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p. 22

STEP-BY-STEP

PICTURE-PERFECT PERSHING

REPLICATING
BATTLE DAMAGE
WITH SHEET METAL



ATTACKING
A HEAVY FIGHTER
WITH DETAILING



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BERTHING A WOLF
WITH DETAILS

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From film to plastic, Aaron Skinner builds a Panther-killing T26E3
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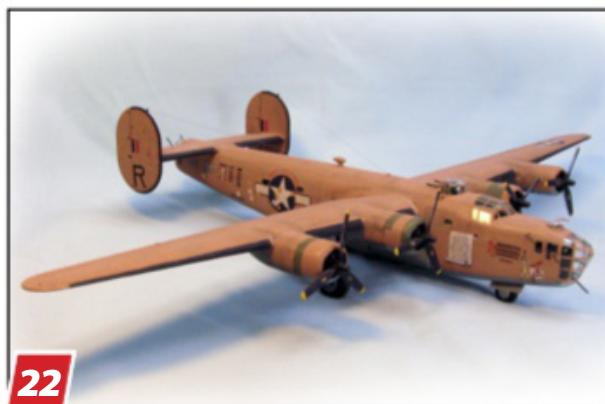
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By Mark Savage

Wrapping up World War II in Europe

Victory in Europe, or V-E Day, was the beginning of the end of World War II. Meanwhile, the war in the Pacific raged on for three more months.

But the six years of horrific battles, atrocities, deaths, and almost unimaginable destruction in Europe came to an end 75 years ago, on May 8, 1945. We mark that happy day with this issue.

As we've said before we're here to honor the men and women who sacrificed for our freedom. One way to do that is to build replicas of the machines of war, which helps us modelers get closer to that history, and those who lived through it.

It's often their stories that inspire modelers to build a specific project. To that point, our Aaron Skinner offers a stunning T26E3 Pershing with a great back story. Aaron replicates a U.S. tank filmed destroying a German Panther during the Battle of

Cologne, as the Allies pushed toward Berlin. The video became known as the Duel at the Cathedral and is on YouTube.

Aaron models it to match a photo from that battle, a task that presents its own challenges. But we'll let Aaron explain how he met those, starting on p.28.

Look too at Larry Brown's build of a disabled King Tiger and Charles Lipkin's painting of a desert pink B-24D Liberator, one of the few to survive the war.

Then there's Ashley Abernathy's story on painting and detailing a German Me 410 and Ernest Urtiaga's fine build of U-96, a German sub.

So we gladly celebrate the end of World War II in Europe via most of our stories this issue, but we also



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include a fun *Mars Attacks!* diorama build and a stellar gallery of works from NordicCon 2019.

So model on, but please take a moment to celebrate V-E Day.

editor@FineScale.com

Off the sprue: What should be your theme song?

Why should talk show hosts and famous entertainers be the only ones with theme songs? Now, "Heeere's (insert name here)".



Editor
Mark Savage
msavage@Kalmbach.com

Bachman-Turner Overdrive's *Takin' Care of Business* because:
1. That's what editor's do.
2. BTO's snarky attitude in the song. 3. I love lyrics like: "And if your train's on time, you can get to work by nine, and start your slaving job to get your pay. Look at me I'm self-employed, I love to work at nothing all day."



Senior Editor
Aaron Skinner
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Depends. AC/DC's *Back in Black* gets me pumped, but on more introspective days, I might lean on *Point of Know Return* by Kansas. If Cold Chisel's *You Got Nothing I Want* is coming from the speakers, it's probably best to leave me alone.



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Am I in a pleasant, life is good sort of mood? I'll go with *Kentucky Woman* by Neil Diamond. It's simple, free-spirited, and upbeat. Am I in a trouble-making mood? *Bad, Bad Leroy Brown* by Jim Croce, of course.



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Well not many people may know this song, but it's on my morning playlist – *Good Morning* by Max Frost. With lyrics like "Baby it's a brand new day. Ain't no clouds hanging over me. Something doesn't feel the same. The rest of my life gonna start today" and a reference to mimosas how can you go wrong?

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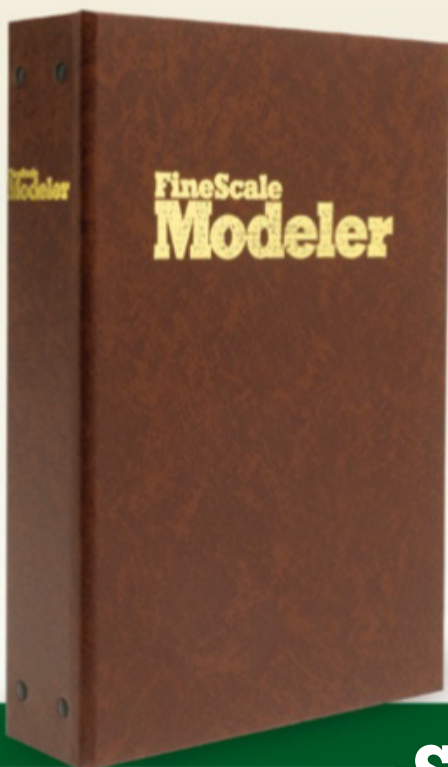
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Yes, make more pilots

I would like to echo Mike Canty's letter in the March 2020 issue.

I much prefer to model aircraft in flight, so I am always scrambling for pilot figures. It is even more difficult for me as I generally model in 1/72 scale.

With all the obscure aftermarket parts available in a variety of scales, it seems odd not to find the same array of choices for pilots. Surely there should be availability in various eras and scales.

Keep up the good work. I look forward to receiving each issue of *FSM*.

— *Stephen Swan*

Digby, Nova Scotia, Canada

Models need to be worth price

I appreciated Larry Schramm's thorough and professional review of Revell Germany's 1/32 scale Super Hornet in the February 2020 issue.

I had great sympathy for his struggles with a kit that included so many problems that, as he wrote, "to talk about every little thing this review would make *War and Peace* look like a comic book." The kit wasn't just littered with molding errors but also significant fit problems.

But this made me think: What is the responsibility of reviewers, and editors, when faced with a clearly defective product? In the sidebar, Schramm dutifully and rightly noted that this kit was not suitable for beginners. However, it would have been even more helpful to indicate that this kit shouldn't be recommended for anyone, of any skill level.

As someone who has been building models off and on since childhood, I recognize that a big part of our hobby is the thrill of attempting to create a silk purse out of a sow's ear; taking that antiquated, inaccurate kit and giving it new life. But in the case of Revell's kit we are not talking about an offering from a plucky but obscure startup; it is not an old kit with worn and outdated tooling; it is not a kit of an obscure subject.

This is a well-known and documented subject being offered from a large and established kit manufacturer for which modelers are being asked to pay \$100. Maybe that doesn't seem like a lot since we seem to have entered the age of \$250-\$300 kits. But for \$100 I can get a beautifully engineered and painstakingly researched 1/32 scale kit from Wingnut Wings, or a sometimes dubiously accurate, but nicely tooled, offering from Trumpeter.

Our hobby will only continue to improve

All model rooms start out clean, but then ...

I had to comment on Mike Fleckenstein's model room (March 2020). Be warned, more space means more stuff.

My work area once looked like that, after my kids grew up and moved out. I commandeered one room for myself as a man cave to finally get away from the dining room table and airbrushing in the garage. It took less than five years to literally surround myself in the hobby.

On a side note, I have never lost anything so far.

— *Mark Walcott*

Snyder, Okla.



Mark's man cave gives him plenty of room to spread out and enjoy his hobby.

A first diorama from 30-year-old kits!

Here's my first diorama: I was given a 30-year-old 1/72 scale Airfix Churchill by someone whose father-in-law crewed one in Europe. I built it (my first tank) and then stumbled upon another 30-year-old Airfix set of 1/72 scale paratroopers at my local hobby store. It was clear where that was going.

The base is made from a picture frame, styrene foam, and papier-mâché. I used foam for bushes and the tree foliage. The groundwork uses only two store products, the rest is basil, parsley, tea, and oregano, including the tree leaves (an *FSM* tip).

I cut every second sleeper (tie) from a piece of 00 scale railroad track and added ballast. I highlighted panel centers and applied washes and dry-brushing to the tank, then added brass-shavings cartridges on and around it (another *FSM* tip). The soldiers, molded in soft vinyl, were a doozy to cleanup. Fun!

I am quite proud of this scene as I have to model on a small budget and without an airbrush. I am giving this to a good friend and modeler. You should give one to yours, too.

— *Alex Sweatman (age 14)*

Newcastle, New South Wales, Australia

Ed: Congrats on finishing your first diorama and with such old kits too. Keep reading for more tips — we like your idea of sharing your builds with others.



Using a donated kit, inexpensive scenery items and figures, and tips from the pages of *FSM*, Alex created a World War II scene from somewhere in Europe.

ARA Press

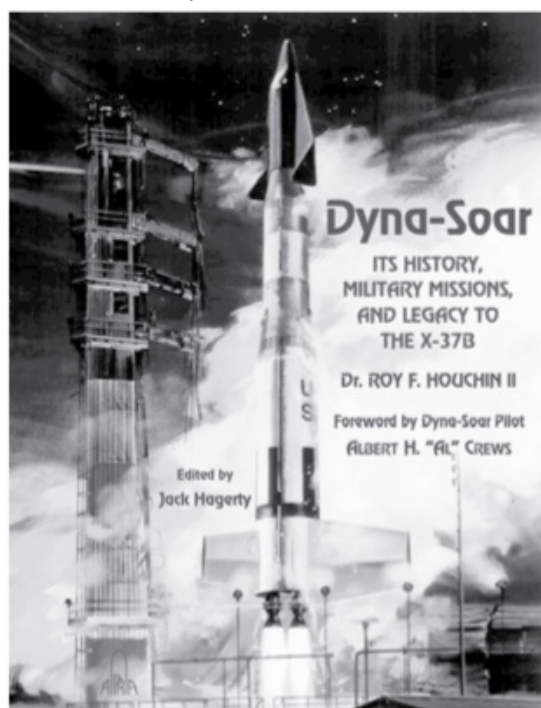
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Feel (or at least see) the Fury on your computer when you download this wallpaper image of Kitty Hawk's 1/48 scale FJ-2. Read Chuck Davis' review of the "Navy Sabre" on p. 56.

More how-to and new product videos

That's right, we are not only doing our monthly New Product Rundown and weekly Single Shots of individual kits that we receive here at FSM HQ, but now master modeler

Kenneth Childres is doing fun Skill Building how-to videos to provide tips and techniques to help you make the best models you've ever produced. These are short and sweet, so take a look!

if we hold manufacturers accountable for the quality of their products. And that starts with rejecting kits that in this day and age don't reach a minimum level of quality and competence in their design and execution.

— *Mark Mullen*
Arlington, Va.

Ed: Larry's review said what needed to be said and pulled no punches. We hope our readers trust our reviews and use them to make informed decisions on whether a kit is worth the price. Although we all like a challenge sometimes, right?

Proud dad moment

I am writing to share my proud dad moment when I found my son had his work chosen to be included in *Great Scale Modeling 2019*.

I made the discovery while at the Butch O'Hare modeling show outside of Chicago, where I was flipping through the pages of the magazine and recognizing some of the shows we had attended, as well as seeing some familiar names and models.

It was a delight to see my son's model in print and then on the last page to also see one of my models was selected! I got back into modeling about eight years ago when my son was 6 and together we have enjoyed many projects on our model bench as well as many model shows.

Over the years his skills have improved and his models and figures received acco-

lates and awards, building his passion for the hobby and making for some great shared experiences at shows and club meetings.

From those early days of getting back into the hobby, I enjoyed sharing the tips and techniques I picked up from reading *FSM*; we especially enjoyed seeing the how-to articles on weathering and kitbashing.

We will always cherish our time spent together encouraging each other at the model bench, road trips to model shows, hanging out with our local model club, and sharing those rare moments of accomplishment with our hobby peers.

Thanks *FSM*!

— *Christopher Chapman*
Northbrook, Ill.

Ed: Chris, we certainly love what we do and we especially enjoy sharing the great works we see at the shows to serve as motivation for all of us. And the sharing of your talents and time with your son are something he'll also long remember. Thanks!

War movies: Did we say final call?

I have been following the comments about World War II movies with interest.

In the March 2020 issue, Paul Shepler is the second reader to suggest that someone should create a list of the 100 best war movies.

Well friends, it has already been done, although the list doesn't just limit itself to

Reader tip



Make your own sprue rack

While sprue racks are available commercially, with some scrap cardboard and a hot-glue gun one can assemble your own rack. I had previously made one using thin plywood and

Masonite pieces, but it was a) overkill, and b) my slots were too small.

I used it to assemble a 1/32 scale Tamiya Corsair. This time, I'm building a huge Airfix 1/24 scale Typhoon, that has 15 huge sprues that needed organizing.

Using some scrap cardboard from Costco LED shoplight boxes and a hot-glue gun I was able to build a practical sprue rack. The whole project

took less than an hour.

I measured the height of the sprues and chose 1-inch spaces, which proved big enough for all of them.

Even with this, the sprues spill out of the rack, but they're now in alphabetical order. This really speeds up build time if you're disciplined enough to put them back in their slots after you remove the parts.

– Myles Marcovitch
Louisville, Ky.

WWII. I have a magazine published in 2007 by Weider History Group entitled *100 Greatest War Movies*.

While I disagree with the inclusion of some titles, overall I found the list to be fair and comprehensive, identifying, among other things, plot lines that vary from actual recorded history.

Spoiler alert: The editors judged *All Quiet On the Western Front* to be the greatest war movie of all time.

Another interesting twist is that not all the films actually deal with combat, but rather a number, like *The Best Years of Our Lives*, deal with what happens after the fighting stops.

Several are foreign-language films that are almost impossible to find, so it will be challenging for anyone to actually watch all the films to see if they agree.

Now, on to first concerts: The first that I attended was The Beatles during the summer of 1966 in Toronto.

Typically, the only Canadian dates that The Beatles played were in Toronto and Montreal, so this was probably the last concert that they gave in Canada, seeing as 1966 was the last year that they toured.

In case anyone cares, the opening acts were: The Shirelles, Bobby Hebb, and The Cyrkle.

All the best from the great white north (although to be honest, we haven't had much snow this winter).

– Fred Podealuk
Port Dover, Ontario, Canada

Ed: We love that first concert, hey, hey, hey! ... and can we agree we don't need to list any more war movies?

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Spotlight

The Aviation Historian: Great read, reference

If you like aircraft and the history of flight, you'll love *The Aviation Historian*. Each issue of this British quarterly covers all aspects of manned flight, both military and commercial, in a sharply printed package. Each article features beautifully reproduced

photos, graphics, and maps.

FineScale Modeler is proud offer the latest issue of *TAH*, No. 30 for sale online at KalmbachHobbyStore.com. Highlights include stories about the P-39 in Soviet service, Iranian anti-SAM Phantoms, the Tu-104 airliner

in Czechoslovakia, radar-hunting B-17s, and a half-dozen more.

As you can see, the subjects bridge the globe, providing relaxing and informative reading with some modeling reference as well as plenty of inspiration along the way.



You can also find many back issues on the store. Each issue costs \$19.99.

AIRCRAFT

1/32 SCALE



North American F-51D Mustang Korean War from Tamiya, No. 60328, \$198. Aircraft Series. 2 pilot figures, 3 types of markings and reference manual with images included.

1/48 SCALE



B-17G Early Production from HK Models, No. 01F001, \$139.95. **WBR**



Lockheed Vega 5B from Dora Wings, No. DW48022, \$54.99. **WBR**



F/A-18E Super Hornet from Italeri, No. 2791, \$56.99.



P-51D-5 Mustang from Eduard, No. 82101, \$54.95. ProfiPack.

ARMOR

1/35 SCALE



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SLA Heavy APC-54 interior kit from MiniArt, No. 37055, \$TBA.



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1/48 SCALE



T-55 Russian medium tank from Tamiya, No. 32598, \$29.

1/72 SCALE



Tiger I Early Production Wittmann's Command Tiger from Dragon, No. 7620, \$27.99.

SHIPS

1/35 SCALE



AK-130 Russian Navy 130mm automatic naval gun from Takom, No. 2129, \$76.95.

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FIGURES

1/24 SCALE



Our route has been changed from Master Box Ltd., No. MB35207, \$19.95. Modern War Series, No. 1. Elite unit male and female soldiers.

1/35 SCALE



"Danger Close" — Special Operations Team, Present Day from Master Box Ltd., No. MB35207, \$19.95.

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1/400 SCALE



International Space Station (Phase 2007) from Dragon, No. DRA11024, \$37.99.

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1/35 SCALE



American forklift from PlusModel, No. 484, \$118. 137 resin parts, photoetch sheet and decals for four versions.



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AIRCRAFT DECALS

1/144 SCALE



Air Caraïbes Airbus A350-1000 for Zvezda from Draw Decal, No. 32045, \$10.

AIRCRAFT DETAILS

1/32 SCALE



B-17G Flying Fortress chin turret zippered canvas inserts from Master Details, No. 32045, \$7.99.

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Workbench Reviews

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

1/48 SCALE



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P-51D-15+ Löök (for Eduard) from Eduard, No. 644031, \$12.95.

PAVE Way I Mk.83 slow speed LGB thermally protected from Eduard, No. 648480, \$14.95. Brassin Line.

F/A-18E ECS pipes late (for Eduard) from Eduard, No. 648498, \$5.95. Brassin Line.

Tempest Mk.V dust filter with eyelid (for Eduard) from Eduard, No. 648500, \$4.95. Brassin Line.

Product videos at FineScale.com

Check out Aaron's reviews of Takom's big Panzer I, Kitty Hawk's Mirage 2000, and Revell's A320neo on the *FSM* website.

1/72 SCALE



PZL.37 Łoś from IBG Models, No. IBG72IN09, \$5.40. PE upgrade set.



Engine cowlings for DC-6/C-118 Liftmaster from PlusModel, No. AL7031, \$31.

1/144 SCALE



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1/32 SCALE

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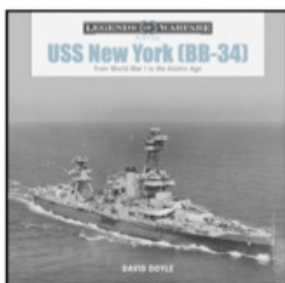
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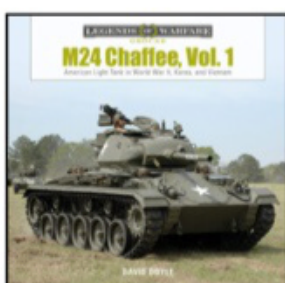
BOOKS



USS New York (BB-34): From World War I to the Atomic Age, \$19.99, by David Doyle, hard cover, 112 pages, ISBN: 978-0-7643-5824-1. From Schiffer Publishing.



SBD Dauntless: Douglas' US Navy and Marine Corps Dive-Bomber in World War II, \$19.99, by David Doyle, hard cover, 128 pages, ISBN: 978-0-7643-5846-3. From Schiffer.



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The Vought F4U Corsair, \$24.95, by Martin W. Bowman, soft cover, 128 pages, 120 B/W photos, ISBN: 978-1-52-670588-4. From Casemate Publishers.



Hungarian Armoured Fighting Vehicles in the Second World War, \$22.95, by Eduardo Manuel Gil Martinez, soft cover, 112 pages, 150 B/W photos, ISBN: 978-1-52-675381-6. From Casemate Publishers.



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By Aaron Skinner

Painting an Australian Mustang in Italy

Black-basing and thin layers produce weathered camouflage

Prop: Chad applied a little red to the base of the blades to represent overspray when the spinner was painted in the field.

Airbrushing: Chad mixes Mr. Color acrylic lacquers with Mr. Leveling Thinner at a ratio of about 1 part paint to 4 parts thinner when spraying finish coats. That ratio produces fine lines while still covering well. Using his Iwata setup — an Eclipse airbrush hooked to a Power Jet compressor — Chad sprays paint at around 20 psi which atomizes the paint while keeping tip drying to a minimum.

Meet Chad Bowser

Primarily a builder of 1/48 scale World War II aircraft, Chad has always been interested in aviation. He dabbles in 1/72 scale armor and is a member of the Central Pennsylvania IPMS and AMPS chapters.

Chad credits his uncle with getting him interested in the hobby when he was 5 or 6 years old and built a *General Lee Charger* from *The Dukes of Hazzard*. "I built

through high school, took a short break during my time in the Navy, and started back up when I was discharged," he says. "I've been married for 21 years and my wife is very supportive of my hobby. I also have a teenaged daughter and son."



Weathering: A mix of equal parts Mr. Color red brown and flat black, thinned to near-wash consistency, was sprayed along selected panel lines and engraved details focused around the engine and wing roots and diminishing toward the wingtips and tail. Then Chad flowed a wash of raw umber artist oils mixed with mineral spirits into panel lines, concentrating the density around the engine. Finally, he mimicked chipping with a silver Prismacolor pencil.

When Chad Bowser of Manheim, Pennsylvania, built Tamiya's 1/48 scale Mustang Mk.III (No. 61047) as an Australian fighter in Italy in World War II, he wanted to give the fighter a well-used finish.

His only modification on an otherwise out-of-the-box build was cutting the clear parts to pose the canopy open.

After prepping the airframe, he airbrushed a primer layer of Mr. Surfacer 1500 black.

Then, starting with the underside color — medium sea gray — he applied light layers of thin paint letting the black show through.

"The paint is mottled on in totally random squiggles until the paint is built up to the coverage I want," Chad says. "It's better to err on the side of not enough coverage than too much because you can always go back later and fill in more. I like to work in small areas more or less defined by panel lines, rather than doing the whole underside as one large area."

Cockpit: After painting the cockpit with Mr. Color lacquers, Chad weathered it with a wash of raw umber artist oils, then dry-brushed lighter shades to highlight detail. The raised wooden floor, introduced on P-51Bs, was weathered with the hairspray technique to reveal Uschi van Der Rosten wood-grain decals under the flat black paint.

Constantly stop and check your progress to ensure you don't cover too much of the black and spoil the effect, he says.

Next, he lightly penciled in the camouflage pattern and applied ocean gray where it needed to go on the upper surfaces using the same technique of random squiggles to get the desired coverage. Thin layers of dark green came last, with some back and forth between the colors to refine edges that weren't tight enough.

"You need to get in close with the airbrush to get fine lines for freehand camo," Chad says. "Don't get too wrapped up in pressure settings and thinning ratios. If the brush is spitting and sputtering, bump up the pressure or thin the mixture until you get good atomization. Not all paints are created equal; some are able to be heavily thinned and still provide good opacity."

He aims to get the camo just right before applying decals or painting insignia to avoid having to touch it up around markings.

Using masks, he painted the markings in much the same way as the camo, first applying the outer perimeter mask and applying a black undercoat, then mottling the colors over that.

When everything was done, Chad sealed the model with Mr. Color clear flat in preparation for weathering. **FSM**

Markings: To mark the model as a Mustang III serving with Royal Australian Air Force No. 3 Squadron at Cervia, Italy in 1945, Chad added Red Roo decals for the rudder stars and serial number. He painted the rest of the markings using home-made or Maketar masks.

Advice: Chad says practice, especially becoming comfortable with your airbrush, is important, to improve your painting. "But I believe one of the biggest stumbling blocks, for me personally, was believing that the paint job had to come out perfect on the first try," he says. "Mistakes can be sanded out, corrected, and repainted."



Talk about a before and after shot! Goes to show what a little paint and glue can do to two inexpensive die-cast cars.

Kitbashing toy cars

The post-apocalyptic setting of *Gaslands* makes modeling these cars very forgiving

Welcome to the world of *Gaslands* from Osprey Games. It's a post-apocalyptic car combat game with simple rules, and a decidedly *Mad Max* aesthetic. The best part: Rather than proprietary figures, it's designed to be played with inexpensive die-cast cars — Hot Wheels, Matchbox, and the like.

Building these doomsday automobiles is quite forgiving and creative. No welds are going to be perfect. Paint jobs are going to be shoddy.

Everything can be as dirty and damaged as you like.

For this project, I went digging through mine and my brother's old collection. There were models from the '70s to '90s. As I sifted through the bag, one model stood out: A Majorette Cadillac limo.

In the picture above, you can see what a "beauty" it is; creamy, off-white luxury fit for a Wall Street phenom, circa 1981. Let's see what would happen with one that fell into the hands of carnage-thirsty road warriors!



I disassembled the limo by removing the underside posts and then cutting away most of the passenger side. I didn't mind if the final look was rough, so I primed everything black without stripping the original paint.



For a once-classy-now-neglected two-tone look, I applied a base coat mix of The Army Painter Warpaints: shining sliver, pure red, and uniform gray. This brand was used throughout. The mix was brushed on in a splotchy pattern. I then painted the roof flat black. Once dry, I applied Vallejo chipping medium and let that dry, too.



A coat of skeleton bone was sprayed over the body next. I didn't take much care attempting to make it neat because I would immediately start chipping the new color.



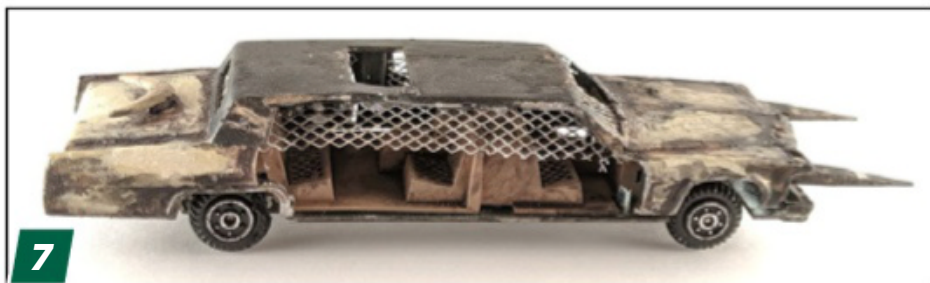
Now for the fun part: creating damage! I moistened the areas to be scuffed and then attacked the skeleton bone with sculpting tools, a toothpick, and even my fingernails. I focused on where chips would naturally occur.



I gave it a wash with The Army Painter Quickshade in dark tone. Tamiya weathering powder came next. I concentrated this weathering in the same spots that were chipped, but still applied light touches across the entire model. A covering of Vallejo flat varnish came next.



Missing some of the whiteness, I reapplied a mix of skeleton bone and flat white with a brush; I added more white the closer I got to the center of the lighter patches. I can't imagine glass windows lasting in a wasteland so I covered the openings with wire mesh, bent and battered in places.



Not caring for the limo's original wheels, I dismantled a Yatming CJ-7 jeep to get to its tires. Notice the spikes on the front? Those are the very same toothpicks used to chip away at the paint — waste not, want not, especially in a post-apocalyptic world.



The jeep continued to come in handy, as it donated its body for a defensive position above the limo's sunroof. I painted it with Army green and Quickshade strong tone for a classic military look. Gunmetal then added scrapes and scratches.



You know those plastic strips that bind shipping parcels together? Cut, painted, and dry-brushed, they look exactly like metal sheeting — perfect as improvised armor and a covered platform on the open side of the limo.



The turret and armament came from dismantled wind-up tanks. The assault rifles were culled from my *Starship Troopers* miniatures. I painted the pieces off-model to keep tonal variations different for a mashed-up look.



I attached the turret to the gunner's position and the rifles were mounted on the side positions with superglue. Whenever I think I'm finished with a model, I always step away from the build for a while and then come back to it with fresh eyes.



Deciding that it did not look aggressive enough, I added a bevy of toothpick spikes painted gun metal. Lastly, a pop of color in the form of a lava orange racing stripe was free-hand painted off-center. Success! I had fully transformed this limo into a fearsome weapon. **FSM**

King Tiger down

BY LARRY BROWN

Model a diorama of an abandoned Tiger II pushed off the road

Larry built a down-and-out Tiger II, which attracted GIs wanting a picture with the beast.



Nothing makes me feel more connected with military history than looking at old photos. I try to put myself in the place of the people in the pictures and imagine what it was like to ride on the back of a Sherman tank or in an M3 halftrack.

So when Takom released a 1/35 scale Tiger II with a full interior and the Porsche turret design, I knew which photo I

wanted to re-create.

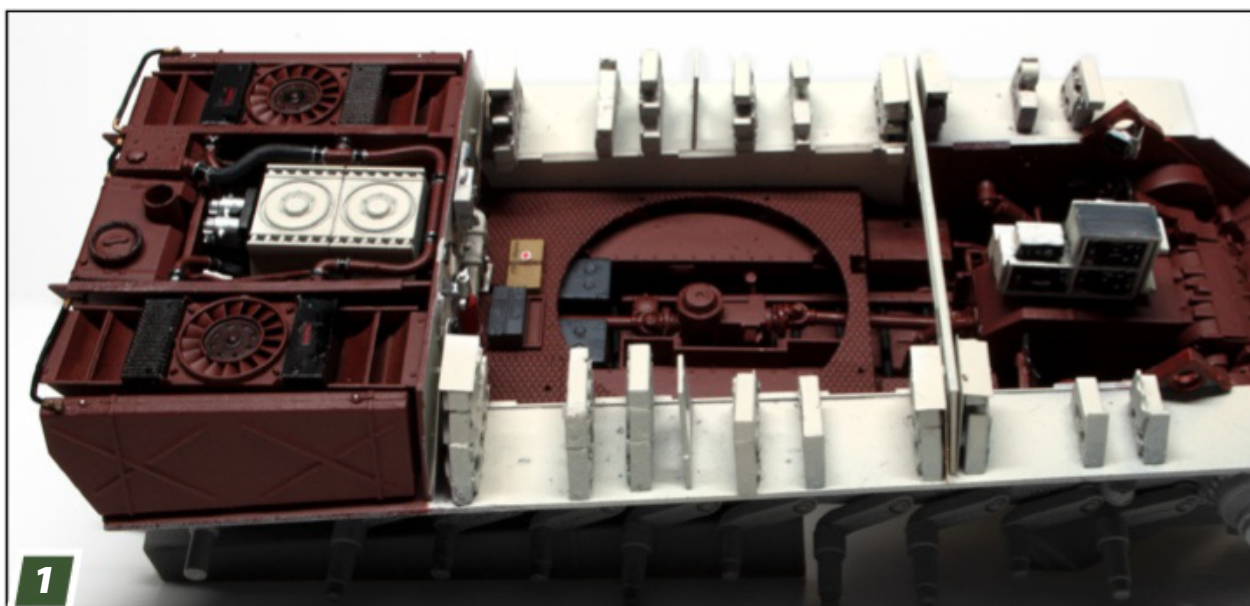
In the picture, a knocked-out Tiger II sits abandoned in a bomb crater. It's painted with white 11, and surrounded by American GIs — I bet they couldn't resist the opportunity to pose with the King.

To make an accurate diorama, I did some digging to find the story behind this tank's demise. I unearthed that it and four fellow Tigers of Schwere Panzer-Kompanie 316 were pre-production

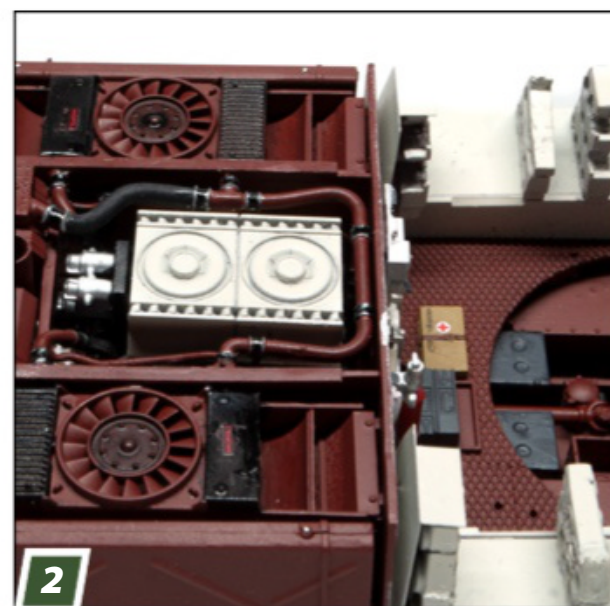
models sent to France to defend the village of Chateau-dun. Three of the tanks were destroyed or abandoned; No. 11 being one of the latter. Depending on the source, either another Tiger II put a round through the turret to deny its use to the Allies, or an American M10 came along later and made sure the beast was dead. The disabled tank was then pushed off of the road.

With a backstory like this and all the detail to model with it, here was my chance to connect to history by building from it.





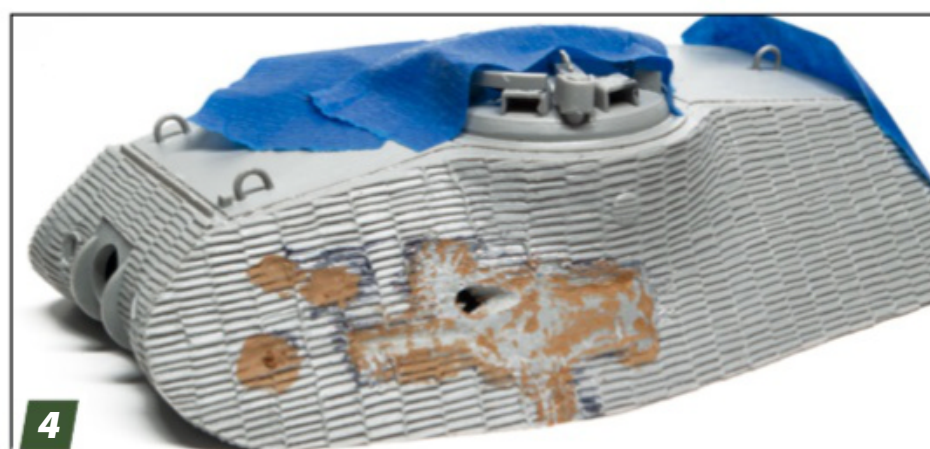
The interior was nicely detailed, so I built it as per the instructions, with one exception. All of the ammo is molded as part of the ammo racks, giving the modeler no option other than to build a fully-loaded Tiger II. But since I assumed the ammo would have been removed when the tank was abandoned, I cut out the molded part while still trying to maintain the shape of the racks.



The only fit issue I had was with the firewall, which interfered with the fit of the upper and lower hulls. I trimmed the engine bay and firewall to get everything together.



I added exhaust shields with metal cut from an aluminum can. Various tool clamps and holders were made with photo-etched metal from Alliance Model Works, styrene, and more aluminum.



I damaged the turret by grinding off the Zimmerit with a bullet-shaped grinder in a rotary tool at slow speed to avoid melting the plastic. The Zimmerit looks too deep in this photo, but painting fixed that.



Although it's hard to tell with black and white pictures, the armor under the Zimmerit doesn't appear to have been painted with primer. I elected to paint the bared metal with natural steel.



I continued to add damage in line with the photos by bending and denting exhaust covers and leaving engine deck screens loose.



I started the diorama base with foam packing material, which I cut to form the uneven terrain. I placed this on top of a pine certificate display board, on sale at any craft store.



The groundwork is acrylic-tinted papier-mâché. I added colors of dirt to the water using Master's Touch flesh yellow, yellow medium, and raw umber. I varied the amounts to create hues from light tan to deep brown.



9

To dry the papier-mâché, I placed the base in a 200 degrees Fahrenheit oven with the door slightly open. *Oops!* Remember to seal the pine board before adding water-based material. I didn't and it warped. So, I peeled the groundwork off the board using a putty blade ...



10

... and glued it to a new one. For realistic top soil, I gathered dirt from a baseball pitcher's mound, dried it thoroughly with a heat gun, sifted the fine dirt from pebbles, then glued it down with thin epoxy.



11

The kit's two-piece gun was replaced with a turned-aluminum barrel from Voyager. I made heavy use of Vallejo pigments on everything except the water to give the entire scene a dusty look.



12

For fencing, I used mesh ribbon from the artificial flower department. The posts were scratchbuilt with strip styrene. Once the tangled mess was glued together, I painted it with rusty colors.

A few twigs and branches later, the base was complete. A posing GI finished the scene. **FSM**



Desert Pink

Painting The Squaw



Reproducing realistic weathered desert camo on a veteran B-24D Liberator

BY CHUCK LIPKIN

A well-known result of aircraft serving in the Mediterranean theater during World War II was the fading of their ANA 616 sand over neutral gray or azure blue paint scheme. Harsh desert sun faded the sand to a sunburned looking hue known as desert pink.

I wanted to create a U.S. Army Air Forces Liberator from that era and my choice was easy, Hasegawa's B-24D (Kit No. E28) in 1/72 scale. Making it more attractive, it came with decals depicting *The Squaw* during its war bond tour livery.

The Squaw was an early model B-24D, part of the 98th Bomb Group, 343rd Bomb Squadron that arrived in what was then Palestine in July, 1942. Assigned to the 9th Air Force, *The Squaw* survived 71 missions in the Mediterranean, including a raid on Romanian oil refineries on Aug. 1, 1943 before returning to the U.S. that September to promote war bond.

The Squaw wasn't given a fresh coat of paint for the war bond tour, but its original, crudely painted, X-rated maiden right-side nose art was replaced with a more profes-

sionally painted version suitable for family audiences along with a scroll outlining the aircraft's service record, **1**.

"Sleepy" from *Snow White and the Seven Dwarfs* had been painted on the left side of the nose, but this was replaced by a huge map of the Mediterranean showing bombing missions the aircraft had flown, **2**. The battle ribbons and medals the crew earned were painted on the right side of the aft fuselage, and red arrows added to point out all the unpainted or repainted areas that had suffered battle damage, **3**.

Starting the build

I built the kit essentially out of the box, following the instructions but leaving off the delicate bits until the end. The kit supplies the nose's sides in clear plastic to include the bombardier's station windows just aft of the nose cap, and a separate clear plastic flight deck canopy.

After attaching the nose's sides to the assembled fuselage, I discovered the canopy's aft edge sat slightly above the fuselage's top. I glued a couple of strips of .010 x .125-inch styrene atop the fuselage, just

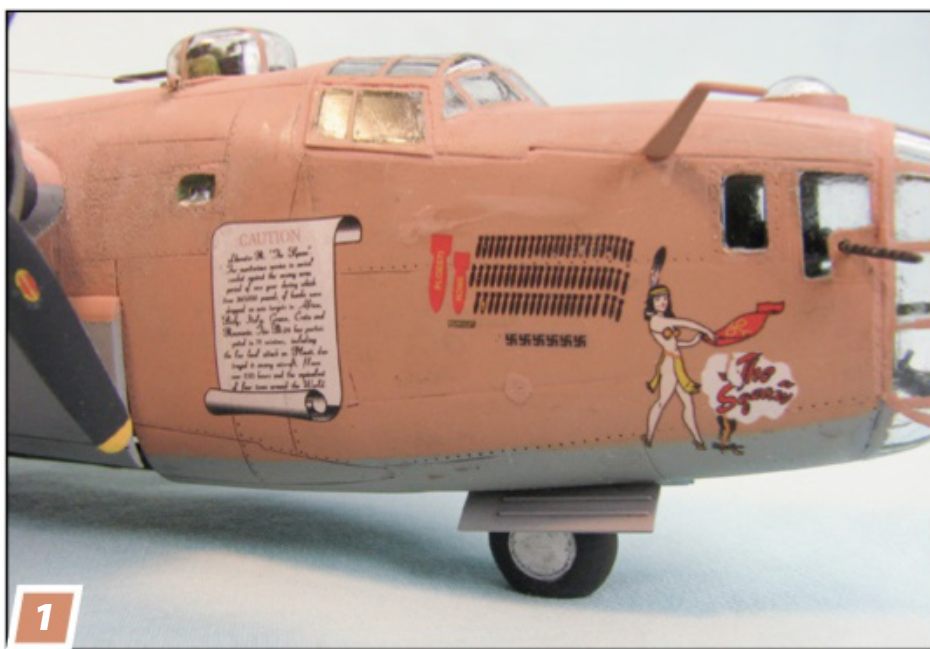
behind the edge, applied Tamiya putty, then sanded until the strips faired smoothly into the fuselage, **4**.

Kit instructions suggest adding 90 grams of weight to the nose, but the kit offers no place to hide the ballast.

I boxed in the open nose gear bay below the flight deck with sheet styrene, then detailed it with .010- x .020-inch styrene strips. I filled the hidden compartments with lead shot until they could hold no more, **5**. But this only added 29 grams. So, I dropped more shot into the radio operator's compartment beneath the top gun turret, **6**. Filling it as much as I dared without interfering with the turret basket fit brought the total to 60 grams. This was barely enough.

I probably should have added plastic baffles so I could have put more shot along the sides of the compartment up to the window level, but even without that this is a very nose-heavy model.

I wanted to install the nose machine guns after painting and finishing to avoid breakage. This meant installing the flight deck canopy and nose cap after painting as well. So, I coated these clear parts with



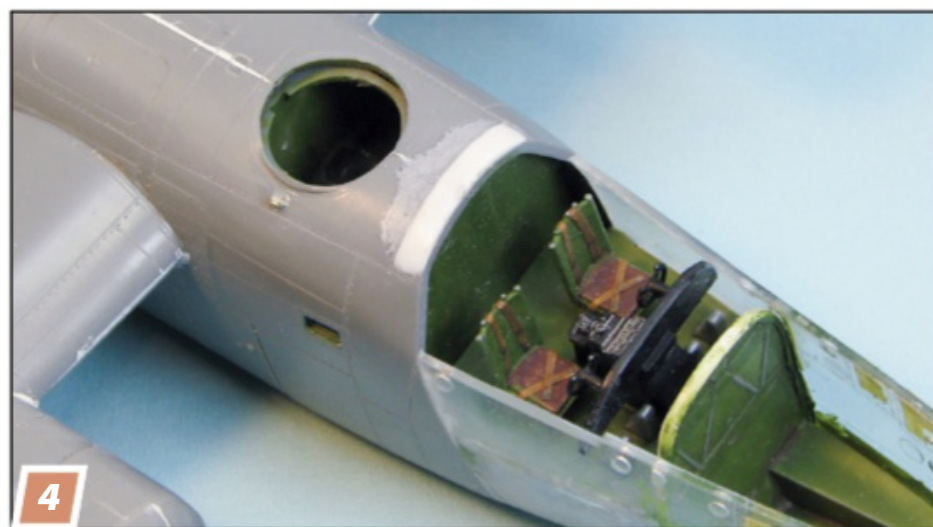
For the war bond tour, *The Squaw*'s original X-rated nose art was replaced with a more family friendly version and a scroll describing the aircraft's service record.



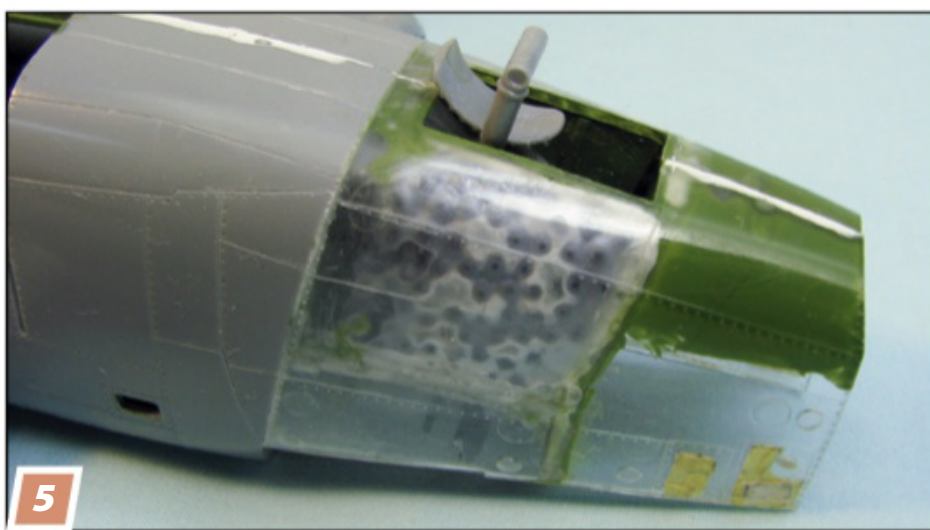
The original “Sleepy” art on the left side of the nose was replaced with a map of *The Squaw’s* missions in the Mediterranean theater during World War II.



Battle ribbons and service citations were painted on the fuselage, along with red arrows pointing to the unpainted and repainted spots where battle damage had been repaired.



Strip styrene and putty corrected the step where the clear canopy met the top of the fuselage.



To hide weights in the clear nose, I boxed in the nose gear bay with sheet styrene, then filled the side spaces with lead shot.



To add enough weight to prevent tail sitting, I dropped more shot into the radio compartment below the top turret.

Pledge Floor Gloss (PFG) and masked them with Tamiya tape and drafting tape, **7**. I also masked the open flight deck and bombardier's compartments, stuffed tissue paper into the top turret opening and engine cowl faces, and stuffed pieces of Handi-TAK poster putty into the window openings, **8**. Then I masked the tail turret opening with Tamiya tape, **9**.

The kit gives the option of displaying the bomb bay open or closed and supplies

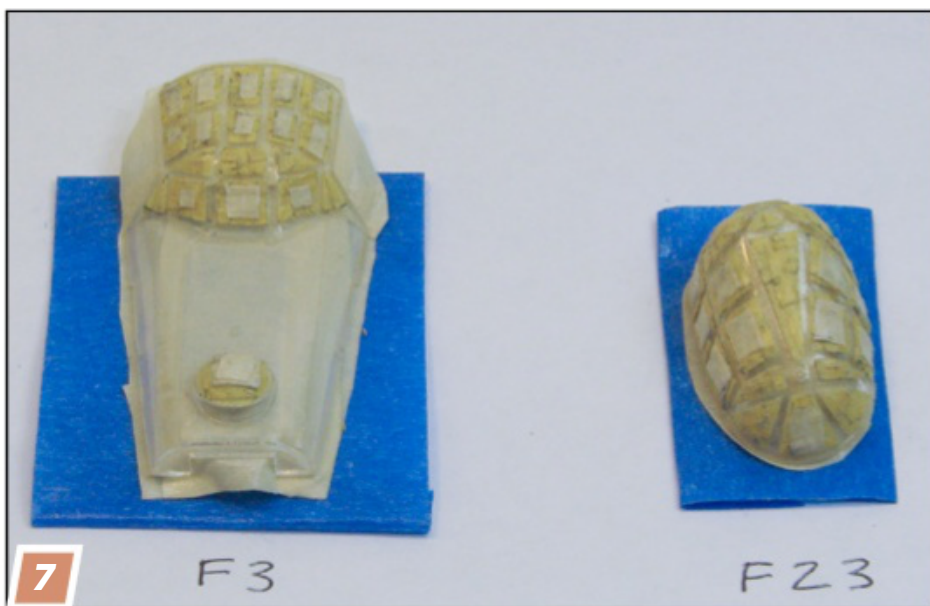
different doors for each option. I planned to display the eight 500-lb. bombs in an open bay, so I used the doors meant for the closed bay to mask the bay, **10**.

Painting begins

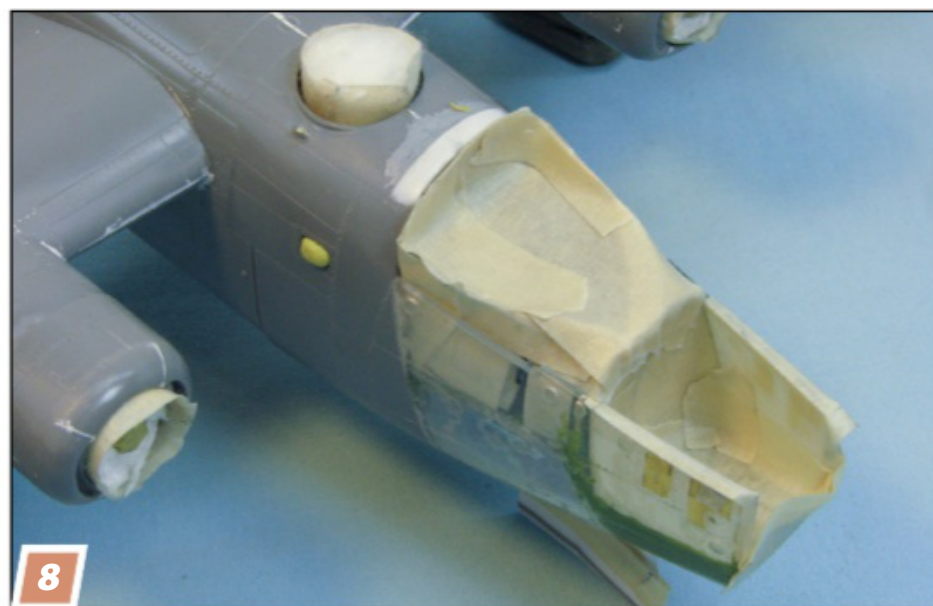
I began by airbrushing the exteriors of all the masked clear parts with interior green (No. 1715), **11.** I used Testors Model Master enamels throughout, unless otherwise noted. I also sprayed the installed clear

plastic nose sides and fuselage waist gun port panels interior green after masking them, **12**. Next, I primed the entire model with an airbrushed coat of now discontinued Floquil primer gray (F110009), **13**.

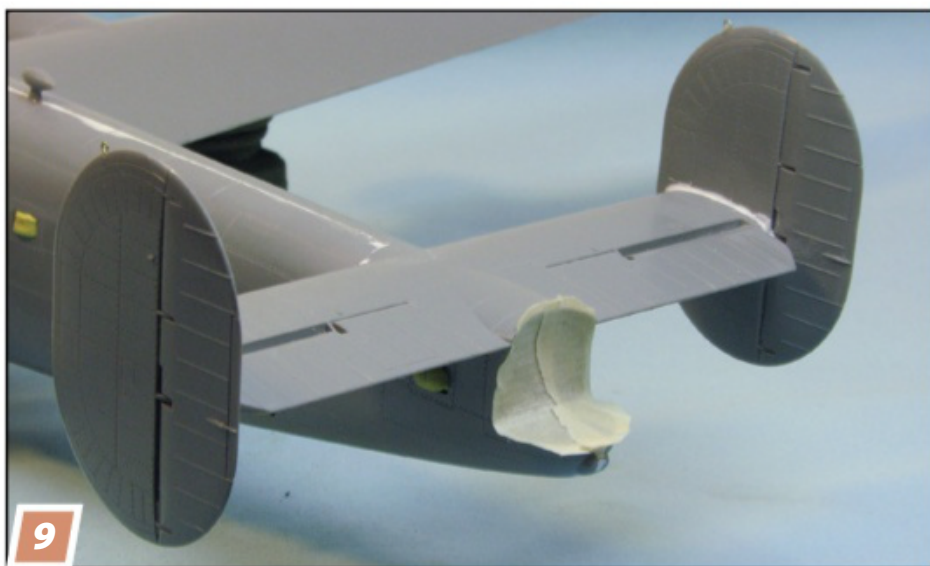
After filling seams and sanding the model's surface smooth, I sprayed the decer boots on the wings' leading edges, stabilizer, and tail fins with a 5:1 mix of flat black and flat white, **14**. Then I masked the boots and re-sprayed with primer gray to



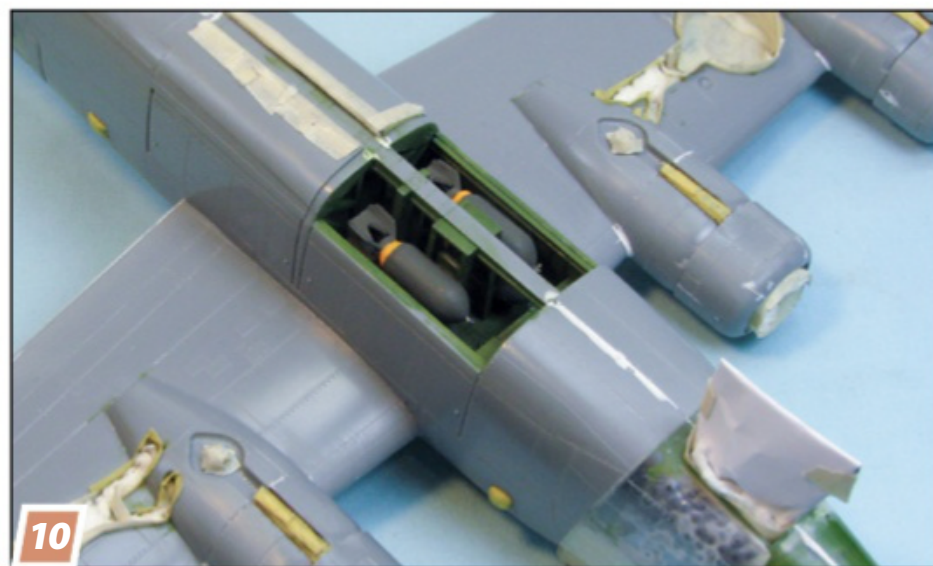
7 The windshield and nose were coated with PFG and masked to paint their framing. They were installed at the end of the build to protect the nose machine guns.



8 The flight deck and bombardier's area were masked with tape, while the top turret opening and engine cowl faces were masked with tape and stuffed with tissue paper. Poster putty was stuffed in window openings.



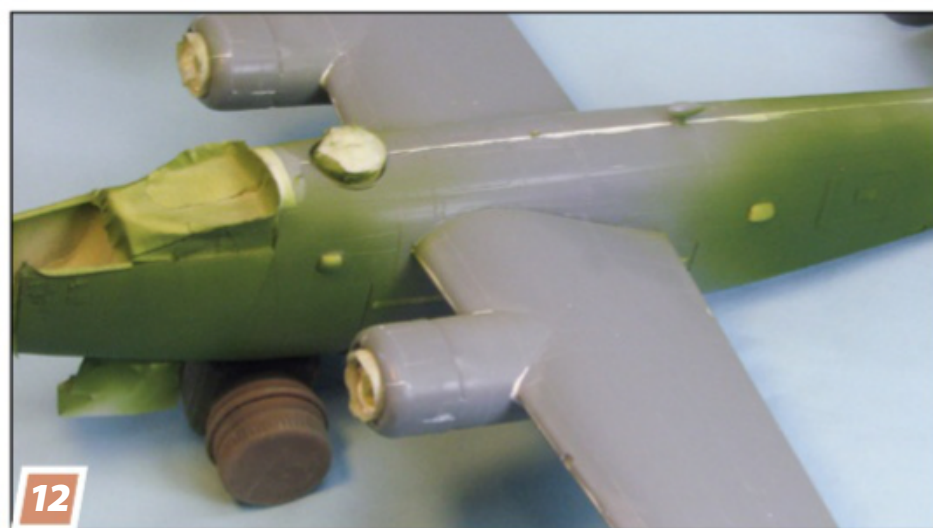
9 The tail turret opening was masked with tape as well.



10 Since I was planning to display the bomb bay open, I used the alternate set of closed bomb bay doors to mask the open bay. Here, the closed doors have been placed over the rear portion of the bay.



11 After coating with PFG and masking, interior green was sprayed on the flight deck canopies, nose cap, and gun turret canopies.



12 I also sprayed interior green on the clear plastic nose sides and waist gun port panels.

even everything up.

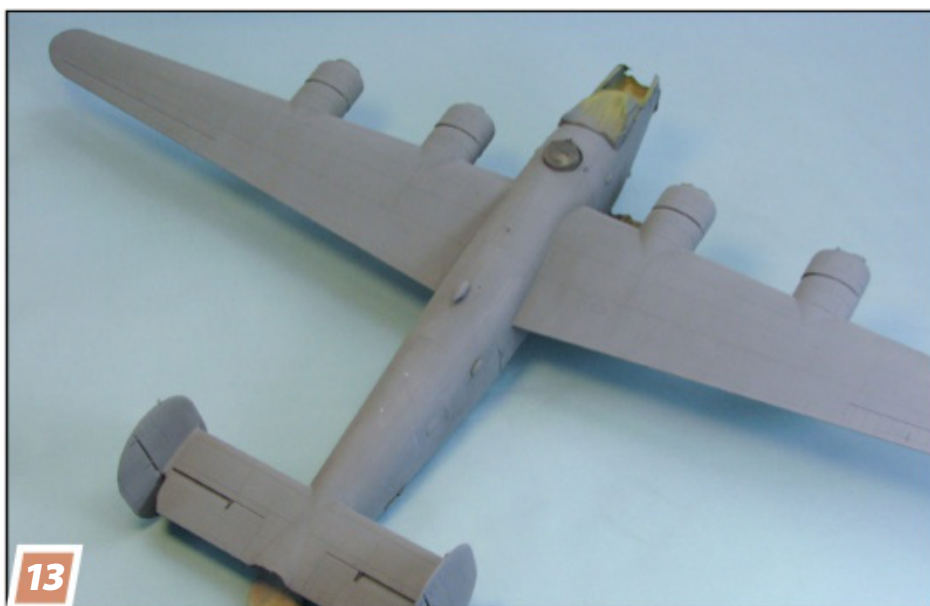
At some point in her career, *The Squaw* had several engine cowl panels replaced with spare parts, which had been painted olive drab. To account for this, I sprayed these areas faded olive drab (No. 2051), then masked the areas that were to remain olive drab, **15**. I airbrushed the undersides of the fuselage, wings, and stabilizer with neutral gray (No. 1725) plus flat white, 5:1 (for scale effect), then masked these areas,

16. Next, I peeled up the masking tape's edges slightly to achieve a soft demarcation line. I didn't mask the closed bomb bay doors carefully since they were only there to mask the open bomb bay and would be removed later.

Going pink

Mostly through internet research I found there's considerable controversy over what desert pink is, and its origin. Consensus is

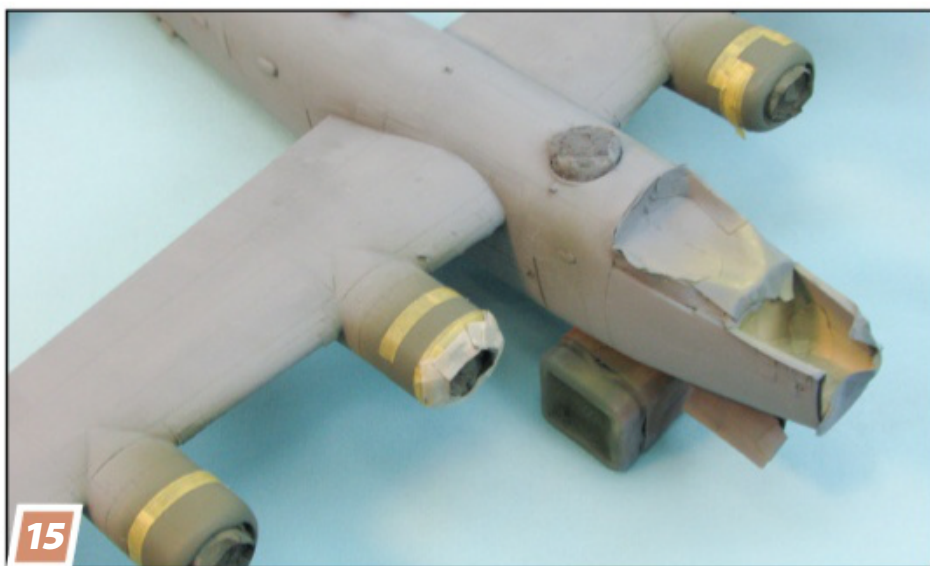
that the original factory-applied color was ANA 616 sand, described as a "pinkish shade of sand close to Earth yellow (FS30257). Looking at old photos of B-24Ds, I decided that Testors enamel flat light tan (No. 1170) in the little ¼-oz. square bottles, was a pretty good match, just a tad too dark. I lightened it with light gray (No. 1732) in a 5:1 tan/gray ratio and airbrushed all the upper surfaces and sides with that mix, **17**.



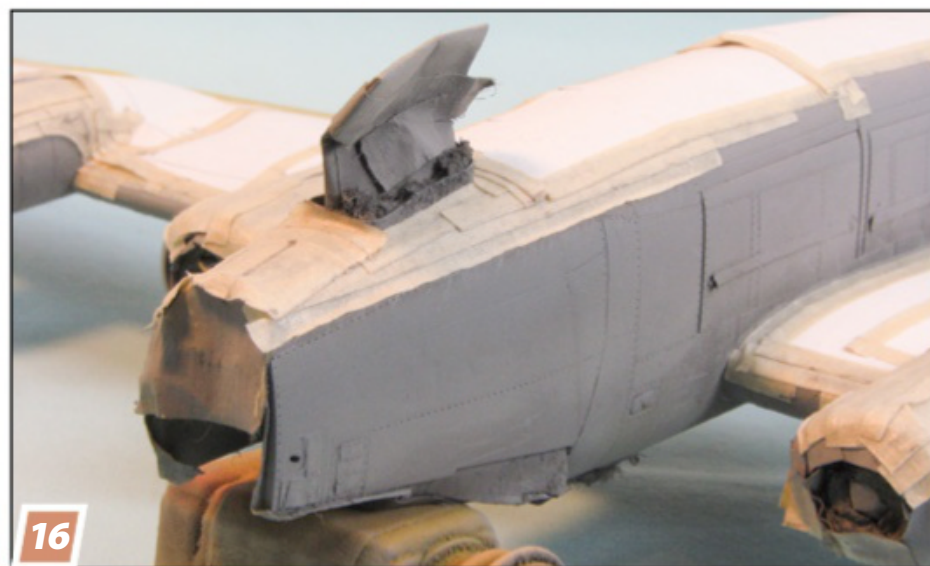
13 The entire airframe was airbrushed with Floquil primer gray. Other brands of enamel could be used instead of this now discontinued line of paints.



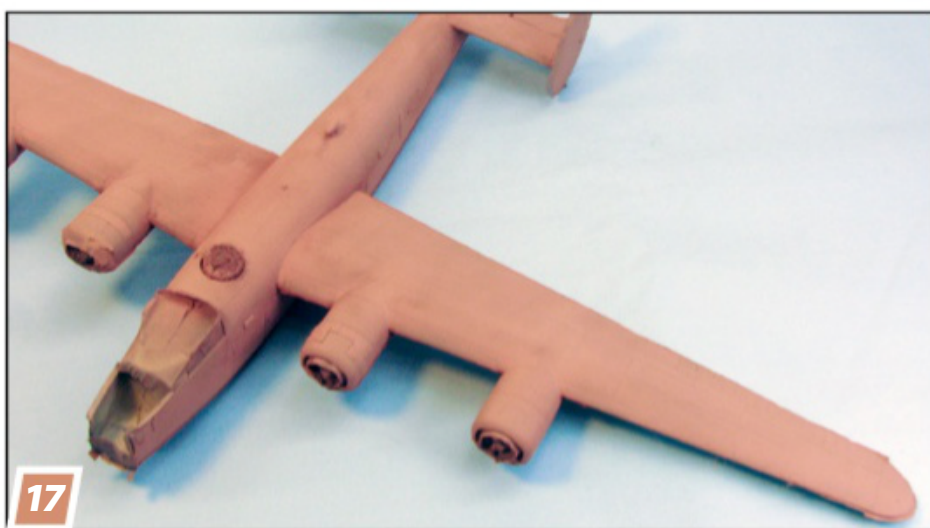
14 The primer revealed some seam problems. After filling the seams and sanding the entire surface smooth, I sprayed all the de-icer boots flat black.



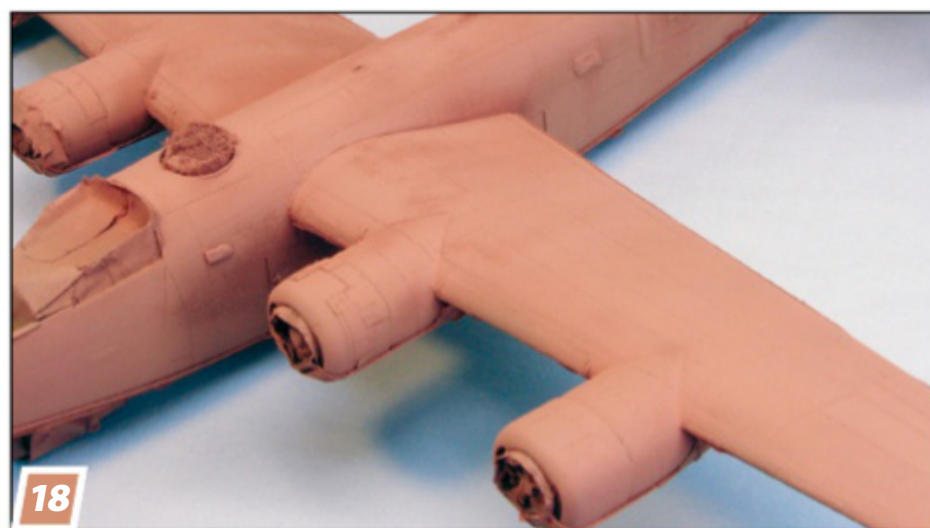
15 After respraying the primer, I sprayed cowl panels faded olive drab, then masked off the replacement parts.



16 All the undersides were airbrushed neutral gray, then masked. I peeled up the edge of the masking tape a little to get a softer demarcation line.



17 The side and upper surfaces were airbrushed a custom mix of light tan and light gray to create desert pink. *The Squaw* looked sunburned!



18 Adding more light gray to the mix for color modulation, I sprayed the upper side and top surfaces.

To show weathering and fading, I added more light gray to the mix (a 3:1 ratio) and airbrushed that on the upper side and top surfaces, **18**. Finally, I added ANA 616 sand (No. 2053) to that mix and sprayed that on panel centers of the upper wing and stabilizer surfaces, engine nacelles, and fuselage top, **19**.

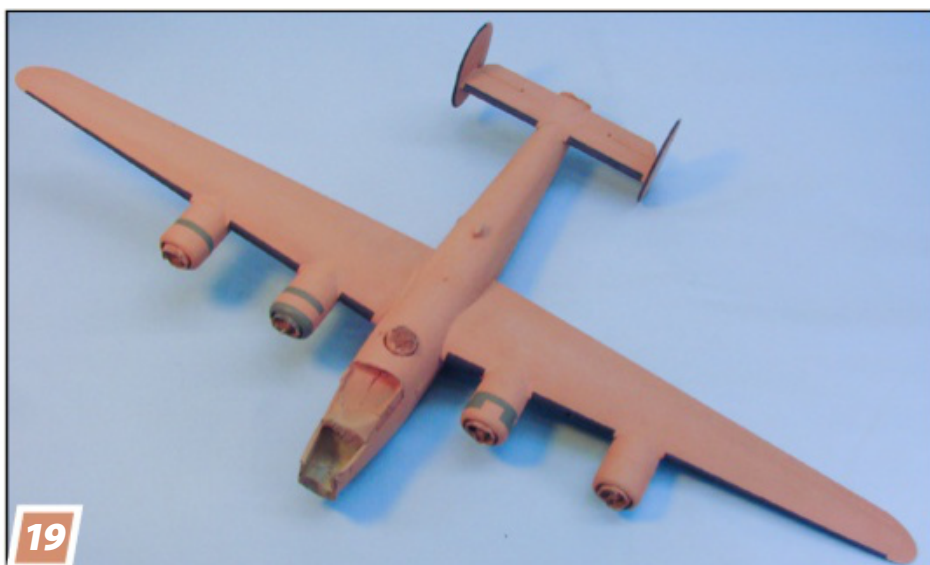
When everything was dry, I lightly sanded the entire model to smooth its surface before airbrushing on a couple light

coats of PFG to prepare for decaling.

Kit decals were very thin and conformed well to the surface with a little Microscale Micro Sol, but some of the larger ones tore and shattered while being applied, **20, 21**. I was able to push and piece them together mostly, but a few areas needed filling in with flat white or insignia blue (No. 1719). White portions of the decals were somewhat translucent, however, so the re-painted areas looked too white. I added a

bit of my desert tan mix to flat white and touched them up again, getting a good match to the undamaged areas. An added benefit, they now appeared kind of weathered as well, **22**.

The B-24 looked desert pink all right, but it looked too new. To depict a well-worn veteran of 71 combat missions, I airbrushed another coat of PFG, then applied dot filters, using light gray and sand high up on the sides and top surfaces and dark



19

Panel centers on side and top surfaces were hit with an even lighter mix by adding ANA 616 sand paint to it. I went through almost two full bottles of light tan and a bottle of light gray to cover this beauty.



20

A light overall sanding and airbrushing with PFG prepared the surface for decals. Unfortunately some of the thin decals tore and shattered, like the upper wing insignia ...



21

... and the fuselage side insignia.



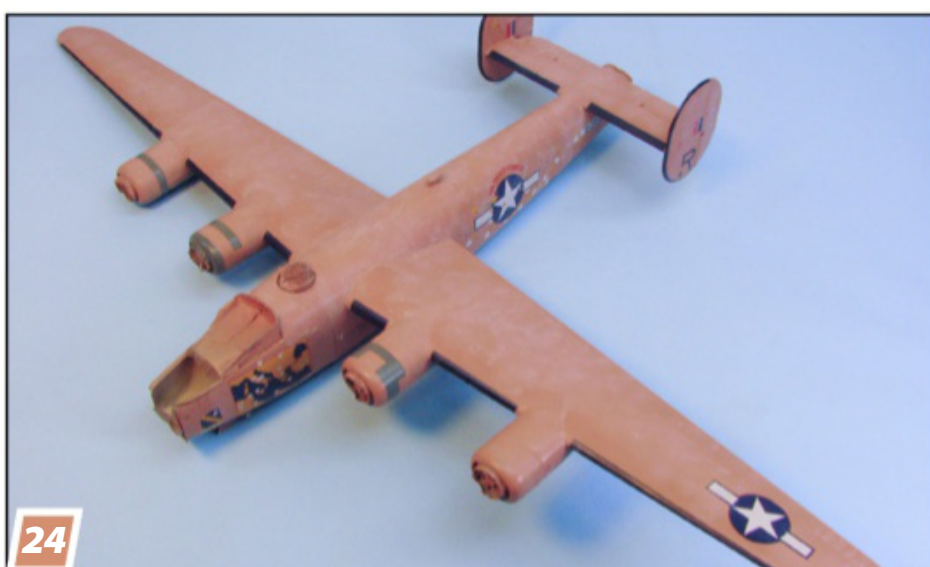
22

A fine brush and a dab of flat white and insignia blue fixed the breaks, but the white was brighter so I added a drop of desert pink mix to flat white and touched up the repairs.



23

I applied dot filters of light gray, ANA 616 sand, and dark tan using the tip of a 1/16-inch brass rod. *The Squaw* is looking like a formation assembly ship now!



24

After spreading the dot filters with the tip of a small flat brush moistened with mineral spirits, the finish looks suitably worn and weathered.



25

I applied a sludge wash of charcoal and brown iron oxide craft acrylic paint with a fine-pointed tip brush to the panel, rivet, and hinge lines to make them stand out.

tan (No. 1742) lower down, **23**. I was careful to avoid the new, special nose art and combat citations added for the bond tour. Using a small flat-tip brush dampened with mineral spirits, I pulled the dots down the fuselage and engine nacelle sides and back in the direction of airflow on the wings, stabilizer, and fins, **24**.

To emphasize panel, rivet, and hinge lines, I mixed a sludge wash of Delta Ceramcoat charcoal and brown iron oxide

acrylic craft paints, distilled water, and a couple drops of liquid soap. I then applied it with a small pointed brush, **25**. I used cotton swabs dampened with water to remove excess sludge wash, always wiping the direction of airflow, **26**. I applied medium gray Alphacolor soft pastel behind the cowls to depict exhaust stains, using my finger tip and an artist's paper stump to smear the pastel the direction of airflow, **27**.

I airbrushed the props with the same 5:1

flat black plus flat white mix I used on the de-icing boots after masking the yellow-painted tips, applied PFG and the logo decals, then dry-brushed the leading edges and backs of the blades with flat aluminum (No. 1781) to depict wear and sand erosion. After a coat of Dullcote lacquer (No. 1160), I brush-painted Testors Model Master gloss clear acryl (No. 4638) on the spinners, **28**. A final overall airbrushed coat of Dullcote lacquer sealed and blended every-

References

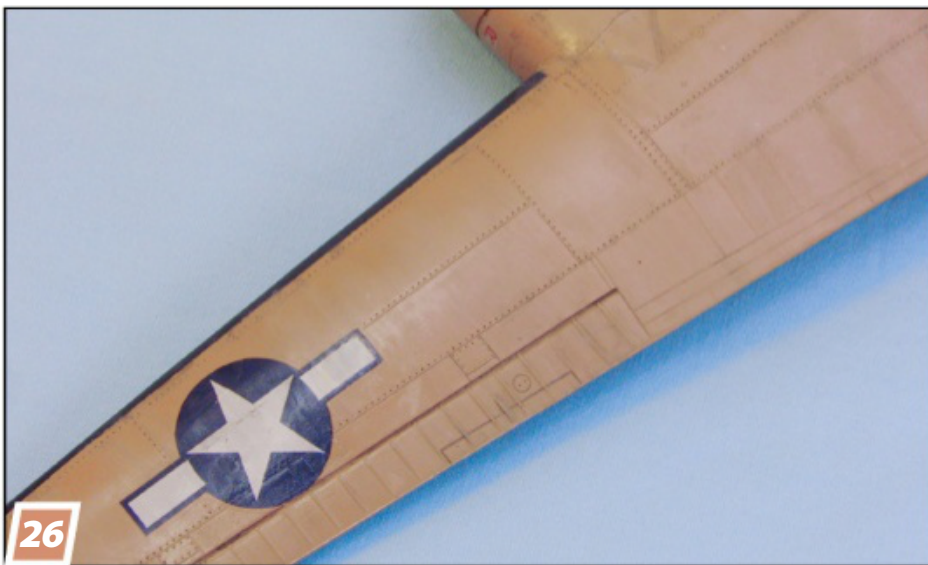
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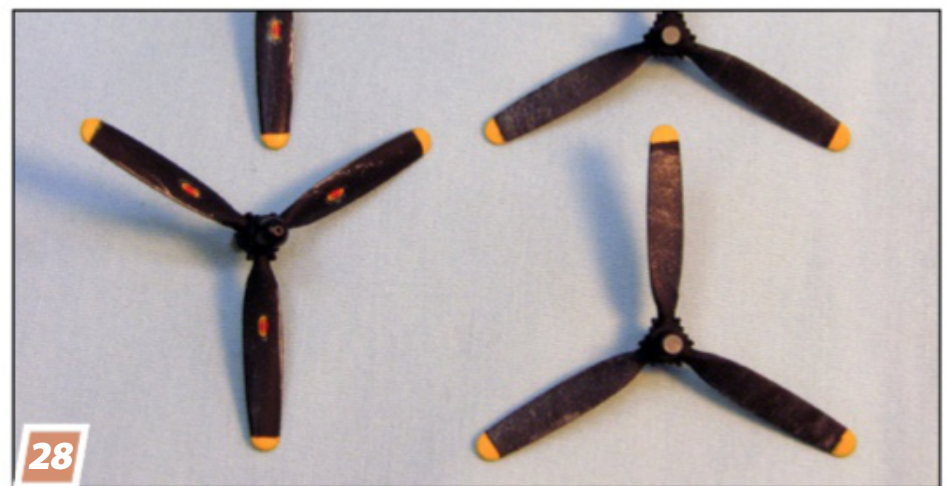
www.usaircraft.proboards.com



Wiping off excess sludge wash with 17 cotton swabs dampened with water leaves the lines darkened. I wiped in the direction of airflow to streak the surface for a realistic used and weathered look.



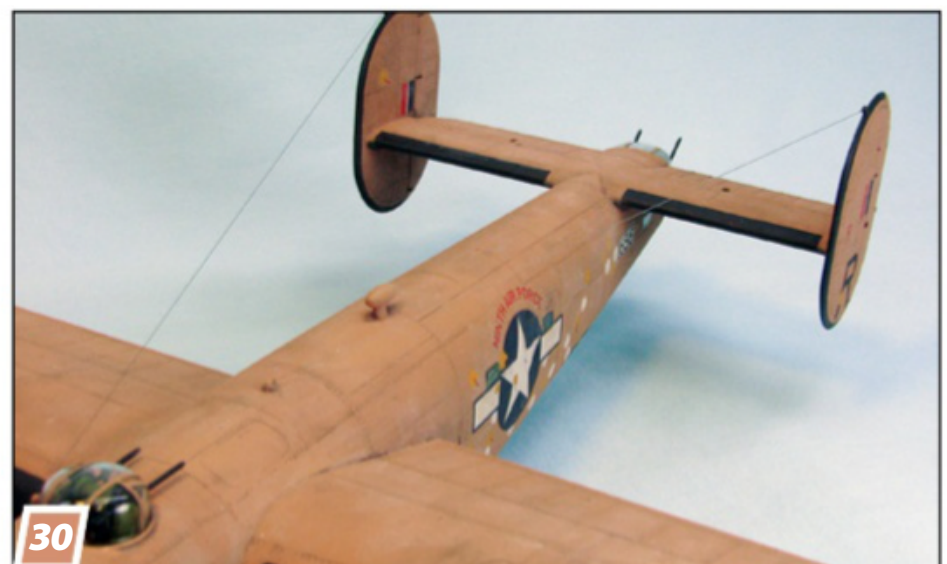
A little medium gray pastel applied behind the engine cowls with a fingertip and smeared in the direction of airflow with an artist's paper stump produced exhaust streaks.



I dry-brushed the prop blades with flat aluminum paint to replicate wear and sand erosion on the leading edges and rear surfaces.



The nose machine guns, flight deck canopy, and nose cap were installed after all painting and weathering were completed. I touched up gaps in the seams with clear parts cement and the desert pink paint mix.



I rigged quilting thread antenna wires between anchor points on the fuselage and tail fins and secured them with thin superglue. A little paint touchup and *The Squaw* was ready to help sell war bonds.

thing on the airframe.

To wrap up *The Squaw* I attached all the delicate bits I'd left off. That included installing the machine guns in the bombardier's compartment and nose cap with Testors clear parts cement, then attaching the canopy and nose cap with the same. The fit of the canopy and nose cap wasn't perfect, but all I could do at this point was fill the slight gaps in the seams with clear parts cement, remove the excess with a damp

cotton swab and touch up the seams with my desert pink mix, **29**.

I then installed the landing gear, wheels and gear bay covers, the props, and the air data probes. The top turret and tail turret assemblies popped into place without glue. I had installed tiny eyelets I'd formed from 0.015-inch diameter brass wire in holes drilled in the top of the fuselage and tail fins to attach the radio antenna wires before beginning the painting process.

Next, I rigged antenna wires made from .004-inch diameter smoke colored "invisible" nylon quilting thread between them, **30**. I secured them with drops of thin superglue, filled the eyelets with clear parts cement, and touched up with the desert pink or black paint mixes, as needed.

Now my *Squaw* was ready for its final mission of promoting war bonds. **FSM**

Building a **PANTHER KILLER**

*Matching Tamiya's 1/35 scale kit
to a sharply filmed T26E3*

BY AARON SKINNER



The first operational American heavy tank, the Pershing, arrived in Europe in the closing months of World War II. Actually, only 20 made it in time to see combat against German Tigers and Panthers to prove the worth of the concept. One of those encounters, between a T26E3 Pershing of the 3rd Armored Division and a Panther within sight of Cologne's cathedral was immortalized by a Signal Corps cameraman. That footage gives views of the American tank from several angles as it makes its way down the rubble-strewn street.

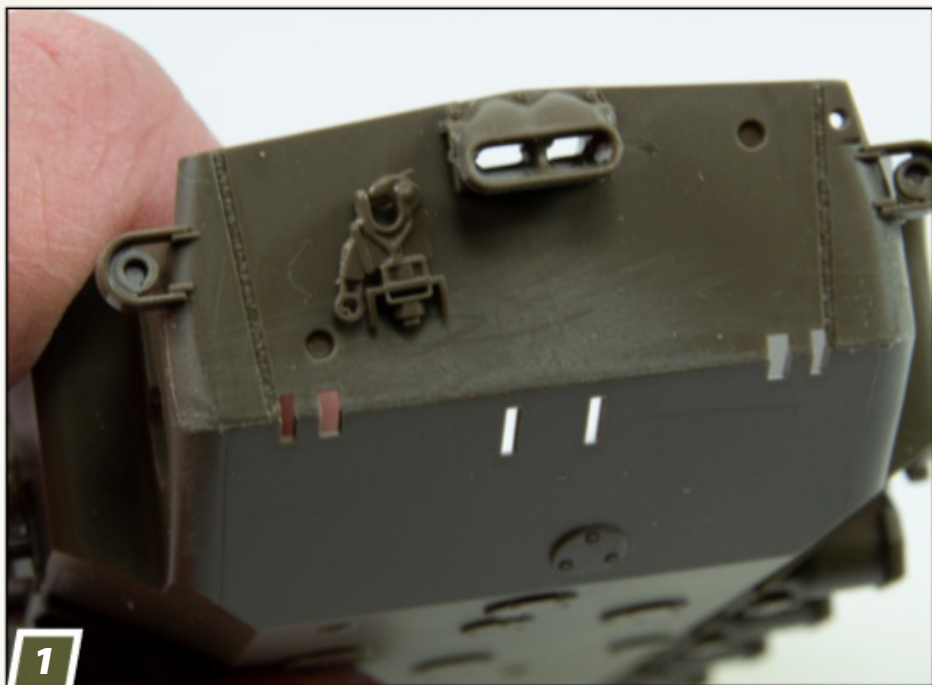
Using Tamiya's Pershing, I set out to replicate the tank, designated *Eagle 7* by its crew, as it appeared during that battle on March 6, 1945, using stills from the film as reference. Building it meant reproducing damage and stowage.



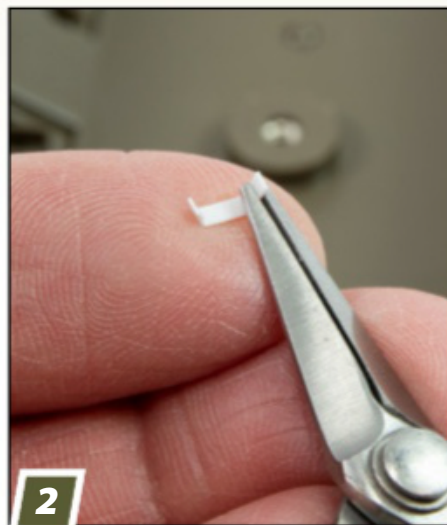
In a still taken from footage shot by a U.S. Army cameraman, the T26E3 known as *Eagle 7* makes its way through a rubble-strewn street in Cologne, Germany, on March 6, 1945. I modeled my Pershing after this particular image.



Tamiya provides a good Pershing, but scratchbuilt parts and aftermarket stowage and decals nail the details of the Cologne T26E3. After finishing the build, I discovered a photo that showed the proper fender markings. You can never do enough research!



From the get-go, I modified kit parts to match photos of the tank; the tow hook was out of its rack. (Near the end of the build, I discovered that it is actually on the bracket. Research again!)



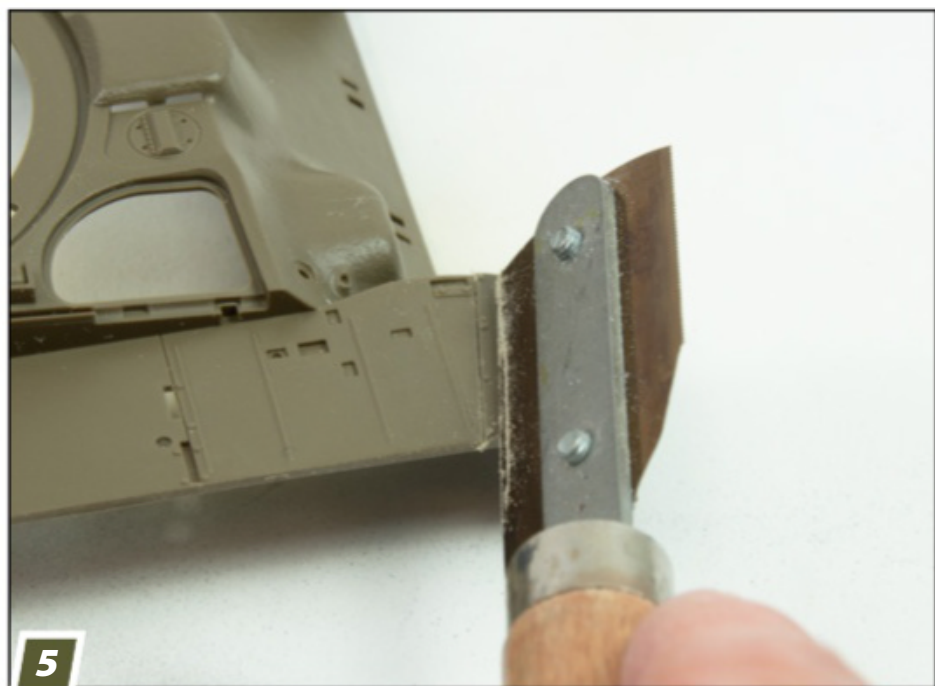
In its place, I made a bracket of .010-inch styrene strip, gently bending it to match the profile before trimming the ends.



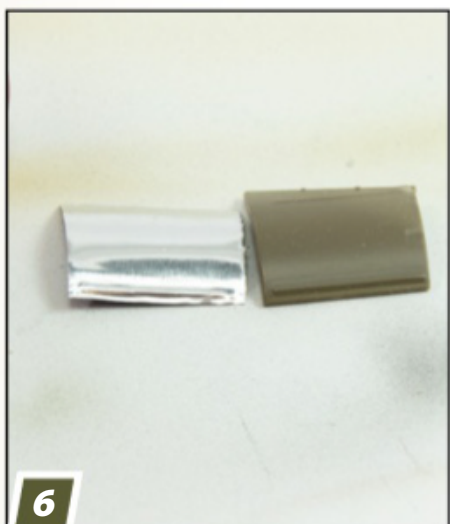
I filled the mounting hole for the hook and attached the empty bracket with liquid cement. Once the glue set, I drilled out the hole for the hook.



Many of the fenders show damage. For the worst, such as the front right, I replaced the plastic with heavy aluminum foil cut from a disposable baking pan. Laying it over the kit part, I trimmed the metal to shape.



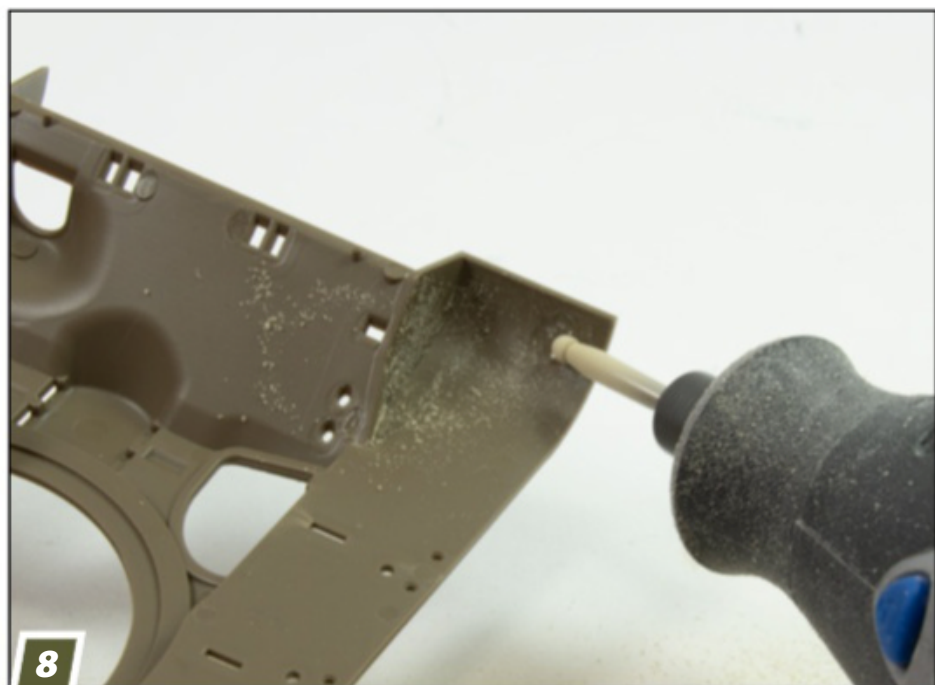
Using a razor saw, I removed the right front fender along the angled joint, taking care to leave the inner vertical plate in place. Don't throw away the trimmed part yet.



The plastic fender can still be used to refine the metal replacement's shape and impress details such as rivets and reinforcement ridges.



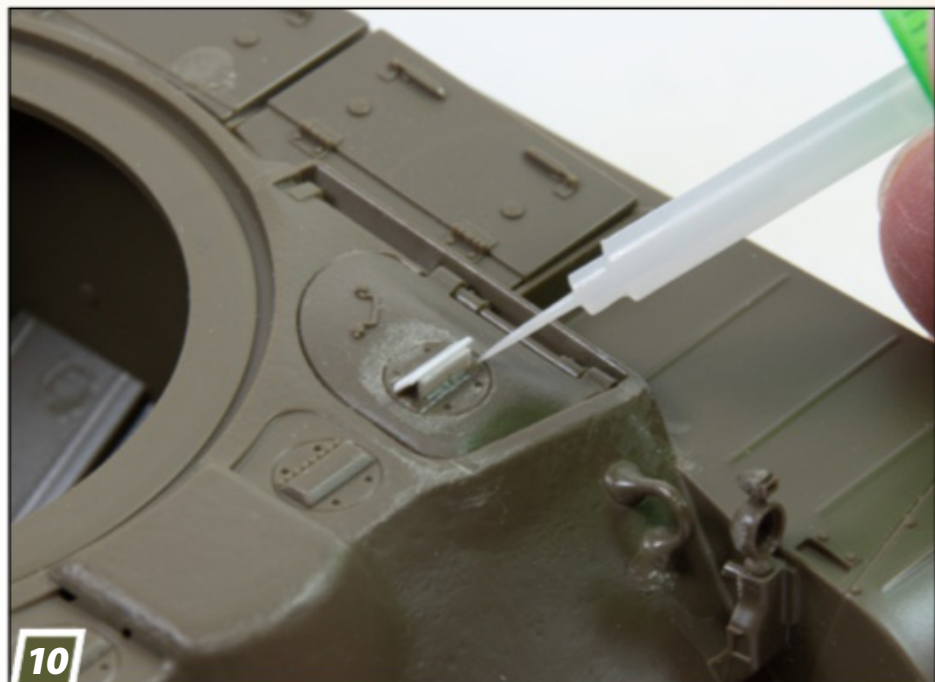
For minor damage, like the bent left rear fender and front left skirt, I used smooth-jawed pliers to deform the plastic. Take care to avoid overstressing the plastic.



Eagle 7 has a distinctive hole in the left front fender. To replicate it, I first thinned the area by carefully grinding plastic from the inside of the affected area with a rotary tool.



Then it was a simple matter to push the tip of a No. 11 blade through the paper-thin plastic. Gentle twisting bent the edges of the opening to match the hole seen in the footage.



Tamiya molded the periscopes closed, but footage shows a driver's scope as well as the commander scope on the turret were up. I shaved the molded covers and scratchbuilt replacements with strip styrene.



I gently skipped the grinding bit in the rotary tool over the area to produce shallow divots and replicate dents seen in images. A little sanding and an application of liquid cement smoothed the edges.



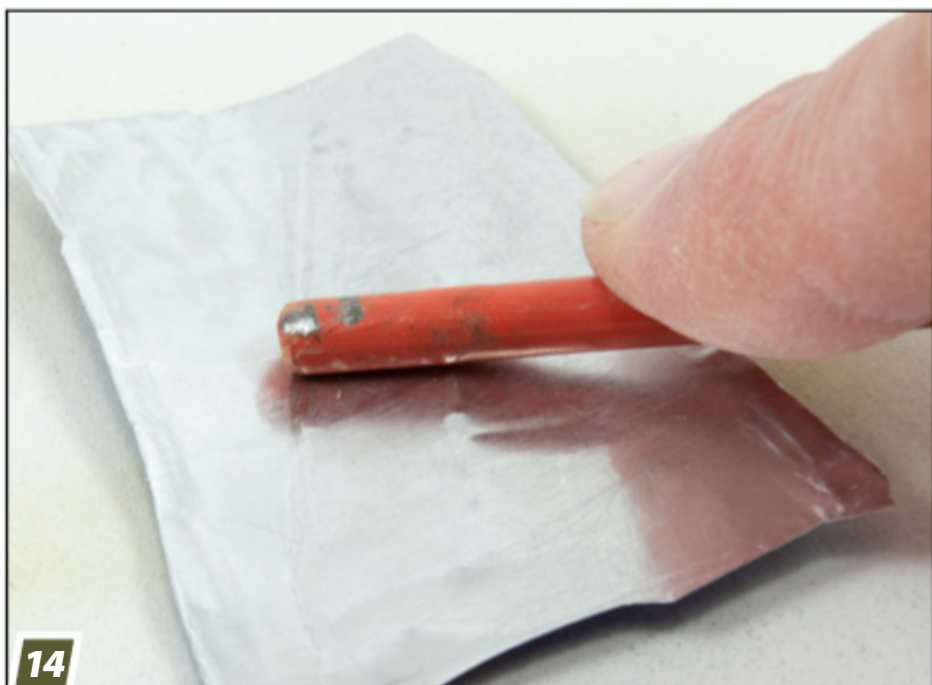
To model a bent brush guard over the driver's closed periscope, I brushed on liquid cement and let it soften the thin plastic for a minute. Then I carefully pushed down with tweezers, deforming them to match my reference.



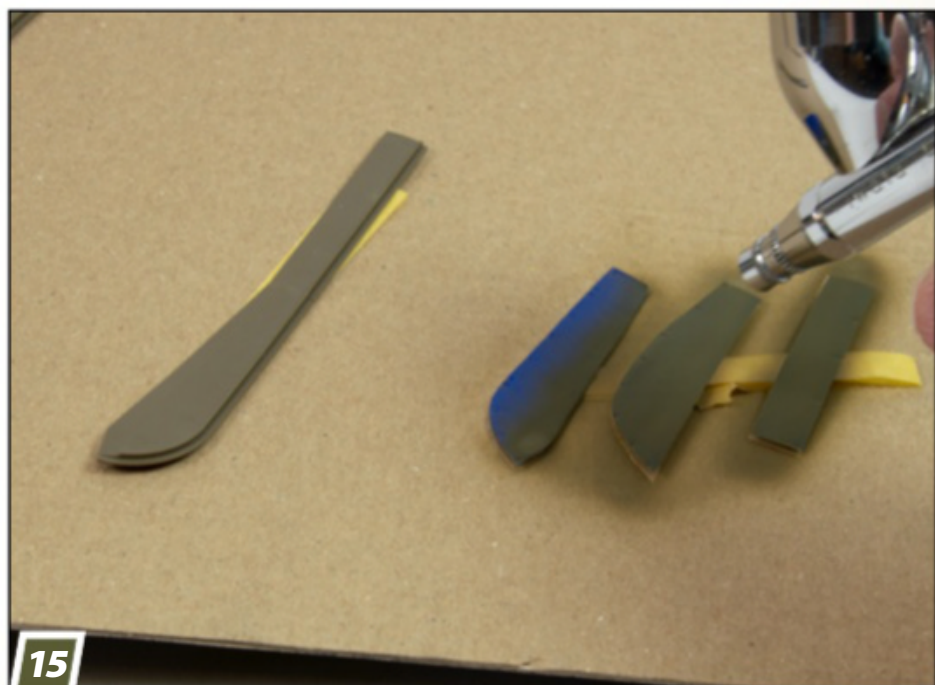
I replaced three sections of the Pershing's fender skirts with aluminum, first cutting a section bigger than the panel being replaced. Shown is the front right section which has been sawn off the one-piece skirts.

Project at a glance

- Tamiya 1/35 scale M26 Pershing (No. 35254)
- Value Gear M26 Pershing stowage set (No. T26)
- Value Gear USA Pack Set #2
- Archer Fine Transfers generic numbers (No. AR35143W)
- AFT Decals U.S. late-war address codes and stencils (No. AR77021)



Using a paintbrush handle, I burnished the aluminum over the kit part to form rivets and the edge.



Before attaching aluminum and plastic skirts to the hull, I painted the inside faces with AK Interactive Real Color olive drab (RC023) darkened with a few drops of black (RC001); the mix enhances the shadows.



16 Tamiya's Pershing lacks the mantlet dust cover; I added one with thin lead sheet, first pushing a piece larger than needed over the gap and around the prominent lifting hooks.



17 When I was satisfied with the placement and drape of the lead, I carefully trimmed away excess.



18 Then I secured the cover by flowing thin superglue around the edges. Gentle sanding smoothed any rough spots in the easily damaged soft metal.



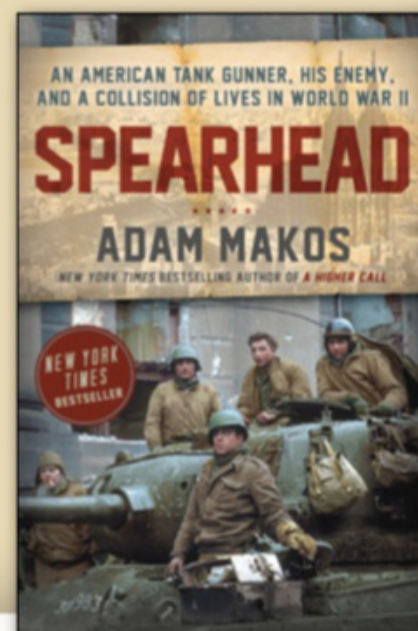
19 After painting, weathering, and mounting the wheels and tracks, I attached the aluminum fender parts with gel superglue. The slower setting adhesive gave me a chance to refine the fit.



20 Now, the reason for using aluminum becomes obvious. The thin metal was easily deformed with fingers, tweezers, and smooth-jawed pliers to duplicate damage seen on the full-size Pershing. Work slowly and avoid drastic changes to keep the damage realistic.

Want to know more?

To get an account of the Cologne duel from someone who was there, pick up *Spearhead* by Adam Makos. Centered around the wartime experiences of *Eagle 7*'s gunner Clarence Smoyer, this impressively researched book tracks the crew from its time aboard a Sherman through its assignment to the Pershing. Smoyer's story is paralleled by that of a young German tanker, Gustav Schaefer, who served in a Panzer IV on a street in Cologne that day, and the two men's shared experiences. Buy a copy of *Spearhead* today at KalmbachHobbyStore.com.





21 To check seams on the fenders, especially between the plastic and metal parts, I airbrushed them with Real Color olive drab. Post-it notes provided a quick easy mask to protect the finished running gear.



22 In addition to adding Value Gear stowage to the turret, I made rivets for the mantlet cover with .06mm discs punched from .005-inch sheet styrene. Superglue fixed them to the mantlet's perimeter.



23 I combined bits from two Value Gear sets to replicate the stowage, including one designed for the Tamiya M26. I sanded edges and backs to refine the parts' fits, then attached them with superglue.



24 A large tarp covers stowage on the left rear fender. After adding boxes and bags, I pushed lead sheet over and around them. It will be olive drab on my model, but I have seen it painted orange as an air ID panel.



25 Strips of lead foil reproduced straps to secure the stowage. Several of these wooden ration crates were strapped to the hull and turret. Other items included rucksacks, ammo pouches, duffels, and more, all tied to pretty much any open spot.



26 The footage shows a metal box topped by a wooden crate with an open end on the front left fender. Guesstimating dimensions from the images, I scratchbuilt the former with sheet styrene; the latter is thin basswood.



27 Finally ready to paint, I airbrushed the tank with Real Color olive drab. This acrylic lacquer goes on in thin layers and covers well. I added a little black to give the lower edges of the hull shadows.



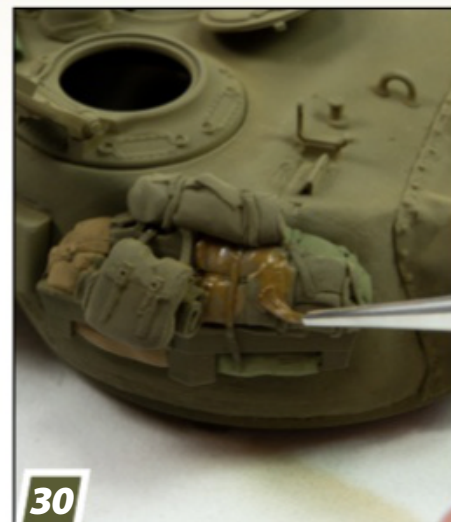
28

To lighten the upper surfaces, I airbrushed them with Real Color faded olive drab (RC024). A few drops of dark yellow (RC062) faded that color for the uppermost surfaces.



29

I hand-painted all of the stowage with a variety of Vallejo, Andrea, and AK Interactive acrylic paints. Highlights and shadows were added to cloth items like bags.



30

Varying the shades not only adds visual interest to the model but reflects reality. Few pieces of equipment matched because of different dye batches and wear-related fading.



31

For the .50-caliber machine gun cover, I draped the kit's part with two sheets of two-ply facial tissue and gently daubed on a mix of equal parts white glue and water and carefully shaped the damp tissue.



32

The wet tissue is easy to tear. I covered a couple of unintended gaps with bits of tissue pushed into place with the brush until it looked right. After it was dry, I painted it dark olive drab to contrast with the tank.





33 *Eagle 7* carried eight-digit serial numbers. Archer Fine Transfers makes the right stencil style as dry-transfers. I pieced together the serials on blank decal paper using a Post-it note for alignment.



34 Now I could apply the numbers to the delicate fenders without having to press. Archer also has delivery addresses, seen on *Eagle 7*'s rearmost fenders, as waterslide decals. Note the bullet holes drilled into the box and fender.



35 To crew the tank, I grafted Dragon and MiniArt limbs and heads onto the kit's commander and loader and painted with Vallejo, AK, and Andrea acrylics. I added fine wire to the microphone and headset. **FSM**



ATTAC



Mention World War II Messerschmitt aircraft and the Bf 109 will immediately come to mind, but the Me 410A-1 also deserves a look for its effectiveness in night fighting and attacking daytime Allied bombing runs.

This German heavy fighter, known as the *Hornisse*, or Hornet, first came online in 1943, being developed from the Me 210, but with considerably more horsepower (1,730), a new wing design and longer fuselage. The result was an increase in cruising speed to 360 mph, a top speed of 388 mph and the ability to climb to 33,000 feet. In all, 1,189 were built, including the A version, touting two MG 17 machine guns, plus two MG 151/21 cannons in the nose.

For my build, I turned to Fine Molds' 1/72 scale Me 410A-1 (No. FP12), which had its challenges.

The good news, this kit features stellar detail in its raised and recessed panel lines and exterior features. The two-man cockpit even has moldings on the side-walls. Naturally, that's where my build began.

CKING



A HEAVY FIGHTER

Build and detail a 1/72 scale
German Me 410A-1

BY ASHLEY ABERNATHY

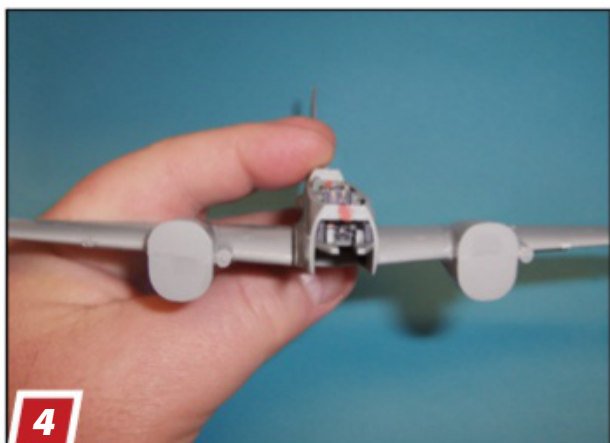
Ashley Abernathy takes a Fine Molds
1/72 scale Me 410A to another level with
added detail, a few fixes, open canopies,
and a fine finish.



Adding detail to the interior was essential because I wanted to build the Me-410A with its cockpit open. Much of the detailing was done with a fine brush as I decided to skip using the kit's decals.



Oops! I broke off one molded-on antenna. I later removed the second and replaced them with styrene rod and fine wire.



The fuselage to wing gap is evident here, but styrene sheet or scraps will fill it and add strength to the join.



I opened the air scoop near the prop and the exhaust stubs — all 24 — on the engine nacelles to enhance the model's realism.



Nacelle attached, I drilled out the supercharger air intake. This is a separate nose cap. Careful sanding and filling creates a smooth contour.

Diving in

The front cockpit and rear seat are one unit, but include nine parts. The front tub has raised side panels, but no details such as buttons and switches, **1**. There are decals, but I opted not to use them. I believe a better 3D look is achieved by painting details. However, the decals for the side panels are nicely detailed for 1/72 scale and would work on an aircraft with a closed canopy.

Next, I made seat belts and buckles with Tamiya tape, **2**. With clever painting on the tape, one can create realistic looking metal buckles. I had started this to be an out-of-the-box build, so didn't plan to use photo-etched metal (PE) parts or other aftermarket add-ons. But that plan went out the window after making an error or two.

I painted the rest of the cockpit details and added wear and tear using fine-tipped brushes to apply Tamiya German gray (XF-63) for interior panels and RLM gray (XF-22) for the inner fuselage sides and floorboards.

The front cockpit's sides have no molded-in ribbing or wiring, although it does have moldings for instrument boxes and other controls. I used black fine-tipped Micron permanent markers (No. 005 and No. 01) to draw in electrical lines without needing to add extra pieces.

The Me 410's instrument panel comes

in two halves and sports finely detailed instrument faces. I used Prismacolor silver and gray pencils to bring out the instruments' details. Then I lightly applied black and gray Tamiya washes (95% thinner to 5% paint) to the panels to create a used look, aided by Testors Dullcote. That was followed by brushing Testors Glosscote on the instrument faces to create a glass-like finish.

Cockpit finished, I glued the fuselage halves together, then broke off one of the two antennas on the fuselage bottom, **3**. The duo are molded in one of the fuselage halves, making it impossible to clean up seam lines under the antenna. To make up for that, the wing halves went together easily, but be careful to match panel lines on the leading and rear edges.

I then moved on to completing the wheel-well floor that supports the landing struts. This piece must be inserted and finished as the wing halves cover most of this area, making it impossible to add this part after the halves are glued together. I strongly recommend gluing, preferably with epoxy, sheet styrene or square scraps for added strength around the part to keep it from breaking off after the wings are together, **4**.

The aircraft's engine nacelles come as separate parts and require little cleanup once assembled. The exhaust stubs have

been molded to the bottom of the shroud making it difficult to open the ends and remove sink marks though. I managed to open the ends, but it takes patience. I used a pin vise, first drilling a small hole as a guide. Then, using my motor tool with a small engraving cutter bit, I enlarged and shaped the hole. I finished the shaping with the tip from a new No. 11 blade. It took about 30 minutes to complete each row of stubs, **5**.

Take your time to avoid damaging the openings and or cut into the edge of the stub as they would be hard to replace. The time was well spent as the results make a significant difference and I managed to avoid any boo-boos drilling out 24 exhausts! Plus, I also drilled out the air scoop and supercharger air intakes, **6**. Another tricky part is the oil cooler air scoop under each nacelle. The piece is molded to fit the nacelle's curvature. Don't damage their four corners as they are sharp and delicate. Dry-fitting is a must.

HINT: Don't clip the sprues completely from each wing half. Sand off the sprue attachment point after the wings are glued. This helps prevent the sprue from pulling out a minute hole in the wing's leading edge that later will need filling. Bottom line, this saves filling and sanding time.

A few fixes

A couple corrections also were needed. First, there is a big gap at the back of the nose's bomb bay that must be filled, **7**. I closed it by building up the bay's bottom with putty and covering it with a piece of .01-inch sheet styrene, **8**.

Second, a gap at where the wing meets the fuselage requires smoothing the roots and gluing in shims of thin styrene. Be sure the fuselage is centered on the wing, then brush on thin coats of Tamiya Extra Thin Liquid Cement to seal the wing, **9**.

Next, I cleaned up seams on the remaining parts: tires, props, antennas, guns, nacelles, etc., before returning to the wings and fuselage. There, I gently rescribed panel lines I'd sanded away.

Since I had done so much cockpit detailing earlier, I wanted to show that off. That meant cutting the canopies open, which gave me an excuse to add more cockpit detail. Back to my spares box for wires, sheet styrene, PE scraps, Evergreen styrene strips, and even a placard from Waldron Model Products, **10**.

A canopy of worms

To open the canopies properly, the three kit parts had to become 10. Cutting into clear parts is nerve-racking. Once the pieces were cut, I gently thinned the edges and brushed a light coat of Pledge Floor Gloss (PFG) on both sides to create a great clear finish. I let that cure for three days.

After a tremendous amount of time test-fitting, filing, sanding, reference checking, painting, dry-brushing, and applying small pinwashes, I completed the cockpit, **11**.

Before painting, I rebuilt the antenna I had broken off early in the build. First, I drilled holes for the posts marking the spots by measuring the cut-off kit part. Then I glued in .03-inch Evergreen styrene rods and trimmed them to a uniform height, **12**.

Next, I placed Tamiya masking tape along the posts' edges to protect the fuselage before carefully sanding each post with a file. A sharp hobby knife blade helped square the edges.

The final step was to apply superglue

to the post and glue down a wire scrap as the horizontal component. The result looks much more realistic than the kit part, **13**.

Onward and forward

Main construction complete, I finished the landing gear by adding wire brake lines with their straps made from foil, **14**. I also created extra details as my reference photos showed each oleo support hinge had two holes. With little effort, and a few minutes work, I drilled two differently sized holes in

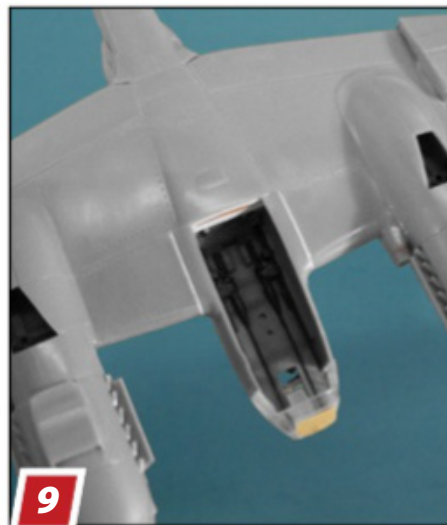
HINT: The canopy is relatively thick along its edges. To create a more appropriate scale thickness, the edges must be sanded down. Start by sanding the inside edges feathering toward the canopy's center. Start with 320-grit sanding sticks and work up to 12000-grit sanding pads. Once sanding is complete, coat the entire canopy with PFG to fill any remaining blemishes. Let this sit untouched for at least three days. Apply a second coat if necessary.



Putty is applied to the underside, covering the large gap in the bomb bay evident when the wings are attached.



Now the void has been filled with putty and styrene sheet.



The completed bomb bay looks much better with the fillers in place; I used liquid glue to secure the wing shims.



After cutting open the canopy, I added wiring, PE scraps, and sheet styrene for more detail in the cockpit.



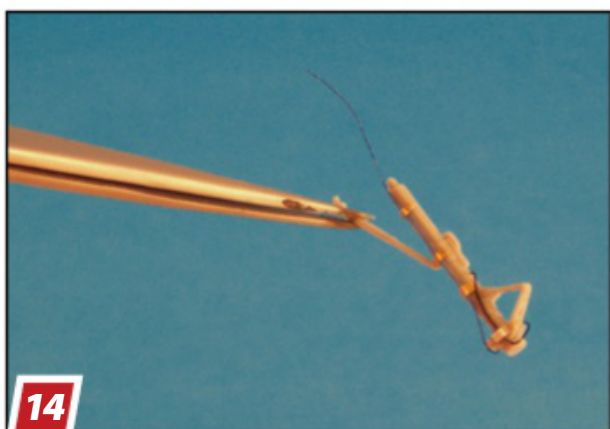
Masking the canopy with Bare-Metal Foil prepares the plane for painting.



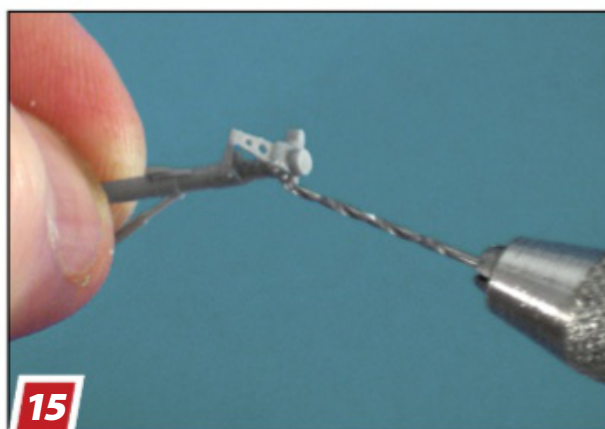
The antennas on the plane's underside removed earlier were replaced with .03-inch Evergreen styrene rod and metal wire. ...



... after using a hobby knife blade to square the rod's edges, I superglued wire over the posts.



Next, I added brakes lines and clamps to finish the landing gear struts.



Additional detail is added by drilling lightening holes in the oleo hinge as found in contemporary reference photos.



With the canopy masked, painting began. I applied a two-tone green early war scheme to match the kit's boxtop.



On the underside, I sprayed fine lines of black on all the panel lines and shadowy areas to pre-shade the model.



Next, the upper surface is airbrushed with the lighter green and highlights added. A final light mist of the base coat blended the colors.

the gear; it was great way to improve the look without adding parts, **15**.

After a few minor fixes and touch-ups, I moved on to painting, cleaning up, and masking wheel wells and the bomb bay with facial tissue and tape. I then masked the canopy with Bare-Metal Foil, by far the best material I've found for canopy masking, **16**.

I painted the early-war two-tone green scheme on all upper surfaces, as on the box art, but decided not to use the kit decals. Instead, I used an Aeromaster decal set (No. 72-149) that included the same Me 410A-1 camouflage as on the kit box, but with a different aircraft code.

Not being a German WWII color expert, I used what Tamiya paints I had on hand that I thought a close match to the real thing.

I used a mix of 90% light blue (XF-23) and 10% white (X-2) to mimic the RLM 65 light blue underside color. The two greens I used were black green (XF-27) for RLM 71 and dark green (XF-61) for RLM 70. Each was mixed with flat white (XF-2)

by 5%-10% to lighten the colors slightly.

Once all colors were mixed, I thinned each by 60%-75% for airbrushing. (I'm not a stickler for precise measurements.)

I sprayed the underside panel lines and shadowy areas with a fine black line for pre-shading. Then followed with my RLM 65 mix painted over the bottom, paying close attention to spray panel centers. Careful spraying of this base coat allows shadows to show through slightly. I didn't want to overemphasize the effect, **17**.

Once the underside was completed, Tamiya tape marked a hard-line edge around the fuselage, wings, and engine nacelles to begin painting the lighter of the two green colors on the upper surfaces.

Starting with a complete coat of the RLM 70 base, I mixed a highlight color by decanting some of the base mixture into a separate cup and almost doubled the mixture by adding flat white.

I added more Tamiya thinner (about 25%) to thin the mix further for airbrushing, then sprayed the center of each panel up to the edges, **18**. A light coat of the base color blend the layers, resulting in soft, not overly contrasting panel shading.

Allowing the model to dry for an hour, I masked the upper surfaces and airbrushed the RLM 71 layer.

Curses, foiled again!

Rats! I broke off one of the aileron counterweights under the wing. I had attached

these prior to painting, thinking it would look better to paint them with the under surface rather than adding them later. I should have waited until after painting the wing.

Not only did I break off the counterweight, but somehow it apparently left the planet. After more than an hour's search, I returned to the Evergreen .03-inch rod and created a post then squared it with a new knife blade and carved the teardrop shaped weight from the same stock. On my third try, I managed a reasonable copy of the kit part.

Back to painting, I repeated the highlighting and blending process for the darker green just as I had the lighter green, then let the paint cure for a day or two.

Next, I applied a thin coat of Testors Glosscote to prepare the surface for decals. I used the unit markings and national insignia from the Aeromaster set, and the data and warning decals from the kit. I was surprised at how thick the kit decals appeared. However, after the data decals settled they essentially had melted into the surface for an excellent result, **19**.

After allowing the decals to dry a few days I applied more Glosscote to seal them. While I was waiting, I painted the props, landing gear, and landing gear doors; I finished the landing gear in the same way I had the cockpit.

One of the most important steps in

HINT: I mix all of my paints in small plastic lab sample bottles. They are convenient to use, easy to clean up, and seal well. Mine are made of high-density polyethylene (HDPE) to provide good chemical (various thinners) and impact resistance (when I drop it on the concrete floor). My bottles were a gift, but similar ones can be found at chemical and environmental lab supply companies.

building aircraft, I feel, is attaching the landing gear so it is aligned properly. It needs to be strong and stable. Out of kilter landing gear legs or wheels really stand out, and not in a good way. I attached the struts, support arms, and tires with good, old-fashioned tube glue, which allows time to adjust alignment and creates a strong bond. This was left overnight to dry, **20**.

Finishing touches

The next day, I painted the exhaust stubs flat black, then followed with a dry-brushing of silver, and a wash of Mig Productions pigments; light rust (PO24) and standard rust (PO25). I mixed the pigments with about 90% Turpenoid, brushing on the mix, but being careful to keep the wash on the stubs. I followed with a light brushing of black pigments along the nacelles to suggest exhaust staining.

Next, I lightly airbrushed a mix of 95% thinner and 5% brown (XF-10) along the underside panel lines. A similarly mixed flat

black (XF-1) wash was applied to upper surfaces to create subtle weathering. Not done yet, I followed with a dust wash mix of 5% buff (XF-57) and 95% thinner. Misting on this wash helped tone down the newness of decals. A silver Prismacolor pencil added chipped paint and scuff marks to the paint, **21**.

Finally, I sprayed Dullcote across the entire model, let it dry an hour, then carefully removed the foil from the canopy. The sticky residue left behind is easily removed with cotton swabs soaked in Goo Gone.

To finish, I attached the props, antenna, antenna wires, landing gear and bomb bay doors, and open canopies. As a final touch I used Mig Productions pigments black smoke (P023) to simulate gun muzzle residue and engine exhaust; and earth tone, Europe dust (PO28) was applied to the wheels.

While time-consuming this model turned out better than I had imagined and is a fine addition to my aircraft shelf. **FSM**

Meet the author

Ashley, 55, has been married to his patient wife Mary-Sam for 29 years and is the father of five — three girls Tori, Claudia, and Kelsey, and two boys, Jonathan and Logan. He started helping his dad with his model railroad, but by middle school had moved on to making all kinds of models. He graduated from Virginia Military Institute and picked up modeling again in 2005. Ashley works for a large insurance company and is a member of IPMS Richmond and AMPS Central Virginia. He lives in Glen Allen, Va., and is chairman of the 2021 AMPS International Convention coming to Newport News, Va.



With painting completed, a gloss coat and decals were added before a final gloss coat sealed everything. A flat coat came later.



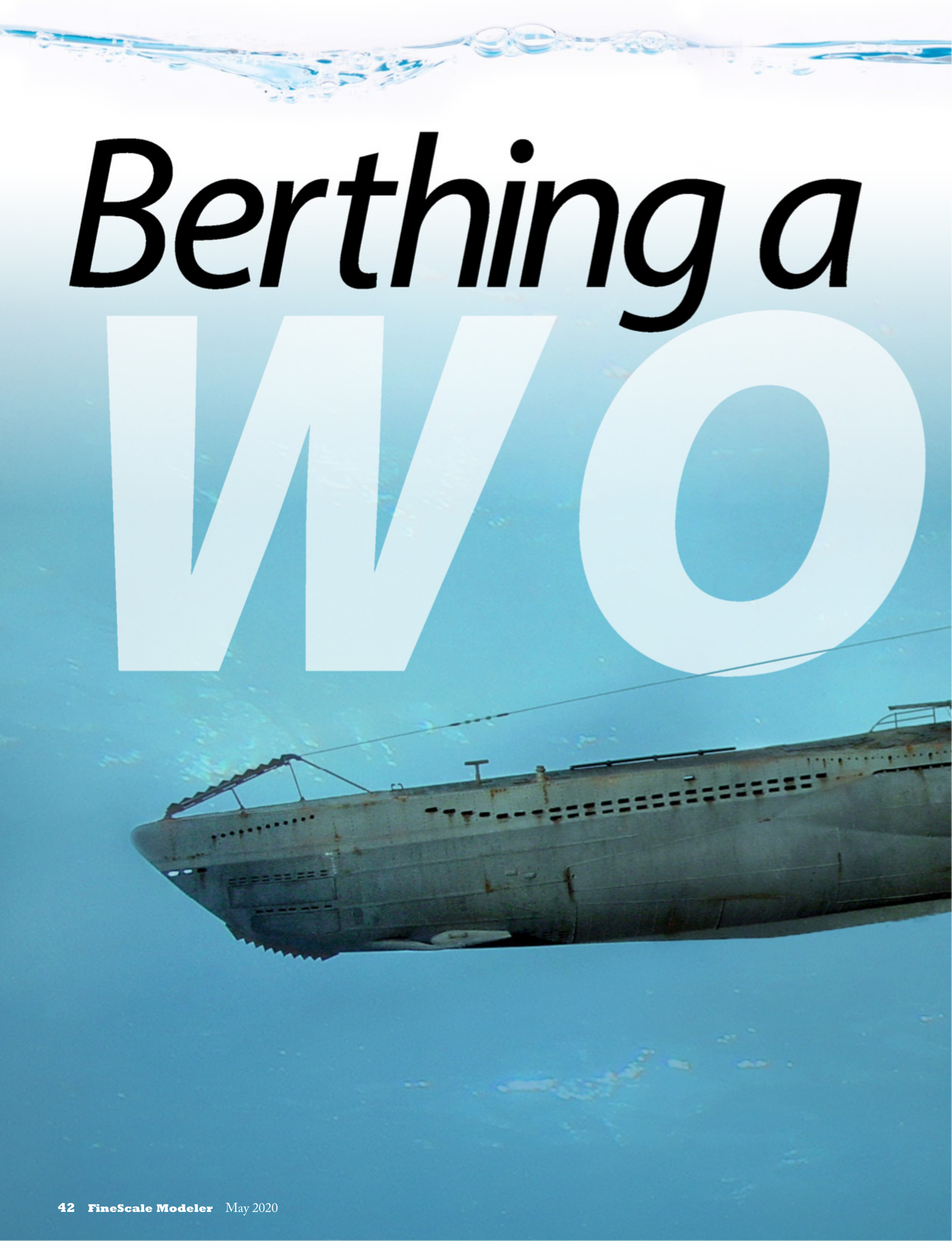
Landing gear in place and a new aileron counterweight created, the plane is nearly complete.



A silver pencil was used to create a chipped paint look.

Open canopies along with careful painting and weathering create a memorable Messerschmitt.





Berthing a **W/O**



Detail tips for a 1/144 scale Type VIIC U-boat

BY ERNEST URTIAGA

Germany's Gray Wolves roamed the Atlantic virtually unopposed during the early years of World War II, harrying North Atlantic merchant vessels. Sometimes operating in "wolf packs," U-boats inflicted heavy losses

and almost eliminated Britain's lifeline. After the U.S. entered the war, along with the development of more sophisticated antisubmarine tactics and detection equipment, these underwater hunters became the hunted.

I modeled *U-96*, which completed 11 war patrols under several commanders. *U-96*'s keel was laid in September 1939, and it entered service a year later under the command of Heinrich Lehmann-

Willenbrock. He and his crew went on to sink 28 ships with *U-96*. The inspiration for the book *Das Boot*, *U-96* sank on March 30, 1945, during a U.S. bombing raid on Wilhelmshaven, Germany.

Kit: 1/144 scale Revell Type VIIC/41 U-boat (No. 80-5100)
Aftermarket details: Full detail set, Griffon Models (No. N144001)

Accurizing the hull

Remember, ships of the same class aren't identical. Differences emerge depending upon the shipyard and year of construction. For *U-96*, I started by drilling all the flood vents with micro bits and cleaning them up with precision files. I thinned the plastic behind the flood vents with a rotary tool set to a low speed, which made the drilling and cutting easier.

To match *U-96*, on the port side, I needed 20 vents on top and 16 below. I filled some vents with a combination of Squadron putty and Mr. Surfacer, **1**.

Aft, on both the port and starboard sides, I cut four vents under the diesel exhaust for 21 in all. Early Type VIICs shared the same oval diesel outlet as Type IIs. I shaved off the shrouds and vents on both sides of the molded exhaust and reshaped it into an oval. Squadron putty filled the ends and Mr. Surfacer helped smooth everything out, **2**. Additionally, three elongated vents had to be made just aft of the saddle tanks on both sides, **3**.

I modified the vent pattern forward on the starboard side of the hull, too: 21 vents above and 14 below, **4**.

The kit has three vents above the upper torpedo doors near the starboard bow. I filled the rearmost, **5**. The port side has the correct number of vents.

The curved line of vents above the central drainage area required the addition of four vents, which I drilled with a pin vise and micro bit, **6**.

I scored the central drainage area with a No. 11 hobby blade, removed the plastic, and filed the edges smooth. I cut lengths of .015- x .020-inch styrene strip and glued them vertically inside the hull along the drainage area, **7**.

I can see through it

Now that the flood vents had been opened, I could see through the hull — not something you'd normally be able to do. My answer was to create a pressure hull, or at least the appearance of one, and attached cardboard tubes to the bulkheads with white glue, **8**.

After the glue dried, I sprayed the tubes and interior of the hull flat black, **9**. With the hull halves assembled, the effect was quite convincing. And while I could have added more details, they would have been

hidden by the deck.

Props and guns

Both propellers suffered from too much flash and mold lines that needed removing. What's more, the hubs were too pointed and required filing to correct the shape, **10**.

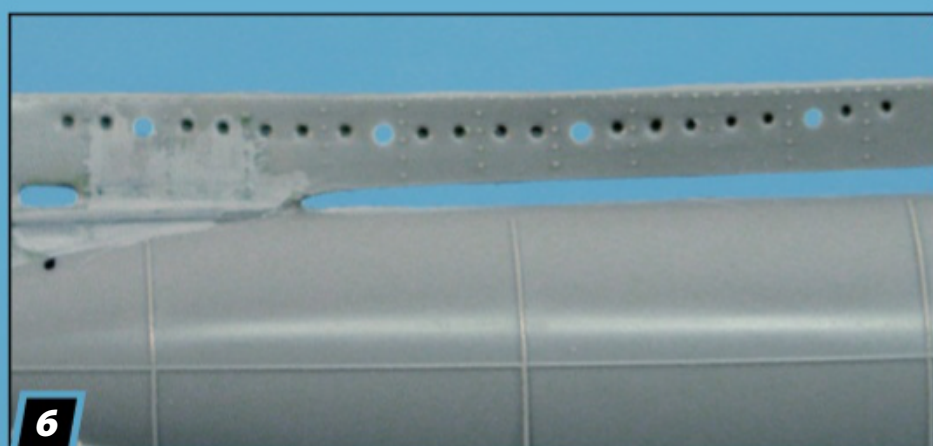
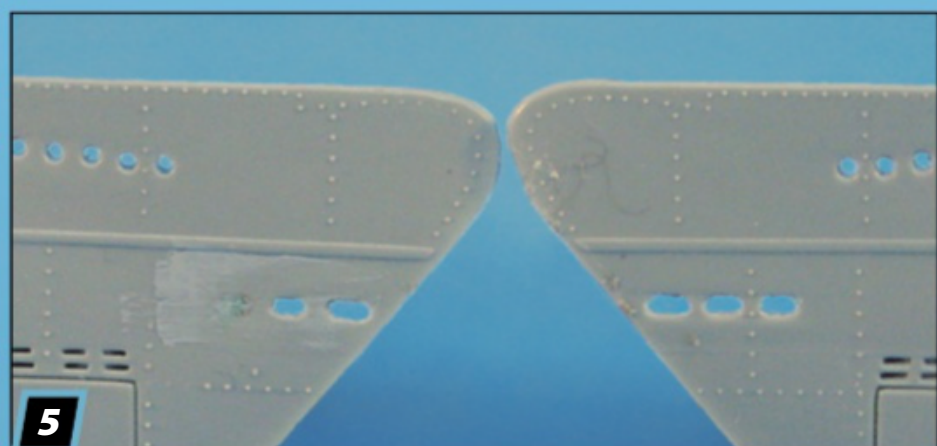
In order to attach the turned-metal barrel from the Griffon set to the deck gun, I removed the kit's plastic barrel and cleaned up the parts with a file. Once assembled, I attached all the photo-etched (PE) metal details to the gun, **11**.

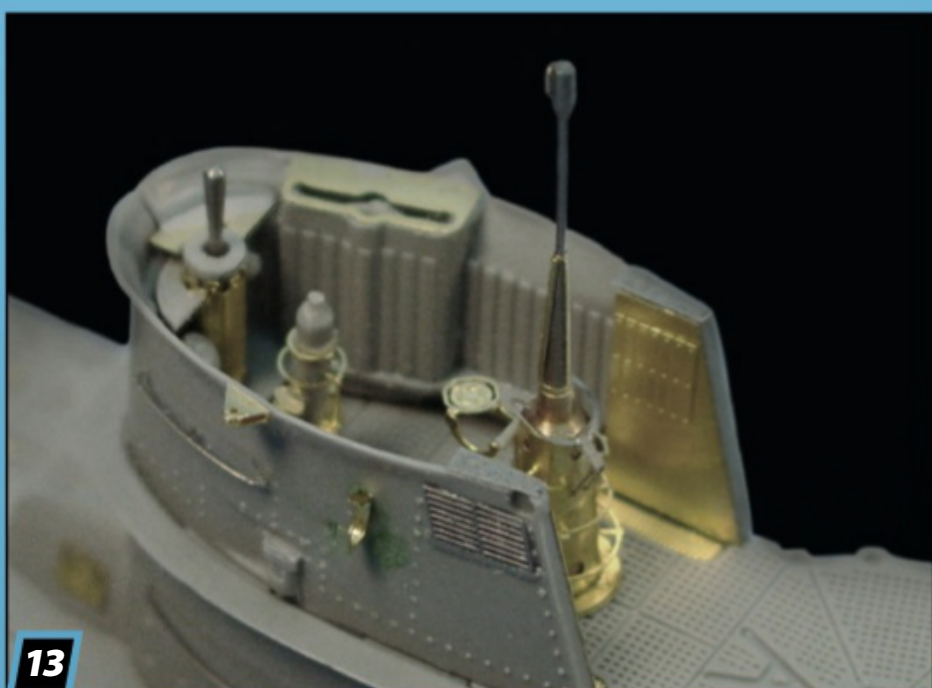
The 2cm anti-aircraft gun came entirely from the Griffon set and was assembled with superglue, **12**.

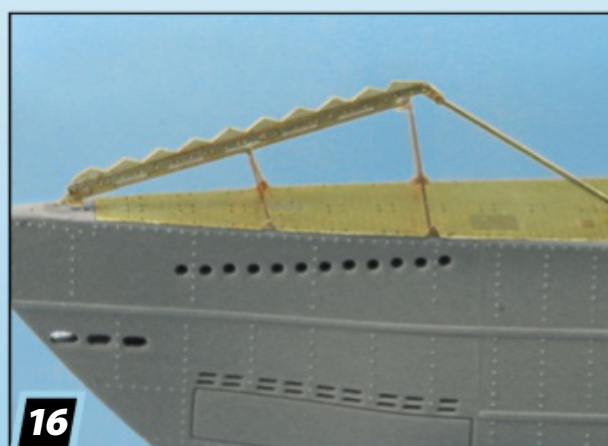
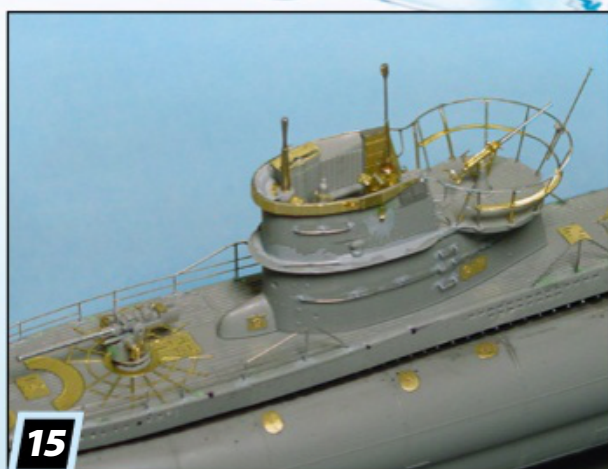
Conning tower

The conning tower goes together easily following the kit instructions. However, I removed some parts in favor of the metal replacements from the detail set, most noticeably the periscopes, **13**.

The Griffon set provides a jig to help align the rails and posts located around the anti-aircraft gun deck. After removing the jig, all I had to do was superglue the parts in place, **14**.







Detailing the hull

Now that the flood vents were cleaned out and the decks glued on, I attached the PE details and rails along the hull, **15**. The net cutter requires careful attention to glue cleanly because of its prominent position on the model, **16**.

Paint

I believe many modelers get hung up trying to match colors to the exact shade or code listed in reference materials. Colors varied from shipyard to shipyard, even if the shipbuilder was the same. What's more, colors were different depending on the particular U-boat and the theater of operations. And contemporary color photographs are unreliable because of unstable film quality and changeable lighting. The best option, in my opinion, is to approximate the color as best you can and get on with it.

First, I airbrushed several light coats of Model Master Acryl gray primer on the sub. Then I approximated *Schiffsbodenfarbe* III for the lower hull and *Dunkelgrau* 51 for the upper hull and conning tower with a combination of Humbrol gray enamels.

Wood decks blackened with preservatives fade to shades of gray with hints of the wood's natural brown. For the base, I used Humbrol black (AA0360) and made sure to include the narrow stripe where the conning tower meets the deck — a detail often missed by modelers.

The waterline draft marks on both sides near the bow, center of the saddletanks, and near the stern, were painted with a sharpened toothpick. Flat white (AA0374) markings simulate the numbers, **17**.

Weathering

Long patrols and harsh conditions rusted just about everything on U-boats, and mercilessly ate away at the wooden decks.

Using different combinations of burnt umber and orange artist oils, I achieved a range of rust colors. I carefully dry-brushed select areas with a thin paintbrush, **18**. Don't worry, they'll be thinned later.

I combined titanium white and Payne's gray to represent fading and the rime left by saltwater on the sides of the hull and conning tower, **19**.

The deck received a dry-brushing of raw umber oil paint to fade the black to the wood's more natural color, **20**.

Jump wires, insulators, and tensioners

Three jump wires run from the conning tower: one to the net cutter at the bow, and two toward the U-boat's stern. I found .003-inch gray nylon thread looked perfect for the application.

Five sets of PE insulators and tensioners (three and two, respectively, per set) had to be positioned and bent over the jump wires. When in place, I attached them with superglue. My patience and eyesight were tested to the fullest for this task!

I added white glue to the flat PE parts with a toothpick to bulk them up. I painted the Y harness Humbrol steel (AC5025), the insulators green, and the tensioners dark gray, **21**.

The sawfish

I wanted the flotilla's emblem on the U-boat's display base. I drew an outline

of the smiling sawfish on sheet styrene with a pencil, cut it out with a scroll saw, and sanded the edges smooth. I finished it with craft paints to match the emblem's colors, **22**.

The Kriegsmarine ensign

Revell provides the Kriegsmarine flag as two separate decals. I cut them out, dipped them in water, and placed both sides on a small piece of aluminum foil. I found two small swastika decals from my spares and put them in the center circles.

When the decals were dry, I trimmed the foil and superglued the flag to nylon thread and carefully gave it a wavy appearance, **23**.

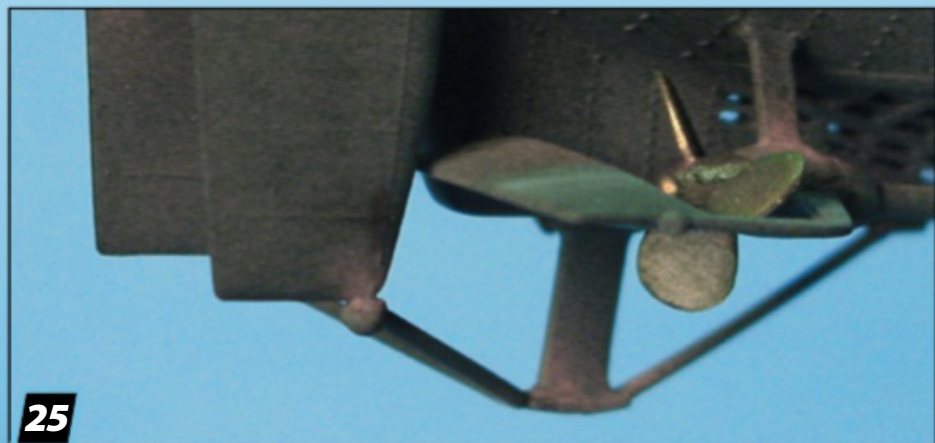
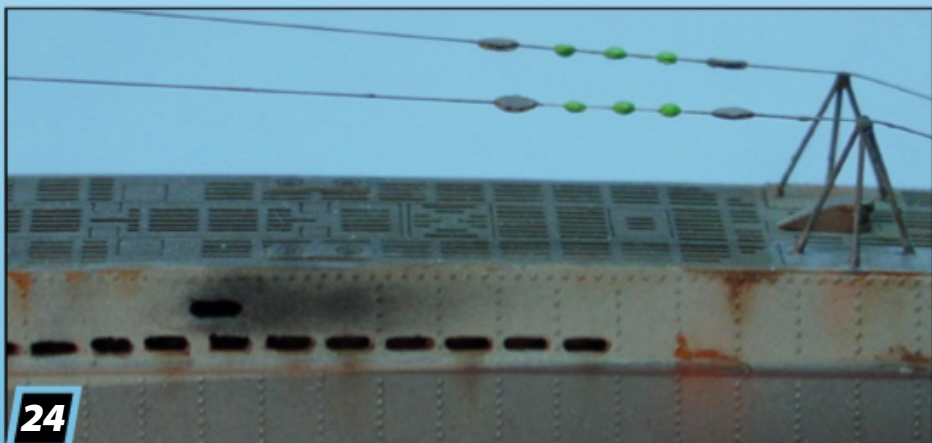
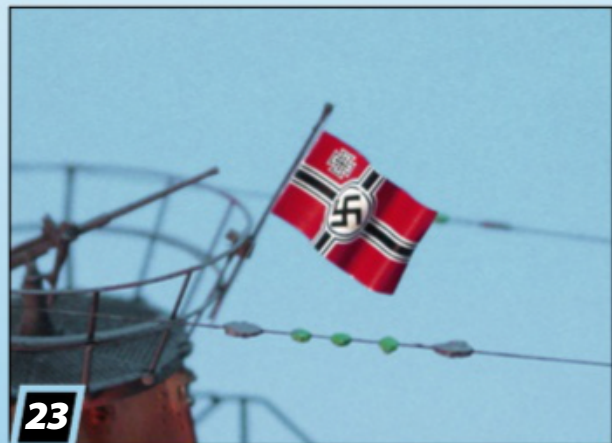
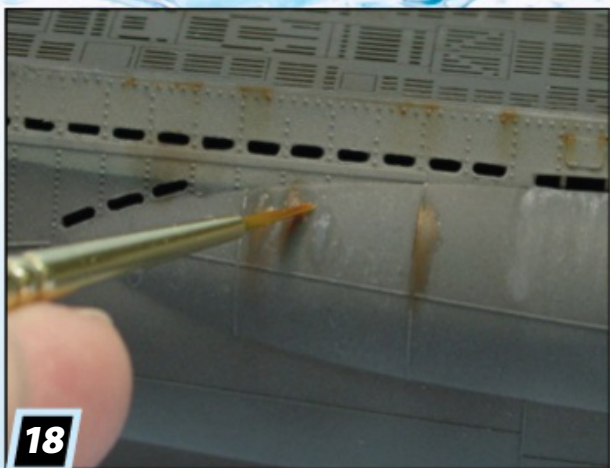
Finishing up

I treated the area aft of the diesel exhausts with MMP black weathering powder to simulate exhaust stains, **24**. The props received a coat of Humbrol bronze (AA0607) and a dry-brushing of green and gray to represent corrosion, **25**. **FSM**

Final Thoughts

I spent an enjoyable four months researching, building, detailing, and weathering my *U-96*. The Revell kit goes together well and looks good built out of the box. The Griffon detail set gives the model that extra kick it needs for amazing realism.

— Ernest Urutiaga



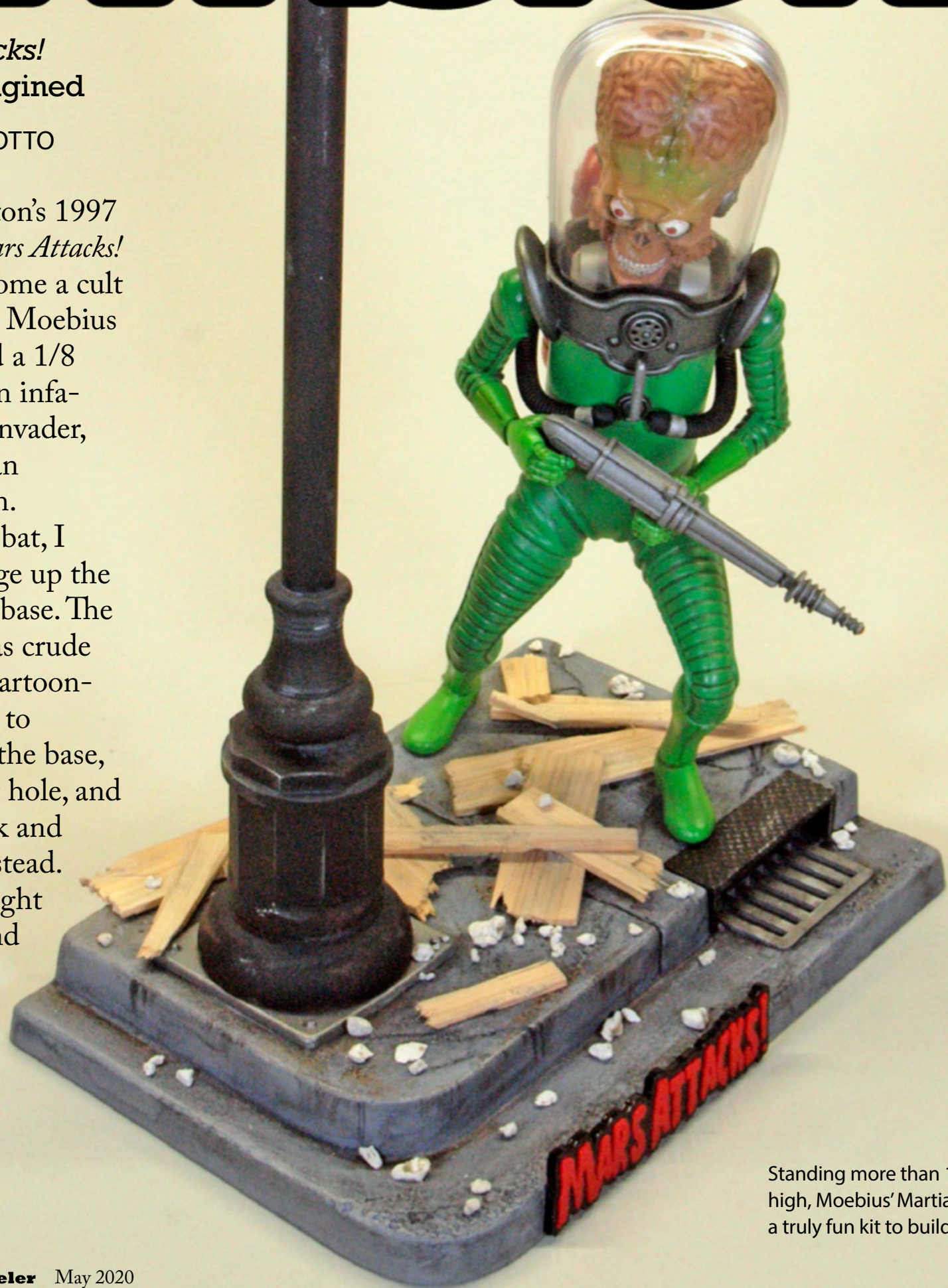
Lights, camera, **INVASION!**

The *Mars Attacks!*
Martian reimaged

BY JEFF POLLIZZOTTO

Tim Burton's 1997 film *Mars Attacks!* has become a cult classic. In 2012, Moebius Models released a 1/8 scale figure of an infamous Martian invader, complete with an Earthling victim.

Right off the bat, I wanted to change up the aesthetic of the base. The victim figure was crude and a little bit cartoonish so I decided to remove it from the base, fill the resulting hole, and incorporate rock and wood rubble instead. Then, I would light the lamppost and sewer for an eerie, fun scene.



Standing more than 12 inches high, Moebius' Martian diorama is a truly fun kit to build and modify.



1

The first step was to remove the fallen figure from the base. I drilled a small hole next to the body and cut along the outline using a keyhole saw.



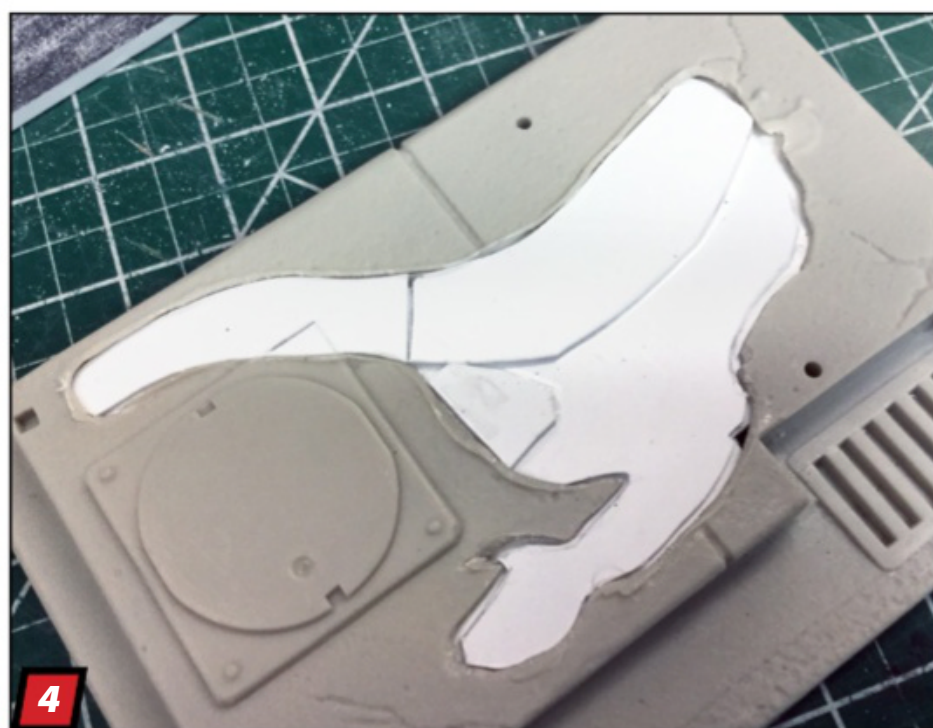
2

Here is the now figure-less base, complete with a huge void! To fill the opening, I used .060-inch thick sheet styrene.



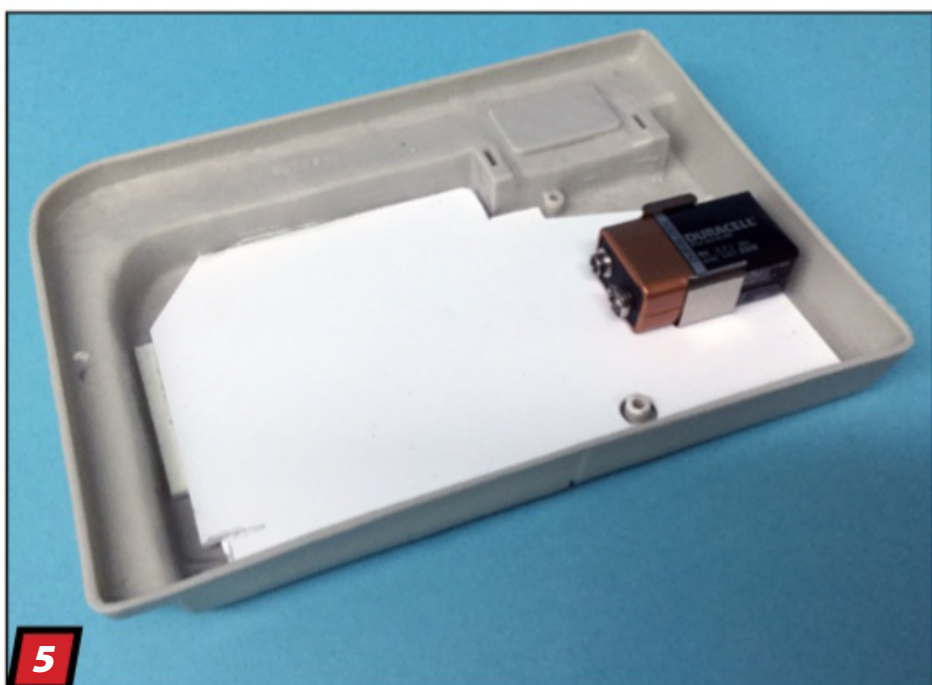
3

The styrene was placed under the hole and the figure was traced on it with a pencil and trimmed out. A large piece glued underneath provided a support. (The hole is clearance for a mounting boss.)



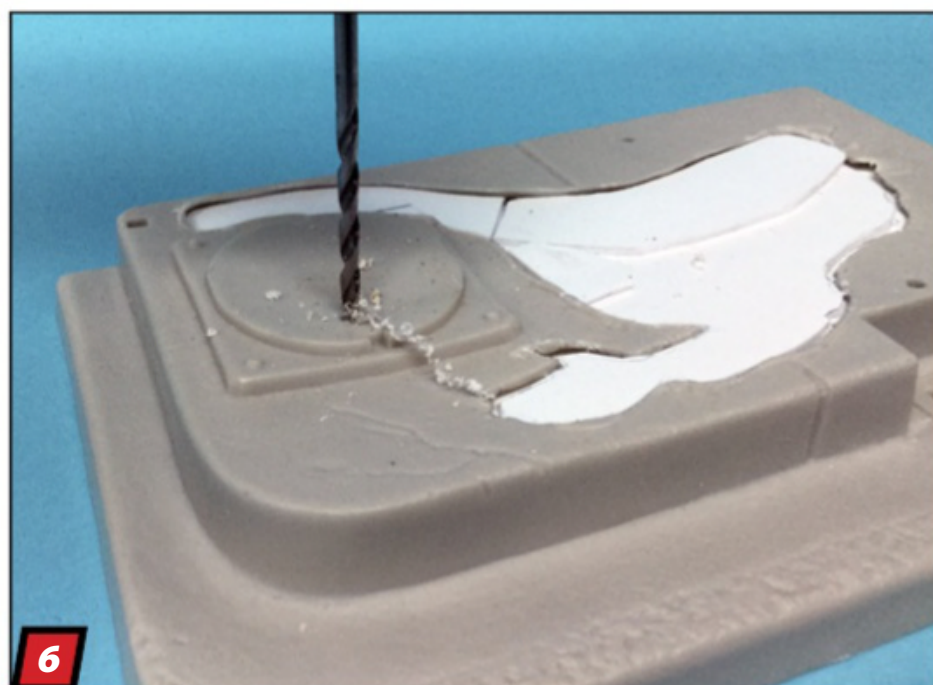
4

Once the styrene was in place, I added chunks of styrene to level the area. Notice that cutting out the figure left a corner of the lamp post missing. This would be repaired with styrene later on.



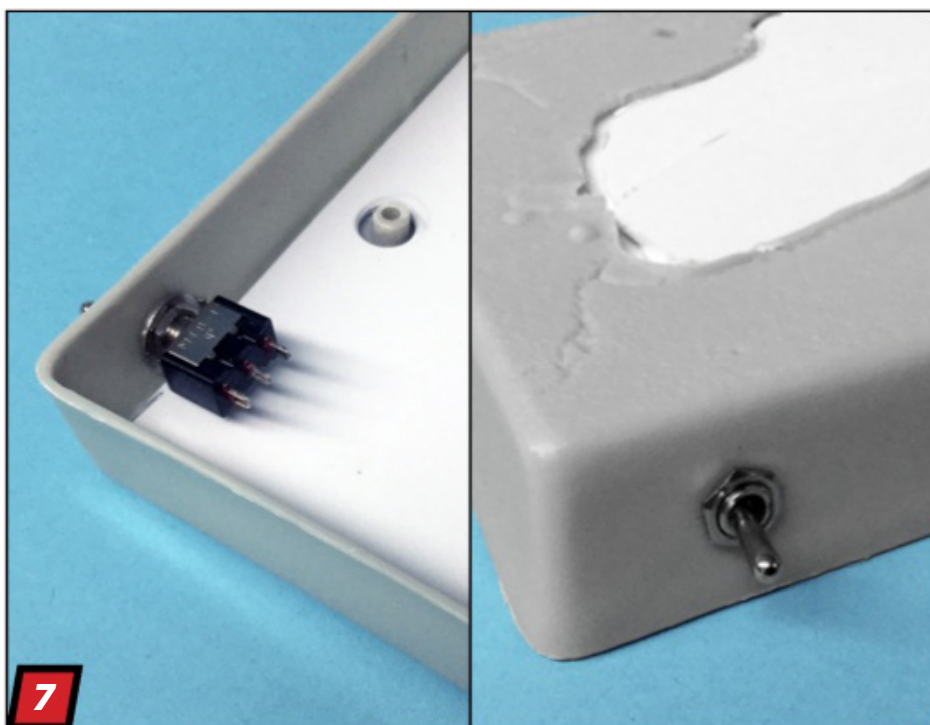
5

I added a 9-volt battery clip that will power the light and sewer LEDs. This was held in place with $\frac{3}{32}$ -inch aluminum rivets.



6

A hole was drilled in the base of the lamppost to rout the wires through.



7 A micro switch would control both LEDs. I mounted it to the back of the base.



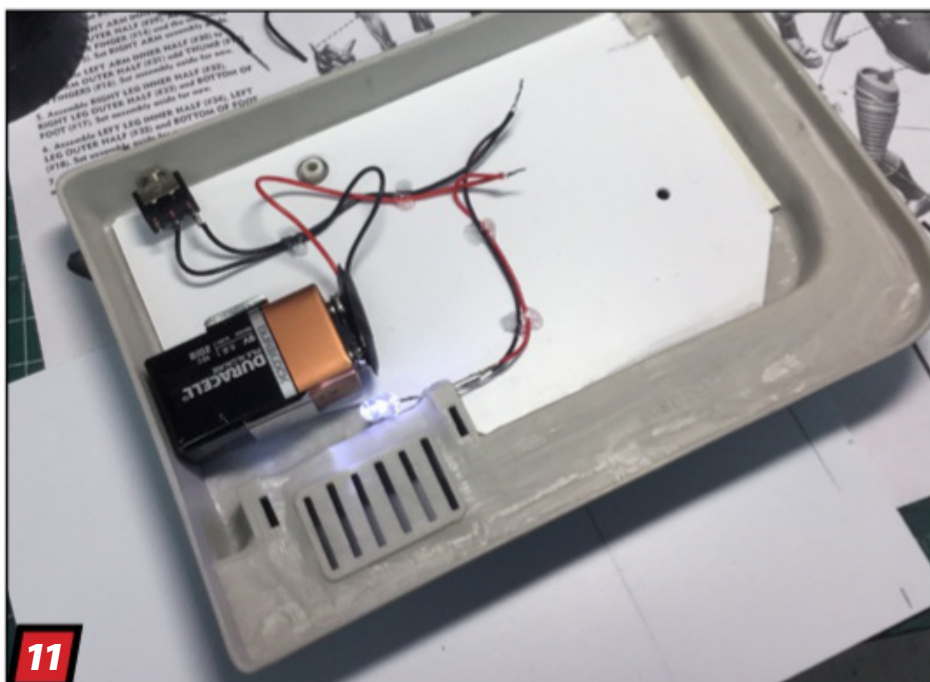
8 I wanted to add a fun, flickering LED under the sewer grate. Since this detail was molded closed, I opened each slot by first drilling $\frac{1}{16}$ -inch holes along each recess ...



9 ... then I opened the grates fully with flat files.



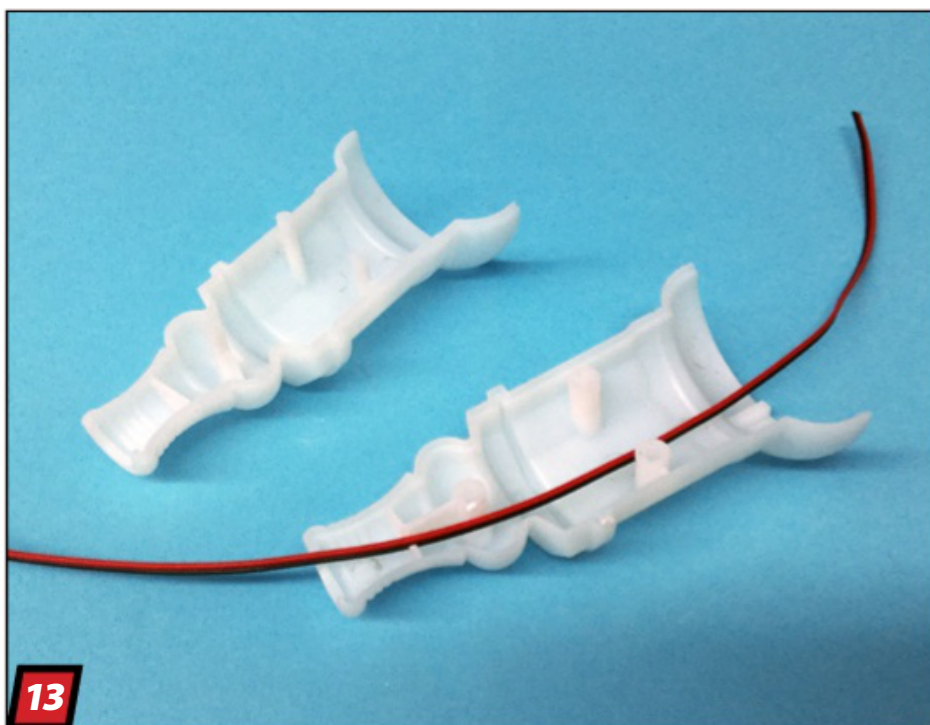
10 I used J-B Weld to fill the area where the body had been. Because the two-part mix takes hours to set, there's plenty of time to extend the pavement. While the epoxy was tacky, I worked in the texture with a dry sponge.



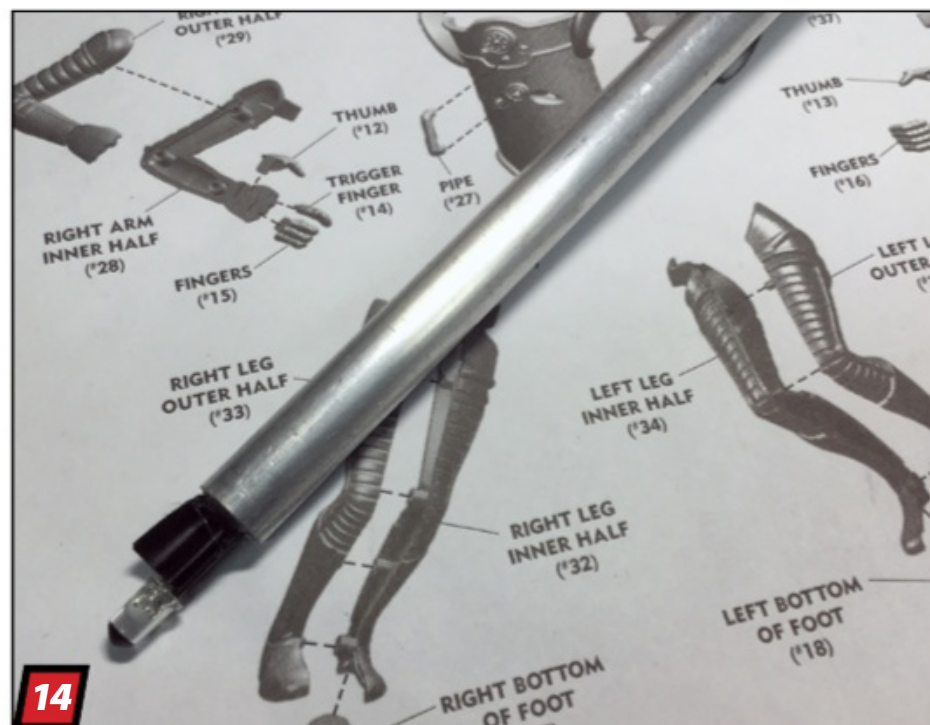
11 After the cement texture fully cured, I wired the lamp and sewer grate. The two loose wires seen here would be hooked to the lamppost wiring later.



12 Wanting a new nameplate, I did some digging online and found the movie logo. I scaled it down and had it laser cut on acrylic in black and red.



Next, I built the lamppost and ran the wire through it, starting at the base. It was hot glued in position.



The top LED was wired and secured with hot glue at the top of the kit's aluminum lamppost. The individual wires were insulated with small pieces of electrical tape extending past the tube's opening.



I painted the bottom of the lamp globe black before assembly to block light where I didn't want it to shine.



The Martian is pretty accurate but needed extra detail under the helmet. Looking at photos from the movie, I noticed that the Martians had straps over their shoulders. To replicate them, I added half round pieces of tubing on either side of the head.



The added straps looked okay on the body, but I felt that putting the head at a slight tilt would add interest to the overall pose of the figure.



To add this tilt, I assembled the head and sanded a minor angle at the bottom of the neck. I then added a thin styrene plate to the bottom of the neck.



This plate was trimmed to fit into the upper body under the helmet. Here is the new head position just before adding the shoulder straps to the styrene plate.



I sprayed the base with several coats of gray primer. The two small rivet ends sticking through the base are holding the 9-volt battery clip in place. These would be covered with the wood debris later.



21 While the base was drying, I painted the body parts with more gray primer. When the base was dry, I began adding wood debris made of thin poplar.



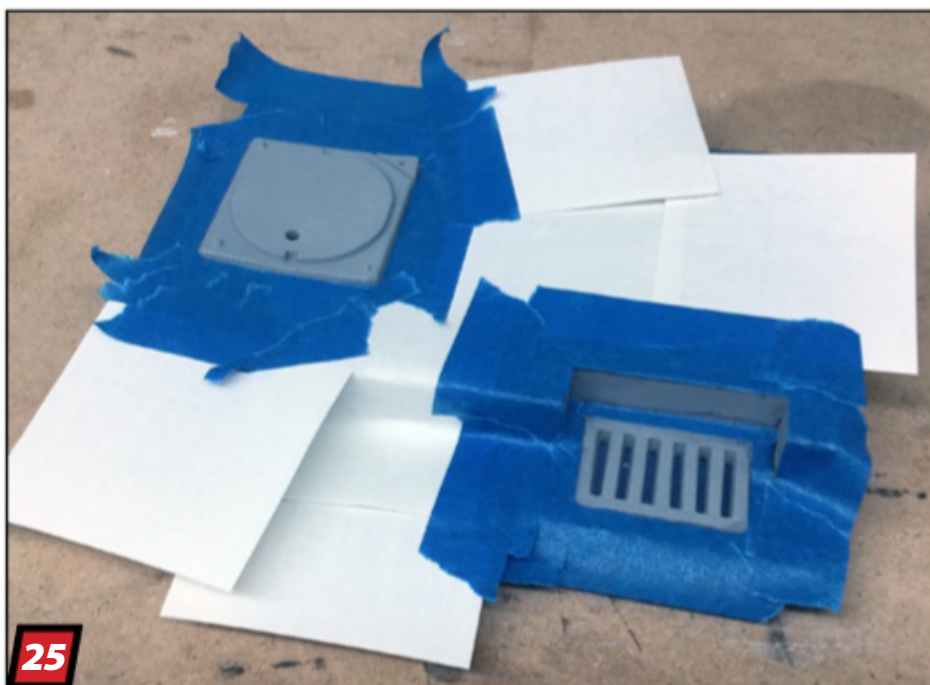
22 The poplar was cut into strips and broken into rough shapes, which I scattered across the base. I took a photo of their placement — now I didn't have to remember how I placed each piece after staining.



23 I weathered the wood with Micro-Mark Age-It-Easy gray stain and set the pieces aside to dry.



24 The base was weathered with black and brown Tamiya panel line accent colors. They are thin enough to flow into the nooks and crannies of the concrete and can be worked with a paintbrush or sponge.



25 I masked and painted the lamp post base and sewer grate with Tamiya flat aluminum. Once dry, the masking was removed and the lamp post was cemented in place.



26 The top of the sewer was painted in gun metal and dry-brushed with flat aluminum. I also dry-brushed the lamp post and sewer grating. With all the pieces glued in place, I hooked up the wiring.



I masked the inside of the helmet dome to paint the inside rim at the bottom black because ...



... if this wasn't done, you would have been able to see the inside of the silver body part when the helmet was attached to the figure. The body parts were airbrushed with Tamiya greens and weathered with oils and pastels.



Here are the added shoulder straps and the styrene plate at the bottom of the neck. When painting was complete, I could attach the pieces to the body.



Painting the head was fun! Referring to clips from the movie, I applied a few different Tamiya browns and greens to achieve the desired effect.



The base was littered with the wood debris and Woodland Scenics rocks before I added the nameplate. The rocks were dipped in a mix of water and white glue, then randomly sprinkled on the base.



Here is the finished Martian on the re-imagined base. This project was thoroughly enjoyable. Ack. Ack, ack! **FSM**

NordicCon 2019

Want to see more?

You can! Pick up a copy of *Great Scale Modeling 2020*, on sale November 17. Inside, you'll find a whole new NordicCon gallery for your viewing pleasure. Go to KalmbachHobbyStore.com to reserve your copy today.

BY BOB MADERICH II & JOHN R. ROSS
PHOTOS BY SEAN BRZOWSKI

Each year, the Minnesota Military Figure Modelers (MMFS), Oddball Modeling Group (OMG), RPM Twin Cities, and the Twin Cities Aero Historians (TCAH) combine forces to hold NordicCon, a modeling contest at the end of September. The theme for 2019 was "Back to the Movies." As usual, there were tremendous models across the spectrum of genres. Here are just a few. The 2020 show will be held Sept. 26, in Inver Grove Heights, Minn. For info, go to NordicCon.com.

JOHN ROLL
CRYSTAL, MINNESOTA
Wingnut Wings' 1/32 scale
Junkers D.I came together with
an aftermarket prop and
exhaust. John painted with
Testors Model Master colors.





**CHUCK BAUER
NORTH OAKS, MINNESOTA**

A master ship builder, Chuck modified Trumpeter's 1/350 scale USS *San Francisco* to make it the late 1939 version, scratchbuilding 1,200 parts.



► **DOUG LONG
BURNSVILLE, MINNESOTA**

Doug built Donnie Allison's 1979 Oldsmobile 442 from a new 1/25 scale kit by Salvinos. He detailed the engine bay and painted with Testors Model Master flame red for a striking look.



► **JACQUES DUQUETTE
BOVEY, MINNESOTA**

Jacques built HobbyBoss' 1/35 scale Chinese ZSD-90 armored fighting vehicle out of the box, but amped it up using frisket to mask the digital camouflage.



◀ **HOWARD QUEDNAU
MINNEAPOLIS, MINNESOTA**
Howard had some fun building these three beautiful BMW Isettas from Revell. From left to right we have an endurance racer, a stock car, and a fire truck.



RYAN FRIESEN
WINONA, MINNESOTA

NordicCon doesn't see too many paper models so it was good to have Ryan's paper recreation of the *Rocinante* from the sci-fi TV show *The Expanse*. He beefed up the internal structure with plastic and used card stock for the skin of the ship.



JOHN CARLSON
MILACA, MINNESOTA

John weathered Airfix's 1/72 scale Mitsubishi A6M2b "Zero" using Testors Model Master paints to weather the wings. He also added aftermarket seat belts.



▲ **ERIK ZABEL**
ST. PAUL, MINNESOTA

Erik detailed Revell's 1/25 scale Vega funny car, painted with an emerald green, and applied Slix Decals to finish this vintage dragster.



▲ **BILL HIGGINS**
HENDERSON, NEVADA

Before placing it in dry dock, Bill weathered this German Type XXIII U-boat using washes and filters.

TOM FINCH
WYOMING, MINNESOTA

Starting with Tamiya's 1/20 scale McLaren Mercedes MP4-13, Tom superdetailed it by adding alloy wheels and a Scale Motorsport set. Zero Paints finished this Formula One championship car.





**DENNIS STRAND
ST. PAUL, MINNESOTA**

Dennis built Classic Airframes' 1/48 scale Savoia-Machetti S.79, adding photo-etch and resin parts. He airbrushed the camouflage freehand using enamel paints.



**▲ TOBY HALLIDAY
WACONIA, MINNESOTA**

Believe it or not, this is Toby's first aircraft — he's normally a car guy. For his initial attempt, he landed on Great Wall Hobby's 1/48 scale MiG-29 "Fulcrum" with special decals to commemorate Polish aces.



◀ **TOM HOFFMAN**
MINNEAPOLIS, MINNESOTA
Using Moebius Models' 1/25 scale 1965 Ford F-100 service truck, Tom added a set of wheels in the rear to make it a dually and scratchbuilt the lift bucket in the bed.



◀ **TROY STAHNKE**
RANDOLF, MINNESOTA
Using custom shift-color paints, Troy added an eye-catching finish to Revell's 1/25 scale 1941 Willys Coupe Street Rod. He also customized the interior and added a fully detailed motor.



CHRIS EISENSEL
BLAINE, MINNESOTA
Chris built AMT/Ertl's menacing 1/350 scale Klingon Bird-of-Prey out of the box. He painted the *Star Trek* ship using Ammo by Mig Jimenez paints and AK Interactive washes.



Kitty Hawk FJ-2 Fury

At long last, Kitty Hawk has released an FJ-2 Fury — the “Navy Sabre” — in 1/48 scale. Build options are plentiful, with cannon bays, cockpit, wing folds, wheel wells, and landing gear, all fully detailed.

Kitty Hawk includes more underwing stores than are accurate; in addition to drop tanks, the instructions show mounting Sidewinders, incorrect for the FJ-2. A small photo-etched metal (PE) fret includes seat belts and small details. All five marking options are for natural-metal jets, typical for the FJ-2.

Also included are two nicely cast resin figures, one pilot ascending and one ground crew member.

Construction of the interior calls for a British green color, hemp, which I assumed

was incorrect. However, videos and photos online confirm Kitty Hawk got it right. I used Tamiya cockpit green (XF-71) as a close match.

The cockpit floor in my kit was badly warped, but I was able to bend the soft plastic back to shape.



Be careful with the fit of the gun bay walls; I had to trim the tab and slot arrangement to fit, which allowed a bit too much play in the fit. In turn, the fuselage wouldn't close without surgery.

I cut off and mounted the gun barrels to one fuselage half, as there was no way to assemble the cockpit and install all four barrels at the same time.

The kit supplies decals the for cockpit, but they should be trimmed to fit the molded detail of the instrument panel and consoles.

A full intake trunk fits into the airframe, with space above it for weight to be inserted to keep the nose down.

Each fuselage half is split at the servicing break, a confusing choice as the kit



Kit: No. KH80155 **Scale:** 1/48

Mfr.: Kitty Hawk (Sample courtesy of the mfr.) **Price:** \$69.99 **Comments:** Injection-molded, 207 parts (6 PE, 2 resin), decals

Pros: Options to fold wings; dropped slats **Cons:** Engine not quite right, but it can't be displayed correctly anyway

incorrectly provides the later J-65 engine that powered the FJ-3. The error is compounded by mounting the engine in the tail section rather than the front. Both intake and exhaust segments are needed, however; I chopped the rear portion of the engine off to avoid any fit issues.

The design of parts such as the speed brakes, tail hook, landing gear doors, and gun and ammo bay doors should be posed open. But photos show most of these were closed or stowed on the ground. The exception is the lower ammunition doors that were typically used as steps to the cockpit. While it took work, I'm pleased to report that the doors and hook can all posed closed.

Enlarge the undersized holes to mount the nose and main landing gear before assembling the gear bays.

The good news is that Kitty Hawk nails the wings, including leading-edge slats and trailing flaps, and they fit perfectly folded or spread. (I chose the former so it didn't look like another Sabre!)

Fill the holes in the wings intended for the Sidewinders. Frustratingly, no mounting features of any kind are included for the drop tank pylons.

When mounting the wings to the fuselage, I found that the tab that engages the lower portion of the engine interfered with the fit. So I removed it. Place the ammo bay (Part A1) prior to mounting the wing or the fit will be extremely tight.

I used Alclad II for the natural-metal finish. The center section of each wing panel was sprayed with a mix of Alclad gray primer and Alclad aluminum to get the "silvery-grey" color.

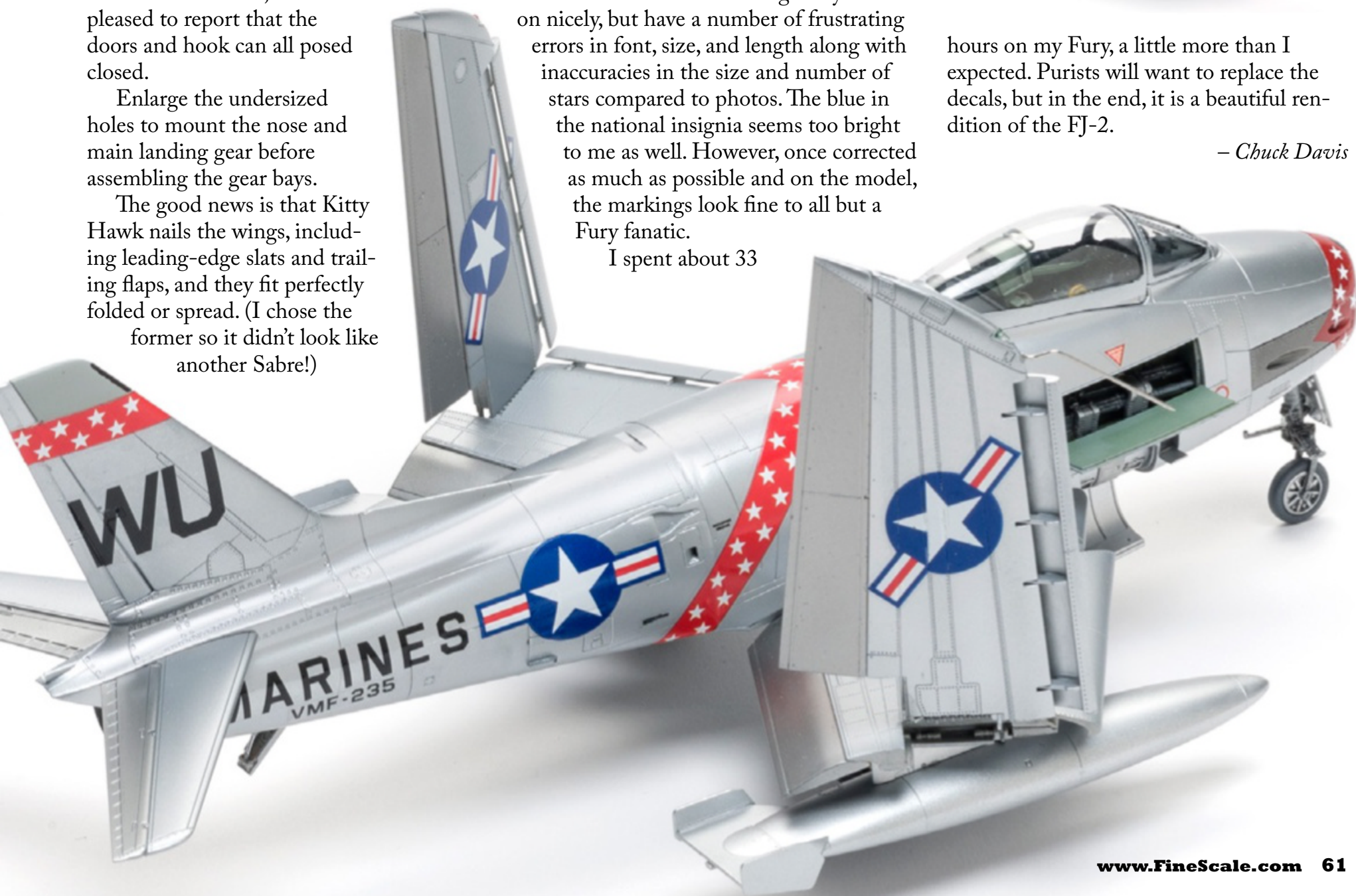
The decals are a mixed bag. They went on nicely, but have a number of frustrating errors in font, size, and length along with inaccuracies in the size and number of stars compared to photos. The blue in the national insignia seems too bright to me as well. However, once corrected as much as possible and on the model, the markings look fine to all but a Fury fanatic.

I spent about 33



hours on my Fury, a little more than I expected. Purists will want to replace the decals, but in the end, it is a beautiful rendition of the FJ-2.

— Chuck Davis





Blitz by Takom Jagdtiger

The Jagdtiger was the heaviest and most armored vehicle to see combat in World War II.

Developed from the already massive King Tiger tank, the tank destroyer mounted a 12.8cm gun in the casemate; fewer than 80 were completed before war's end. The Jagdtiger has been a popular kit subject; if manufacturers had a King Tiger, a Jagdtiger would follow.

Takom's all-new Jagdtiger is molded in light gray plastic with sharp details and no flash. Features include link-and-length tracks, optional parts to build early or late production versions, decals for five Jagdtigers, and a small photo-etched metal (PE) fret that supplies engine screens. No figures are provided.

Note: Some steps are marked as -1 and -2 illustrations. This indicates differences between early and late vehicles, but Takom never states this clearly.

With a one-piece lower hull, most of the early work revolves around the suspension. The road-wheel arms fit positively and are keyed for alignment. You can confirm the angle of the arms with the kit's handy

jig, which is also used to build the tracks. The road wheels are three-part

assemblies with sharp detail. The jig made track assembly easy and I used the recommended number of links and the assembled track runs fit perfectly.

The upper hull part includes crisp weld seams and torch cuts. Separate front and rear plates close the fighting compartment. The front plate fought me during installation until I discovered the correct angle to slide it into place.

The PE screens enhance the engine deck and I was impressed by the 3D-effect achieved on these screens.

Separate crew hatches are provided along with the main engine access, possibly a sign Takom plans to release one with a full interior as it has done with the King Tiger kits. The lack of clear parts for the periscopes disappointed me.

The gun barrel comprises three parts: two halves with a separate one-part muzzle with nice rifling. Internally, the gun and its mounting are very simple, lacking the breech and elevation equipment.

I caught a couple of issues late in the construction and painting of the gun. First, when I attached the mantlet I found the gun did not protrude far enough. It was hard to attach the mantlet to the gun's locking tabs and the gun's wider section doesn't protrude as it should. I am not sure if something moved during assembly or if the gun platform is set a bit too far back.

The second issue came up during painting: a gap between the one-piece muzzle and the barrel, which I believe Takom intends to represent a machined groove. It's not visible in photos; if I were to build this kit again I would fill this seam.



I painted my Jagdtiger with a combination of AK Interactive Real Color and Ammo of Mig late war German colors. Decals laid down well over the semigloss finish with a little decal solution.

I spent 28 hours and I was impressed with the quality of the molding and the subject. This kit can be handled easily by most modelers who have built any of the current armor kits on the market. I highly recommend the kit to modelers who like big German armor!

—Jim Zeske

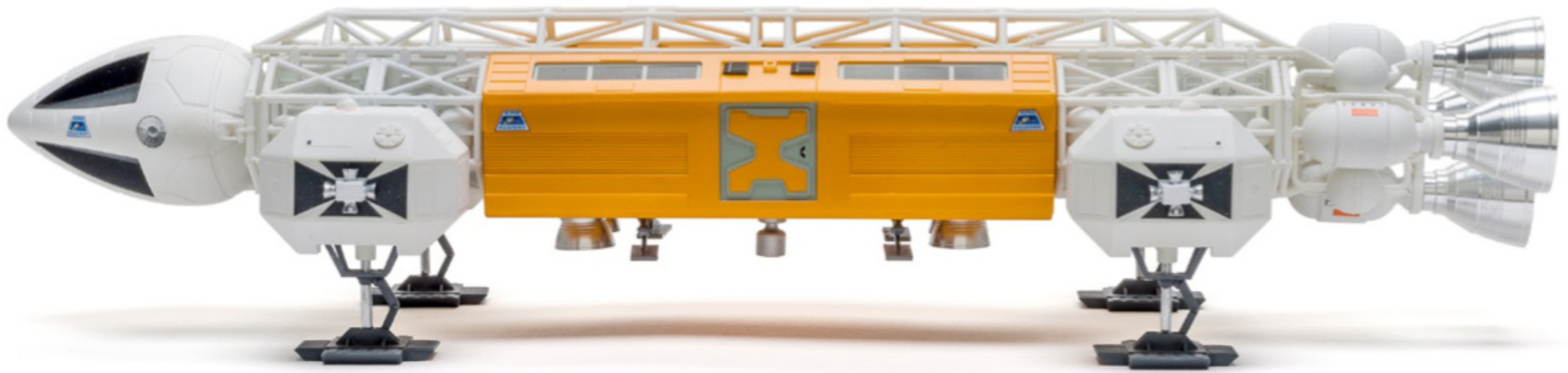


Kit: 8001 **Scale:** 1/35

Mfr.: Takom, takom-world.com (Sample courtesy of the mfr.) **Price:** \$59.95

Comments: Injection-molded, 493 parts (11 PE, 1 wire), decals **Pros:** Good detail without the build being overly complex; well-molded parts **Cons:** Differences between early and late versions not clear in instructions; gun assembly problems





MPC *Space: 1999* Eagle transport

Following up its big 1/48 scale *Space: 1999* Eagle transporter released in 2015, MPC has scaled the ship to 1/72 scale which makes it about 14 inches long. The kit includes a stand, optional compressed and extended landing gear to pose it on the ground or in flight, and markings for three spacecraft. I also used MPC's aftermarket metal engine bell set.

I followed the instructions and assembled the crew module followed by the fore and aft walkways, painting subassemblies as I went.

In Step 7, make sure the short end of parts 14 and 15 are attached. I painted the tubular frames then glued them in place around the walkways, setting the parts aside to dry completely.

Next, I jumped to Step 21 to build the cargo/passenger pod and painted it orange with gray window surrounds to represent a VIP module. I noticed in the roof of the module and there are parts shown in place in the instructions but no part numbers. Checking photos and the parts trees revealed them to be Part 60. I painted them flat black and installed the parts along with the flying display piece for the stand.

I built and painted the long spine frame, then added the fore and aft connectors. Next, I attached the module with the supplied screws, which make for a secure connection but they are visible on the model. I filled the heads with superglue and painted the screw white to blend them with the model.

Backtracking to Step 11, I built the propulsion unit, cleaning up seams and painting the tanks, frames, and pipes before assembly. Fitting Part 37 around the fuel tanks proved tricky; I installed the combustion chambers (parts 38 and 39), then added the fuel pipe (Part 42).

Building the landing-leg modules presented no issues and I marked each one when finished to be clear about their locations. After painting, I added them and the propulsion unit.

While the kit's plastic engine bells look good, the metal parts in the aftermarket set are terrific details with extremely thin edges. They replace the VTOL engines under the ship and module as well as the main propulsion units; plastic baffles detail the last. I painted the inside of each flat black and attached them to the model with JB Weld superglue.

MPC gives you three painting options for the Eagle: a plain white transport, a red-and-white striped rescue module, and the orange VIP transport I built. MPC gives you ample decals but the instructions were a bit vague as to placement. They include three options for the crew module windows: blacked out, crew in helmets, or crew without helmets. The decals wanted to stick quickly, so I added a few drops of water to the surface before sliding the marking

from the backing paper. The antiglare panel decals left a gap that I touched up with flat black paint.

I spent 24 hours building MPC's Eagle and recommend it to intermediate modelers and above looking to add one or more transports to their collection.

— Tom Foti



Kit: No. MPC913 **Scale:** 1/72

Mfr.: MPC, round2corp.com (Sample courtesy of mfr.) **Price:** \$49.99

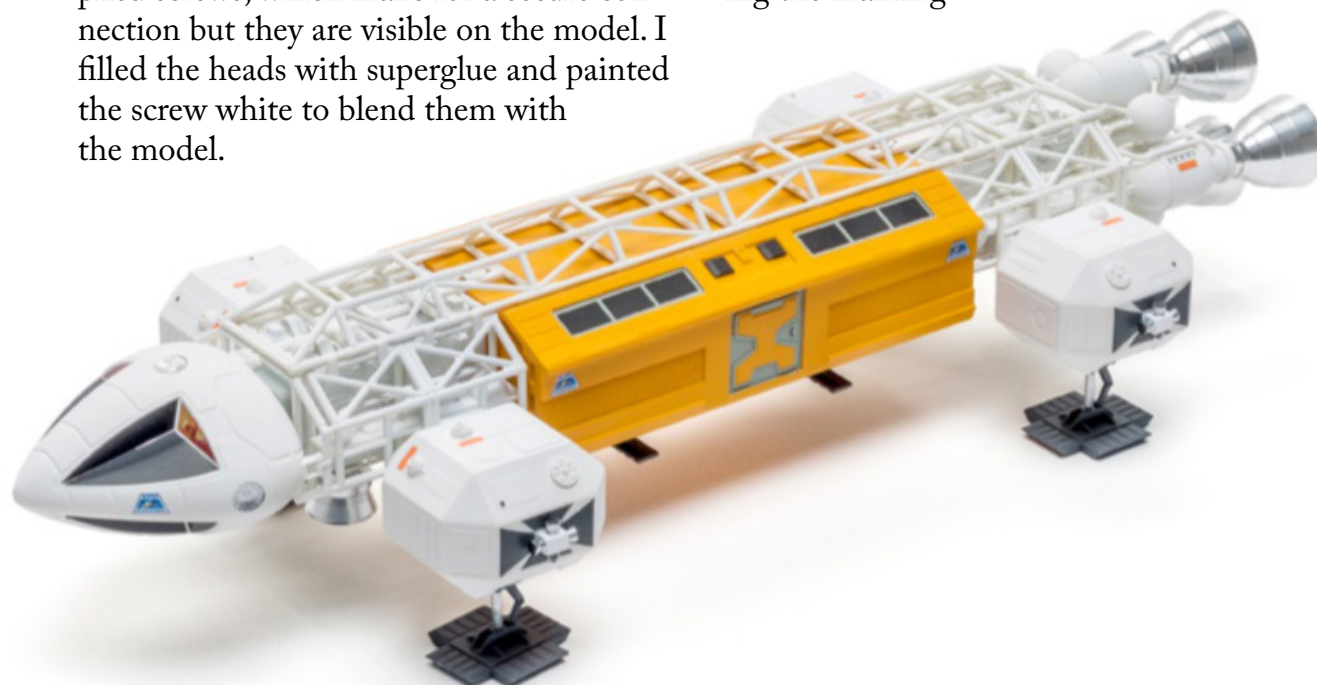
Comments: Injection-molded, 187 parts (1 metal), decals **Pros:** Good detail; straightforward build **Cons:** Screws in view; omission in instructions; painting and decal instructions not fully explained



Kit: No. MKA038

Scale: 1/72 **Mfr.:** MPC

Comments: Machined-aluminum, 16 parts (4 plastic)





Dora Wings Westland Lysander

Molded in light gray plastic, Dora Wings' Lysander features fine recessed panel lines and good representation of the fabric on the wings and fuselage. A small photo-etched metal (PE) fret provides seat belts, cowl flaps (both open and closed), the boarding ladder, and other small details. A resin part connects the cylinders to the exhaust collector and vinyl masks help to paint the extensive canopy. Decals provide markings for three aircraft.

Step 1 shows adding the spinner to the prop, but not shown is that Part E22 is the spinner backplate. That part is shown in Step 8 as the compass — it is too big!

The cowl comprises three parts with no locating pins. Before the glue set, I used the engine mounting plate (Part A2) to refine the fit of the parts. I left off the cowl flaps until the cowl was on the fuselage. The resin ring fit the engine, but I had to sand the outer part to get it into the cowl. Go slowly and dry-fit often until just enough material is removed for a snug fit.

The interior is detailed and the fit is pretty good and the instrument-panel decal looked great over black paint. Wait to fit the top wing support (Part E25) until you add the canopy because its placement is crucial.

While the instructions show the fuel tank being added to the interior there are no attachment points. I glued it to one half of the fuselage making sure the other half fit. It is possible to get the interior assembly in place over the attached fuel tank with finagling.

It took quite a bit of sanding and filing

to close the fuselage around the interior, but once the body was together, it needed little filling.

The gunsight interfered with the fit of the front canopy, so I left it off; the Mk. III (SD) wasn't armed anyway.

The instructions show the rear canopy glued to the rear spine plates (parts D10 and D11). Instead, I added the plates to each half of the fuselage to get the best fit and added the canopy to the completed fuselage. Before adding the cowl, I installed the lower plates, which fit well with light sanding. To aid cowl flap installation, I glued a thin styrene strip inside the cowl, leaving a little protruding as a ledge for the PE part.

Before painting, I installed the canopy parts. There are alternate parts that allow you to show the rear canopy slid back, but surprisingly the top part of the rear canopy (C2) is never shown in the instructions. I had to trim the center panels for fit. The masks worked pretty well, but I did have issues with fitting some to the curved surfaces, even though they were made in halves. I wound up using bare metal foil to mask a couple of the panels.

I painted the Lysander with Tamiya acrylics and the decals responded well to Microscale decal solutions Set and Sol. The decal diagram for the 357 Squadron does not show the position of the serial number but it is shown on the box art.

Once the paint dried, I added the landing gear, drop tank, wings, boarding ladder, and prop. I took an unconventional approach to install the wings by first attaching the struts to the wings, but I wish

there were more positive attachment points. Once the struts were dry, the wings were added. I still had to prop up the tips until the glue set (a small Tamiya paint bottle was perfect).

I spent 27 hours building my Lysander, about a quarter of the time working on improving fit. The finished model matched perfectly to the dimensions I found. There is little that makes this is the best 1/72 scale Lysander available. It will take a modeler with some experience to build the kit, but a less experienced modeler could eliminate much of the PE and still produce an excellent model.

— John Plzak



Kit: No. DW72023 **Scale:** 1/72

Mfr.: Dora Wings, dorawings.com (Sample courtesy of mfr.) **Price:** \$30

Comments: Injection-molded, 136 parts (22 PE, 1 resin), decals, masks

Pros: Fully detailed cockpit; nice marking options; PE seat belts and cowl flaps; canopy masks **Cons:** Multipart canopy; weak, almost nonexistent locating devices for the wing struts; some errors in the instructions

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SD, RAPID CITY: Black Hills Scale Modelers Show. Saturday, May 16, 2020, 9:00am-3:00pm. South Dakota Air and Space Museum. Box Elder, SD. Exit 67B, north of I-90. Free admission, Door prizes, and Vendor tables. \$5 entry fee for first model; \$1 fee per model for next nine, then free. For more information: Tyler Shepard, Shepardsdtyler@gmail.com

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Oh, the models I have the privilege of seeing here at *FSM*. When Jim Krause's undervalued little droid showed up, I just had to give it some attention and page space.

Jim 3D modeled and printed this 1/12 scale commode with *Star Wars* in mind, noting that, "this might indeed be the droid you're looking for." It's conveniently portable, what with legs built right in. It comes complete with toilet paper and... is that a camera? Let's hope not.

He painted it with Tamiya white from a spray can and weathered with oil washes. The simple base has rock pebbles pressed into white glue. Thanks for the john, Jim! **FSM**



Jim Krause's 1/12 scale toilet on legs was 3D modeled and printed in the vein of a *Star Wars* droid. It's just a simple machine, trying to make its way in the universe.



1/35
SCALE

1/35 MILITARY MINIATURE SERIES

FRENCH LIGHT TANK R35

Item No. 35373



A successor to the French masterpiece FT17 tank from late WWI, the R35 was officially adopted in 1935. It utilized rolled steel lower and bolted-on cast upper hull designs, was armed with the short barreled 37mm gun, and featured armor of up to 40mm. When hostilities with Nazi Germany burst into life in May 1940 the R35 was right in the front line as support for the French infantry. Now, it is ready to enter the front line in your model collection too, as it joins the famed Tamiya 1/35 Military Miniature Series. There is plenty to marvel at in this compact model, from the accurately captured rounded form to the “scissors” suspension, and with plenty of accessories and a figure on hand to lend the model even more life .”

Length: 114mm - Width: 55mm
23rd Combat Tank Battalion,
June 1940



Assembly type tracks
have natural ‘sag.’

Figure fits neatly and
cleanly into the turret.



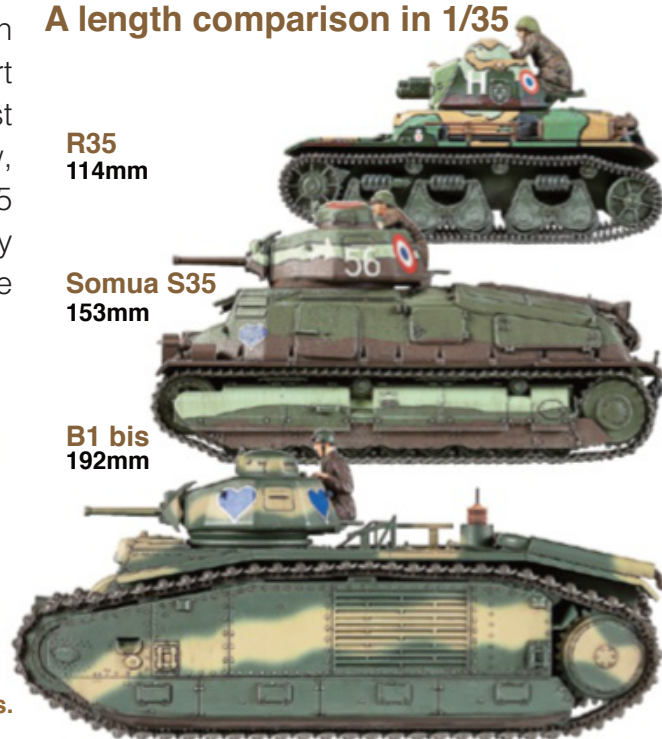
Features realistic cast surface textures.

A length comparison in 1/35

R35
114mm

Somua S35
153mm

B1 bis
192mm



A strong French presence in the 1/35 Military Miniature Series



French Battle Tank B1 bis
(Item No. 35282)



**French Medium Tank SOMUA
S35**
(Item No. 35344)



French Armored Carrier UE
(Item No. 35284)



French Infantry Set
(Item No. 35288)

“From the imposing, heavily-armored B1 bis to the highly effective SOMUA S35 and the UE Armored Carrier, there is plenty of native French armor (and figures) in the 1/35 Military Miniature Series to accompany your R35 masterpiece - Why not expand your collection?”

•The complex, rounded R35 form is accurately depicted. •Turret utilizes slide molding for superior authenticity and a fulfilling build. •Accurate gun elevation and traverse ranges add to the realism. •Assembly type tracks feature one-piece straight sections. •A single commander figure is included for installation upon the turret rear hatch. •Comes with two early WWII marking options.



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