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U.S. AIR FORCE

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MANDALORIAN RAZOR CREST

LEGION CONDOR



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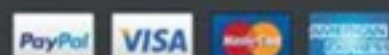
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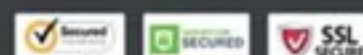
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RAZOR CREST

MANDALORIAN BOUNTY HUNTER DIN DJARIN GUNSHIP

3D SCRATCH MODEL

The Razor Crest was a gunship used by the Mandalorian bounty hunter Din Djarin. It was once a military craft used to patrol local territories prior to the Galactic Empire. Djarin utilized the vessel as his transport and living quarters while hunting fugitives in the Outer Rim Territories.



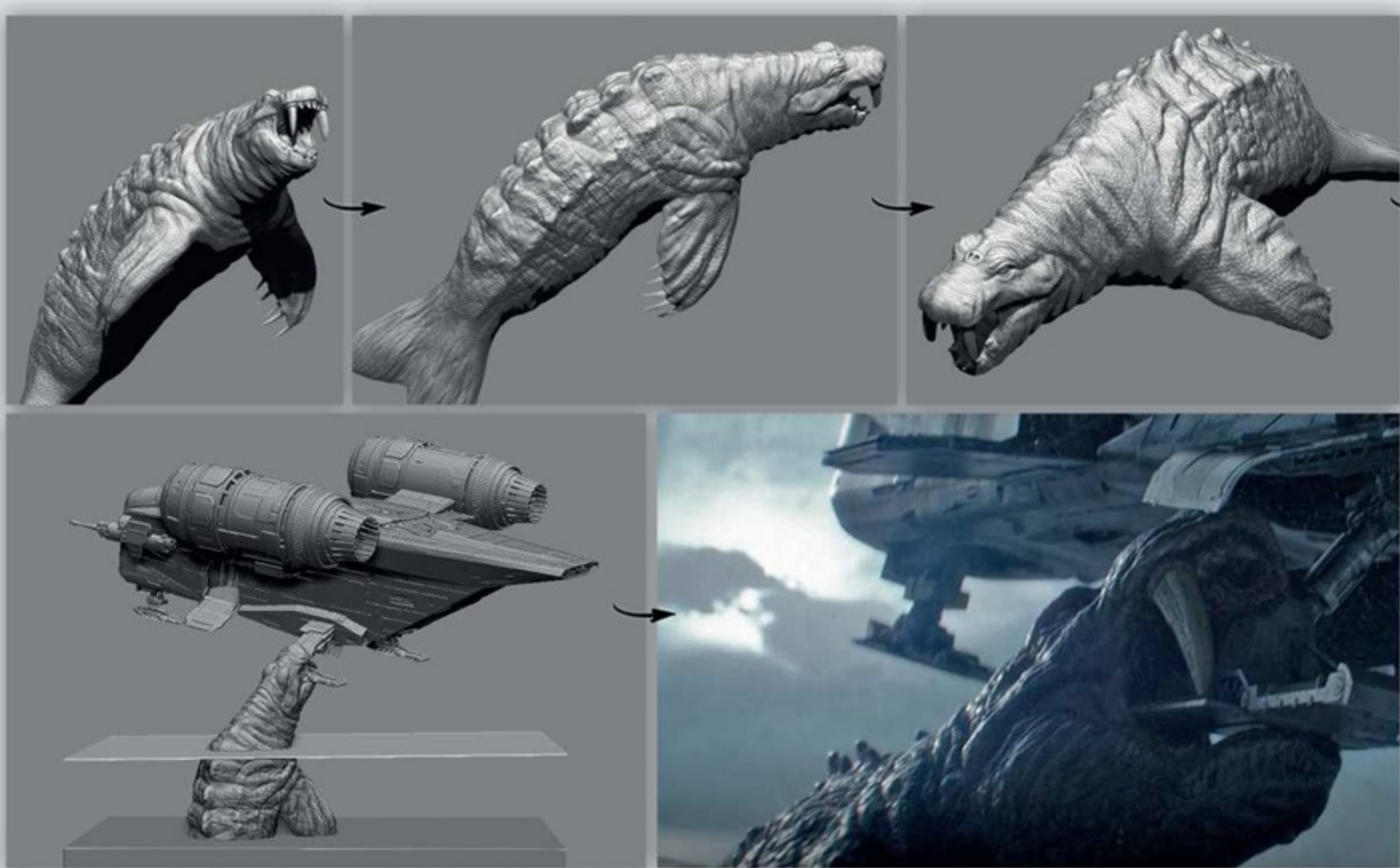
Autor / Author: Jeff Lu.

Around 9 ABY, Djarin flew the Razor Crest to the planet Arvala-7 to liberate the Child from a mercenary encampment. When he returned to the gunship, it was being scrapped by a Jawa tribe. After re-obtaining the stolen parts, Djarin and the Ugnaught Kuiil repaired the Razor Crest. Djarin took the Child back to the planet Nevarro for its bounty, but after changing his mind, he took the Child back and escaped Nevarro from the Bounty Hunters' Guild aboard the Razor Crest. Djarin took the Razor Crest to the forest planet Sorgan, where he defended a village from raiders. He was also pursued by the bounty hunter Riot Mar in the gunship, who he destroyed. Djarin then stopped at the desert planet Tatooine for repairs for the Razor Crest, which he paid for with credits he earned after taking the bounty on the mercenary Fennec Shand with help from the bounty hunter Toro Calican. Djarin later took a job for his former associate Ranzar Malk, who hired him so he could use the Razor Crest to infiltrate a New Republic prison ship with a crew of mercenaries to rescue a prisoner.

The gunship was piloted by the droid Q9-0 for the mission, who was destroyed by Djarin after the rest of the crew betrayed him. Leaving the other mercenaries behind, Djarin took the prisoner back to Malk and departed as New Republic forces arrived. After, Greef Karga, an agent of the Guild convinced Djarin to return to Nevarro to overthrow the individual seeking the Child. Djarin assembled a crew of allies, including Kuiil, assassin droid IG-11, and Carasynthia Dune, returning to Nevarro to meet with Karga. Karga eventually joined their group and, together, they defeated the forces pursuing the Child before Djarin left Nevarro, taking the Child with him.



This diorama is my latest work of the 3d printed Star Wars series. The Razor Crest 3D model was made with Sketchup + Zbrush. Initial 3D version was created in Nov 2019 and final revision (#63) done by Feb 2020.



The printing of the ship was done by a resin printer (Formlabs Form3). The total number of parts is about 130+. And it took roughly a week to print all the parts. Parts is about 130+. The Ravinak (the monster) was digitally sculpted in Zbrush only.

And the icy lake below was made with epoxy resin. The ice was made with AK Resin Ice.





The Ravinak were large tusks creatures that inhabited the frozen planet Maldo Kreis, swimming under the ice surfaces.



One of them attacked a hovercraft, destroying the vehicle and killing the human who was driving it. The Ravinak then attacked the Razor Crest, a gunship piloted by the bounty hunter known as the Mandalorian, who was attempting to leave the planet with a Mythrol he had captured. The Ravinak grabbed the ship's landing pad and attempted to throw it to the ground, but was repelled by The Mandalorian.





After pouring last layer of epoxy resin, I cracked the ice by hand and stuck the debris to the wet resin surface to mimic the cracked ice surface.

And finally applied a thin layer of snow powder to make it "frozen".



Providing support of the ship was a tricky problem. When designing the 3d model, I leave a tunnel through the center of the landing gear, allowing a metal tube to pass through it from the body of the ship and go down the mouth of the monster.



Once the imperfections of the 3D printing have been eliminated and the pieces fit perfectly, it can be seen that after the neutral gray primer, the sanding or puttying work is practically null. Digital photopolymer printing has a high quality in terms of fit and precision of the parts.



I let the piece dry for several days after priming so that the resin fully cures and hardens properly. Now I go on to give the first metallic coat, which as you can see is of a very realistic finish. The impossible imperfections of the assembly and fit of the model would be very visible at this stage and as can be seen in the photographs, the finish is perfect and constitutes a basis for the following effects to be applied to the Mandalorian ship.



The characteristic symbol of the ship is made with the technique of the well-known application of lacquer or a liquid, which allows the removal of part of the paint after settling on a base with a certain tendency to be unstable in the durability of the surface, where the paint settles.

You can use any similar technique interchangeably, the result will be very similar.





By means of masks and stencils I apply tonalities of colors and spots in a random way to form a disparate set typical of the use of the vehicle in all kinds of situations and environments.

I let it dry again to panel and accentuate the surfaces, to which I later apply severe effects of wear and tear lines on all the panels, emphasizing the undercarriage bitten by the monster.



The small cabin consists of all the elements of the cockpit that I detail through the painting, I also add the figure of the character that accompanies the Mandalorian in this chapter.



The LED wiring also goes through this path.

That metal tube solves both supporting and wiring problems – I'm quite satisfied with this design myself :) Some tools and paints that I used for painting the ship and weathering and Mr.Hobby gray surfacer as prime coat. Mr.Color SM203 / 205 Super Metallic (base color). Airbrush stencil for stains and camouflage <-- (very good, highly recommend). GAIA Dark Stainless Silver + Flat Black (stains and shades). Black Panel Line Accent Color. ABT510 Starship Filth. AK012 Streaking Grime (brownish hue and rust streaks), AK2038 Smoke Pigments (engine exhaust and nozzles).

The led comes from the head of a small high-power flashlight. With two of them and a small electrical circuit I make the lighting for the propellers.





After inserting the monster into a small tinted resin bathtub from which it protrudes, I make a small sheet of resin which I crack and drill holes in the area where the Ravinak will stick out. I flatten the small pieces around the animal to create the effect of a sudden exit from the ice.

I now start tinting the top ice layer and incorporating more ice and snow chunks. I have tried to achieve the scale effect by not giving the surfaces a lot of shine and also not making them too opaque so that the Ravinak is visible.

Here you can see the relative size of the vignette next to one of my favorite mugs.



LEGION

SPANISH CIVIL WAR 1938

SCENE 1/24 75MM

Autor / Author: *Íñigo Rodríguez Carballeira.*

After the start of the Spanish Civil War, in 1937 the Republican Air Force built a military airfield in the Els Plans area of the Tarragona town of Cenia. On April 14, 1938, Franco's troops entered the town, after the Aragon Offensive. After this, the operatives and troops of the German Condor Legion settled in the airfield, which became their most important base of operations during that year.

CONDOR

LA CENIA AIRFIELD

Built by the government of the Republic in 1937, the Cenia aerodrome ended up becoming a year later the base from which the Condor Legion planes bombed numerous towns in the Maestrat and the rear of the Battle of the Ebro.



During the summer the aerodrome was very busy, as the Germans carried out numerous operations in the Levante Campaign and the Battle of the Ebro.

Even in June a squad of Republican bombers attacked the airfield, although the operation ended in great failure. The attack ended with several planes shot down or badly damaged, without having achieved its objectives.

At the beginning of December a bombardment of Cenia was again prepared, where the Condor Legion had concentrated all its fighter aviation and a large number of bombers in anticipation of the next offensive on Catalonia.

The attack was carried out by 12 Katiuskas (nine from the 4th squadron, from Celrá, and three from the 2nd, from Banyoles), all of them under the command of Leocadio Mendiola.

The high command of the Republican Air Forces initially refused to authorize this attack, given the defensive conditions of the airfield and in view of the previous failure in June.

However, the chief of staff of the aviation, General Hidalgo de Cisneros, called Mendiola and said:

"I do not authorize you, but I tolerate it for your satisfaction and your fervent wishes"

On the morning of December 16, despite the prevailing bad weather, Republican planes attacked the airfield in the midst of a complete

surprise to the Germans. As a result of the attack, seven Bf 109s that were parked on the ground were destroyed, as well as serious damage to the runway.

A BIT OF HISTORY: I wanted to represent a scene in which a La Legión Condor pilot is situated at the Cenia airfield. This airfield had a magnificent strategic location. The proximity to Valencia, Zaragoza, Mallorca and Barcelona made it vital in the Spanish Civil War.

The field had three crossed tracks of different lengths. On April 14, 1938, the Condor Legion was installed.





THE VIGNETTE: I have already told you in previous articles that I like the minimum expression on the terrain, although in this case, being the 75 mm figure and the 1/24 scale plane, the terrain would be a little larger than usual for a figure. I have proposed this work based on the photos that I have found in the library that I have at home, in this case of the books:

La Legión Cóndor en el aeródromo de la Cenia. Galland Books.
The Condor Legion. Osprey.
Legión Cóndor. Galland Books.
Legión Cóndor. Susaeta.



I wanted to represent a moment of relaxation at the airfield, during the preparation of a mission, with a pilot enjoying with his pet, starving, before a typically Spanish lunch.

The figure is a magnificent sculpture by Antonio Messeguer for the Alabarda Association, which I have been fortunate to be able to get, thanks to Paco, a great friend and a great person.



The dog is a metallic reference that I had in my tailor's drawer, always full of garbage that always helps me in my projects. I guess it happens to almost everyone.



THE PLANE: I have used the old 1/24 scale Airfix kit that I had at home for many years. It is a kit that does not present any difficulty due to its fitting or assembly, all you have to do is use a little putty, sand and repaneling. I section the fuselage with the Dremel mini drill

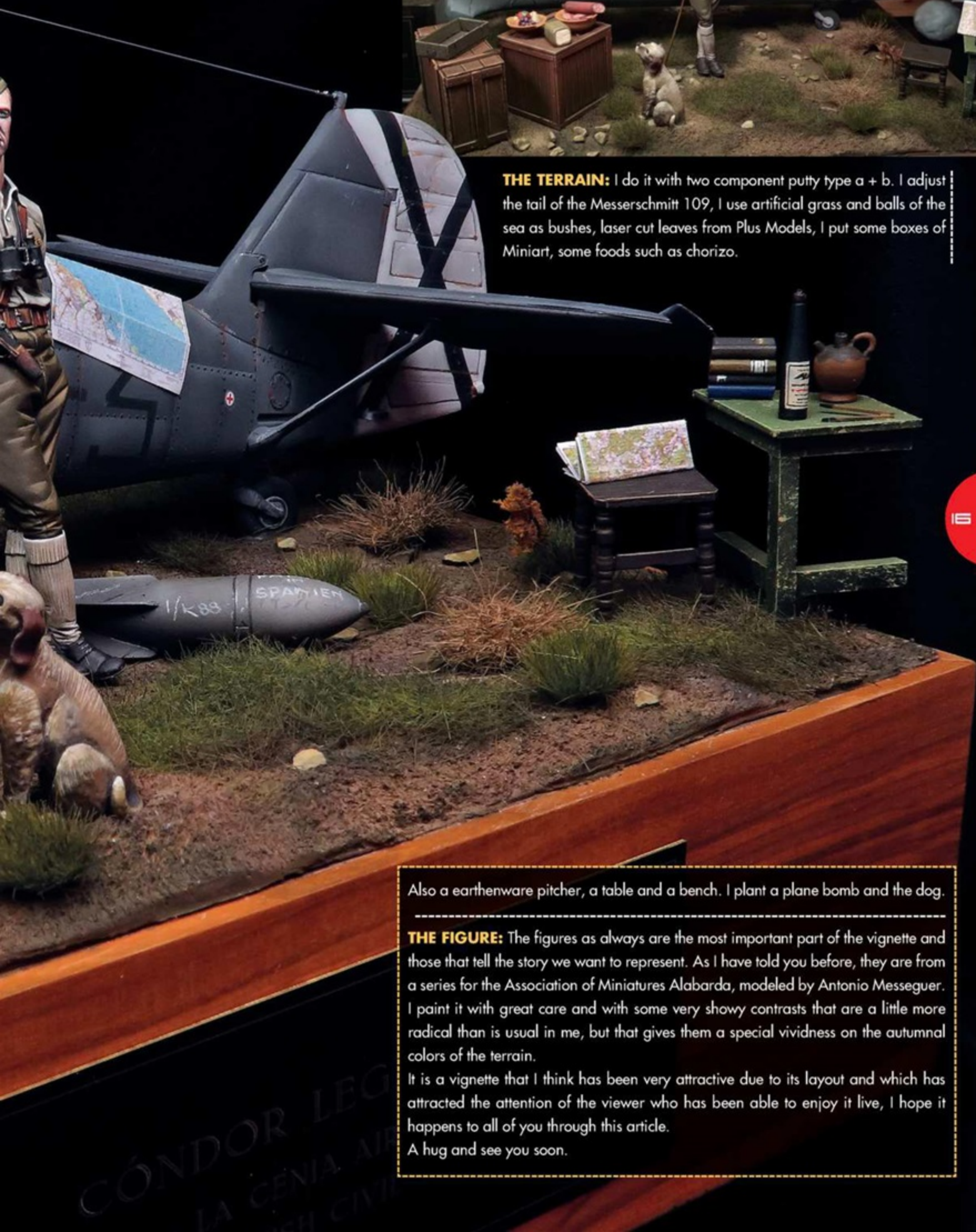
and only use part of the fuselage and the tail empennage. Where I really wanted to do my chest was in the cigar paint on the fuselage. The airbrush and the brush have been used in equal parts. Marking the lights and shadows on the panels.



The result has left me quite satisfied. The cross of Saint Andrew is made at the tail with masks and the emblem of the top hat with masks and brush.



THE TERRAIN: I do it with two component putty type a + b. I adjust the tail of the Messerschmitt 109, I use artificial grass and balls of the sea as bushes, laser cut leaves from Plus Models, I put some boxes of Miniart, some foods such as chorizo.



Also a earthenware pitcher, a table and a bench. I plant a plane bomb and the dog.

THE FIGURE: The figures as always are the most important part of the vignette and those that tell the story we want to represent. As I have told you before, they are from a series for the Association of Miniatures Alabarda, modeled by Antonio Messeguer. I paint it with great care and with some very showy contrasts that are a little more radical than is usual in me, but that gives them a special vividness on the autumnal colors of the terrain.

It is a vignette that I think has been very attractive due to its layout and which has attracted the attention of the viewer who has been able to enjoy it live, I hope it happens to all of you through this article.

A hug and see you soon.

T-34-122

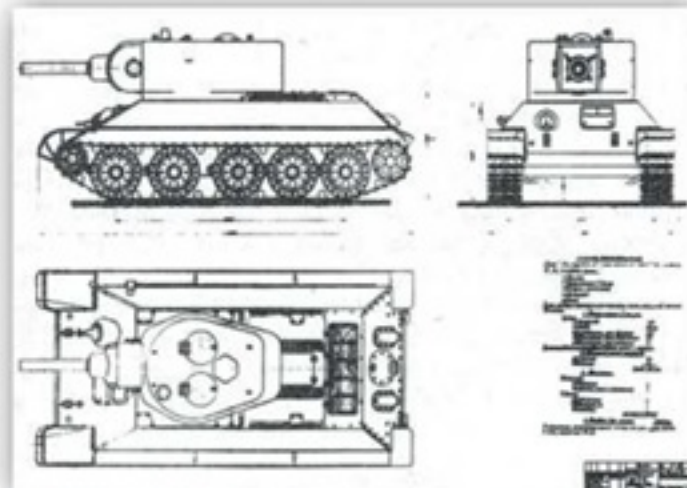
T-34G

Despite these shortcomings, an initial batch of forty pre-production T-34-122 (also known as the T-34G) were manufactured in early 1943 for field tests. Not only the howitzer's field performance was to be tested, it was also a direct competition against the turret-less SU-122 SPG that had been developed and tested in parallel. Production of the new turret with the M-30S howitzer for the standard T-34 chassis had already started, though. The pre-production vehicles were immediately sent into frontline service. Being too late for the Battle of Stalingrad, the initial T-34-122s were sent to the Battle of Kursk where most of them were quickly destroyed or disabled.

Unlike the Stalingrad battle in a tight, urban environment, where the more flexible turret would have offered a tactical advantage, the open field confrontation at Kursk proved to be disastrous to the T-34-122 with its high silhouette, high center of gravity and almost vertical turret armor which made it very vulnerable to direct gun fire. Only a few tanks in a supportive artillery role, several kilometers behind the front line, survived the battle and proved the effectiveness of the gun and the general soundness of the tank's concept. Anyway, the massive failure of the T-34-122 in direct combat situations once more stirred up the discussions about the most effective SPG concept, and the

disappointing results from Kursk (as well as the operational failure of the heavy KV-2 at the same time) led to a complete stop of any T-34-122 production plans in September 1943. Until then, though, almost 200 turrets had already been built and outfitted, so that T-34 hulls could be quickly converted on the production lines and in the field workshops.

Finally, and also in order to focus production on as few tank types as possible, the SU-122 was chosen for further development and serial production. Service SU-122s incorporated several modifications, including slightly less sloped front armor to ease production, modified



DRAGON / OMB GRIGOROV 1/72

layout of the fighting compartment (the location of crew member stations and ammunition racks were changed), fewer vision slots, and a periscope for the commander.

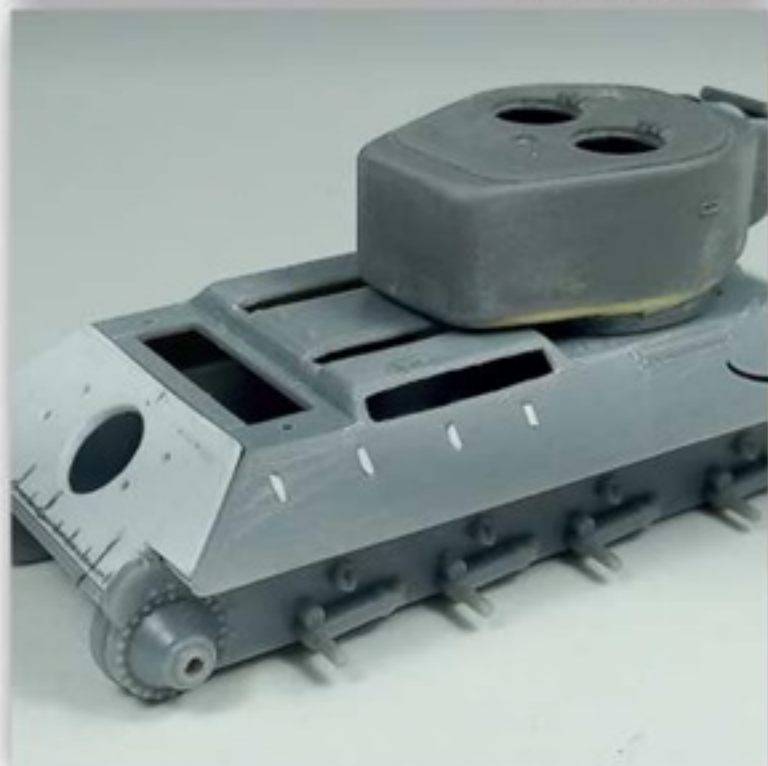
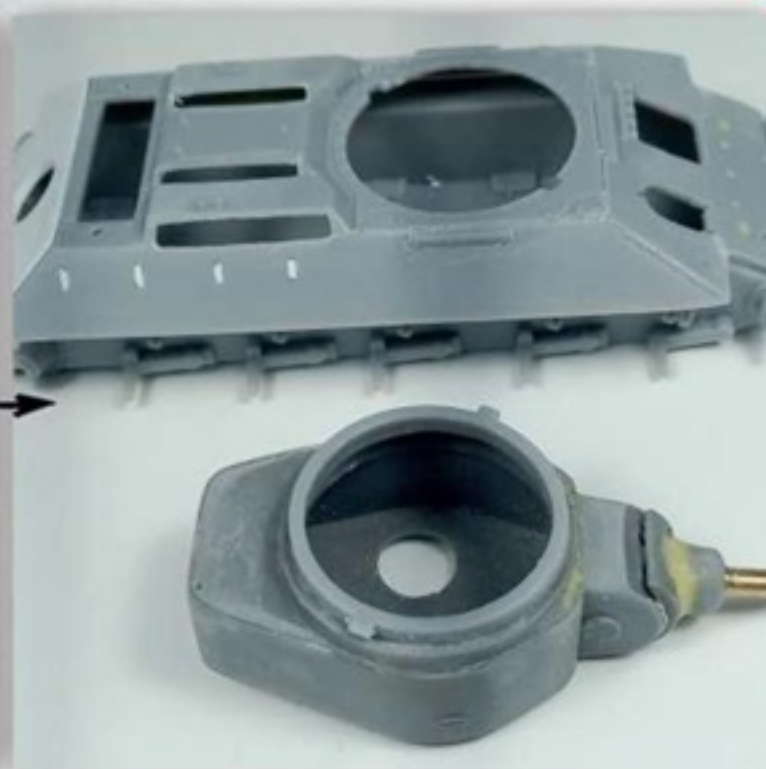
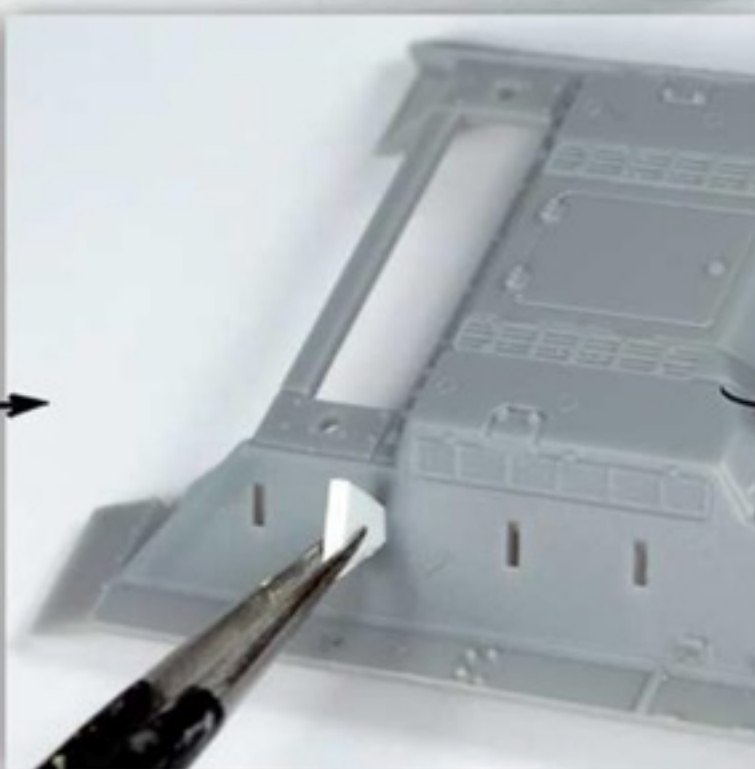
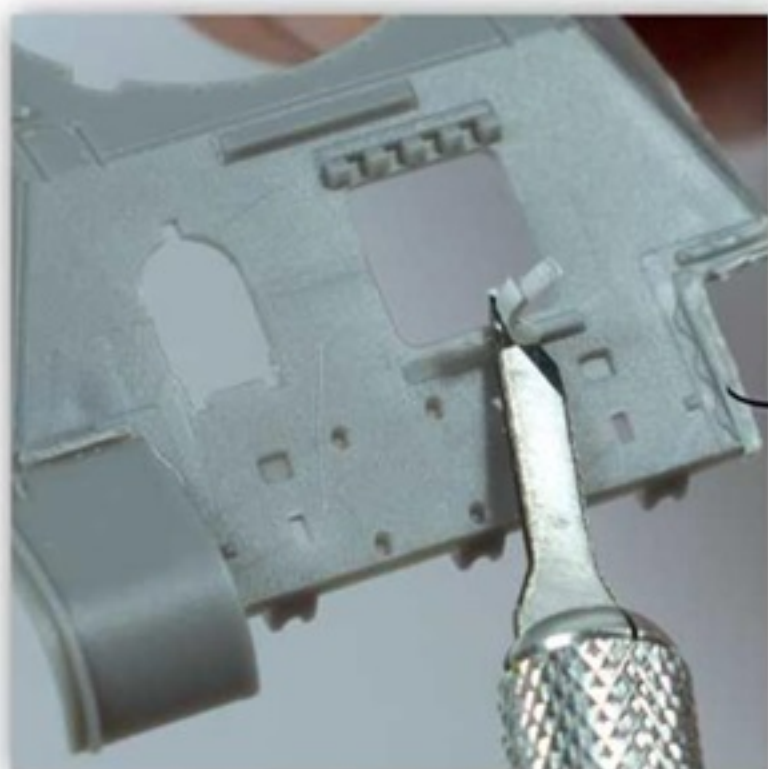
T-34-122 production was not resumed, even though the surplus turrets were mounted on recovered or repaired T-34 chassis', and primarily used in the supportive heavy artillery tank role, while the SU-122 was rather used in the assault gun role and even served as tank hunter. In the course of 1943 and 1944, a total of round about 1.150 SU-122 SPGs were built. Soviet industry would eventually produce over 80,000 T-34s of all variants, allowing steadily greater numbers to be fielded as the war progressed despite the loss of thousands in combat against the German Wehrmacht.



The idea for this project started about a year and a half ago, when I discovered in a modeling magazine the fantastic T-34 with an experimental 122mm tower made by Adam Wilder, discovering a short time later another model by Martin Kovac. From that moment, it was clear to me that I wanted to make my own interpretation of this vehicle. My opportunity for this came in June 2019, when I asked the OKB Grigorov firm if they intended to take this tower to 1/72, to which they replied that they would think about



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it, and to my surprise, a few weeks later they published on their page from Facebook a photo with a "render" in 3D of this tower, which I bought to just went on sale. The moment I was offered to do this article, I decided it was a good time to make this car that I was so eager to do.

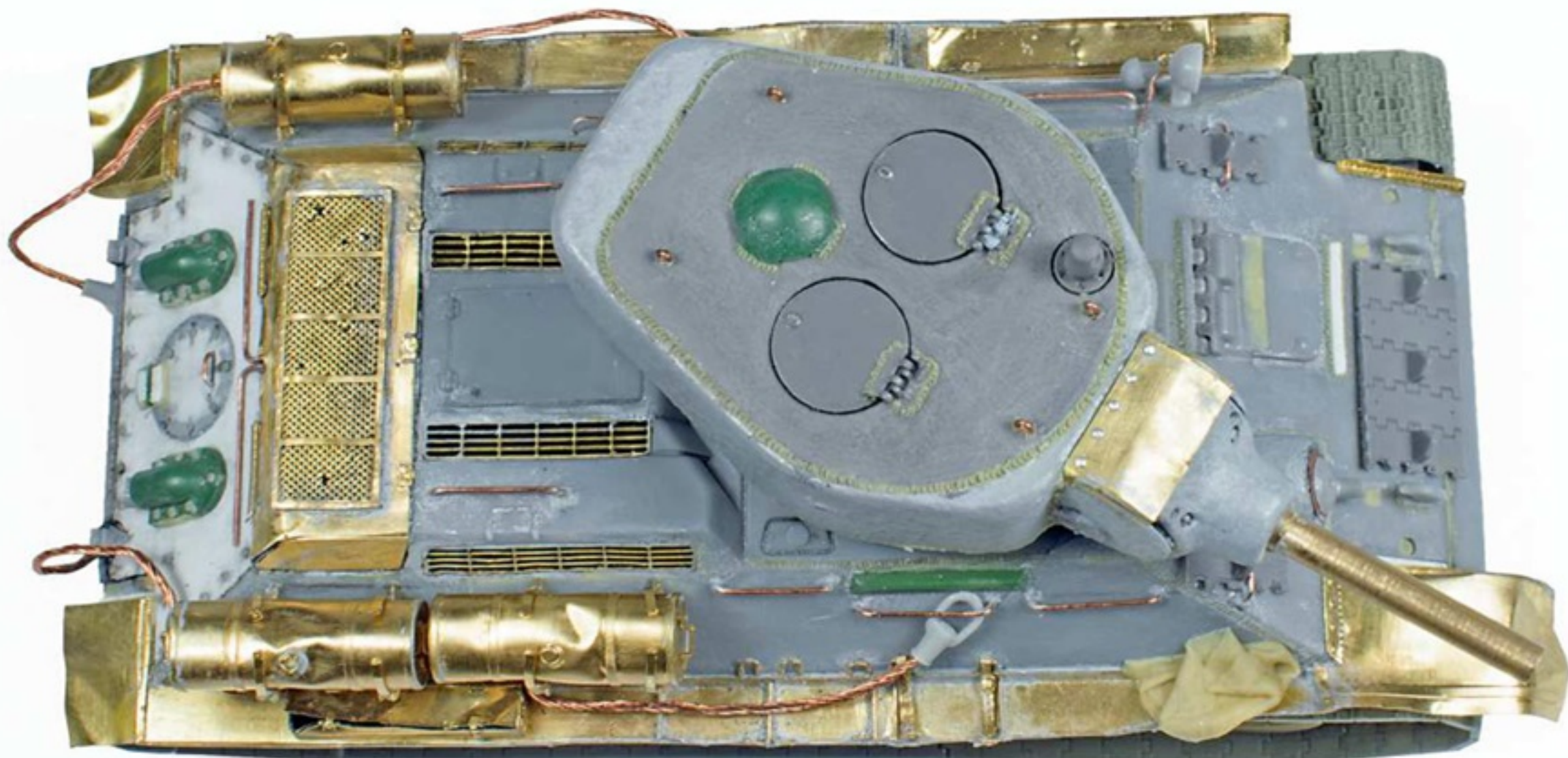
THE KIT: The assembly begins by eliminating the incorrect detail of the plastic parts. The empty gaps are then filled using pieces of Evergreen sealed with cyanoacrylate, epoxy putty or Tamiya gray putty, depending on the size of the hole.



The resin tower of the OKB Grigorov house does not include the piece to fit the barge, it simply sits on top, so the tower ring will be removed from the 85mm plastic Dragon kit. After cutting this piece, it will be glued with cyanoacrylate on the bottom of the tower that we are going to use. This modification was one of the most complicated I had to make to this model, since cutting the plastic tower piece and fitting it to the resin one was not easy. The solid

plastic grilles will be removed for later replacement, along with the plastic fenders and other details. Before gluing the pieces that make up the barge, the inside face will be painted Tamiya X-1 Black, so that the gray plastic does not show through the openings. At this point, the first details begin to be added, such as some smaller plastic pieces and the first photo-etched parts, which are a Part reference for the Su-122. The green plastic parts and the

turned barrel come from a UM T-34, from which certain parts will be used since they have better detail than the originals. Weld beads are made using fine strands of Tamiya epoxy putty, which are deposited into a previously created groove and textured with a homemade "U" -shaped tool. Another important step that will give a lot of personality to the model is the die-cast metal texture in the parts that would be made of this material in the





real vehicle. To make this texture, Tamiya's gray putty will be used, slightly dissolved in liquid glue, applied with an old brush on the surface. When the putty is completely dry (12 hours), it is sanded very lightly.

Since the rear armor plate is poorly represented in the Dragon kit, a new one was made from scratch using styrene foil, copper wire, Master Club hex bolts, and UM tailpipes. The rest of the photo-etched parts, handles, small welds and various details were added, along with a small canvas made with epoxy putty. All photo-etchings were glued using Colle 21 cyanoacrylate and remnants removed with Petr Dousek's cyanoacrylate "Debonder". A good 1/72 assembly can be seriously harmed by a bad assembly of the chains, which occurs frequently when rubber chains are used, which can give the appearance of a toy. In this model we have chosen to use OKB Grigorov resin chains, with excellent detail and far superior to the rubber ones provided by Dragon.



After the undercarriage is dry-mounted and the last details added such as replacement tow cables and chains, assembly is complete. For painting, we will start by priming the model with Mr. Surfacer 1200 applied with an airbrush. Throughout the painting process, the Ammo Mig "AIRVIPER" airbrush will be used, using a 0.2mm needle.

First, the areas less accessible with the airbrush will be painted with black, in this way if during the subsequent painting process they are not reached, only a black shadow will be seen.



This is not intended to be a pre-shading.





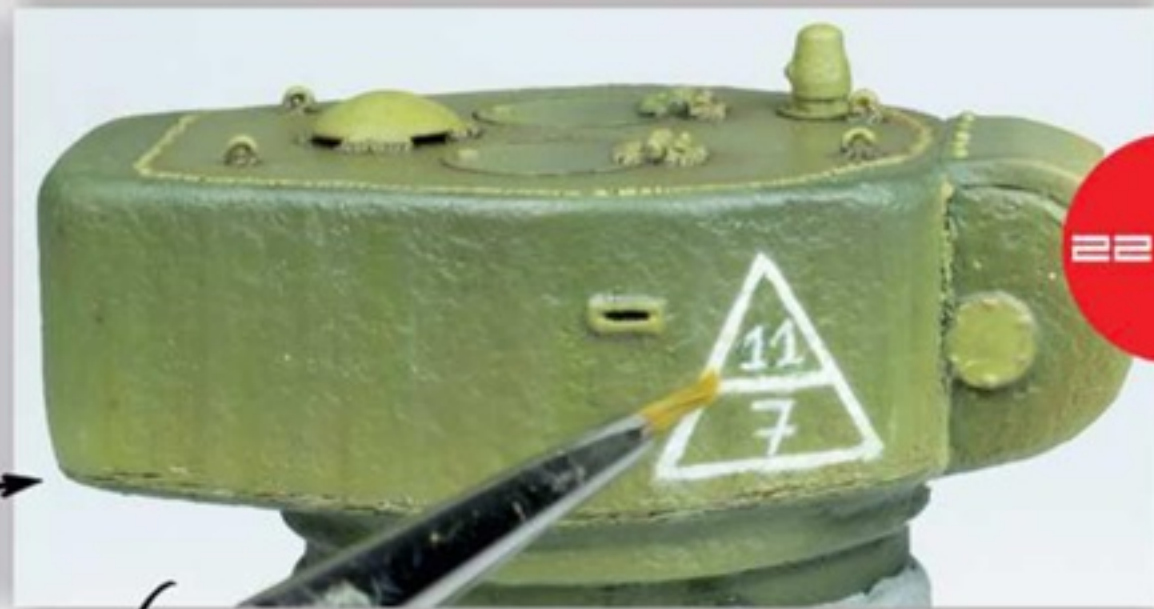
The first step in the paint itself will be to paint the vehicle with the color that will be used to make the maximum shadows. Subsequently, a modulation of the base color will be carried out using different color gradients, from dark to light. This technique consists of achieving forced contrasts by contrasting maximum lights and shadows using hard edges and separation by panels. In this way, the shapes of the vehicle are better defined and a very attractive result is achieved. This effect will be largely mitigated with aging techniques. A last maximum brush light will be made to highlight small details, using a mixture of Vallejo and Ammo paints.

Since I was not satisfied with the color tone I had used for the Russian green, I decided to alter it by airbrushing a brownish red filter, using clear Tamiya X-19, X-27 paints and a little Khaki XF-49. This filter is applied in a very controlled way and in extremely smooth coats. The white marking of the tower will be painted using a mask made of plastic sheet. The numbers will be painted with a brush. A coat of Tamiya X-22 Gloss Varnish is applied to protect the entire paint job and prepare the surface for aging.



I will start the aging process by working the surfaces with oils, to achieve tonal variety and to unify the modulation.





Dark colored oil spots are deposited on the shadows and light colored on the lights. The colors used will be: Industrial Earth (ABT090), Blue (Titan 55), Olive Green (AMIG3505), Buff (ABT035), Light Sand (ABT155), White (Titan 1). The oils will be melted using a brush slightly dampened in solvent of enamels (Wilder TN01). On sloped surfaces the same colors will be applied, but this time they will blend in with vertical movements. Once finished, they will

finish blending using a completely dry soft brush. The oil remains on the white marking are cleaned with a little nail polish solvent. The next step will be to apply washes around all the panel lines and



nooks. For this, the Enamel Wash from Ammo by Mig Jimenez, Dark Wash (AMIG1008) for the deeper areas and Brown Wash for German Dark Yellow (AMIG1000) for the rest will be used. Excess wash will be removed with a brush and nail polish solvent. I apply a coat of satin varnish "Satin Lucky Varnish" (AMIG2052) to unify glosses. This will be the last time I varnish the model.

Chipping is done in three parts; I first paint surface scratches using a color slightly lighter than the base color, using a mixture of 2 drops of Vallejo Zinc Green (71.094), 4 drops of Dunkelgelb High Light (A.MIG904) and a touch of yellow to gain saturation.

All chipping will be done with a Marta Kolinsky 4/0 brush. Subsequently, the vast majority of the previously made chips are filled with a dark gray tone, mixed from black gray, toasted sienna and a touch of white, all three from Vallejo Model Color and dissolved in water.



This color represents the exposed metal.



Finally, a rust-colored wash is applied over each chip, melting the effect later, thus achieving a slight oxide patina above the chip. Streaking Rust Effects (AMIG1204) will be used for this.

After finishing the chipping, various details will be painted, such as the canvas, the headlight or the spare links, the latter will be painted by splashing different shades of rust on a dark gray base.

I like to work on the mud effects using multiple layers, to get an attractive texture and color. To generate the initial texture and larger build-ups I use an AK Interactive textured acrylic paste, Stirred Earth (AK8030). The color is a bit indifferent since it will be covered later with other effects.

Thick Soil Enamel (AMIG1701) is splattered on to refine the texture. When dry, the edges melt and splatter outside the thickest areas of mud is eliminated.

Once the texture is finished, I stain the clay using Light Mud (Wilder AL-04) from Wilder's "Aqualine" product line. These are very interesting since they are reactivatable water-based paints that behave like enamels, since they can blend, but they dissolve with water.

To make this car, the following kits and upgrades were used:

Dragon T-34/85 mod.1944 (No. 7564).
OKB Grigorov T-34/122 Turret (B72017).
UM T-34/122 (442). Part photo-etched for SU-122 (P72-146).
OKB Grigorov 1/72 tracks T-34 type 2 (S72094) OKB Grigorov 1/72 Wheels for T-34, cast, early, with holes on the hub and 42 holes on the bandage, half spider (S72014) Eureka XXL 1/72 Towing Cable T-34 (ER-7211).
MasterClub Hexagon bolt, flat head, size S (MC435043).



This same product is used as a splash to create splatter dried mud effects. To imitate the dust run off by rain on sloping surfaces, I use the Martin Kovac technique, which consists of a mixture of Tamiya paints in earthy tones (XF-52, XF-57, XF-55) extremely dissolved in water and a few drops by dishwashing liquid to break surface tension.

This mixture is applied in multiple coats with a 10/0 brush to achieve fine vertical lines.

Dust on horizontal surfaces is represent using a 50% mix of Buff Oil (ABT035), and "Rain Marks for NATO Tanks" Glaze (AK074).

Dust spots are drawn and subsequently blend with nail polish solvent.

At this point, darker mud tones begin to be applied, to represent more recent and wet accumulations. "Loose Ground" (AMIG1752) is used, applied as a spot and splatter on larger mud accumulations.



The next step will be to imitate wet clay, for this a mixture of various enamels is used; Damp Earth (AMIG1754), Loose Ground (AMIG1752), Murky Water (Wilder NL34), and a hint of black pigment from AK Interactive. The "Murky Water" product will add the characteristic gloss of wet mud to the mix.

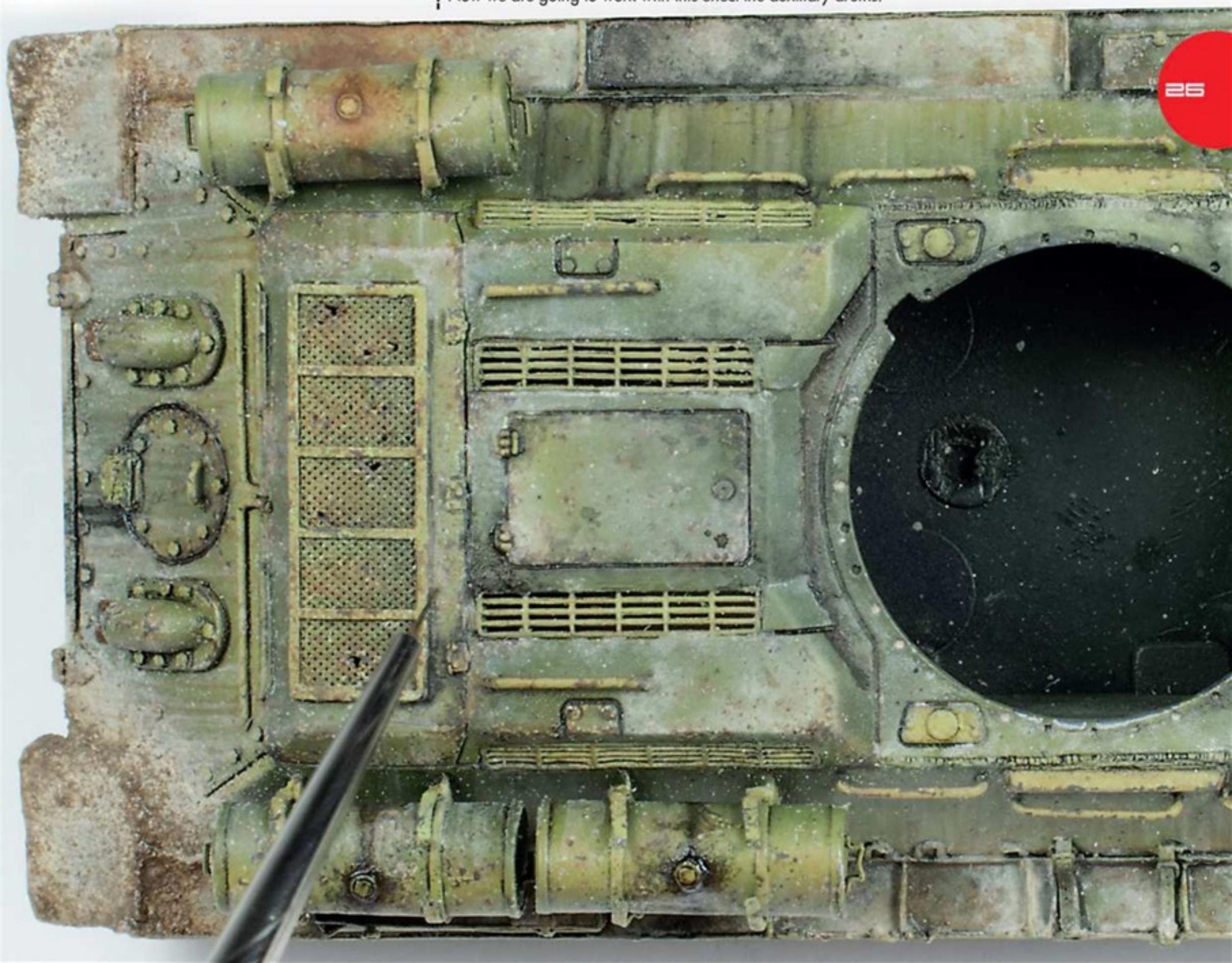
The chains, which until now had been worked in the same way as the unders, will receive the tones of dark mud in the central area, while the dry mud will appear at the ends.

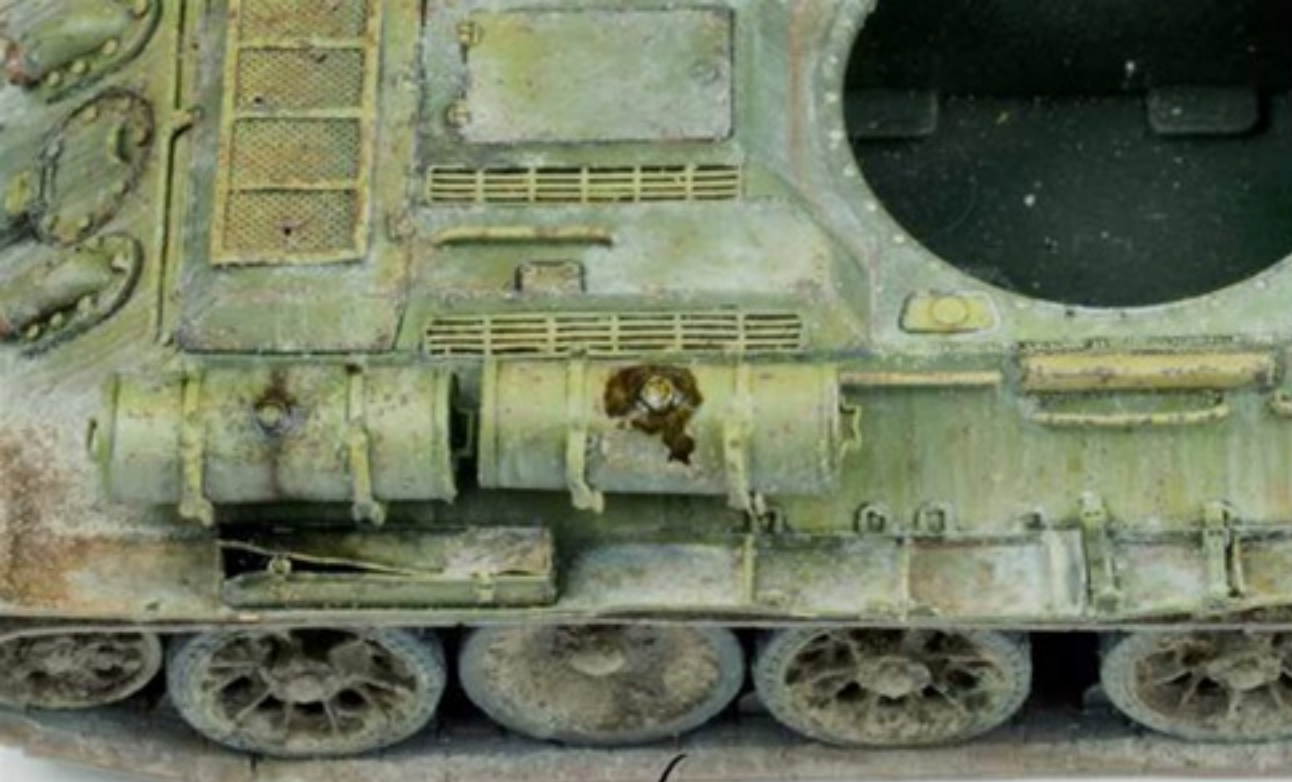
Moisture effects will also be applied to the rest of the tank, using Wilder's Murky Water (NL34) product, as drops on inclined surfaces and as small accumulations on horizontal surfaces. This step is quite important in my opinion, as it creates contrast between the satin finish of the vehicle, the matte of the dust and the gloss of the humidity.





With the dust, mud, and moisture effects finished, I move on to doing the spilled fuel stains. For this I will use the product "Diesel Exhaust Runs Effect" (NL-31). The product is applied on the access cover to the engine as spots and small drops. If any edge is too hard, it can be blurred with nail polish solvent. Now we are going to work with this effect the auxiliary drums.

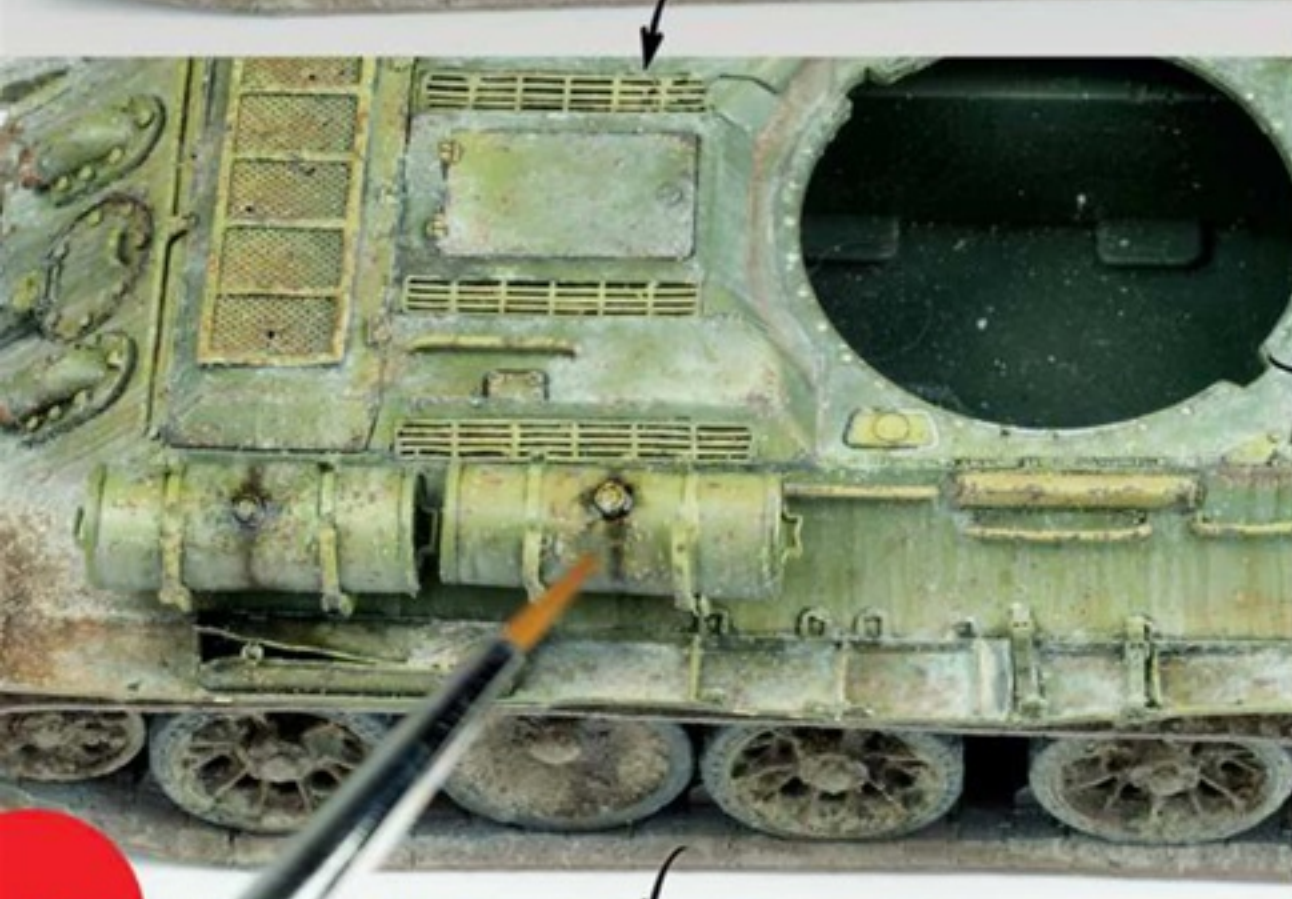




Begin by drawing a stain around the filler neck using a mixture of 70% "Diesel Exhaust Runs Effect" (NL-31) and 30% "Brown Wash for German Dark Yellow" (AMIG1000).

The edges of the stain are blended using nail polish solvent and part of the stain is dropped downwards, thus imitating a spill.

To finish the effect, small spots are splattered around the filler neck with the help of a brush and a toothpick, projecting the paint.

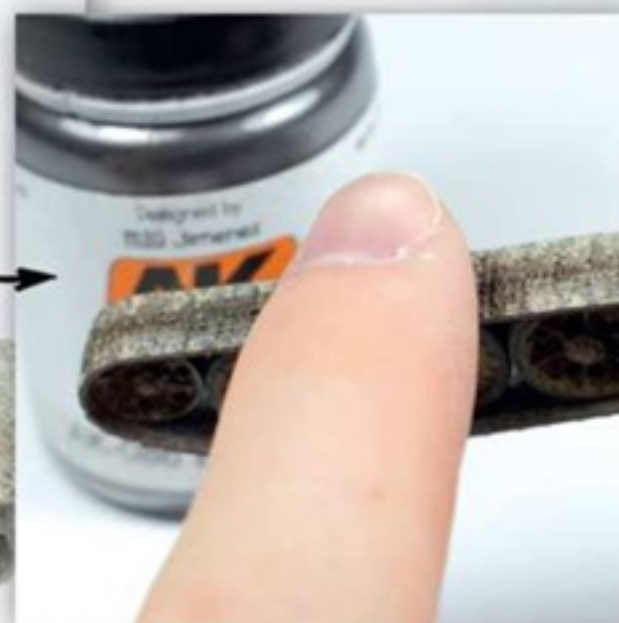


On the other side, the drum will be worked with rust tones, to create contrast with the dark spots on the engine. This effect can be seen in some photos.

The exhaust pipes are worked using black pigment in a very controlled and punctual way. Subsequently, "Diesel Exhaust Runs Effect" (NL-31) is applied undiluted, to achieve more gloss.

This effect of splashing unburned fuel on the exhaust pipes of Russian tanks is quite common.

At this point, the chains and wheels are glued to the barge, but not before polishing the contact



surfaces using a small amount of metallic pigment applied with the finger.



Lastly, some details that have been painted separately are added and glued on, such as the trailing cable, which has had a rust wash applied, chipping on the clamps and some dust.

The strap with which it is attached to the barge handle is made of a strip of masking tape painted with acrylics.

With this, I conclude the model.



I would like to thank Mario Gabás, Miguel Álvarez and Beñat Lorenz, for all the help, advice and opinions, and Mario Tornel for giving me the opportunity to publish my work in this magazine.

MENTOR BEECHCRAFT 45

Autor / Author: Luis Antonio Reyes Lavín.

Memories come to mind of how Hobbyworld magazine came into my hands for the first time and it was thanks to my colleague Julio Fuente that he gave me an issue where a model of his was published, it was 2003, and that same year was where I had the opportunity to meet its creator Mario Tornel in person. It's already been around twenty years from that moment and since then and to the best of my ability I have been publishing some of my best models in the magazine, even Mario chose me from among many modelers to participate in the special of number 200. I feel privileged to be able to count

on your friendship and I attest that Hobbyworld is a leading magazine in its field and that it has the particularity of publishing works by both novice modelers and accomplished professionals. Despite the times of restlessness that run, I encourage Mario and his entire team not to lose heart and continue with this arduous work of making our hobby known through its pages, I for my part will try to contribute my little grain of sand. I can only say: THANKS, MY FRIEND!



ACADEMY MINICRAFT 1/48

THE AIRPLANE: In 1948 Walter Beech built a training aircraft from the civilian model Bonanza with a "V" tail. This private adventure from the Beech company was to be offered to the United States military as a cheaper replacement for the famous North American T-6 / NJ trainer.

The principal difference of the new trainer with respect to the civil version of the Beech Bonanza consisted in the two tandem seats for student and instructor and the disappearance of the tail in "V" replaced by a tail of conventional manufacture.

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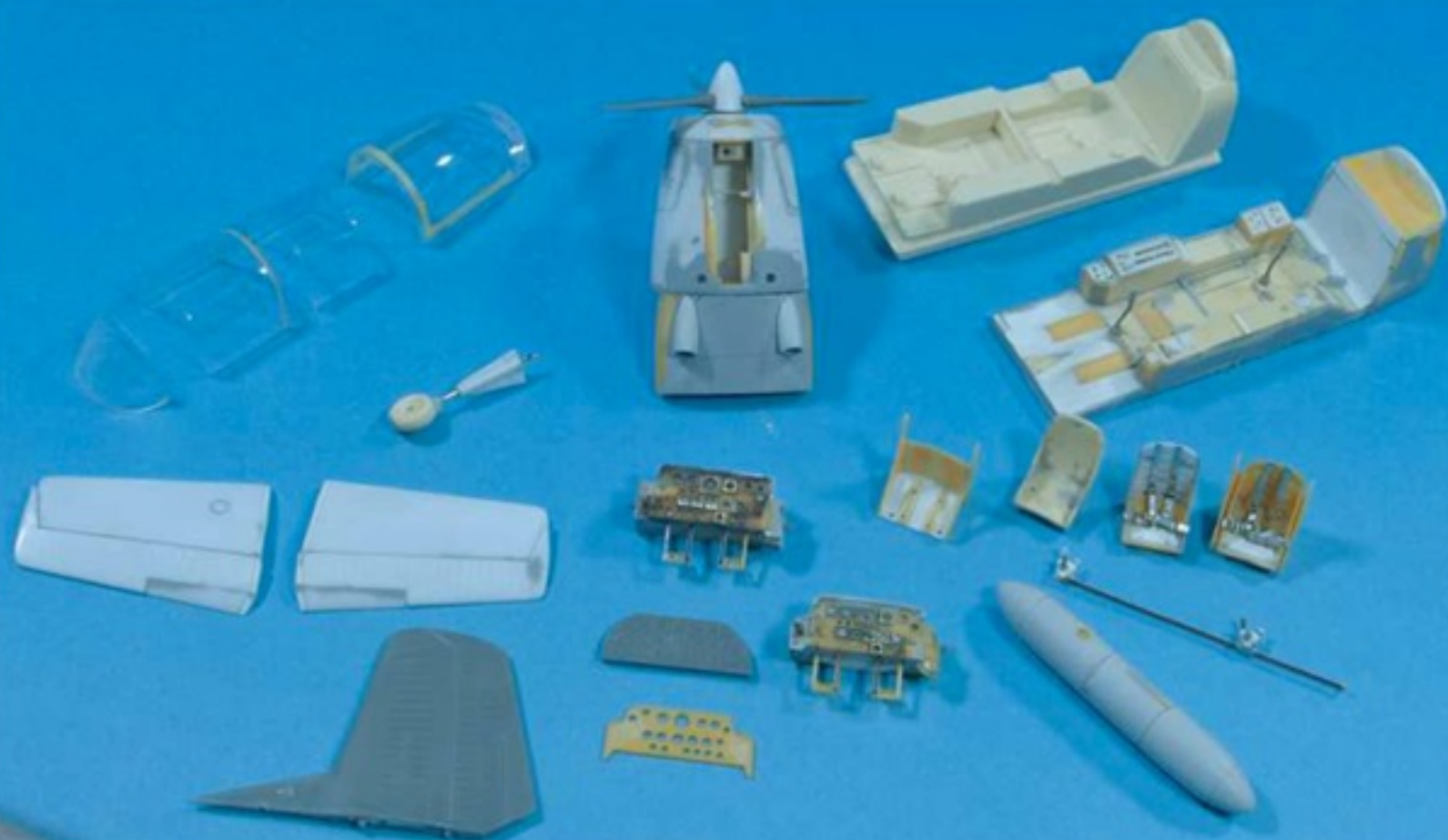
The new aircraft was named the Beech Model Mentor, and was first flown on December 2, 1948 by Beechcraft test pilot Vern Carstens. At this same time, the USAF, like many other air forces in the world, was preparing to make a decision on the trend that would follow the primary training of pilots. The problem caused by the entry into service of the new jet models was whether or not to introduce jet aircraft for primary training. The question was difficult to solve, because an affirmative answer meant that the less able students would have to fly much higher performance aircraft from the first moment, and would face at the same time the problems that inevitably bring a jet engine still not developed and that could pose reliability issues.



On the other hand, training from the first moment with turbine aircraft had a very positive aspect and it was that from the beginning the pilot could constantly practice their command technique.

The maintenance of the reciprocating engines for the primary trainer aircraft would instead necessitate a later phase of transition to the new turbine engines.

USAF chiefs adopted this last more conservative solution as the most prudent at the time. Among the various types of aircraft evaluated were three examples of the Beech Model 45, two with a 250 HP Continental E-185-8 engine and one with a 225 HP Continental E-225-8, which received the USAF designation of YT-34. These three aircraft made their first flights in May, June and July 1950, and were subjected to extensive evaluations in which, in addition to the test pilots, students and primary training instructors participated.



Almost three years later, on March 4, 1953, the USAF choose the Model 45, under the name T-34A Mentor, as its new primary trainer. 450 copies were built for the USAF (350 Beech and 100 Canadian Car Foundry Company of Montreal, Canada). The U.S NAVY in turn evaluated the Model 45 after the initial contract from the USAF and Beech, and on June 17, 1954, it ordered 290 aircraft of this type under the name T-34B. In total, the US NAVY acquired 423 aircraft.

THE MODEL: In this case it would be better to talk about the models, because to carry out this project of assembling a T-34B Mentor in plastic it is necessary to resort to two 1/48 scale models.



These models are not difficult to find and their price is not high. The required models are: 1/48 scale Beech Bonanza V-35 from Minicraft and the Beech T-34C Turbo-Mentor from Czech Model at 1/48 scale that includes a True Details resin set for the cockpit, the landing gear wheels and the turboprop engine exhausts.

Minicraft itself has already launched an injected plastic model of the T-34 Mentor at 1/48 scale but its price is excessive for the size it has and what it offers, however if we can find kits in vacuform from the Sanger brand and one in resin from the C ndor Models brand. I don't like resin planes, much less vacuform airplanes, so I decided to find a way to assemble a plastic Mentor without resorting to the expensive Minicraft kit. As the T-34 is derived from



the civilian Bonanza model and the Turbo-Mentor is an improvement on the T-34, I had two options, one difficult and one more affordable. The easy option would be to fully utilize the Czech Model kit with the replacement of the nose housing the turboprop engine with the modified nose of the Minicraft Bonanza. With that and some minor change to the fuselage, stabilizers, and a little more work in the cockpit, you could get a T-34 Mentor.

The problem is that the Czech Model model is of the "sort run" type and presents a hard and excessively thick plastic to work with, in addition, the True Details resin cabin does not fully serve us since it is designed for a Turbo-Mentor.



It must also be said that the quality of details of the Czech Model is quite poor. The other option that is much more difficult and that I ended up rejecting was to start completely with the Minicraft Bonanza kit. In the end my decision was to mix the two kits. I used the fuselage and vertical drift as well as the resin cockpit and wheels and the vacuform transparencies from the Czech Model model and the wings, nose and stabilizers from the Minicraft model.

All this was done after verifying in the plans and photographs that the Bonanza wings and the "V" stabilizers were identical to the T-34 Mentor model and that the nose was a good base for the transformation.

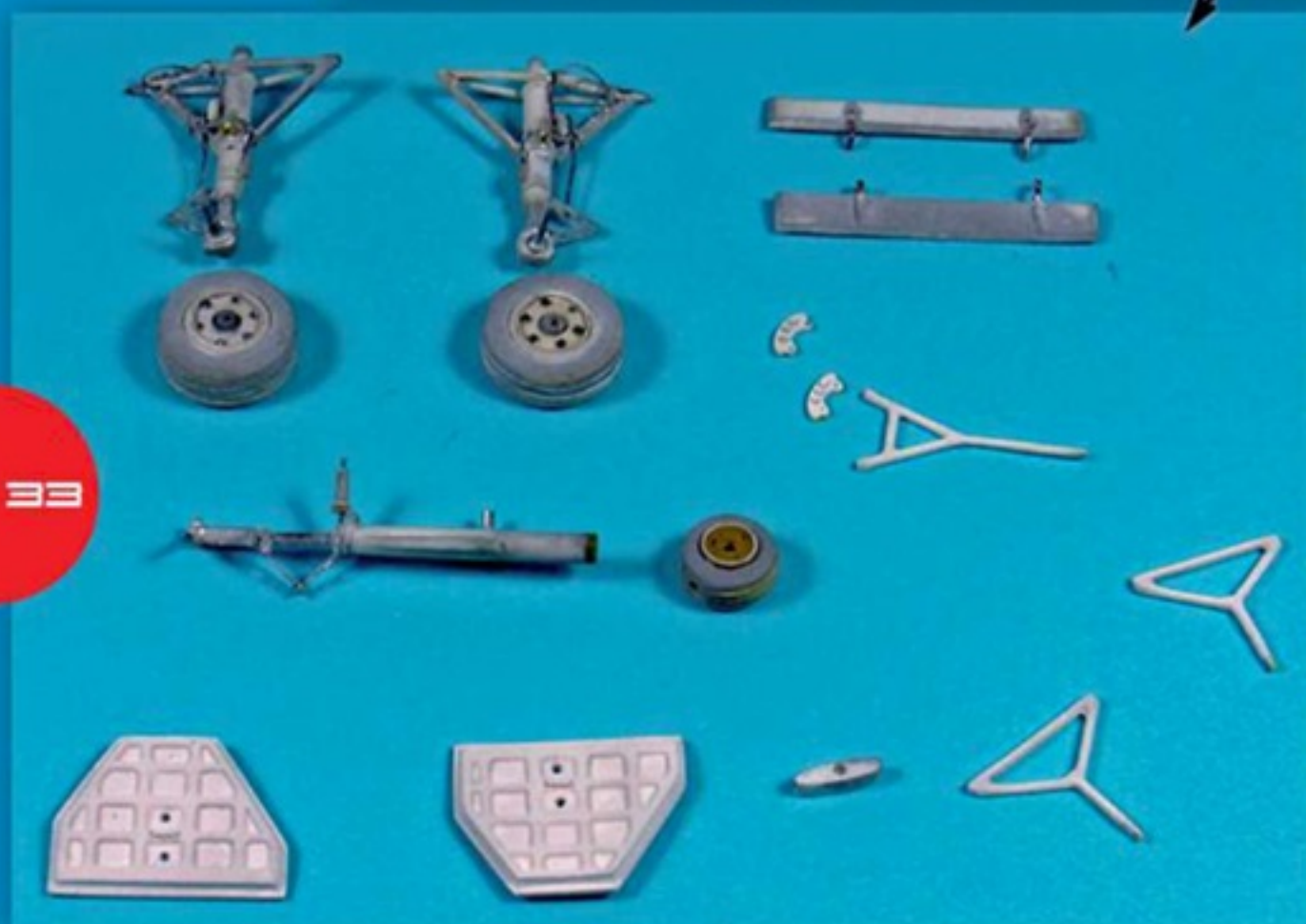
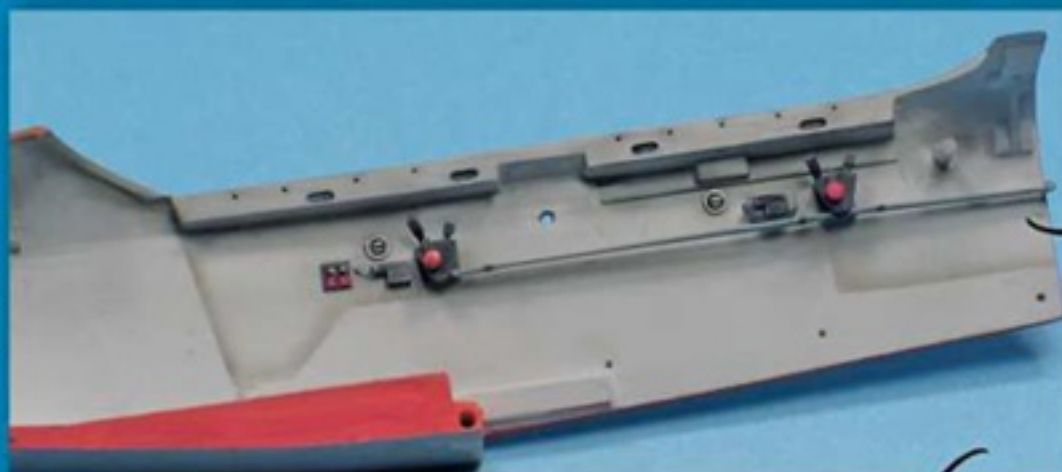
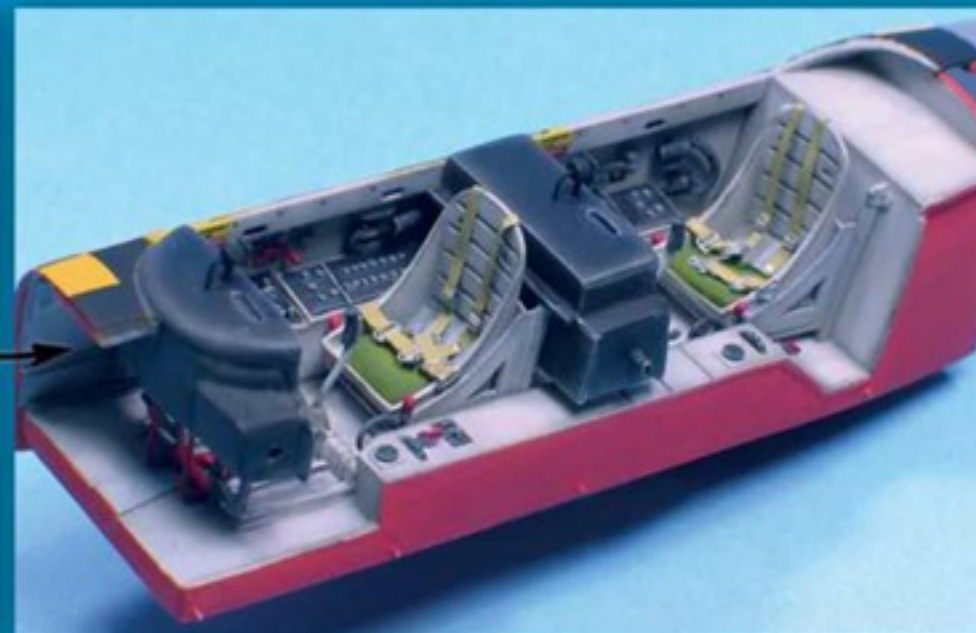


In addition, it must be said for those who do not know the Minicraft Bonanza model that it is excellent and is on a par with the plastic of brands such as Hasegawa or Tamiya.

ASSEMBLY: COCKPIT. The first serious problem we find is the cockpit, although the plane is similar in size to a P-51, its cockpit is too large to accommodate two pilots in tandem. I used True Details resin for the Turbo-Mentor, but I had to rebuild the sides, the rear and add a piece of plastic to the front.

I also had to scratch the instrument panels and the seats of the two pilots. Other scratch-built details include the joystick, throttle levers, rudder pedals, map reading lights, and more.

As for the transparent vacuform, the Czech Model model has two, but to show the closed cockpit, I wanted to make my airplane with two pilots and the open cockpit, for this I had to cut the vacuform with a cutter and very carefully, and later add some small plastic strips to the frames to give them the peculiar shape they have.

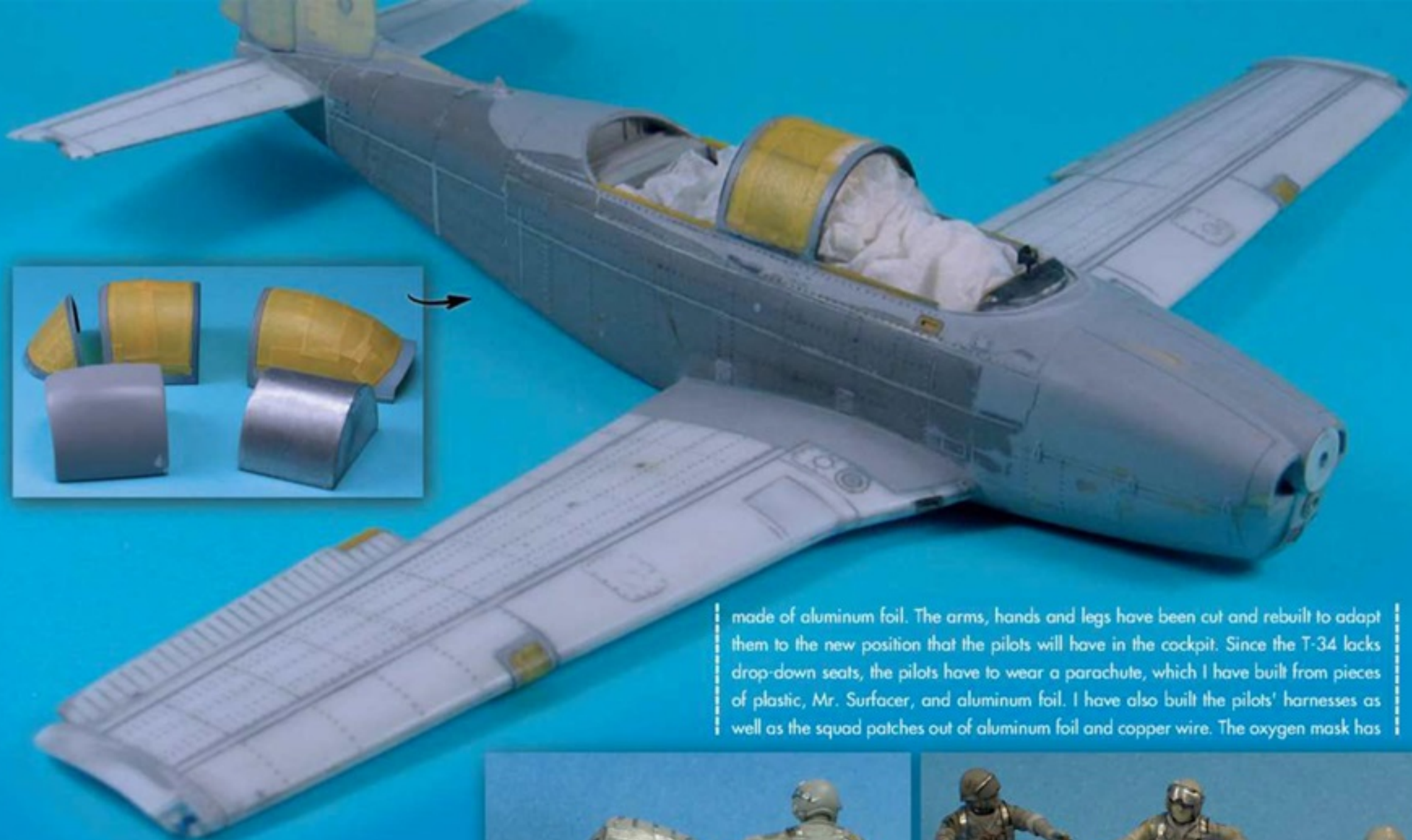


The instrument panels are made with Plasticard and the watches with photo-etched and decals from Mike Grant Decals reference (CKP-048).

The levers and buttons on the instrument panel are made of copper wire of various diameters. The seats are also scratch made with Plasticard, for the harnesses I used a photo-etched from Eduard and the belts are made with aluminum strips.

Inside the cockpit, special mention must be made of the pilots. My idea was to put the pilots inside the plane before starting a mission, for this you have to modify the postures of the arms and legs and also the head. To modify the pilots I take as a model the two pilots of a 1/48 Hasegawa Phantom. It is necessary to carry out quite a big transformation job since the Hasegawa pilot is imprecise in his forms, the helmet is too big, the arms are also short, and the flight suit is different. I had to build the HGU-55 / P type helmet by modifying the original one, for this I have consulted many photos and with the cutter and sandpaper and a lot of patience I have built a new helmet. Then I added the goggle straps and the helmet strap





made of aluminum foil. The arms, hands and legs have been cut and rebuilt to adapt them to the new position that the pilots will have in the cockpit. Since the T-34 lacks drop-down seats, the pilots have to wear a parachute, which I have built from pieces of plastic, Mr. Surfacer, and aluminum foil. I have also built the pilots' harnesses as well as the squad patches out of aluminum foil and copper wire. The oxygen mask has

been taken from the Hasegawa pilots and the tube has been made with copper wire. The pilots have taken the different bags that they brought in the flight suit.

FUSELAGE: As I already explained at the beginning of the article, the plane will carry the fuselage and vertical drift of the Czech Model model. It is necessary to sand the entire outer area of the fuselage to polish the plastic and eliminate the lines of the panels that we will later engrave with a scribe. In the interior part of the fuselage you have to work much more because the thickness is excessive and you have to sand a lot until the plastic is thinner so that the resin cockpit can enter without problems. The vertical drift should only be rounded at the top with sandpaper as it is somewhat different from the Mentor.



You have to sand and compare with the photos to get the nose of a Mentor, later we will record the hood lines with a scribe. I have also used the resin part of the Turbo-Mentor where the landing gear is located, it is not very difficult to adapt it to the nose of the Bonanza. The airplane that I want to ride has a three-bladed propeller, although most of the Mentors, the oldest ones, had only two blades.

The nose of the airplane is the one that brings the model of the Bonanza but it must be worked to turn it into that of the T-34 Mentor because they are not exactly the same. To do this, you have to compare with photos and plans and go sanding the sides and the top. Once this is done we add plastic to the upper rib of the engine hood and fill with Mr. Surfacer giving several coats.



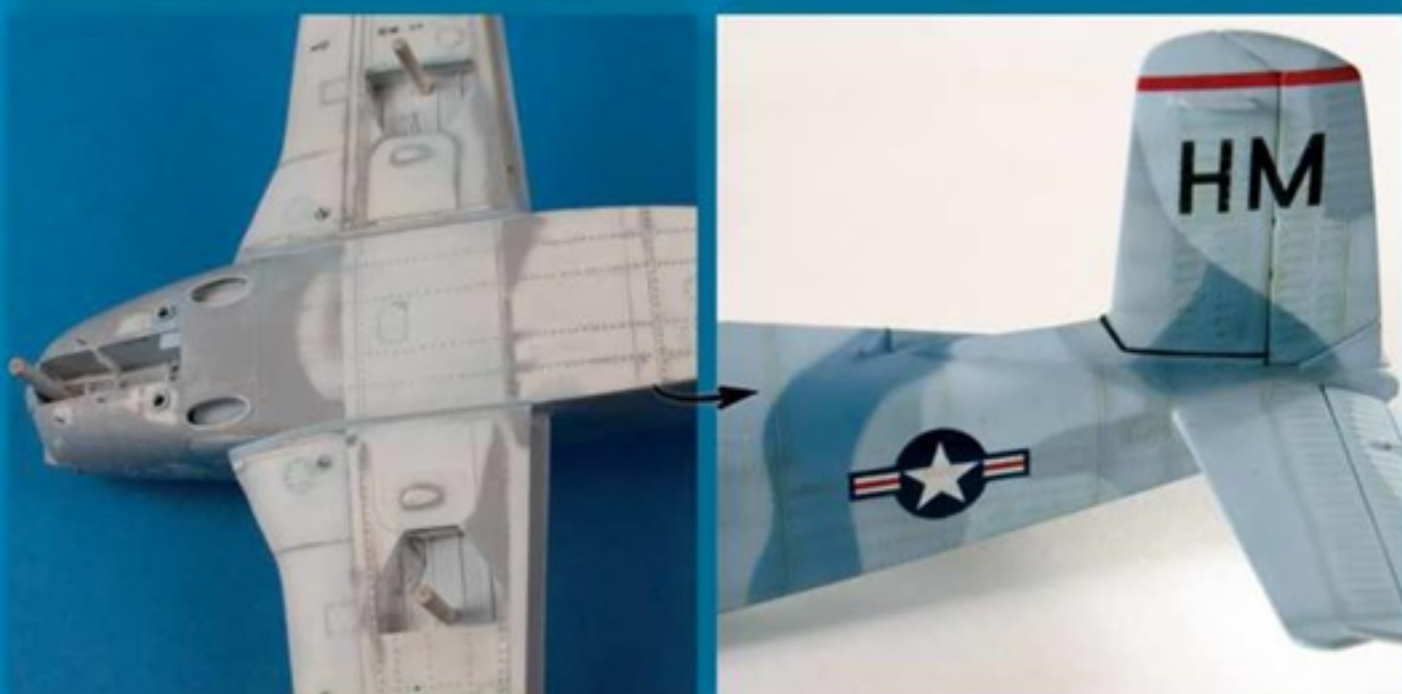
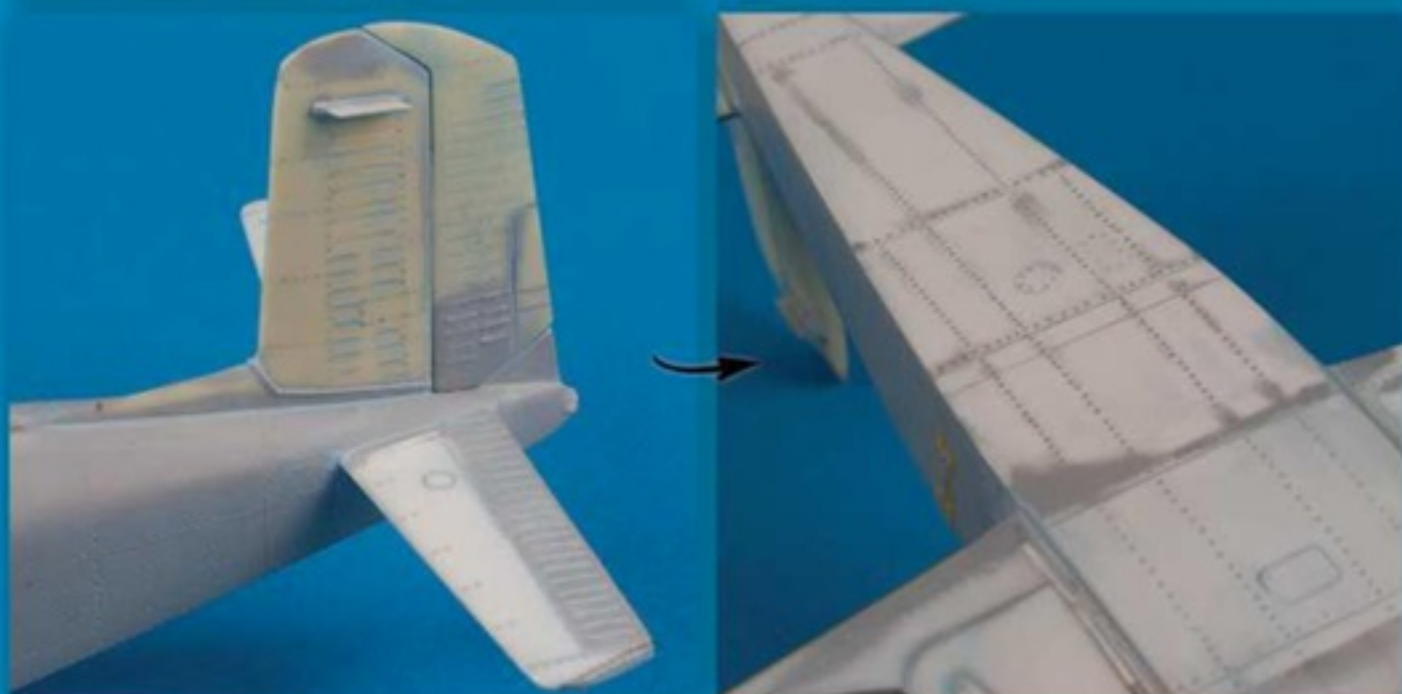
For this I use the propeller blades from Czech Model. They have to be sanded and shaped. The propeller cone is from the Bonanza, you have to give it a more pointed shape, I do it by sanding little by little.

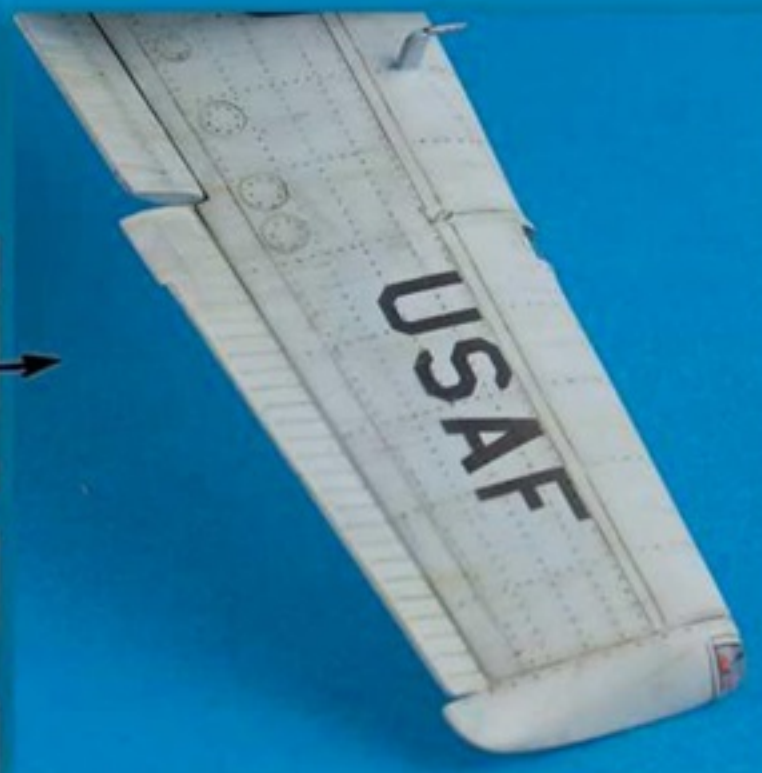
The Mentor has a couple of exhausts under the fuselage in the same area as the Minicraft Bonanza, but they are different, you have to fill the gaps and re-manufacture one exhausts with Evergreen plastic, in the model I have done this work as a part that will then fit between the nose and the fuselage.

HORIZONTAL WINGS AND STABILIZERS: As I explained at the beginning, the wings and stabilizers of the new Mentor come from the Minicraft Bonanza mockup. This plastic is of very good quality and the lines of the panels are finely engraved.

In the wings it is only necessary to scratch the position lights of the tips and the landing lights, for this the necessary portion of plastic is cut with a cutter and several pieces of transparent plastic are glued that will be sanded until obtaining the shape desired, then they are detached and with a small drill a hole is made that once clean we will fill with Tamiya transparent red and blue, to simulate the LEDs they carry.

With the landing lights we do something similar, we remove the already sanded pieces of plastic from the wings, we hollow them out with a drill bit and sand the inside until we get a thin piece of transparent plastic, then we polish it with Tamiya Compound.





We make the interior of the headlight with plastic that we paint in aluminum, we glue the assembly back to the wings, we sand to remove glue residues and we polish again with Tamiya Compound. The same action will be repeated with the position lights.

We are going to put two fuel tanks under the wings because the model that I am going to build has them, although it is not normal to see them on the Mentor.

For the fuel tank supports I use those of a Tamiya P-51D, which I modify and adapt to the Mentor wing.

The fuel tank is made from scratch, taking the shapes and measurements from the photos of the real plane. The stabilizers are sanded a bit and the moving parts are cut, on the wings we do the same with the flaps and ailerons.

The landing gears are the ones that come with the Bonanza model but I have improved them with Evergreen

plastic and copper wire. The wheels are made of resin from the Turbo-Mentor model kit.

PAINTING: There are a multitude of possible decorations for the T-34B Mentor, from the NAVY, the MARINES and the USAF, in aluminum, camouflaged and painted in high visibility colors for training, not counting the decorations typical of other Air Forces.



At first I had thought to paint the Mentor like the ones used by the Spanish Air Force, in aluminum and with the high visibility orange panels, but it seemed to me that the plane would be more beautiful with a camouflage scheme that I had seen on the Internet and which was very similar to those used by the F-5 Tiger II of the USAF and NAVY Aggressors units.

This scheme is made up of two shades of blue and one of gray on the fuselage and upper part of the wings and one of the two blue shades on the entire lower surface of the fuselage. All the colors used are Tamiya acrylics, for small details I used Vallejo Model Color. It is varnished with Vallejo matt varnish.

On one occasion, if I am not mistaken during the celebration of the Modeling Event that is held every year in the city of A Coruña, I had the pleasure of seeing a Komatsu finished by one of the best modelers on the current scene, which is none other than Juan Villegas, the truth is that I fell in love with these types of models. So, fresh from the event, I began to investigate models and possibilities to start a new and hopeful project. The truth is that I felt a bit disappointed because I expected more models and references than I found, but among the different models I fell in love with this model that I present below today. It is a 1:35 scale Hitachi model from the Hasegawa.



HASEGAWA 1/35 HITACHI ASTACO NEO DOUBLE ARM WORKING MACHINE



As soon as I received the model at home, I got to work while I documented on the net about colors, chips, oil stains ... I thought all the time about a dirty model and at the same time worn but without going overboard as I have already done with previous models. In short, this time I was thinking of a dirty, worn model, but operational at the same time and not abandoned as I usually do.

The model that I present to you below comes at 1:35 scale and it is a model of the Hasegawa house and it is the Double Arm Working Machine Astaco Neo model. Once in my possession, I really like what I see, its presentation, the location of the different pieces, as well as the details that it brings in each of the pieces and the decals.

It is a model that enters by sight and that when you start assembling it and following the instructions, all the pieces fit together perfectly and assembly is very fun.



It is a vehicle with few parts or at least it seems to me, with very clear instructions and a fairly complete set of decals. The assembly of the model in principle has no difficulty, with very good fittings of pieces and should not give us major problems in this regard. The first thing I proceed to do is to remove the pieces from the different clamps. I do this process very carefully so as not to damage the pieces that we are removing. We assemble the vehicle in different sections, that is, on the one hand we mount the tracks and its running gear. On the other hand, I was assembling the cabin and its different parts, and so on with the shovels and clamps, the model arms, etc. Once the different sections have been assembled and reviewed is when we carry out the primer of each of the assembled parts. I took special care in the final position in which the two arms of the machine would be mounted. This is an important point when it comes to finally setting the model on a base.

For this occasion, comment that I use Mr. Hobby's primer. I like it a lot, it is very fine and I really think it is a good starting point when starting the painting process. I do the primer very slowly with very subtle coats. Before proceeding with the painting process, I must comment that I let the primer dry for at least 48 hours. More than enough time to check at the same time if there is any failure in the fitting process of the different assembled sections of the model.

The model I want to make is a machine in use, with dust and chips typical of this type of vehicle, so it is important to treat the different sections of the model completely independently.

Once painted, we will proceed to fit them giving the final appearance in the absence of dirt, which we will do once the vehicle is assembled and located in its final position.



We must not forget that it is a model that at the end of its assembly is fully articulable, but in my case once the pieces have been painted I prefer not to touch the model. The wear will not be the same on the right side as on the left, nor will it be the wear on the front or the rear, and so on in the different parts of the model (running gear, cabin, shovels, clamps, arms ... etc.) this is due to inclement weather, as well as different wear and tear made by human hands, or the different areas on which the machine is working. The wear should not be symmetrical in any area, the more irregular the more real they will be.

PAINTING PROCESS: The model has a very soft first coat of the AK Chipping color 711 reference applied with an air-brush. For my taste, it is the ideal base on which I am going to make the different chips in the different areas of the model. As I have already mentioned in other articles, I choose to use this reference because this particular color can give us a lot of room for maneuver to play with the oils later.



The next step is to apply a layer of matte varnish which we will let dry well. In this way we will try to make sure that when applying the following layers of paint, this base color holds up well.

Once we have the dry varnish layer I proceed to apply AK Heavy Chipping, I apply it using a brush, I am applying it in sections and not over the entire surface simultaneously, this is because once the layer is dry From Heavy Chipping I am going to apply the orange paint both on the arms and on part of the body of the vehicle.

As the vehicle, on which we are working, we want it to give the feeling of a wear typical of the works, I have prepared different mixtures of oranges mixed with different amounts of white, this time being both Hobby Color references. The amounts of mix will vary depending on how you want to achieve one type of wear or another.

Each of these layers, by applying them in a totally irregular way in the different areas and parts of the vehicle, will undoubtedly be applying a darker orange layer in some areas and on the other hand lighter in others, so that the final result is the one of an orange color with some areas more worn than in others.

In this phase of making the model, as we apply the different orange tones to the sections of the vehicle, we make the different types of chips. As always at least in my case, I have on hand a little water, a set of fine brushes, a set of very fine needles and some toothpicks. Depending on the thickness, size and shape of the chipping to be made, I will use one tool or another. It is very important to document yourself in order to obtain the most real chips. Once the chips have been made, if you wish and in fear of losing the work done so far, we can apply a new coat of varnish. In my case I use a very light matt varnish coat.



Once the model is painted and the most basic chipping is done, I use a very small sponge and also apply AK-711, leaving very fine spots and tips distributed over certain areas of the model. Now is the time to use the oils. With these we will undoubtedly gain in chromatic richness at the same time that it helps us to obtain the best wear effects on the different areas on which we are applying them. I like working with oil paintings, this is because if you make mistakes you always have a margin to correct any defect that we are appreciating.

We can apply white and orange oils on the bodywork and arms of the models and more grayish tones on the area of the vehicle that have this color, in this way we can degrade the original orange and grayish color and that will undoubtedly go away degrading with the passage of time. The oils, we are applying them in an irregular way, thus giving a more realistic feeling of wear that we definitely want to obtain. Everything will depend on the type of chipping that we want to obtain. Everything will depend on the type of chipping that we want to obtain. Once we have applied this first coat of oils, we are applying a second coat with different oils, which I apply by posing irregularly over the entire model in the form of small dots and mixing the different colors.



Without a doubt, it will help us to gain a greater chromatic richness and a greater sense of wear throughout the machine. The oils used are white, brown, orange, earth colors, etc. The oils used are from the Abteilung brand.

On this occasion, to outline the arms, firstly, I pass a little graphite on the most important reliefs, as always I pass them in a very tenuous and asymmetrical way. Next I use the AK Dark Brown Wash product. The result is very real, I really like this range of products, I recommend it. I must comment that this is the first time that I have used this range of products in such a generalized way, it is fantastic. For example, in this model instead of using pigments to simulate dust, especially in horizontal areas and dust on the windows of the cabin, I use another product from AK, it is Dust & Dirt Deposits, the result is unbeatable. I apply this product to both the surface of the model and the crystals with very fine brushes.

I must remember that I have a piece from my disaster drawer on which I am painting and testing to see the final results. Another area on which I apply Dust & Dirt Deposits is the running gear and the tracks, but this time, I apply it with the airbrush at very low pressure. The idea is to go very slowly and little by little applying different layers until you get the desired result. To carry out oil and grease stains, I use the AK Engine Oil reference. I apply it a little diluted and with a very fine brush until I get the desired result.

At this point, as I always comment, we will only have to apply different glazes on the bodywork and different parts of the model, it is best to document well and carry out the different glazing in a totally random way. Finally, to finish the job, I apply a soft and thin layer of Tamiya Buff to simulate a little more dust on certain areas of the model.



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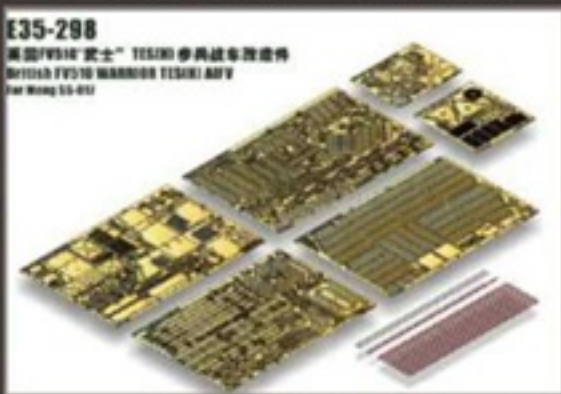
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