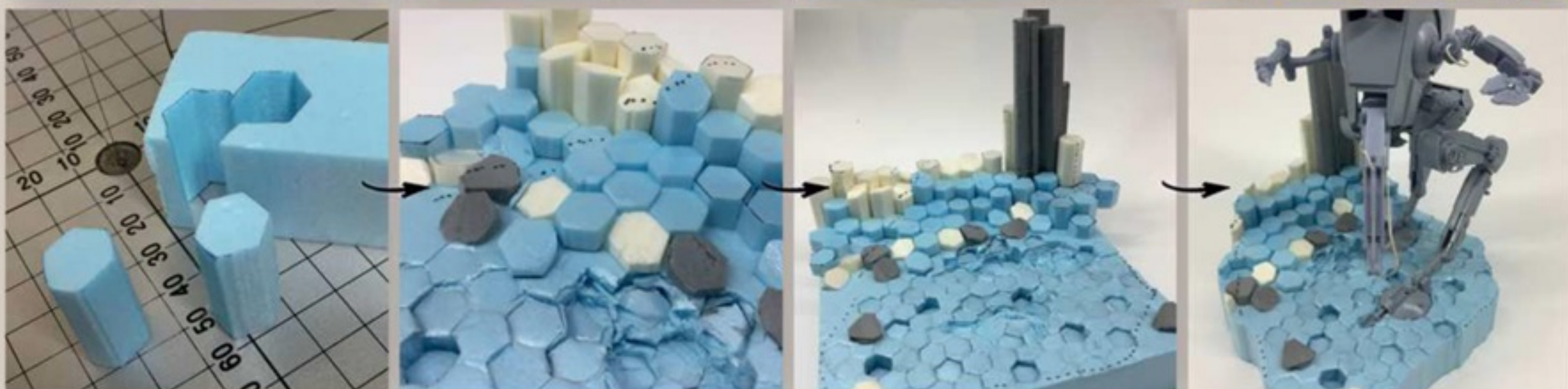
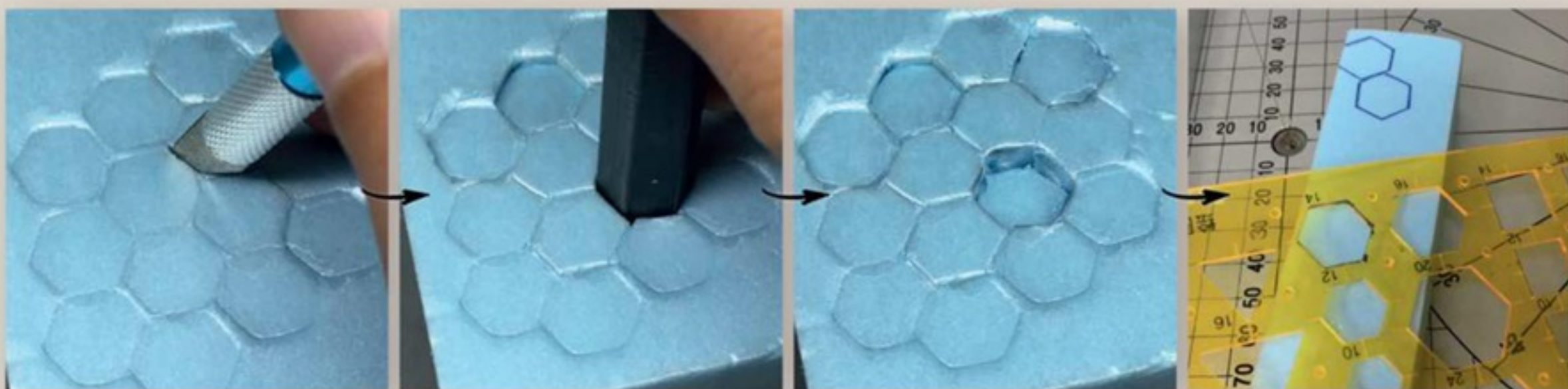
TERRAIN: I really didn't want the environment where the vehicle would be integrated to be the protagonist of the work, but I did want it to collaborate with the fantasy of the project.

Studying what would be the ideal scenario, at first I thought of the classic mining gallery, but the high walls or a tunnel greatly limited the visibility of the vehicle. Then I remembered a landscape that had always amazed me and it was very tempting to represent it to scale: The Giant's Causeway in Northern Ireland.

A wonderful coastal area of polygonal basalt columns that transport you to magical worlds. There are several similar landscapes throughout the planet, all of them of incredible beauty. Perfect, they will be columns of a mineral highly coveted by the empire!

Let's do it!! To make the terrain, I used extruded polystyrene (XPS). I found a fundamental help in a thick graphite mine intended for Fine Arts that I used as a template to make the road. I also used the hot wire cutting table. By pressing the polystyrene block with the mine, it is possible to mark what will be the future roadway. Once marked and with the help of a cutter, we insist on the silhouette. To give different heights to the road, we help ourselves again with the graphite mine pressing with different intensity and thus achieve unevenness.

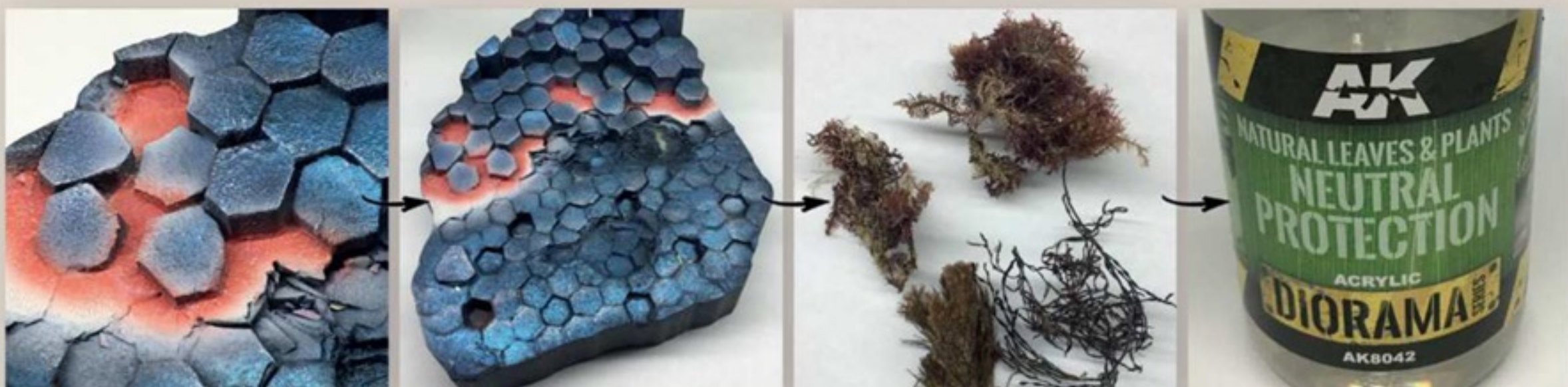




For the columns I used a technical drawing template that brought several polygonal silhouettes. We mark pieces of XPS and then with the help of a hot wire cutter, we shape several columns that we will integrate into the base. To give the terrain a stony texture, we painted it with crack-covering putty and an old brush hitting it (stencil). Once everything is dry, we apply black primer to homogenize the ground.

The base paint is ref. 1559 Celestial Azure by Green Stuff, to which once dry, we give it a dry brush with metallic enamel. To create depth in the terrain, we applied a matte black acrylic wash heavily diluted in water. In some areas, we applied Crackle Effects from AK Ref. AK8033 to add variety to the texture of the terrain. Once the cracked clay is dry, to give it a fantasy look, we apply it with an airbrush, matte white and then intense red in

smaller areas. We finished by dry brushing with Matte White from AK 3rd. Generation (very good alternative to enamels for dry brushing). To finish, we are going to introduce vegetation to the terrain. This is made up of several types of seaweed previously treated with bleach and the AK Neutral Protection compound Ref. AK8042. Later we dry them in the sun.



Once dry, we apply a white primer with an airbrush and later, to integrate them with the terrain, apply red tones to the base. We fix the plants with white glue.

With this, I end this somewhat particular piece of Star Wars. I have enjoyed it a lot, since it was not necessary to follow strict guidelines to bring it closer to any design that existed in the saga or in the books of parallel universes.

To finish, I want to thank Hobbyworld magazine and specifically Mario Tornel, for giving me the opportunity to publish again, my family, for their infinite patience and unconditional support, and all the colleagues who make up the Full Metal Modeling modeling group for being there.





LA LLORONA

DIO SCRATCH 1/35

Very good modellers, here I put a step by step of the diorama "La Llorona" that I made these months.

The story is about a boy who sneaks his radio controlled plane into the cemetery, but entered at night, as soon as he opened the rusty bars, the squeaking woke up the weeping woman who came out of her grave. He hid behind one of the tombstones.





Step 1: I bought a round display case, I liked the idea of making it circular.

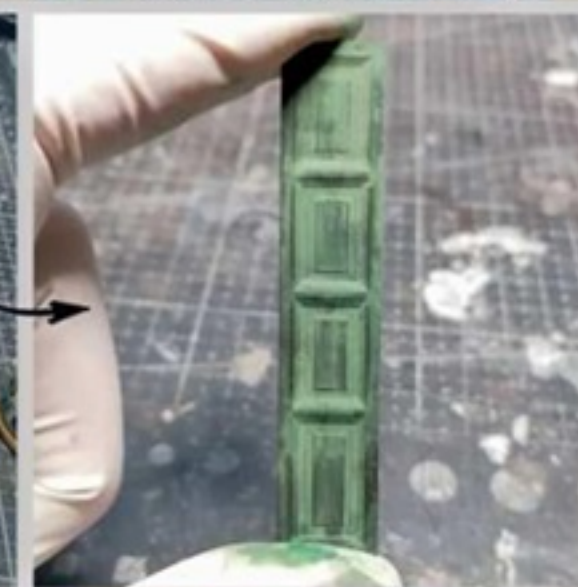
Step 2 : I printed the figure in 3D and painted it so that it was ready.

Step 3: Next was the Mausoleum. I started with the front part, carving it out of Balsa Foam, a very good material for this kind of thing. I made a couple of plaster columns and added more decorative elements. I then gave everything a gray primer and several coats of grey. Once dry I gave it the effects of weathering, moss and washes to give it the damp look. I prepared the base by first drilling a hole in the center for the lamp wires and then gluing a piece of porex on top of the wood. With a Dremmel I used the milling machine to make the hole for the battery holder.



I prepared some columns for the Balsa Foam wall, carved them to look like brick covered with cement. I cut pieces of porex to make the wall, glued them one by one, painted them and applied the corresponding effects. I primed the bars and painted them.





Once everything dried I applied sand umber texture.

Doors: While I was drying the dirt texture, I proceeded to paint the doors of the mausoleum which I wanted to look like old brass, so I painted them and applied some pigments to give it that greenish color.

Graves: I printed the headstones and painted them different shades of stone and added the powdered moss.

Once everything was dry, I added the tree, static grass, the graves, the scared cat, the pick and shovel, the spider web and all the accessories you see in the photos. I printed the poster and placed it on the front.

Well, I hope you liked this little step by step of my diorama and I hope to be able to show someone else. A hug.





The Llorona is a specter of Latin American folklore that, according to oral tradition, is the soul in pain of a woman who drowned her children, and who later, repentant and cursed, searches for them at night through rivers, towns and cities, scaring with her overwhelming cry to those who see or hear her at night. Its legend has a great diversity of versions, with generalities and particularities typical of many geographical regions. Despite this, the magical and supernatural story of her, emerging from multiple origins, is constant and recognizable.



HANS PHILIPP

DOLMAN MINIATURES 1/32



4

THE CHARACTER: Hans Philipp (1917-1943) was a German pilot in World War II. He was one of the great German aces in history. He flew more than 500 combat missions and managed to shoot down 206 enemy planes; 177 on the Russian front and 29 on the Western front.

Hans Philipp was born in Meissen, Saxony, Germany, on March 17, 1917. He finished high school in 1935 and in 1936 enlisted in the Luftwaffe. Posted to JG 76 Squadron, Philipp had his baptism of fire in the Polish campaign in September 1939, shooting down his first enemy aircraft, piloting a Messerschmitt Bf 109.

He was then transferred to JG 54 Squadron and assigned a new fighter, a Focke Wulf 190. He fought in the Battle of France in May 1940 and increased his score to 20 aircraft shot down for which he was awarded the Knight's Cross. During the first half of 1941, he participated in the Balkan campaign.

In June 1941 Hans Philipp was transferred to the Russian front along with his unit to take part in Operation Barbarossa. In this theater of operations, his score increased considerably. After achieving his 55th victory, he was awarded the Oak Leaves of the Knight's Cross. On March 31, 1942, he shot down his 100th aircraft, receiving the Swords (Schwerten) of the Knight's Cross.

Philipp was transferred in April 1943 to JG 1 Squadron based in Germany and assigned to the defense of the Reich to fight Allied bombers and their escort fighters, which were targeting the German cities of Hamburg, Bonn, Dresden and Bremen. On October 4, 1943, Reichsmarschall Hermann Göring is said to have given the following instructions after another attack by the Eighth Air Force:

1. There are no weather conditions that prevent fighters from taking off and engaging in combat.
2. Any fighter pilot who returns in a machine that does not show any signs of combat, or without having recorded

a victory will be prosecuted by court martial.

3. In the event that a pilot spends his ammunition, or if his weapons are unusable, he must ram the enemy bomber.

Philipp's response was: "As far as I am concerned, I categorically refuse to allow myself to be forced to follow that advice; I know what I have to do!"

On October 8, 1943, having already scored 205 aerial victories, he shot down his last enemy aircraft, an American P-47 Thunderbolt fighter, as he and his squadron engaged in a deadly duel against a large fleet of 156 8th Bombers. Air Force and more than 250 Thunderbolts heading to the German cities of Bremen and Vegesack. It was in this last air battle, after shooting down the P-47, that Hans Philipp was shot down by an Allied fighter. He was able to jump by parachute, but seriously wounded he died while descending. His last transmission was, "Reinhardt (attack)!" Source: Carl B Spinner and Wikipedia.

Autor / Author: José Antonio Vicario Fernández.





THE FIGURE: The figure is from the Spanish brand Dolman Miniatures, and belongs to their series dedicated to aviation aces. It is made of high quality resin and metal and is 1/32 scale (54mm). The details of the piece are the usual ones of the brand, all the textures and volumes are perfectly defined, which facilitates the painting process.

The resemblance of the figure to the real character is striking despite its small scale. In his arms he has his teckel.

PAINTING: Once I have reviewed the figure and checked the fit, I drill in the plane's wheel and in one of the legs of the figure for the bolts that will fit into the base. I assemble the figure except for the head and tail section of the Bf-109 except for the antenna cable. I wash everything to remove possible traces of the mold and print in light gray. The entire figure has been painted with the zenithal light technique.

Jacket: For the jacket I have used Jo Sonja colors as they give a slightly satin finish and for the leather they come in handy. The aspect that I wanted to reflect is that of a slightly aged jacket. The zipper and closure are painted with metallic paints. The fur collar with brown tones. Base: White + Burnt Umber (a pinch). 1st lights: base + Warm White (bone white).

2nd lights: 1st light + white. Last lights: white. Shadows: base + Burnt Umber. Specific glazes: Naples Yellow (beige).

Face: I used Andrea's flesh set. All applied transitions have been smooth. I have taken the final step by applying some glazes with red plus the base color on the cheekbones.

Base: 1 + 2. 1st Light: base + 3. 2nd Light: 1st light + 4. Shadows: base + 5 + 6.

Cap: The Luftwaffe emblem is painted with shades of gray and highlights with white. The edging is the same but adding a little silver color.

Base: NAC-24 + NAC-25 + NAC-11 (Navy Blue) + NAC-20 (Navy Grey). Lights: base + NAC-24 + NAC-01. Shadows: base + NAC-11.

Pants and boots: The colors used have been by Jo Sonja. For boots, the proportion of black will be greater at the base. Base: Black + Burnt Umber. Lights: base + Yellow Oxide and for the 2nd light add Skin Tone base. Shadows: Black.

Airplane: Airbrush has been used following the usual techniques to paint airplanes. Paint, gloss varnish, paneling and matte varnish. Weathering effects have been achieved with Ammo Mig Shaders and Vallejo acrylic washes.



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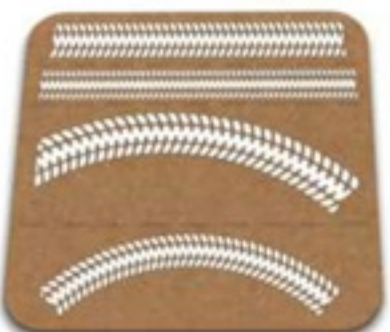


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