STAR WARS MILLENNIUM FALCON

BUILD THE MODEL – EXPLORE THE GALAXY



TIE DEFENDER

F219FSC048

FANHOME

DeAgostini COLLECTIBLES

Disney · LUCASFILM
© & ™ 2024 LUCASFILM LTD.

STAR WARS MILLENNIUM FALCON

USA Published by De Agostini
Publishing USA, Inc.
299 Park Avenue, New York,
New York 10171

UK Published by De Agostini UK Ltd
c/o Royds Withy King, 69 Carter Lane,
London EC4V 5EQ

DE, AT, NL, PL, CZ, SK, LT, SE
Published by De Agostini Publishing, S.p.A, Via G. da Verrazano 15,
28100 Novara, Italy

GREECE
Εισαγωγέας: De Agostini Publishing S.p.A.
Via G. Da Verrazzano 15,
28100 Novara, Ιταλία

Συμβουλευτικές Υπηρεσίες και Επίβλεψη της Ελληνικής Έκδοσης: BEST FLOWPACKS INTERNATIONAL LTD.

All Rights Reserved.

Printed in Italy

ISSN: 2976-6990 (Print)
ISBN EE Countries: 979-12-209-0809-2

© & ™ 2024 LUCASFILM LTD.

Pictures and © & TM 2024 LUCASFILM LTD.
The price of this issue includes the magazine and the attached assembly parts.

TO OUR READERS
The publisher reserves the right to modify any components as required during the course of the collection. Not suitable for children under the age of 14 (12 for USA). This product is not a toy and is not designed or intended for use in play. The model is complete in 100 issues.

CUSTOMER SERVICES
USA
email: support@usa.fanhome.com
UNITED KINGDOM
email: support@uk.fanhome.com
DEUTSCHLAND
email: support@de.fanhome.com
AUSTRIA
email: support@at.fanhome.com
NETHERLANDS
email: support@nl.fanhome.com
POLAND
Kontakt z biurem obsługi klienta:
tel: 22 307 64 59
e-mail: bok@deagostini.pl
CZECH REPUBLIC
Kontakt na zákaznické centrum ČR:
tel: 246 017 120
e-mail: zakaznicke.centrum@deagostini.cz
SLOVAKIA
Kontakt na zákaznické centrum SR:
tel: 0220 839 090
e-mail: zakaznicke.centrum@deagostini.sk
GREECE
customer.service@deagostini.gr
tel: 211 198 59 55

WARNING
Any reproduction, even partial, of the contents of the magazine is prohibited without permission from the Publisher. The assembly parts and the magazine that accompanies it are strictly for private use, and within the family, in accordance with Article L122–5 10 of the Code of Intellectual Property. Any reproduction other than that provided for in Article L122–5 20 of the Intellectual Property Code is prohibited. The magazine and/or elements of the collection may not be distributed, loaned, resold, rented or exploited for commercial purposes.

ITALY
Pubblicazione periodica edita da De Agostini Publishing S.p.A.
Uscita n. 48 del 22/10/2025
Pubblicazione periodica quattordicinale
Registrazione presso il Tribunale di Novara n. 755 del 23/01/2024
Iscrizione al ROC n.21243 del 21/6/2011
Direttore Responsabile: Pietro Boroli
De Agostini Publishing S.p.A.
via G. Da Verrazzano 15 - 28100 Novara
Redazione: via G. Pepe 44 - 20159 Milano
Stampa: Rotomail S.p.A., Vignate (MI)

Data di prima pubblicazione: 03/01/2024

Poste Italiane S.p.A. Spedizione in abbonamento postale DL 353/2003 (conv. in L. 27/02/2004 n. 46) art. 1, comma 1, CNS Novara).

L'Editore si riserva il diritto di variare la sequenza delle uscite della collezione e/o i prodotti allegati. Forme e colori possono variare rispetto a quelli raffigurati.

La tua collezione si compone di 100 numeri.
Prezzo primo numero € 0,45 anziché € 17,99.
Prezzo secondo numero € 4,49 anziché € 12,99.
Prezzo numeri successivi € 13,40. Salvo variazione delle aliquote fiscali. L'Editore si riserva la facoltà di modificare il prezzo delle uscite in caso di significativi aumenti del costo delle materie prime, dei trasporti, del tasso di inflazione e dei tassi di interesse applicabili a livello nazionale.

SCOPRI DI PIÙ SULLE COLLEZIONI DE AGOSTINI E ATTIVA IL TUO ABBONAMENTO SU: deagostini.com

Per informazioni e assistenza contatta il SERVIZIO CLIENTI al numero 199 120 120* Il numero è attivo dalle 8.00 alle 18.00 dal lunedì al venerdì
Se ti serve aiuto per il montaggio, contatta il nostro numero di assistenza al montaggio: 338-3002881**. Il numero è attivo ogni giovedì dalle 16 alle 18.
* Costo massimo della chiamata da rete fissa 0,1449 euro al minuto, IVA inclusa, senza scatto alla risposta. Da rete mobile costo dipendente dall'operatore utilizzato.
** La telefonata non prevede costi aggiuntivi rispetto a quanto previsto dal proprio piano tariffario di rete fissa o mobile.

GREECE
Η σειρά αποτελείται από 100 τεύχη.
Τιμή γνωριμίας 1ου τεύχους: 1€
Ειδική Τιμή 2ου τεύχους: 4,99€
Τιμή 3ου τεύχους και των επόμενων τευχών: 13,89€
Με την επιφύλαξη μεταβολών στους φορολογικούς συντελεστές.
Ο εκδότης διατηρεί το δικαίωμα να μεταβάλει την τιμή των εκδόσεων που βγαίνουν στην κυκλοφορία στην περίπτωση που υπάρξει σημαντική αύξηση του κόστους των πρώτων υλών, της μεταφοράς, του ποσοστού πληθωρισμού και των επιτοκίων που ισχύουν σε εθνικό επίπεδο.

FANHOME

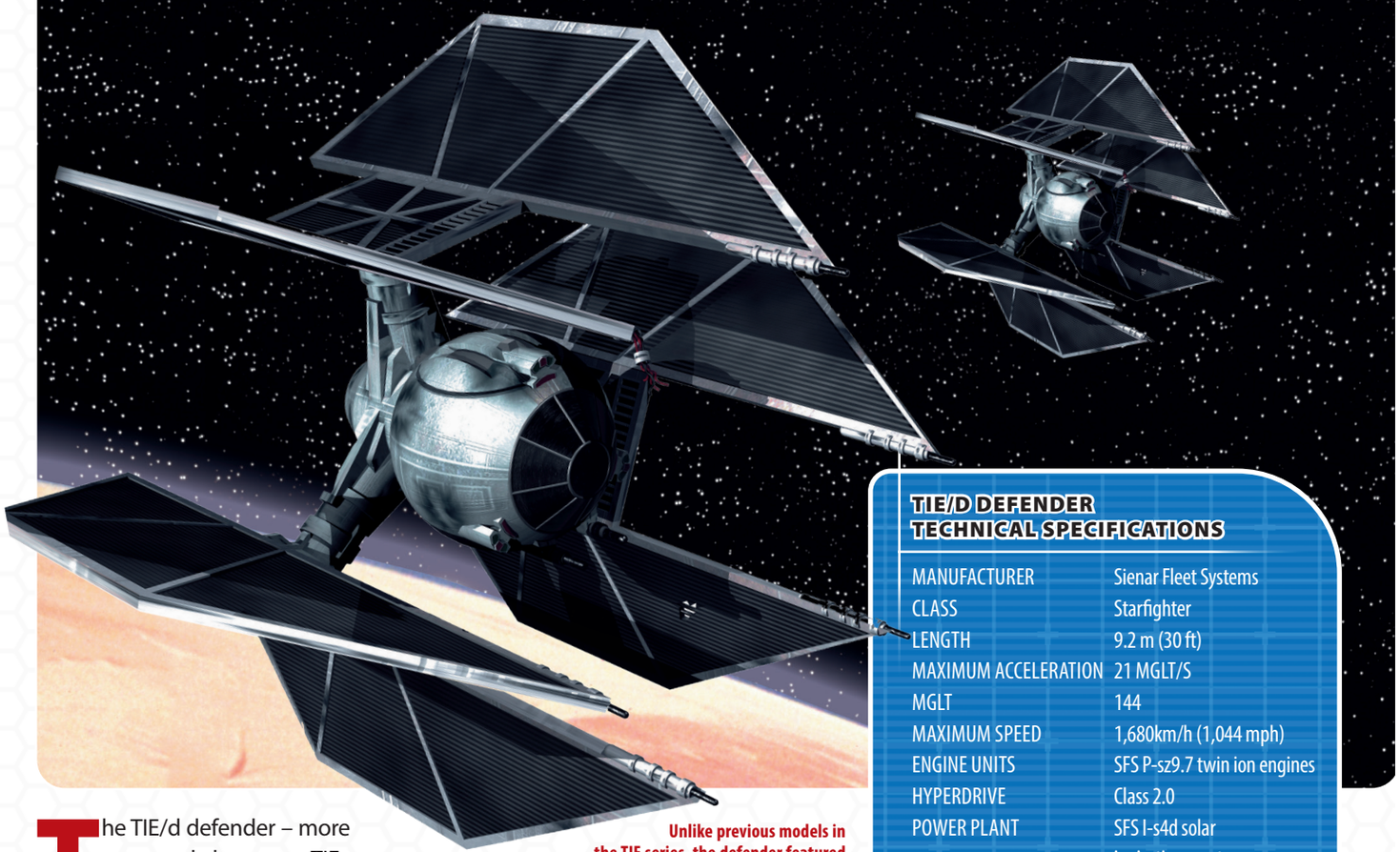
More information at
fanhome.com deagostini.com

DeAgostini COLLECTIBLES

HIGH-PERFORMANCE IMPERIAL STARFIGHTER

TIE/D DEFENDER

The TIE/d defender was developed by the Galactic Empire in response to the Rebel Alliance's success at the Battle of Yavin. Heavily armed, this starfighter was capable of firing missiles that detonated over a wide area, causing extensive damage to an enemy.



Unlike previous models in the TIE series, the defender featured a hyperdrive and powerful deflector shields that allowed it to operate across the galaxy without the need to stay close to the Empire's capital ships.

The TIE/d defender – more commonly known as TIE defender – was a high-performance TIE-series starfighter that started its development cycle straight after the destruction of the first Death Star. This was a response to the high success rate of the rebels' more advanced starfighters against standard Imperial TIE fighters. However, the final version of the new defender, designed and built by Sienar Fleet Systems, was not finished or put into production for the Imperial Navy until shortly before the pivotal Battle of Endor.

FRESH THINKING

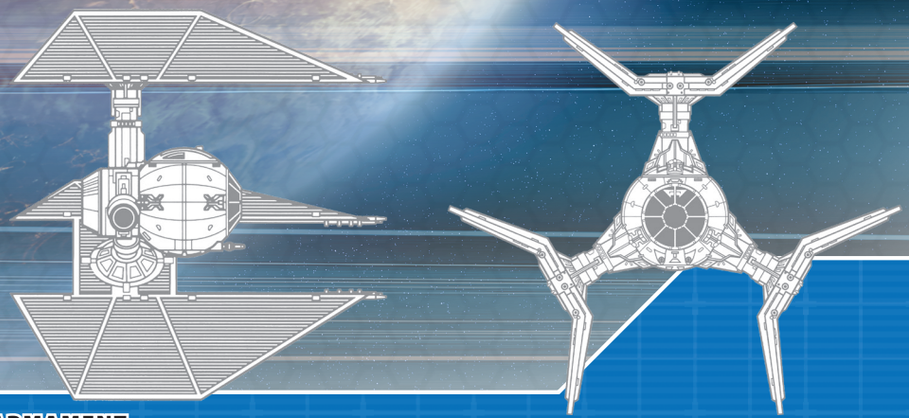
The design represented a significant shift from previous TIE models, as the starfighter featured a hyperdrive and deflector shields, allowing it to operate independently of Imperial ships. At the time of its manufacture, it was arguably the most advanced starfighter available, due to its speed, agility, and extended firepower.

TIE/D DEFENDER TECHNICAL SPECIFICATIONS

MANUFACTURER	Sienar Fleet Systems
CLASS	Starfighter
LENGTH	9.2 m (30 ft)
MAXIMUM ACCELERATION	21 MGLT/S
MGLT	144
MAXIMUM SPEED	1,680km/h (1,044 mph)
ENGINE UNITS	SFS P-sz9.7 twin ion engines
HYPERDRIVE	Class 2.0
POWER PLANT	SFS I-s4d solar ionisation reactor
SHIELDING	Forward/rear Novaldex deflector shield generators
HULL	Titanium hull with quadanium steel solar panels
ARMAMENT	4 x SFS L-s9.3 laser cannons, 2 x Borstel NK-3 medium ion cannons, 2 x SFS M-g-2 general-purpose warheads, 4 x concussion missiles or 4 x proton torpedoes, and optional tractor beam
CREW	Pilot

MF_48_2ED_SFF_US.indd 1 22/02/2024 15:59

STARSHIP FACT FILE



ARMAMENT

The TIE defender's formidable array of weaponry was designed to tackle multiple enemy starfighters at the same time as countering other threats. As standard, it had four laser cannons on the lower wings and two ion cannons on the upper wing. These could be set to fire separately or linked in twos or fours, while two sensors provided a constant stream of targeting information. The ship also had two launchers below the cockpit, which could be equipped with proton torpedoes, concussion missiles, proton rockets, proton bombs or magnetic pulse warheads.

The Battle of Yavin forced the Imperial Navy to rethink its earlier tactic of swamping its opponents with swarms of cheaper TIE fighters, as these were too easily defeated by the Rebel Alliance's X-wings. Inevitably, this made a strong case for introducing a more flexible starfighter, which – like the rebel ships it would oppose – would need to include a hyperdrive unit.

DESIGN PARAMETERS

The design brief which the Imperials gave to Sienar Fleet Systems listed three main requirements: speed, the ability to carry heavy weapons and the capability for hyperspace travel. Additional to all that was the need for the fighter to exceed the mission capability of four standard TIE fighters. The resultant TIE defender was seen as the next 'logical advance' in the TIE series of starfighters.

Like its predecessors, the TIE defender was flown by a lone pilot, whose control module was similar to those found in older TIE-series fighters. The ball cockpit had a hatch on the top for entry and egress, and it was fitted with an ejector seat. Like its various predecessors, the TIE defender lacked life-support systems and pilots were required to wear the standard sealed TIE pilot flight suit. But despite the cramped size of the capsule and rudimentary facilities allocated to the pilot, the ship was able to carry 65 kilograms of cargo and consumables, which would allow a maximum flight time of a week.

The ship's high cost, together with various political factors, kept it from widespread use, and the TIE defender was only assigned to the most elite pilots in the Imperial Navy.



TIE DEFENDER PILOTS

The Imperial High Command decided that TIE defender pilots would only be selected from TIE interceptor pilots who had flown at least 20 combat missions and survived. Such pilots were already an elite force, but some of those who were selected wondered whether their survival meant that they were the best pilots or just the luckiest.



As with its predecessors, the TIE defender lacked life support systems. This meant that its pilots were required to wear the standard sealed TIE pilot flight suit.

MF_48_2ED_SFF_US.indd 2 22/02/2024 15:59

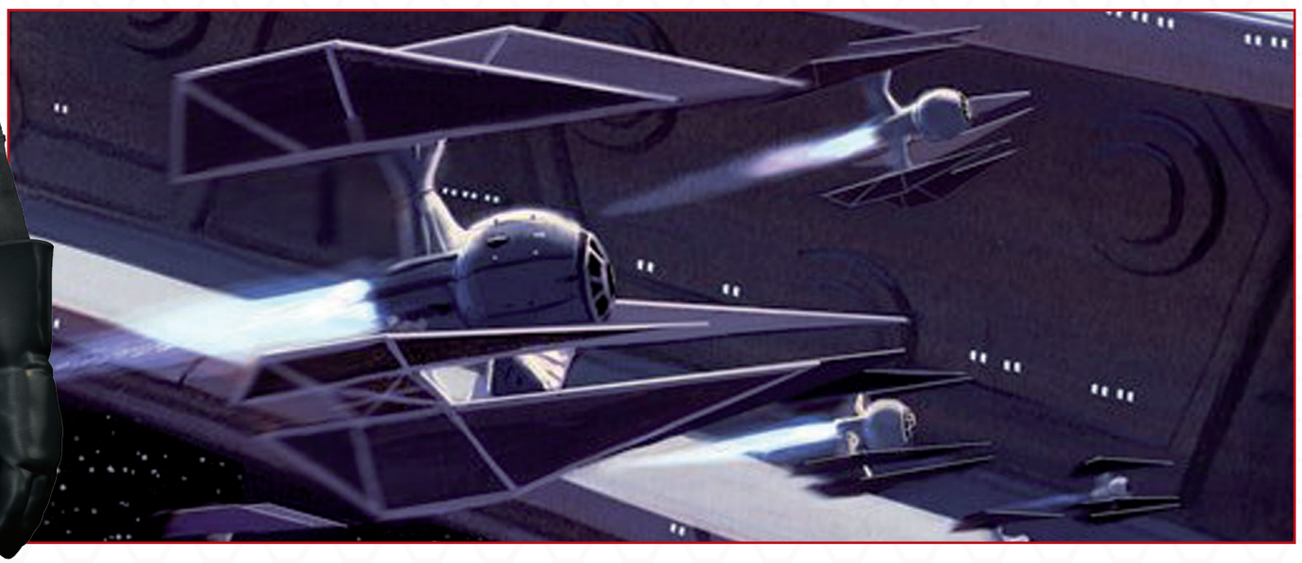
THE BATTLE OF HOTH

A NEAR-DISASTER

The earliest defenders were adapted from prototype TIE Advanced x7s, fresh from Sienar Fleet Systems' research facility, that were pressed into service at the Battle of Hoth. The result was a rout, fortunately eclipsed by the Empire's successes on the day. As a small group of Rebel Alliance fighters, dubbed Renegade Squadron, sought to escape the Hoth blockade, they wreaked havoc on two *Victory II*-class Star Destroyers. Responding to the threat, the Imperials deployed the prototypes, even though they lacked many critical systems, including the proper ion engines, making them slower and less well armed than true TIE defenders. As a result, Renegade Squadron destroyed six of the prototypes, though the data gathered by Sienar's technicians was very useful in the continuing design of the TIE/d.



A TIE defender leaves the hangar of a Star Destroyer.



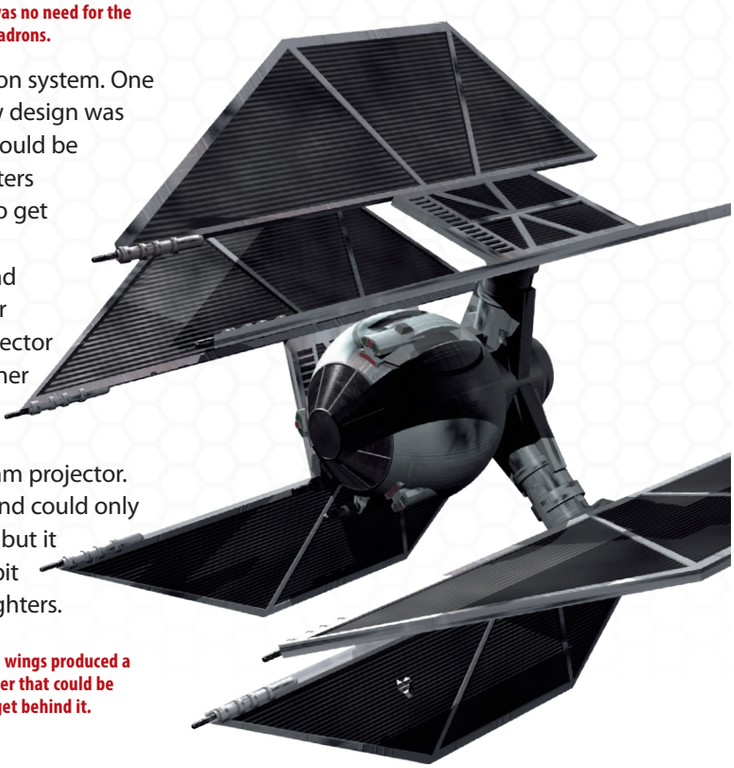
With each TIE defender being faster and more heavily armed than a stock TIE fighter, there was no need for the huge swarms of ships that were deployed in earlier battles. These gave way to much tighter squadrons.

THREE-WINGED DESIGN

In a departure from the design of previous TIE models, instead of two parallel wings on either side of the pilot module, the TIE defender had three wings mounted around the pilot module. The rear superstructure contained an ionization reactor to store and convert solar energy collected from the three panels. The wings themselves appeared similar to those found on the TIE interceptor and TIE avenger; however, the wings on the TIE defender were angled out instead of in.

The inclusion of a third wing provided additional solar power to increase the ship's range, and the ship's energy management system was designed to allow the on-board weapons and shields to be charged with minimal loss of power to the propulsion system. One disadvantage of this new design was an aft blind spot which could be exploited by enemy fighters maneuverable enough to get behind the defender.

Fortunately, the ship had a pair of forward and rear projecting Novaldex deflector shield generators – another advantage over standard TIE models – plus a small tractor beam projector. This had limited range, and could only be used for a short time, but it allowed the pilot to inhibit the mobility of enemy fighters.



The complex mounting of the three wings produced a blind spot to the rear of the defender that could be exploited by a bold enemy able to get behind it.

MF_48_2ED_SFF_US.indd 3 22/02/2024 15:59

AUREBESH

Being able to read the common Aurebesh system of writing is a vital skill for spacers, as it has become more or less standard for instruments and readouts on all kinds of starship technology.



Ahsoka Tano in front of a Mandalorian Training Academy display screen. Originally designed to work when carved into solid materials or projected on primitive screens, Aurebesh is clear, and easily read at a distance.

The name Aurebesh comes from its first two letters, Aurek and Besh. Dating back for many millennia, this form of writing spread around the galaxy as new systems were settled and explored. Although its use was limited to the educated and literate, Aurebesh was widely used and understood by all levels of society – unlike the less common High Galactic alphabet (HGA), which was generally adopted only by officials, the wealthy, and those who enjoyed the snobbery associated with this rarer form of writing.

WRITING AUREBESH

Aurebesh letters only exist in a single, form, although they are occasionally mirrored left-to-right to indicate a capital letter. High Galactic letters, on the other hand, make a distinction between larger, upper-case letters and smaller, lower-case ones, and also exist in a handwritten, cursive form.

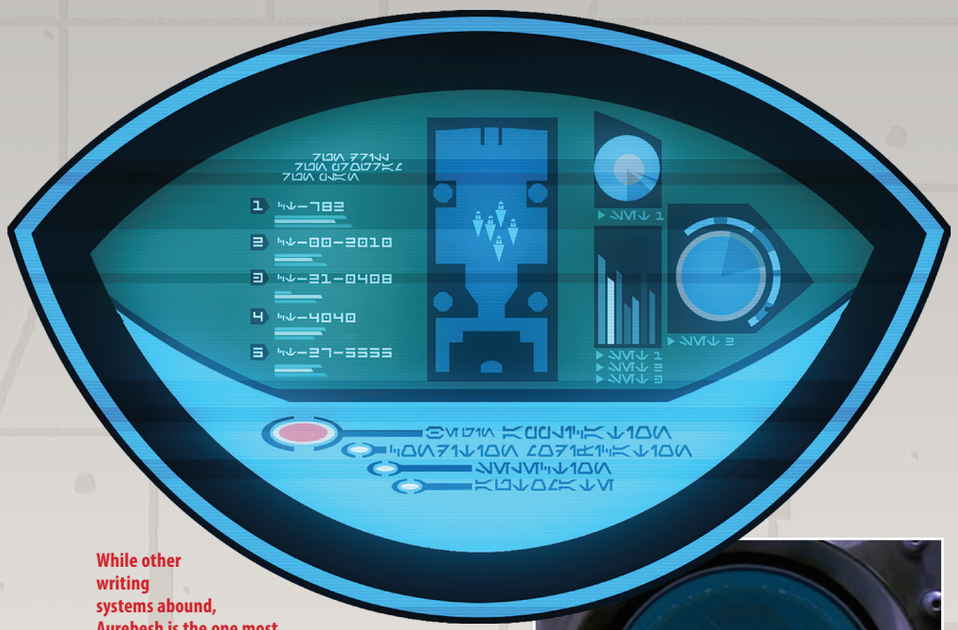
Normally, all Aurebesh letters are written the same relative size. Most are composed entirely of straight lines (making them easy to carve in solid materials or display using primitive screen technology), although there are gently curved lines in the characters

AUREBESH CHARACTERS

This chart shows Aurebesh's 26 individual letters in order, followed by the eight digraphs used to signify compound pairs of letters.



MF_48_2ED_SOS_US.indd 4 22/02/2024 15:53



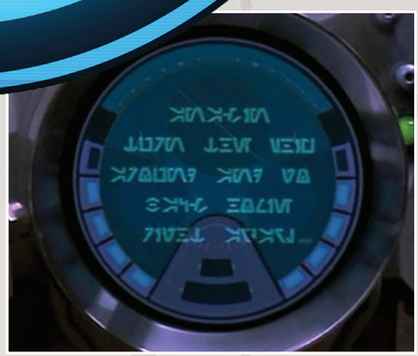
While other writing systems abound, Aurebesh is the one most widely used across the galaxy. The complex readout above is a typical display screen from the Kamino training facility.

Forn , Jenth , Nern , Peth , and Onith .

Basic words are represented by 26 individual characters, but Aurebesh also contains 8 'digraphs' (pairs of letters used to indicate a distinct sound known as a *phoneme*), such as 'sh' or 'oo', both of which are represented by single Aurebesh glyphs (Shen and Orenth , in these two examples). Some writers don't use the digraphs, but write these sounds as combinations of ordinary Aurebesh characters – and , for instance – which is equally acceptable. Aurebesh also contains 10 characters used for the numerals 0-9, as well as symbols for the mathematical operations plus and minus, monetary credits, and punctuation marks. Word breaks are indicated by spaces, with punctuation marks inserted as a guide to phrasing. Aurebesh is normally written left to right, but it can also be written from top to bottom. It also sometimes appears in dual-script form, with the words transliterated into High Galactic shown side by side with the Aurebesh version. Dual-script is generally used only for short passages of writing, such as signage or headlines.

AUREBESH USAGE

The names of Aurebesh letters are sometimes used to denote models of starfighters (or other machines) or parts of their serial numbers), and to identify military units. For example, Camp Aurek was a military base during the Clone Wars, while the *Grek*-class troop shuttle was commonly carried by Nebulon-B escort frigates. The latter was named not because it was the seventh such craft in a series, but because its profile resembled that of the letter Grek .



When Anakin Skywalker was flying an N-1 starfighter in the Battle of Naboo, R2-D2 sent him the message below, which reads: 'ANAKIN TURN THE SHIP AROUND AND GO BACK HOME RIGHT AWAY.'

OTHER SYSTEMS

Aurebesh and the High Galactic alphabet are far from the only systems of writing Basic, although Aurebesh is by far the most widespread and universal. Other systems are used by the Tionese, the Sith, and the Trade Federation among others. The Naboo use two scripts – the more formal official Futhark, and the traditional handwritten Futhork. Trade Federation Basic was used for readouts and display screens on board the Neimoidian ships operated by the Separatist forces in the Clone Wars, while Futhark appeared on the ships of the Naboo.

REVERSE IT

Letter forms that look like Aurebesh appeared in the original *Star Wars* trilogy (where they were designed by Joe Johnston), but their usage is random, and there is no evidence that the film-makers applied them with any system in mind. The language was not formalized until 1994, when Stephen Crane, art director of West End Games, developed it for use in battle and role-playing games. Most of the letter forms were based on the beginning of *Return of the Jedi,* when Vader's shuttle approaches the second Death Star. Crane sketched out the characters seen on screen, then cleaned them up, and standardized their appearance, drawing inspiration from the font Eurostile Extended. The digraphs were based on traditional Norse Futhork runes (which in turn would give their name to the Naboo script). Lucasfilm accepted Crane's formalized new alphabet and it came to be used more widely in the *Star Wars* galaxy. It was even applied retrospectively to the trilogy. Transliterating the original characters seen in the movies and elsewhere produces only nonsense, but in later releases of the films (such as the 2004 DVD version of *A New Hope*) some frames were digitally retouched to have intelligible Aurebesh lettering. In the case of the tractor beam that Obi-Wan Kenobi disables, the readout was changed from 'POWER' and 'TRACTOR BEAM 12 (SEC. N6)' to the equivalent in Aurebesh. Later productions, including the prequels and animated series, employed Aurebesh more consistently from the start.



In the Special Edition of *Star Wars*, readouts on the Death Star tractor beam controls were digitally edited so that they appear in Aurebesh.

BEHIND THE SCENES

MF_48_2ED_SOS_US.indd 5 22/02/2024 15:53

YOUR NEXT PARTS

COMPONENTS CHECKLIST

1. Hull plating TP-4
2. Hull plating TP-5
3. Assembly jig (1 section)
4. 2-hole connector
5. 4-hole connector
6. Hull frame TF-7
7. Hull frame TF-8

This issue's parts are for the upper hull, which you will start assembling shortly. But first, there is a little more to do on the underside of the ship.

As with the lower hull, you will assemble the framework for the top of the *Falcon* and clad it with a series of interlocking panels, so keep the parts provided until you are ready to begin the assembly. This time, you'll fit the last major piece to the underside and start to add details. We also begin a series explaining how to paint and detail the lower hull. This is completely optional, but will enable you to make your model into an even closer replica of the original filming miniature.

WHERE THE PARTS FIT

HULL PLATING







ASSEMBLY JIG



HULL FRAMES

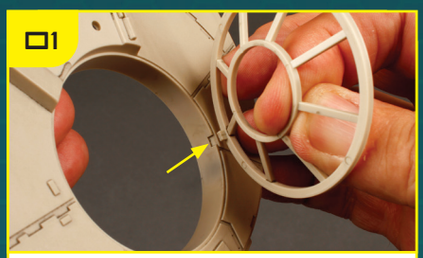


MF_48_2ED_BTF_US.indd 6 09/01/2024 11:53

ASSEMBLING THE VENTRAL TURRET

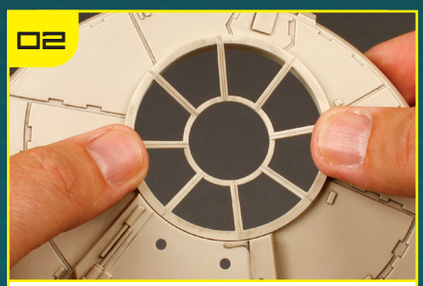
The turret that forms the last major section of plating was supplied with Issue 46. It comes in three main pieces, to which you will add plant-on details in Stage 49. You will not be fitting the quad laser cannon or the optional glazing yet.

01



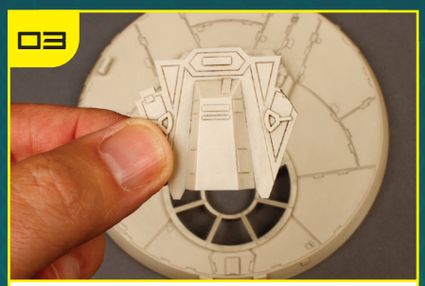
Take the turret and its window frame, Parts 1 and 2 from Issue 46. Note the locating tab and the matching slot.

02



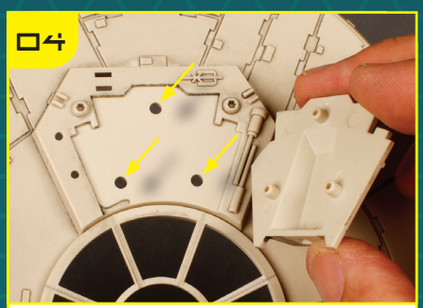
Glue the window frame into the recess, making sure the tab fits into the slot.

03



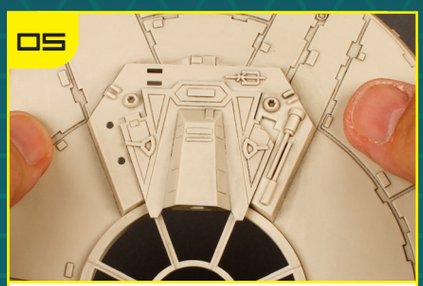
Take the laser mount, Part 3 from Issue 46.

04



Note the three locating studs and holes.

05



Apply glue to the three studs and press the mount into place.

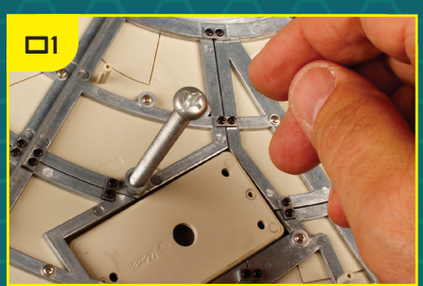


The finished assembly should look like this.

ATTACHING THE TURRET

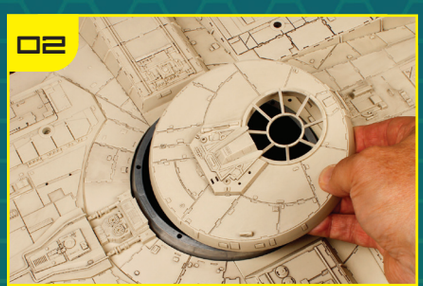
Screw the turret to the center of the hull frame after transferring the support bolts to the other side.

01



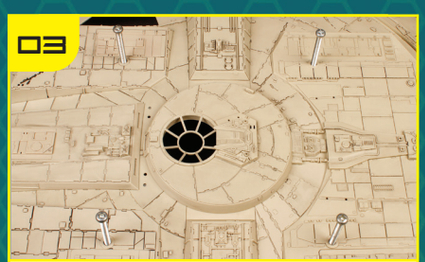
Unscrew the four support bolts and remove them.

02



Fit the turret in this orientation, lining up the six screw holes.

03



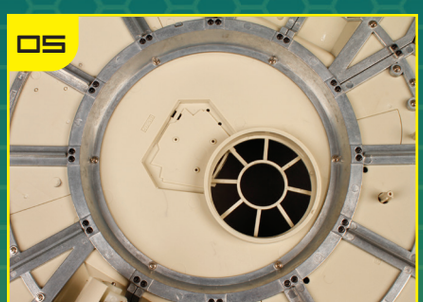
Screw the bolts down through the holes in the hull, leaving them all projecting by the same amount.

04



Invert the model and hold the turret in place while you insert fixing screws.

05



Insert screws into all six holes.



Refit the bolts on the inside so you can invert the model as shown, ready for detailing.

MF_48_2ED_BTF_US.indd 7 09/01/2024 11:53

CUSTOM PAINTING YOUR MILLENNIUM FALCON WITH STEPHEN DYMSZO

AN INTRODUCTION TO PAINTING YOUR MODEL

As standard, your model has a 'used' paint finish that includes the most prominent mismatched color panels and battle scars. The factory-fresh parts will produce a great display model if you choose to leave them as supplied, but if you want to produce the ultimate replica, you will need to add your own custom details. Now that the lower hull is nearing completion, you are almost ready to start this process, using the reference photos and expert hints and tips that follow over the next few issues.

To recreate the *Falcon* on-screen, several different filming miniatures were used. Your model is a replica of the 32" miniature that was first seen in *The Empire Strikes Back,* and then again in *Return of the Jedi*. The molded parts you have received reproduce all the intricate surface details of the original, and have had a factory finish applied to produce a respectable result without the need for extra painting.

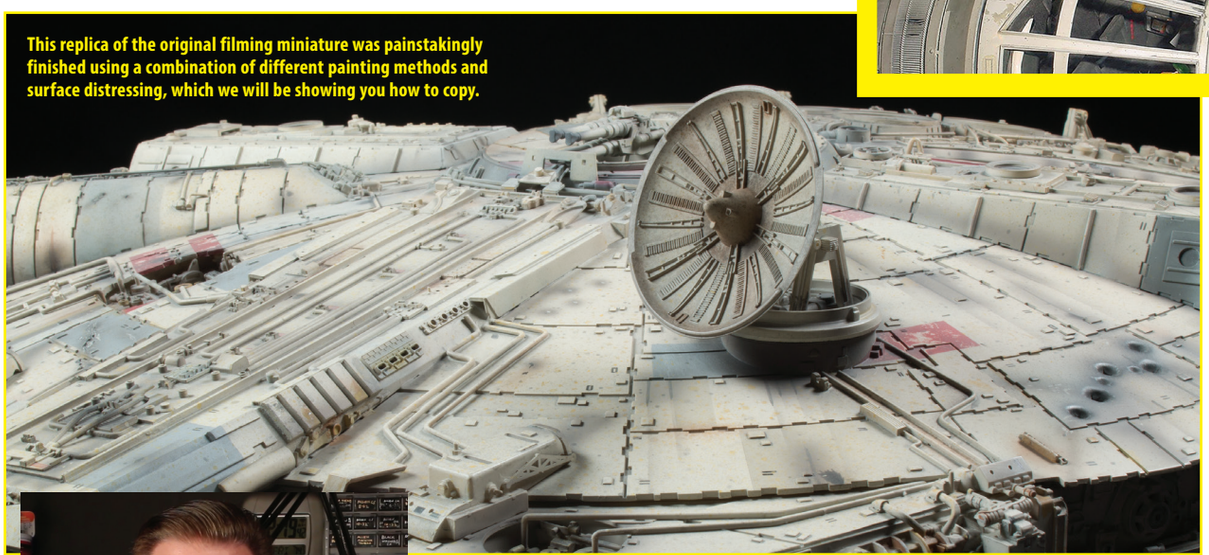
However, the overall effect of what you see on-screen is a combination of physical details and a very complex paint job that included several different techniques, plus some distressing of the finished surfaces. There was a lot going on in ILM's original finish, but if you handle the details a bit at a time, it becomes much more manageable to copy it, even for a beginner.

'IT'S HARD BY THE YARD, BUT A CINCH BY THE INCH!'

Over the next few issues, we are going to show you how to recreate the paintwork and weathering on the underside of the hull, step by step. (Other areas will be done in due course.) You can choose to use all, or some (or none) of these procedures on your model. The main thing is not to agonize about the techniques and just have fun. We will be showing you what is involved in every paint process applied to the original ILM model, giving you a chance to practice key techniques and showing you how to undo mistakes. At any time, you can stop and call your model 'done!' or you can follow through to the 'nth degree' to replicate the photographs of the original as accurately as practical.

We will provide references to all the key areas you need to paint. If you do choose to look elsewhere for reference photographs, be aware that the paintwork varies between ILM models and the movie sets. The 32" version you are building is substantially different from the first, five-foot filming model. You can generally spot the five-footer by the shield-shaped black and orange 'RT 1' sign on the top of the cockpit. This detail doesn't exist on the 32" miniature.





This replica of the original filming miniature was painstakingly finished using a combination of different painting methods and surface distressing, which we will be showing you how to copy.



Together with his team, professional US model maker Stephen Dymszo spent a week at Lucasfilm's archive, researching the original 32" *Empire Strikes Back* miniature (*right*) before creating a studio-scale replica. Stephen's personal model was painstakingly later finished by hand – using the techniques shared here – to make it into one of the most accurate replicas of the *Falcon* ever built.



MF_48_2ED_BTF_US.indd 8 09/01/2024 11:53

‘A large, round, beat-up pieced-together hunk of junk’ Script direction

ACCURACY TO THE ORIGINAL

It is essentially impossible to make an exact replica of a filming miniature. Even if you had the original in front of you, you would never be able to perfectly recreate the tens of thousands of random paint flecks. There are many other variables as well… The way your brain processes information and transfers it to your hand varies from person to person. Different people perceive colors differently. Photographs tend to hide or obscure visible details and can change the apparent proportions of the model, depending on what lens was used. Lighting also affects colors dramatically, and colors constantly change with their environment, including the type of light under which they are viewed. ‘Fire Engine Red’ under a fluorescent light will look different from what you see in natural sunlight, and different again under incandescent lighting. Gloss colors tend to be darker than the same color with a flat finish, and gray tends to ‘absorb’ the colors around it.

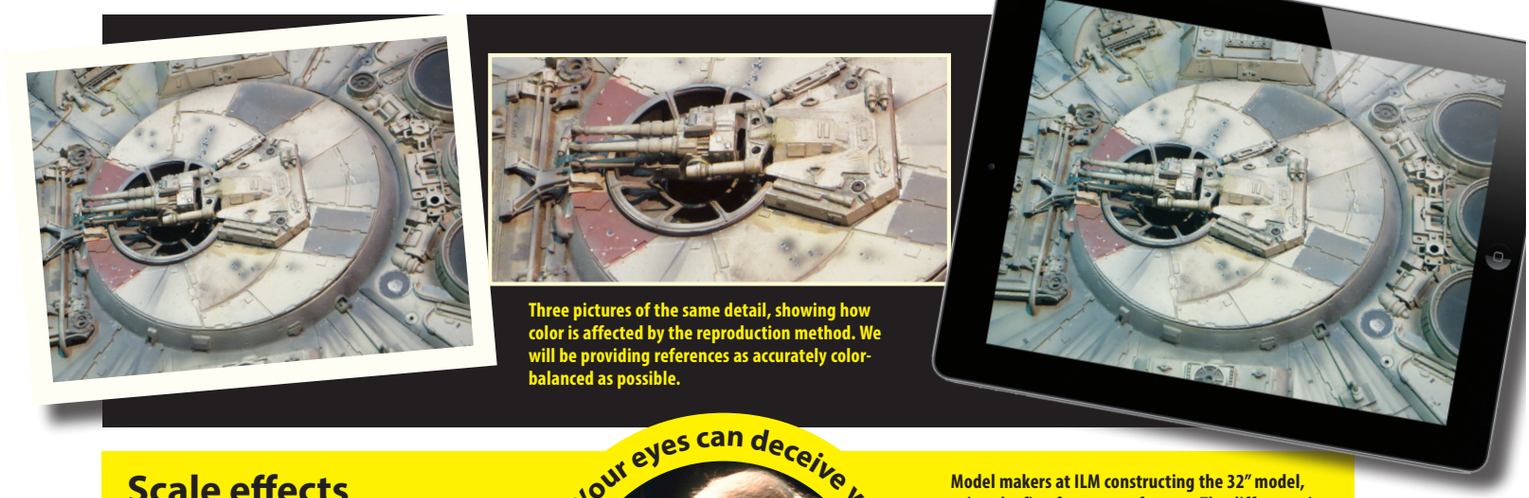
Using printed material as reference is also different from viewing the same image on a computer monitor, as screen colors are created by lit pixels rather than absorbent pigments, which alters their perception. And of course, screens vary in quality, while brightness settings can be adjusted.

WHAT TO DO?!

Don’t sweat it! The reference and tips we are providing will help you to do the best you can. Whether you are a beginner or a master modeler, the result will be a personal replica that you can be proud of.

The original painters at ILM used Testor Floquil paints. This product is discontinued, and any old stock is likely to be a newer formulation that is different from the original made in the ‘70s. The colors we recommend are based on matching the filming miniature as accurately as possible by mixing widely available modern paints.

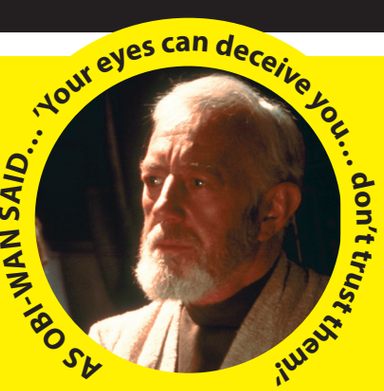




Three pictures of the same detail, showing how color is affected by the reproduction method. We will be providing references as accurately color-balanced as possible.

Scale effects

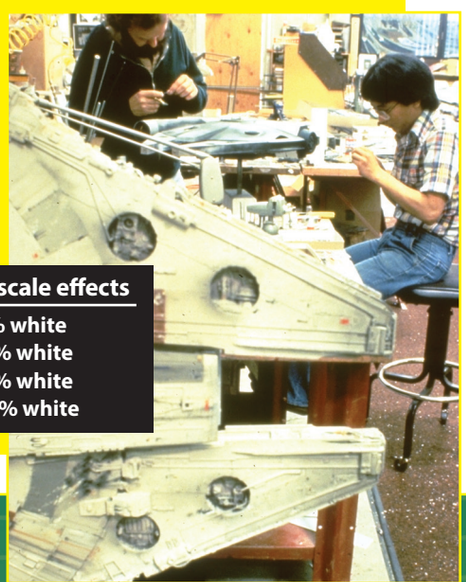
Scale has a peculiar effect on the way that people perceive colors. The smaller the scale, the grayer, lighter and flatter the colors will appear. Larger-scale models (such as 1:48 or 1:72) of big, shiny objects (like an airliner) will look right painted in brighter, gloss colors, but as the scale decreases, to 1:144, say, the gloss-level and color-brightness need to be toned down to maintain the proper appearance (as the chart suggests). Your model is roughly 1:43 scale, so the colors used by ILM (which we are copying) were somewhat brighter than the original five-foot model. However, if you were to paint a 1:144 replica of the *Falcon*, you would need to tone down the colors for the model to look correct in the smaller scale.



Compensating for scale effects

1:32 – add 7% white
1:48 – add 10% white
1:72 – add 15% white
1:144 – add 23% white

Model makers at ILM constructing the 32” model, using the five-footer as reference. The difference in scale is enough to change the perception of color.



MF_48_2ED_BTF_US.indd 9 09/01/2024 11:53

PAINTING YOUR MILLENNIUM FALCON

PAINTS FOR YOUR MODEL

Use the paint brand of your choice. You will find color conversion charts for other brands and paints in specialized stores, or on the website of the brand of your choice.

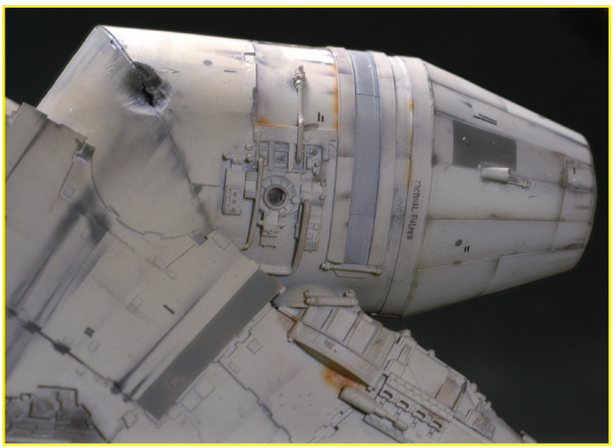
The *Falcon* is a myriad of different colors, shades and paint effects, layered one over another. We suggest using acrylic lacquer for the base coat and flat enamels for the color details and weathering. The advantage of this is that acrylic lacquer makes an excellent base coat, and if you make a mistake with the color overspray, you can quickly wipe it off with acrylic thinners and start over. Later washes can also be thinned and applied without eating into the base color. The products listed are tried and tested, but you can use other brands or color equivalents if you prefer:

BASE COAT
Tamiya acrylic lacquer spray
- AS20 Insignia White

DETAILING
Tamiya acrylic paint

Flat Black	XF-1
Flat White	XF-2
Flat Yellow	XF-3
Flat Red	XF-7
Medium Blue	XF-18
Neutral Gray	XF-53
Red Brown	XF-64

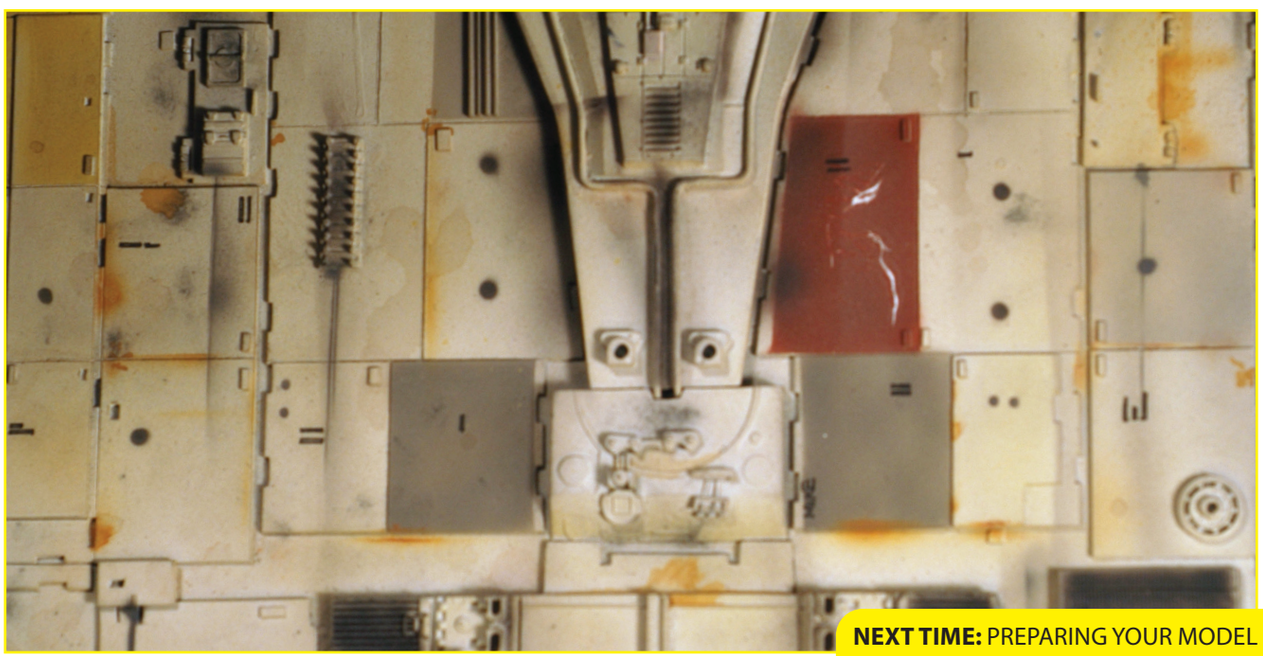
Some of these colors will be mixed together (e.g. red brown and yellow = 'dark yellow') and others will be layered two to four times to recreate the final color seen on the miniature.



A detail of the underside of the filming miniature, showing how even plain areas of the basic off-white are highlighted with multiple stronger streaks of dirt and rust.



Dark gray, light gray, rust red, dark yellow… just a few of the multiple shades that appeared on the original filming miniature (a section of which is shown below), and which can be recreated using custom mixes of the modeling paints shown above.



NEXT TIME: PREPARING YOUR MODEL

MF_48_2ED_BTF_US.indd 10 09/01/2024 11:53