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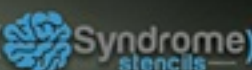
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Hobbyworld 2022

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MADE IN SPAIN



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NEWS

043

Little more can be said about the well-known North American B-25 Mitchell, an American twin-engine medium bomber from the 40s. It was used by many Air Forces of the Allied countries in all theaters of World War II, as well as many other air forces after it ended. The G version of this aircraft, in addition to the standard C version armament, introduced an armored nose in place of the glazed one which housed a pair of 12.7mm machine guns and a 75mm cannon to fire forward through the nose, with a series of shields for protection. These weapons had to be aimed and fired



Autor / Author: Juan Pedro Pujalte.

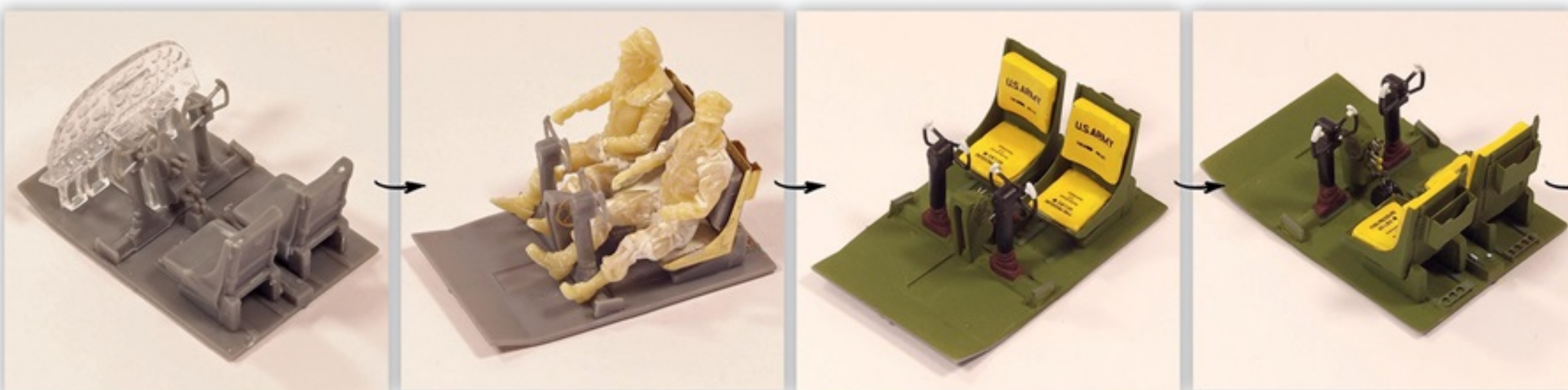
by the pilot at the same time as the cannon, although the latter was manually loaded by the navigator. It was used for the attack on medium ships, cargo ships, submarines or destroyers and proved to be very efficient both in the Pacific and in the Mediterranean.

I found it interesting to add the characteristic crew to this plane, for this I used figures from the Verlinden brand which I had to cut at the joints and glue as the position required. Once adjusted, all the joints were putty and painted separately. For details, we use Big Eduard photo-etched parts for this model. I used the armchairs that Eduard photo etched kit brings since they are much more correct compared to the box ones, I also added the detail

of the lifeguard cushions with 2 mm Plasticard. The references on the cushions are taken from photos of the time and reproduced from the remains of decals from my scrap drawer. Leather jackets became an object of pride for the pilots and crew, just like their emblems. In addition, they were the "resume" of their owners, in which it was possible to see which squadron they belonged to, their plane and small bombs, which marked

the number of missions accomplished; I thought this would bring a special charm that was impossible to miss. The set is first airbrushed with AK's Light Green RC028 and details by brush with acrylic colors.

In particular, one of the things that most strikes me in most of the model airplanes that I see from this period is the tendency of the brands to leave the ailerons rigid and firm when the aircraft is at rest.





ACADEMY 1/48



B-25G SHARK MOUTH

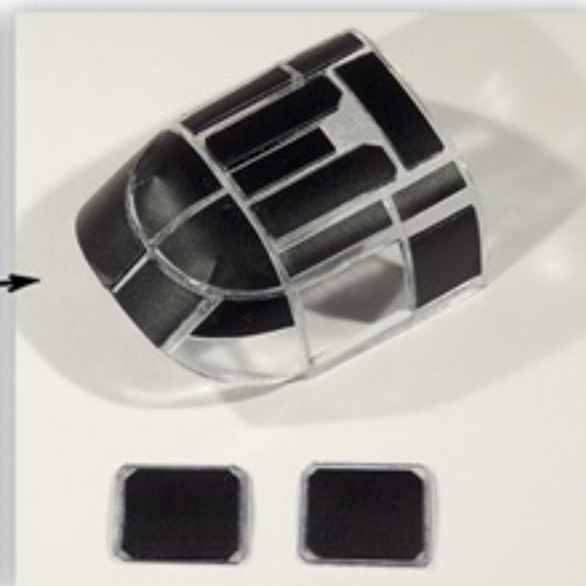
It is not always this way, but in most cases, gravity through the pulleys and winches causes the ailerons to drop to their lowest position when they are not secured.

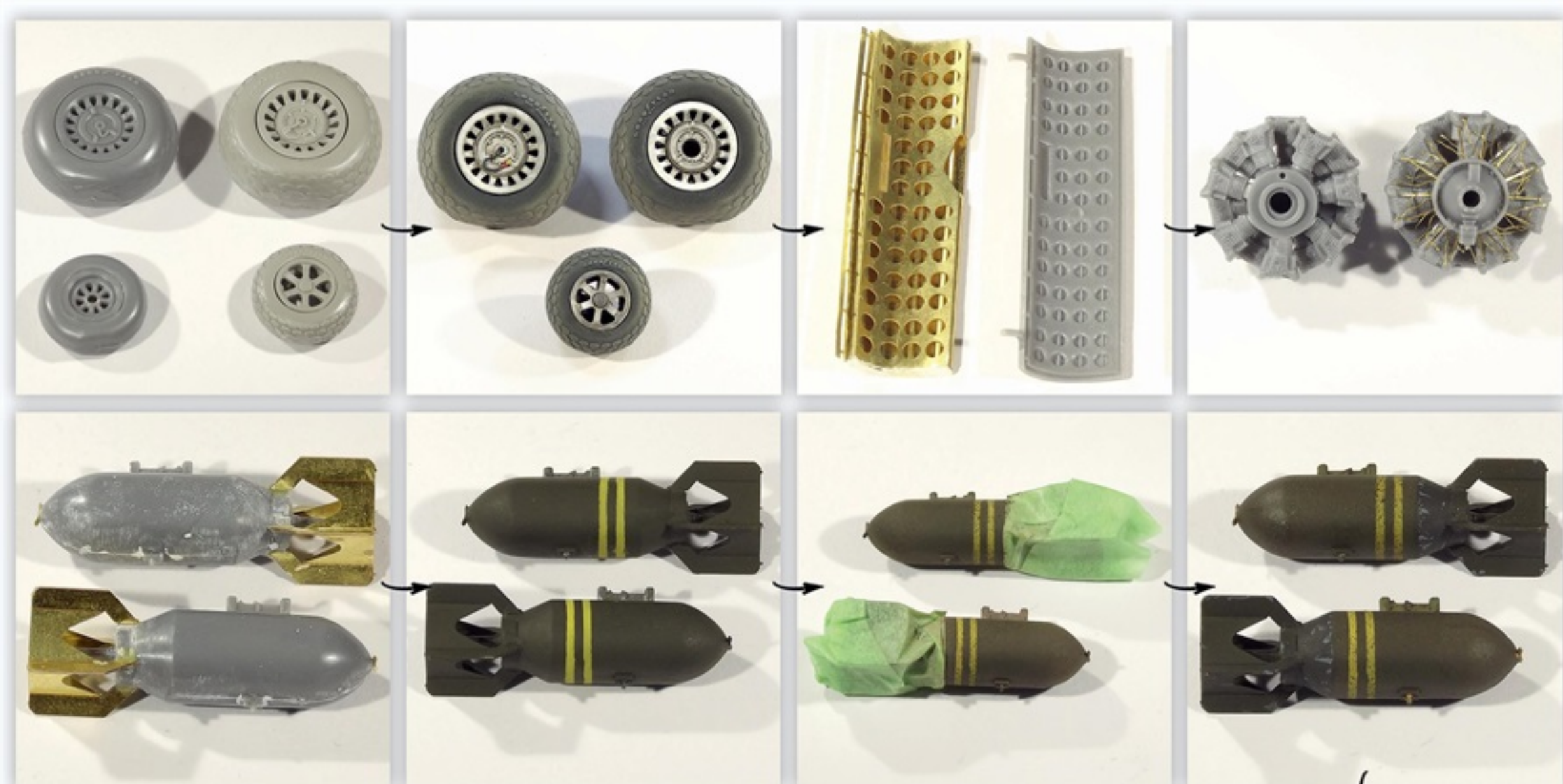
Articulating them brings realism from my point of view, so I have chosen to cut each and every one

of them to get a sense of mobility and dynamism in the model.

In the case of the crystals, the transparent ones are of great detail and quality, surely they will not reveal part of the interior, but by cutting the

windows we can see the crew. To do this, first we mask all the windows to avoid scratches or damage, then, with a very fine bit, we drill the perimeter of the glass to be cut and it is only a matter of filing carefully, we reproduce the cut windows with acetate.





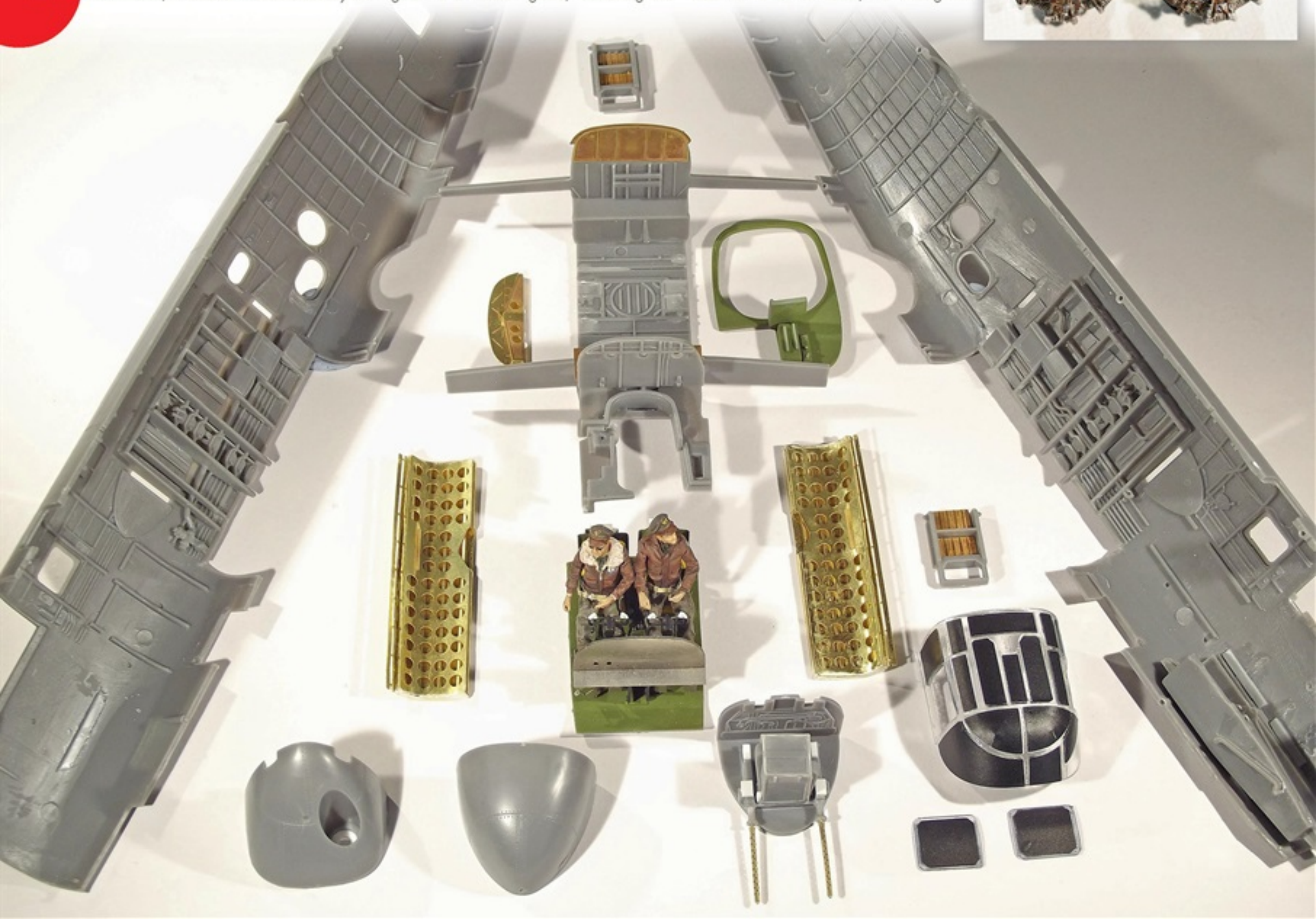
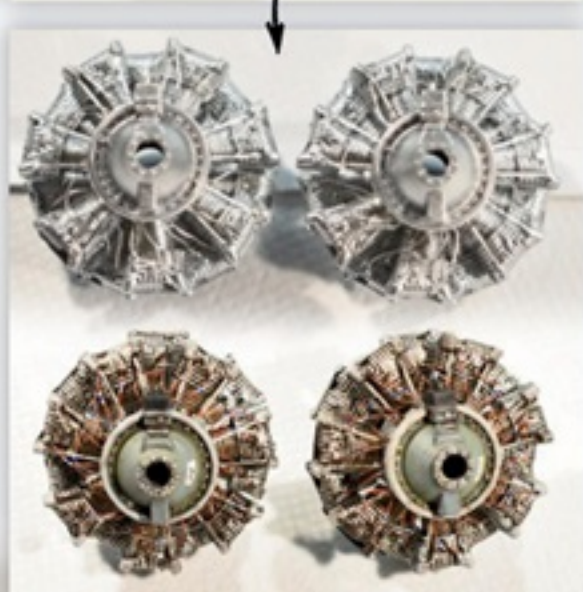
The bomb bay gates that accompany the model are not entirely bad and may even be valid, but we are lucky that Eduard's photoetched kit includes a high-quality version of these that is much better in detail than the ones that accompany the kit. Once assembled, the difference and the realism is remarkable.

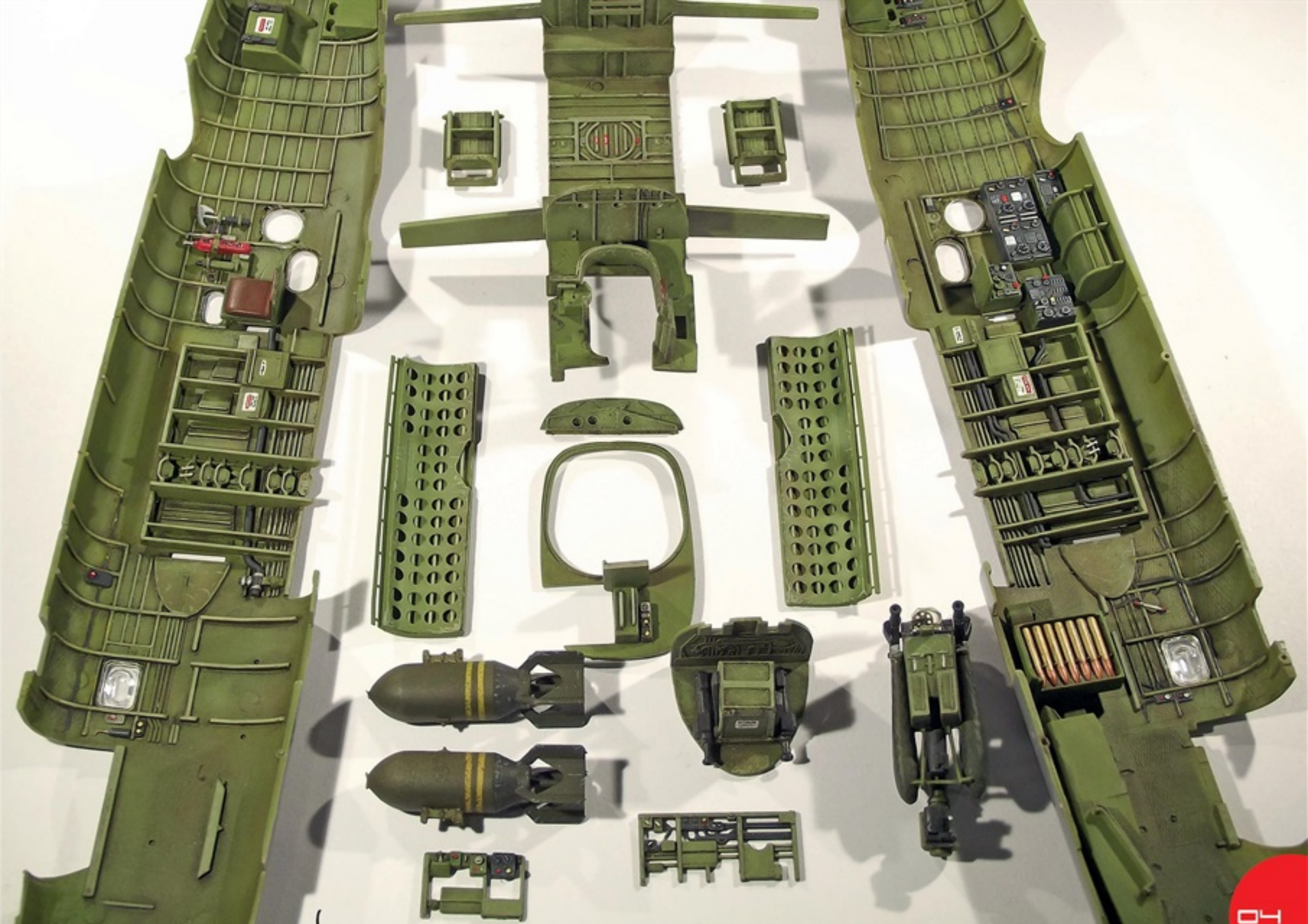
The pumps are another part that makes the set more attractive, as usually happens in most molds, the size of the fins is usually too

thick. Again, Eduard's photoetched parts for this kit include some very nice fins and fuzes. Had it not been so, it would not have been very difficult to reproduce the set with plastic and the result would have been quite similar. For the painting of the pumps, first we have masked and painted the lines, the base in white and then yellow, then with the olive green color RC025 we have painted the entire pump. Carefully, we have masked the body again up to the tail joint and we have given it a darker glaze, achieving the

sensation of contrast between the two. Once the masks are removed, details of brush scratches of the same olive green with a little white. Detail of the whole set before the painting phase, we can see the different parts that we will treat separately, giving base colors and lights before closing the fuselage. You can appreciate the great amount of detail in this kit.

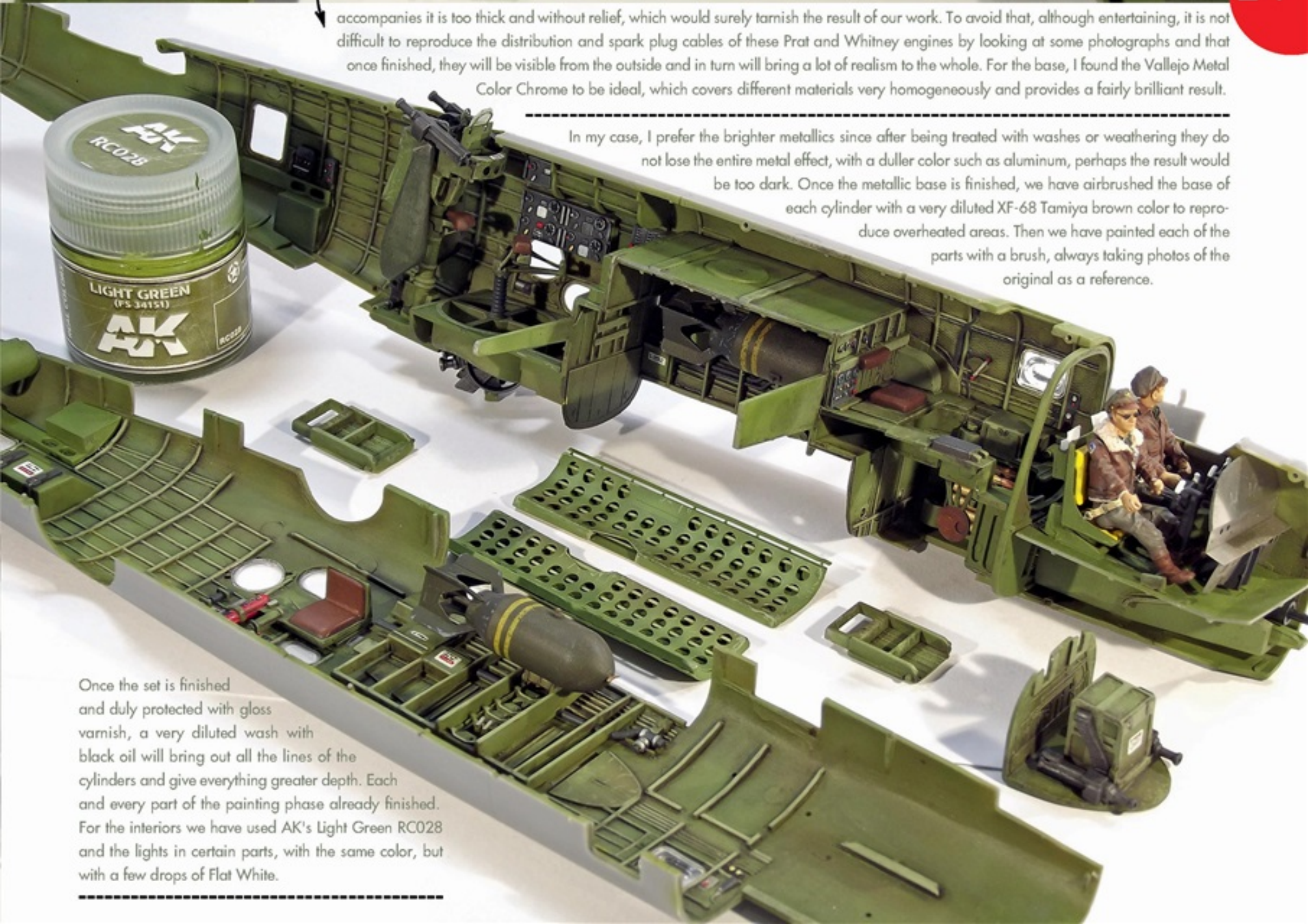
Although the engine as it comes out of the box has a lot of detail, the wiring that





accompanies it is too thick and without relief, which would surely tarnish the result of our work. To avoid that, although entertaining, it is not difficult to reproduce the distribution and spark plug cables of these Pratt and Whitney engines by looking at some photographs and that once finished, they will be visible from the outside and in turn will bring a lot of realism to the whole. For the base, I found the Vallejo Metal Color Chrome to be ideal, which covers different materials very homogeneously and provides a fairly brilliant result.

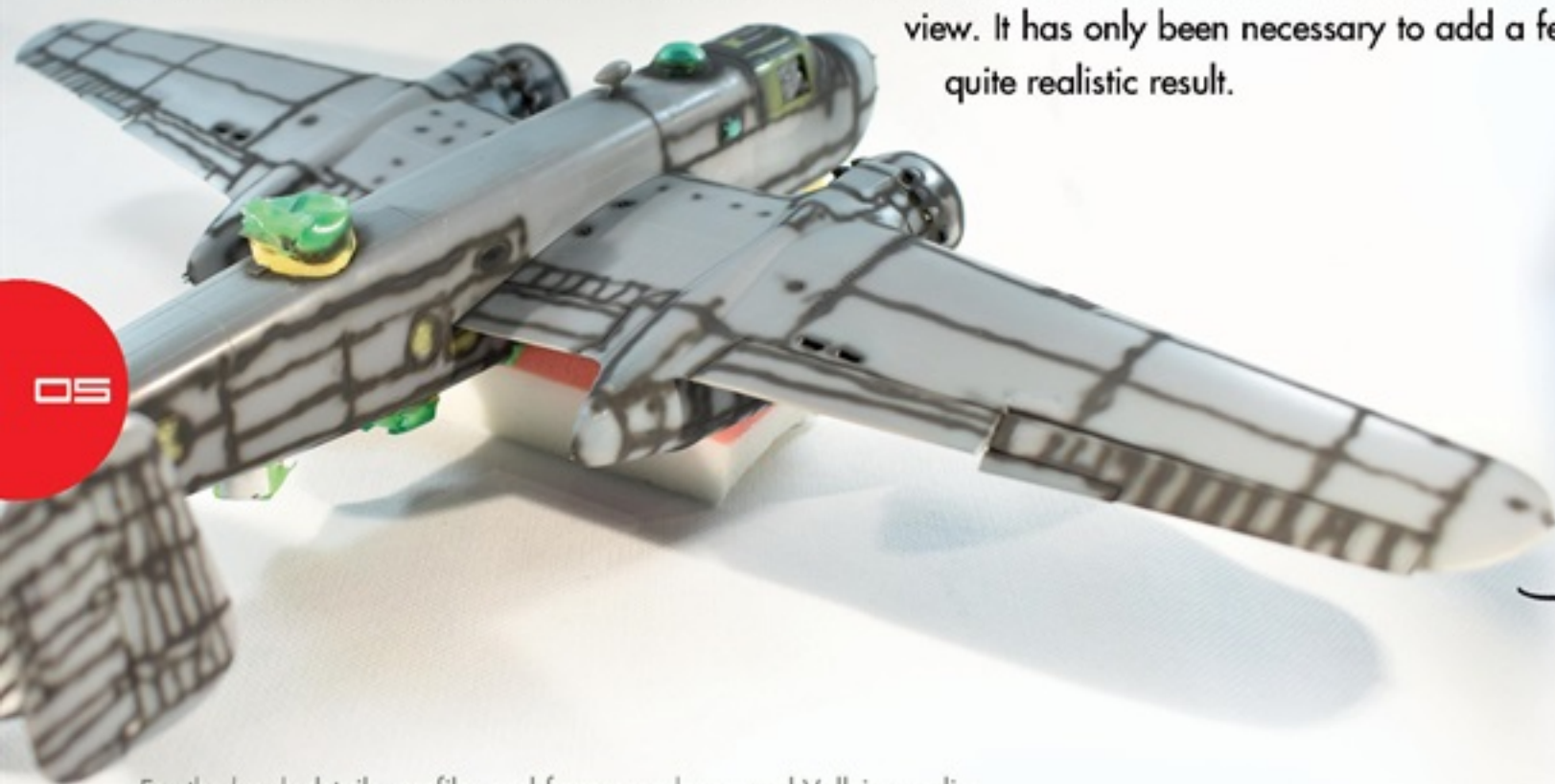
In my case, I prefer the brighter metallics since after being treated with washes or weathering they do not lose the entire metal effect, with a duller color such as aluminum, perhaps the result would be too dark. Once the metallic base is finished, we have airbrushed the base of each cylinder with a very diluted XF-68 Tamiya brown color to reproduce overheated areas. Then we have painted each of the parts with a brush, always taking photos of the original as a reference.



Once the set is finished and duly protected with gloss varnish, a very diluted wash with black oil will bring out all the lines of the cylinders and give everything greater depth. Each and every part of the painting phase already finished. For the interiors we have used AK's Light Green RC028 and the lights in certain parts, with the same color, but with a few drops of Flat White.



Regarding the model, despite being an Academy mold, it belongs to a reissue of the mythical Accurate brand that, although classic, is still one of the best at 1/48 scale today. It is a very well detailed mould, with well-defined panel lines and incised rivets and a great exploded view. It has only been necessary to add a few small parts of improvement to obtain a quite realistic result.



For the brush details, profiles and frames we have used Vallejo acrylics due to their variety. Some highlights are made with ochre oil and shadows with sepia oil.

All the parts that make up the interior of the aircraft, despite being very numerous, fit together relatively easily, and the whole is not expensive to close. But everything must be treated with great care, because a misplaced socket at the time of closing could cause damage to the paint or break some parts that we would have to repaint or repair.

Once the cigar is closed, we have masked the windows, both with tape and with liquid mask and we have gone on to putty. Perhaps the most difficult thing is to get the somewhat difficult joints to remain clean without losing detail of the plastic in the sanding. It is advisable to mask the surrounding area before caulking and sanding.

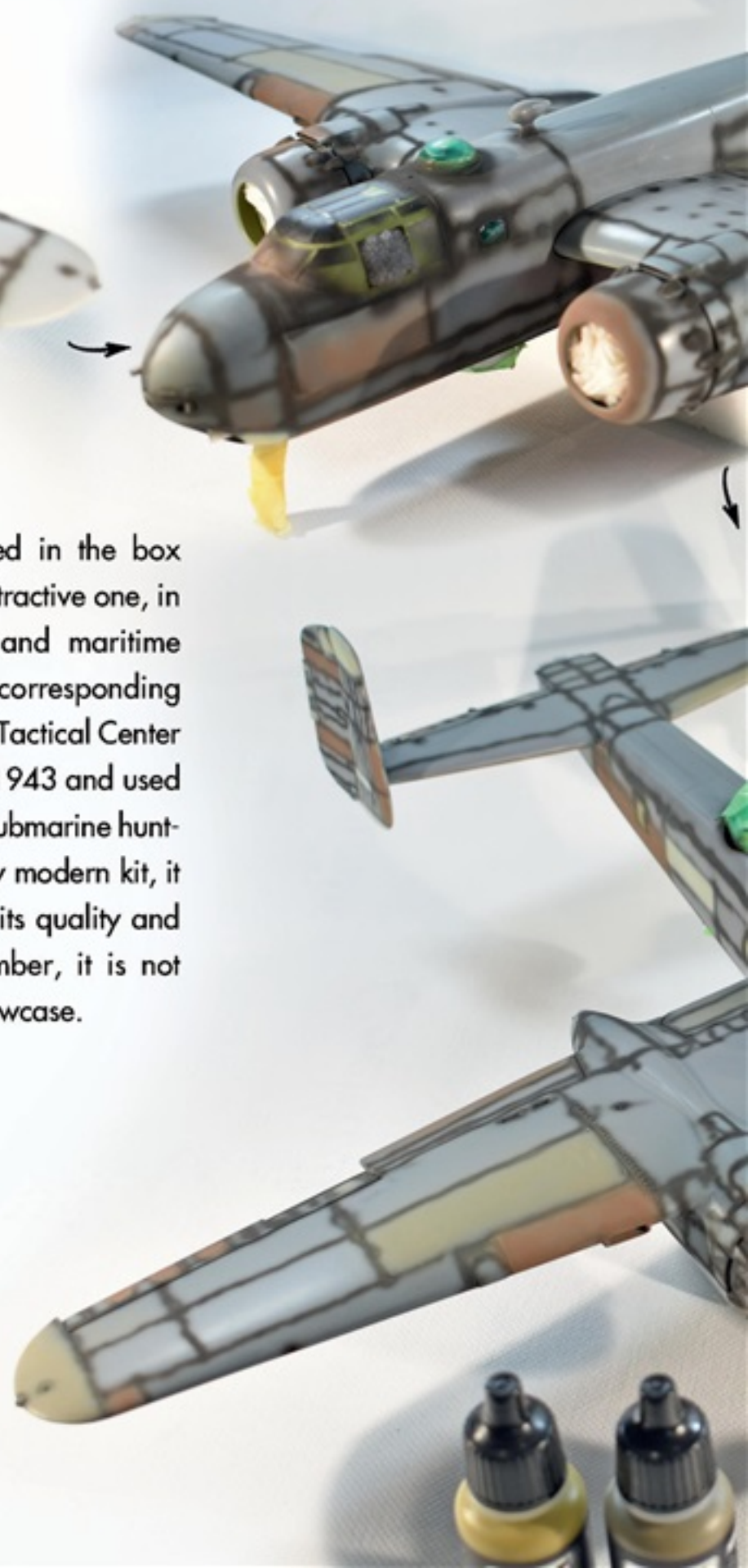
Another detail is to clean with alcohol to remove grease or wax from the molds before beginning the painting phase. I like to post-shade once given the primer because it's easier to control the rise or fall of a color.

But in this case, and given the layout of this particular plane, I'm inclined to pre-shade all the lines and panels, paying particular attention to the areas I want to appear darker or lighter.

The idea is that the paint reveals something darker in the areas of the panels and lighter in the central areas, all the pre-shading is painted with black RC071 from AK and some random panels in white RC004 from the same brand.

Of the two versions offered in the box I have opted for the more attractive one, in this case an olive green and maritime search white paint scheme corresponding to the version based at AAF Tactical Center in Orlando, Florida during 1943 and used by crews as trainer for anti-submarine hunting. Although it is not a very modern kit, it is highly recommended for its quality and despite being a 1/48 bomber, it is not excessively large for the showcase.

The tonal variety is very important in this case, since the last layer of paint will be thin, the result will be panels of the same color, although different shades.





We have painted each part of the plane with different browns so the color will never be uniform. In real life, regardless of prolonged use, the color will vary depending on exposure to the elements, maintenance and the weather conditions to which it is exposed.

In the lower part, we try to accentuate the process a little more, always fleeing from uniformity. We work more on the brown tones and that later we will have to cover panel by panel.

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In this part of the process, we have painted the model progressively and never all at once. We paint section by section, loading more or less paint in the parts that we have thought convenient, leaving more or less the previous layer of paint to "come out". It is also not convenient to load to avoid drips. You have to think that with subsequent treatments the paint will darken, so we have to cover it to the exact extent.



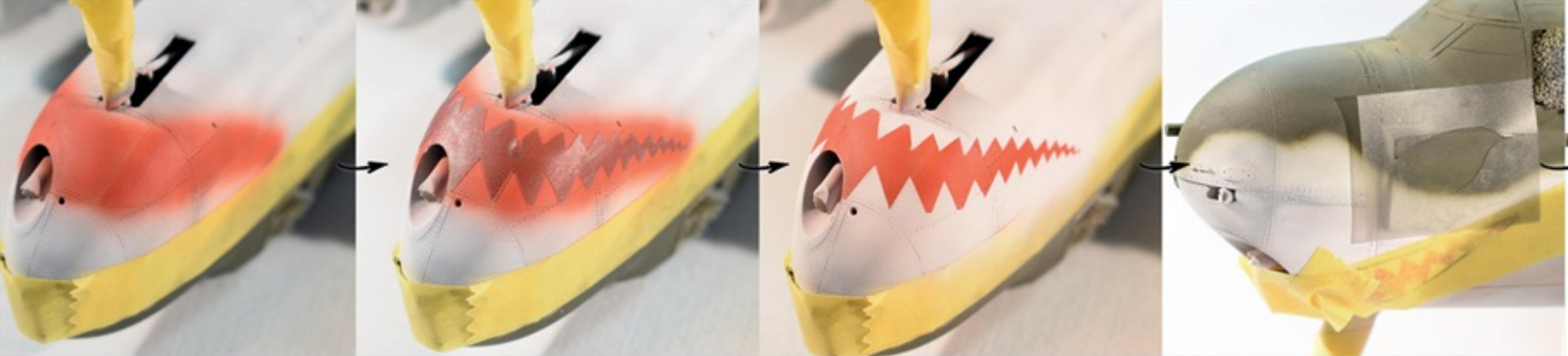
We have delimited the use of paint to only what is necessary in the entire upper part since the treatment here will be somewhat different.

For the upper part we have followed the same process as for the lower part, panel by panel and using the color of AK Olive Drab RC026 that perfectly replicates the North American FS 34087 Olive Green.

We have not masked, we have airbrushed the green directly on the white to achieve the same diffused effect as in the original. It is convenient to practice first and paint at low pressure with a more diluted mixture.

For the lights, it is convenient to use a color that is not too far from the original base, so we used Olive Drab, although we added some drops of white and Light Green that we airbrushed on the internal parts of some panels.





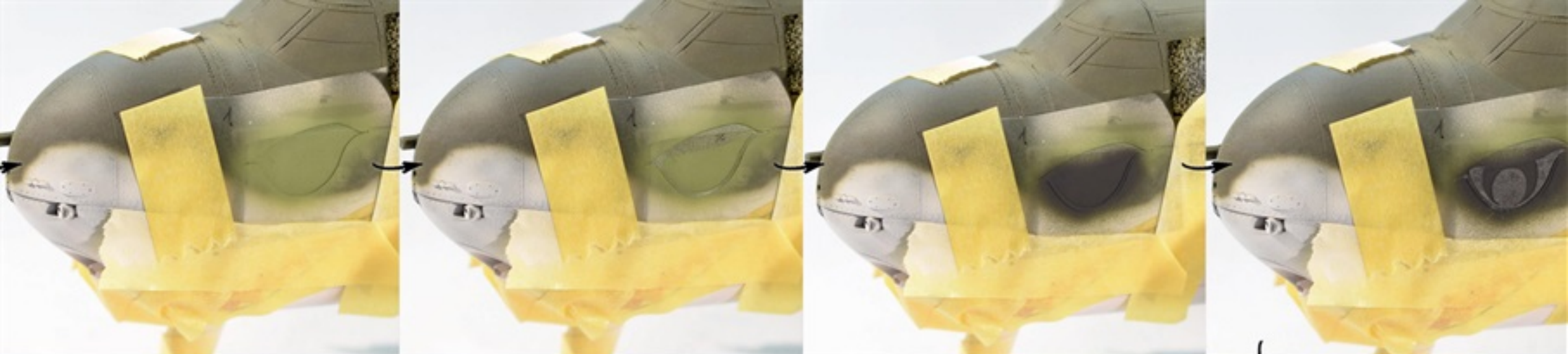
All aircraft markings have been painted with Montex Masks specifically designed for this Academy 1/48 model. Red base. We apply the mask easily thanks to the fact that it is flexible and we can place it in the specific area that we want to cover. We paint the area white again and once dry, this was the result once the mask was removed.

Although the process is the same, having to apply several colors, we have let it dry between times so as not to take the paint with us when removing the masks, Light Green base, we mask the eyelid and airbrush the dark part.



09

The B-25G followed the success of the prototype XB-25G and production was a continuation of the NA96. The production model featured increased armor and a greater fuel supply than the XB-25G. One B-25G was passed to the British, who gave it the name Mitchell II that had been used for the B-25C. The USSR also tested the G (number made: 463; five converted Cs, 58 modified Cs, 400 production).



We covered again with the masks and painted the white part. Then we remove them very carefully to avoid throwing away the paint. If this happens, the entire process would have to be repeated, although with the added difficulty of covering the unevenness caused.



Each and every one of the rosettes, we have carefully presented them in the selected areas and once fixed, starting from a soft airbrushed base, we have been superimposing masks and colors with the corresponding order.

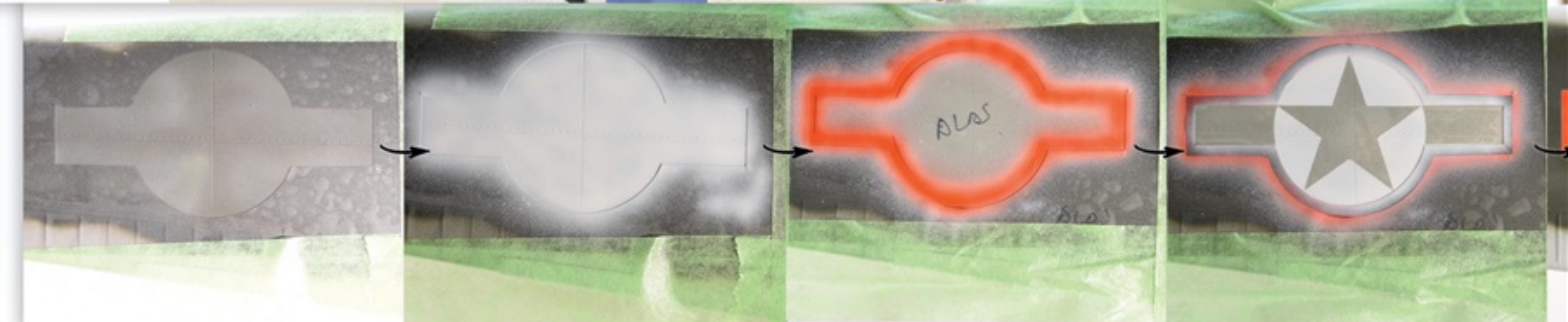
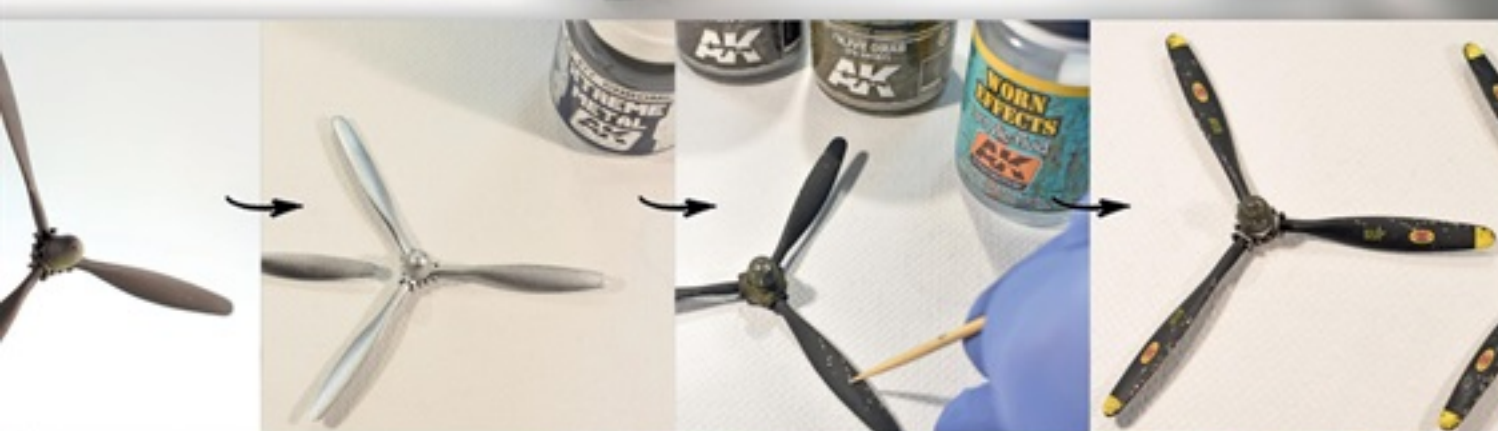


White, Tamiya Red and finally signal blue obtained from Model Air 71.091 Signal Blue. The cockade ends with the outline in red and corresponding to the North American training wings for this time. For the serial number of the drifts, we again pulled the magnificent Montex skins.

In this case, it is important to position them correctly, since the masks are designed to be placed on a rigid spoiler and, having curved them, we place them with special care.



We airbrush a layer of white, of course without loading too much paint and avoiding drips, so that once dry we can apply a second yellow. The result is quite good after the previous steps and once the mask is removed.



Before applying any filter, it is advisable to varnish the surface with acrylic varnish so as not to damage the paint. We have applied the brush on the not very wet surface and we have spread it evenly on the panel to be treated trying not to get out. We're not trying to change the color of the panel, we just want to vary the hue so we haven't loaded too much. After a few minutes, when the product has dried, we can soften the effect if in our opinion it has been too exaggerated by rubbing the area with a stiff brush, although it must be dry and clean. The more we pass the brush, the more the effect will fade. In this simple way we have slightly changed the tone of some panels. We put on a palette the Black, Drained Brown and Burnt Sienna oils that we have applied through the panel lines and registers of the lower part of the engine nacelles. We have allowed it to dry a bit and then using a clean brush to extend the different colors or the mixture of both, imitating thick or hydraulic drips. Also, with another wet brush in White Spirit we have dragged following thinner random lines.

Depending on the amount of products that we apply, how wet the brush is and the amount of surface that we cover, we can make more or less stylized marks, leaving the front area cleaner when dragging and distributing the lines according to the air flow.

Worn Effects is ideal for imitating metallic chips, it is more stable than lacquer as it can be worked on even after a few hours after being applied just by re-moistening the surface to be treated with water. We have used a toothpick to be able to control the scratches more precisely.

The sequence was, Lara brand silver base, Worn Effects, black color, we moisten the surface and scratch.

Perhaps the part that we have totally discarded from this kit are the wheels that, as you can see, are a bit smaller than they should be, they lack detail and are not entirely correct. We have replaced these with the Eduard Brassin kit for this mould, which also comes with its own masks and which at first glance make a difference.



For the paint, on the rims we have used Lara's silver color again, painted the details with a brush and washed with oil mixed black with brown.

Regarding the tire, we have used Vallejo's black gray as a base that we have later brushed over the reliefs with a lighter grey.

Dry the whole, we have airbrushed Tamiya's Buff very diluted to achieve the dust effect on the tread.



Autor / Author: Lukasz Orczyc-Musialek.



HELLCAT

M18 U.S. TANK DESTROYER

THE MODEL: For me, this model is undoubtedly a product of the year 2022. Many were waiting for it and me, and when it appeared on my workshop table, it was a pure pleasure to build it. Tamiya did a great job.

The only uncertain moment was when mounting the canvas cover to the turret and this is not only my observation, but also others. In general the whole construction took me 3 days. Of course, not 12 hours a day, but several hours and you could probably do it in 2 days, but what's the hurry.

After all, there must be some joy in this game right?



TAMIYA 1/35

Besides, I almost completely skipped building the interior. I do not like to waste time on this stage of modeling, besides my idea is to cover the fighting compartment with tarpaulins protected against rain and generally bad weather.

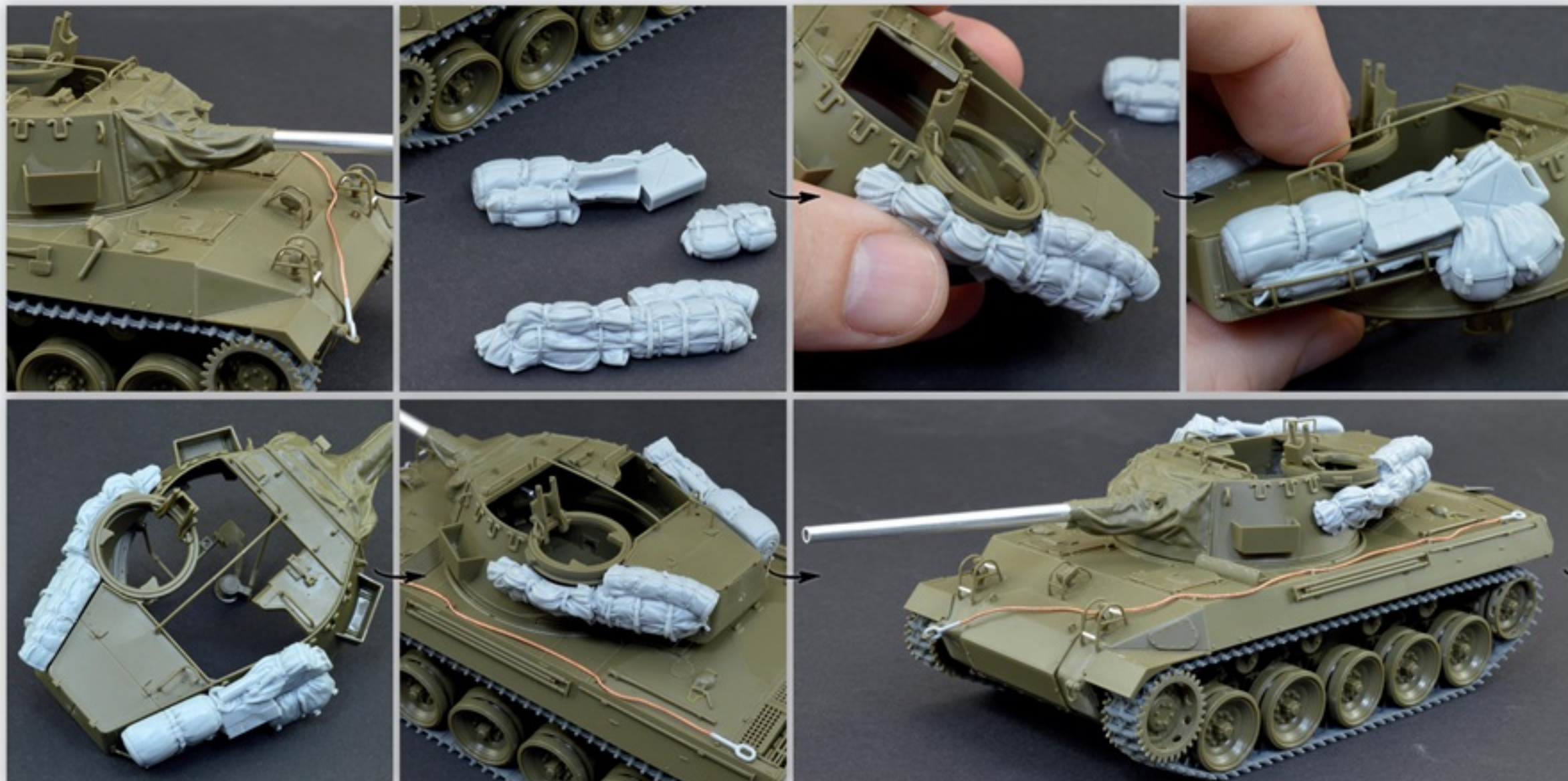
Yes, I know some people may be disappointed, but my laziness has won out. It significantly shortened the construction time.

Of course, before that, I collected some photos from the Internet to see what I can improve OR REBUILT on the model.

My plan was to make the vehicle out of the direct combat line so the crew will be relaxed and the whole scene will be placed with some elements of rural surroundings.

The Hellcat model requires a little extra work if it is to be personalized and unique. A large number of accessories undoubtedly builds the right message and tells a story. Despite the fact that the model straight from the box would be undoubtedly correct, the replacement of some elements is natural and does not raise any doubts.





As you can see, I did quite a job here. First, the plate tracks were replaced with 3D printed single links from Quick Tracks.

The towing ropes could not be different from the Eureka XXL. Like the stowage for baskets in the tower.

They were specially prepared by Tanksformers to show them in a series of films on my channel and release them to the market together with the ropes as an exclusive set for this model.





In addition, I got a metal barrel from the Master Model and a machine gun upgrade. Of course, I cannot forget about the antenna mount as well, which I replaced with metal from Aber.

In addition to all these elements that can be purchased in modeling stores, I decided to add my own accessories to the model, primarily tarpaulins. On the one hand, the reason was completely prosaic, i.e. I did not want to and did not have time to deal with the interior of this vehicle, and on the other hand, I always liked configurations where additional elements introduced the maximum human element and a manifestation of care for the equipment.





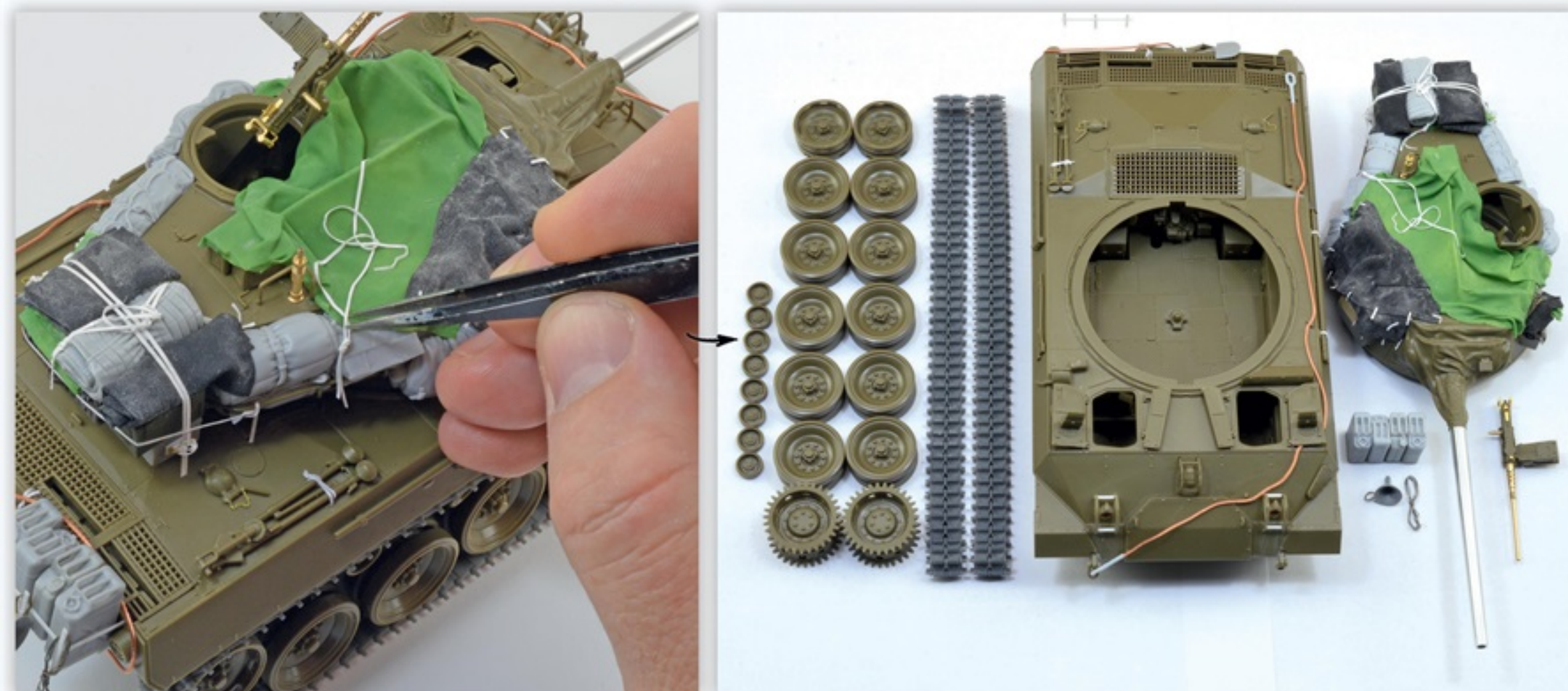
I know it may sound strange, but if the crew takes care of their vehicle and covers it with tarpaulins against rain or other unfavorable weather conditions, then what else to call it?

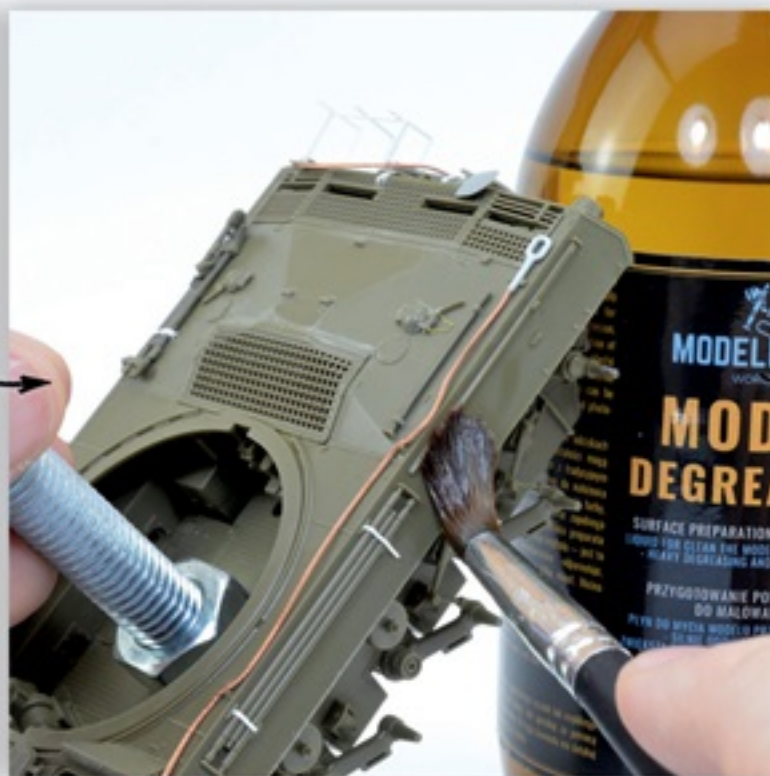
Anyway, tell me if it does not look interesting even though part of the model is covered? I think so.

I completed the set of self-made tarpaulins with a few elements from different resin sets.

In addition, while analyzing photos of vehicles from the war period, I observed several field modifications and arrangements of the equipment that I used in my model - it is primarily the installation of additional fuel tanks. Generally Hellcat should not be the easiest models to cover by stowage, but you can do it and that to make it look interesting.

Before painting, the whole thing was disassembled to the first elements and prepared for cleaning.





After adding a few drops of Buff, I brightened the most exposed surfaces of the model a bit.

For easier manipulation during painting, I mounted individual elements on wooden sticks, and then I glued screws into the interior of the model. Model Degreaser is a super product for cleaning surfaces from dirt collected during construction. It is enough to wipe it and after a few minutes we can start painting. This is much better than washing the model with liquid and water. Metal parts have a metal backing. I always use reliable AK sleepers. I sprinkle them straight from the can. It's a good idea to do it in well-ventilated rooms or outdoors. The first color that appeared on the model was Olive Drab. I painted the shaded areas with a mixture of OD and black green. I used a Quick Wheel mask to paint the wheels. They make the work easier and definitely accelerate the coloring of the wheels.



All details are painted. I tried to get a variety of colors, which was not easy because of the colors that were used in the US army.



After adding markings and brightening individual details such as bolts, the model looks much more interesting. The decals are mostly kit but I did a bit of a dodge on the vehicle number as well. It is not a sign of a specific low-fighter, but I wanted to build a good-looking replica, so the historical correctness was pushed to the background.

Of course, the whole thing was covered with glossy varnish to make it easier to arrange the decals. ADDITIONALLY, all stickers were soaked with Sol from Microscale.



Of course, the entire stowage was tied with straps to make it look realistic. Paper strips are the best for tying stowage in a non-standard arrangement, especially if we have hand-made elements.



Without rush, supporting each arrangement with CA glue, you can arrange an interesting look.

Crew figures are a separate matter. Initially, I planned that there would be only one figurine sitting next to the machine gun.



However, after inspecting the figurine attached to the set, I found that it is good enough for a plastic product that it is worth using it.

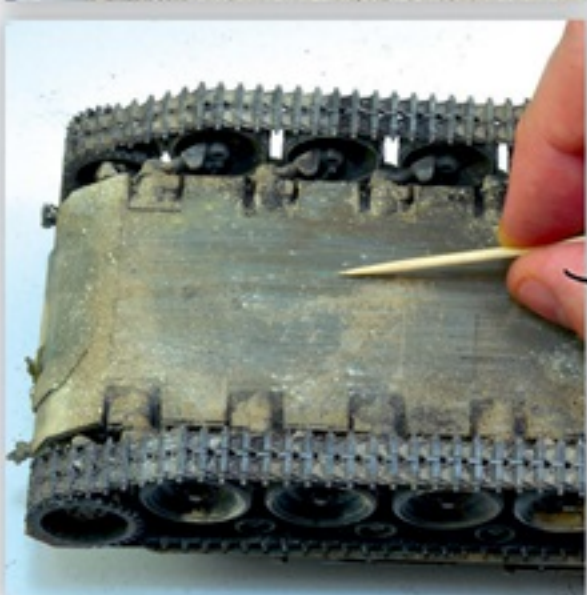
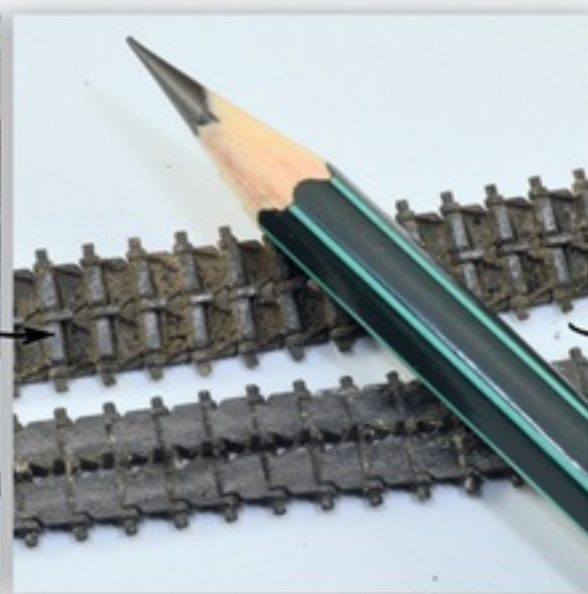
The camouflage mesh further enhances the look of the model. It is an ordinary bandage soaked in paint and glue. It can be soaked and dried many times until the desired arrangement is obtained.

Now I was able to wash and also use it to paint vertical stains.



The entire chassis is contaminated with Weathering Paints. First a bit of Asphalt street dirt and then Dried Standard Heavy Mud. The same paints were applied to the entire model to build the look.

All elements polished by tracks rubbed with a soft pencil.



A set of pigments from Modellers World was also used to build the mud texture on the wheels. I tried to apply them in a random way, which I managed to do and the wheels look very realistic. Light pigment suitable for building dry mud. I used a fixer to keep it in place. All areas that have been polished by the wheels have been rubbed with a soft pencil. I did the same on tools which gave them a metallic sheen. I made some scratches on the bottom of the fuselage with a toothpick, even though they will be invisible when the model is placed on the stand. Dirt and various stains imitating spilled fuel and water also appeared on the upper surfaces.

I used a black pigment from Modellers World for the fume simulation. A great addition is the empty machine gun shells that I have scattered all over the vehicle.



I glued them with a bit of pigment cement because it does not leave any traces after drying and the grout is sufficient to hold the scales in place.



A chain must not be missing on my models. Pay attention to wet streaks on the front armor. Crew-drawn inscriptions on the side armor. They were most likely made with chalk. I drew mine with the AK weathering crayon.

Well, if two crew members are there, where are the rest? Answering this question, I clicked "buy" in my favorite online store and completed the crew with the missing soldiers. In this way, using the figures of Tamiya and Alpine, I completed the entire crew.

Some minor modifications enriched the whole and made the model look really interesting.



DIORAMA: I did not think too long about building an oval base because a broken clock came into my hands by accident, which was perfect for this purpose. I threw in a broken mechanism and glass. I filled the center with foam, covered the bottom and glued soft pads. From a piece of cork, I built concrete slabs that were covered with a ready-to-use product made of AK - Concrete.



On the ground, I also used the finished product wet mud. Additionally, I ordered a leafless tree from Robert Benasiewicz, who specializes in such projects. After putting it together, I added a telegraph pole with wires. The whole thing looks very extensive thanks to the large accumulation of elements on a quite small surface, but that's how I like to build interest in the viewer.



I put a black sticker on the edge of the base to finish.

The model is screwed to the base with a screw and some figures are permanently glued to the model.

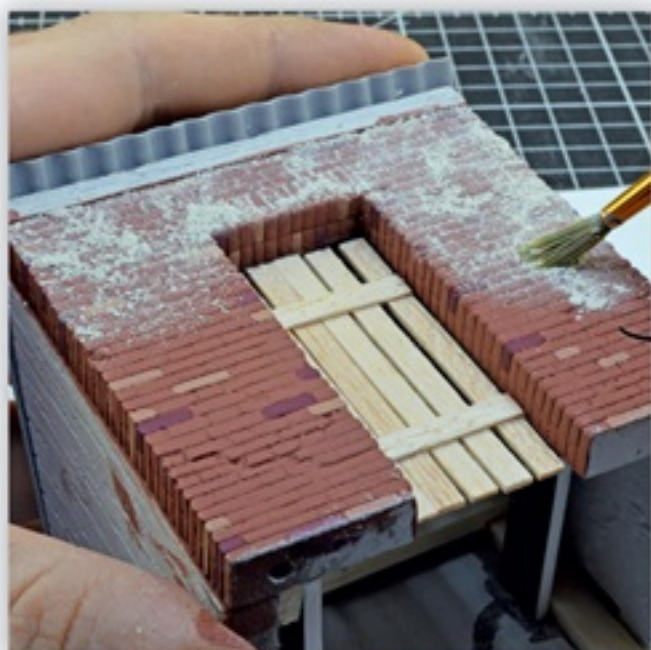
The commander and the sergeant standing on the tower are attached to a piece of a pin glued to the ground.



The most important thing about this work is that it can be viewed from all sides and you can see what is happening on it practically regardless of the setting.

This was due almost naturally to its round shape. This is undoubtedly its great advantage.





The little shed is from the Dio Dump kit. Its construction is very simple and it will enrich the entire stand. I painted it with acrylic paints and the mortar was made of plaster, the excess of which I wiped off with my finger, and the rest that remained between the bricks was preserved with water.



I painted the traces of tracks on the surface of concrete slabs with acrylic paints, first I made a model trace with the tracks that I had in the set.

The masking tape allowed me to keep straight lines when painting.



When mounted on the stand, the shed looks perfect. Its construction allows it to be viewed from all sides and it has no dead zones without a mapped structure of bricks or boards. Laser cut leaves harmonize with the tree and introduce a bit of autumn climate to the appearance of the entire stand. Barrels and jerry cans are the main element visible on the first glance at the base.

They are painted in various color finishes and have various inscriptions embossed on the covers. I used several sets from the Eureka XXL for this. In addition, I enriched the jke with small fuel and oil leaks. The random positioning of all the tanks is thoughtful and only seemingly chaotic. Each element builds the right composition.

In addition to the dusty barrels and jerry cans, I also put in some colored cans for contrast. They are from the Plus Model kit. Due to the roughness of the ground, the barrels are also standing unevenly. It is very natural and at the same time arouses the interest of the viewer. The crew figure set has been painted with acrylic paints. The uniforms have different shades, but they stick to the same color scheme.





LAMBORGHINI HURACAN STO



ALPHA MODEL 1/24

Hello to all model enthusiasts and builders of static car models at 1/24 scale.

My name is Galotta Pasquale, I have been cultivating this passion since the tender age of ten, my first experiences were with my grandfather Pasquale who was a passionate boat builder, then gradually the passion moved towards automobiles.

I started modifying the metal diecasts, changing colors and modifying the interiors until I had a true collection as a true fan, then the aircrafts, the famous techniques with bricks, etc... etc...

In the last few years I have specialized in the use of various professional kits, refining construction and painting techniques by following many tutorials, I have built and wrecked various kits until reaching a good level of construction and attention to detail.

I have built plastic kits, following manufacturer guidelines and sometimes following my own idea, finding considerable appreciation in my work from other enthusiasts. Approximately two years ago I bought a resin kit from Alpha Model for the first time, the McLaren 720s at 1/24 scale, facing this first experience on a completely new product to my knowledge.

I followed the manufacturer's construction guidelines and got a very well done job with attention to detail and paint thanks also to Streetblasters paints.

As is my custom, I post some build photos of the McLaren 720s on my Instagram, FB page and share everything with the manufacturer Alpha Model, who at the time, knew them as a brand. In a short time I found myself in a world of attention and flattery that I was not prepared to have and handle. For me the construction of the McLaren 720 was a standard procedure like any model, however it opened a world of opportunities and knowledge around the world among the various enthusiasts and producers of models and materials.

Some of these manufacturers have sponsored me for a long time and today they are my reference distributors in the gpm modeling.shop



Presentation of the elements of the kit. Preparation to highlight the cut lines of the bodywork. Assembly of the different components before proceeding with the preparation with the primer. Preparation of the different elements with the primer before the final painting.





I would like to tell you about the latest 1/24 scale resin kit of the Lamborghini STO sponsored by Alpha Model.

The kit looks like in the photo n° 1, already very clean and with a high detail of the details in both resin and metal. As usual, I start by engraving all the cut lines of the body, doors, hood, roof, etc.,

using a hook tool. The next phase is the preparation of the bodywork to receive the primer, smoothing with fine-grained sponges to remove the glossy patina from all the resin components and give the primer greater retention.

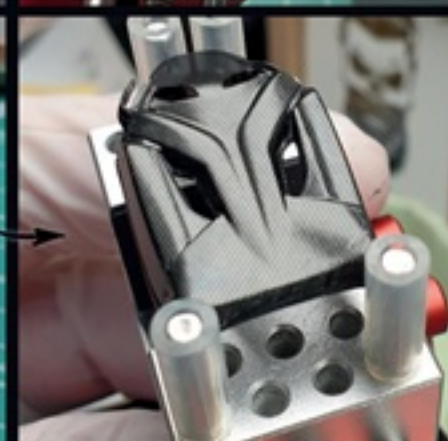
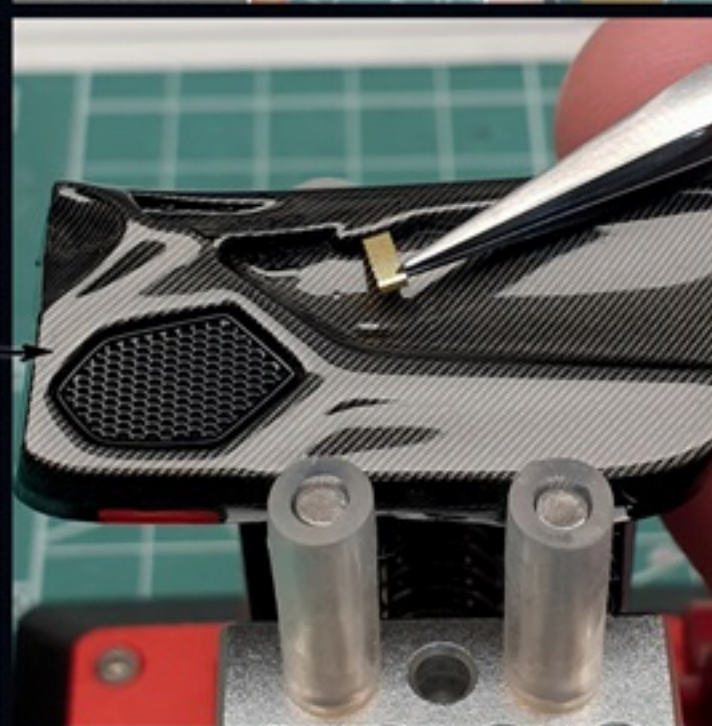
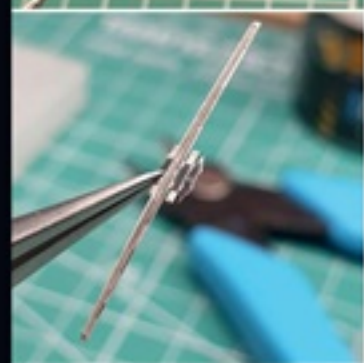
I proceed with a simple assembly of the main components to check that everything corresponds

according to the manual and also to understand the post-assembly procedure. After the first coat of primer, which can be spray or airbrushed, I let everything sit for 24 hours and then proceed with a light sanding always with fine grit sponges to remove imperfections and create greater color retention in the next stage.





Assembly test of internal components before proceeding to paint the bodywork. Creation of carbon fiber decals.



Seat masking preparation design for the black and orange. Folded plane in photo etched to make the windshield wipers.



Door panel with carbon fiber decals, 2K clear varnish and metal detail. Assembly test of the different components of the cabin. Details final assembly of engine and roll-bar components. Full paint job and 2K clear coat.

I put the bodywork on stand-by, out of habit I finish it last, I dedicate myself to the details of the interior, painting the seats, dashboard, door panels, internal roof and all the dedicated details such as painting metal parts, decals on carbon fiber, switches, engine details and mechanical parts



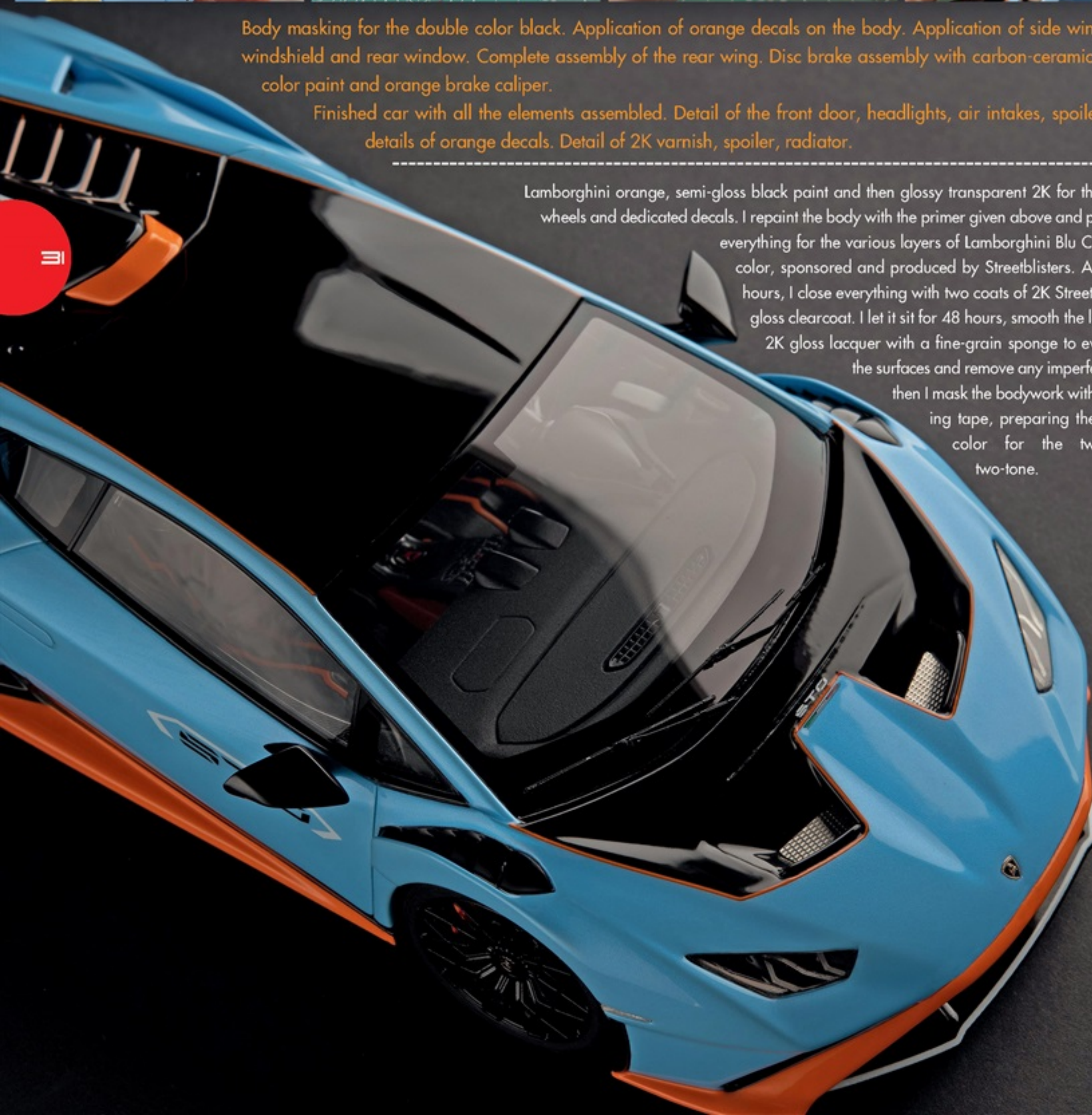
I proceed to assemble them to complete the so-called cockpit/engine bathtub.

I proceed to the assembly and painting of the brake discs with carbon-ceramic effect paint and the calipers with



Body masking for the double color black. Application of orange decals on the body. Application of side windows, windshield and rear window. Complete assembly of the rear wing. Disc brake assembly with carbon-ceramic effect color paint and orange brake caliper.

Finished car with all the elements assembled. Detail of the front door, headlights, air intakes, spoiler and details of orange decals. Detail of 2K varnish, spoiler, radiator.



Lamborghini orange, semi-gloss black paint and then glossy transparent 2K for the alloy wheels and dedicated decals. I repaint the body with the primer given above and prepare everything for the various layers of Lamborghini Blu Cepheus color, sponsored and produced by Streetblisters. After 24 hours, I close everything with two coats of 2K Streetblisters gloss clearcoat. I let it sit for 48 hours, smooth the layer of 2K gloss lacquer with a fine-grain sponge to even out the surfaces and remove any imperfections, then I mask the bodywork with masking tape, preparing the black color for the two-tone two-tone.

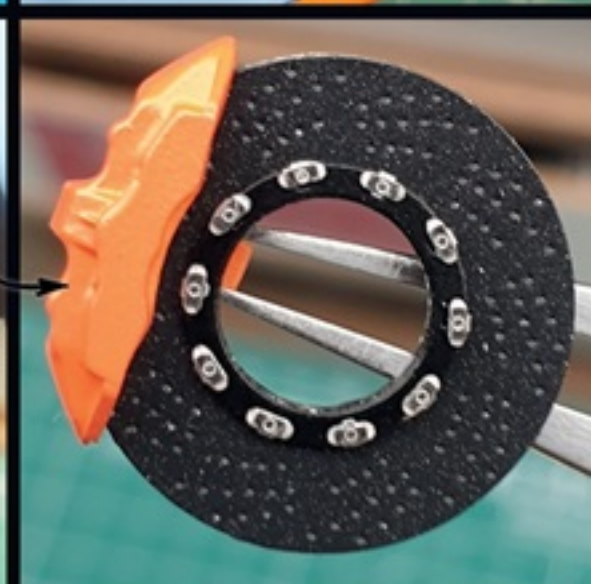
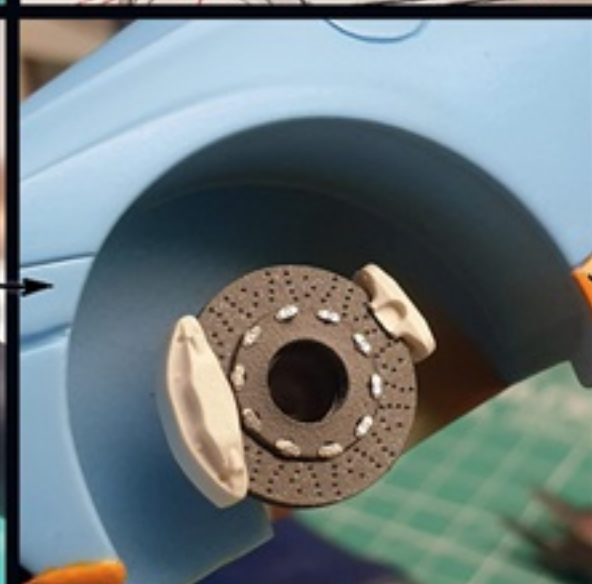
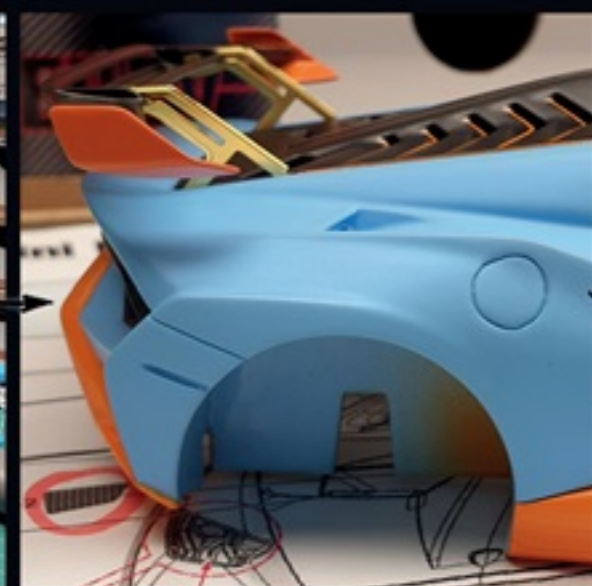
I proceed to apply all the decals in the kit supplied by the manufacturer, then I close with two coats of 2K Streetblasters gloss varnish. After 48 hours, I proceed to polish with polishing paste of various colors and hardnesses using a slightly abrasive paste Polishing Compound Heavy Cut and finish polishing with Polishing Compound Fine Cut, all from the Streetblasters brand.

I assemble the body with the passenger compartment/engine cockpit, the front spoiler, the rear aerodynamic bottom with the metal grille for the exhausts, the rear lights, all the metallic details previously painted.



I block everything with some resin bases fixed with dedicated metal screws, I proceed to glue the windshield, rear window and side windows with vinyl glue. I proceed to fix the external side mirrors to the rear central wing with vinyl glue, assemble the rear wing and fix it to the body with metal brackets and cyan glue. I fixed the four hubs with the pre-assembled brake calipers, brake discs, rims and tires. I keep the kit in a plastic box that protects it from dust and add it to my personal collection.

Rear photo detail air extractor grille with STO logo, exhaust pipes, rear lights and spoiler. Detail of rim, tire, brake disc and front brake caliper. Detail of the rim, tire, brake disc and rear brake caliper.



TRUNKS

PVC 240MM



Torankusu, also known as Trunks, is a half-breed between an earthling human and a Saiyan born on earth, the son of Bulma and Vegeta. After a season testing the experience of 3D printing Marvel figures and



Autor / Author: César Enrique Alonso Calvo.

given my absolute incompetence with everything that has to do with technology and computing, my patience said... enough, after leaving too much money in resin cans, endless hours in front of the computer to prepare the file and place supports for said figures, the cleaning of the figures "when they came out" waste of light and endless hours of printing and multiple disappointments upon arrival from work with the illusion of having the figure printed and coming home and seeing a "great.... nothingaaa" that already undermined my morale, since everything had to be cleaned well with isopropyl alcohol, resin droplets on the carpet floor and others added to the odors at home, led me to sell everything and try new things.



All of that led me to try this new style that I am involved with nowadays.

The truth is that at first it was very difficult for me to open my mind to this new style and unknown to me, nothing suited me and everything seemed chaotic, shadows where lights would go and vice versa? 3 or 4 shades layered on top of each other? my head and subconscious are mixed up with each other and they told me that this was not going to go well and that a big blur would come out of there, after many years accustomed to doing things in a different way than what modelers are used to, where they are the transitions between colors? straight lines and geometric shapes? After seeing a lot of

chapters, plates, photos of other artists, I jumped into the ring very cautiously and thinking about things 5 times before acting, I tried 2 figures from Juegettos, an articulated Goku and Bubu, I didn't like the joints and The paintings for my eyes accustomed to another style did not see it at all clear, so I tried to order a couple more of them from Aliexpress to spend as little money as possible to experience this new style, smudge, smudge and lose fear of it.

After several figures already painted in this anime style, I still keep thinking about things but now instead of 5 times I think about them only 2, although I still think that in the end it will happen to me as it happens to the

modelers that I will come to doing things automatically almost without thinking, little by little, many few will do a lot.

I think that the best thing in this style of painting is the less you think and you jump into the adventure without thinking about where this is going and where that is going, moving by intuitions and a bit of madness forgetting what they may think of your figure, at this point. of my life and after 25 years as a modeler in other categories, what I am looking for is fun and finish the painting session with a wet palette that does not have a millimeter without color, so as the other said ... who said fear when there are hospitals.





PAINTING THE BOOTS AND BELT:

I have used orange as a base paint and for the shadows to the orange I have added a few drops of matte red and chocolate brown. To go up the orange highlights I have been adding matte yellow, I continue adding flesh tones to lighten it more until I reach pure white, yes, yes you have read correctly the maximum highlights I always give them with pure white these are not historical figures and without any rigor, remember that we are looking for entertainment and white I can

assure you that once it is finished and giving it the AK ultramatt varnish they give it that plus, at least in my opinion, I will surely be confused, but remember after 25 years in this, I am looking for the little sanity and fun.

PAINTING THE PANTS:

Base color 80% neutral gray and 20% black. First neutral gray light alone, remember that we are looking for a great contrast between tones with big jumps.

Second light I give it with navy gray and a third light with sky gray and as I already said for

pure white maximum light, all with Vallejo.

PAINTING THE SHIRT:

Base color I have used pure black, we go up the lights with neutral gray and so on until we reach the sky gray superimposing the different tones, as a way of outlining the sky gray we give it white.

PAINTING THE JACKET:

Base color with Prussian blue, for the lights I mix a little Prussian blue with sky blue and we are looking for the shapes to the folds, I use black for the shadows.



SKIN PAINTING: Pink-brown base color with a drop of orange and a dash of chocolate brown, we continue with pink-brown only and mix golden meat to find the highlights, with toasted red we give some washing and with matt red wound marks.

PAINTING OF THE SWORD: Base color I have used a toasted red paint with orange and a little chocolate brown tip, we marked the highlights with matt red, followed by vermilion red and finished with a fluorescent orange gouache.

For the straps I have used medium blue as a base and raising lights mixing sky blue up to white as maximum light giving traces in the air, for the handle we start from chocolate brown and raise lights with meat, here I do not reach pure white.



And this is as far as the painting of this figure has come, which every day I am happier with the results and I can assure you that when I arrive at the farm on weekends and open the garage, which is where I have set up my freakcave at first the only thing I can't see is the Detolf showcase where I have the finished Dragon Ball figures, so I'll continue for a long time giving the turra with this type of figures until I find another crazy thing to embark on.



After two years of hiatus forced by circumstances, once again one of our country's flagship competitions returned to the fray in its new enclave at the Las Américas Shopping Center in Torrent.

AMT TORRENT 2022/01

NORTH AMERICAN FJ-3 FURY / FERNANDO GALÁN PEIRO / ABSOLUTE GOLD.

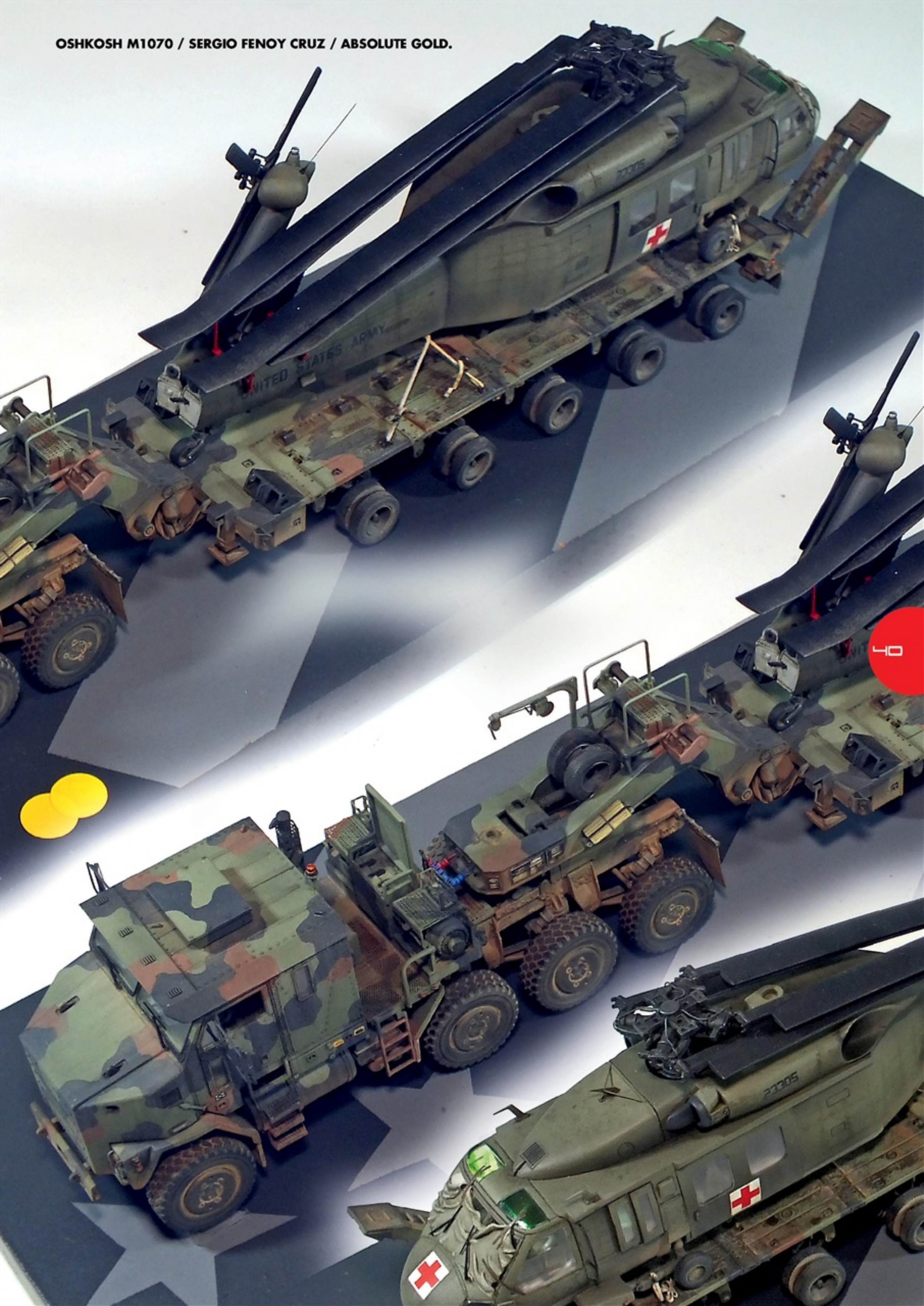
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A labyrinthine enclave that served as unforgettable reunions with friends, acquaintances and other model fauna, which we already missed seeing in person to once again make good use of kisses, hugs and counting many vicissitudes, vicissitudes and battles that occurred after two lengths years of waiting. Great attendance of public and works as the evident accumulation of work carried out throughout the grace period has been noted. Great level and magnificent reception from the organization, as always perfect and attentive to those of us who met there, anxiously awaiting the 2023 edition if time and the prevailing dystopia allow it.







SCOPEDOG / CARLOS ARRAEZ ABAD / GOLD.



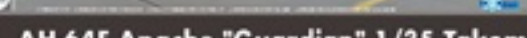
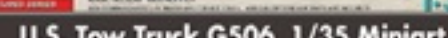
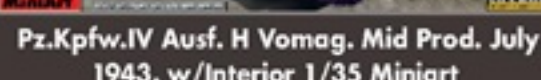
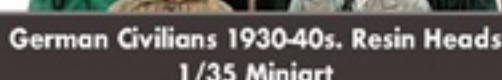
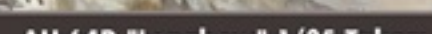
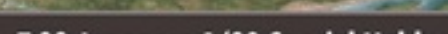
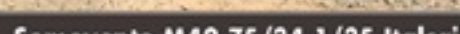
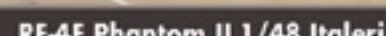
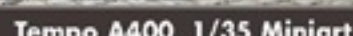
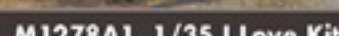
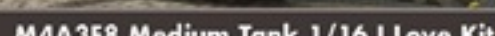
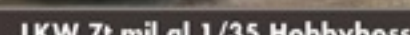
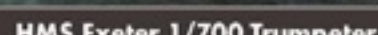
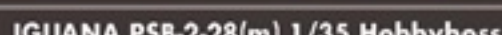
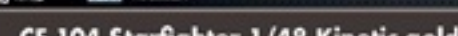
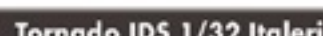
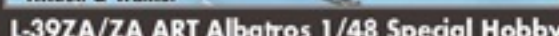
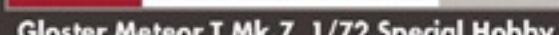
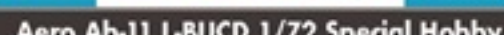
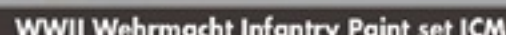
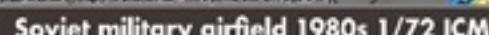
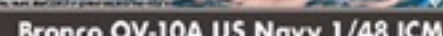
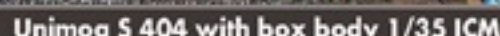
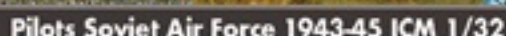
ECTO-1 AFTERLIFE / JUAN CARLOS CARMONA ALVAREZ.





LLEGADA A LA JUNGLA /
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