

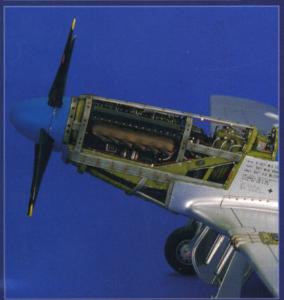
VERLINDEN PUBLICATIONS

Modeling, Detailing, Painting, Weathering



WWII AIRCRAFT

...and building Dioramas.
Illustrated with 125 full color Photographs.









WWII AIRCRAFT

Modeling, Detailing, Painting, Weathering and building Dioramas.





Verlinden Publications

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ME - 109G2

asegawa's ME 109G2 has been around several years now and is an accurate representation of the ME 109. The kit is simple and easy. Built straight from the box it can be made into a show winner. However, with VP's new 1302 we can take the ME 109 and hack it up and display its insides! VP's ME 109 G-2 update kit is more extensive than usual and extra planning is necessary.

Fortunately VP's 1303 Lock-On #28 ME 109 has well detailed photographs to help along with painting, detailing and location of parts. To start with the plastic kit was cut and chopped up to accommodate the new parts. Some areas after cutting

left a thick over scaled edge. These edges were carved with a knife to a thinner scale thickness.



Completely finished and weathered airplane. Chipped metal effects done with silver printer's ink toned down with Raw Umber.

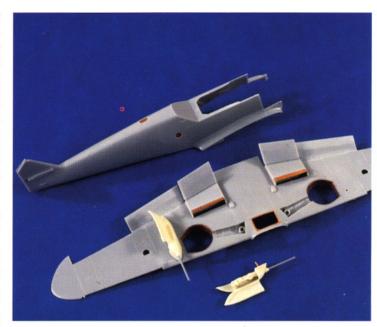
Next the major components were assembled with many of the resin parts built up into sub-assemblies. These sub-assemblies helped aid in the painting process. Test fitting is very important and rewarding. The engine assembly with its mounts in particular had to be aligned just right. As can be seen in the photos, copper wire was added to the engine mounts and a brass rod was inserted through the rear of the engine assembly (also simulating cannon barrel). The engine's brass rod goes between the ammo chutes on the bulkhead. A small piece of resin carrier block was cut and glued into the opening. Then a hole was drilled into the small piece of carrier and held the engines brass rod. This brass rod also acts as a support for painting.

The cockpit was assembled and painted using the Lock-On #28 for a painting guide. VP provides an option for either having the co-axial MG 151/20 to be displayed or closed up. The basic cockpit color was brush painted with Humbrol Matte 111 and allowed to dry overnight. Next drybrushing with Matte 111 and White was done to highlight the detail. After that was dry a wash of Raw Umber oils and Aeromaster Matte Black was applied for the shadows. A little silver printer's ink and Raw Umber here and there simulated worn and chipped paint. Finally detail painting of the knobs, buttons, wires and stenciling was done with enamel and a fine pointed brush.

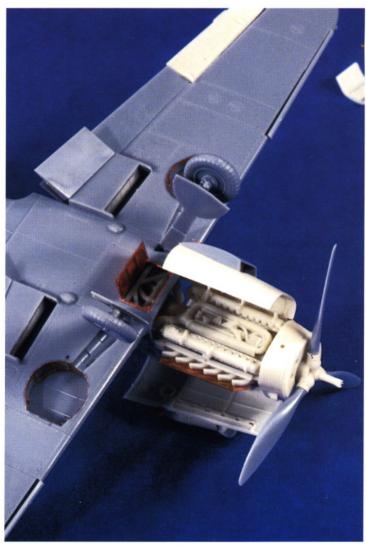
Next the engine and other interior parts were assembled and painted. The engine started as basic Matte Black with other areas being shades of Grey. The engine mounts, bulkheads and insides of panels were brush painted Humbrol Matte 72 with a touch of Aeromaster Medium Green. This provides a good base color for RLM 02. Machine guns were also painted Aeromaster Matte Black. After drying overnight they were drybrushed a dark metallic shade using Raw Umber and silver printer's ink. The RLM 02 areas were drybrushed with Humbrol Matte 72. Next a wash of Raw Umber and Matte Black were added for depth and shadow. Worn and chipped paint was added by using Raw Umber and silver printer's ink.



Test fitting of the control surfaces.



Areas cut away for the new detail parts. Underwing cannons are located, pegged and set aside. Small photo etched details have been added.



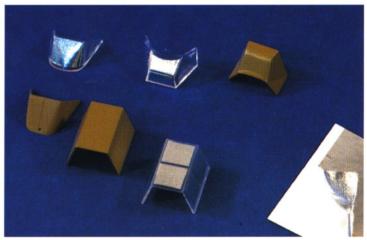
Test fitting of the cowl parts.



Canopy masking made easy. Cut an oversized piece of Bare Metal Foil, burnish it down with a toothpick, run the edge of the toothpick along the insides of the frame, and cut it off with a brand new X-Acto blade.



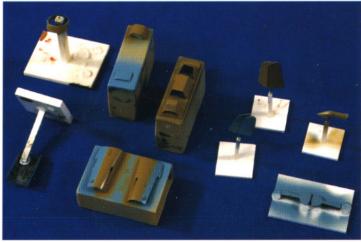
The sticky side of a Post-It note is excellent for holding very small or fragile parts. The low-tack adhesive won't damage them during removal.



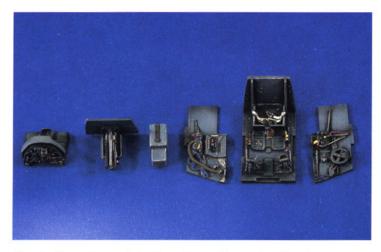
All pieces masked quickly and effectively.



Small subassemblies anchored down and painted.



Double-sided tape and a holding block secures your work.



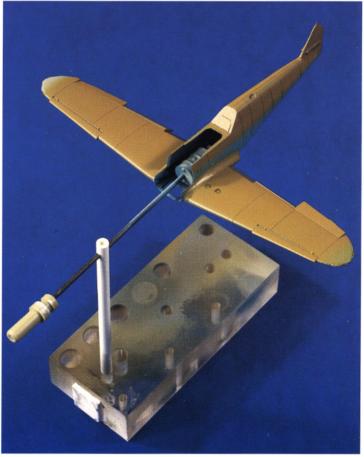
Cockpit parts painted and weathered prior to assembly. The Lock-On provided useful painting references.



The engine assembled, wired and painted. Various shades of grey and touches of silver accentuate the details.



Decals applied. The squiggle pattern was applied around the marking as was the real thing, so the decals were applied first.



Homemade jig to hold the plane while airbrushing. Testors RLM 79 and RLM 76 colors were used. You can see the masked off white wingtips .



Cowling components and landing gear built into subassemblies, painted and weathered. Through the use of washes many shades of color can be achieved on the base color. Notice the effects of metalizing.

At this point everything was assembled, test fitted, removed, painted and weathered (additional weathering will be done after model is complete) and the main body of the ME 109 is prepped for painting. A worn out piece of Scotchbrite rubbed over the plastic helps smooth out any blemishes and provides a good foundation for paint. Canopies were masked with Bare Metal Foil and tacked to a holding block.

To start with, White was sprayed first to the fuselage band, wing tips, rudder and nose. After the paint dried, the wing tips and fuselage band were masked with Bare Metal Foil. I find it easier to mask than to mask off. Next ,Testors RLM #76 was sprayed to the undersides and corresponding panels and gear doors. Then Testors RLM 79 was sprayed to the upper fuselage, cowl panels and canopy.

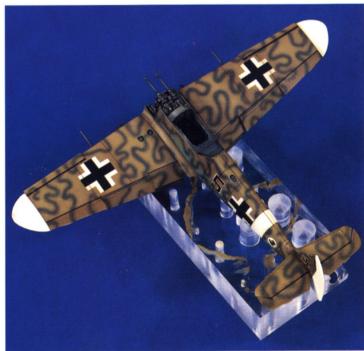
A squiggle pattern of Testors Italian Green was randomly



Sub-assemblies are washed and weathered separately and added later for ease of handling. Note how the Bare metal foil masks a good clean line.



Free hand squiggles were sprayed with a fine nozzle, carefully avoiding the markings. White areas were carefully unmasked.



Markings come from Aeromaster and are applied using their system.

sprayed with a fine line setting on the airbrush. After the paint had dried, a light scrubbing with a piece of worn out Scotchbrite made the surface ready for decals. After the decals were applied the masked white areas were removed. A coat of matte varnish was applied to all painted areas and allowed to dry 48 hours.

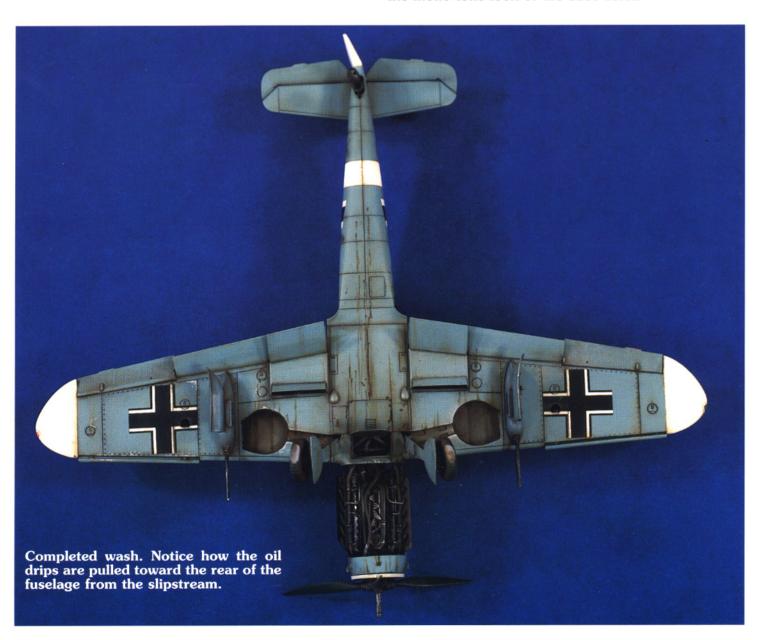
Weathering started as a wash of Raw Umber and Matte Black with a touch of Burnt Sienna over the plane body and a little drybrushing of Humbrol Matte 72 for highlights. Chips and scrapes were made with Raw Umber and silver printer's ink. Interior parts were detail painted and attached and weathered



Same as the underside; apply wash first around panel lines and then wipe away with a lint free cloth.



After blending away with a cloth the main color stays within the panel lines and the removed paint lightly stains and tints the surrounding areas breaking up the mono-tone look of the base color.

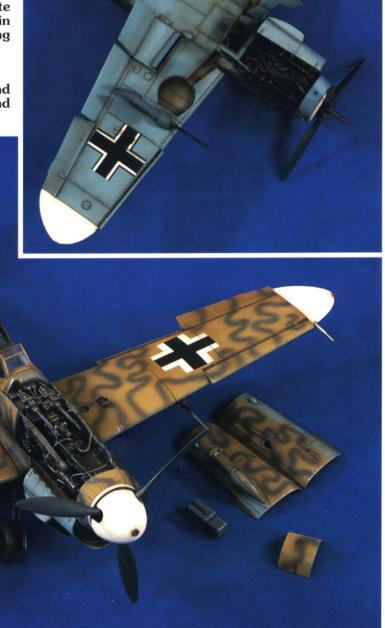




Top to bottom: Raw Umber, Burnt Sienna and Matte Black are the primary weathering colors. Mixed thin with turpentine you can see it applied to right wing prior to being removed with a cloth.

Flexible tubing and copper wire simulate hoses and pipes under the engine. The wash is heaviest and most concentrated around the engine.

with various shades of Raw Umber and Burnt Sienna. Canopy mask was removed after the canopy frame was weathered. With everything assembled and in place, under wing cannon pods were added from VP's ME 109 underwing stores set #1321. With everything assembled, small details were added: photo-etch hatch covers, pitot tube and underwing mass balances. A final run of washes and weathering touch ups and it is ready for a diorama.



Weathering Examples BF-109-G2

















A styrofoam base was measured, outlined and cut. Groundwork, in this case Porion , was spread on with a kitchen knive. Next sand, small pebbles and static grass were sprinkled on and blended to the groundwork with a wet brush. When the groundwork became soft but firm all the elements of the diorama were impressed into the soft ground work and then set aside for later.

The painted and completed diorama base. Tamiya paints were mixed for a dark earth tone and applied as a basecoat. Successive coats of lighter shades were drybrushed for the highlights. Grassy areas were drybrushed a dark earthy green color and highlighted with successive shades of light green to almost yellow.





Figures come from VP 1332 and are painted with oil paints and enamels. The flesh tones were basecoated on bare resin with a mixture of Mars Brown, Raw Umber and Yellow Ochre (one part each). Next a medium highlight of this same mix but with half Yellow Ochre was added and blended. Then a mixture of Yellow Ochre and Titanium White (half and half) was added to the final highlights and blended. Hair was painted with straight oils of darker colors such as Burnt Umber. Clothing was painted in Humbrols in the same method of accessories. This is a quick and easy way of painting small scale figures. For a more in-depth approach check out VP 0855 Painting Figures: The System Volume One.

As an added accessory VP 0380 Fuel cart was added. All the components are placed for just the right balance. Color balance is also important and maintaining the same tone can be difficult.





Figures are arranged to fit the scene and placed in a manner where they interact or are occupied.



Tire Tracks are impressed into the wet groundwork using a straitedge such as a ruler. A final coat of Acrylic Matte Black is painted around the edge of the base.

An important part of any diorama is balance. The use of accessories can help 'lean' a diorama into proper balance.

After all the accessories are painted and weathered they are placed in their respective impressions. Footprints that were impressed are now visible and add a sense of traffic.

The use of barrels and crates help fill up any blank areas. The vacuformed tent is an added attraction, plastic rod and stretched sprue hold it down.

Irregular shaped bases work nicely for such scenes whereas a square base adds a 'perimeter' or boundry and breaks the illusion which leaves empty corners.





P-51 MUSTANG

Modeling & Photography by J.M. Villalba, Spain

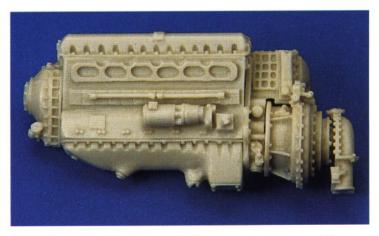
amiya's P-51 Mustang kit is an excellent model that looks good and fits well. With the addition of VP's 1170 P-51D Update Set, it opens up the possibility of additional detail.



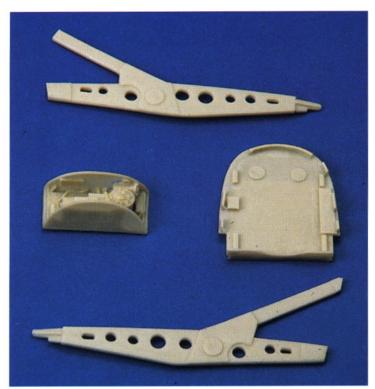
Nice view showing the cockpit, gunbay and engine. Very colorful, detailed and looking busy.

To start with the areas that needed to be removed for the new parts were cut away and sanded (cowling, gunbay, etc.). The elevators were also cut and separated. The cockpit was scratch built with sheet plastic and copper wire. The seat harness was made of lead foil and copper wire buckles. Small pieces of plastic detailed switches and placards. After this was test fitted it was painted with TS 1715 Interior Green, with a wash of Dark Green. The details were picked out by hand with a small pointed brush. Cockpit placards were painted first with a black square then little dabs of white paint for lettering.

Next the gun bay was fitted and painted along with its photoetched doors. Placard was painted on the inside of machinegun baydoor, by painting a black square first and dabs for white lettering. The bay was painted Interior Green and the guns Matt Black, more copper wire was used to detail. Ammunition feed chutes were painted Aluminum. New gun Completed engine prior to being wired up and basebarrels were added from hypodermic needles.



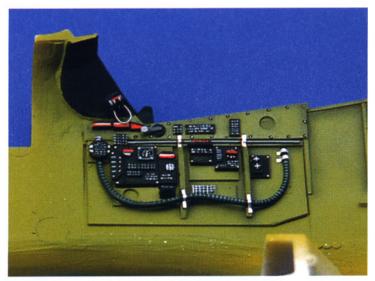
coated with Matt Black.



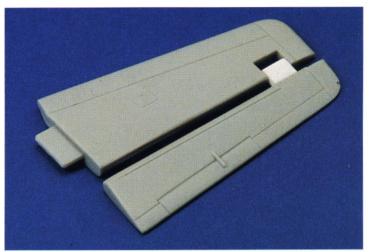
Resin components cleaned up and flashed over holes opened.



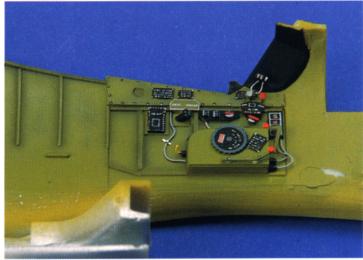
Scratch built cockpit test fitting prior to painting.



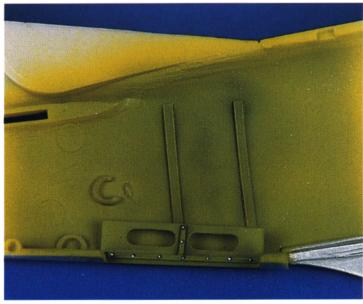
Right cockpit half. Small stenciling is effective and gives a good sense of scale.



Elevators separated and retouched to set in new position.



Painted and finished left cockpit half. A good pointed brush is useful in fine detail painting.



Tailwheel bay painted, shaded and highlighted by drybrushing.



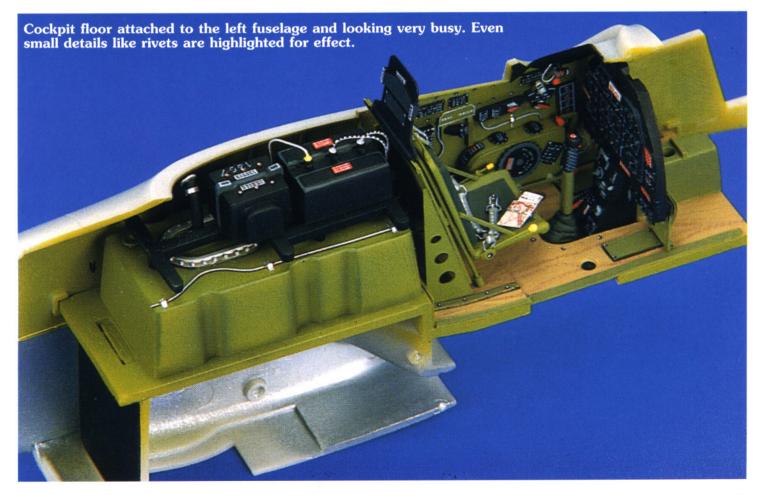


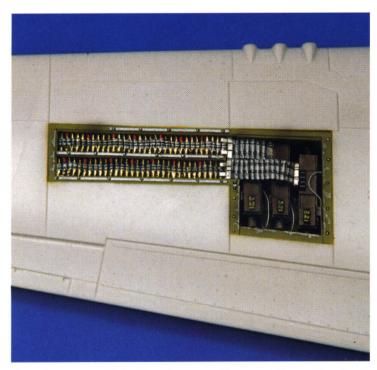
Lead foil and copper wire detail the pilots seat. Additional details can be painted by hand even if raised detail isn't there like on this instrument panel.

Completed cockpit floor. Copper wire and detail painting make the radio compartment look busy.

The engine was built up and painted along with the bulkhead and engine bearers. The engine was detailed extensively with copper wire and painted Black. Details were hand painted with a pointed brush with shades of silver paint. Bulkheads and engine bearers were painted Interior Green with detail painting similar to the cockpit. Cowling supports are painted Aluminum.

The main body of the airplane was painted with Testors TS 1418 Aluminum. With natural metal finishes, the surface of the plane has to be near perfect because the silver paint highlights any flaw such as glue marks, cracked seams and sink holes. Decals were applied and sealed with a clear varnish. The canopy was unmasked and polished with Tamiya compound and attached. All the pieces were painted and glued into position and for the final touch stretched sprue was added for the aerial.





Gun bay completed and ready for masking. The bullet tips on the tracers are painted red on every fifth one. Note the chipped metal on the zinc chromate and the lettering on the guns.



Landing gear bay receives the same detail painting treatment. A wash and drybrushing help bring out the details. The couplings on the hydraulic lines can be simulated by detail effect painting even when the detail for them isn't there.



Underside of cowling showing the intake trunk - note the simulated rivets on the trunk done with careful painting. Note also the painted placards on the landing gear oleos.

Copper wire adds plenty of additional detail. Good references are extremely helpful for this. Note the wires running along the support structures.











Above : Natural metal finishes are extremely difficult to do because the surface has to be flawless so the metal paint doesn't highlight any blemishes. Note the finely polished canopy.

At Left: Weathering was kept very subtle - to only chipped paint on the spinner, rusty exhaust manifolds, and washes around rivets and other raised detail.





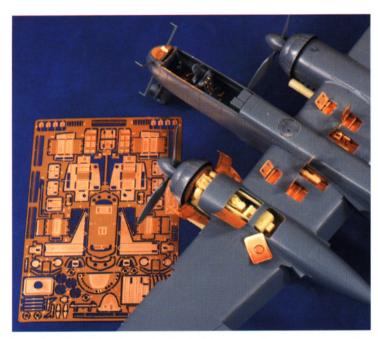
UHU

WWII Luftwaffe Nightfighter 1:48 Scale



amiya's release of their 1:48 He 219 "UHU" (Owl) is the first injection-molded styrene kit of this aircraft in this scale, and what a beautiful kit it is! It can be built as a prizewinner straight from the box, but VP has managed to come up with an upgrade (no.1323) that can vastly improve this kit with ease, as our diorama illustrates.

Our diorama depicts a He 219A-7/R3 serving with 1/NJG 1 at the point of capture by allied forces in 1945. This particular airplane was powered by a pair of DB 603E 12-cylinder in-line engines, concealed at night by flame dampers, and guided to it's unfortunate targets by FuG 220 SN 2 radar. The "UHU" abused its' prey by tearing into it with two pairs of Mg 151 (one pair in the wing roots, the other in the ventral gun tray), or slashing at it's undefended belly with a pair of upward firing Mk 108 "Schrage Musik" by slipping below the visible horizon and manouvering beneath the victim. In the event of an aerial emergency, the crew could safely eject from the crippled bird in the first ever operational ejection seats. Although relatively few "UHU's" saw action, those that did were extremely successful, even claiming the lives of several previously untouchable RAF "Mosquito's." By the end of the war, some 54 'UHU's" were captured by the allies, only one of which escaped the scrapyards and survives today unrestored at the National Air and Space Museum's storehouse at Silver Hill, Maryland.



Tamiya kit displayed with VP upgrade set no. 1323 parts installed prior to construction. The photo-etched sheet is packed with easy-to-assemble metal parts.



The kit wings after the installation of the VP gun and ammo bays. The engine was left out until after painting.



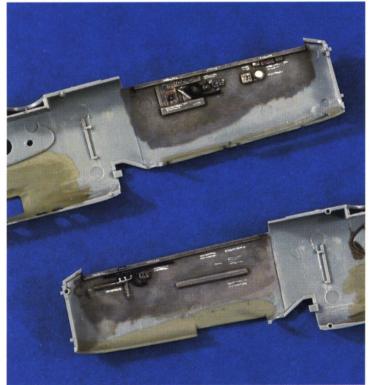
Tamiyas' kit is beautiful straight out of the box, and can easily be made into a prize-winner. The VP set takes advantage of this excellent kit by concentrating almost entirely on details covered-up by access-panels.



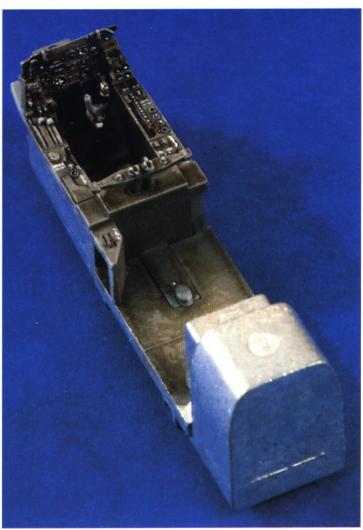
Although it looks like a lot of work, the installation of the VP details is very simple and straightforward, requiring only the cutting away of the panels and installation of the detail parts.



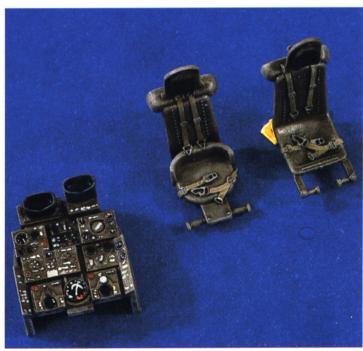
The model just prior to painting, showing the accesspanels fitted neatly over their corresponding openings to ensure proper camouflage allignment.



Fuselage halves prior to addition of cockpit tub and ventral gun bay. Note additional oxygen hoses added to sidewalls.



Heavy metal cockpit tub after painting.



Radar console and ejection seats after painting and addition of seat belts from VP set.



This nightfighter camouflage scheme was particularly tedious, requiring careful attention to uniformity, and a good deal of patience.

Construction of this kit was painfully simple, with no fit problems to complain about. For scale thickness, we started by carefully grinding away the inside of the upper wings and lower fuselage where the VP gun and ammo bays and engine access panels are located. Then we carefully cut just inside of each panel line that was to be removed, followed by very gentle filing with needle files until the holes were cut to the proper size. The photo-etched parts bend and shape easily, and were quickly assembled and glued into place (if the ventral gun tray is to be used, it should be painted before installation). The ventral gun tray was designed to fit one side of the fuselage only, but we decided to open all four of the large access doors for it, leaving the doors on the non-fitting side only slightly opened to conceal any visible mis-match.





At this point we also painted the gun and ammo bays and the interiors of all of the access panels. Since a seperate part was provided in the kit, and we were cutting into the kit anyway, we decided to cut away the molded-in closed retractable boarding ladder under the port side of the cockpit and display it in the folded down position.

The cockpit detail for this kit is excellent, so VP only provides seperate photo-etched seat belts for the ejection seats, a gunsight and extra radar scopes in resin, a wire harness for the starboardfront sidewall, a thin strip of detail for the sill, and photo-etched parts to make the foldable armor sheild in front of the armoredglass windshield. This kit only has one quirk, and that is the pilot's headrest, which is molded on to it's base backwards. This was quickly fixed by carefully trimming off the base, turning it around to face the other direction, and glueing it back together. After painting, fine black insulated wire was used for replicating the oxygen hoses. The most interesting aspect of this cockpit is that the tub is cast in metal, with plastic details that fit snugly over it. Once installed in the fuselage, it acts as a nose-weight to prevent the tail from dragging. The bottom of the cockpit tub also serves as the floor of the nose-gear bay, which is provided with a pair of small resin bottles by VP.

The cockpit tub and ventral gun tray were superglued into their places, and the two fuselage halves also bonded with superglue.

A lot of gap-filling superglue was poured into the interior of the seams to ensure strength, hardened with accelerator to prevent it from getting away. The dorsal Mk 108 assembly was omitted as the kit-provided access-panel is as far as we know incorrect, and the assembly would be invisible after cementing this panel in place.

A nice feature of the VP set is the addition of two thin resin bulk-heads that fit neatly into the aft end of the engine nacelles and are visible through the wheel wells, a provision which was curiously omitted from Tamiya's kit. After dry-fitting the completed engine assembly to the nacelle, the wings were cemented together with superglue, and then superglued to the fuselage using extra thick superglue and accelorator. The installation of the gun and ammo bays restrict the use of the dowels provided in the kit for strengthening the wing-roots, so only the forward one can be used after cutting it to fit. Even with this, it is important to be sure that this area is reinforced. Part of the starboard nacelle is to be cut away to make room for the VP engine, and this nacelle was only lightly tacked on for painting, then later removed for installation of the engine. The port nacelle at this point was cemented permanently.

The tailplanes were carefully cut apart, cleaned-up, and re-assembled in a different position, to give a little more dimension to such a beautiful model.



Here we can get a clear view of the details under the airplane, which carried no external stores. Note the VP opened access panels for the ventral gun tray.

The nosewheel was also cut and repositioned to match the direction of the rudders. The tailplane was a snug fit, and cemented with thin superglue. A couple of small sinkholes on the fuselage spine just forward of the "Schrage Musik" apertures were filled and blended, and some of the fuel-filler caps from the photo-etched sheet were applied to the fuselage. Finally, all of the access panels were tacked on using double sided tape, the flaps attached with white glue, and the canopies masked with Bare Metal foil and also attached with white glue.

Once complete, the kit is tremendously enhanced by the addition of the VP upgrade set.



In order to minimize the risk of being spotted and straffed by allied aircraft, many Luftwaffe field maintenance crews draped cammo-netting on their planes, or simply pushed them way back to the edge of nearby forest treelines.

Using an Aztek A470 airbrush, the canopy was painted with RLM 66 "Schwarzgrau" to simulate interior coloring through the glass when the canopy is open, and then the entire airplane and landing gear doors were sprayed overall RLM 76 "Lichtblau". Using a fine tip, the camouflage was sprayed on at low pressure using RLM 75 "Grauviolet" and allowed to cure overnight. No gloss coat was needed for decaling as the Model Master enamels cured with a smooth semi-gloss. The decals used were the ones supplied with the kit, as well as Luftwaffe stencilling from various spare decal sheets. There is no reference available on stencilling for the "UHU" except for a few grainy old photo's published in reference books, so we only applied a bare minimum of those that seem to be standard on most Luftwaffe aircraft. After the decals drued overnight, a clear matte varnish was applied with the airbrush and allowed to cure for 48 hours before weathering.

One of the first things that the curious airmen investigated with captured aircraft was the cockpit.





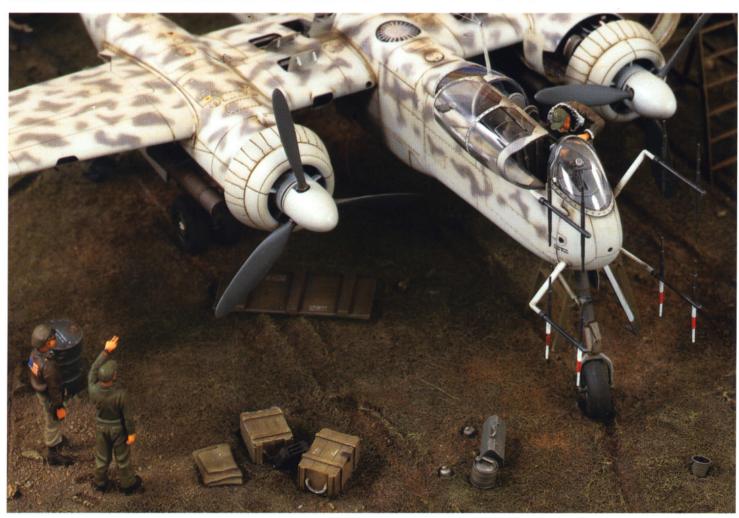


The two airfield utility carts were pushed back and out of the way of the work being done on the nightfighter. The one on the left is from VP, the other from Pro-Modeler.

A mixture of Raw Umber, Burnt Sienna, and Black artists oils thinned with turpentine was used as a wash to mellow the color of the model, and give it more of a three-dimensional appearance. The wash was very subtle so as not to make the airplane look too dark or too dirty. After the wash cured overnight, printer's ink darkened with Raw Umber oil paint was used to "metalize" the airplane and give it a slightly worn look.

Finally, thinned dark brown paint was lightly airbrushed behind the engines where the flame dampers send hot, dirty exhaust out behind them.

While the paint, decals, varnish, and wash were drying, all of the smaller airframe details and landing gear were cleaned-up and painted for final assembly. Once the masking came off, the model was completed rapidly. The landing gear, doors, engine, and access panels all went on easily. A support brace was made from styrene rod to hold open the canopy, and a piece of the photo-etched fret was fashioned into the fuselage loop-antenna. The propeller shafts fit snugly into vinyl washers that are trapped between the nacelles and the cowlings, so cementing was not necessary. The radar antennae are fragile, so after they were cemented on, the only thing to add was the radio wire antenna.

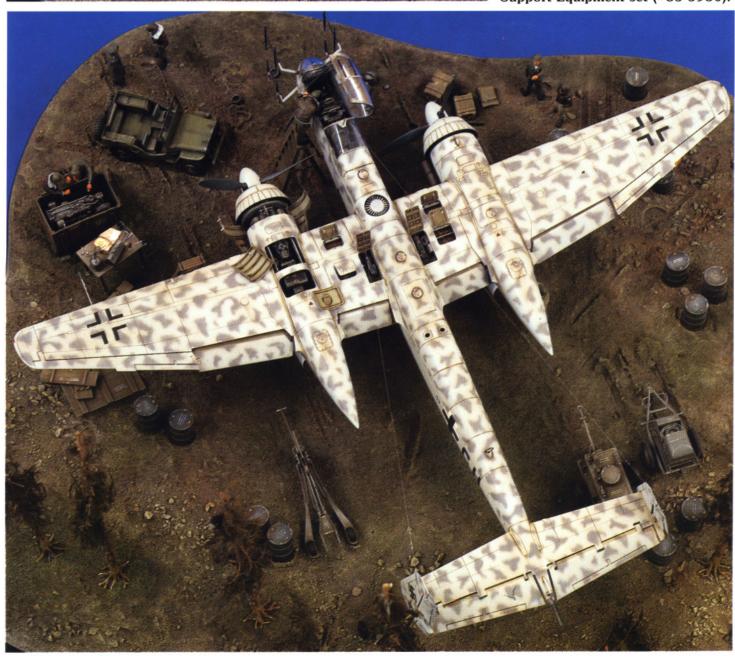


The U.S. servicemen are pointing out some area of interest to them on an aircraft abandoned virtually intact, evidence of a very rapid capture. Note the red and white warning bands on the lower radar antennae, which no-doubt came in handy to the allied crews who were unfamiliar with the features of the odd-looking "Nachtjager".

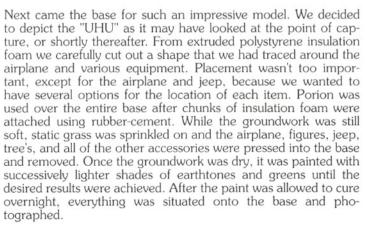


Here we see the American C.O. discussing the situation with the captured Nazi officer, as well as the excited allied pilots and ground crew scurrying about the site, checking things out.

Most of the equipment positioned around the He 219 are items from the VP range. The ladders and engine crate were scratchbuilt from styrene strip, and one of the utility carts and bomb-jack were taken from the Pro-Modeler 1:48 Ground Support Equipment set (#85-5930).









A lot of extra impressions were made in the groundwork to show extra signs of activity, and also to leave room for optional positioning of figures and equipment.



DITCH!

The Accurate Miniatures Avenger kit is a marvel of modern model technology. It is cram-packed with details never attempted before in injection molded kits. It had to be built!

Together with VP 1274 Avenger Superdetail Set, VP 1278 WWII Pilots in Dinghy, and VP 1298 US Navy Pilots WWII a diorama had to be built!



To start with the photo-etched cowl panels, due to the curved shape, were shaped on the kit parts. All areas that needed cutting out, to accommodate the update set, were removed prior to assembly.

This is sometimes a tedious process constantly fitting photo-etch parts to an opening but worth the results. Next the battle damage was added using a Dremel to thin the plastic. Bullet-holes on the entry side were pushed in with a needle.

Jagged holes, made with a scalpel, were punched through for exit 'wounds', and internal structure was simulated with plastic strip. At this point the internal detail was airbrushed with Testors TS 2029 Green and allowed to dry overnight.

Varnish was applied and set aside for 48 hours. In the meantime the flaps were cut from the wings and lowered; VP supplies the detail for the rest of the flap interior. Bullet-holes were added along the wings prior to assembly. VP provides gun bay and ammo compartment for the port wing and this was incorporated for a 'blown open' look.

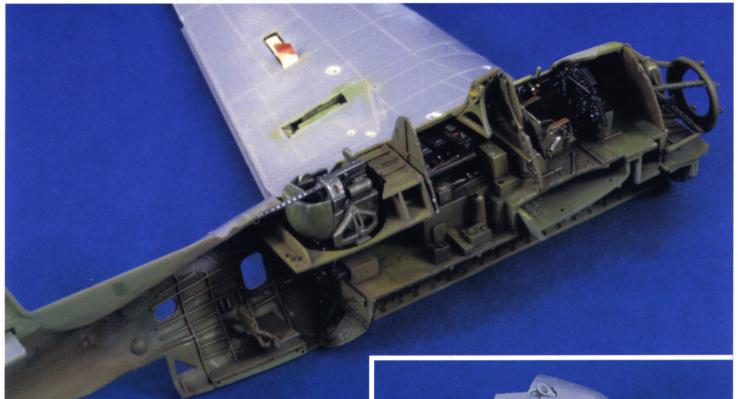
The elevators were separated, repositioned and glued to each fuselage along with the main wings.



Contents of VP 1274 Avenger Superdetail Set.



Interior assembled and battle damaged.

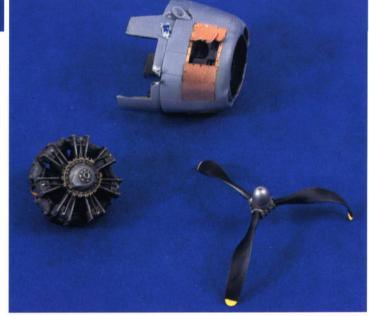


Painted and weathered interior - very busy.

A wash of Humbrol 111 and Raw Umber was applied to the interior. Next a run of drybrushing was done with Humbrol 86 Light Olive Matte. A very subtle drybrushing of Raw Umber and silver printer's ink was done to simulate wearing of the paint. A thin mixture of the same, with a little turpentine, was added for chipped paint, especially for the damaged areas. Black squares in various sizes, with white lettering were painted randomly around the interior for nomenclature placards. Splashes of red, yellow and white were added to finish the detail painting. At this point the fuselage halves were closed.



Assembled cockpit and update components.



Battle damaged cowling with props bent by heating it over a candle. Engine painted and weathered ready for installation.

The engine was assembled carefully and rigged with photoetched ignition wires. Test fitting between the engine and the cowl is necessary because the fit is very tight, as much of the cowls' interior thickness had to be carved away along with a little from the top and bottom of the cylinder heads.

After satisfied with the fit, the engine was base-coated with Humbrol 33 Matte Black with Medium Gray painted on the governor. A drybrushing of Raw Umber and silver printer's ink was used to raise the details. A heavy wash of Raw Umber and a little Burnt Sienna was applied liberally for a well used, waterlogged, and 'shot to heck' look. The resin ducts were glued in place inside the cowl and the engine was attached to its mount. The interior of the cowling was painted, weathered and carefully attached to the fuselage.



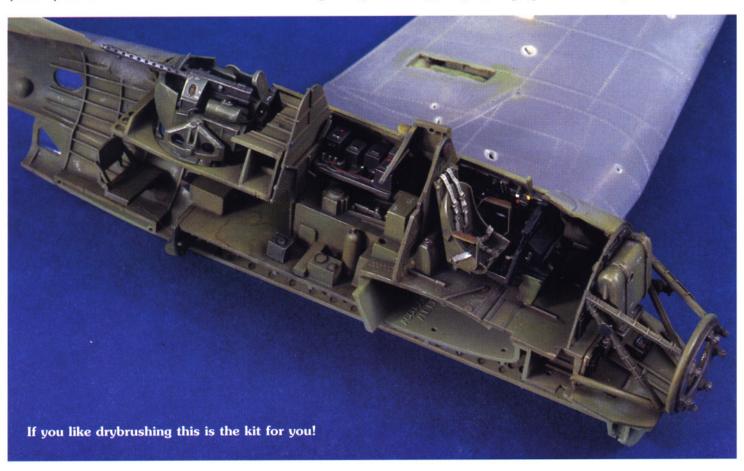
At this stage everything was masked or covered. The canopies were masked with Bare Metal Foil Chrome Adhesive Foil. First a slightly oversized piece was cut and put in place and then burnished down with a Q-tip. A pointed toothpick was run along the edge of each frame to ensure proper contact and tight, straight lines. Next a brand new number 11 X-acto held at a 45 degree angle was dragged lightly

First run of weathering. Note blown off and buckled panels with stains from the damaged engine.

alongside each frame. This can seem tedious but the result is very sharp and clean. This system works good even on curves or circles like the turret. The rest of the clear areas were done in the same manner.

Interior color was applied first on the clear parts and let to dry over night. Next the entire airframe was sprayed with Testors TS 2143 Semi-Gloss White, and set aside to dry. Testors TS 1730 Flat Gull Gray was carefully sprayed last. A light scrubbing was done over the entire airframe with a piece of worn out Scotch-Brite (gray). Decals were applied using the Aeromaster system with particular attention to the damaged starboard fuselage star. After drying 24 hours a liberal coat of matte varnish was sprayed and set aside to dry for 48 hours.

While this was drying, the figures from VP 1298 US Navy Pilots WWII were assembled and posed for the scene. The figures were base coated with Humbrol 103 Cream Matte mixed with a little 110 Natural Wood Matte for the light khaki flight suit. This was then drybrushed with straight 103. Humbrol 63 Sand Matte was used for the life preservers with yellow highlights. Belts were painted Matte White





Dinghy from VP 1278 helps give color and balance.

34 with boots painted 33 Matte Black and drybrushed with Burnt Sienna. Flesh tones were painted with oils, first with a basecoat of Yellow Ochre, Raw Umber and Flesh Tint. While this was still wet, the same basecoat darkened with a little Ivory Black and Burnt Sienna was blended into the shadows. Highlights were added with Flesh Tint, Yellow Ochre and Titanium White, and final highlights with Flesh Tint and Titanium White.

Weathering of the airplane started with a light wash of Raw Umber and Yellow Ochre. This was very effective on the white areas. A thicker wash of the same with a hint of a reddish hue (Burnt Sienna) was needed for the gray areas. The mask wasn't removed yet so the canopy frames get the same treatment. Next metalizing was done by drybrushing lightly with a mixture of Raw Umber and silver printer's ink; chipping was done with the same mixture but with a little turpentine. Heavy chipping and flaking was added around damaged areas. At this point the canopy masking was removed. The cowling received special treatment with streaks of Burnt Sienna and Raw Umber for engine fluids and damage from 'blown off' engine panels. Pastels of varying shades of grays, browns and black were dusted on for a sooty, smoky look.

Sculptamold is very effective for simulating high seas.





Jump! Simple repositioning can be easily done with a little heat (from a cigarette) and super glue for gaps.

Submersion! A piece of Dow Corning Exterior Insulation $1\ 1/2$ " 'Blue-Board' was cut with a jig-saw and sanded smooth. A hotknife was used to cut the foam to fit the plane 'under water'. The water was simulated using Sculptamold by Amaco sold at most craft stores. This is similar to Celluclay but won't shrink or peel and will stick well to foam. After the Avenger is positioned, Sculptamold was mixed 1:1 with water and spread with a kitchen knife. Dinghy and wading pilot were positioned and embedded before the Sculptamold sets, then set aside to dry overnight.

Burnt Sienna and Raw Umber washed in the water simulate oil spills.





Heavy weathering around cowling due to serious engine damage.

A basecoat of Cerulean Blue, Cobalt Blue with a touch of Cadmium Yellow, and Raw Umber was applied to the 'ocean'. A little white was added to the base mix and blended around the plane. A little beige color topped with straight white made the white-caps. The remaining small details and figures were glued in place. Clear stretched sprue was fashioned for an antennae and Testors Acrylic TS 50449 Flat Black around the edge of the base finished the scene.

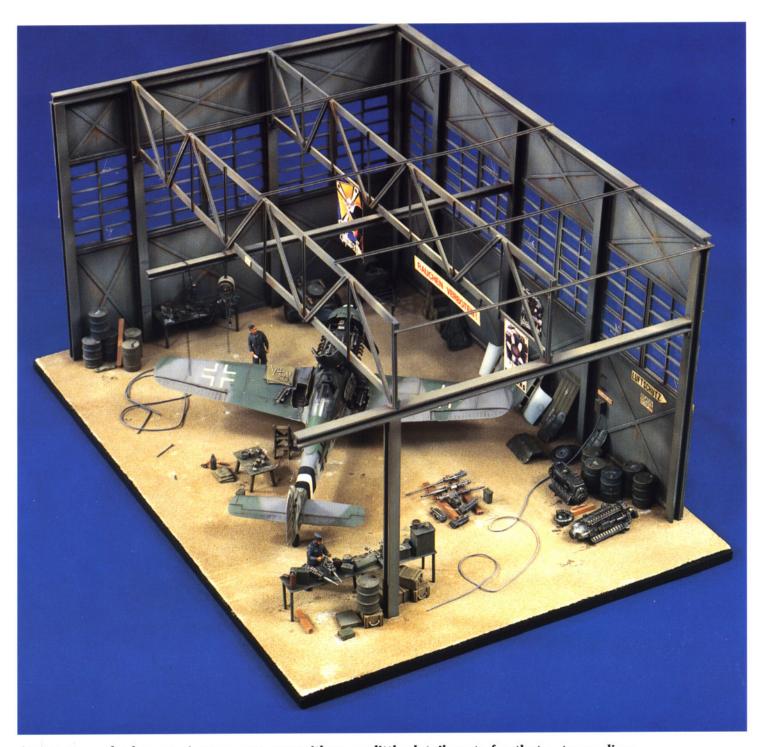
VP's new pilot figures are easily reposed for the right situation.

A coat of semi-gloss makes the water wet.



FW-190 D-9 WORKSHOP PLANE

The Focke-Wulfe 190 D-9 from Tamiya is an excellent kit with exceptionally well engineered parts for the best fit. VP's set is well detailed and takes Tamiya's kit one step further. To start with, the parts from VP 1190 were cleaned up , test fitted and built into sub-assemblies for ease of painting. Next, areas were removed from the kit with a Dremel and razor saw for the new detail pieces. Photo-etch was cut and test fitted and set aside for painting. Cockpit was built up and base coated with Humbrol Matte 111, then drybrushed with Matte 111 and White. A wash of Raw Umber and Matte Black was added with silver printer's ink and Raw Umber added for chips and scrapes. Knobs, placards and switches were detail painted with a pointed brush.



A nice view of a busy maintenance scene with many little detail parts for that extra realism.





Nice view of the engine and its components. Note the paint around worked on areas such as the gun bay wing root and MG 151/20 cannons. Note the chipped and cockpit.



Diorama base and building created from sheet plastic and structural plastic shapes. A base coat of Dark Grey and wash and weathering add to the realism.

The cowling pieces were saved from the cutting of the fuselage and set aside for painting. Canopies were masked using Bare Metal Foil and the airframe was sprayed Testors RLM 78 first. Next Testors RLM 75 was sprayed on the upper surfaces with RLM 80. A mottling of RLM 02 was added alongside the fuselage and set aside to dry overnight.

Next, a light scrubbing of worn-out Scotch-brite (grey) was done to prepare the surface for decals. After the decals were applied a coat of Matte varnish was sprayed on and allowed to dry 48 hours.

Weathering started with a combination of Raw Umber, Burnt Sienna and Matte Black washed around the panel lines and detail. With these three colors many shades can be mixed using more or less of any of the three. After the wash is applied, excess is removed with a cloth or in hard to reach areas, a wide brush. This procedure is done a section at a time, so that the wash doesn't have time to dry. Next a run of dry brushing is done to highlight any raised detail. Lastly, metalizing is done to show worn out or chipped paint on high traffic areas.





The completed busy maintenance scene. Lots of spare parts and extras come from the scrap box. VP fuel drums and VP 0380 Luftwaffe carts add to the scene.

This is done by using silver printer's ink toned down with Raw Umber. This mixture can be dry brushed or with a little turpentine painted on.

Masking was removed and small fragile parts were painted and glued in place. A final wash was done to accentuate anything left out. To finish it off, an aerial of stretched spruce was added.

Vise and drill press come from VP 0584 and the Luftwaffe carts are from VP 380. Figure uniforms are painted with enamels and highlighted and shaded with washing and drybrushing.



Flexible tubing, spare parts and fuel drums add to the realism. Extra accessories like the Machine Guns from VP 1261 help fill in any empty spaces.

Wall posters come from VP 0014 but you can also use the newer releases being VP 1242 or VP 1264. Stepladder is fabricated from strips of plastic.

With a diorama in mind, the building was fabricated of sheet plastic, plastic I beams and structural "L" beams and angle irons. Windows were made of clear plastic and signs and posters come from the VP range. Building was washed and weathered in the same manner with lots of spare parts and accessories to make it look busy and industrial. Figures from VP 0467 were painted with enamels and oils using the figure painting system outlined in VP 0855 "THE SYSTEM" Vol. 1

Makeshift tables and work benches were created easily with sheet plastic and tubing. Painting was simplified by gluing all the parts first to the table and bench tops - even the photo-etch tools.





Many of these spare parts come from VP kits VP 0322 and VP 1132. Figures come from VP 0467.

Tarps for maintenance can be made from folded lead foil. Photo-etch tools are tiny and best glued first and painted later.

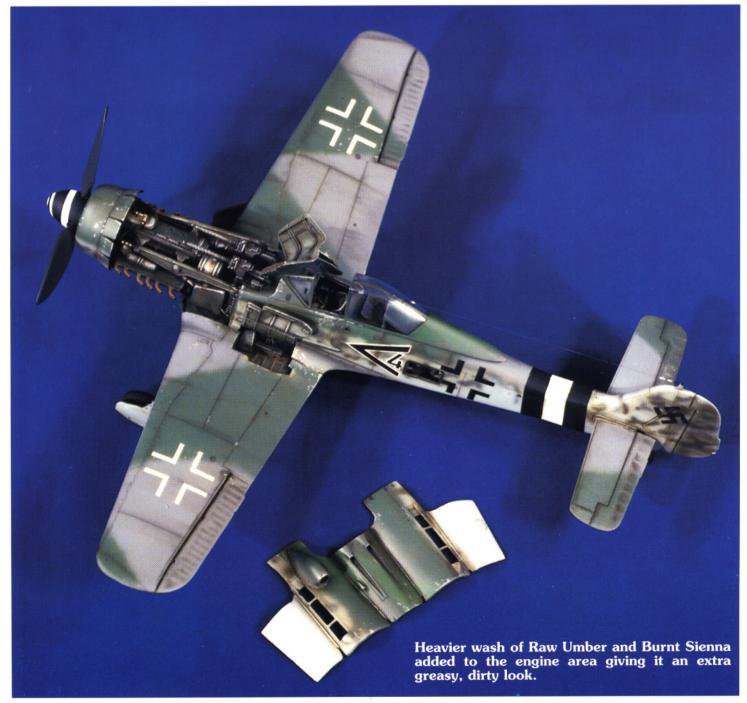


Engine cowl panels were carefully removed to show for display. Using the Aeromaster decal system, spiral spinners are easier.

Gun bays, landing gear and other airframe interior parts were brush painted with Aeromaster RLM02 and set aside to dry over night. A drybrushing of Humbrol Matte 72 highlighted these and a wash of Raw Umber, Matte Black and a touch of Burnt Sienna shaded them. Next, a pass of silver printers ink and Raw Umber gave them a good worn look.

The engine was base coated with Matte Black and after it dried was given several drybrushing applications with subsequent shades of silver using silver printer's ink - starting from darker to light. Details were picked out with straight Silver. Machine guns were done using the same method.





PACIFIC RESCUE!

A 1/48th scale Diorama by Gordon Stronach Water by Lewis Pruneau



The Catalina was always a welcome sight for stranded aircrews forced to ditch their planes!

THE MODEL:

The 1/48th PBY-5A Catalina from Revell-Monogram Pro Modeler (#5934) is an enormous kit, measuring 16" in length with a 26" wingspan, and features fine details, engraved panels, and detailed cockpit. From the first moment I saw it, it was imperative that this aircraft be placed in a water diorama. It begs for it! So much so that it inspired us to create another release VP 1278 USN Pilots in dinghy 1:48 Scale. The general construction of the kit falls together seamlessly - Revell-Monogram has made great leaps to provide modelers with well-designed kits and have succeeded with this one. The only trouble is making room on the workbench! Assembly was straight from the box.

First, the necessary interior components and cockpit were painted. An overall basecoat of Testors 2029 Flat Green was applied, and washed with Raw Umber artist oil paint. General detail was subsequently drybrushed with Flat White mixed with 2029. Black boxes and details were added last. The fuselage was then closed up and exterior painting preparation began.

A model this massive needed to be worked on in two stages: the fuselage and the wings.

First the fuselage was cleaned up, filling seams and cleaning up the sprue attachments. All clear parts were masked with Bare Metal Foil and white-glued in place to protect the cockpit and the aft compartments. The wings were assembled with the painted engines. Cardboard cones were fashioned and placed in the engine nacelles to protect them from painting. At this point the fuselage and the wings were scrubbed down with Scotchbrite.



Above: Interior base coat sprayed with Testors 2029 Flat Green and washed with Raw Umber artist oil paint.

PAINTING:

An initial base coat of Aeromaster 9046 US Intermediate Blue was airbrushed onto the aircraft. Next, 9046 mixed with 9056 Light Gull Grey and a touch of Testors 1715 Interior Green was lightly applied to the large, open upper surfaces. Next, a very light mixture of Flat White and 9046 was sprayed onto the very uppermost areas. All this created a good sun-bleached look. The underside was painted with slightly lightened 9056. A heavy application of matte varnish was sprayed the next day and left to set for 48 hours. Meantime, small parts were painted and prepared.

Weathering: When you combine the exposure of the South Pacific, blaring sunrays, blasting sand, salt, and air, not to mention the hard life of an amphibious aircraft, heavy weathering is a must. First, a wash of Burnt Sienna and Matte Black was applied, wiping the excess in the direction of airflow. Weathering around the engines was more concentrated while surfaces of fabric was lighter.

In areas where panel lines adjoin, moving surfaces were laid in with a much darker mixture. The lower surfaces (Light Grey) were washed with Yellow Ochre artist oil paint mixed with Mars Brown. This lighter was was applied because the wash used on upper surfaces was too dark for the lighter grey panels. Areas around the wheels were heavily weathered and other fabric sur-

After these general washes, local washes were put in around the engine, wheels, movable areas, and heavily trafficked surfaces. Metal wear was applied next, which gives the illusion of metallic

faces were, once again, weathered in a lighter fashion.



Right: Bare Metal Foil was used to mask the canopy from the exterior color airbrushing.



Above : Interior details prior to assembly.

7

surfaces underneath the paint.

Right: Notice the washed right side of the wing versus the bare base coat to the left. Washes make the difference!

There are two phases: worn and chipped. The "worn look" was accomplished by toning down silver printer's ink with Raw Umber oil paint. Why not black? Black is too harsh and unnatural, while Raw Umber gives a warmer, more subtle darkening of the silver. This mixture was applied by drybrushing - sparingly to areas of high traffic, behind props and handled areas. The "chipped look" is achieved in the form of a thinned mixture of printer's ink and Raw Umber. This mixture is lightly "tickled" with the point of a small brush in areas where paint would suffer trauma or scratching. These are areas such as leading edges. hand/foot holds, access panels, landing gear doors, and occasionally in the middle of nowhere just for good measure - perhaps a mechanic's fallen wrench? These techniques are all used inside as well to lend a "lived in" look to the Catalina. All of these weathering techniques come together in harmony to give life to the model.

After the weathering was completed, the wing was finally mated to the fuselage and support braces put in place. Floats were attached and the true size of the plane was evident!





With the canopy removed, here's a view of the cockpit and pilots.

Base: Open the floodgates! Next came the groundwork, in this case "waterwork". The envisioned scene was to be a Catalina rescuing stranded airmen from the middle of the Pacific. First, a sizable base was cut from 2x4s and plywood and sprayed Flat Black. After determining the position of the "Cat", the aircraft and dinghy were glued directly to the base top. The medium of choice was none other than Celluclay! This amazing product sets up naturally and perfectly suits the open sea. A very generous amount of white glue was added to the mixture to prevent the Celluclay from shrinking, cracking, or curling up at the edges. The mix was spread around and leveled by hand, and shoved up to the Catalina with a spatula.

Left: The effective use of VP's new dinghy set.

Below: A sealing coat of semi-gloss lacquer adds a realistic wetness to the water.



Note the antennas fashioned from clear stretched sprue, along with the airbrushed exhaust stains. A model this large is like a palette, requiring numerous treatments of washes, highlights, and weathering to bring out the immense detail.

With the entire water area coated with Celluclay, peaks and valleys in the water were shaped and patted by hand. Wakes and crests were shaped with a paintbrush handle. After the Celluclay had completely hardened, the Catalina and dinghy were masked off with paper and masking tape. The water was then sprayed. Several shades of blue, green, and even brown were applied, varying the concentration and color while striving for a continuity in color. Washes of artist oils gave added character and depth to the water. Touches of white were added to the wake and whitecaps. After all the paint had thoroughly cured, the water was sprayed with Testors Semi-Gloss Lacquer for a wet look, and the masks removed from the Catalina.





Various washes of Raw Umber and Burnt Sienna oils give the upper wing surfaces a good color variation.

FIGURES AND DINGHY:

A mixture of kit figures and spare VP 1/48 figure parts were used for the pilots. The posing of the pilot figures and the outstretched airman in the blister was tedious, but made possible with arms and hands from the kit bodies. The stranded floating figure was converted from the new VP dinghy set, with an inflated life vest added from Milliput, and was sawn in half for a waterline look! The two men in the boat come with the new dinghy set. Shark fins were quickly fashioned from sheet plastic. All figures were painted in Humbrol enamels and flesh tones painted with oils.

In the end, everything came together nicely and displays a scene of drama on the Pacific Ocean. Watch those sharks!

Right: Sharks closing in for the kill.



Above: Using blue/green oil paints in semi-transparent layers gives the water a fine sense of depth.



Right: Touches of Titanium White oil paint simulate the white caps on the water.





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