

Modern US Navy aircraft ID markings *p. 40*

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April 2019



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Hornet** *p. 44*

SPECIAL SCI-FI FOCUS!

GORGO gone wild!

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monster kit
model** *p. 30*

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PLUS

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Jeff Pollizzotto
spiffs up Monarch
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MODELING WITHOUT BOUNDARIES

AT-AT: Desert Walker

How to add shades of gray and heavy weathering to an abandoned "Star Wars" transport.



U-Boot Type IIA

How to paint and weather Special Navy's 1/72 scale submarine.



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By Mark Savage

Simple question, no easy answers

Are you a tech-head, one of those lucky few whose brain thinks in binary code? Do you know what binary code is? I sure don't!

For readers who regularly use *FineScale's* forums on our website, there have been some trying times

late in 2018 and early in 2019. We apologize.

For those of you who don't ask questions or kick around modeling tips and talk on the forums, well, consider yourselves fortunate these past several months. But

don't throw the glue bomb out with the super glue dropper. Things are getting better and I encourage you to get on the forums soon and join *FineScale's* modeling community.

Here's the deal, as one H. Ross Perot used to say while showing us all a gaggle of charts: *FineScale* and *Scale Auto* were among the first hobby publications (heck, all publications), early adopters if you will, to create their own websites and forums.

That was quite a few years ago, back when the WWW moniker might have made you think of a wrestling federation instead of an online address.

Technology changes though, and we admit that ours got a bit out of date. But that's being remedied. In the meantime, our old tech suffered a few seizures, blew a few gaskets, oozed a few too many electrodes or electrons, or whatever makes all this gadgetry run.

The result? We had to call in a few specialists to patch up the patient until our crack on-site techno-surgeons could perform a much needed heart transplant.

That major surgery is yet to come. But we're prepping the patient for it and we ask for your patience and understanding as we sharpen our scalpels.

In the meantime, enjoy the magazine, our website, and social media sites. But mostly, be sure to enjoy modeling, and all the joy it brings!



editor@FineScale.com

Off the sprue: What's your worst job ever, and why?

Ha, a trick question and all but one of the staffers passed the test. ... Guess the beatings will continue until morale improves!



Editor
Mark Savage
msavage@Kalmbach.com

Newspaper job, with a sociopath editor that nearly drove an entire staff to quit, or transfer departments. Among the editor's quirks: taking all holidays off so no one else could, not allowing a reporter to attend a friend's funeral, crossing out the "spider" definition in a dictionary, and eating M&Ms by colors lined up on the desk, but never blue!



Senior Editor
Aaron Skinner
askinner@FineScale.com

You would think that working for an editor who, while standing in middle of the newsroom, said the Nazis really weren't that bad would top the list. But I spent a couple of years catching newspapers out of rolling machine as they were wrapped in plastic for delivery. Early Saturday hours and a college social life did not mesh.



Digital Editor
Elizabeth Nash
enash@FineScale.com

Well, there was one time I worked with two brutal colleagues, one named Savage and one named Skinner, so you can imagine just how friendly they were! ... No, wait! When I was a bartender, my shoes were constantly sticky which made bouncing patrons who had overstayed their welcome hard work!



Editorial Associate
Monica Freitag
mfreitag@FineScale.com

Typing insurance adjusters' notes off a transcribing machine. Nice building, but we were in a large back room filled with dingy brown cubicles, 3- x 3-ft. (if that). We sat for 8 hours and transcribed — no conversations permitted, and a chart to mark when we went to the restroom or lunch. I lasted about a month! Bye-bye!

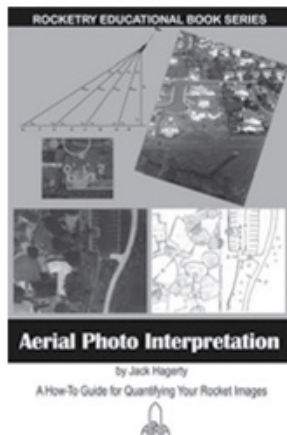
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Dioramas? We've got dioramas!

Yep, you responded with a variety of dioramas after we asked, in a previous issue, what scenes you've been working on. Here are a few we liked, and we have some others we'll share. But feel free to send yours in, too!

Van McLemore of Wichita, Kan., sends us the **above** vignette of a 1/35 scale Panzer IV Ausf G from Dragon. Van says he "always wants to try to tell a story with my models, so almost all of my works are dioramas. This one shows that after a hard day of battle the troops need to unwind a bit. I used Tamiya acrylic paints and the model is pretty much just out of the box, except for using Friulmodel metal tracks. The figures are from an ICM set and also are painted using Tamiya acrylics. I scratchbuilt the tent and table, with the stowage coming from my spare parts box."

The project **below** started with a wood base lined with 1/4-inch styrofoam, says Ron Clark of National City, Mich. "The groundwork consists of Celluclay mixed with yellow ochre acrylic paint, white glue, and sand from my yard, all applied with a salt shaker before the glue dried. I cut the 1/48 scale Monogram B-24D just behind the bomb bay and the damage was produced using Evergreen styrene strips and aluminum foil from the top of a coffee can. Testors Model Master paints were used throughout, including skin tone with tan that was weathered with light brown and dust. The vehicle represents a Land Rover from British Petroleum and its crew searching for oil."

Give it a shot: Send us your diorama build pix at editor@FineScale.com.



Nailing the Hustler

Jeff Thomsen got the correct red on the B-58 Hustler in the January issue's Airbrushing & Finishing column. Attached is a photo I took of a B-58 at Edwards Air Force Base in May of 1960. This Hustler was used as a test bed for the J-93 jet engine.

Unfortunately, I did not take a side view that would show the serial number, so I don't know if it is the same aircraft.

— Alfred Franceschi

via email



Build for fun, yes!

FSM is a real quality magazine, and I read it from cover to cover.

Henry Singer's Final Details article (*January 2019*) struck a real chord with me. Buying, opening, and building models was one of the great joys of my life. I am mostly a model railroader, but hyper-accuracy destroys much of the sheer joy of building.

That is why I have reverted to building 1/700 ship models — if there is too much detail, and I can't even see it, I leave it off. There is a lot to be said for building models for fun. That is why I started in 1956.

I don't build glue bombs, but I don't take the rivet-counter care that I did at one time. Have fun with plastic models and rediscover joy! Thanks Henry Singer!

— Sam Clark

Fayetteville, N.C.

Paper vs. digital?

Always paper wherever I go!

I'm from Panama and I've been reading *FineScale Modeler* since 1988. I was in the air force and now I'm flying commercial jets with Copa Airlines, currently the Boeing 737-800.

This photo was taken on a flight from Chicago to Panamá in December when I saw the question (*October, 2018*) about getting the magazine in paper or digitally.

FineScale always flies with me!

— Felipe Bustamante

Panamá



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On the Bench podcast debuts

Listen to an entertaining modeling podcast, *On the Bench*, on the FSM website. Every two weeks, David Goldfinch and his friends, Ian and Julian, talk about what they've been up to at their respective benches since the last episode and reveal

new products. Many episodes feature guests who offer insights on the modeling industry as well as building tips. And it's all done in a low-key style that makes you feel like you're part of the conversation. *On the Bench* is a great way to take your favorite hobby on the road, to the beach, or to work while the boss isn't around.

Desktop wallpapers

Peruse dozens of computer screen backgrounds of favorite scale military and sci-fi subjects that you can download for free from our website. Go ahead, there are plenty of subjects to choose from.

Q&A



A sticky solution

QIn all the years I've been building models, I've never had this happen. To mask this little Junkers, I used Kamoi tape. When I pulled it off to adjust the position, it left a mess. Do you have suggestions as to how to remove it without having to sand it off? Is there something I can apply chemically to help retain the casting detail?

— *Karl Bernstein*
via email

AWow, that's unpleasant! I recommend Goo Gone — get the original formula not one of the super or extreme versions. It should easily remove the residue without damaging the model's detail. — *Aaron Skinner*

Looking for a Sumner

QI am a longtime subscriber and love the wide range of articles. The way your magazine has been evolving has been extremely sensitive to reader suggestions.

I have scoured the internet for a 1/350 scale kit of an *Allen M. Sumner*-class destroyer in resin or plastic, but no luck. Suggestions?
— *Kevin Kuo*
via email

AWhile both the *Fletcher*-class and *Gearing*-class destroyers have been kitted in 1/350 scale in plastic and resin, the *Sumner*-class has not. I am only aware of a 1/350 scale kit done by Blue Ridge. This resin and brass kit has been released as both the USS *Allen M. Sumner* (DD-692) and the *De Haven* (DD-727), but is currently out of production. Keep an eye out at club meetings, model shows, and online to possibly pick one up second-hand. — *Aaron Skinner*

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Reader tips

Make blast damage the easy way

To simulate laser battle damage, I put a lot of solder on the tip of my soldering iron and flick it on a dinner plate. The resulting "splat" is then placed over a painted scorch mark on my model and dry-brushed to bring out the "molten" details. The picture at the right is of my INSS *MacArthur* (reissued *Leif Ericson* conversion) with battle damage and makeshift repairs. (See the full build on p. 49.)

– Mike Walston
Highlands Ranch, Colo.

Let's get digital!

What water temperature works best for submerging decals? I've found that about 120 degrees F (49 C) works well to soften and separate a decal from the paper. I use a container large enough to fully submerge the decals,



and hot water from the tap. I then use a digital meat thermometer to measure the temperature to be precise. As a side note, an electric cup/candle warmer also will help keep the water near the optimum temperature.

– Ken Meyer,
Colorado Springs, Colo.

Bleche-Wite cleaner by another name

Bleche-Wite Whitewall Tire Cleaner, often recommended in articles throughout *FineScale Modeler* and its sister magazines for removing all traces of manufacturing chemicals from resin parts, is not available (sort of) in Canada and doesn't ship across the border.

However, it is available in Canada, just under another name – Black Magic Tire Cleaner, under license from the parent company in the United States. After checking with the company, I can confirm that it is exactly the same formula as Bleche-Wite. The least expensive ways to buy it in Canada appear to be from Walmart and NAPA Auto Parts stores.

– Mike Ballantyne
Central Saanich,
British Columbia, Canada



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AIRCRAFT

1/32 SCALE



Halberstadt Cl.II (late) from Wingnut Wings, No. 32062, \$129. **WBR**

1/48 SCALE



Yak-130 Russian light ground attack aircraft from Zvezda, No. 4821, \$59.99. **WBR**



Tempest Mk.V Series 1 from Eduard, No. 82121, ProfiPack, \$59.95. **WBR**

1/72 SCALE



JASDF-T-1B Jet trainer from Platz, No. AC-22, \$24.

Workbench Review

Look for a detailed review **WBR** in an upcoming issue of *FineScale Modeler*.



JASDF UH-60J Rescue Wings from Platz, No. RW-72, \$20.



S.E. 535 Mistral from Azur FRRom, No. 32062, \$30. **WBR**

1/144 SCALE



P-47D Thunderbolt (bubble top) from Platz, No. PDR-3, \$15.



Kawanishi N1K2-J Shiden-Kai "George" (late type) from Platz, No. PDR-2, \$20.



UH-60J & U-125A from Platz, No. PD-24, \$20.



Ilyushin Il-76TD Emercom Russian transport airplane from Zvezda, No. 7029, \$55.99.



Antonov An-225 Mriya from Revell, No. 04958, \$87.

ARMOR

1/35 SCALE



German Schützenpanzer PUMA from Ryefield Models, No. 5021, \$68.50. **WBR**

2cm FlaK 38 Early/Late Production mit Sd.Ah.51 and Crew 2 n'1 from Dragon, No. DRA6942 \$6.99.



Jagdpanther G1 (late production) SdKfz. 173 from Takom, No. 2106, Full-interior. \$84.95.



M1296 Stryker Dragoon IFV from Panda Models, No. PH-35045, \$69.99. **WBR**



T-34/85 from Italeri, No. 6545. Full interior. \$79.99. **WBR**



Marder III M Normandy front German tank destroyer from Tamiya , No. 35364, \$TBA. Military Miniature Series No. 364.

1/48 SCALE



SS-100 & 88mm FlaK 37 set from Tamiya , No. 37027, \$46.



Type 16 Maneuver Combat Vehicle from Tamiya , No. 32596, \$TBA.

1/72 SCALE



Russian Army tractors set KZKT-537L/ MAZ-537 from Takom, No. 5003, \$49.95.

1/100 SCALE



PzKpfw IV Ausf H German medium tank from Zvezda, No. ASQ72001, \$5.99.

1/144 SCALE



Tiger 1 Initial from Dragon, No. 14101 \$6.99. New Mini Armor Series.

Kingtiger Henschel from Dragon, No. 14102 \$6.99. New Mini Armor Series.

StuG III Ausf F/B from Dragon, No. 14103 \$6.99. New Mini Armor Series.

Jagdtiger Henschel from Dragon, No. 14106 \$6.99. New Mini Armor Series.

Pz IV Ausf H from Dragon, No. 14108 \$6.99. New Mini Armor Series.

Pz IV Ausf G from Dragon, No. 14110 \$6.99. New Mini Armor Series.

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sIG 33 auf Fgst Pz III from Dragon, No. 14112 \$6.99. New Mini Armor Series.

Kingtiger Porsche from Dragon, No. 14114 \$6.99. New Mini Armor Series.

Pz IV Ausf D from Dragon, No. 14116 \$6.99. New Mini Armor Series.

SHIPS

1/700 SCALE



German light cruiser Königsberg 1940 from FlyHawk, No. FH1125S, Deluxe Edition. \$89.95.

SCI-FI

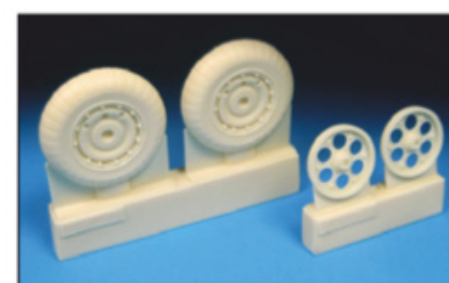
1/350 SCALE



Klingon K't'inga-class Battle Cruiser IKS Amar from Polar Lights, No. POL950M/06, \$99.99.

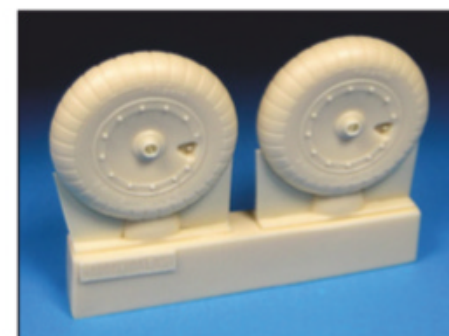
AIRCRAFT DETAILS

1/32 SCALE



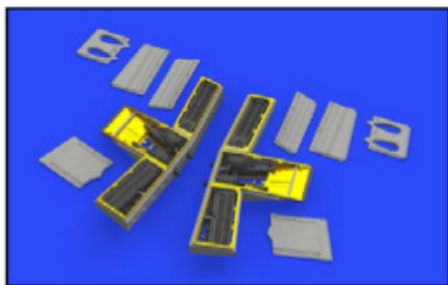
Fw 190A-6 thru A-5 mainwheels from BarracudaCast, No. BR32357, resin, \$9.95.

Fw 190A-6 thru A-9, F, D mainwheels smooth from BarracudaCast, No. BR32359, resin, \$9.95.



Fw 190A-6 thru A-9, F, D mainwheels ribbed from BarracudaCast, No. BR32358, resin, \$9.95.

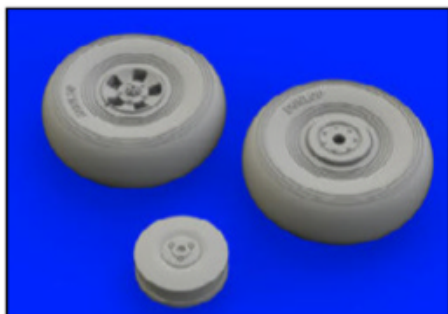
1/48 SCALE



Tempest Mk.V gun bays (for Eduard) from Eduard, No. 648419, Brassin, \$24.95.

Tempest Mk.V cockpit (for Eduard) from Eduard, No. 648416, Brassin, \$44.95.

Tempest Mk.V exhaust stacks (for Eduard) from Eduard, No. 648418, Brassin, \$5.95.



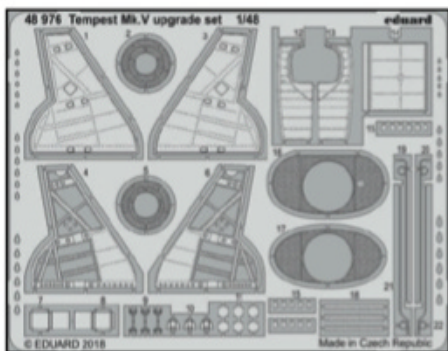
Tempest Mk.V wheels early (for Eduard) from Eduard, No. 648420, Brassin, \$9.95;

Tempest Mk.V wheels late (for Eduard) from Eduard, No. 648421, Brassin, \$9.95.

Tempest Mk.V seatbelts (for Eduard) from Eduard, No. FE943, PE, \$7.95.

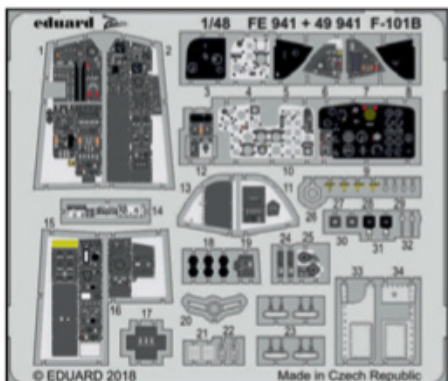


Tempest Mk.V Look instrument panel (for Eduard) from Eduard, No. 644006, \$12.95.



Tempest Mk.V upgrade set for Eduard from Eduard, No. 48976, PE, \$24.95.

Tempest Mk.V landing flaps for Eduard from Eduard, No. 48977, PE, \$29.95.



F-101B for Kitty Hawk from Eduard, No. FE941, Zoom PE, \$24.95.



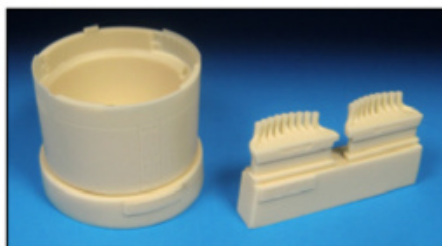
Bf 109G wheels ribbed hub, ribbed tire from BarracudaCast, No. BR48387, resin, \$7.95.

Bf 109G wheels ribbed hub, smooth tire from BarracudaCast, No. BR48388, resin, \$7.95.

Bf 109G wheels plain hub, ribbed tire from BarracudaCast, No. BR48389, resin, \$7.95.

Bf 109G-10 and Bf 109K-4 mainwheels from BarracudaCast, No. BR48391, resin, \$7.95.

Fw190A-1 thru A-5 mainwheels from BarracudaCast, No. BR48356, resin, \$7.95.



Sea Fury cowling upgrade (for Airfix) from Barracuda Studios, No. BR48350, resin, \$13.95.

1/72 SCALE

Su-34 exterior (for Trumpeter) from A-Squared, No. ASQ72001, PE, \$TBA.

Fw 190A-1 thru A-5 mainwheels from BarracudaCast, No. BR72353, resin, \$7.95.



Israeli AF HAS (Hardened Aircraft Shelter) from Noy's Miniatures, No. 72K101, \$TBA. 12 resin parts, 4 PE parts, color tarmac print, and assembly instructions. Multiple display options.

SCI-FI DETAILS

1/350 SCALE

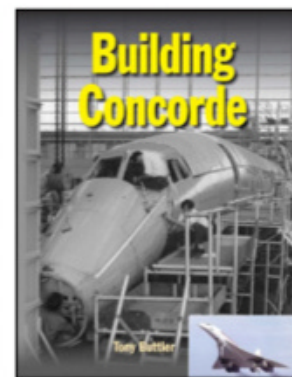


Klingon K't'inga-class lighting kit from Polar Lights, No. MKA031M/06, \$63.99.

BOOKS AND MEDIA



Birth of a Legend — McDonnell F4H-1 Phantom II, \$49.95, by Tommy H. Thomason, softcover, 185 pages, all B/W photos. From Specialty Press.



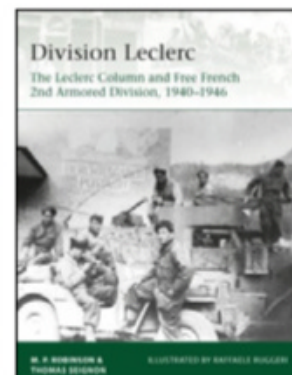
Building Concorde - From Drawing Board to Mach 2, \$35.95, by Tony Buttler, hardcover, 240 pages, 350 color and B/W photos. From Specialty Press.



B-25 Mitchell Units of the CBI, \$19, by Edward M. Young, softcover, 96 pages, color renderings and photos, B/W photos, ISBN: 978-1-4728-2036-5. From Osprey Publishing.



South American Battleships, \$18, by Mark Lardas, illustrated by Johnny Shumate & Julian Baker, softcover, 48 pages, B/W photos, ISBN: 978-1-4728-2510-0. From Osprey Publishing.



Division Leclerc, \$19, by M.P. Robinson and Thomas Seignon, softcover, 64 pages, B/W photos, ISBN: 978-1-4728-3007-4. From Osprey Publishing.

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By Joe Hudson

Dress blues done right

Painting the jacket and trousers of a U.S. Marine

Dark blue can be a tricky hue to pull off. So as a challenge to myself to go dark without going black, I chose a plastic 120mm kit of a U.S. Marine in dress blues from ICM Models (No. 16005).

The trick was to mix two blues together, one being a dark blue, so that I could venture into darker and darker territory without creating “black blues” for my Marine.

The two paintbrushes I used came from Redgrass Games, sizes 2 and 2/0. The larger laid down the base colors and the smaller added highlights, shadows, and details. They are very light and easy to work with.

Paints used

- | | |
|--------------------|-----------------|
| – Andrea Blue Set: | – Scale 75 Deep |
| • Base | Red (SC-35) |
| • 1st Light | – Scale 75 |
| • 2nd Light | Antares Red |
| • 1st Shadow | (SC-37) |
| • 2nd Shadow | |
| • 3rd Shadow | |

In the next issue

We get back to fantasy figures in May's Paint & Play column. Wendy Rafalski shows us how to use a limited color pallet to create a vibrant monkey king. On sale April 2.





1 I coated the jacket and trousers with 2nd shadow from the Andrea blue paint set. For the blue-black jacket, I mixed the Andrea base and 2nd shadow, which is dark but worked well as a shadowy first layer. The trousers are a mix of 2nd light and 2nd shadow.



2 Now I have a general idea of how he'll look with his base blues down, along with the beginnings of red trim, a belt, and medals. As you can see this blue paint dries flat, which is greatly appreciated because it replicates that soft, dull look of clothing.



3 For the first highlight on the coat, I added 1st light to the jacket mix of base and 2nd shadow, keeping the hues on the dark side. I applied the highlight in several thin glazes until it just started to appear.



4 The brightest highlight is straight 1st light applied at the tip-top of the folds. As with the first highlight, this layer was built up gradually through several thin glazes.



5 Thinking critically, I determined that the highlights should be across the shoulders, chest, as well as the arms held both in the front and behind.



6 The 2nd shadow base turned out to be just the ticket because shadows were already where they needed to be. I refined them with my mix of base and 2nd shadow, adding a little more of the latter.



7 Deep shadows found inside the folds on cloth are a mix of 2nd and 3rd shadows. The deepest are straight 3rd shadow, the darkest blue in the set.



8 Trousers highlights are the previously applied mix of 2nd light and 2nd shadow with more 2nd light added. The upper-most highlights are a mix of 2nd light and 1st shadow.



9 Shadows on the trousers are the base mix with more 2nd shadow added. I didn't go any darker, fearing I would lose the blueness. Here you can see all the highlights and shadows on the jacket and trousers.



10 The red areas were painted with a base coat of Scale 75 blood red. This is a good, dark color that, like the dark blue base coat, creates shadows right away.



11 Highlights of Scale 75 Antares red mixed with blood red followed. I added more and more Antares red the higher I got, applying straight Antares to the uppermost highlighted areas.



12 With his red stripes detailed, I superdetailed his medals and weapon, attached his hat and right arm, fixed him to the molded base, and called him to parade rest. **FSM**

Set yourself up fo

Brush up on basics and win the aircraft modeling game

BY JOHN MAHER



Like many aircraft modelers, I've had superdetailing projects derailed by a popped seam or by realizing I hadn't properly aligned the tail planes. A recent such disaster led me to the conclusion that I needed to get back to basics.

Building out-of-the-box is a great way to hone construction

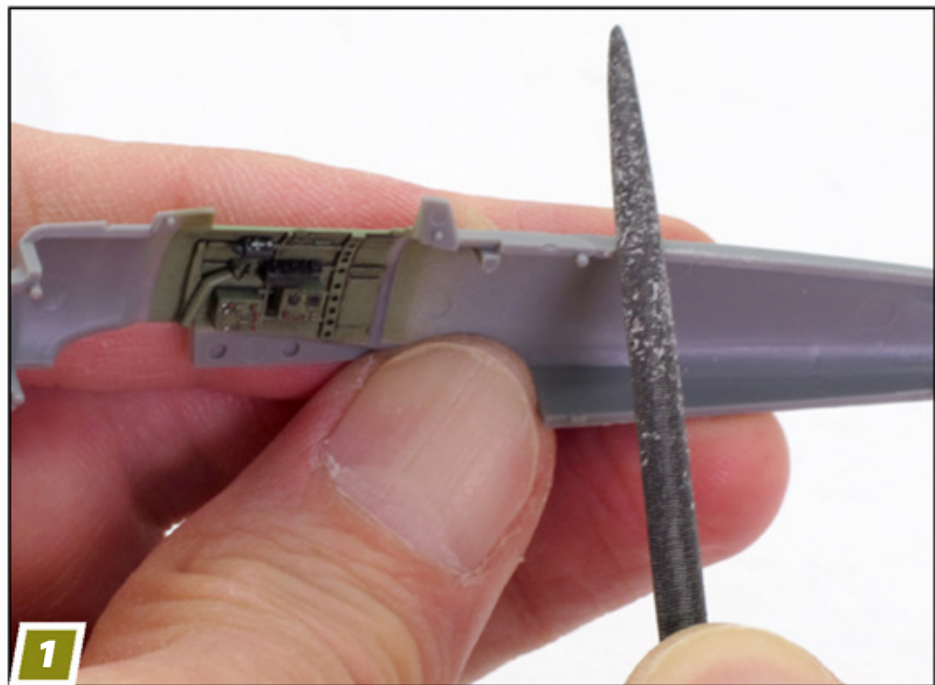
and finishing techniques — you're forced to get the most out of what comes with the kit.

I took two 1/72 scale Tamiya kits, the birdcage Corsair and Zero Model 21, to concentrate on basic assembly steps as well

as basic painting techniques that I learned building armor.

Here, I focus on the Corsair.

r success



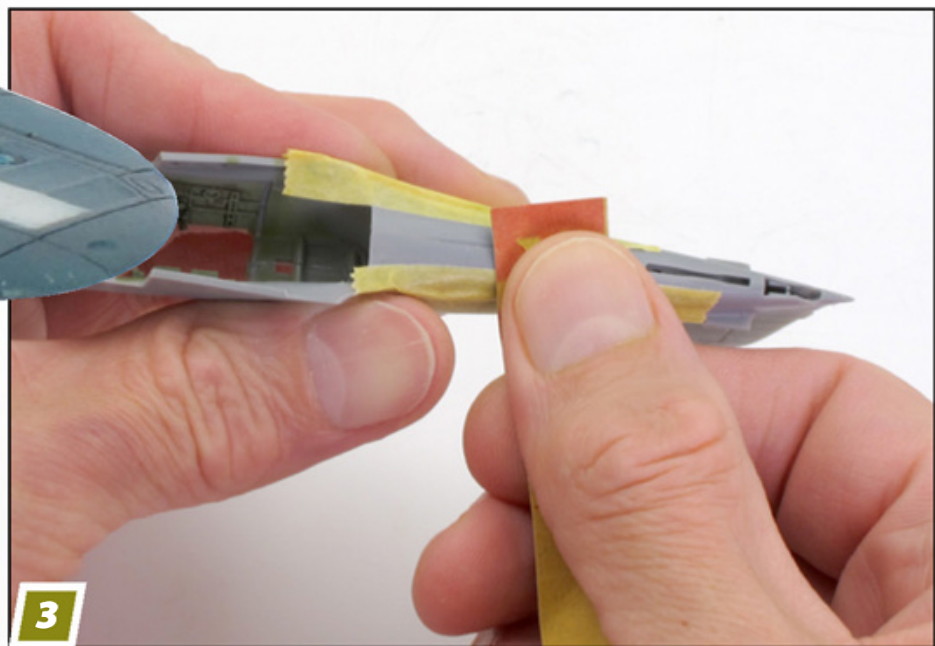
1

Nothing is more frustrating than an open seam. To ensure they stay closed, join fuselage halves with super glue instead of liquid cement. I start by filing the top edge of each half so that when joined, there's a V-shaped groove.



2

While holding the halves together, apply super glue accelerator to the join. The glue is then run along the groove using a needle, with its eye cut in half, chucked into a pin vise. Add another dose of accelerator.



3

The glue will be softer than the surrounding plastic for about 30 minutes. In that time, it can easily be sanded with 1000-grit sandpaper. Don't wait longer; after 30 minutes, it hardens and becomes difficult to sand. Note: Tamiya tape protects surface detail during sanding.

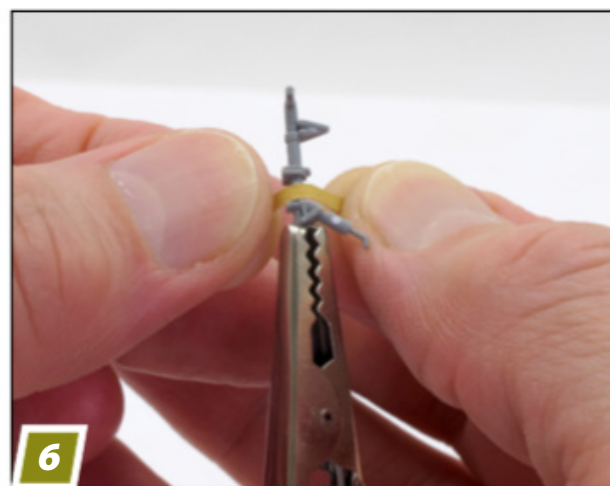
I solved several issues that came up during this Corsair's building and painting process. All it took was some patience and basic know-how.



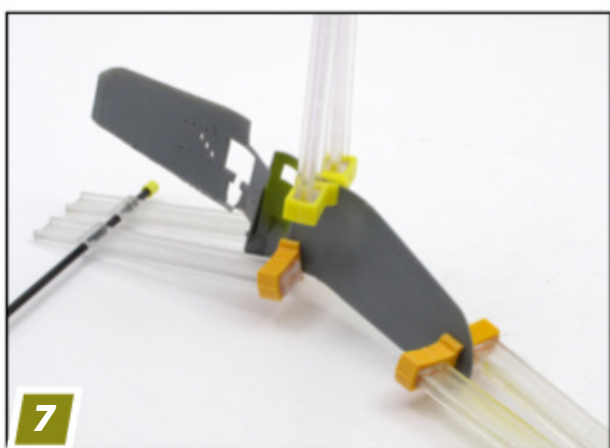
4 To fill ejector-pin marks, I glue in punched-out discs of .0005-inch styrene and overpaint the holes with Mr. Surfacer 500. Then, 400-grit sandpaper glued to pieces of basswood ...



5 ... and speared with a hobby knife smooths the fillings. I add Evergreen HO scale strip to fill in the gaps in the stringers.



6 For marks on round surfaces like legs, secure the part after gluing in the .0005-inch plastic discs. Sand out the discs with thin strips of 1000-grit sandpaper like you're polishing the toe of a shoe.



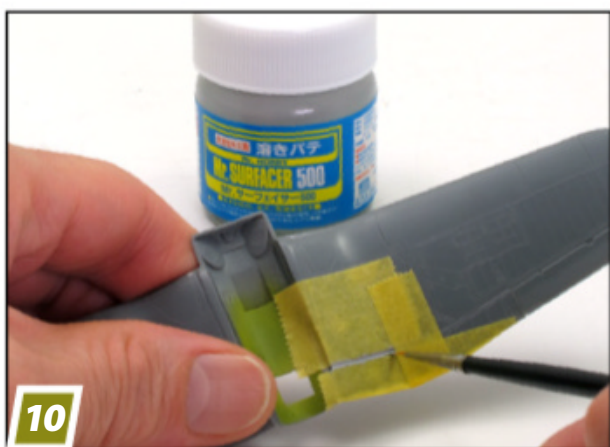
7 Leading edges can also pop open if you use only liquid cement. However, I do start with Testors cement by flowing it along the trailing edge, working toward the wing root, clamping as I go.



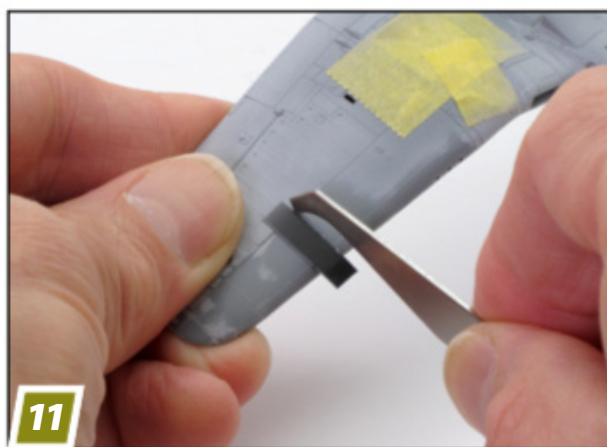
8 The leading edge is glued last with super glue plus accelerator. As with the fuselage seam, it makes for a nice, strong join that will never pop open, crack, or develop a ghost seam.



9 The starboard inboard flap requires careful assembly to get the position right. First, Testors tube glue is run along the lower lip. Then Tamiya extra thin cement is run along lateral joints.



10 Multiple coats of Mr. Surfacer 500 close the gap between the flap's leading edge and the trailing edge of the wing gaps. Tamiya tape helps control where it is applied.



11 Often overlooked is lining the panel lines up with leading edges. When they don't, UMM-USA's Micro Scribe is perfect for re-scribing in 1/72 scale. A strip of DYMO tape acts as a guide.



12 To connect the top and bottom panel lines around the wing's leading edge, I use a photo-etched saw blade.



13 When mounting tail planes, Lego blocks fore and aft of the wing and at the tip of the tail hold the model steady and level. Then, blocks are added to support the tail planes.



14 Sometimes you'll need to shim the tailplane supports with sheet plastic — here, four pieces of .0005-inch sheet styrene did it. Tamiya liquid cement is applied to the model in the jig.

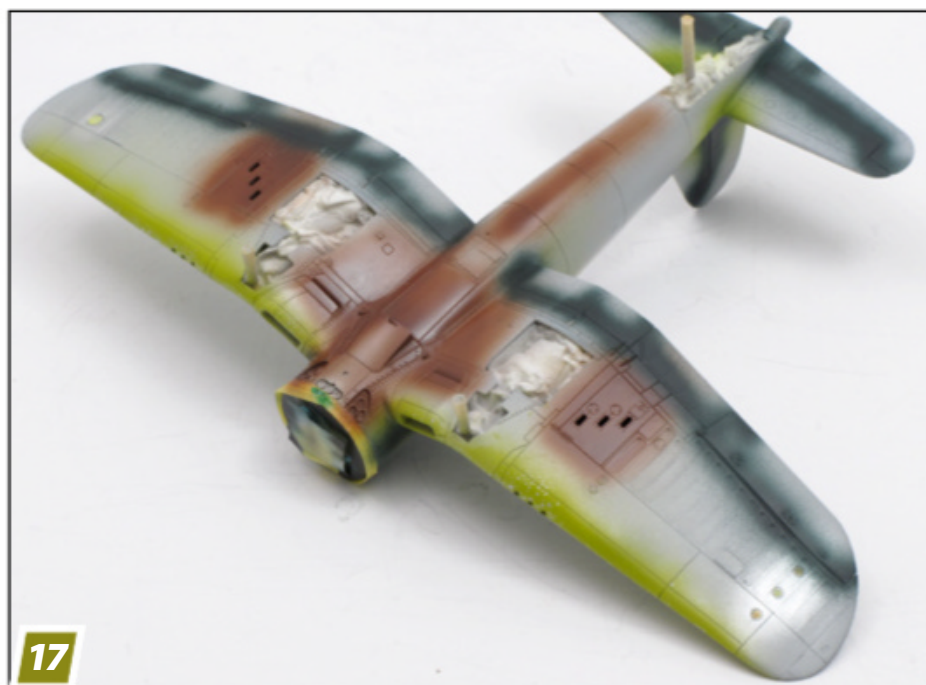


15 To mount windcreens, I apply epoxy only to the front of the canopy and use tape to pull the corners in place. Super glue secures the corners after the epoxy sets and the tape is removed.



16

Wing chipping starts with Mr. Color silver (No. 8) applied along the wing roots. Equal parts Vallejo liquid mask and water is then dabbed along the walkways with a sponge. Tape protects the wing's no-walk areas and gloves prevent the heat from your hands from leaving fingerprints.



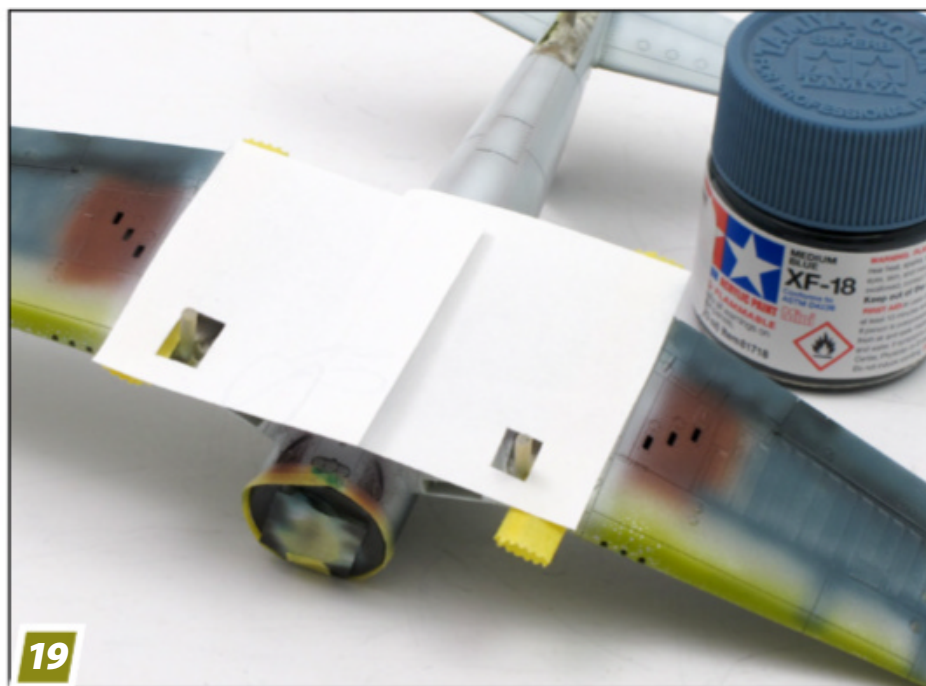
17

I like to modulate camouflage colors starting with pre-shading. I use Tamiya paint throughout. For the undersides, I mark out the engine oil blow back and gun leaks with flat brown (XF-10). Sea blue (XF-17) does the same for the control surfaces.



18

The non-specular white starts with royal light gray (XF-80). Then white (X-2) highlights panel centers. All paints and mixes are thinned 3 parts paint to 7 parts Mr. Color leveling thinner and applied with a Badger 150 airbrush.



19

Medium blue (XF-18) roughs in the non-specular intermediate blue on the outer wings. Paper masks feather the edge between it and the non-specular white.



20

Then I mix white and medium blue to finish the non-specular intermediate blue. The upper camouflage was mixed using equal parts of sea blue and flat blue (XF-8), with 35% white added for scale effect.



21

I airbrush markings on using masks by Tony Bell. When applying light colors, it's hard to get coverage without multiple layers. Starting with the closest matching camo color speeds up the process and reduces build-up along mask edges. For white, I use royal light gray for good coverage.



See how the white goes on much easier over the royal light gray rather than if applied straight to the dark camo. An added benefit is you end up with a realistically faded bright color.



Let paint dry for 24 hours before removing masks. This way, build-up along the edges will have turned to powder that can be rubbed off with Micro Mesh 3600-grit polishing cloth.



Still, there's always the risk of lifting paint. It happened to me when removing tape from the wing used to protect it from overspray while I painted the walkways — note the silver blob.



To fix this chip I apply Tamiya clear (X-22) "wet" by concentrating my airbrush on the chip. The clear binds to itself and levels out the hard edges of multiple layers of paint and primer.



Once thoroughly dry, I rub the clear smooth with Micro Mesh 2400-grit polishing cloth.



Then I pretend I'm repairing worn and chipped paint on the real deal in the field and repaint the chip haphazardly by using my Iwata Custom Micron.



Weathering starts with filters. I choose Ammo by Mig Jimenez blue for dark gray (AMIG1509) to compensate for the graying of the intermediate blue when it was lightened with white.



As seen on Tamiya's Zero, Ammo brown washes come next, focused on engine and gun panels. After an hour, excess is removed with a cotton swab dipped in odorless thinner.



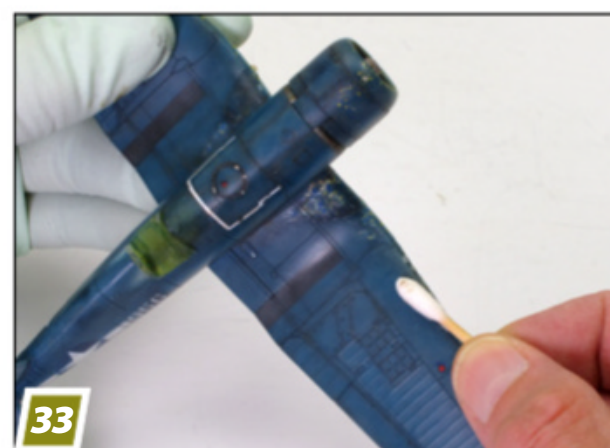
Next comes oil dot fading where I apply dots of Abteilung 502 field gray (ABT100), faded U.N. white (ABT165), German gray highlight (ABT170), and copper oxide blue (ABT180).



Then, I blend these dots with a flat brush loaded with Abteilung fast-dry thinner (ABT113). This technique looks strange, but it adds a subtle dimension to the paint's finish.



To represent rain marks, I randomly speckle the surface with Ammo light dust (AMIG1401) using a cut-down hard bristle brush. All you have to do is gently flick the paint.



These speckles are then softened using a moist cotton swab.



34

To show mud splashes on the underside, I load a No. 6 paintbrush with heavily thinned Humbrol matte desert yellow (93). Then, I blow short bursts of air with my Iwata Revolution onto the suspended brush, hanging roughly in the position of the main wheel.



35

Oil streaks are Winsor & Newton burnt umber and Abteilung engine grease (ABT160). The chipping already in place is enhanced with marks from a Prismacolor silver pencil.



The replacement ammunition box cover on the port wing was created by simply masking it when I airbrushed the national insignia. These basic techniques make it hard to tell that there were ejector-pin marks in the wheel wells or that I had a big paint chip at the wing root. After re-learning these skills I'm ready to tackle any build. **FSM**

Catch a wave

Build a one-of-a-kind *Star Wars* maritime patroller

BY KYLE WILLIAMS

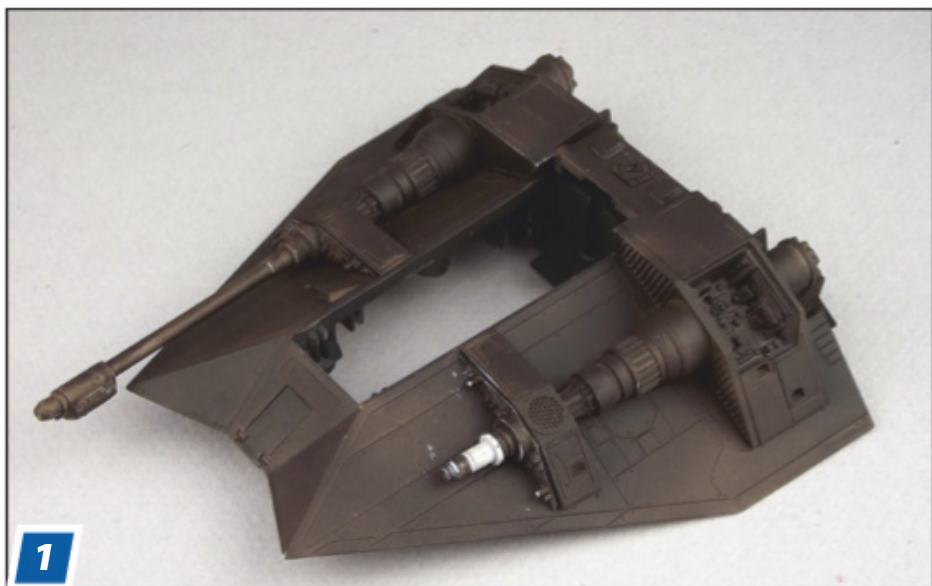
For sci-fi buffs like me, it's common knowledge that the T-47 airspeeder was modified in *The Empire Strikes Back* into a quick short-range attack craft that could handle the

extreme cold on the ice planet, Hoth. But how would it function on a water planet?

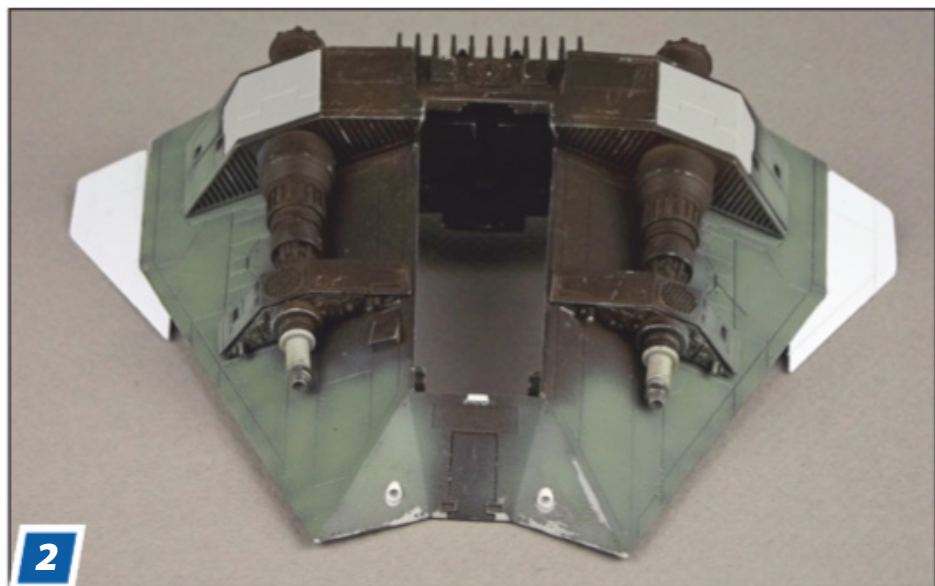
To answer my own question, I constructed a modified variant with lighter armament, wing extensions, and larger fuel reserves to handle longer ranges across a fictional sea. Bandai's excellent 1/48 scale snowspeeder was easy and fun to turn into a unique seaspeeder.



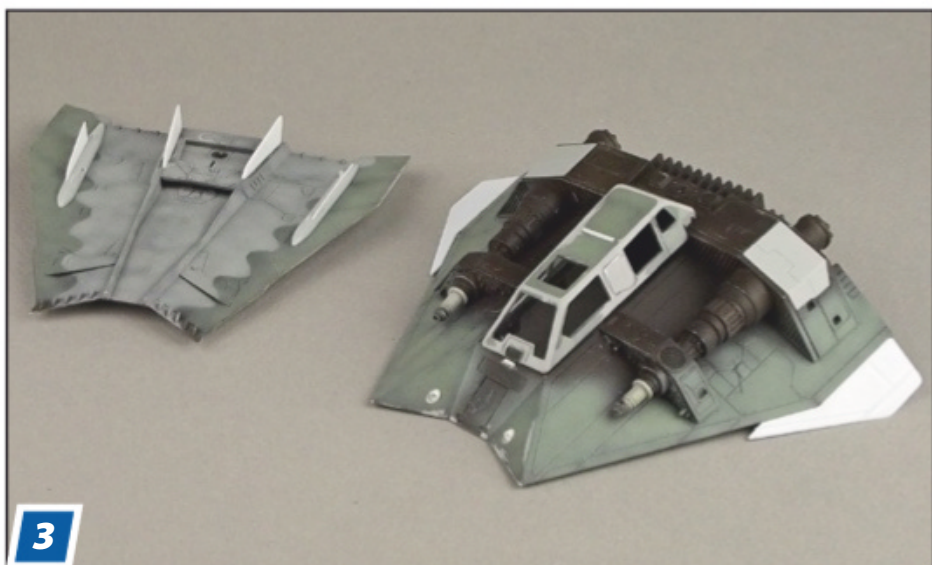
Bandai's 1/48 scale Rebel snowspeeder, adapted for a sea surrounding.



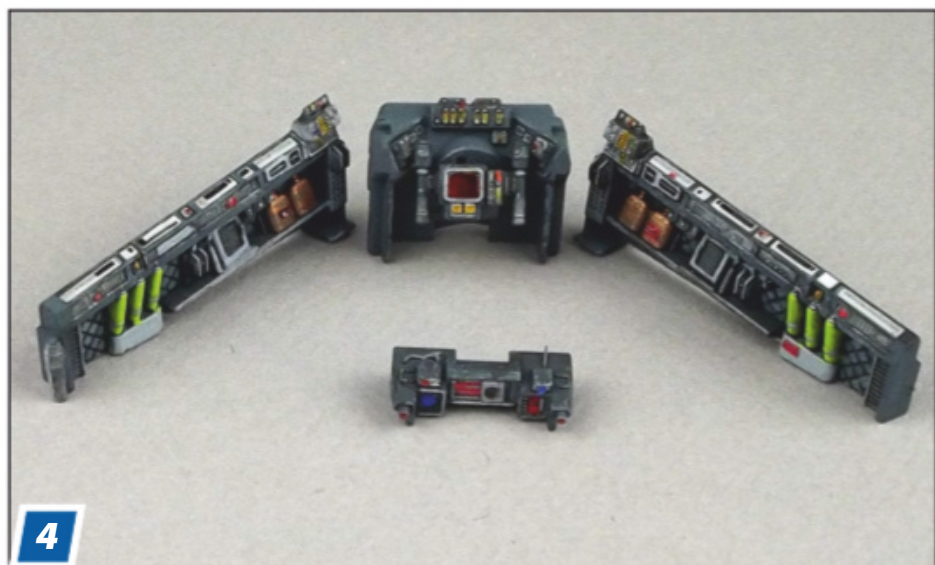
1 Eschewing the long gun barrels, I cut them where the straight section starts. Then I glued the separate muzzles onto the remaining section.



2 This design reminds me of the outer wing panels used on McDonnell Douglas Phantoms.



3 In the canopy, I filled the middle panes with .010-inch sheet styrene and removed the rear gun because it looked out of place.



4 The cockpit is filled with detail, including intricate mechanics on the sidewalls and control panels at the front and back.



5 A Monogram A-10 pilot donated his arms to this speeder's pilot. I left the other figure alone because he's hard to see in the covered cockpit.



6 The interior was painted dark gray. To make the screens glow, I embedded tiny, shiny red sequins into the panels.

Modifications

First, the long gun barrels were removed and just the barrel ends were attached ahead of the front supports to give them a more snub-nosed look, **1**. I also used rod and tube styrene to add additional gunports to the front section of the speeder. I hollowed out the ends to scale, carefully drilled matching holes in the front facets of the speeder, and attached them with super glue.

To experiment with wing shapes, I cut up pieces of card stock, searching for a believable design. I settled on an angular dog tooth design much like the outer wing panels of our earthly F-4 Phantom II, **2**. I transferred the design to .020-inch sheet styrene, then scored the plastic to include rivet detail and panel lines.

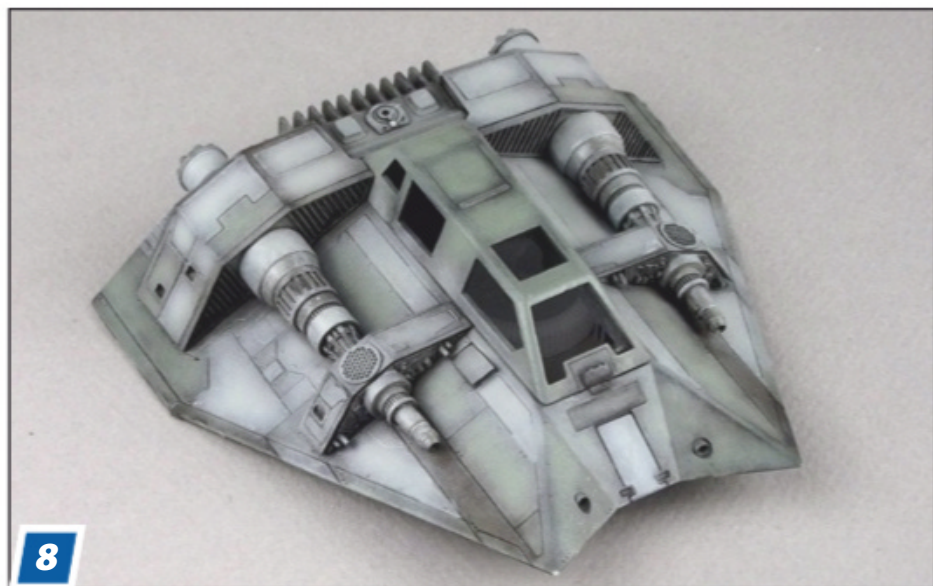
Then I raided my spares box for bits and pieces that would fit the scale and look of the existing kit. Much like the model builders at Industrial Light and Magic, my idea here was to incorporate random parts in a seamless way, making them one with the kit.

I added slim, underwing fuel bulges made from air-to-air missiles in an old Su-17 kit and sheet styrene winglets underneath, **3**.

It's a shame that much of the cockpit is hidden from view on the finished model, because it's a beaut inside, **4**! Wanting to improve the front pilot, I replaced his arms with those from a Monogram A-10 pilot, **5**. I also cut and repositioned the crew's heads so they look as though they are talking to each other about something they've spotted on patrol.



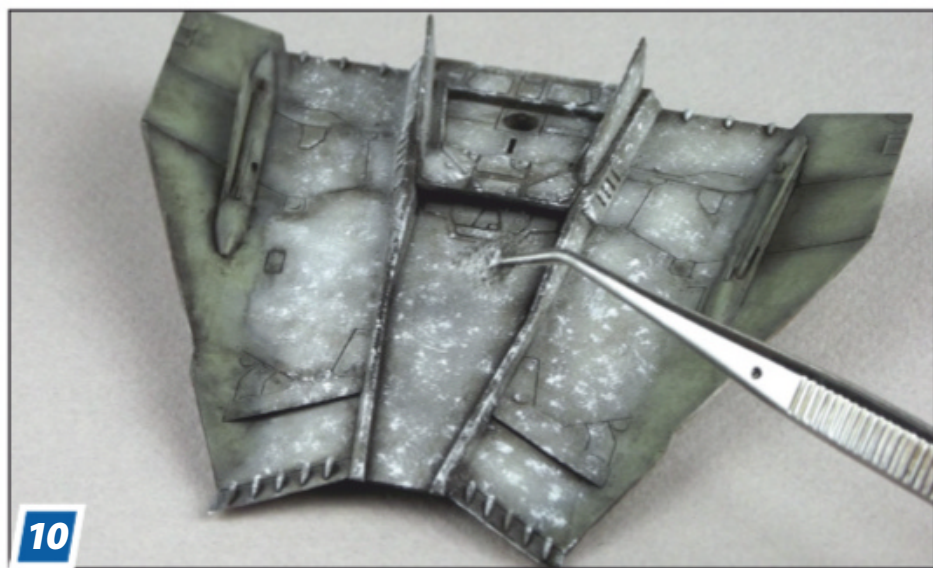
To ease painting, I partially built the top and bottom, then painted and weathered them separately before sandwiching the sections together.



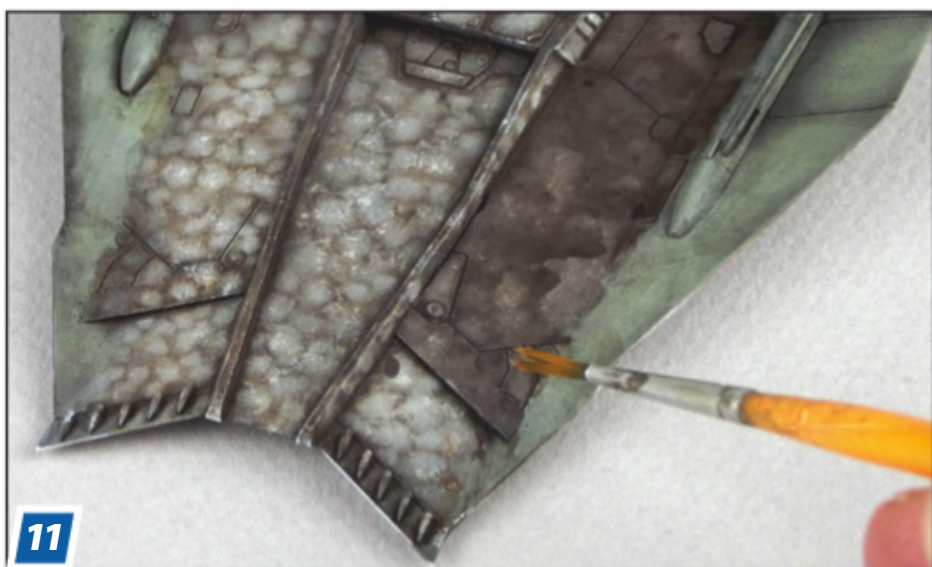
Thinned gray and gray-green paint applied to random panels created a subtle sea-green camouflage.



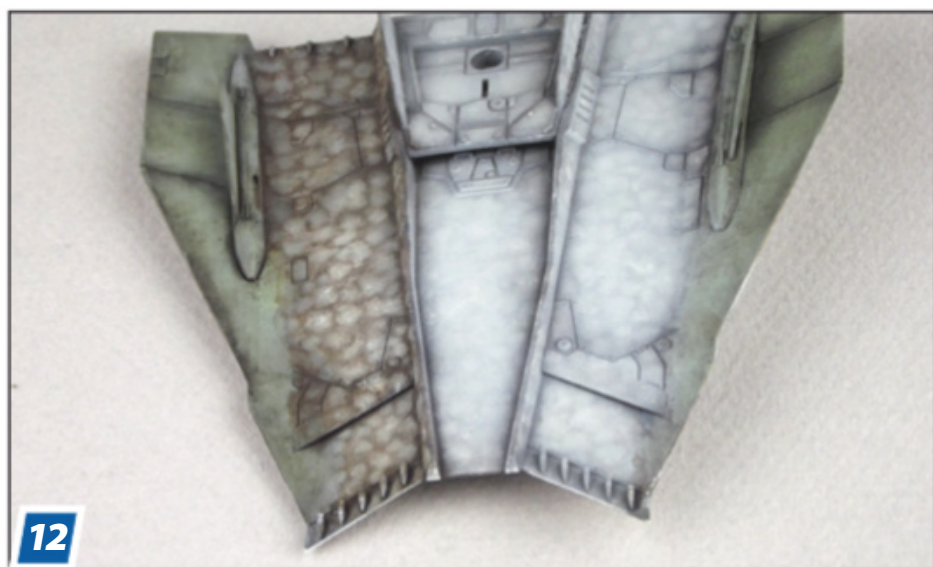
As seen on the finished model, many of the low-visibility markings came from a 1/48 scale Academy F-22 decal sheet.



When working with a sponge as small as this one, a pair of tweezers is just the tool needed.



Pressing a damp round brush into the dried wash lifted it up in a way that created unexpected, scale-like circles.



To subdue the brown circular pattern, I oversprayed with a thinned version of the dark gray base color.

Painting and decaling

I painted the cockpit with a combination of dark grays. Details were highlighted silver and black. I then added metallic red sequins found at craft stores to the displays — now I had powered-up sensors, **6**.

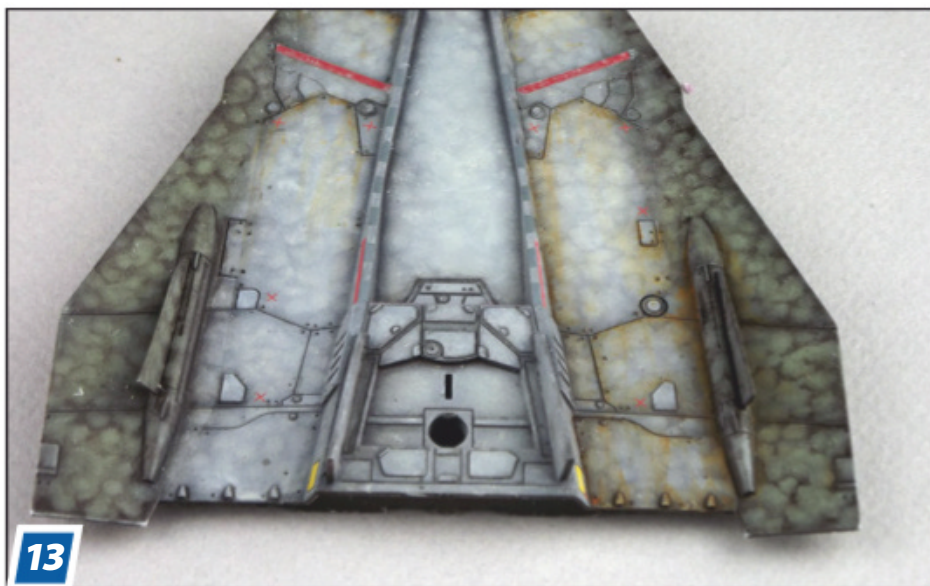
I primed the outer surfaces with Krylon plastic primer in dark gray and then built up panels of gray and gray-green with Ceramcoat acrylics, going for an ocean-going scheme, **7**. The paint was thinned with water and Pledge Floor Gloss (PFG) to the consistency of milk and applied in thin layers with my airbrush. I varied the placement of the two colors to add to the modified, pieced-together look, **8**.

Again, I raided the spares bin for low-visibility decals from a number of modern jet aircraft kits. Many of the gray markings were stolen from a 1/48 scale Academy F-22 decal sheet, **9**. I was careful to avoid any that looked too familiar and made sure that the markings did not include lettering — the *Stars Wars* universe uses its own written language known as Aurebesh.

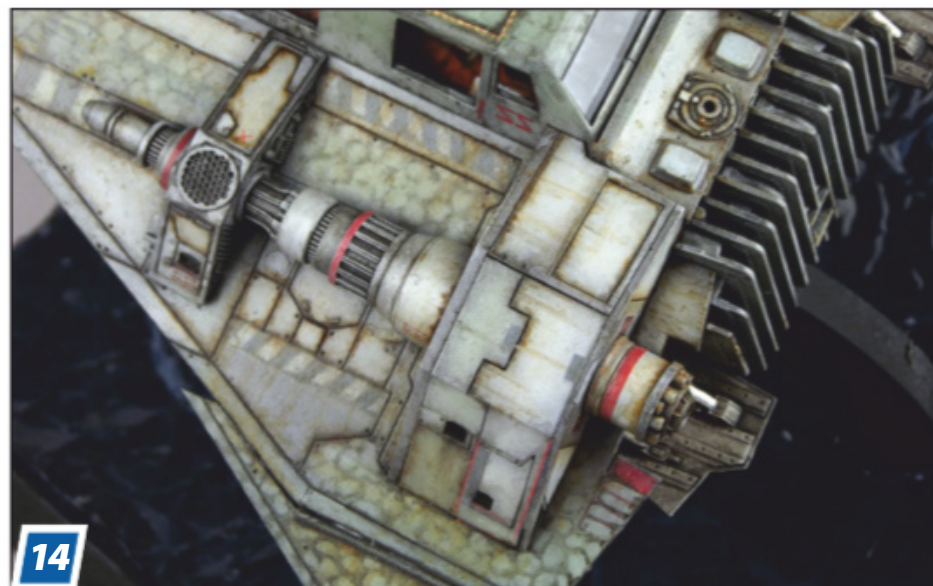
Happy surprises

Wanting a textured look, I dipped a small sponge in light gray paint and dabbed it across flat panels, **10**.

Then, to protect the paint and decals applied thus far, I sprayed a thick coat of PFG.



13 After adding rust and oil streaks, red accents helped define intakes on both the top and bottom.



14 I protected the weathering with a second coat of Krylon satin finish.



15 I layered pieces of pink foam insulation and used a foam cutter to make the crowning shape.



16 Dark blue water effects followed by lighter colored water effects gave the wave a realistic shimmery depth.

Weathering began with a wash of raw umber and black Winsor & Newton Artisan water-soluble oils across the whole speeder.

I let the wash dry. Then, looking to refine the effect, I started to wipe the model with a damp, round 10/0 brush. I noticed that I could lift the wash up in a pattern. After a couple of attempts, I created a cool, rounded pattern that looked less like a weathering wash and more like scales on a fish, **11**. It seem appropriate for a seaspeeder, so I incorporated it on many of the topside panels.

Once complete, I oversprayed the pattern with a thinned version of the dark gray base color to blend the layers, **12**.

I sealed the work with Krylon satin varnish out of the can. I let this dry for a couple of days before adding rust and fluid streaks with traditional artist's oils to weather and age the speeder, **13**. Another coat of Krylon satin clear topped off the model, **14**.

Adding the wave

To place my unique seaspeeder in its natural habitat, I had to create water — a process I was fairly new at. On my first attempt, I built a little flat base with Woodland water and rocks made of foam insulation. This looked OK but lacked the wow factor — this is a *Star Wars* model after all!

I went back to the drawing board and came up with a large cresting wave, made by layering pieces of pink foam insulation, **15**. To texturize the water, I took crinkled heavy aluminum foil and applied it to the wave with diluted white glue.

Once dry, I painted the whole thing with Rust-Oleum black primer. Next came a dark blue acrylic from Ceramcoat. Then I added a mixture of blue, green, and dark gray to Woodland's realistic water, and applied this with a broad flat brush to build up the



This one-of-a-kind Seaspeeder is ready for long missions across the vast seas on my fictional water planet.

color. I loaded the brush up and allowed the paint to pool in places, adding to the wave's variation. It took a couple of layers of this to add depth.

I left this to dry for 24 hours, then added highlights with a slightly lighter version of the original mixture, which made it look more like transparent water, **16**. I added the kit's post to the wave with white glue. To finish, all I had to do was attach the seaspeeder.

Bandai kits are great fun to build and you can easily create a great replica, or in this case, something totally your own. **FSM**

Decal panels make *Excelsior*

Aztec pattern and surface decoration spiff up *Star Trek* ships

BY AARON SKINNER

In its first big-screen appearance in 1979's *Star Trek: The Motion Picture*, the starship *Enterprise* looked very different. The basic structure was still there, but the size and shape of nearly every element had changed. In addition, to increase visual interest on large screens, the surfaces were painted with varying shades and sheens. Under studio lights, this patterning, which came to be known as Aztec paneling, gave the filming miniature the appearance of being built from many parts.

In the *Star Trek* films and TV series that followed, many new ship designs would emerge, but the Aztec patterning continued to be added, even to the CGI models used in later shows and movies.

Modelers have replicated this pattern with paint since 1979, but decals to represent the pattern have become more common of late. AMT has begun producing them especially for many of the ships in its catalog. Sized for a particular model, they are not hard to apply, but it is a time-consuming process. I used AMT decals to decorate a 1/1000 scale USS *Excelsior*.

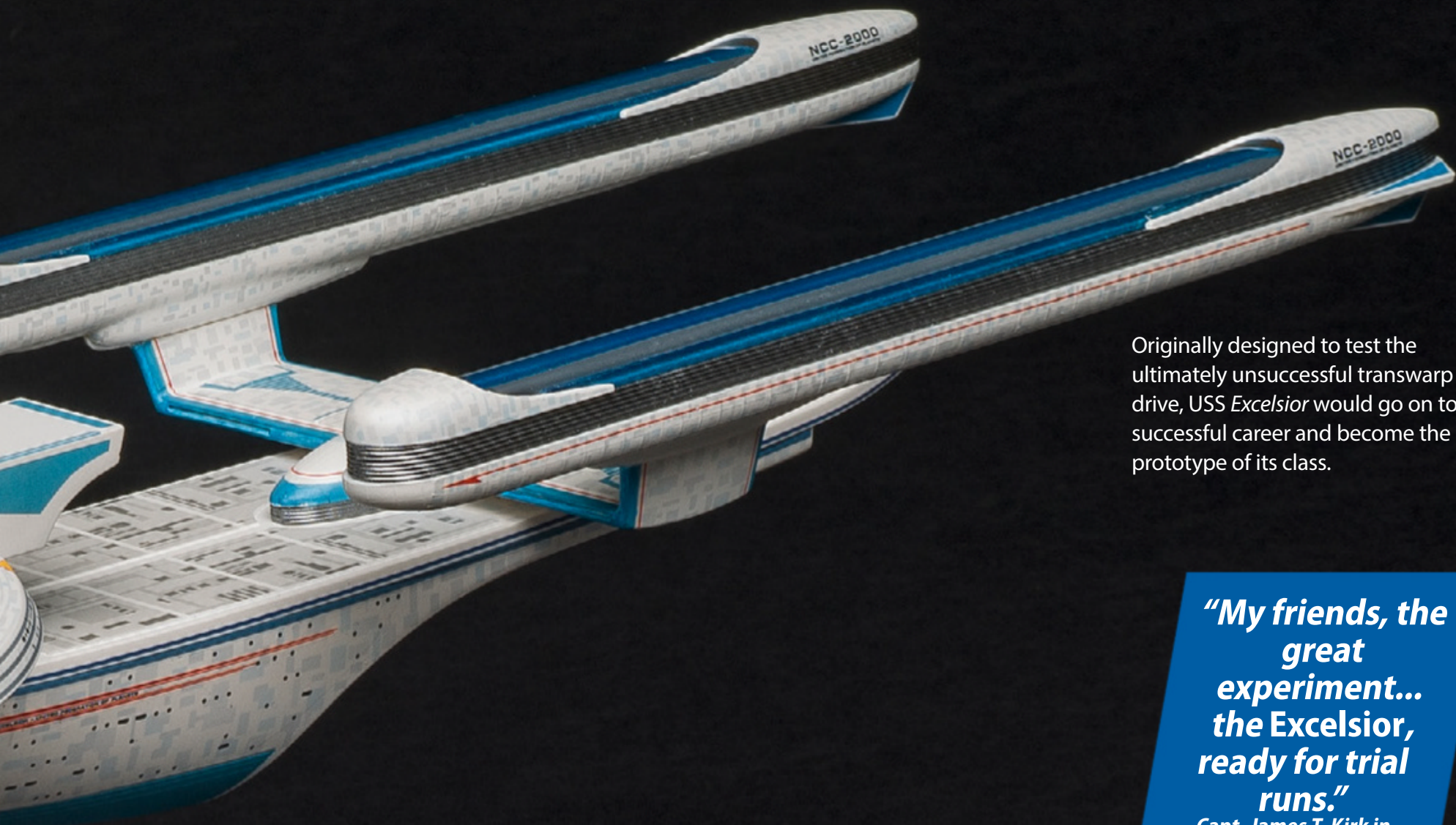
A good surface is essential for decals, so I first sprayed the major subassemblies — primary hull, secondary hull, and pylons — with white Tamiya fine surface primer. I painted the three outer sections of each warp nacelle separately to avoid awkward masking. After fixing blemishes and re-priming the parts, I applied several thin layers of Tamiya pearl white from a spray can and sanded it smooth.



Used with the kit decals, AMT's aftermarket set includes three large sheets. In addition to the Aztec panels that cover virtually every surface, the set has many of the ship's colored accents in two shades and registry numbers and hull names for several other *Excelsior*-class ships.



The paneling has to go on first and the sections are sized to fit specific areas with the edges often falling along panel lines. I started by cutting one of the primary hull's upper sections from the sheet.



Originally designed to test the ultimately unsuccessful transwarp drive, USS *Excelsior* would go on to a successful career and become the prototype of its class.

"My friends, the great experiment... the Excelsior, ready for trial runs."

***- Capt. James T. Kirk in
Star Trek III: The Search for Spock***



After dipping the decal in warm water and setting it on a paper towel while the adhesive activates, I apply Microscale Micro Set to the area the decal will be placed. The fluid helps to break up water surface tension for better adhesion.



Once the decal moves freely on the backing paper, I placed it on the model and slide the paper out while holding the decal in position with a cotton swab. Avoid using your finger on the decal as it will often stick to skin. Use the swab to carefully refine the position of the decal.



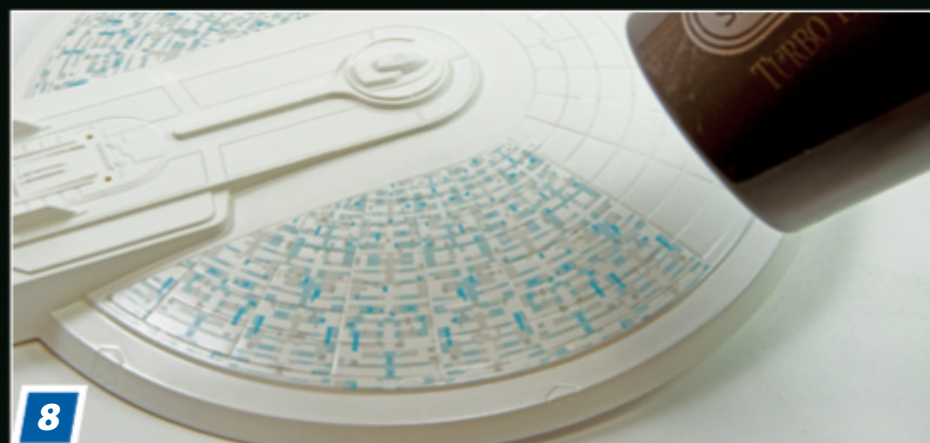
If the decal starts to stick too early, you can gently work a little water under the edge of the film with a soft brush. Once you are satisfied with the position, roll a cotton swab from the center out to remove excess fluid.



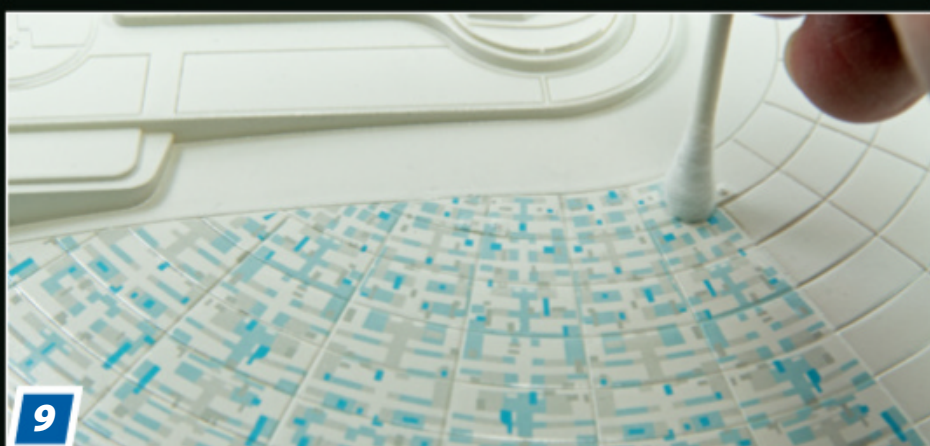
To prevent the water from one decal lifting the one adjacent, don't apply them next to each other in a session. I applied one Aztec section on each side and let them dry before adding more. There are a lot of decals here so be prepared to spend several sessions at the bench.



7 Before setting the primary hull aside to dry, I liberally applied Micro Sol to each of the decals. This solvent softens the film, so the decal settles into detail. Micro Sol can wrinkle the decal as it works but resist the urge to smooth it out. Doing so will likely damage the softened decal and the marking ultimately should level as the solvent dries.



8 Heat also can help decals settle by softening and slightly shrinking the thin film. I used a hairdryer to help the Aztec sections conform to the raised phaser arrays. Be careful doing this; if the dryer gets too hot, it will damage the decal and even crack the model.



9 After heating the decal, I gently pressed the decal over the protruding phaser array using a cotton swab. Don't roll or drag the swab or you will damage the soft film.



10 To ensure the Aztec section settled into recessed panel lines, I carefully ran a fingernail along the line. You also can slice the film along the lines and apply Micro Sol. Be sure the blade is new and replace it often during this process; even a slightly dull knife will tear the decal.



11 Sometimes decals need help to go across gaps, over edges, and around corners. On the nacelles, I gently sliced the film at the front of the pylon fairing so it would lay down.



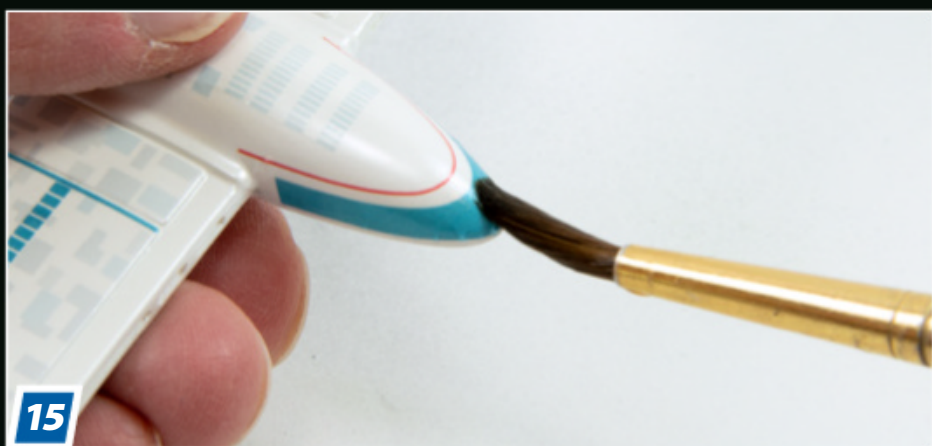
12 I applied all of the Aztec panels before adding the accent decals. The pattern's contrast seemed too stark and I feared it would overwhelm the ship's markings. So, I decanted Tamiya pearl white from a spray can for better control and misted it over the parts to seal and mute the decals.



13 Many of the accent decals need to be trimmed for fit. Using a hobby knife, I cut out the clear section from the upper hull's rear panels to go around the fins.



14 Stripes in two shades of blue run around the upper edge of the secondary hull, but clear film between the divergent stripes at the front interfere with the fit. So, I sliced them apart.



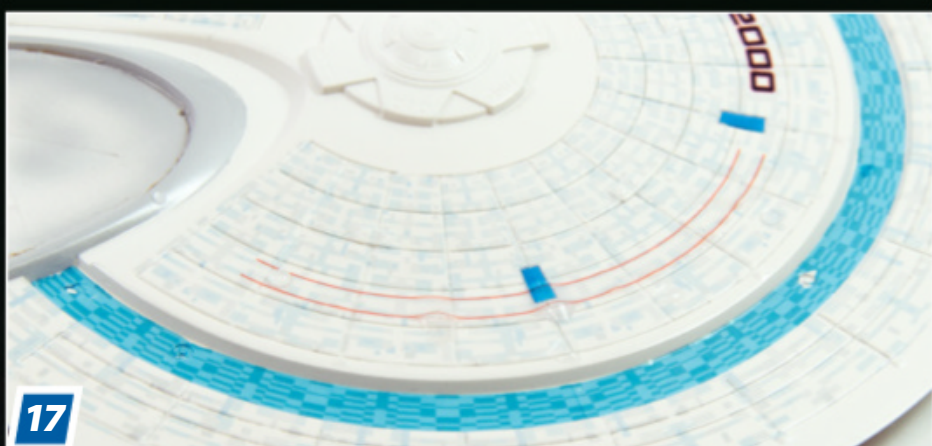
15

Conforming flat decals to complex curves, such as the base of the pylons, takes work. After positioning each one, I gently heated it to start the process and remove excess fluid. Then I brushed on Micro Sol, pressing with the brush as the solvent started to work, flattening wrinkles.



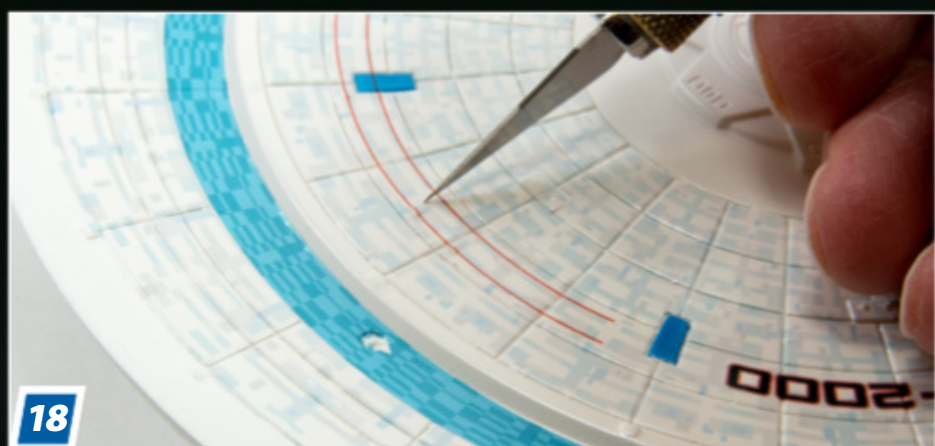
16

If you model NCC-2000 from *Star Trek VI: The Undiscovered Country*, the red stripes that run around the upper hull from the large registry number at the bow are a tad too long. After letting each decal dry a few minutes, I sliced the excess along the panel lines and removed it with a wet brush.



17

Under the saucer, the curve of the red stripes is too acute. I carefully bent it to match the curve of the panels and blotted out excess water at either end with a cotton swab.



18

Then, I sliced ridged areas on the inside of the curves, so the decal settled properly. A little Micro Sol settled the decals.



All up, I spent about 12 hours applying the decals to the *Excelsior* with the work spread over several days. The resulting finish looks right and is better than I could have done with paint and masks. **FSM**

GORGGO

HITS LONDON TOWN

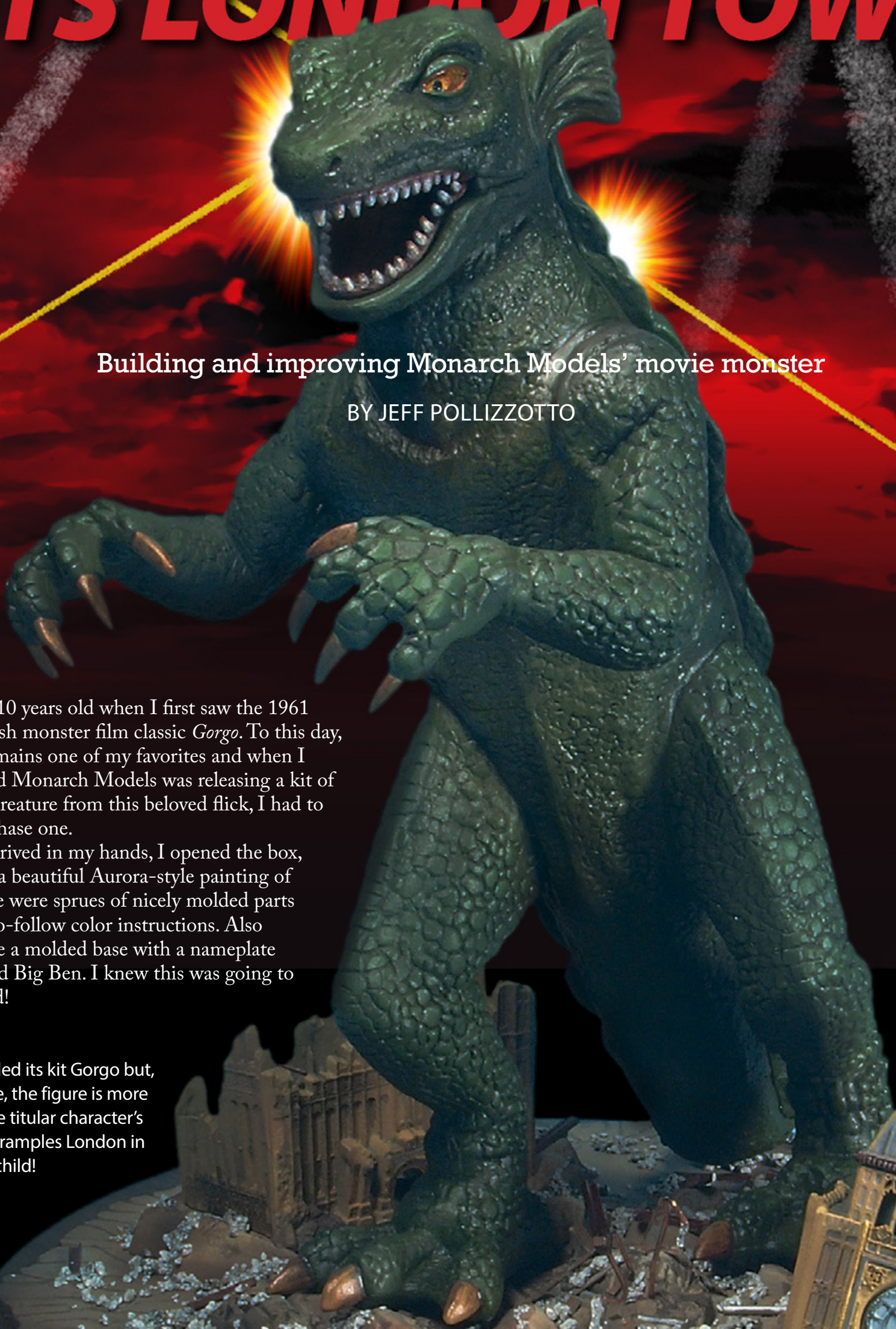
Building and improving Monarch Models' movie monster

BY JEFF POLLIZZOTTO

I was 10 years old when I first saw the 1961 British monster film classic *Gorgo*. To this day, it remains one of my favorites and when I heard Monarch Models was releasing a kit of the creature from this beloved flick, I had to purchase one.

Once it arrived in my hands, I opened the box, decorated in a beautiful Aurora-style painting of Gorgo. Inside were sprues of nicely molded parts and simple-to-follow color instructions. Also included were a molded base with a nameplate and a wrecked Big Ben. I knew this was going to be a fun build!

Monarch labeled its kit Gorgo but, based on scale, the figure is more likely Orga, the titular character's mother, who tramples London in search of her child!





1
Assembly of Gorgo's body was straightforward. I easily filled a few seams around his ears, jaw, and the base of his tail with automotive red spot putty.



2
In a few places on the chest, arms, and neck, the scales were shallow. I added a little putty and used a dental burr in my trusty Dremel motor tool to scribe additional skin detail.



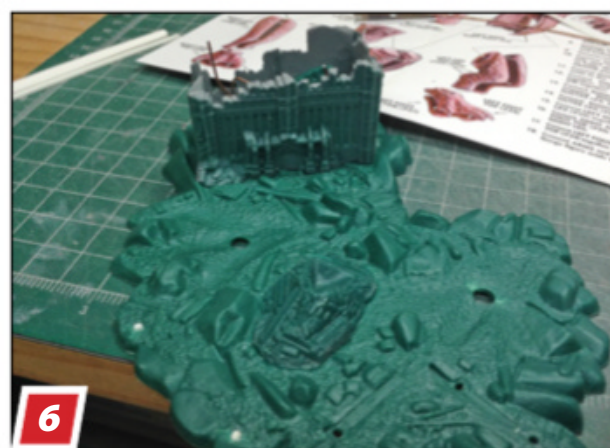
3
Gorgo's arms, legs, and tail details were attached and the gaps filled with red automotive spot putty.



4
Before adding the hands, I filled seams around the claws. Then, I attached them to the arms and blended the wrist joints with putty.



5
After spraying the parts with a light coat of primer, I cemented the armored back plate and clamped it to dry. Masking paint filled seams around the jaw, neck, and ears.



6
I wanted to add rubble and debris around the buildings, plus copper tubing for broken water pipes. The nameplate will be relocated, so I filled its two mounting holes with styrene strips.



7
Here you can see the initial pieces of debris added to the base, including Evergreen strip and "U" channel styrene, and copper tubes.



8
I focused the added debris and broken water pipes inside the wrecked building on the left side of the base. A glance inside the ruins reveals the added debris.



9
Once the debris and pipes spiced up the scene, I filled the seams on the buildings.



10
Next, I separated the detailed base and buildings in preparation for priming.



11
With the first coats of primer dry, I test-fitted the base's components.



12
Satisfied with the posing, I attached the creature to the base with Phillips-head screws.



I purchased a wooden base to formalize the display, but I wanted to extend the kit's plastic base for more detail and better fit the wooden oval. I traced the shape on paper, then drew an outline for the added groundwork around the outline of the kit's plastic base.

Next, I marked and drilled holes in the wood to fit the screws for Gorgo's feet. He won't be going anywhere once he's in place here.



Here you can see Gorgo standing tall on the wood base sans the added extended part.



After extending the kit base with thick sheet styrene, I carved cracks with a rotary tool, files, and scribes. Take note of where the nameplate has been relocated.



Looking good! Gorgo is right at home on his new wood base and extended groundwork.



Gorgo wears Tamiya exclusively: Deep green overall (XF-26) with subtle shading of desert yellow (XF-59) on the chest. Dark brown and black Panel Line Accent colors highlight the scales.



I shaved chunks of styrene and added them to styrene extension to mimic detail on the kit base. After applying a coat of Tamiya gray primer, I airbrushed the base with sky gray (XF-19).



After airbrushing the base with various earth tones hand-painting the beams with Tamiya red brown (XF-64), I put loose rocks into a container mixed with water and white glue, then placed them throughout the scene.



21 Next, the copper-tube water pipes were secured to the base with super glue.



22 Based on research, I painted Big Ben with a mix of desert yellow and flat earth (XF-52). Black washes enhanced the rocks.



23 I painted the roofs gray and the clock faces white. I picked out the highlights with red brown and gilded the features with gold leaf (X-12).



24 I wanted to try something different on the nameplate so, after primer I misted on spray-can flat white from a distance to create a rough cement look. Once that dried, I hand-painted it with red, black, and yellow.



25 I glued clear styrene rod from one of the broken pipes to the ground. Woodland Water Effects simulated running water and a flowing stream flowing off the base. Once dry, the rod disappeared and the paste turned clear.



26 Gorgo desperately needed a pedicure, so I painted his nails with flat white followed by several brown washes and black dry-brushing.



I used the same technique for his toothy grin, but added less brown wash. To finish the menace, I painted his eyes with flat yellow (XF-3) and a subtle wash of flat red (XF-7). Then, Gorgo (or Orga!) was permanently attached to the base. Forget London calling, think London falling! **FSM**

Scratchbuilding USS Kelvin

Reused kit parts and heavy tooling produce a *Star Trek* ship

BY JAY RICH

After seeing *Star Trek* in 2009, I was inspired to build a model of the USS *Kelvin*, the short-lived Starfleet ship seen in the film's opening moments.

The first challenge was finding good references and images of the ship from which to create CAD drawings. The discussion forum at StarshipModeler.com and the members there proved especially helpful. As more information and photos became available, I collected them into a binder I called my guidebook. What started as a casual project, evolved into a complicated scale model.

Based on those drawings, I selected the saucer section from AMT's 1/537 scale refit *Enterprise* as a starting point. Other pieces were turned from PVC pipe of various diameters, as well as engineering plastic, brass, and aluminum. To connect the saucer with the upper and lower nacelles, I cut 3mm Perspex on a bandsaw after gluing the drawing onto it as a pattern.

To form the structure on the rear of the saucer, I shaped aluminum on an electrical discharge machining cutter and filed it to fit the curves of the hull. The large pylon connecting the lower nacelle, cut from Cibatool, a light, wood-like plastic, sandwiches the Perspex support. Putty blended the disparate materials.

Recessed detail was scribed and I printed raised panels on Docupol, a thin, self-adhesive plastic that I purchased at a copy shop. Photo-etched parts provided details like doors and phaser emitters.

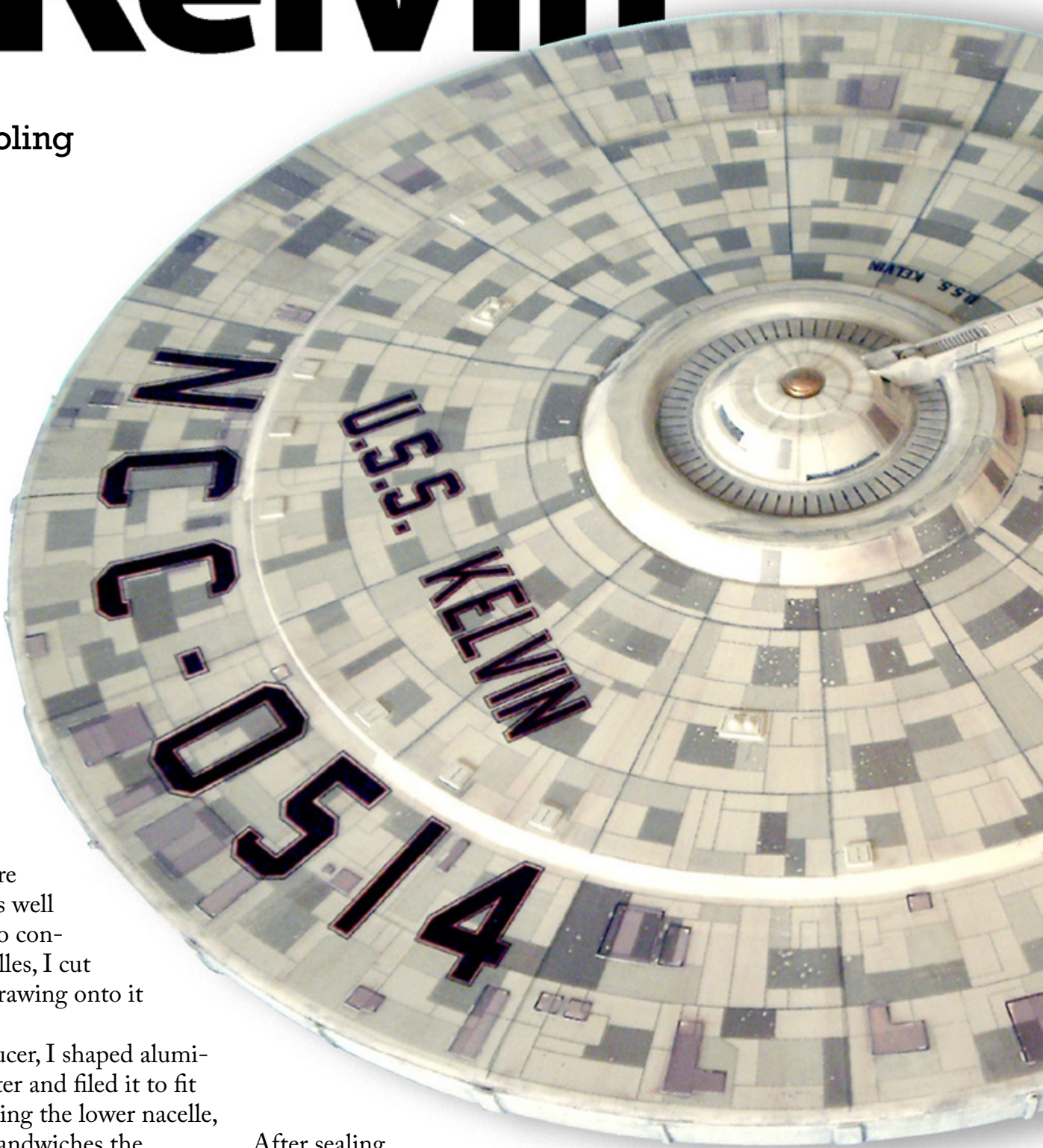
I airbrushed the ship with three light coats of Testors Model Master camouflage gray. Rather than masking and painting the *Kelvin*'s extensive plating and panels, I had a friend print decals for the pattern on the saucer section.

The nacelles' compound curves and tapers made decal fitting difficult, so I marked their panels with a .4mm mechanical pencil.

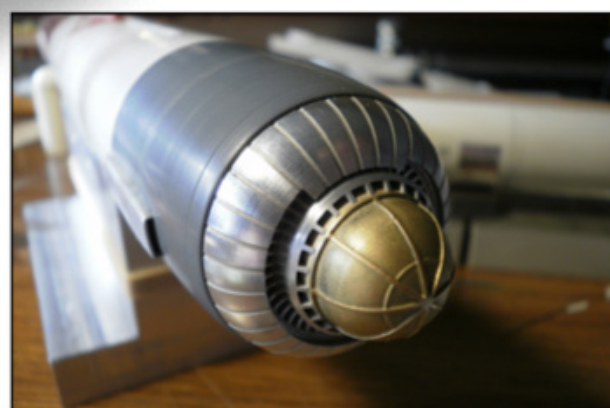
After sealing the lines to prevent smudging, I colored individual panels with various mediums including pastels, watercolors, and pencils.

Final assembly involved fitting the deflector dish for the upper nacelle and turned-brass domes for the bridge, planetary sensor array, and warp engine with two-part epoxy. After adding the registry number and name decals, I sprayed the model with clear flat.

To display the *Kelvin*, I built a display base with scratchbuilt support cradles and service towers. The ship sits ready to be launched. **FSM**



**USS Kelvin was
named for physicist
Lord Kelvin and Harry
Kelvin, the
grandfather of Star
Trek director and
producer J.J. Abrams.**
– memory-alpha.wikia.com



I detailed the end of the saucer ridge, the shuttle bay doors, and the warp engine with turned metal, photo-etch, and shaped Cibatool.

Meet Jay Rich

A toolmaker by trade, Jay has built models since the mid-1960s. Among his interests are ships, including large-scale radio-controlled yachts, and sci-fi, especially *Star Trek*. He and his wife, Penelope, live in Buff Point on the central coast of New South Wales, Australia.



Carefully positioned fiber optics illuminate the hull and registry numbers.



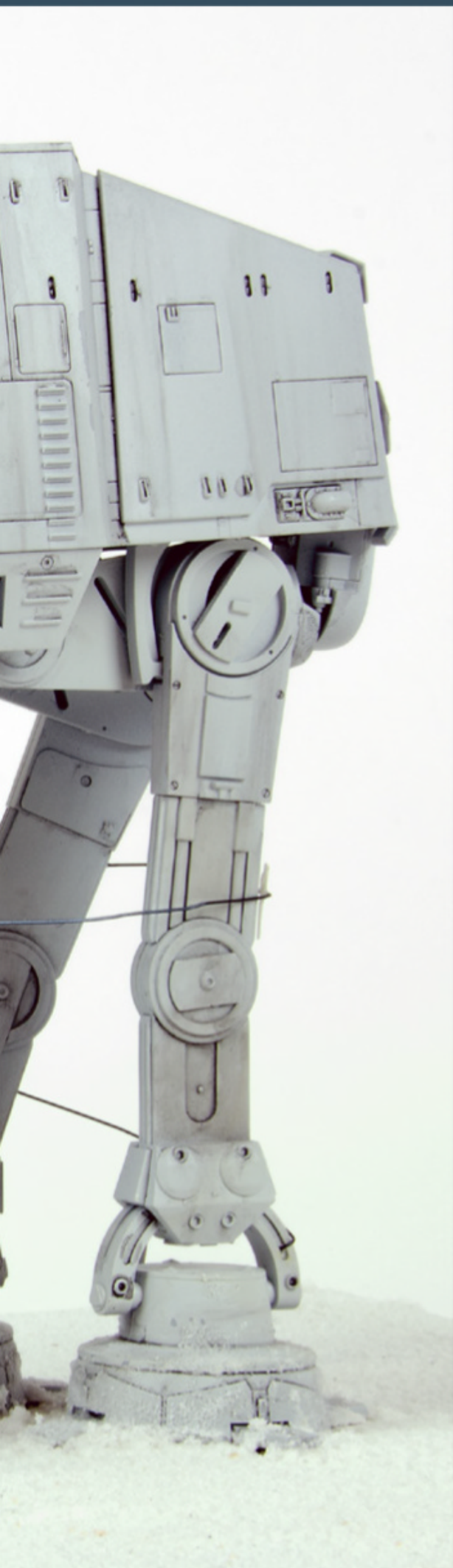
NordicCon 2018

BY BOB MADERICH II &
JOHN R. ROSS ///
PHOTOS BY SEAN
BRZOZOWSKI

Fall in Minnesota's Twin Cities means NordicCon, the annual model contest conducted the last Saturday in September. The show is organized and run by the Minnesota Military Figure Society (MMFS), Odd Ball Modeling Group (OMG), RPM Car Club, and the Twin Cities Aero Historians (TCAH). NordicCon 2018 saw 432 entries, plus 25 Junior entries.

► **STEVE SHAFFER**
HASTINGS, MINNESOTA
Sci-fi was well represented with Steve showing his 1/144 scale Bandai AT-AT that was combined with a Bandai snowspeeder, all attached in a vignette on a snow-covered base. The tow cable is a fine steel wire.





◀ **KEITH BRUSTEN
WOODBURY,
MINNESOTA**

Keith delivered a striking out-of-the-box build of a 1/100 scale Bandai Gundam Strike. To give the figure more depth and complete it looks he added panel line washes.

▼ **ERIK ZABEL
ST. PAUL,
MINNESOTA**

Always a great looking model, Tamiya's 1/48 scale F-84G makes for a sharp out-of-the-box build in Erik's hands. He finished this F-84G with Vallejo metallic acrylics.



◀ **JIM HENCINSKI
DULUTH,
MINNESOTA**

Everyone likes a well turned out Sherman and Jim did a beautiful job with Tamiya's 1/35 scale M4 Sherman, adding Tank Workshop's Deep Wading Trunks along with a host of resin accessories and two figures from Verlinden.

MIKE KLESSIG
WEST BEND, WISCONSIN

One of our reviewers and a regular at our sister pub, *Scale Auto*, Mike turned his skills to building Hasegawa's 1/72 scale B-25J using Testors enamels and added aftermarket decals.



▲ **CHUCK BAUER**
NORTH OAKS, MINNESOTA

Chuck's a shipbuilder supreme and this 1/350 scale build of Trumpeter's Russian destroyer, the *Admiral Chabanenko* shows that. One picture doesn't do it justice as there are more than 500 scratchbuilt and photo-etched metal parts added to superdetail this model. This was the Best of Show model at this year's NordicCon.



▼ **DAVID VANG**
LITTLE CANADA, MINNESOTA

Gundam figures were popular at this year's show and David's Bandai RX-0 Gundam Banshee Norn got a lot of attention. David is doing a two-phase build; after the Norn comes the Nightmare. Maybe we'll see that next year.



▲ **TOM FINCH**
WYOMING, MINNESOTA

We've seen Tom's cycle builds before and this 1/12 scale Tamiya 1981 Yamaha YZR500 is another example of his fine work. It's mostly box stock and was coated in Tamiya and Vallejo paints.



▲ **CHUCK LUNAS**
SARONA, WISCONSIN

Here's something you don't see at every modeling show, a peacock from a metal kit that Chuck assembled using no glue, welding, or soldering. All the parts fit into slots. The kit is Fascinations' ICONX 3-D metal model and is about a foot tall when completed.

U.S. Navy aircraft identification markings — a history

Part 4 of 4: Shades of gray mark the 1980s to today

BY DARREN ROBERTS

If color had been the hallmark of U.S. Navy aircraft for the first 70 years, the subsequent decades have been dominated by shades of gray and low-visibility markings.

The monochrome transition started in 1977 when the gloss white undersides and control surfaces were done away with in

favor of overall gloss light gull gray. This change was done to eliminate a concern about the different top and bottom colors giving enemy pilots a clue about the direction the aircraft was turning. The bright and colorful squadron markings and insignia were retained, but not for long.

An F/A-18F Super Hornet from VFA-213 landing on the USS *George H.W. Bush* (CVN-77) during exercise Saxon Warrior 2017 shows the current lo-vis markings with insignia and squadron ID in contrasting grays. Only the modex or side number is in black. U.S. Navy photo by Mass Communication Specialist 2nd Class Hank Gettys.



Still bright and shiny without white undersides, Monogram's 1/48 scale F-4J converted to an F-4S wears the markings of VF-161. Note that the air-wing code (NF/CVW-5) doesn't correspond to the squadron designation (VF-161). By this time, keeping squadrons in one air wing was impractical.



By the early 1980s, the Navy had switched to subdued grays, known as low visibility or "lo-vis" to make planes more difficult to see and engage in combat. Officially referred to as the Tactical Paint Scheme (TPS), it often called for different colors and patterns to be applied to different aircraft types rather than across the board camouflage edicts of the past. It also meant an end to colorful squadron markings.

By default, this led to the gradual demise of the color-coded

identification system. When a squadron does add color, it likely matches the traditional colors of their squadron patches rather than being tied to squadron or Modex numbers. Squadrons are generally allowed to paint one or two of their aircraft in colorful markings. These are known as "CAG Birds" or "Show Birds." Modex/side numbers continue to be used, as do the air-wing tail codes.

The rest of the squadron aircraft, however, are expected to be painted in varying shades of gray, including the squadron markings.



Monogram's 1/48 scale F-14A Tomcat looks pretty drab with all the color removed from its squadron markings. The warning stenciling is still in color, however, leaving at least a hint of its former glory. From 1980 until its disestablishment in 1993, the Wolfpack, VF-1, was the 100-series fighter squadron in Carrier Air Wing Two (CVW-2).

Revell's 1/48 scale F/A-18F Super Hornet in the colorful CAG markings of VFA-11 Red Rippers. While VFA-11 has red trim, which matches its 100-series side numbers, it also has yellow accents, showing that the color-coding system is indeed obsolete in today's Navy.



What do those letters mean?

Today, just as in 1922, each squadron is designated by the type of mission it flies with a series of letters. However, there are a great many more designations today than there were back then! (See Table 1) There can be any number of letters in each designation, depending upon what missions the squadron is assigned. A good example would be VMFAT-101, which is a Marine squadron flying the F-18C Hornet. The V prefix is the traditional Navy designation for a “heavier than air” fixed-wing craft (airplanes), a throwback to when blimps and dirigibles were still in use with the Navy.

V M F A T - 1 0 1
Fixed Wing/Marine/Fighter/Attack/Training/Squadron Number

An H prefix denotes rotary-wing craft (helicopters).
H S - 2
Helicopter/Anti-Surface and Submarine/Squadron Number

The future of U.S. Naval aviation is using a single aircraft type that can carry out a variety of roles. Most of the airplanes that were designed for specific missions have been retired and replaced with Hornets that can perform many different tasks. In the not-so-distant future, there will most likely be unmanned aircraft flying off of the carriers. What this will do to the designation system is anyone's guess, but the rich traditions of Naval Aviation will remain. **FSM**



Modern U.S. Navy Model Paint Guide

	Akan	AK-Interactive	Ammo by Mig Jimenez	Aqueous Color	Mr. Color	Humbrol	LifeColor	MCW Colors
Light gull gray FS36440	2014	AK2231	A.MIG-241	325	325	129	UA025	MIL-2120
Dark gull gray FS36231	2064			317	317	140	UA033	MIL-2119
Light ghost gray FS36375	2032	AK2057	A.MIG-203	308	308	127	UA026	MIL-2149
Dark ghost gray FS36320	2030	AK2058	A.MIG-208	307	307	128	UA027	MIL-2154
Medium gray FS35237	2043	AK2056	A.MIG-210	337	337	145	UA145	
Light gray FS36495			A.MIG-209	338	338	147	UA023	
Radome tan FS33613		AK2053		318	318	148		

Table 1 — Mission Designator Letters

A – Attack	Q – Special Mission/Electronic Warfare
(AW) – All Weather	R – Reconnaissance
C – Composite	S – Anti-Surface/Submarine
F – Fighter	T – Training
H – Heavy Attack	U – Utility
H – Air/Sea Rescue	W – Early Warning
M – Marine	X – Test/Evaluation
N – Night	
P – Patrol	

Series References

The Official Monogram US Navy & Marine Corps Aircraft Color Guide Vol. 1: 1911-1939, John M. Elliot, Monogram, ISBN 978-0-914144-31-1

The Official Monogram US Navy & Marine Corps Aircraft Color Guide Vol. 2: 1940-1949, John M. Elliot, Monogram Aviation, ISBN 978-0-914144-32-8

The Official Monogram US Navy & Marine Corps Aircraft Color Guide Vol. 3: 1950-1959, John M. Elliot, Monogram Aviation, ISBN 978-0-914144-33-5

The Official Monogram US Navy & Marine Corps Aircraft Color Guide Vol. 4: 1960-1993, John M. Elliot, Monogram Aviation, ISBN 978-0-914144-34-2

Color Schemes and Markings of US Navy Aircraft 1911 – 1950, Bill C. Kilgrain (self-published 1973)

USN Aircraft Carrier Units Vol. 1: 1946-1956, Duane Kasulka, Squadron/Signal, ISBN 978-0-89747-164-0

USN Aircraft Carrier Units Vol. 2: 1957-1963, Duane Kasulka, Squadron/Signal, ISBN 978-0-89747-172-5

USN Aircraft Carrier Units Vol. 3: 1964-1973, Duane Kasulka, Squadron/Signal, ISBN 978-0-89747-218-0

Navy Air Colors — United States Navy, Marine Corps, and Coast Guard Aircraft Camouflage and Markings Vol. 1: 1911-1945, Thomas E. Doll, Berkley R. Jackson, and William A. Riley, Squadron/Signal, ISBN 978-0-89747-143-5



In contrast to the F/A-18F, the only color showing on Revell's 1/48 scale F/A-18E Super Hornet is the red intake covers; everything else is varying shades of gray. The fighter in the markings with VFA-14 demonstrates how far from the original system the Navy has come. VFA-14 was originally the fourth squadron in CVG-1 with orange trim. But it spent most of its days as the first fighter squadron in the air wing, using the 100-series side number with red trim. Now it has 200-series numbers, but still uses red on its CAG jet.

Mission Models	Mr. Paint	Hataka	Revell	Tamiya	Testors MM Enamel	Testors MM Acrylic	Vallejo Model Color	Vallejo Model Air	Xtracolor
	MRP-134	HTK-A/B/C048		XF-55	1730	4763	70.986	45	
MMP-064	MRP-100	HTK-A/B/C044	36179	XF-54	1740	4755	70.991		
MMP-073	MRP-038	HTK-A/B/C037	32143	XF-19	1728	4762	70.989	71.046	
MMP-074	MRP-097	HTK-A/B/C035		XF-22	1741	4761	70.905	71.120	258
MMP-072	MRP-105	HTK-A/B/C046	32157	XF-20	1721	4746	70.987	71.114	126
MMP-116		HTK-A/B/C050	32371	XF-14	1732	4765	70.907	71.276	
MMP-070					1709	4722	70.917	71.074	107

Dropping flaps and slats

Reposition control surfaces to put
a Super Hornet at ease

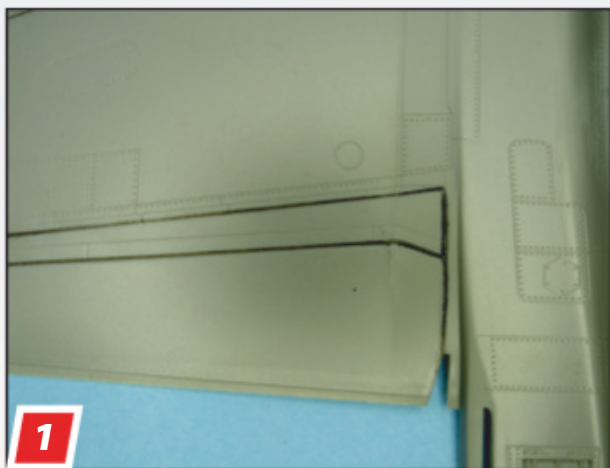
BY DARREN ROBERTS

Recently, I was asked to build each of the aircraft types flown by U.S. Navy Fighter Squadron 86 (VFA-86), known as the Sidewinders. As a modeler, this was a fun project because it allowed me to build several different fighters. Also, it was rewarding for the squadron's pilots because they are able to see the lineage and history of which they are a part.

The Sidewinders was activated in 1951 as VF-921, a reserve squadron at NAS St. Louis flying F4U-4 Corsairs. Two years later it was designated as VF-84 and flew Bearcats followed by Panthers until 1955. Along with a new aircraft, the F7U-3M Cutlass, the squadron got a new designation, VA-86. Under that label, the squadron later operated Skyhawks, then A-7 Corsair IIs — including four combat deployments to Southeast Asia — until 1987, when it was once again redesignated. As VFA-86, the Sidewinder started flying F/A-18C Hornets, including supporting operations Desert Storm, Southern Watch, Enduring Freedom, and Iraqi Freedom. In 2011, the squadron relocated to NAS Lemoore and transitioned to its current mount and the subject of this project, the F/A-18E Super Hornet.

I had a couple of Revell 1/48 scale Super Hornets in my stash. It's a good kit with decent detail, but the flaps and leading-edge slats are molded up. The F/A-18E's leading and trailing edge flaps are always in the dropped position when at rest. Knowing this was going to a Super Hornet squadron whose pilots would probably pick up on that detail, I decided to fix the problem. It turned out to be easier than I thought.





To be sure I cut right the first time, I drew in the cuts with a marker. Here's where to cut for the top wings' rear flaps. The separate section at the front will be needed later.



Here's the outline for the leading-edge slat on the upper wing ...



... and cut along the marked line to separate the leading-edge slat from the lower wing section.



The Sidewinders' attractive markings demonstrate that the Navy no longer uses color-coding. VFA-86 has 3XX-series modex numbers, which should be blue trim. However, they still carry their traditional orange trim from when they were assigned 4XX-series modex numbers.



Finally, here is where to cut to separate the flap from the lower half of the wing. Note there's only one forward cut here as opposed to two for the top half of the wing.



Revell's plastic is a bit soft, but that was beneficial as it was easy to cut. I repeatedly drew a scribe along the recess removing a little plastic each time until the part separated.



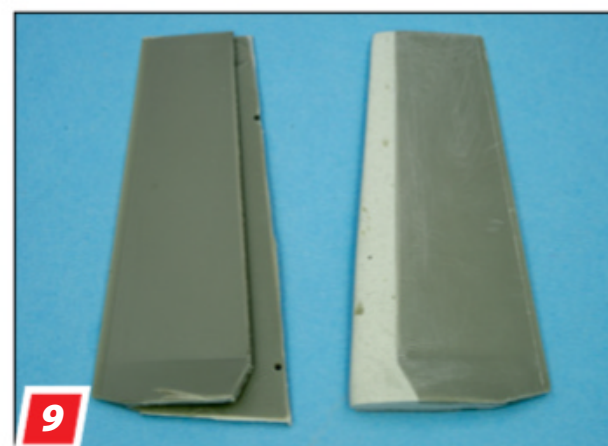
I repeated the process on the lower half of the wings.



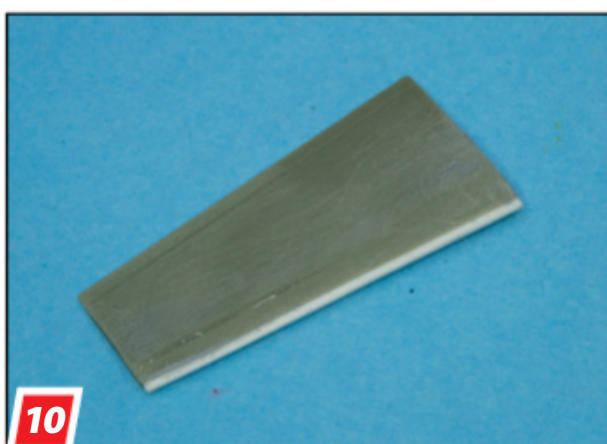
The separate outer wings were challenging. They are single pieces rather than upper and lower halves and cutting through the thick plastic took time, but patience persevered.



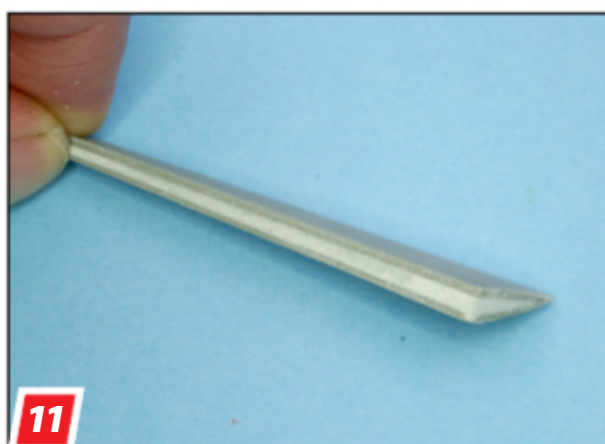
Before moving on, I attached the outer wings to the upper airframe half; my Super Hornet is beginning to take shape.



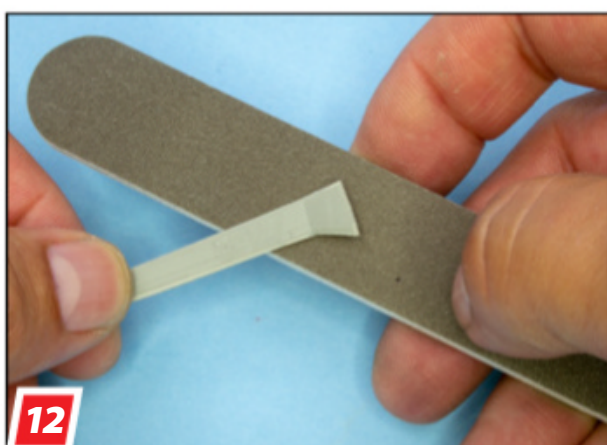
Gluing the halves of the inboard flaps together revealed large sections missing from the fronts. I filled them with two-part epoxy putty and sanded them to shape.



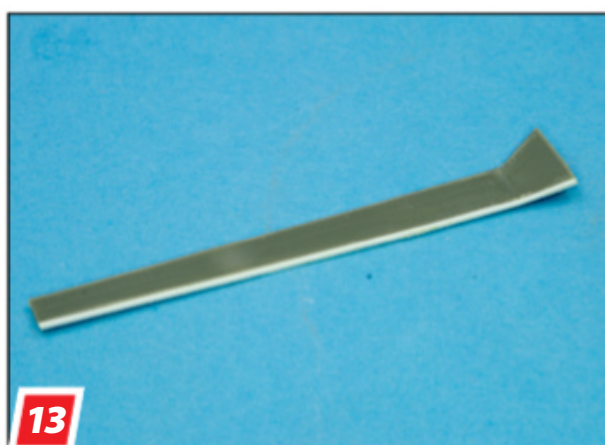
On the smaller outboard flaps, I filled panel lines with super glue and attached a piece of half-round styrene strip to the front to give it an airfoil shape.



After gluing the halves of the leading-edge slats together, I noticed they were open at the back, a void that would be visible. So, I filled them with two-part epoxy.

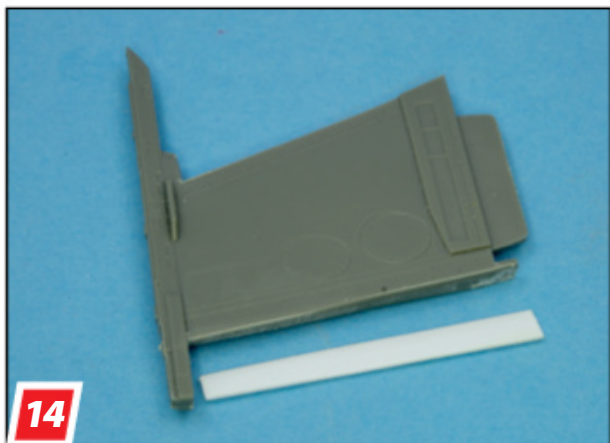


I had previously removed the plates that cover gaps when the inboard flaps are deployed, but they were too thick. I thinned them with a coarse sanding stick.

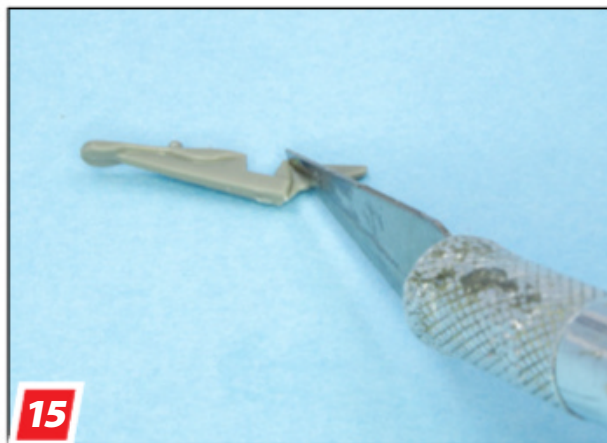


Then, I attached thin half-round styrene strip to the front of the plate for a better fit to the wing.





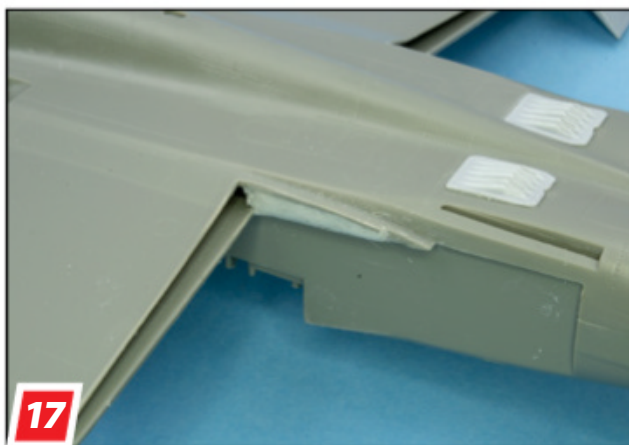
14 On the outer wings, the cover was molded with the solid flaps and impossible to separate. So, I made replacements with thin sheet styrene.



15 A series of hinges in fairings under the wings actuate the flaps. They are separate in the kit and molded up. To match the lowered flaps, I cut them apart.



16 After repositioning them, I made sure the glue was completely set before attaching them to the wing. They are the only things connecting the flaps and wings, so they need to be strong.



17 There were gaps at the fuselage where the flaps (left) and slats (right) had been cut away, but a bit of two-part epoxy putty solved that problem.



18 Since I have a number of Revell F/A-18Es in my stash, I made molds of all the parts and cast a few sets in resin and used one on this build.



With the upgrade complete, I finished construction, then painted and decaled the Hornet. Because this was for a squadron, I applied colorful decals. Each squadron is allowed one or two such aircraft, while the rest are various tones of gray. **FSM**

► **CHRIS SMITH**
ROSWELL, GEORGIA

Citadel is known for its colorful paint line, which Chris put to good use on Games Workshop's Death Guard Plague Marine Champion. He finished the grotesque warrior with a combination of hand-painting and airbrushing, then weathered with AK-Interactive paints.



PER ARNE RIKVOLD
OSLO, NORWAY

Per says he found this 1/700 scale deep-sea scientific drilling vessel *Chikyu* in a Tokyo hobby shop and just had to buy it. It can be assembled without glue but he added some for strength. He brush-painted detail with Vallejo and Tamiya acrylics and where no color modification was needed, he used Model Master semigloss clear to kill the plastic sheen. No. 2 pencils emphasized engraved detail. He added photo-etched railing from an Eduard Royal Navy vessel.





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Be sure to tell us the kit manufacturer, model, scale, modifications, paint and finishes used, and reason for choosing the model, along with your name and address. We look forward to seeing your work!

◀ MIKE WALSTON

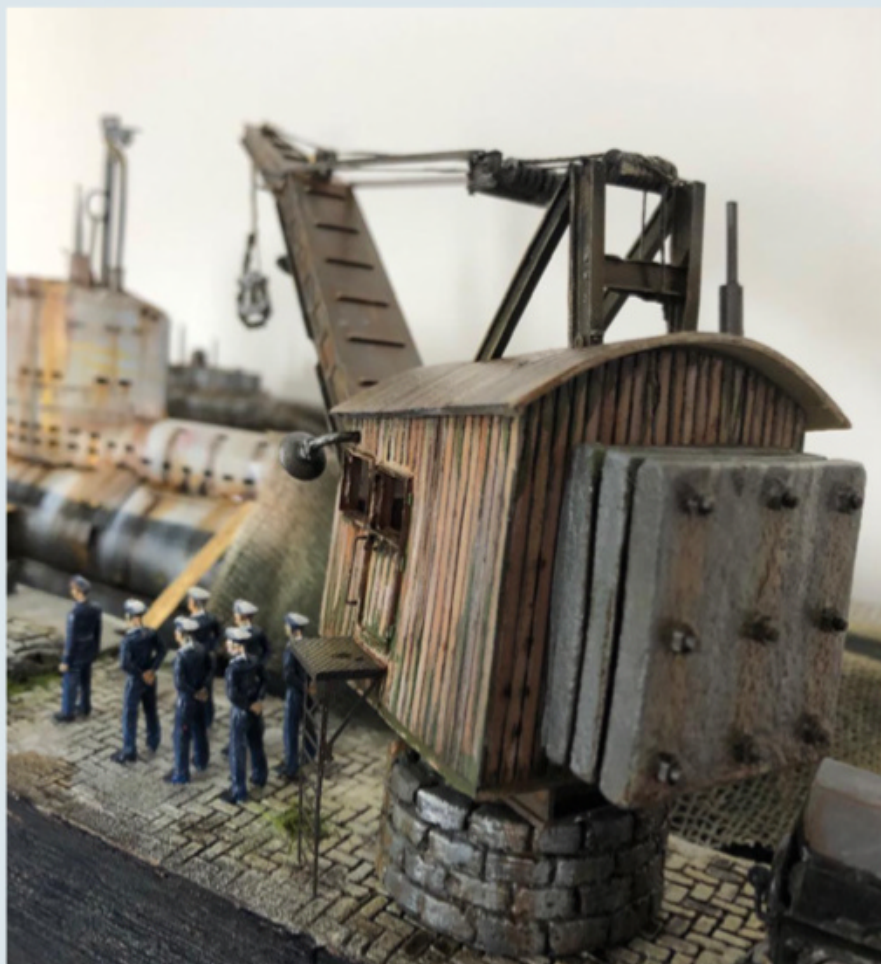
HIGHLANDS RANCH, COLORADO

Authors Larry Niven and Jerry Pournelle said they used AMT's *Leif Ericson* Galactic Cruiser model as the design for their starship, the INSS *Macarthur*, in their sci-fi novel, *The Mote in God's Eye*. Mike did the same here, taking Round2's reissue of the 1/500 scale starship and adding gun turrets, 12 LEDs, decals designed on CorelDraw, and bits from the spares box to match the book's description.

DEREK SOUTHERLAND ROANOKE, VIRGINIA

Derek started with Tamiya's 1/35 scale M4A3E8 and added stowage made of Evergreen sheet styrene with copper-wire handles. These are held down with upholstery thread. The antenna is guitar string.



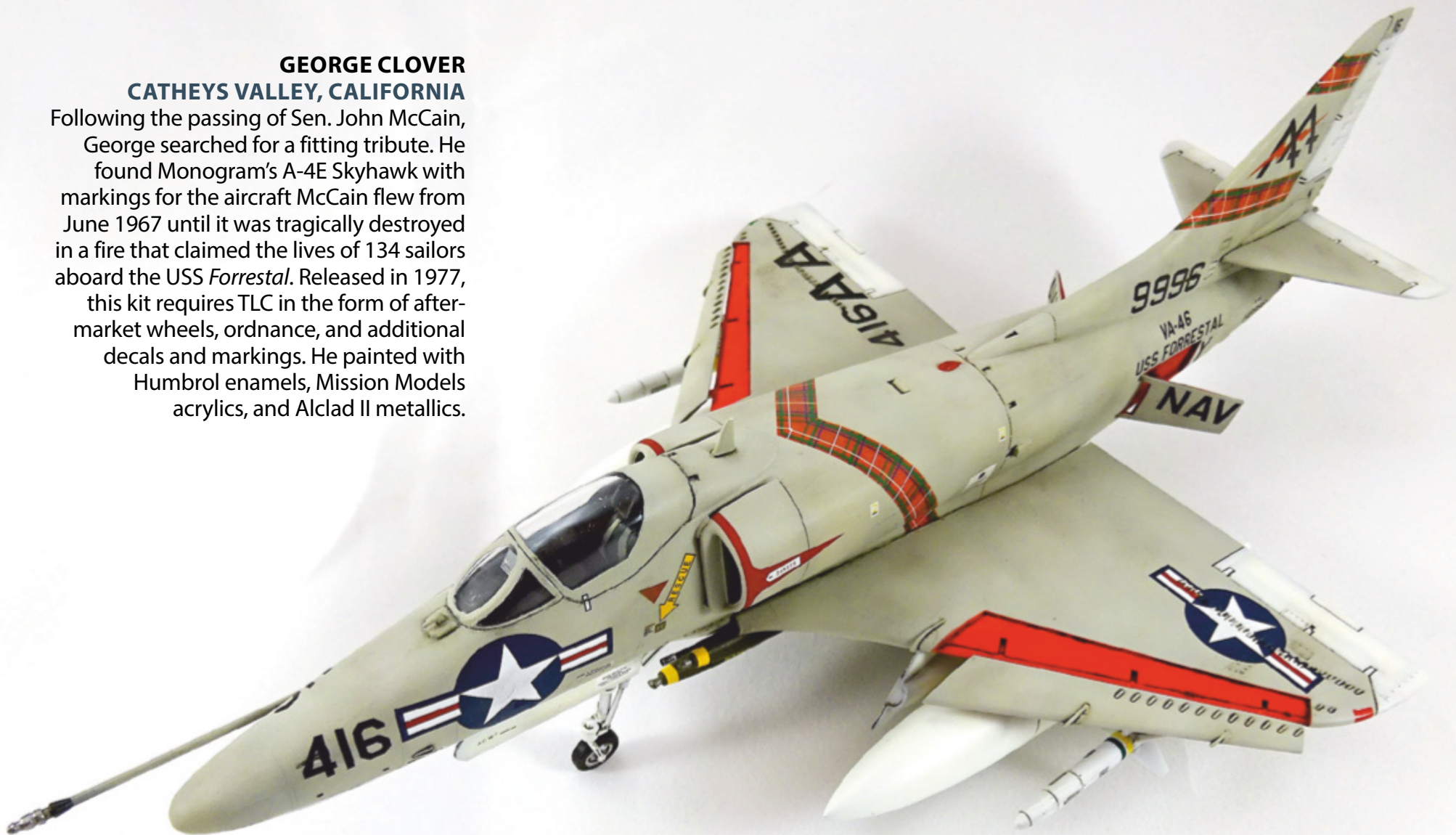


▲► GLAUCO CALLIA SÃO PAULO, BRAZIL

Here is Special Navy's 1/72 scale Type XXIII sub at dry dock. Glauco used AK-Interactive paints and applied the rusty weathering with Vallejo pigments and watercolor pencils. The crane is an Artmaster resin kit painted with AK colors. The dock is made of wood and scale bricks held in place with putty. It's painted with green primer and oil paints. The figures, *Seehund*, and small vehicles are from Revell and MiniArt.

GEORGE CLOVER**CATHEYS VALLEY, CALIFORNIA**

Following the passing of Sen. John McCain, George searched for a fitting tribute. He found Monogram's A-4E Skyhawk with markings for the aircraft McCain flew from June 1967 until it was tragically destroyed in a fire that claimed the lives of 134 sailors aboard the USS *Forrestal*. Released in 1977, this kit requires TLC in the form of after-market wheels, ordnance, and additional decals and markings. He painted with Humbrol enamels, Mission Models acrylics, and Alclad II metallics.

**◀ MARTIN KING
NORTH STONINGTON,
CONNECTICUT**

This Rumpler C.V bomber is the first balsa and tissue plane Martin built back in the '60s. When a friend gave him an unopened box of the same 1/48 scale Guillow's kit, he decided to try again. He put it together with Zap cement. Then he covered the plane with the included tissue, which he shrunk with steam from a tea kettle. Spray paint added the camo. The engine was modeled from balsa with a hand-carved exhaust and machine gun. Martin says his 7-year-old self would be envious of this second attempt.



▲ **MANUEL CASTRO**
EAST STROUDSBURG, PENNSYLVANIA

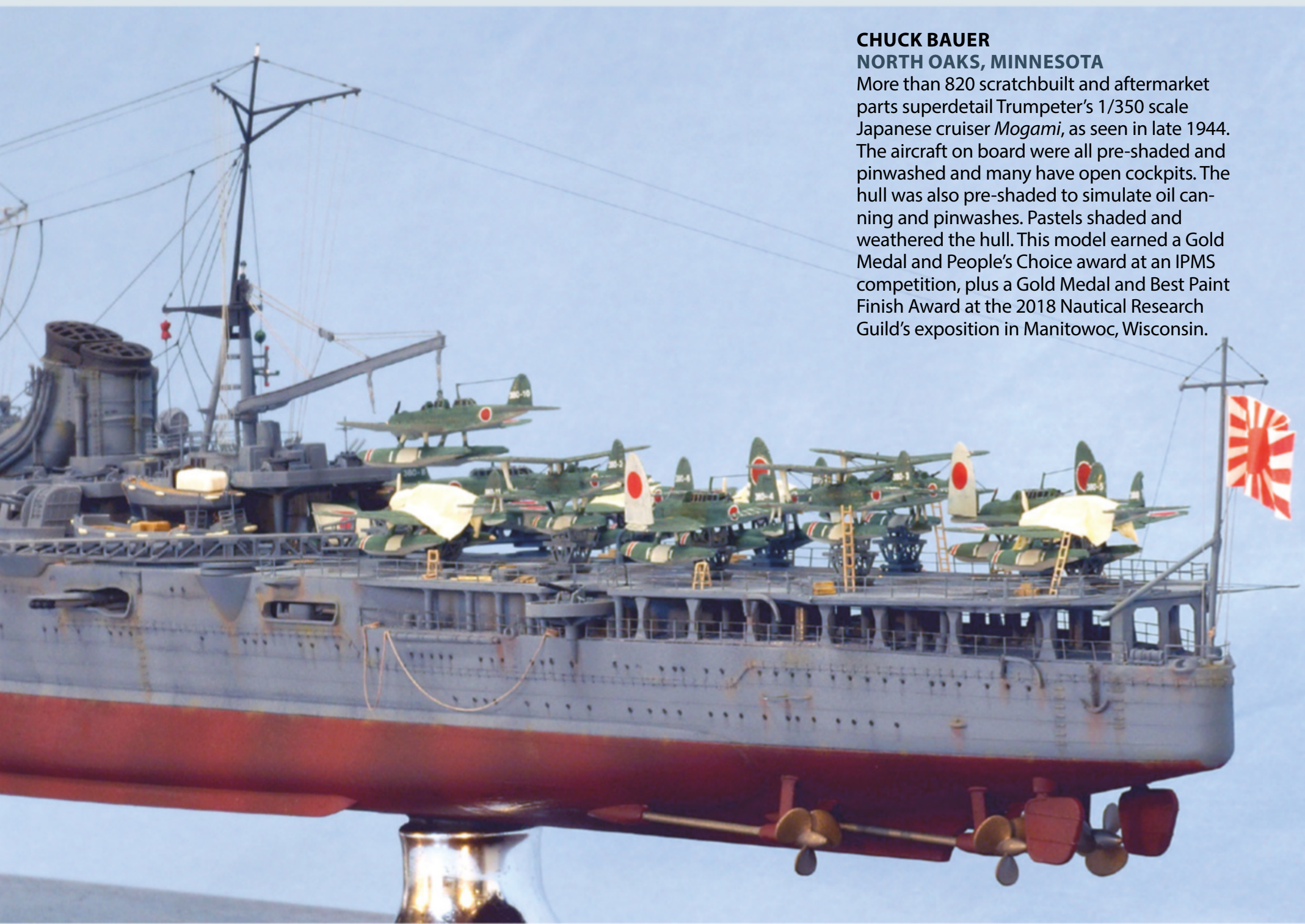
In this 1/35 scale diorama called, *Charlie at the Wire*, NVA sappers are spotted at the outer wire at the Khe Sanh Combat Base during the 1968 siege. Three sniper teams converge to eliminate the well-trained sappers before they open a path through the barricade. The base is Verlinden Productions' Vietnam mortar pit. The figures are from Bravo 6, Dragon, and Division Miniatures. The equipment is from Dragon, Italeri, and Akusa Models.





◀ **JOHN CROUTCH**
NANAIMO, BRITISH COLUMBIA, CANADA

John was impressed with Meng's attention to detail on this 1/35 scale D9R armored bulldozer with slat armor. On the blade and drive wheels he airbrushed a coat of yellow. When the paint was dry he sprayed water across it and dusted with Sweet'N Low. Once dried, he sprayed a coat of Tamiya EDF gray, the same color used on the armor. When that dried, he scrubbed off the Sweet'N Low with a toothbrush, resulting in a worn finish. The metal tracks are an aftermarket product from Friulmodel.



CHUCK BAUER
NORTH OAKS, MINNESOTA

More than 820 scratchbuilt and aftermarket parts superdetail Trumpeter's 1/350 scale Japanese cruiser *Mogami*, as seen in late 1944. The aircraft on board were all pre-shaded and pinwashed and many have open cockpits. The hull was also pre-shaded to simulate oil canning and pinwashes. Pastels shaded and weathered the hull. This model earned a Gold Medal and People's Choice award at an IPMS competition, plus a Gold Medal and Best Paint Finish Award at the 2018 Nautical Research Guild's exposition in Manitowoc, Wisconsin.

By Tim Reese

Polished weathering

How to erode a topcoat and reveal underlying camo



Layers of paint and rubbing compound “polished” the weathered finish on an Iraq War tank.

When British Challenger 2 tanks deployed to the Persian Gulf in preparation for the 2003 invasion of Iraq, they were hastily repainted. The dark green camouflage, at home in Northern

Europe, was covered with a sand color appropriate for the desert. Contemporary photos of the vehicles show that new paint quickly succumbed to the ravages of sand, weather, and the crew.

To replicate the effect, I mimicked the

process in miniature with base coats, top coats, and cotton swabs. I built Tamiya’s 1/35 scale Challenger 2 out of the box but kept the subassemblies — chassis, hull, and turret — separate for painting. Road wheels and accessories were handled individually.



I sprayed the sections with a base coat of Testors Model Master burnt umber. Once that was thoroughly dry, I applied two full layers of Model Master acrylic clear gloss — Pledge Floor Gloss would also work — and let them dry completely before proceeding. The clear gloss acts as a barrier; I want to erode the upper layers down to the clear and expose the brown without exposing the bare plastic beneath it.



Then, I sprayed the model with a NATO green mixed from Model Master enamels. The exact color is less important than applying smooth, even coats. I cut the paint with lacquer thinner to provide a little extra bit into the clear acrylic.



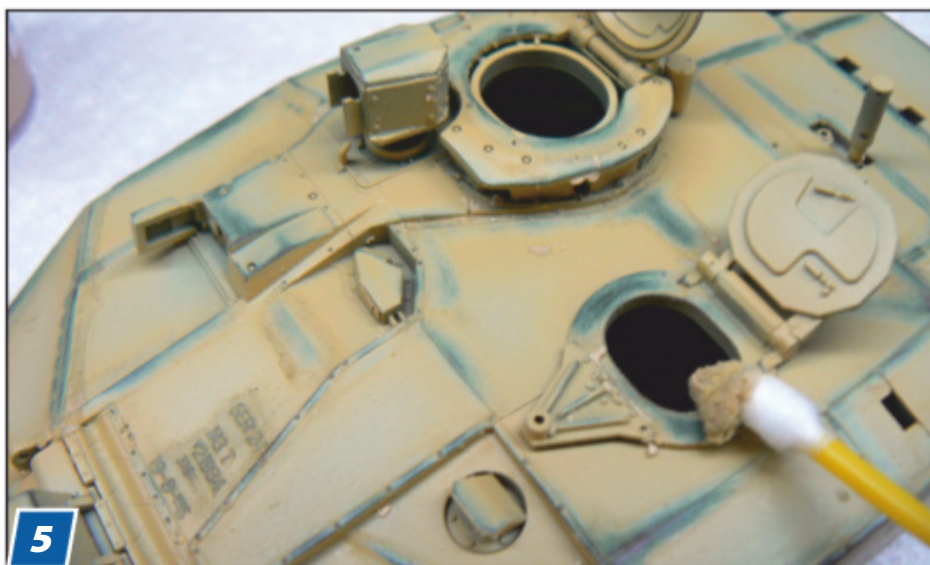
3

Next, I mixed 4 parts Model Master British armor light stone and 1 part flat white and airbrushed all of the assemblies. Then, I sprayed straight armor light stone along seams and edges, darkening them slightly and giving panel centers a sun-bleached appearance.



4

I assembled the tools to weather the finish: rubbing compound, round and pointed cotton swabs, curved and straight knife blades, and window cleaner in a spray bottle for light cleanup. I use 3M Super Duty rubbing compound, but stuff is available in various abrasive strengths and properties for different applications. Be sure it is silicone free or it will interfere with subsequent clear coats.



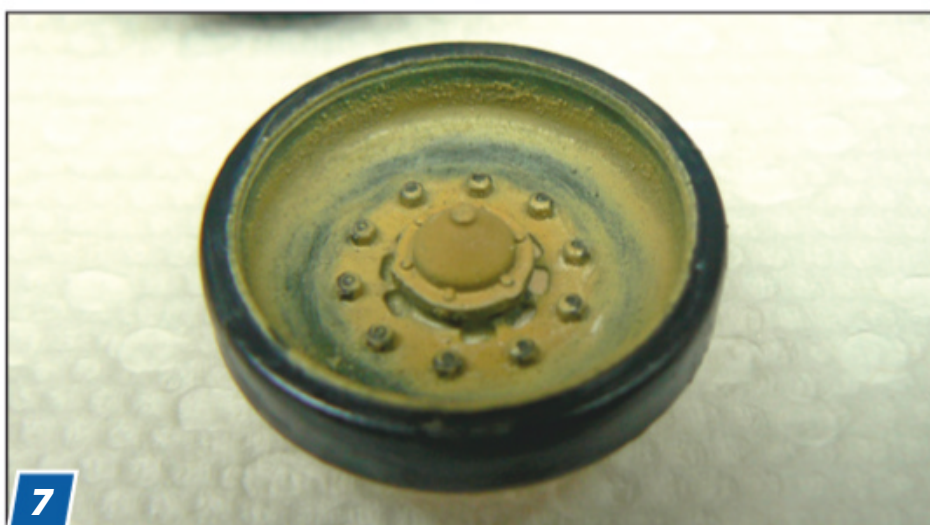
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After dipping a cotton swab in rubbing compound, I lightly buff areas of wear. The compound cuts through the upper color quickly so work carefully to avoid overdoing the effect. In a couple areas, the green rubbed off, too, revealing the burnt umber base coat. When an area is complete, move on to another spot. As long as the compound is wet, it remains abrasive and it's easy to make a mistake.



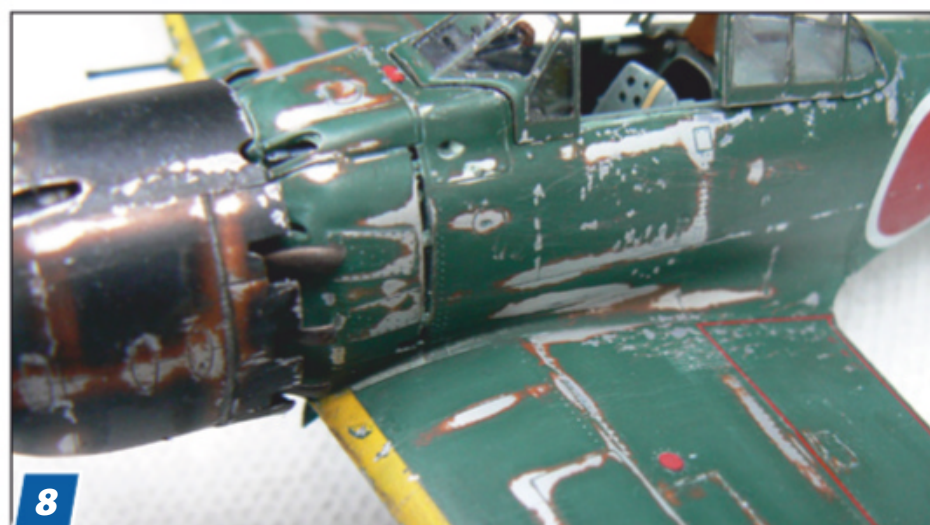
6

Satisfied with the compound's effects, I began chipping and scraping the paint to replicate damage from rocks and buildings. Keeping the tip of a curved blade perpendicular to the surface, I dragged it across the skirt armor plates in the direction of travel. I also chipped paint around tool brackets, fuel caps, and other high-use areas.



7

I repeated the process on the road wheels, wearing the paint in a circular pattern around the hub. Standard weathering techniques — detail painting, washes, dry-brushing, and pastels completed the tank and blended the worn paint into the finish. Clear gloss sealed the effects in preparation for decals, and two coats of Model Master clear flat lacquer gave the tank a realistic dull sheen.



8

The multiple paint layers and rubbing compound step added about four hours to the project, but the results were worth it and set the Challenger apart from my other models. I've used the same technique to beat up Tamiya's 1/48 scale A6M5 Zero, and I plan on applying the concept to a Sherman camouflaged for winter. **FSM**

Ryefield tackles big-gunned Egyptian T-34

Looking to repurpose obsolete T-34 tanks, the Egyptian army mounted 122mm D-30 howitzers in a modified turret. The West referred to these self-propelled guns as the T-34/122, but the Egyptian designation was Abu Zabaal T122. Thirty vehicles were produced between 1956 and 1973.

Until now, the only options to model the vehicle were a few resin conversions or a Maquette styrene kit, neither option easy to do. Ryefield's first T-34 variant comprises 504 crisply molded plastic parts with almost no ejector-pin marks or flash, a single piece of wound brass wire is included as is a vinyl dust cover for the gun and a photo-etched (PE) fret of 27 parts. No decals are included, but color profiles by Ammo by Mig Jimenez show three marking options.

The instruction has one minor error in Step 4. The parts box for the individual links around the idler calls for six C2 links, but it should be six C1 links as pointed out in the adjacent images.

Fit was good throughout; the only filler I used was to correct my overly aggressive cleanup.

Before gluing the springs and their housings into the lower hull, I painted them black.

In Step 2, two small bolts are added to the transmission cover. These bolts are found on one of the runners of parts tree D.

Ryefield provides three styles of road wheels, two typically used on T-34s, the other on T-55s. Photos show various combinations fitted in practice, so I used six of the T-55 style and four of the dish type T-34 wheels.

The tire is separate from the rims

making painting easier.

The link-and-length tracks include molded sag on the upper run. Using the number of links recommended left each side about half-a-link short. The track comprises two different links, so two need to be added to maintain the sequence. Removing them from the front idler arm (part C7) would allow it to rotate to adjust the tension, but I had already glued them.

Before joining the hull halves, be sure to open holes as indicated, they are impossible to locate later. Do not glue the front tow hook locking brackets (part C53) in place in Step 5 as shown. Instead, attach parts C51 and E12 found in steps 6 and 7. Then, you can glue parts C53 in place.

The bow machine gun is slide molded with an open muzzle.

Two options are given for the cover over the rear vent louvers, one with a solid molded screen, the other has a PE screen that must be bent to match the curve of the cover. Locating pins molded on the open cover match holes in the PE screen.





A pair of smoke units on the rear hull proved the most complicated aspect of the build. Instructions for bending the PE brackets are vague but, thankfully, the PE is strong enough to be bent a couple of times. Deviating from the instructions, I glued the brackets to the hull and attached Part C23 to the bracket; use caution as these pieces are fragile, and I damaged one. Then, I

glued the mounting straps to the tank before gluing the cylindrical generators to the bracket.

The main gun barrel is molded in halves, a disappointment since slide molding was used elsewhere in the kit. Two muzzle brakes are provided, but only one is shown used in the directions.

Mount the muzzle brake after the gun is in place in the turret to get the proper alignment. The breech and cradle are nicely detailed; this assembly mounts on the lower turret piece.

The rest of the turret assembly was straightforward, except for the vinyl dust cover. It was crushed in my kit, so wouldn't conform to the separate turret front. Instead, I attached the forward plate to the turret

body, then attached the vinyl cover by gluing it a little at a time. Once the cover was in place, I anchored it with scrap strip styrene glued inside the turret.

Assembly of the two halves of the turret was problematic. The directions state to "strongly" push the gun through the dust cover's opening. They aren't kidding. I broke cradle and many small details trying to get the gun into place. Instead, attach the cradle to the lower turret half without the gun. After pushing the barrel through the vinyl cover, secure it to the cradle.

The actual tank has numerous hatches, but only the commander's is separate in the kit and it has no detail inside.

Choosing a two-tone camouflage from the color diagrams, I painted the model with Ammo and Vallejo acrylics over Tamiya base coats. No decals are provided, so weathering is where you give the model its personality.

Considering the detail, I was surprised to find that it only took me 34 hours to complete the T-34/122. If not for the complexity of the rear smoke tanks and tracks, I would recommend this model for most modelers.



Kit: No. 5013 **Scale:** 1/35

Mfr.: Ryefield Models, ryefield-model.com **Price:** \$62

Comments: Injection-molded, 533 parts (27 PE, 1 vinyl, 1 wire) **Pros:** Optional parts for unique vehicles; beautifully molded weld seams, casting marks on tracks, and cast texture on turret; best kit of the subject to date **Cons:** Solid molded headlights; turret hatches not designed to be displayed open; gun difficult to get through vinyl dust cover



The completed build demonstrates the top-heavy appearance of the vehicle. Unused parts point to Ryefield following up with a Syrian open-top T-34/122 and it would be great to see an Egyptian T-100 antitank gun.

— Mike Scharf



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Lift here! Cessna LC-126A

The Cessna 195 featured a radial Jacobs R-755 engine and a strut-free cantilevered wing. It could carry four passengers and pilot. The U.S. Army and USAF bought 83 195s, designating them LC-126 (the L prefix stood for cold weather, the C for cargo). A few were used in Alaska for rescue and light utility duties.

Lift here! Models is a Serbian outfit, producing small kits made in soft light gray resin. The attractive packaging holds a one-piece fuselage, one-piece wing, basic cabin interior details, floats, N struts, tail planes, cowl, engine, prop, and other small details.



Kit: No. LHM-030 **Scale:** 1/72

Mfr.: Lift here! Models, lifthereserbia.

wordpress.com **Price:** \$37.49

Comments: Cast resin, 37 parts (2 vacuum-formed plastic, one clear sheet), decals **Pros:** Good exterior detail; one-part wing; one-part fuselage; well-printed decals **Cons:** Difficult fit of simple assemblies; basic assembly instructions; poor vacuum-formed windscreen; missing oars

Although listed on the instructions, my kit was missing the oars that were to be attached to the floats. However, beautifully printed decals that provide markings for one LC-126A with Arctic rescue markings.

With such a basic breakdown of parts, one would think that assembly would be a snap. Not so much.

There are only shallow locators on the fuselage for the N struts, and there are no locators on the floats. The instructions' diagrams show only a completed aircraft, so it was just guessing and dry-fitting to figure out the mounting points and angles. Since the model must be built with super glue or epoxy, it wasn't easy to tack parts in place to experiment.

There also is considerable wire bracing between the floats and from the floats to the fuselage, but the diagrams don't clearly show the attachment points for rigging or suggest material to use for it.

I decided to paint the fuselage and wing separately, then install the basic seats, instrument panel, and control yokes to the topless interior. The vacuum-formed windscreen proved troublesome. Two are provided (and a resin "buck" if you want to vacuum-form more) giving you at least one more chance if you mess up the first two.

The framing and cut lines are vague. The overhead clear panel that spans the gap in the wing's leading edge is much too deep and not shaped like the gap in the wing. I messed up the first, but my second try was better, although the fit was still rough. I used silver decal stripes for the framing.

Lift here! provides only a single strip of clear plastic to cut up and insert for the cabin windows. That appeared to be more trouble than it was worth, so my windows are "pane less."

Fit of the wing is dependent on the windscreen, too, and when I thought I had the clear part right, the wing's trailing edge seemed to float above the fuselage. *Nuts!*

The beautiful color illustrations of the aircraft that grace the cover and bottom of the box are your guide to applying decals. Anticipating trouble, I applied a coat of Microscale Liquid Decal Film to the entire decal sheet to stiffen them a bit and make them easier to apply. *Success!*

I used .010-inch plastic rod and fishing monofilament to rig the floats. I painted the model with decanted Tamiya spray-can gloss aluminum, and Mr. Color yellow and red for the high-vis Arctic rescue markings.

I spent 26 hours on the Cessna, more than I anticipated due to the uncertain fit of the fuselage/wing/windscreen interface and the rigging.

If you don't look too closely, it's an attractive model of an attractive and popular classic plane!

— Paul Boyer



IBG TKS tankette

The diminutive TKS and its two-man crew performed reconnaissance and infantry support for the Polish army in the 1930s.

Light armor and a single machine gun for defense put the tankette at a severe disadvantage and many were lost during the German invasion of Poland.

IBG packs a ton of detail into this tiny model — finished it's about 3 inches long and 2 inches wide — including the engine and cooling system.

The power plant and associated systems built quickly thanks to a low parts count and good fits.

The tiny suspension and road wheels also went together quickly aided by clear locators. I was impressed by how well molded and crisp the bolt heads on the running gear are in this kit.

After attaching the suspension to the bathtub-style hull, I started on the tracks. They are link-and-length with sections top and bottom joined by individual links around the idler and drive sprocket. This presented the only problem I had building the TKS as the number of links given in the instructions didn't come out quite right. I added a few links and they came together nicely.

Most of the small, finely molded interior parts, such as the control pedals and the exhaust manifold, required careful clipping to remove them from the sprue. But light mold seams and the absence of flash made cleanup a breeze.

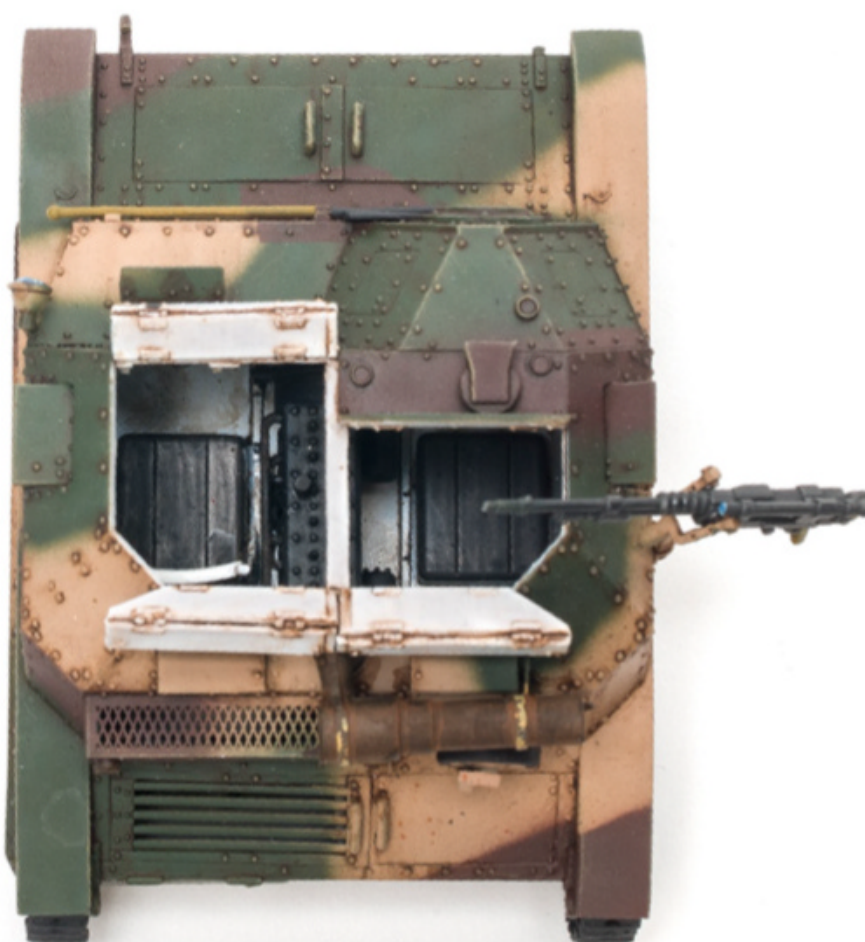
All of the hatches can be posed open, so it pays to spend extra time painting the interior. I left the engine bay closed, but opened the crew hatches on the roof.

After sealing the vehicle, I painted the camouflage and figures. The soldiers are a great addition to the kit; posed as if using the Hotchkiss heavy machine gun as an anti-aircraft weapon from outside, they make a small diorama straight from the box.



I enjoyed building this kit and had it finished in about 23 hours over a weekend. Despite the small parts and fiddly tracks, the sharp locators and good fits make this a straightforward build; any modelers with a few kits under their belts shouldn't have problems.

— Chris Cortez



Kit: No. 35045 **Scale:** 1/35

Mfg.: IBG, ibgmodels.com

Price: \$39.95 **Comments:** Injection-molded, 258 parts (14 PE), decals

Pros: Crisply molded detail; full interior; sharp figures **Cons:** Fiddly track assembly; no clear part for headlight



Tamiya M3A1 scout car

The M3A1 was developed prior to World War II for the U.S. Army and while American military use was limited, Soviet, British, Commonwealth, and French units received thousands of them through Lend-Lease.

Tamiya's all-new M3A1 marks the first time the Japanese manufacturer has kitted the scout car. Molded in olive drab plastic, the parts are crisp and free of flash. Features include: a detailed suspension and chassis, five Soviet soldiers, and clear parts for the windshield and headlights.

The armored radiator cover shutters can be posed open or closed and the windshield's armored cover and the separate

upper portion of the cab doors can be positioned up or down.

All of the chassis parts including the drivetrain, exhaust, and suspension went together without issues and, once completed, looks very convincing.

Multiple parts form the hull sides, hood, and fenders and I was impressed with the fit. All of the numerous seats start with the frames to which are added seat cushions.

Three machine gun mounts build from four pieces each and they are movable on the skate rail that runs around the inside of the rear armored compartment. The machine guns — one .50-caliber and one .30-caliber — assemble from multiple parts. They require a fair amount of time to assemble but the work is definitely worth the effort.

A skate-rail-mounted machine gun is made from four parts and the mounts themselves, once assembled, are movable.

It's easy to build the wheels with detailed hubs that hold noticeably treaded tires.

Tamiya knocked it out of the park with the

figures; they are the best I've ever seen in a vehicle kit. The faces have distinctive features, the uniforms are sharp, and, despite the multipart composition, they assemble flawlessly.

I painted my M3A1 with Tamiya acrylic and spray colors. Decals provide markings for three vehicles: two Soviet and one American. With a touch of decal solution, they applied well.

My primary reference was *M3A1 Scout Car* by David Doyle (Squadron/Signal, ISBN 978-0-89747-614-0).

I spent 24 hours on my scout car, much of that on the figures. This is another great kit from Tamiya, highlighted by impressive figures and realistic machine guns. I hope Tamiya issues another version as the M3A1 used by Gen. George S. Patton along with a figure of "Old Blood and Guts" himself!

— Jim Zeske



Kit: No. 35363 **Scale:** 1/35

Mfr.: Tamiya, tamiya.com **Price:** \$50

Comments: Injection-molded, 320 parts (4 vinyl), decals **Pros:** Attention to detail; accurate shapes; good fits and easy assembly; great figures and machine guns **Cons:** Nothing of note, but American figures would be nice; cab doors molded closed



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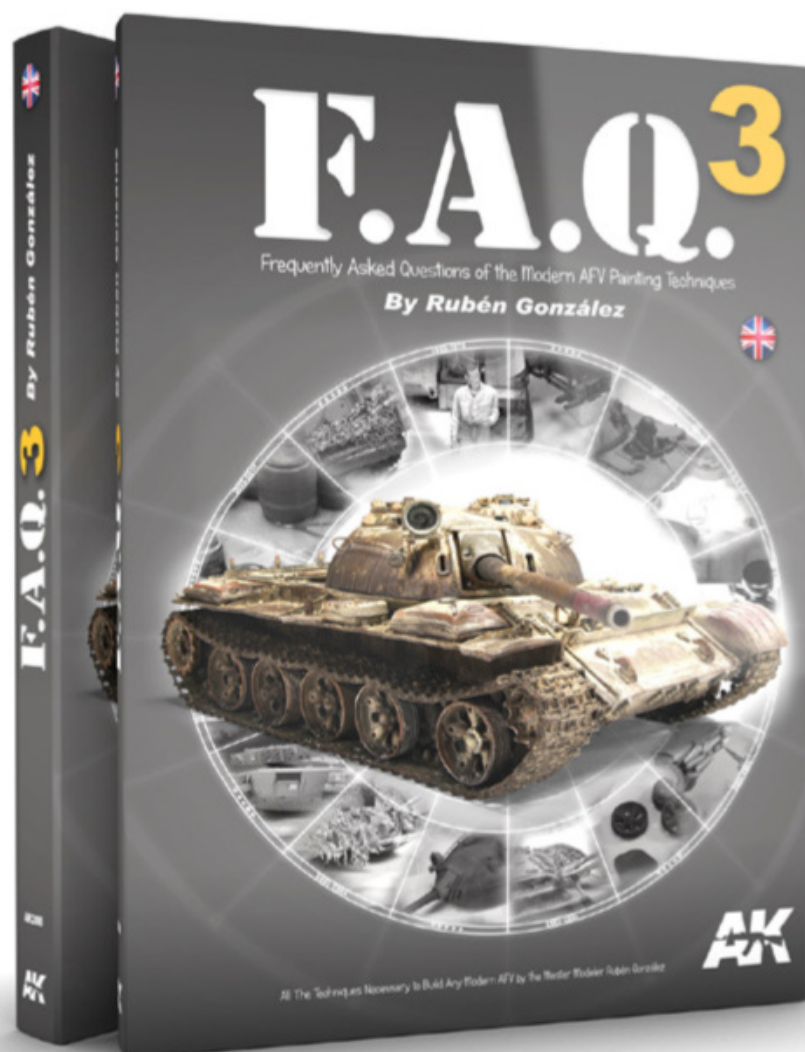
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ICM King of the Night

Like many people, I found HBO's wildly popular television series *Game of Thrones* and was immediately hooked. I looked forward to each week's new episodes and seeing what all the "winter is coming" talk was about. Once I saw the White Walkers and their King, I thought, "Wow, it would be awesome to have a model of one of them!" Well, ICM must have had the same thought and released a 1/16 scale Night King, or King of the Night as the kit is labeled.

Inside the box are three bags, one filled with gray styrene parts, one with a clear "ice" sword, and one with three small circular parts for the base, as well as instructions and a nice piece of artwork of the King. All 21 parts are crisply molded with minimal seams and no ejector-pin marks.

The instructions are simple and easy to follow. There is no real painting guide, but you can find many references online and use the included artwork as a guide.

The build is straightforward but there are several parts that make up the head and hands. The head is in four separate pieces and there are several seams along the neck and back of the head that required putty.

The hands comprise two parts each and required putty to eliminate seams. This is where you will have to make a choice: You

can either glue the sword in place now or keep it out of the way by gluing it in later. If you choose the first, you'll glue the sword into the palm and then assemble the rest of the hand. Or, do as I did by assembling the hands, painting the figure, then cutting the sword hand into two pieces, sliding the weapon into the palm, and reattaching the fingers.

When joining the two sections of the long skirt, there are major seam lines on both sides. These obviously need to be filled, but take care to not remove any molded details.

I painted the Night King using Vallejo and Andrea acrylics. The last thing I did was apply putty to the base to add height and then covered it with scenic snow.

All in all, this was a fun project and even with the cutting and putty, I spent only eight hours building and painting this terrifying creature.

—Joe Hudson



Kit: No. 16201 **Scale:** 1/16

Mfr.: ICM Models, icm.com.ua

Price: \$42 **Comments:** Injection-molded, 21 parts including the base (1 clear plastic) **Pros:** Easy assembly; sharp and crisp detail; small number of parts **Cons:** Requires a good amount of putty to hide deep seams



SCALE MODELING GOES TO SEA



Build Better Ship Models, the latest special issue from *FineScale Modeler*, focuses on building realistic ship, boat, and submarine models — from WWII warships to an iconic passenger liner, the *Titanic*.

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Closing Date: May 2019 closes February 12.

COMING EVENTS

FL, VENICE: Wings, Wheels & Keels Model Club will be hosting their 25th annual contest and raffle, Saturday, March 30, 2019 from 9:00am-4:00pm. Sarasota County Woodmere Park and Recreation Center, 3951 Woodmere Park Blvd., Venice, FL. (Exit 193 off I-75) Contact: Randy for general information 941-456-5062, Contact: John for vendor information 941-807-0003, or email: **boston4550@yahoo.com**

GA, MARIETTA: 2019 AtlantaCon, Region 3 Regional Model Show. IMAW Local Lodge 709, 1032 South Marietta Parkway. Saturday, March 9th, 2019, 9:00am-5:00pm. Admission \$5.00/person, 12 and under free. \$10.00 unlimited model entries. For more information go to **http://ipms-atlanta.org** or contact Brian Speer at 770-820-9738 or **grandoldguy@gmail.com**

COMING EVENTS (CONT.)

NV, LAS VEGAS: IPMS NV, Las Vegas "Best of the West." Southern California/Nevada Region 8 contest. Eastside Cannery Hotel and Casino, 5255 Boulder Highway. Saturday April 27, 2019, 9:00am-4:30pm. \$10.00 for 3 entries. \$2.00 for each additional entry. \$2.00 discount with valid IPMS USA membership card. For more information contact, Joe Porche' at **jwporco@gmail.com**, 702-296-9976. Website: **IPMSLV.org**.

VA, FAIRFAX: Northern Virginia Modelers Model Classic 2019. Saturday April 20, 2019, 9:00am-4:00pm, at Fairfax High School, 3501 Rebel Run, Fairfax, VA. Show features Vendors, Contest with over 70 categories, Raffle and Programs. Contact: Tom Henderson e-mail **tomhenderson51@verizon.net**. Web page: **www.novaipms.org**

CANADA, BRAMPTON, ONTARIO: Torcan 2019 Model Contest. Century Gardens Recreation Centre, 340 Vodden St. E. Saturday, May 25, 2019, 9:30am-5:00pm. General Admission: Adults \$10.00, Junior (16 and under) \$5.00. Model Registration: Adults \$2.00 per model. Junior (16 and under) \$1.00 per model. Hosted by Peel Scale Modelers. Visit **www.TorcanModelShow.com** or **info@peelscalemodelers.com**

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FineScaleModeler

By Mark Savage



▲ **PETER ESPADA**
CAMP HILL, PENNSYLVANIA

Peter did pre- and post-shading and then hand-brushed and airbrushed the camo pattern on this striking M60A3 as it appeared during 1980s European Reforger (REturn of FORces to GERmany) exercises. He used Vallejo Model Air, Tamiya, and Polly Scale paints and added AK-Interactive pigments and True Earth washes for weathering. Additions to the Tamiya 1/35 scale kit include DEF.Models' M60A3 set and Legend Productions M60 stowage kit.



▲ **GREG HANCHUK**
BEREA, OHIO

Meng's T-90 in 1/35 scale builds into a beauty nearly straight from the box. Greg added wiring and conduit, but otherwise he did his magic with an Iwata HP-CS airbrush, plus built his own base out of pink foam board and cork. Greg used Tamiya flat black primer then green from Ammo by Mig Jimenez and a tan mix of Tamiya paints, plus weathering.



▲ **RICHARD GUETIG**
LOUISVILLE, KENTUCKY

Not everyone can get great results using a spray can, but Richard nailed it using Rust-Oleum's dark green over Tamiya primer. Up top on this Tamiya 1/35 scale M26 Pershing is stowage from Black Dog, while below is a Verlinden Productions resin base. Weathering comes from a burnt umber wash, sandstone highlights and Mig Productions pigments.

AMPS 2019 coming soon

What's that rumble I hear just over the horizon? Could it be the roar and grumble of an M60 or T-90 advancing on Buffalo, N.Y.? Possible, as the annual AMPS (Armor Modeling and Preservation Society) contest and show is rolling into town May 9-11. This year's big armor gig is at the Buffalo Grand Hotel, and *FSM* will be there. More info: amps-armor.org.

We enjoy all the shows we attend and, as you know, shoot hundreds, er, thousands, of photos at each one. If only we could get all our pictures into a regular issue, or even our annual special issue like last fall's *Great War Scale Modeling*. Alas, we still have a few extras we'd like to share. So enjoy these now, and we'll hope to see you at AMPS 2019 in May.

Oh, and we *do* plan a fall *Great Scale Modeling 2019* special issue with photos from all the big shows this year. Watch for that! **FSM**

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