

No.1

98001

SUPERmodel

INTERNATIONAL

KAGEROPUBLISHING

Messerschmitt

Bf 109 E-3

Eduard 1:32



Tamiya 1:32

Spitfire

Mk VIII



Messerschmitt

Bf 109 G-6

Hasegawa 1:32



& Tamiya 1:32

Mitsubishi

A6M5 Zero

Wingnut Wings 1:32

Albatros D.V

FREE: 1:32 PLYWOOD TEXTURES DECALS



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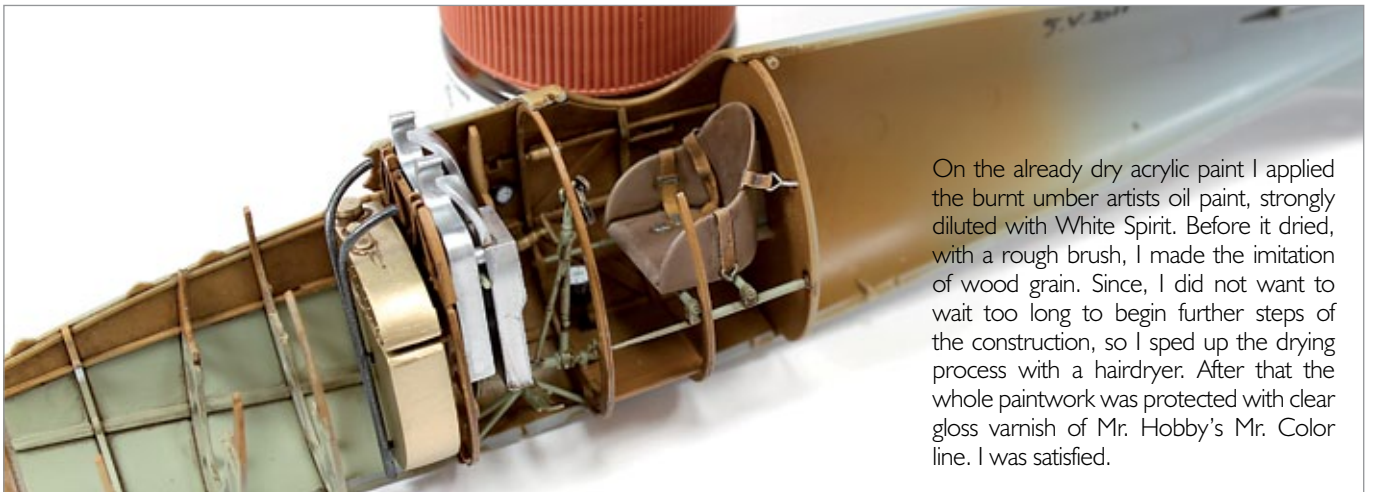
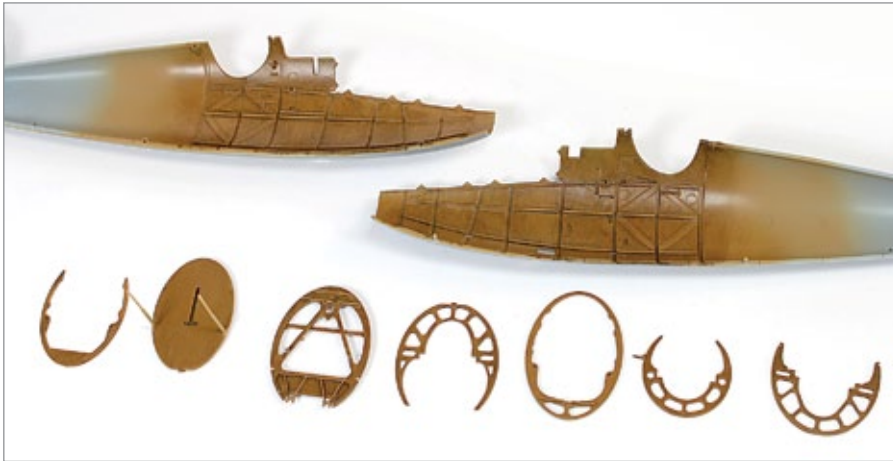
Tomek Wajnkaim

Albatros D.V

The Albatros kit was produced by a relatively young New Zealand company - Wingnut Wings. The phenomenon of the WnW has been the talk of the town in the modelers' world for some time. Therefore, there is no reason to write about their outstanding collection of the Great War aircrafts kits. These models are not to be found in the shops, as they are sold exclusively by the producer. Thanks to the courtesy of my friend Krzysztof Zadura, after nine days following the internet transaction, the box from the antipodes found its way to my desk.



FIRST STEPS.....



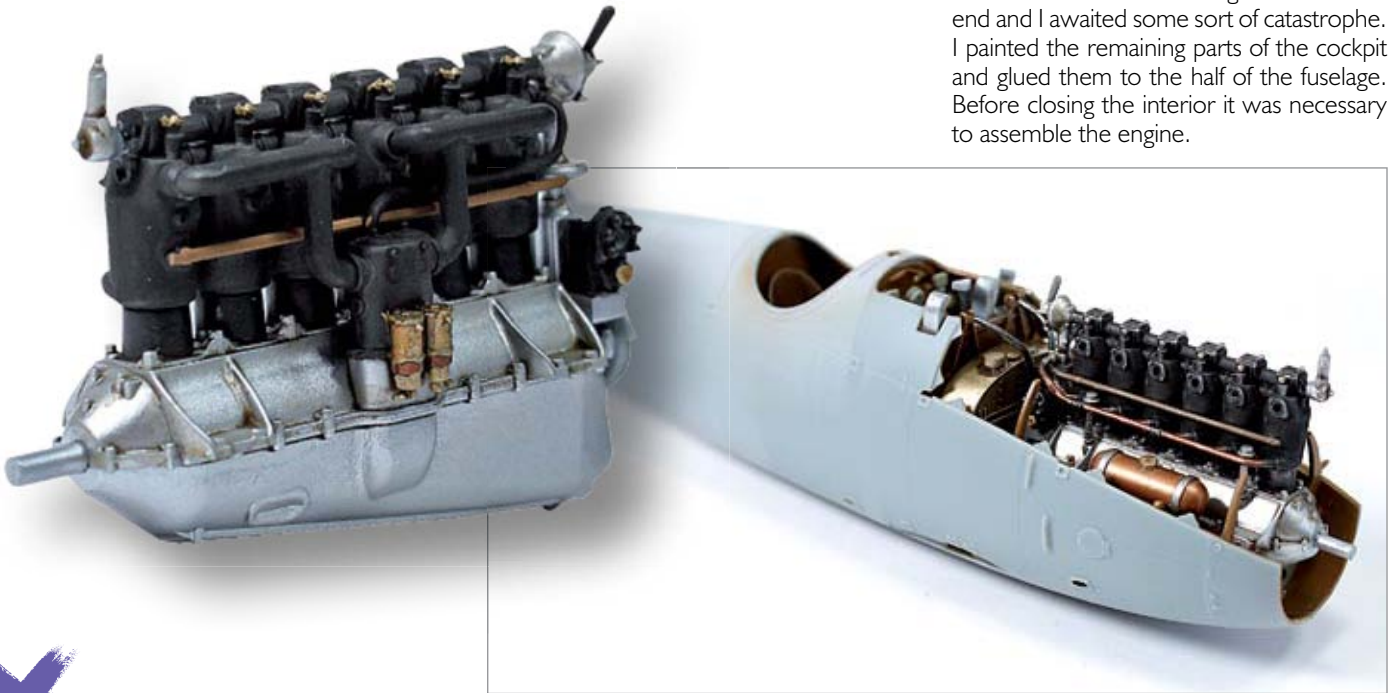
The enthusiastic opinions about the New Zealand's kits, which I had heard or read about earlier, turned out to be true. Everything is perfectly moulded, details are clear, the parts' division is smart and well thought out – do you need anything more? There is no instruction! Instead there is colourful, multipage book with a detailed presentation of the model's construction process, lots of the period photographs and additional ones of the modern day reconstructed replica. Finally, there are some interesting painting schemes, backed up with decals printed by Italian Cartograf. At the bottom of the box I found a small photo-etched fret with harness straps, gun sights and Spandau machine guns cooling jackets. It was time for a shower. Just in case I had a cold one.

Still impressed by the quality of the moulded pieces, I gently cut the larger parts and started dry-fitting them. Such a preliminary assembly process is necessary – it allows us to eliminate the mistakes that are made when the glue is used too soon. The halves of the fuselage, stabilizers and lower wings held together perfectly well, which promised an easy final assembly process. Encouraged by that, I cut out the upper wing, struts and attached them to the kit, still without the glue – it all held together absolutely well.

Quietly, I started working on the cockpit. The interior of the Great War planes definitely requires a completely different approach than that of the later constructions. It was usually finished with wood and a big number of brackets, beams and visible ribs may be the cause of some difficulties. Using the Wingnut Wings online guide book, I painted the wooden parts with Tamiya XF-59. This orange colour would constitute the base layer.

On the already dry acrylic paint I applied the burnt umber artists oil paint, strongly diluted with White Spirit. Before it dried, with a rough brush, I made the imitation of wood grain. Since, I did not want to wait too long to begin further steps of the construction, so I sped up the drying process with a hairdryer. After that the whole paintwork was protected with clear gloss varnish of Mr. Hobby's Mr. Color line. I was satisfied.

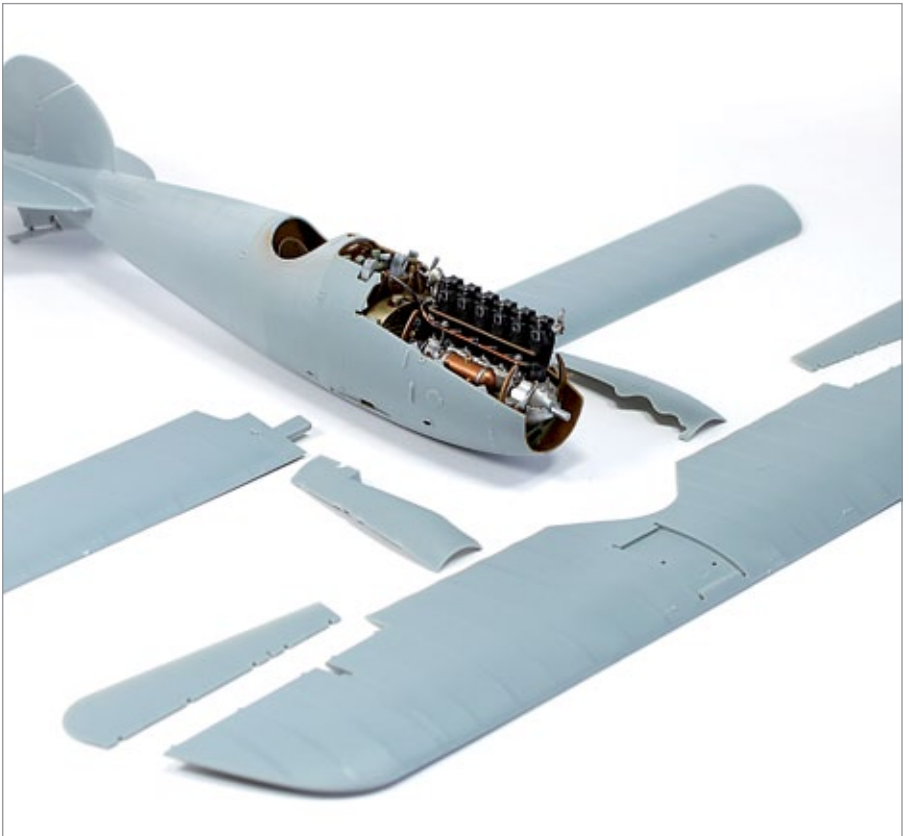
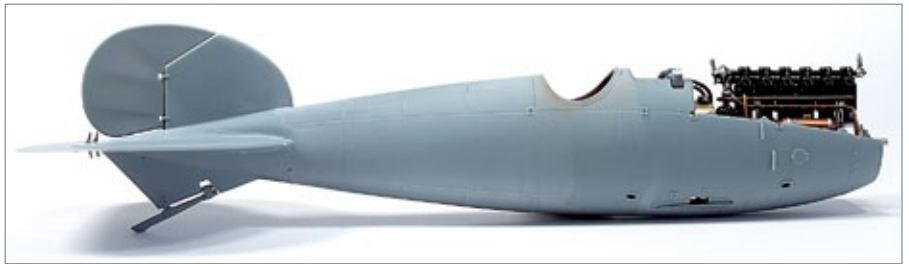
I believed that this winning streak has to end and I awaited some sort of catastrophe. I painted the remaining parts of the cockpit and glued them to the half of the fuselage. Before closing the interior it was necessary to assemble the engine.

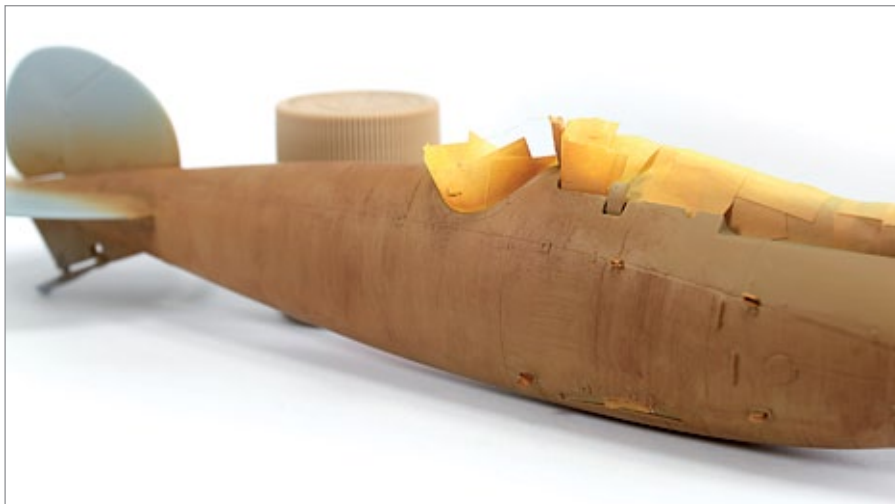


PROPULSION, OR HOW THE PROPELLER PUSHED ME FORWARD...

Actually, the engine almost built itself up. I helped it slightly by covering the elements with appropriate colours and putting them all together. In the end I applied the classic wash and using the drybrush technique I exposed the silver from under the epoxidated cylinders cover. I painted the propeller using the similar method as the one applied to the interior of the fuselage, but earlier I painted on lighter and darker stripes of brown colour. I glued the fuselage halves together and filled the gaps with putty. Actually, there were no gaps, and what I wanted to achieve was a smooth surface. I do not use the classic putty for some time. What I use instead, is the medium density cyanoacrylate glue, which dries really quickly and when dried is as hard as the plastic. It is easy to recreate panel lines on such surface, which is not always easy with the classic soft putty.

Fuselage with the lower wing attached was sprayed with Mr. Surfacer 1200 primer produced by Mr. Hobby. Having in mind the grumbling of the real Albatros D.V pilots concerning the lower wings falling off, they were joined with a strong cyanoacrylate glue. Therefore, I performed some dramatic aerobatic manoeuvres with the model, still the wings remained in place. By the way, I thus confirmed a stereotypical opinion about the scale airplane modelers, but let us not delude ourselves – that is what we glue them for! Thanks to the online tips on the producer's website mounting the machine guns was not much of a problem.





HOW I CREATED THE LAYERS ON THE FUSELAGE...

I chose a painting scheme from among the ones suggested by the producer. It was a plane of a Bavarian Otto Kissenberth, serving in Jasta 16b in mid 1917. With 20 downed enemy aircrafts to his name, he was one of the Kaiser's aces. He died in a mountaineering accident in the Bavarian Alps, but as Kurt Vonnegut put it – it happens...

I chose this particular machine because of its black fuselage with a beautiful white and yellow edelweiss. I decided to create layers to render a wooden plane better. Using previously described method I created the imitation of plywood and later applied two coats of brown and black Tamiya paint over it. Watching to paint it in a slightly transparent way, I added small amount of the clear varnish. The camouflage on the upper surfaces of the wings was straight from fairy-tale world of the early Disney productions. It was made of enchanting purple with delicate grassy colour of the spring meadow. It was a nice change for a modeler, who usually uses the shades of grey and green. I had no problems with the colours as the numbers of appropriate Tamiya acrylic paints, available both in our model-builders' shops (my compliments!) and in my workshop, were given in the instruction.

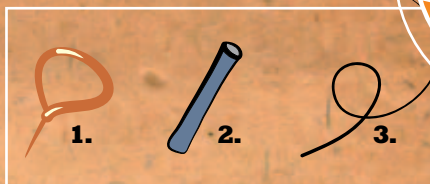
As always, the decal produced by Italian Cartograf were easy to apply. A few drops of the Microscale SET and everything was in place. To previously painted surfaces, after protecting them with clear gloss varnish, I also applied a delicate wash made from brown artists oil paint.

HOW I BECAME A SPINNER...

The assembly of the previously glued elements was easy. I awaited a catastrophe to happen just at that moment, by the producer of the kit took care of my cardiovascular system. The entire model could be assembled perfectly well almost without glue. A drop of Tamiya Thin Cement was all that was necessary. I left the kit to dry for a few hours and started work on the rigging. Mindful of the workers' traditions of my city, Manchester of the North – Łódź, I became a spinner. The reader can find a detailed description of the way I made the rigging in a dedicated column, where I explained the entire process using visual aids.

RIGGING

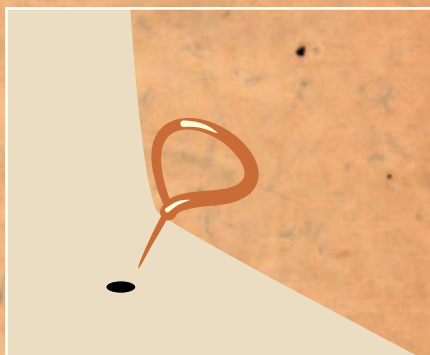
FIRST AID



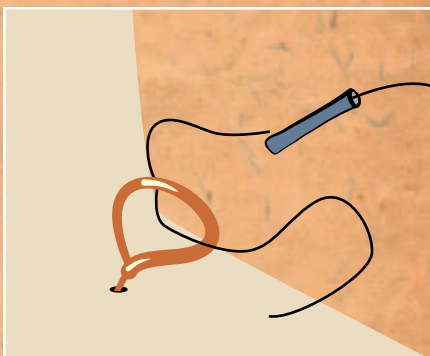
1. About 1 mm diameter eyelet made of the thin copper wire.

2. The plastic part of a cotton swab stretched over fire and cut to the length of approximately 2 mm (the sleeve).

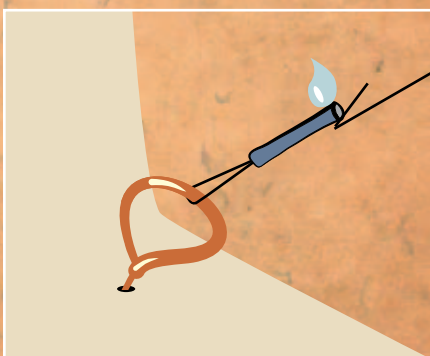
3. 0.2 mm fishing line.



We drill a small hole (0.5 mm drill) in the place where the eyelet of the strut will be installed. We glue the eyelet using cyanoacrylate glue.

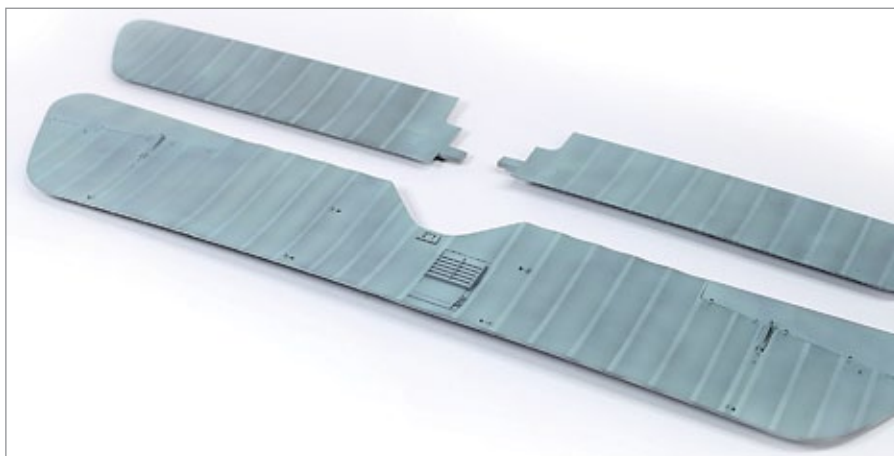


We thread the fishing line with the plastic sleeve already strung on it through the eyelet.



We thread the end of the fishing line through the sleeve and tighten it. We secure it with a drop of CA glue. Finally, we paint the fishing line, sleeves and eyelets with dark grey or black colour.

It may not be entirely correct in the historical sense, but in my opinion the final result is really convincing. I learned the method from a well-known modeler Wojtek Fajga and adapted it to my needs making slight adjustments. After these treatment the model, similarly to a real plane, became a much sturdier construction.





AND IN THE END, THE PROMISED CATASTROPHE...

There was no catastrophe and I was not disappointed at all. I completed the kit without any problems. Since I had a pleasure to build Tamiya's 1:32 Spitfire, I could not imagine that any other kit would bring me so much pleasure. The Wingnut Wings

company joined the ranks of my favourites. I plan to build a few more releases from the antipodes. I am eagerly awaiting a replica, which will be a base for a plane from the beginnings of the Polish aviation. I hope that Kagero Publishing will have its finger on the pulse, and whenever something that could be adopted for the aforementioned purpose appears on the market, it will release necessary decals.











Tomasz J. Kowalski

Albatros D.I-D.Va Legendary fighter



Edward Kocent-Zieliński

Sopwith Camel



LEGENDS OF AVIATION

LEGENDS OF AVIATION IN 3D



99001

LEGENDS OF AVIATION IN 3D

1

Tomasz J. Kowalski • Marek Rys

Fokker Dr.I The aces' aircraft



Messerschmitt Bf 109 E-3

Kamil Feliks Sztarbała



Thanks to the courtesy of the Eduard company and its Polish distributor, I have been able to put my hands on the weekend edition of the "Emil". I have always wondered if models of that kind could actually be built within two days. The time has come to assess the product.

The box contents

This Eduard kit is well known and most of its imperfections have already been diagnosed and discussed, so I am not going to write about it. Let me just say that what differs this kit from previous editions is the economical approach towards the box contents. Apart from the sprues, we cannot find any additional elements, not even a smallest photo etched part, and the decal sheet includes markings for only one paint scheme. What is more, the assembly guide was printed with black ink on poor quality paper. If you desire to see the coloured camouflage scheme, the producer presents you with a link to its website.



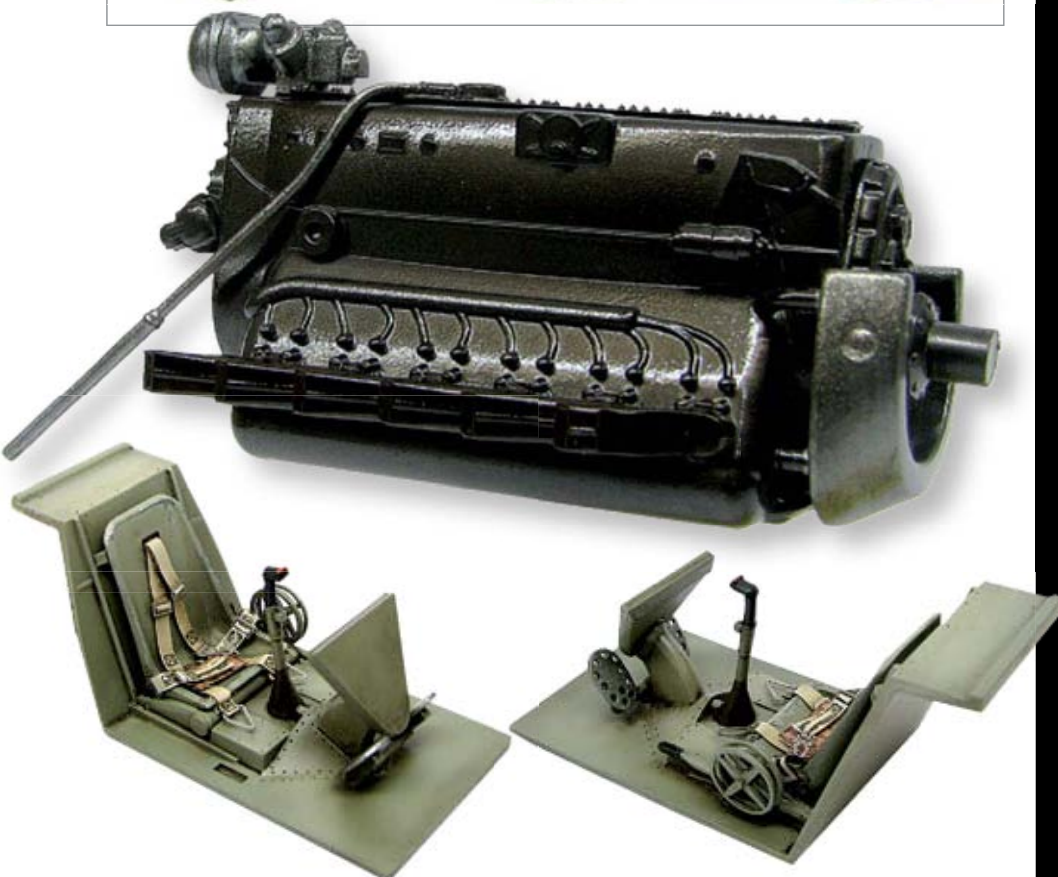
Most of the interior details were painted separately and mounted together just before closing the fuselage halves.

Construction process – interior

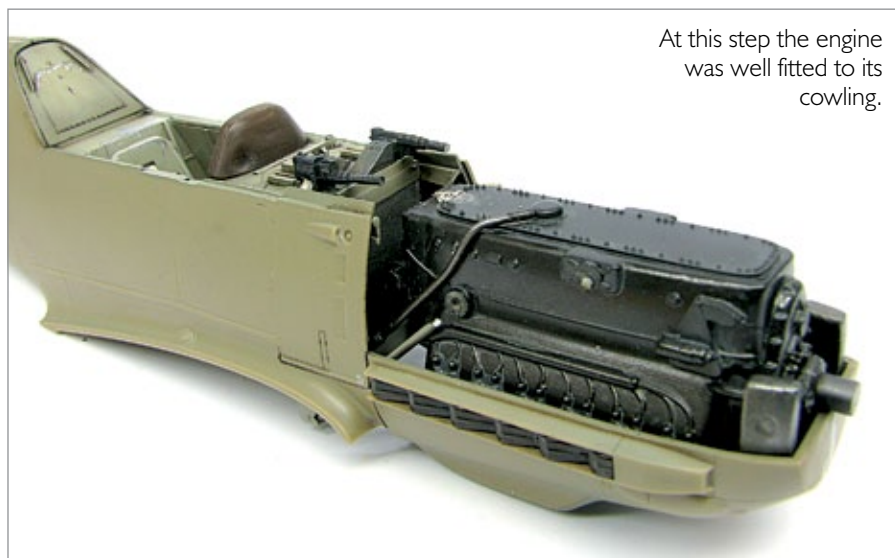
Day one – morning

I usually spend my weekends forgetting about earthly sorrows including any modelling woes, so I dug into the model in the middle of the week. Having injected my organism with a considerable amount of morning coffee, I sat in my workshop and started working on the interior elements. We can build the aircraft with the engine cowlings open or entirely closed – ready for flight. In the second variant, most of the parts are to be left out, and details like the exhaust pipes should be attached to a special blanking plate, not the engine block. At first, I was worried that with the engine built, it would be impossible to close the cowlings. Preliminary fittings dispelled my fears. I had a little more work to do, but not too much. I have to admit that all parts of the cockpit interior, engine mounting and the engine itself were almost a perfect fit. To build particular components, all I needed was a scalpel, sandpaper and some glue. After two hours, the entire interior was ready to be painted.

I decided not to pay any attention to simplified details. First, I was not sure whether to leave the engine cowlings separately. Second, some of these imperfections are nicely covered by the rest of the cowlings panels. Although the model can do without photo etched parts, the sprues did not include any rudder pedals whatsoever. I made them myself of 0.5mm polystyrene. I spent the following two hours airbrushing. First, I put a layer of Mr. Hobby C8 silver on the cockpit elements. After the paint had dried, I painted everything, including the engine mounting, with Mr. Hobby RLM 02. Then it was time for a lighter mixture of base colour and Off White. I brushed the most protruding elements with the same paint. Paint applied in that manner has more intensive colour than after airbrushing. I covered the entire engine with Mr. Hobby Dark Iron. Having finished the airbrushing step, I went to the Freedom's Base in the Dark Valley. I did not have much to do there, but it took an hour. It was enough for



Although I built this kit out of the box, I decide to add some details, like Eduard's seatbelts and rudder pedals scratched from 0,5 mm styrene.



At this step the engine was well fitted to its cowlings.

the metalizer on the engine to dry sufficiently to be polished. I also painted the details, although they were few. The paints of choice were of course Vallejo acrylics: Natural Steel, Burnt Umber, Black and Smoke (the last one was applied on the exhausts). Finally, I washed the engine with Tamiya Smoke. Seems like nothing special, but I needed over two hours to complete that stage. The wing assembly consumed another two hours. Why so long? I have been wondering myself, since there were not many parts and no problems fitting them together, although I had to remove much overpour.

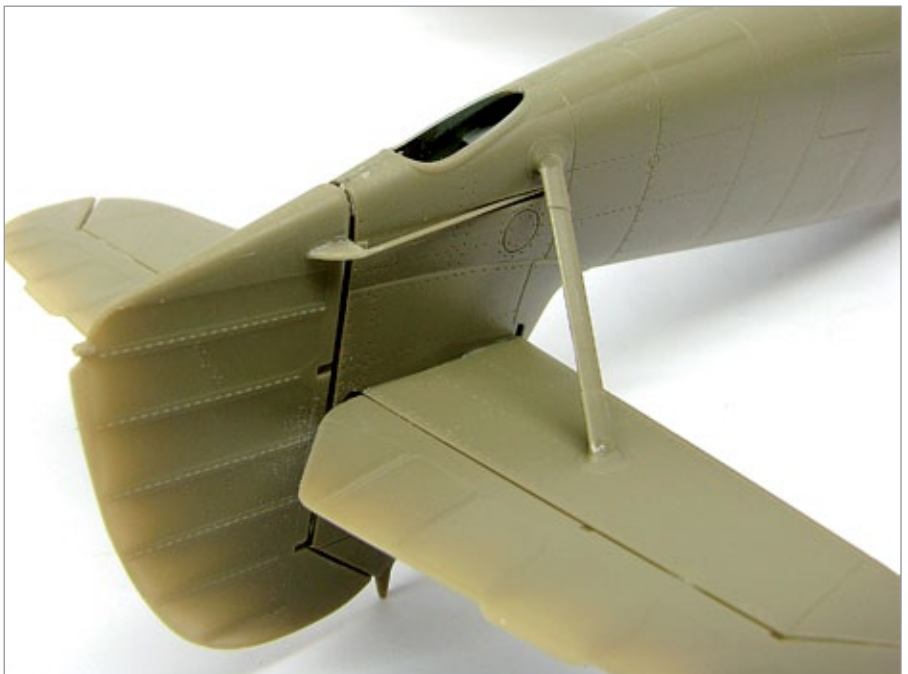
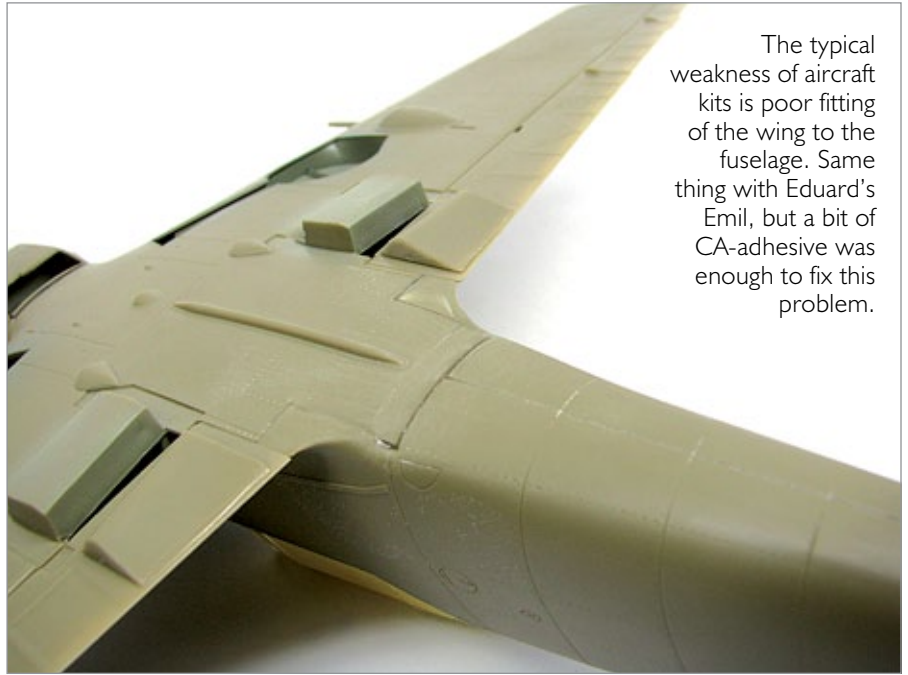
At the end it was time for the first decals test. The kit includes two instrument panels: one smooth and the other with shapes of instruments and gauges. The producer suggests putting the decals on the flat panel or painting the 3D one. I decided to do something different and put the decals on the raised instrument panel. It was necessary to use large amounts of Microscale liquids.

While waiting for the paint to be ready to take the mixture of White Spirit and oil paint, I was absorbing sufficiently diluted orange juice to increase the credibility of the weekend environment simulation. After a few hours I dragged myself to the workshop and I knew I would have to finish soon. I started with putting the seatbelts together, because I had decided to make a little addition to the model. I reached for a coloured Eduard photo etched fret lying in the storage. It seemed to be made for Fw 190, but I was not going to be picky. The next stage was a wash that I had planned for the end of the day. I put it on with a brush and, after a while, wiped it with cotton buds. That was the end of the first day of work. By the way, the decals stuck to the panels nicely although it turned out the plastic details did not match the coloured print.

Day two

In the morning I spent an hour with the model. First, I gently wiped some of the cockpit interior details. I also chipped some paint, scratching it to show the silver undercoat. Then, I assembled individual components. The halves of the fuselage had to be squeezed firmly, in the engine area, until

The typical weakness of aircraft kits is poor fitting of the wing to the fuselage. Same thing with Eduard's Emil, but a bit of CA-adhesive was enough to fix this problem.

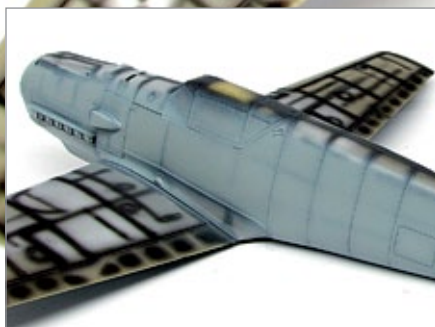


I also decided to make another small improvement – rudder control cables and some mesh on cooler's intakes.

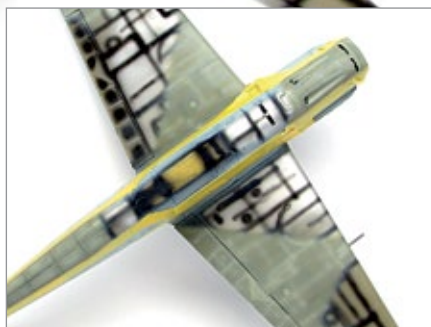


**pre-
-shading**

Dark tone
preshading was
made quite typical,
but I left some
panel and rivet lines
uncovered.



RLM65



RLM 02

something snapped and the parts aligned themselves correctly. Further on, I encountered a problem that made me change my plans concerning this kit. I did the preliminary engine-fuselage fittings using just the engine. It turned out, that the engine mounting did not allow for the cowlings to be attached. Thus, I had to remove the arms of the engine mounting and glue the cowlings on permanently.

Having done some shopping I eagerly went back to work and carried on for over three hours until a blister forced me out of the workshop. During that time I almost completed the entire model. First, I stripped the engine of all details preventing the attachment of the cowlings. Then, I slightly modified the machine guns using the elements for both the open and the ready-to-fly version. I had to struggle a little with the covering panels. Unfortunately, not all parts were perfectly matched, but I blamed it on the unusual choice of the elements I had put inside. After that, it was a piece of cake. I masked the glass with Tamiya tape and attached the canopy in the right place. I also glued the wing on. That stage caused no trouble apart from attaching its rear part to the bottom of the fuselage where I had to apply a little putty. After I had made rudder control rods (formed of the sprue stretched over a flame), I attached the horizontal stabilizers. No problems occurred during the propeller assembly.

That was the moment when I could honestly say that even without the engine and armament presentation it was almost impossible to build the model in two days. It could be achieved, if somebody worked on it over dozen hours a day doing nothing else, but that would be just sick.

The last hour and a half of the second construction day I spent assembling the main undercarriage legs and preparing the model to be painted. As a part of the last stage I added nets to the radiators' air intakes. I know they looked differently but it was too late that I had realized those elements would be exposed so much. The netting was better than a completely bare element. That was another imperfection of the kit. The producer could have easily made flat elements with shutters imitations, thus making it a fully-fledged plastic kit. It was

obvious that omitted photo etched elements were supposed to be an integral part of the model.

Painting

Third day of the long weekend

Having defeated the afterweekend delirium, I came back to work on the Emil. I did the preshading in less than an hour. I darkened all the recessed panel lines and made black smudges on some rivet lines. I painted the sides and the lower part of the wing with Mr. Hobby RLM 65. With a thoroughly diluted mixture of white and blue, I lightened the panels, rivet lines and some other places.

Before painting the camouflage on the upper surface, I had masked its lines with Tamiya tape. Then I could put on the RLM 02 patches. Analogically to the bottom of the fuselage, I lightened the panels and some rivet lines. Additionally I made delicate smudges on the wing. After the paint had dried a little, I masked the colour demarcation lines and put on the RLM 71 patches. Like before, I lightened some details with the mixture of the base colour and Off White.

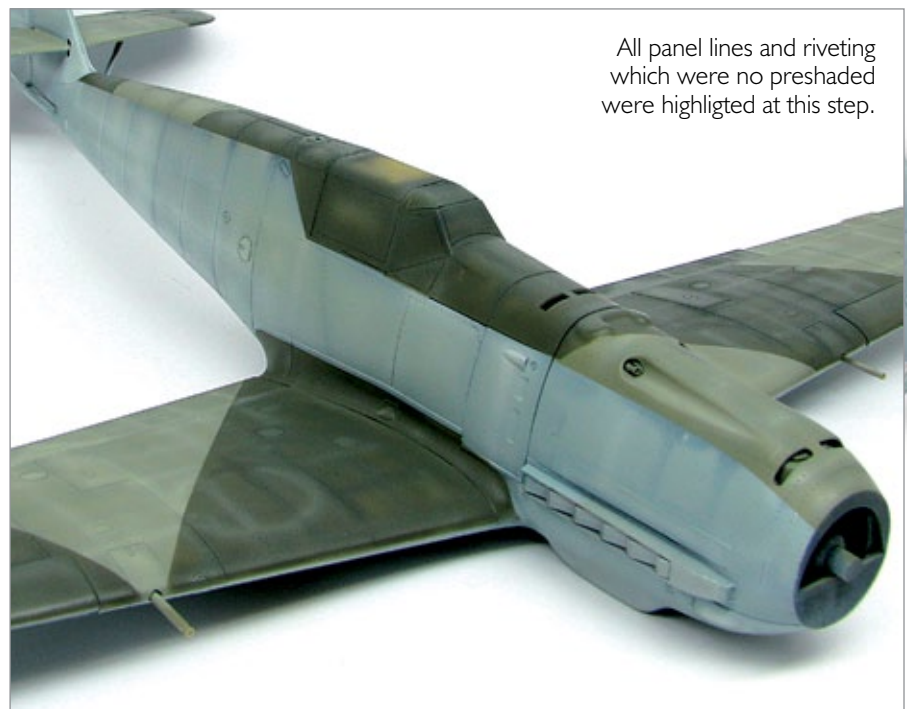
I spent the next two hours on finishing the paint job. I retouched the tyres, painted the guns and the exhausts (these were covered with a mixture of Vallejo Black, Smoke and Gunmetal). Then, according to the plan, I put on the decals. I have to admit they sit nicely not only in the panel lines but also on the riveting. Despite of that fact, I decided to incise the wing crosses on the panel edges and drip them with a slightly diluted Wamod acrylic paint remover. I put the embellished plane near a heater because I wanted to finish the day varnishing the model with a flat satin.

Detailing and weathering

Day four, the finale

The surfaces secured and, at the same time, smoothened with Mr. Hobby Mr. Top Coat Semi-Gloss were washed with the mixture of Vandyke brown oil and White Spirit. The smooth texture allowed for the mixture to be removed, making it

RLM71



All panel lines and riveting which were not preshaded were highlighted at this step.

For retouches and details coloring Vallejo acrylics were used.



Decals in this kit are superb - they sit excellent in all panel lines and riveting with a little support of Microscale's decal fluids

stay in the recesses not influencing the colour shades.

At that stage I could attach all the model elements I had painted separately. I glued on the undercarriage and the wheels, attached the antenna and the propeller. The model was ready to be covered with the satin varnish.

I intended to be as moderate as possible with putting traces of utilisation on the model. I painted the oil smudges on the lower part of the engine cowling with a thin brush using MiG Dark Wash. I made fine scratches and chips of paint on the wing and near the cockpit scratching off the paint and showing the silver base colour. To create mud spots on the undercarriage and the part of the wing stepped on by the pilot and the maintenance crew, I reached for Tamiya's Weathering Sticks: Mud and Sand.

At the end I used black pigment. I put it on with a stiff, soft brush to imitate smoke markings behind the exhaust pipes and the guns. I secured the powders with a fixative.

It was necessary to smooth the surface with the applied decal with a clear cote. This way I've prepared the model for the wash step, too.



**In the evening
of the fourth day
the model was
ready for a photo
shoot...**



**Kits and aftermarket
accessories used**

Bf 109 E-3 Eduard Weekend Edition 3402
Fw 190 Seatbelts Eduard 32600

Materials

Polystyrene 0,5mm
Plastic netting
Nylon thread

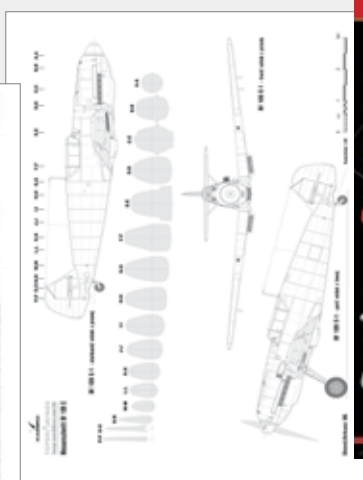
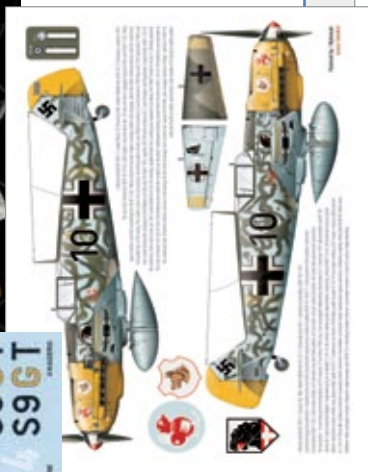
Paints

Mr. Hobby RLM paints of Mr. Color palette
Mr. Color C8 Silver
Mr. Hobby Mr. Top Coat Semi-Gloss
White spirit
Wamod acrylic paint remover
Vandyke brown oil paint
MIG Dark Wash
Tamiya Weathering Sticks
Black Smoke Pigment



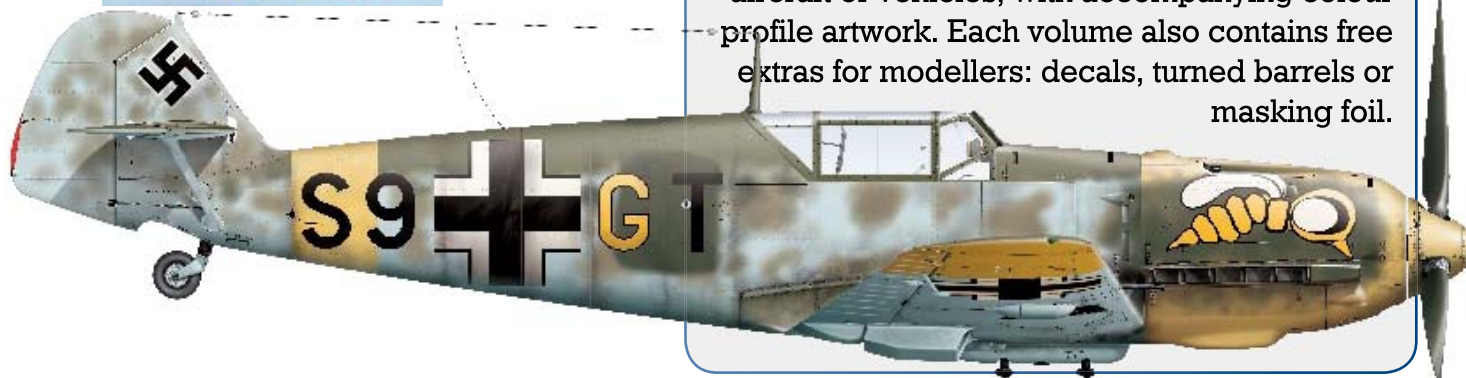




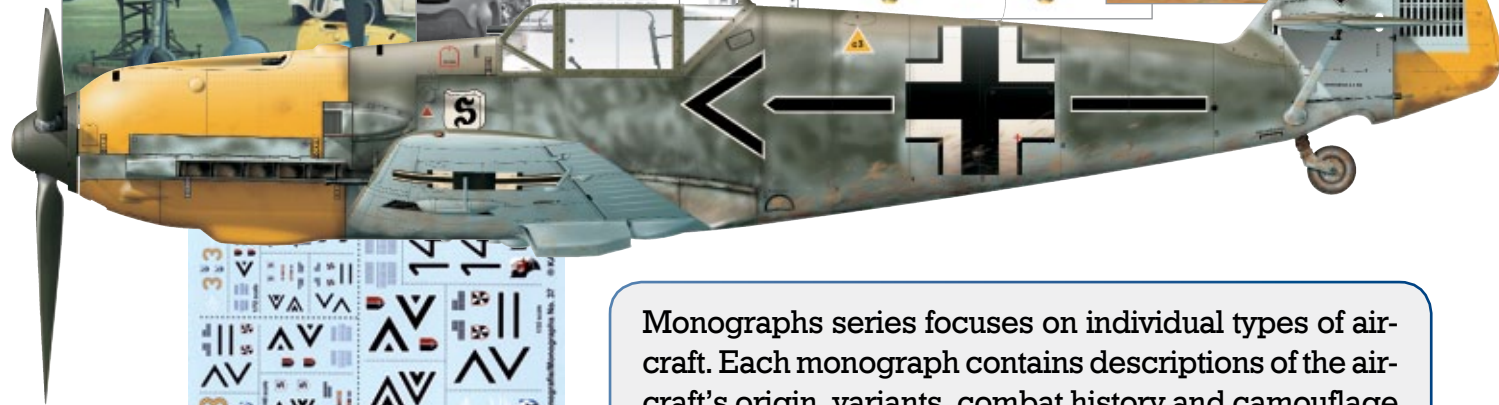


TOPDRAWINGS

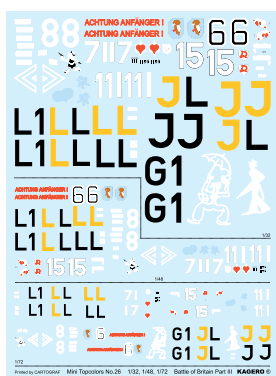
A series of booklets filled with scale drawings of aircraft or vehicles, with accompanying colour profile artwork. Each volume also contains free extras for modellers: decals, turned barrels or masking foil.



MONOGRAFIE MONOGRAPHS



Monographs series focuses on individual types of aircraft. Each monograph contains descriptions of the aircraft's origin, variants, combat history and camouflage & markings. Each volume also includes many photographs, scale drawings and colour profile artwork.



Each volume of the series is basically a big decal sheet with individual markings for aircraft or vehicles in three most popular scales. Each painting scheme is depicted on beautifully drawn colour profiles and described in the guidebook with English and Polish text.

A classic series of highly illustrated books on the best machines of war, with several dozen photographs of each aircraft or vehicle. With close-up views of the key features of each machine, including its variations, markings and modifications, customising and creating a model has never been easier.

TOPSHOTS

**...more on
BF 109 E in our
publications**



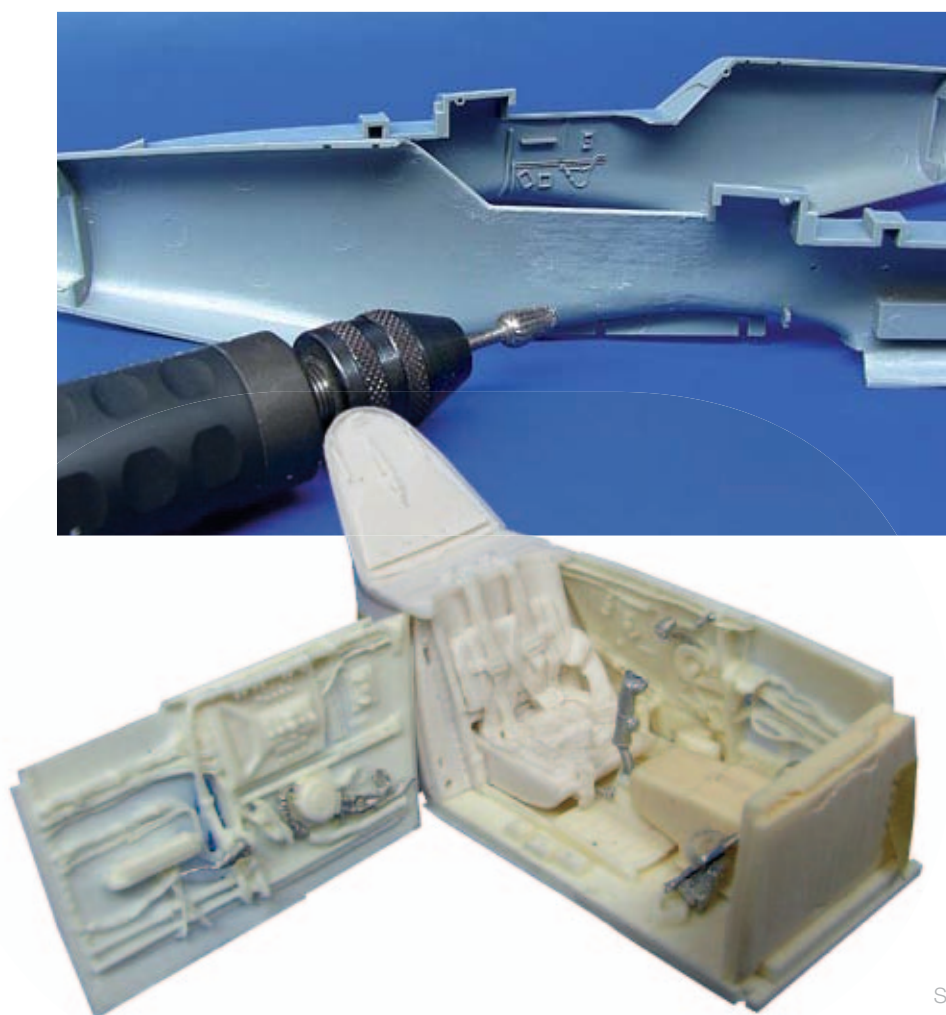
Messerschmitt Bf 109 G-6

Kamil Feliks Sztarbała



I was asked to build a scale model of Messerschmitt Bf 109 G-6 piloted by the then, Hauptmann Gerhard "Gerd" Barkhorn. The whole was to be gracefully placed on a grassy base, adorned with the figurine of the hero. The staging was quite accurately based on the surviving archival photos. The victim was Hasegawa's 1:32 kit, of course not sauté. The accessories include Masterdetails resin cockpit, exhausts, parts of the propeller and undercarriage of the same producer, RB Productions photoetched elements and EagleCals decals plus the Muntz Miniaturen (Puchala) pilot's figure.

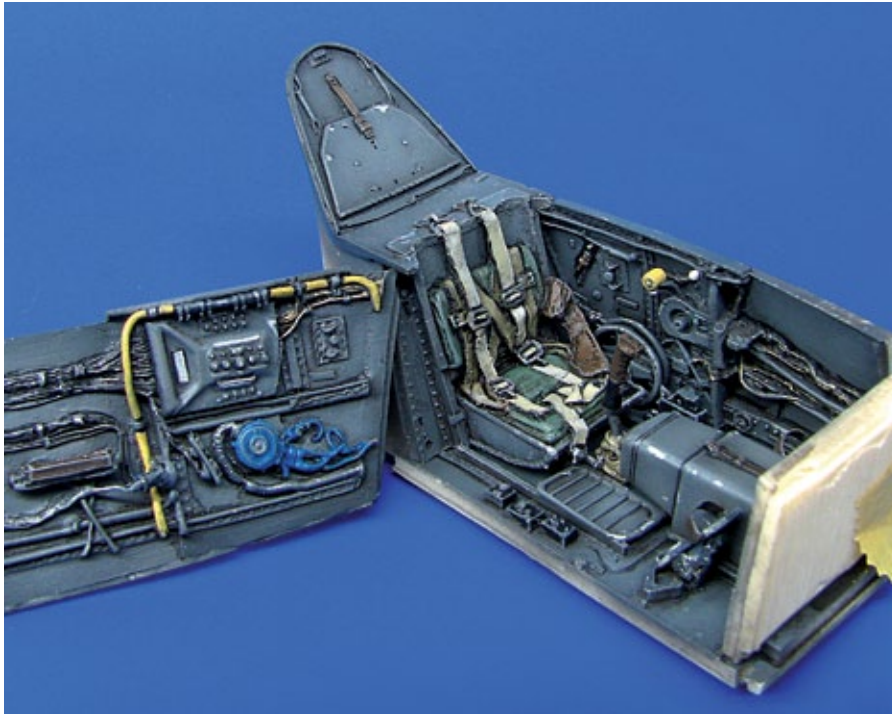
I would like to express my utmost appreciation to Maciej Góralczyk and Jakub Plewka for their substantial support in making of this model.



COCKPIT INTERIOR

The Masterdetails cockpit can easily be described as a kit within a kit. Plenty of fine resin and white metal details make a huge impression. Preliminary fittings gave me hope for limited problems during assembly. I expected more work fitting the resin segment into the plastic fuselage elements. First, the original elements had to be removed from the Hasegawa kit. I milled all interior details with a mini drill. At that stage, it was impossible to estimate how much plastic should be removed. Final fitting of the resin cockpit could be done after gluing together the fuselage halves.

The cockpit interior elements assembly went with no major issues. The white metal parts were not very sophisticated and needed some tooling to remove overpours and misalignments. I decided to paint the main construction elements separately. First, I coated them all with Mr. Hobby RLM 66. Next, I made some slight highlighting with a mixture of the base colour and white. Then, I coloured the details with a brush and Vallejo paints. To accentuate them, I washed them with White Spirit soiled with Vandyke brown oil paint and then brushed everything with light-grey oil paint using the dry brush technique. My work on the cockpit



**I BELIEVE IT SHOULD BE THE KIT WITHIN THE KIT
BECAUSE ITS POOR FITTING
TO THE HASEGAWA'S PLASTIC PARTS**



interior was concluded with covering all the elements with satin varnish.

With the cockpit ready, I could begin fitting it into the fuselage. It turned out to be quite troublesome. Both the fuselage sides and resin cockpit ones needed a lot of milling. The latter were moulded very unevenly and their thickness ranged from 2 millimetres to an almost transparent shell a few micrometers thick. The rear part was also poorly matched as its profile did not fit the fuselage.

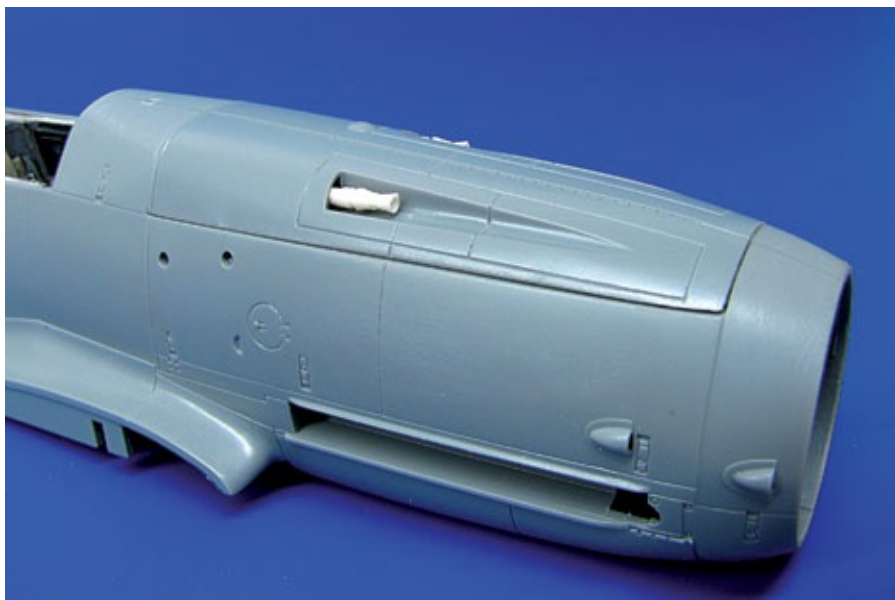
Finally, after many fittings I managed to glue the cockpit in, pouring cyanoacrylic glue into all the gaps.

AIRFRAME ASSEMBLY

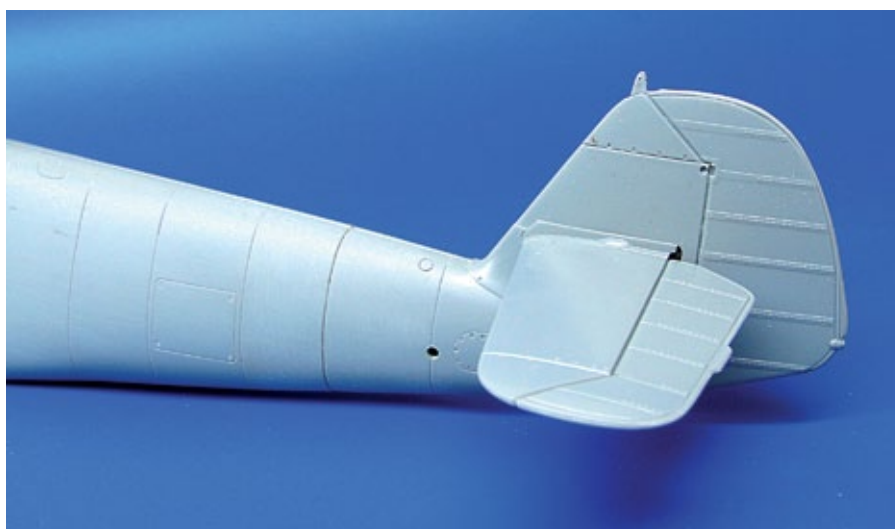
I divided the kit into segments that I planned to put together during later stage. The stabilizers required not only minor modifications of trimmers' shape but also some tooling to remove numerous overpours. The next detail I prepared, were the exhaust pipes. The slightly warped resin elements had to be straightened. I thinned the exhaust vanes – the original plastic elements were almost a millimetre thick thus being too massive. I also installed machine gun barrels in the engine cowling.

Applying putty in the gap between the fuselage and the upper part of the engine cowling was quite difficult. The problem was not only the gap between the elements, but also their, not ideally matched, profiles. The problem was solved with cyanoacrylic glue and some sanding. After these actions I had to recreate some of the panel lines that had disappeared under the file.





BECAUSE OF UNIFICATION OF THE PARTS, WHICH IS TYPICAL FOR THE HASEGAWA KITS, SIMPLE PROCESING WITH MAIN SEGMENTS CAN BE LABORIOUS AND TIME CONSUMING



It was time to assemble the centre wing section. I added a resin panel with shell case ejection ports and two fuel pipes made of a 0.8mm needle. I had to mill the wing mounting frame slightly because the resin cockpit floor was much thicker than its moulded counterpart. Neither the centre wing section, nor the tail unit caused any issues while gluing to the main fuselage section.

I also made some additions to the main undercarriage. Its cover was from the Masterdetails resin details kit. I made the brake installation of different thickness tin wires, winding one on another. I embellished the undercarriage bays with some RB Productions photo etched elements, however I did not use the whole kit. I decided that the basic ones were sufficient as the final model was supposed to be displayed on a base and the bays were not to be visible. Before installing the photoetched elements, some styrene had to be milled off.

The glass canopy also had to undergo some modifications. Its rear part had to be milled to match the cockpit resin headrest. I also glued on a little photo etched element on which I planned

to mount a line holding the canopy in the open position. I embellished the canopy with some elements from the Masterdetails kit and masked the glass with Tamiya tape. Its interior had to be painted before installing. I complemented the cockpit with an instrument panel and gunsight. The instrument panel is from a resin kit but in fact it is the model's element supplemented with one detail and moulded in resin. The gun sight mount needed some modification. I put it on a small rack made of two photo etched elements. First of all, that construction was closer to the original, second, the way of mounting the element suggested by Masterdetails did not allow for the armoured glass to be installed inside the canopy.

PAINTING

Before the main painting work, I had decided to prepare the yellow quick identification areas. I prefer that sequence as yellow paint has a really poor covering quality. I started with pre-shading the airframe fragments which I later covered with white undercoat and finally with



RESIN PANEL WITH SHELL EJECTION PORTS AND FUEL PIPES MADE OF PIECES OF A NEEDLE MAKE THE CENTRE WING SECTION MORE ACCURATE

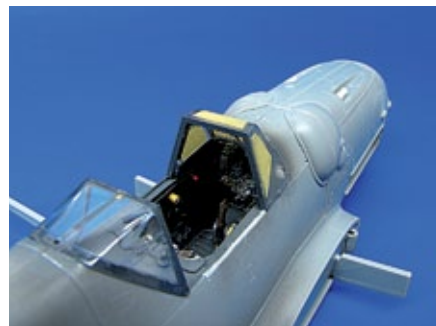
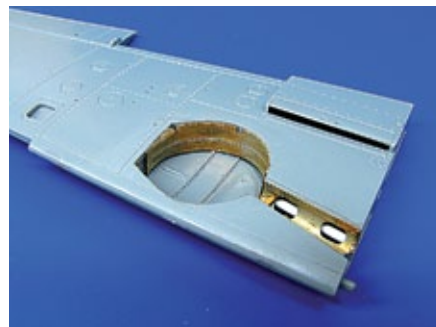
yellow Mr. Hobby RLM 04. After the paint had dried, I masked the yellow surfaces with Tamiya tape.

Then I pre-shaded the whole model. During the process I painted the edge of the yellow paint using Tamiya Light Gray. Then, the surface was covered with Mr. Hobby RLM 76. The next stage was lightening. I did it with well diluted mixture of white paint soiled with blue RLM 76.

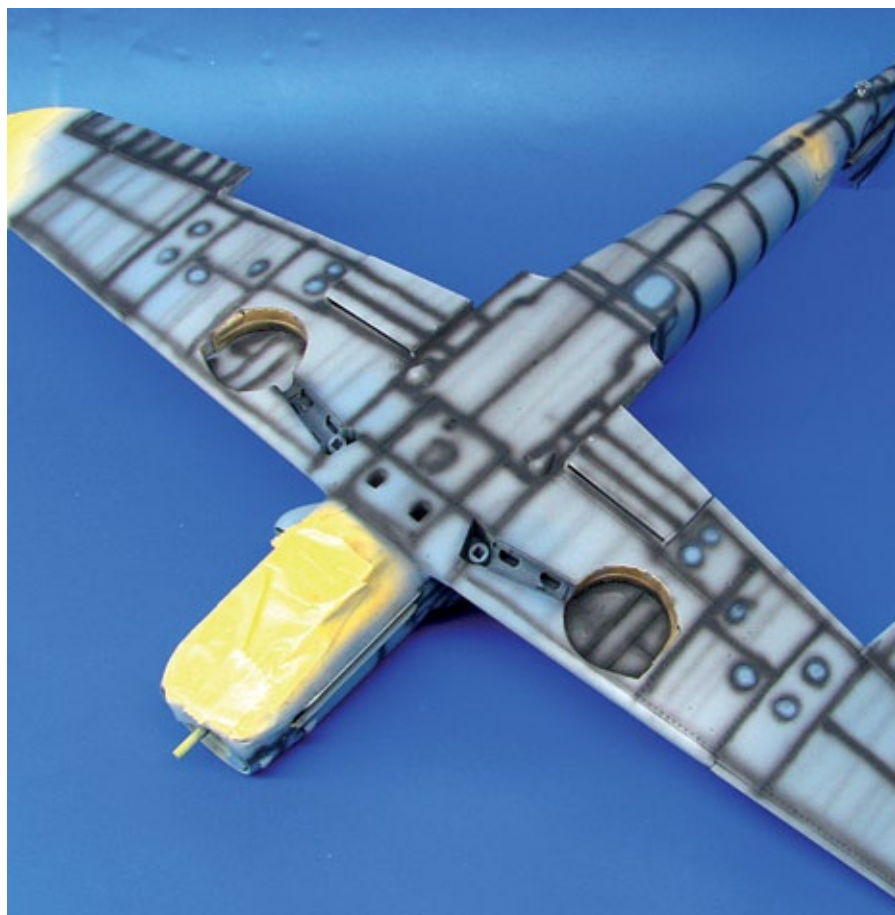
Because the colour border on the wing has characteristic splinter shape, I decided to make a template to paint it. I drew the profile of stabilizers and wings on card and marked rough shapes of patches. Then, I drew splinters. I put templates on the surface and painted darker patches of RLM 74 camouflage. Then, I mixed that paint with a considerable amount of thinner and a little white, and put on delicate fadings.

The next step was RLM 02. The colour served two purposes: paint securing undercarriage elements, insides and bays of the flaps, as well as patches on the sides of the fuselage. Then, I painted next patches with RLM 75 and RLM 74. I also painted a dark patch on one of the wingtips that I had noticed while consulting one of the archive photos. The airbrush stage was concluded with painting a wave on the wings leading edges. I used a similar template as the one employed while painting colour demarcation lines on the upper surfaces. Then, I could cover the whole model with transparent, glossy varnish. I also painted the propeller and the spinner. I sprayed the base and the blades with RLM 70 and the metal spinner with black. Putting on decals was a quite time consuming process. Beside a great number of maintenance markings, most of the symbols consisted of separate white and coloured/black decals put on one another. Fortunately, the crosses were single elements. Working with Microscale decals (that is the company that prints them for EagleCals) one has to be extremely patient. Their characteristic feature is a long drying time. After being dripped with a large amount of Microscale liquids, they do not seem to react at all during first hours. They usually "sit" in the recess lines and on details only after a few or even over a dozen hours depending on the number of paint layers on the decals. That is why, it is wise to wait at least twenty-four hours before doing any adjustments, film cutting, etc. It was not my first confrontation with Microscale decals, so I was ready to spend some time on the markings and especially crosses. I was surprised by a different problem: for the first time, I encountered paint damage caused by the use of SOL liquid.

Where the decals did not get into the panel lines, I cut the film and dripped those spots with Microscale SOL liquid.



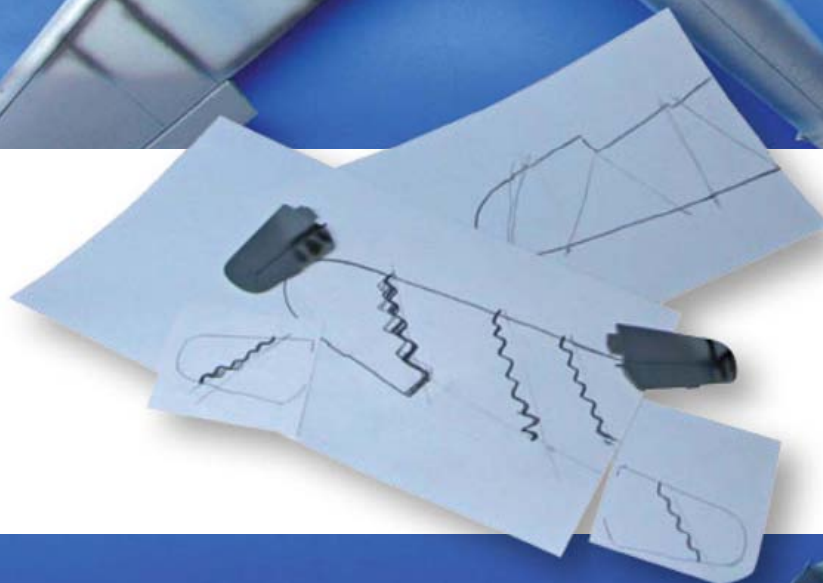
I STARTED WITH PRESASHING THE AIRFRAME FRAGMENTS WHICH I LATER COVERED WITH WHITE UNDERCOAT AND FINALLY WITH YELLOW MR. HOBBY RLM 04. AFTER THE PAINT HAD DRIED, I MASKED THE YELLOW SURFACES WITH TAMIYA TAPE AND FINISHED PRESASHING ON WHOLE SURFACE".

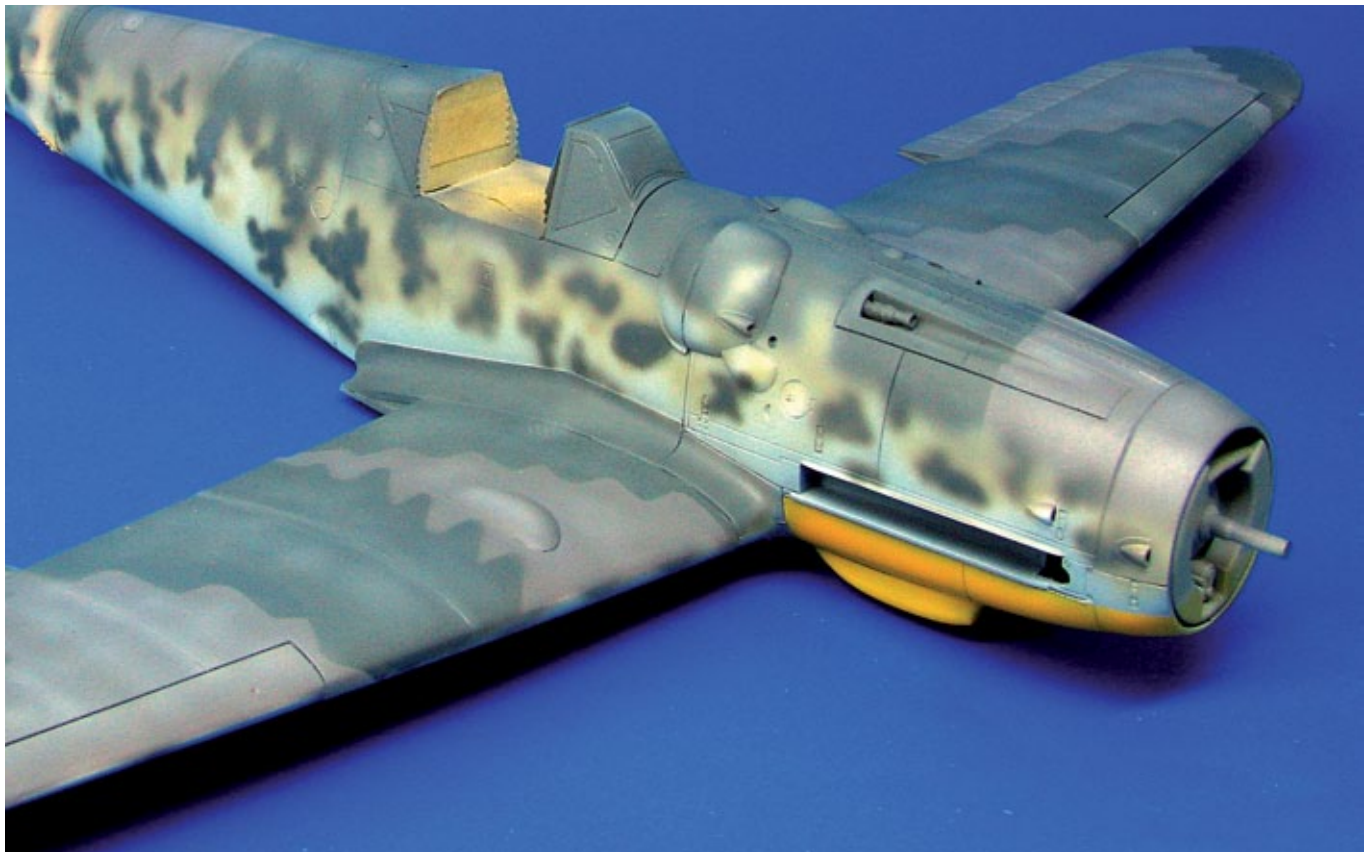


I applied the substance with a cotton bud, pressing the decals onto the surface. I did not pay any attention to colour damage on lower surfaces and fuselage Balkenkreuzes as my priority was the decals' correct position. I could do so, because in both cases it was necessary to do some retouching. I covered the damaged paint on the black crosses with matt acrylic. Then, I secured the decals with Mr. Hobby Mr. Top Coat Semi Gloss spray. After the varnish had dried, I could begin repairing the colour on the fuselage crosses. I masked its white edges with Tamiya tape. I thinned the glue, just in case, to minimize the risk of ripping the decals off. I put a thin layer of RLM 74 on the cross thus eliminating all imperfections.

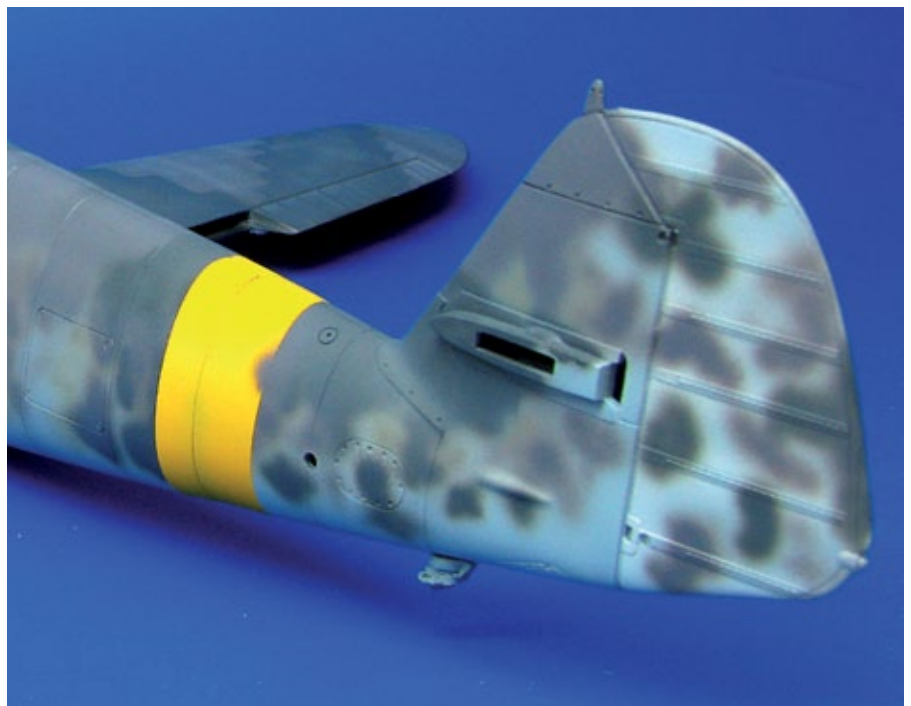
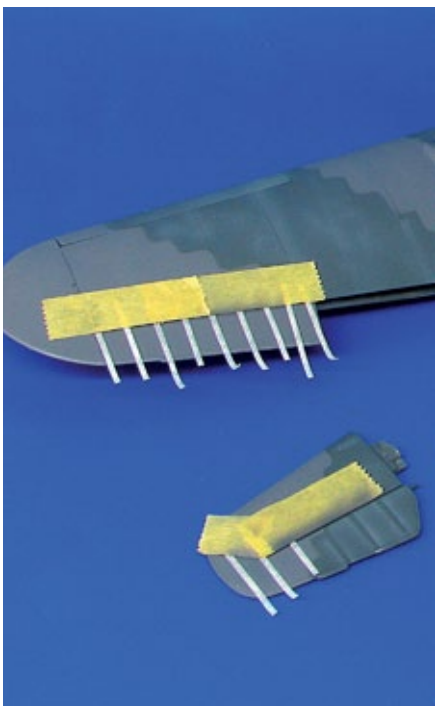
The spinner also needed some corrections, particularly its white spiral. Because of the shape, the decal had no chance to settle perfectly on the oval surface. When it dried, I wiped it with sand paper to smooth out the surface and then, retouched the white spiral with a few layers of acrylic paint applied with a brush. Having finished putting the markings on, I could colour different details like the tail wheel tyre, leather aprons painted with Vallejo khaki or exhausts covered with the darkest paint of the Lifecolour's Dust&Rust set. I concluded the stage covering the whole model with Mr. Top Coat Semi Gloss.

TO PAINT ALL CHARACTERISTIC EDGES OF CAMOUFLAGE STAINS I USED TEMPLATES CUT IN THIN CARDBOARD





THE AIRBRUSHING STEP WAS LABORIOUS AND TIME CONSUMING NOT ONLY BECAUSE OF A BIT COMPLICATED CAMOUFLAGE SCHEME, BUT IT WAS ALSO NECESSARY TO USE MASKING TAPE REPEATEDLY AT MANY SECTIONS AND DETAILS.





I WAS SURPRISED BY AN UNUSUAL ISSUE WITH MICROSCALE DECALS. THE SOL DECAL LIQUID CAUSED SOME DAMAGES OF THE PAINT ON DECAL. THE ONLY WAY TO REPAIR IT WAS MASKING THE CROSSES AND REPAINTING THEIR INNER SURFACES.



WEATHERING AND FINISHING WORK

After the varnish had dried, I did a slight wash with Vandyke brown oil mixed with White Spirit. I removed the applied mixture with a piece of cloth and cotton buds. Before the final weathering, I covered the model with satin varnish one more time. I also made smudges along the aircraft with a mixture of satin and shine to make the surface look worn out. The obvious effect of those actions was further toning down of the colours.

With earthy and dark Tensocroms, I made delicate smudges on the wing and skin. It is an extremely subtle effect, but it makes the colours look lively. With black Tensocrom, I slightly airbrushed places that I planned to smoke with pigments. Additionally, I covered those places with matt varnish to make the powders stick better.

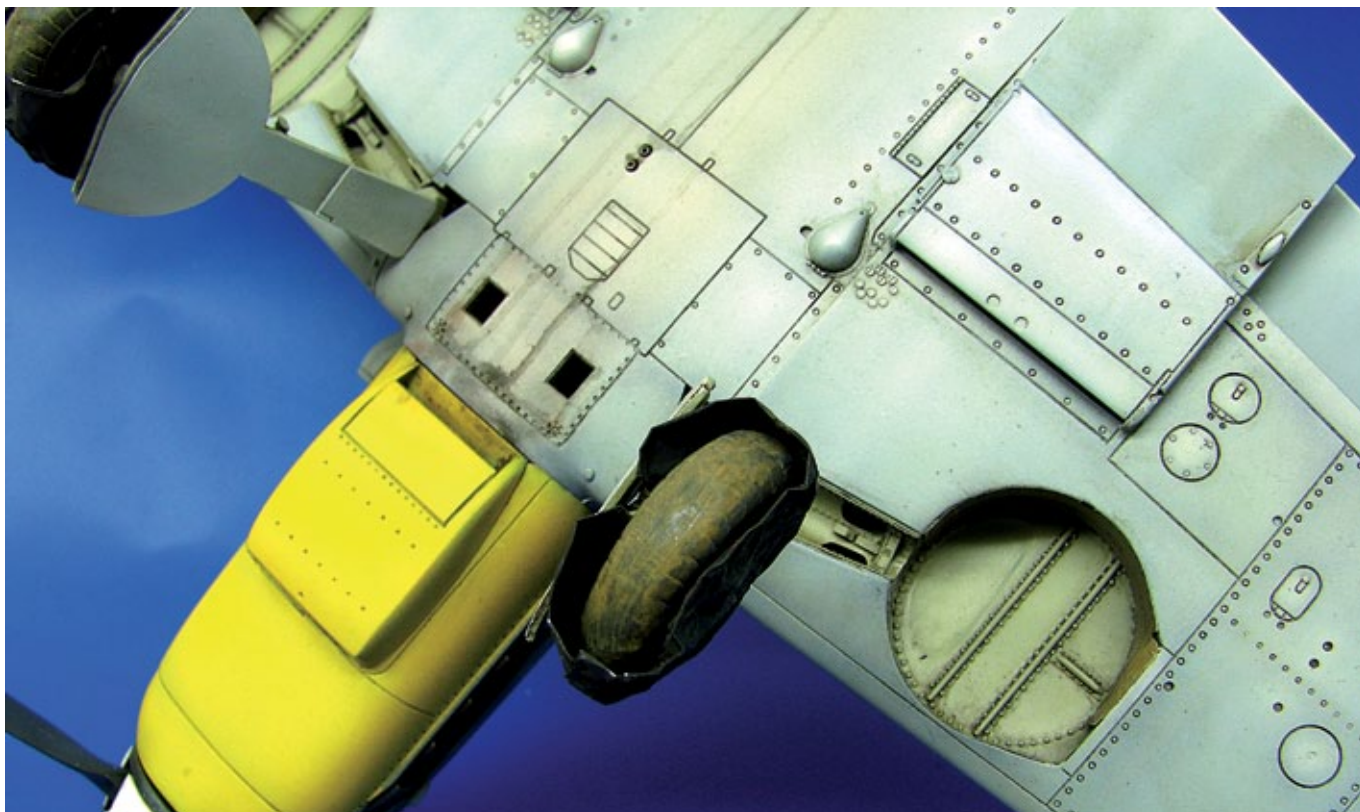
I formed rubberized wheel covers from aluminium foil. Before painting, I poured cyanoacrylic glue into them to make them stiffer. Next, I painted them along with the wheels with matt black and later lightened it with Tamiya Nato Black. The last but one detail I made, was a line securing the open canopy. I made it of a thin nylon thread, fitted it to grommets I had prepared earlier and then, covered it with black paint. The spring imitation was made of a tin wire.

I also prepared an antenna of the thin nylon thread where I put little drops of cyanoacrylic glue to imitate the insulators. I painted the antenna line with matt black and the insulators with Vallejo Off White. The next detail was rubbing some Gunmetal pigment into the front exhaust pipes (the remaining ones were to be later covered with smoking, so all treatment applied to them was just art for art's sake) and into the machine guns. Having done that, I covered the aforementioned elements with a thin layer of blue Tensocrom.

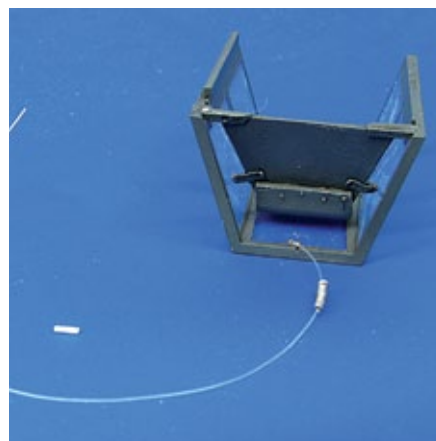
I painted subtle and few radiator leaks with MIG Dark Wash. With an old and worn out brush, I rubbed Tamiya Weathering Sticks on the side of fuselage at the cockpit and on the wing root. After moistening the substance with water, I also put mud imitation on the wheels. The last touch was the smoking made by rubbing black pigment into the surface tarnished during the previous stage. The tool of choice was my trusty brush with delicate but elastic bristle. It perfectly rubs pigment in and, at the same time, wipes its excess from weathered surfaces. I secured the pigments with fixative.



EVEN IF I WANTED TO MAKE A QUITE CLEAR MACHINE, SOME MINOR TRACES OF UTILISATION AND WEATHERING WERE NECESSARY. FOR SUBTLE OILY LEAKS I USED MIG'S DARK WASH. MUD ON THE WHEELS WAS MADE USING TAMIYA'S WEATHERING STICKS.



IMITATIONS OF THE RUBBERIZED WHEEL COVERS WERE MADE OF ALUMINUM FOIL. AS A FINAL TOUCH I MOUNTED A LINE HOLDING THE CANOPY IN THE OPEN POSITION.





FIGURE

Working with white metal is far from being comfortable at any stage. First of all, it is a very hard material to work with. The Muritz Miniaturen figurine portraying Barkhorn (or being a variation of the character), had distinct seams of mould pieces used in the production process. The troublesome treatment of the hard material did not end with their removal. The individual elements of the figurine (fortunately, there are only three of them) were fitted in quite controversial way. In the end, even properly prepared elements have to be put together. I strongly advise against using cyanoacrylic glue with white metal – when dry, it has a tendency to peel off the material. There are two effective and reliable methods: soldering and using two-part epoxy adhesives. I reached for the

second option. I covered the front of the coat with a generous amount of Poxipol, which not only connected the elements, but also acted as putty. The preparatory stage was completed by laying the undercoat. I used Mr. Hobby Mr. Resin Primer. Although it is intended to prime resin, it creates a strong and abrasion resistant layer on every surface. We have to remember that even dedicated adhesives do not stick to white metal very well.

I began painting the figure from its head. I painted the face using three Vallejo shades: Brown Sand as a base colour, Basic Skintone for lightening and Burnt Cadmium Red for shadows. I glazed the next layers of well diluted paint. Next, I used German Gray, Off White and Black to colour the eyes and hair.

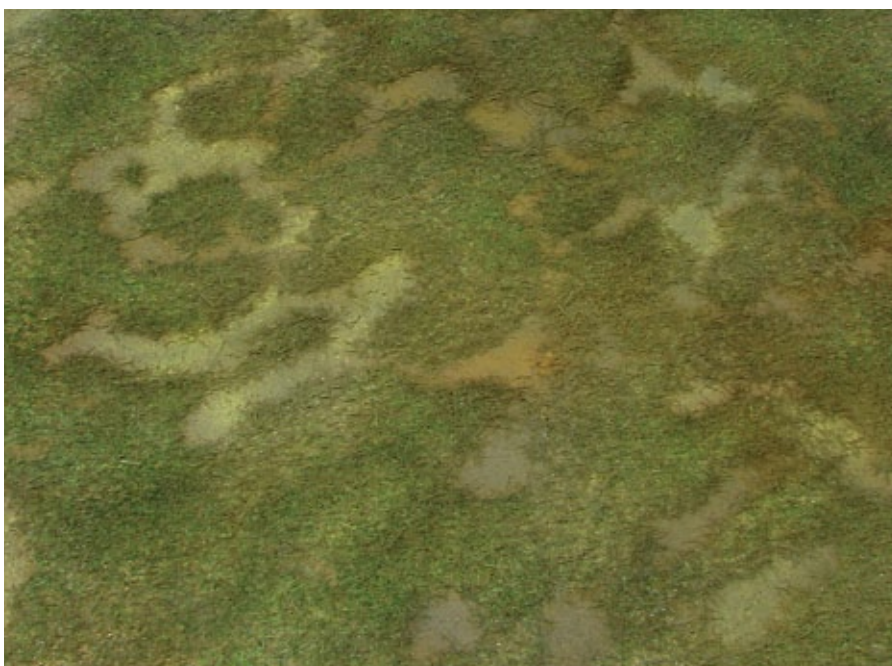
I secured the latter with satin varnish and began painting the collar. Unfortunately, the figure was not very detailed, making it difficult to paint the Iron Cross and the shirt. Having finished that stage, I moved on to painting the leather coat. First, I put on an undercoat of Vallejo Burnt Umber, which I secured with glossy varnish.

I painted the aircraft in a conservative way, so I did not want to overdo it with the figure and use too intensive shading and colour modulation. That is why, painting the coat, I confined myself to using black oil paint. Then, I gently wiped off its excess and secured the whole with satin varnish. Finally, I painted the details: buttons, shoulder straps; and coloured the hat held by the character.

BASE

First, I cut a 4 mm thick piece of foamy PVC and then, covered its entire surface with Vallejo White Pumice paste and strew it slightly with fine sand. Thus prepared surface, Airbrushed with earthy pigment. When everything had dried, I wiped off the powder excess with a wide brush and secured the support with fixative.

I put electrostatic grass of two different lengths on spots of well diluted acrylic resin. I had chosen toned-down products to achieve the effect of faded, slightly dry greenery. To introduce some variety to the colouring and reduce the difference between the grass and the plain ground I applied brown wash with an airbrush here and there. Finally, I glued the figurine on the base.





KITS AND AFTERMARKET ACCESSORIES USED

Messerschmitt Bf 109G-6 Hasegawa ST-17
 Max Detail Set Masterdetails 32004
 Interior Set Masterdetails 32002
 Photoetched set RB-P32003
 Decals Bf 109 G-6s EagleCals EC#42-32
 Barkhorn's figure Munitz Miniaturen P 108

PAINTS

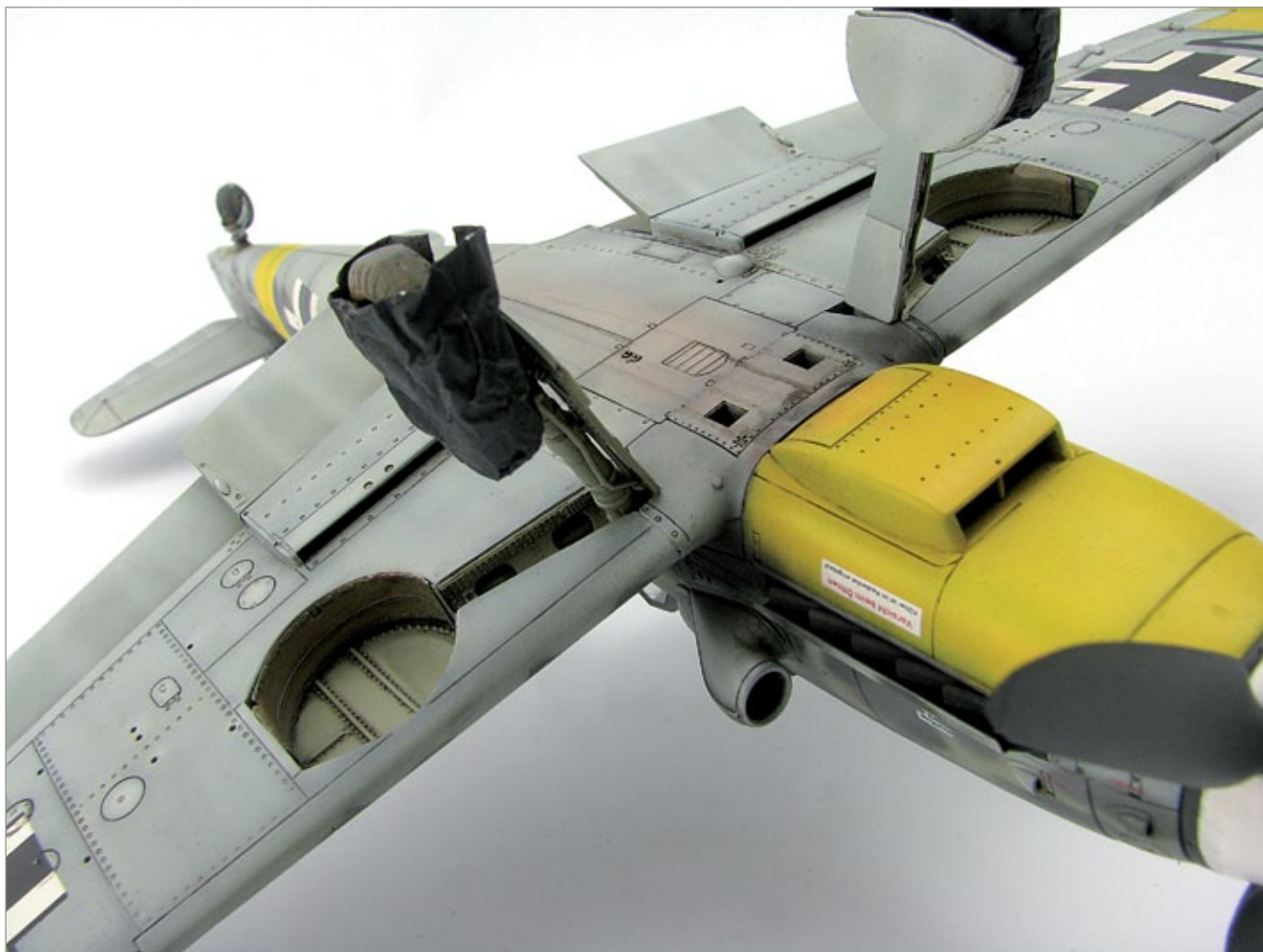
Gunze C (Mr. Color) authentic RLMs
 Vallejo's acrylics for details and figure
 White spirit and Van dyke Brown oil paint
 for washes
 Gunze Mr. Top Coat Semi-Gloss
 Tamiya Weathering Sticks
 MIG Productions P220 Dark Wash

MATERIALS

Two-part Epoxy adhesive
 (for figure mounting)
 Sheet of foamed PVC
 Aluminium foil
 Vallejo's White Pumice acrylic paste
 Electrostatic grass from Polak
 Kremer pigments

TIPS

There are no differences between an electrostatic grass from Polak and from other manufacturers. You can use, for example, Heki or Woodland Scenics products. Instead of Vallejo's paste you can use any thick acrylic resin mixed with sand.







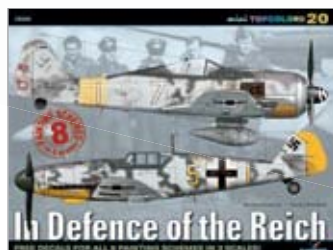


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in our publications



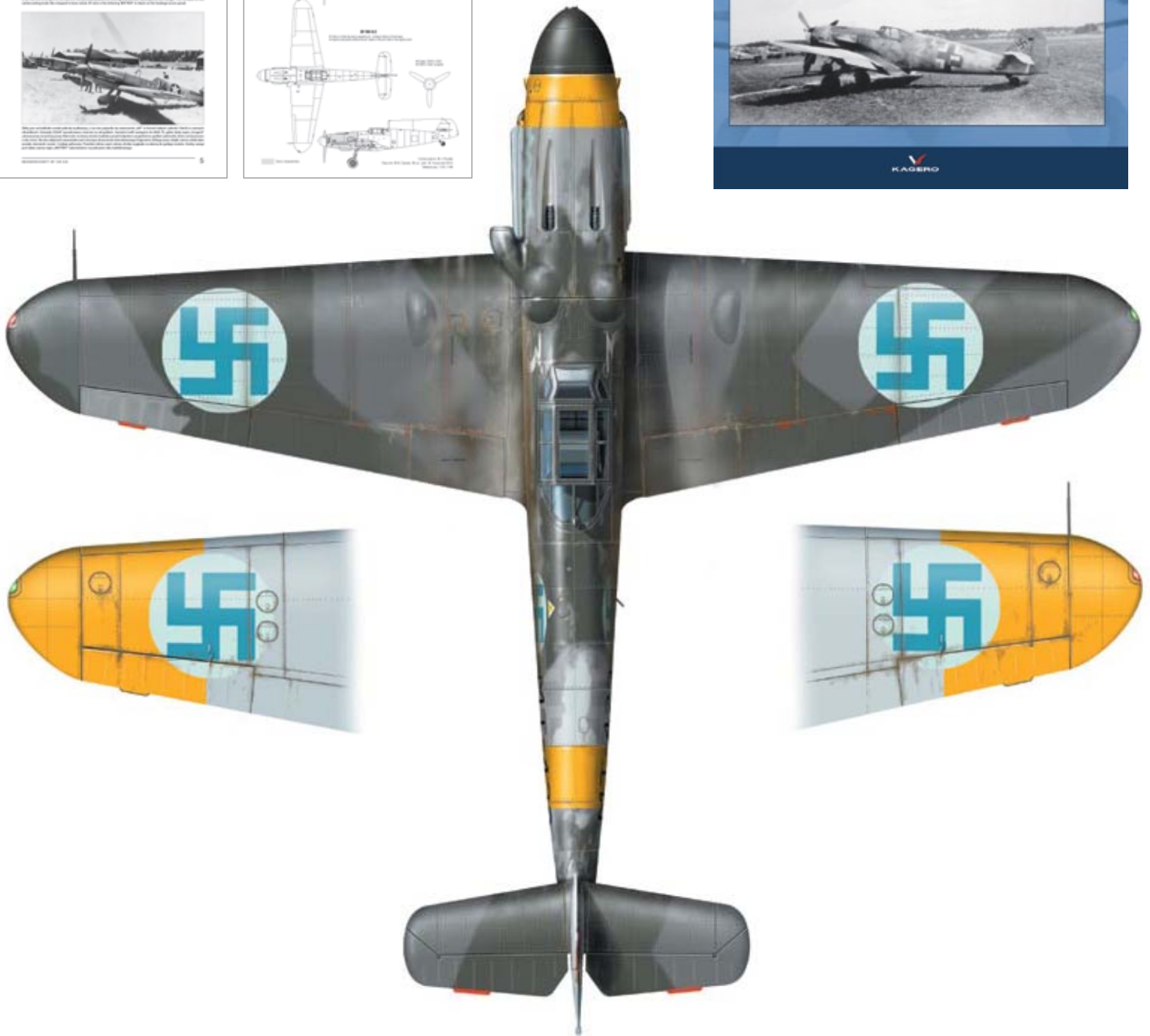
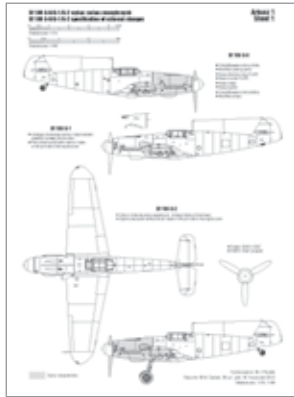
Messerschmitt Bf 109 G-2; flown by Oblt. Günther Schwanecke of Stab II./JG 5, Salmijärvi, August-September 1943.

The uppersurfaces of this RLM 74/75/76-painted machine received a solid overspray in RLM 74 and some additional patches of RLM 70. The engine undercowling and wing tips were painted yellow. The yellow beneath the wing tips extended almost to the outer arms of the underwing crosses. The spinner was painted RLM 70, but later most of it was sprayed black and a white spiral was added. Another variation of the clover insignia, which also had been used as the II./JG 5 badge, was applied under the cockpit on the port side of the fuselage. The 'Brockenhexe' (witch riding on a broomstick) emblem on the engine cowling was a personal talisman. The plane was fitted with sand filter at some period of the service.



SMI Library

A series of photo albums showing particular aircraft or vehicles with emphasis on their camouflage and markings. Beside the photos, each volume contains colour profile artwork and free decals in three most popular scales.



Bf 109 G-6, W.Nr. 412122, 'MT-423', flown by SSgt Hemmo Leino of I/HLeLv 34, Kymi, June 1944.

Like all Bf 109 G-6s delivered to Finland, 'MT-423' was finished in standard RLM 74/75/76 scheme. Yellow identification markings were applied on the forward and rear fuselage, and on the bottom of the wings. Finnish national markings replaced the crosses, codes 'MT-423' were painted black aft to them and white digits '3' were applied on the fuselage sides in front of the windscreen. Only 'MT-423' and 'MT-451' carried the HLeLv 34 emblem in its original shape on the rudder. The spinner was thirted in RLM 70 and white. Please note some traces of repainting, possibly after repairing, on the fin and rudder, and overall dirty appearance of this extensively used aircraft.

Spitfire Mk.VIII

Tomek Wajnkaïm



JAPANESE PRECISION

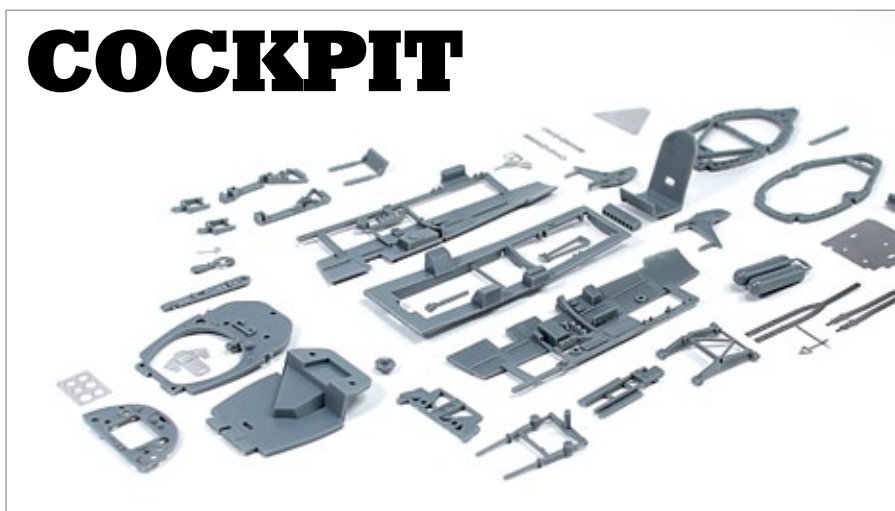
With Japanese Tamiya Company we became accustomed to an excellent quality of its kits. The work with Spitfire can be called an adventure. The highest level of parts workmanship, clear instructions and historical accuracy are the chief assets of the Japanese company.

In building my kit I used the TopDrawings and TopColors books by Kagero Publishing, The TC publication came with the decals set and extremely detailed colour profiles. The Spitfire was built within three weeks. Due to the fact, that the kit was exceptionally well designed, there was no need to use additional accessories. This allowed me to concentrate on precise glueing and painting.

Before the actual construction it is advisable to gently wash all the parts, still on their sprues, in warm water with detergent.



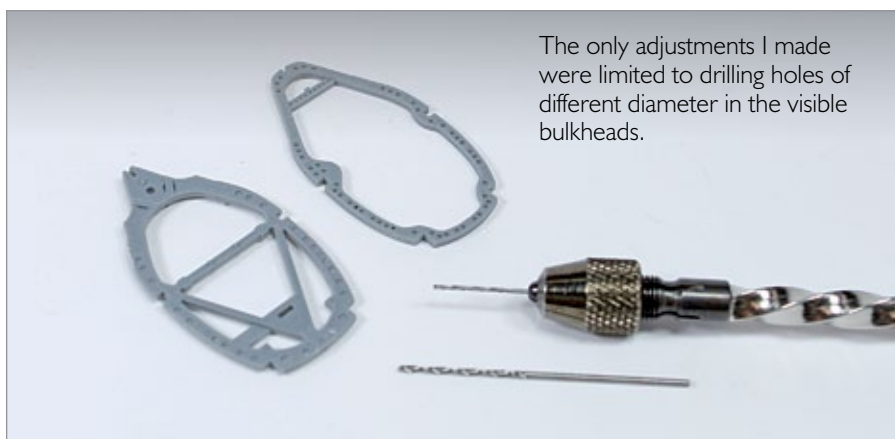
COCKPIT



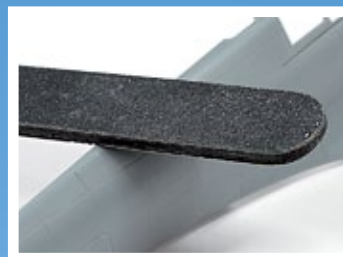
After removing all the cockpit parts from the sprues we prepare them for painting. Following the removal of the ejector pins marks from the interior of the fuselage, it was protected and smoothed by a coat of Mr. Hobby Surfacer 1200 primer.



The only adjustments I made were limited to drilling holes of different diameter in the visible bulkheads.



It has to be remembered that the flat side of the pliers must face the side of the kit's part.



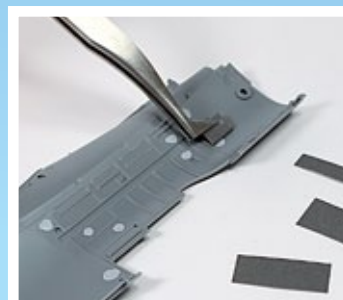
The sticking out fragment of the sprue needs to be sanded away with sandpaper of different grades.

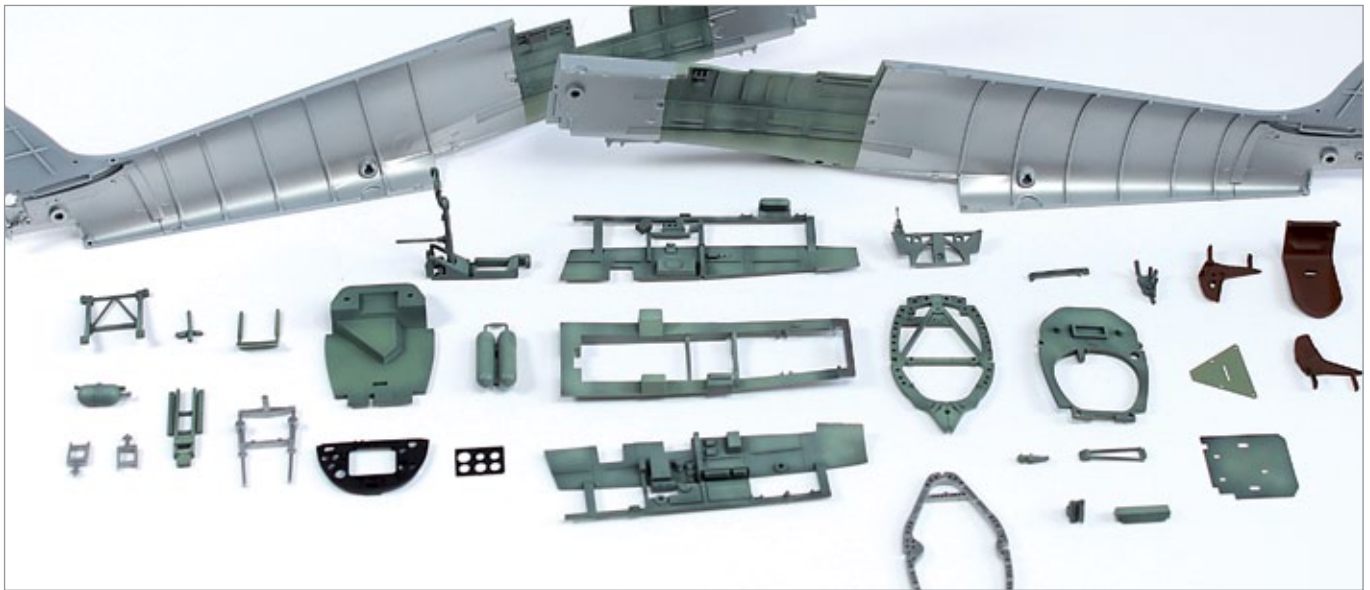
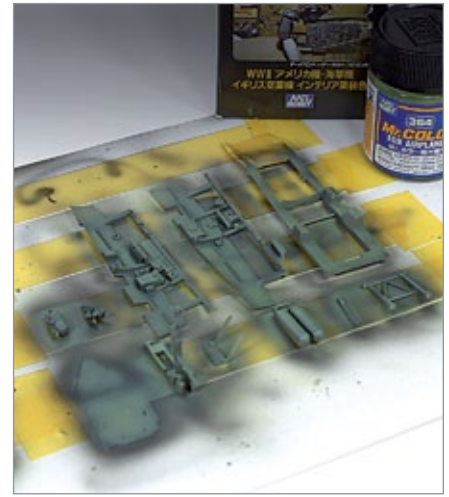
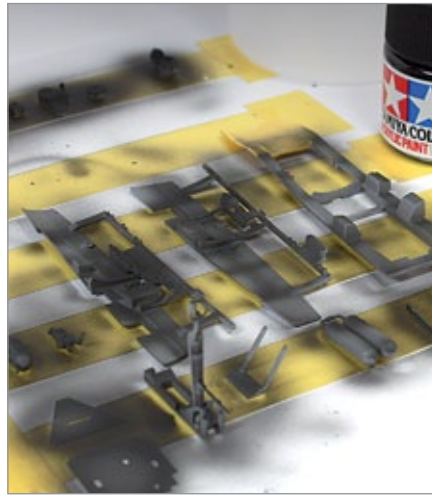


In the kit we are going to find some ejector pin marks. It is the only flaw. Using a brush we cover them with Mr. Surfacer 500.



We eliminate the bumps with fine grade sandpaper.





ENHANCEMENT OF THE SHADE AND LIGHT



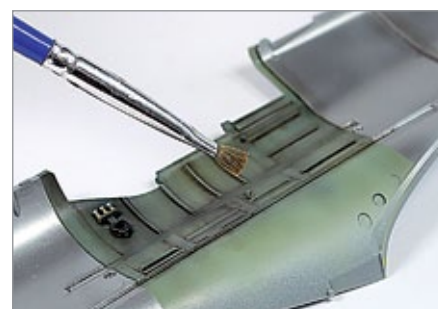
One of the most difficult tasks to achieve while painting the kit is to convey its scale. The way the light and shade are cast on real objects is different from that on the reduced ones. That is why in modelmaking we need to "cheat". Shades or recesses need to be treated with the darker colour, while the light needs to be lightened. The base colour can be used on flat surfaces. In the chart I presented three colours – lightened (with white) and darkened (with black) base colour, in this case the cockpit colour Mr. Color 364.

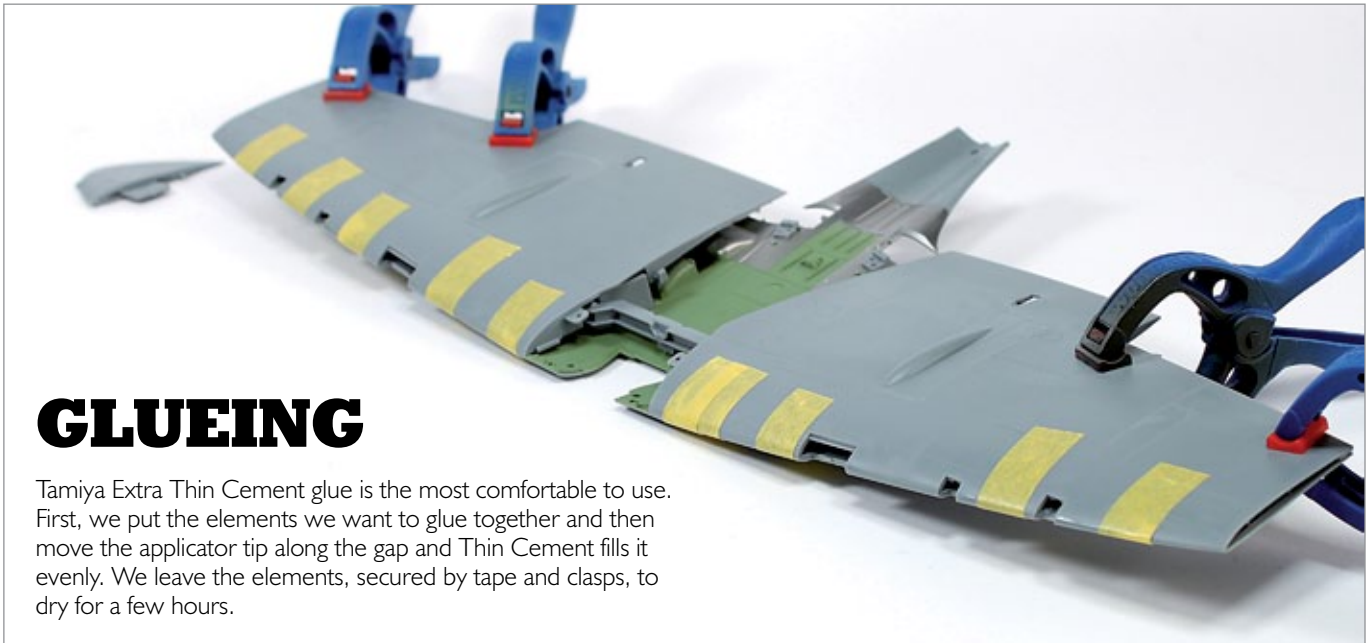
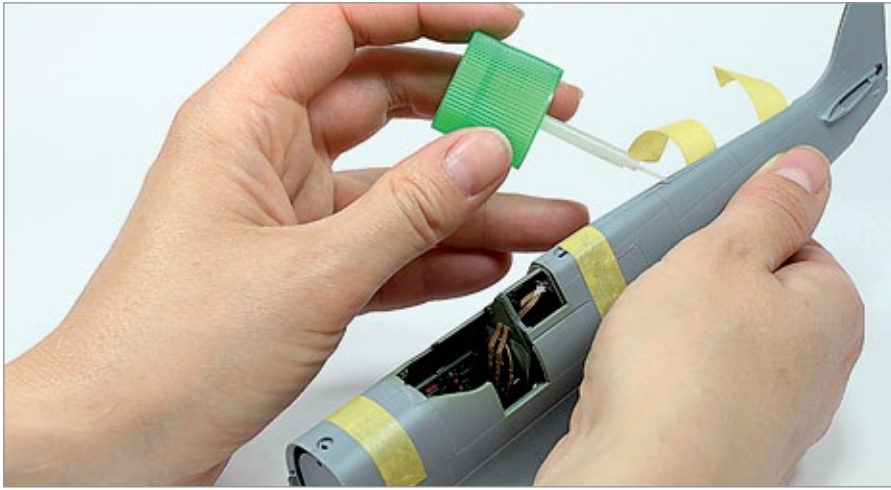




COCKPIT - BRUSH PAINTING SMALL ELEMENTS AND WASH

The Vallejo Model Color paints are most useful when it comes to painting small elements of the cockpit. They have increased pigmentation and cover very well. They also leave no brush smudges. The next stage was the oil wash and dry brush to emphasize details.



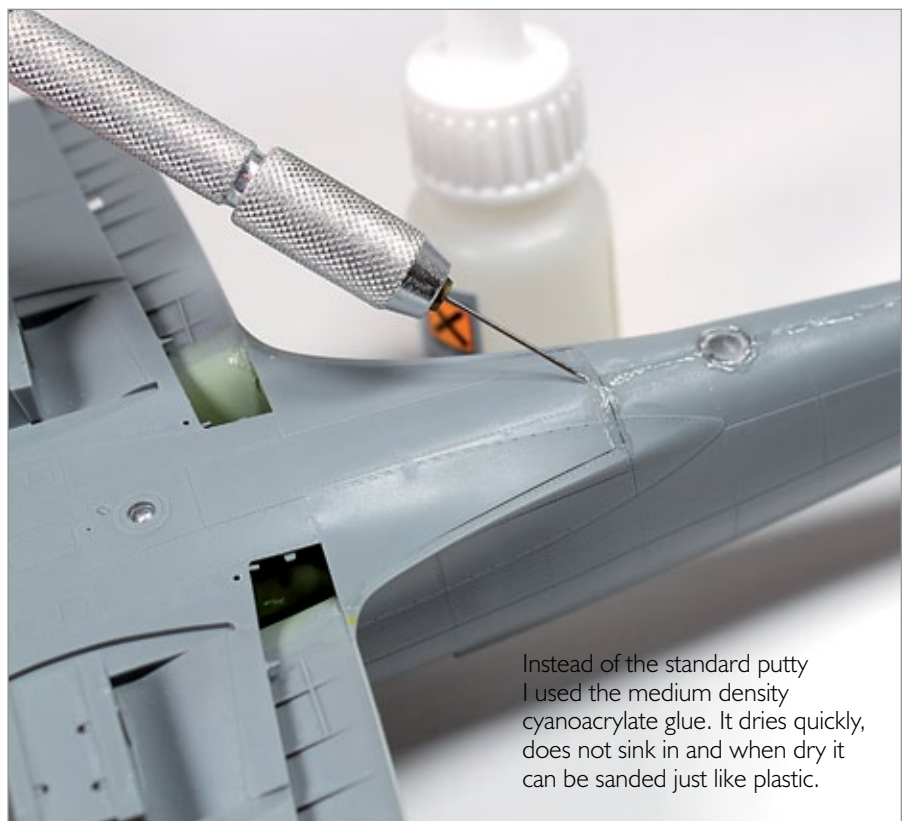


GLUEING

Tamiya Extra Thin Cement glue is the most comfortable to use. First, we put the elements we want to glue together and then move the applicator tip along the gap and Thin Cement fills it evenly. We leave the elements, secured by tape and clasps, to dry for a few hours.

PANEL LINES

While sanding cyanoacrylate glue, some panel lines may be erased. It is easy to reconstruct them using a fine tooth saw.



Instead of the standard putty I used the medium density cyanoacrylate glue. It dries quickly, does not sink in and when dry it can be sanded just like plastic.

Dried CA glue was first sanded with 600 and then respectively with 800, 1000 and 1200 grade paper.



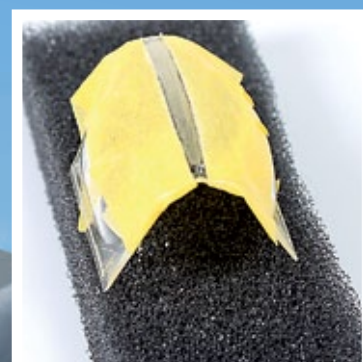
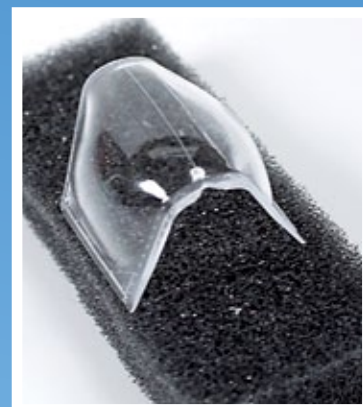
On completion of the work with the kit's body I sprayed it with Surfacer 1200. The plastic was waiting for putting on the camouflage colours.



CANOPY

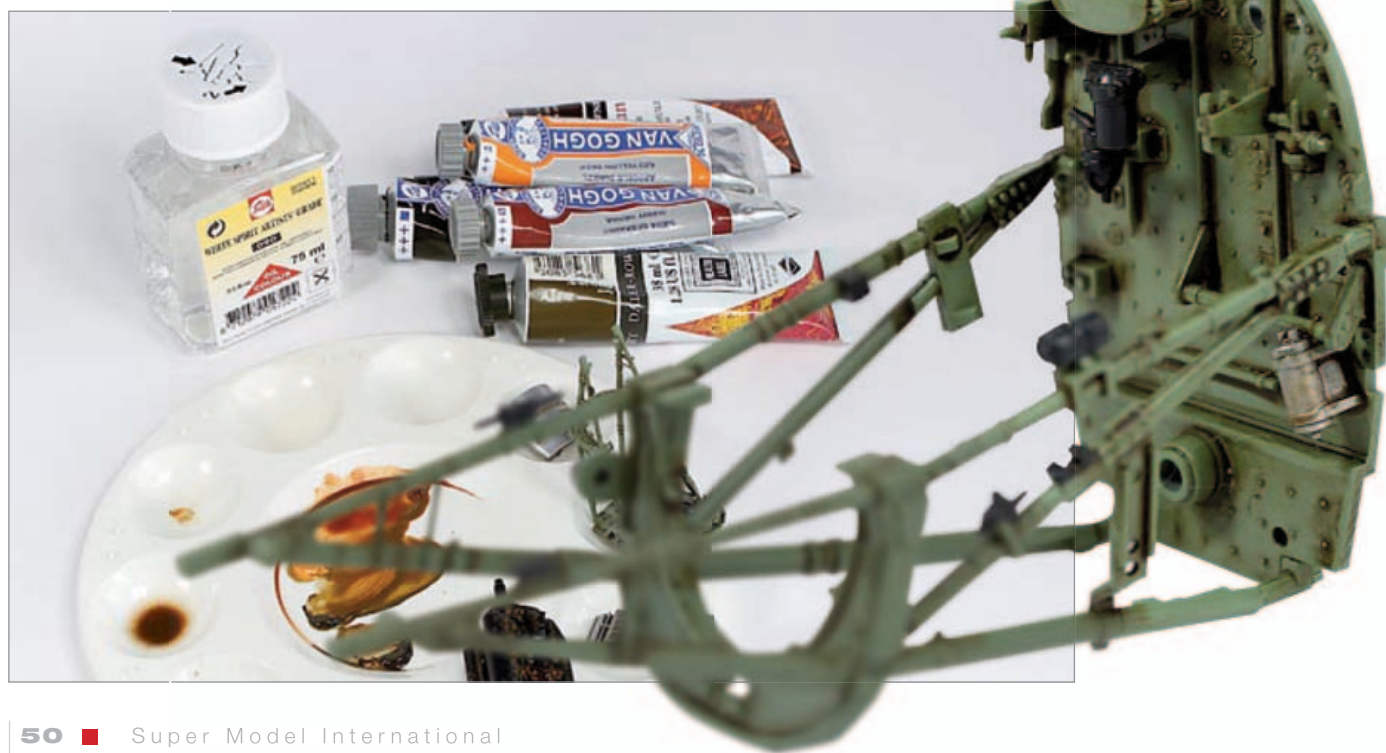
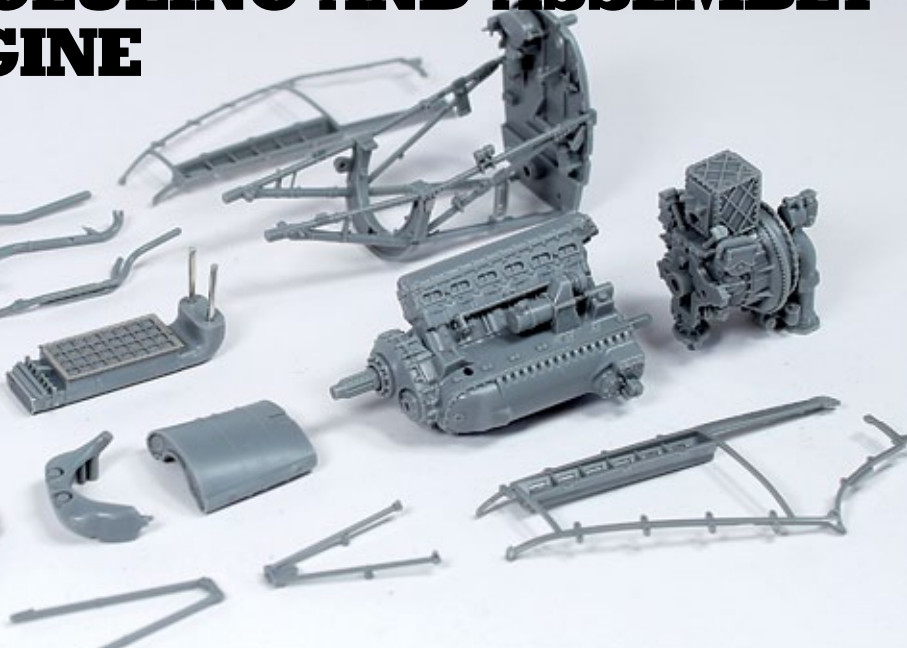


On the canopy I found a seam which was the result of the injection technology. It had to be removed. I started with the 800 grade sand paper and then 1000, 1200, 1500 and 1200, only to finish with Tamiya Polishing Compound. It was first protected with tape, in order not to remove too much of the material.



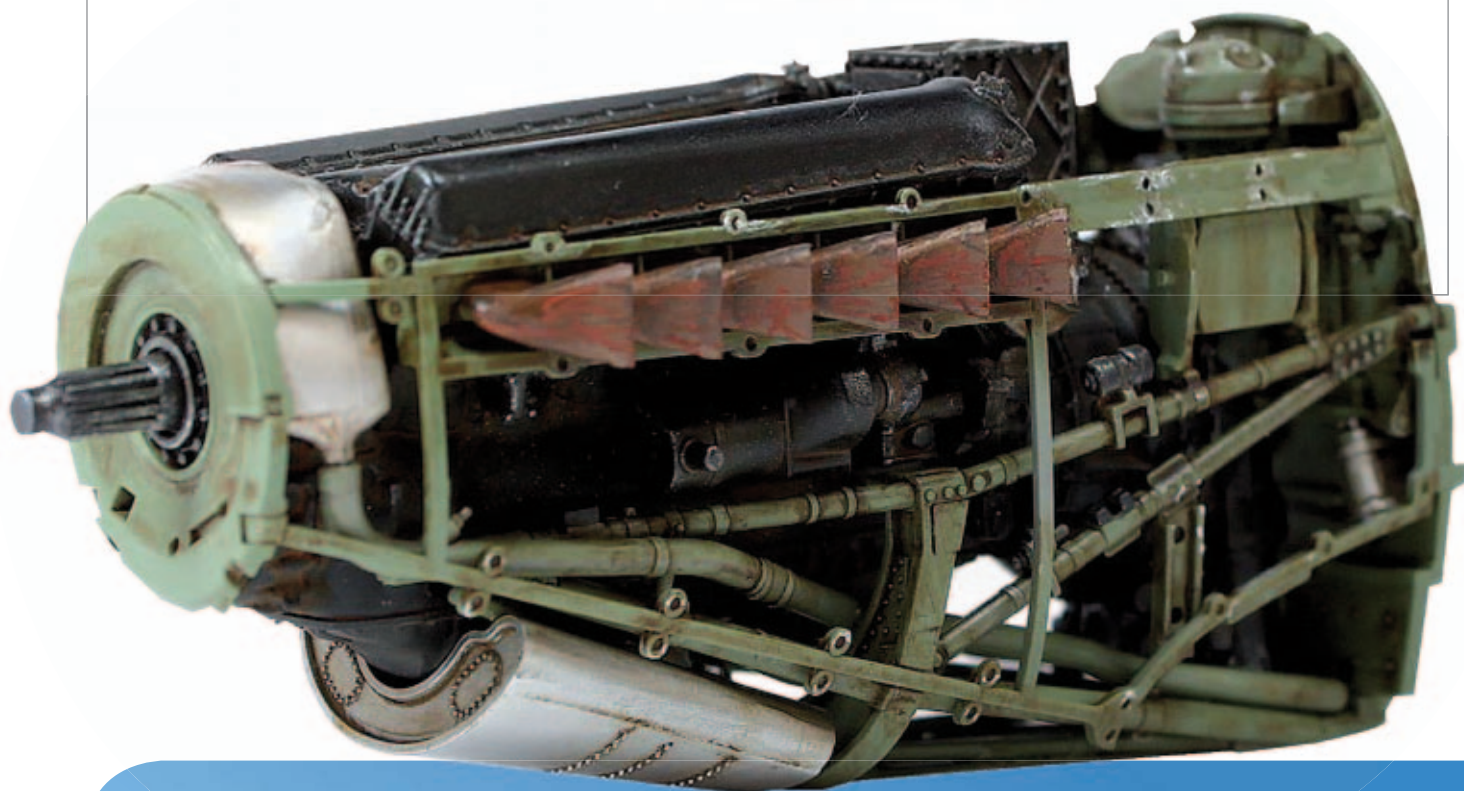
PAINTING, GLUEING AND ASSEMBLY OF THE ENGINE MODEL

The engine, after proper assembly and paint work can really enhance the look of Tamiya's model. Naturally, I started with cutting the parts from the sprues and assembled them into appropriate modules. I painted the majority of the parts with the green interior colour, semi-flat black and metalizer.



After assembly of the engine and putting it in its mount I applied classic oil wash.

Using dry brush technique I applied light colours and metalizer to highlight the protruding elements.



DRY BRUSH TECHNIQUE



Dry brush technique is the use of a brush that holds almost no paint on the model's elements. It highlights the slightly protruding elements and gives them depth. It is great at imitating the look of epoxidation or metal parts. Dry brush gives a feeling of bare, worn out metal – abrasions, scratches or scrapes.

It is best to use oil paints and polishable metalizers. We dip the brush in the paint and dry it on a piece of paper for some time. With an almost dry brush we paint the surface. However, we need to be careful not to overdo it. We can easily turn an interesting effect into flashiness.



PAINTS AND COLOURS

Before painting I prepared the appropriate camouflage colours. In case of the upper surfaces the choice was simple: lighter Middle Stone was Mr. Color 21 and darker Flat Earth was Tamiya XF-52. I decided to mix the underbelly colour myself. The base for Azure Blue was Tamiya XF-2 white. I added a drop of XF-8 blue and some XF-66 grey. The exact proportions were as follows:

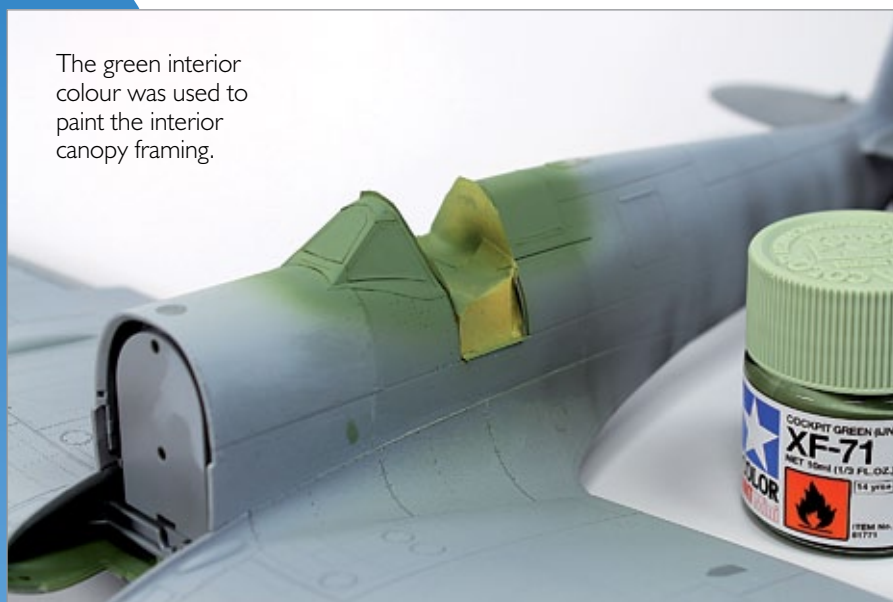
XF-2 : 10
XF-8 : 3
XF-66 : 2



For airbrushing I use Mr. Color and acrylic Tamiya paints. I dilute them both with only one thinner – Mr. Color Leveling Thinner. This specific, whose only flaw is its strong, chemical smell, gives a perfectly durable, quick-drying surface of slightly satin texture. I dilute the paints in a container, adding the thinner, I watch it dribble down its side. The streak should have an almost covering consistency similar to milk. I draw the paints and thinner with a piece of a cut straw – it's cheap, clean and disposable.



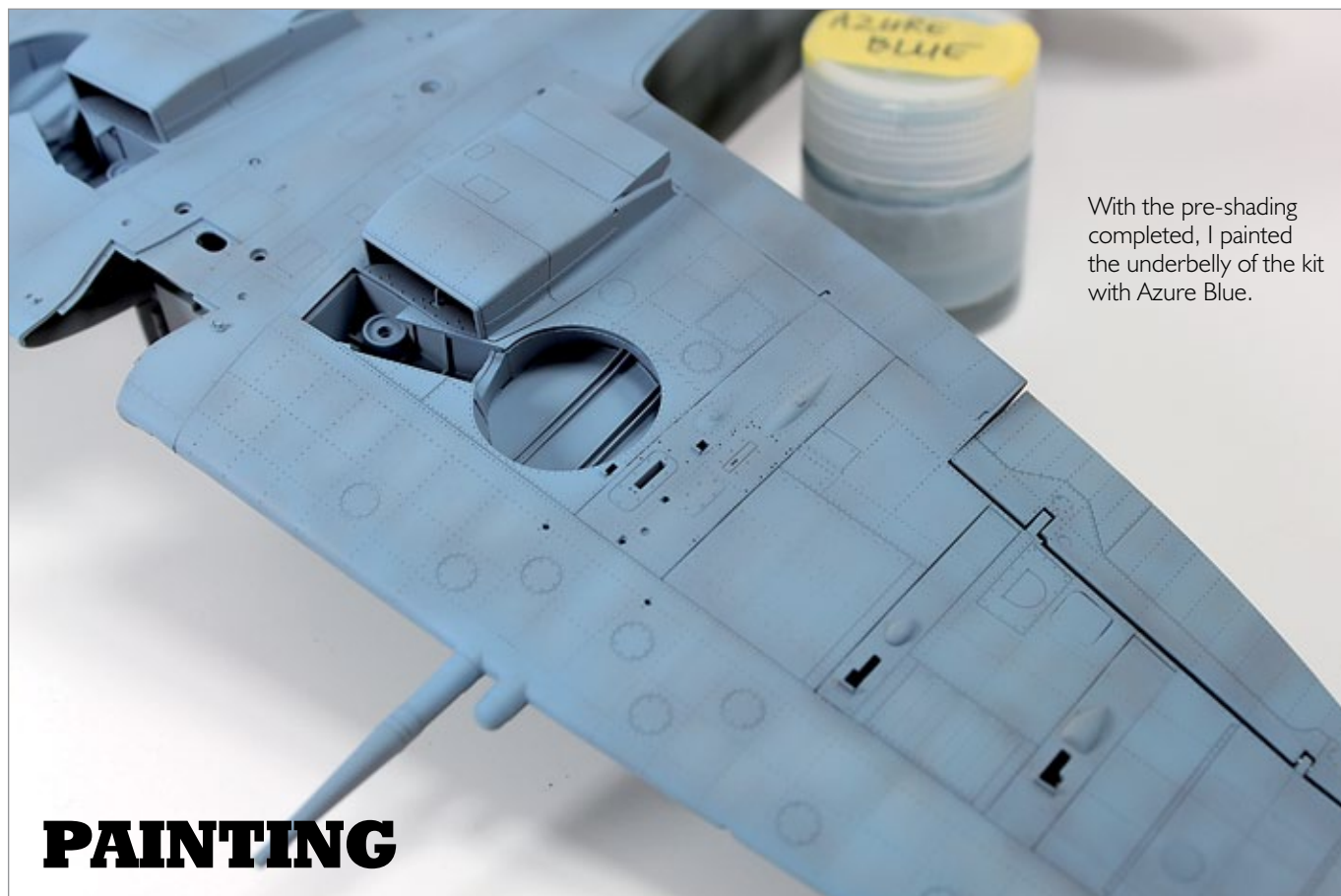
The green interior colour was used to paint the interior canopy framing.



PRE-SHADING

Pre-shading does not have to be the same on the upper and lower surfaces.





With the pre-shading completed, I painted the underbelly of the kit with Azure Blue.

PAINTING

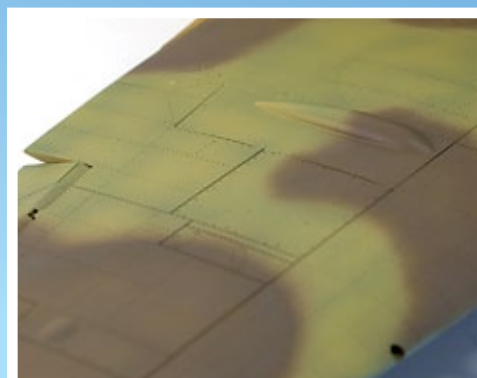


With the lightened colour of the lower surfaces, masking with a piece of cardboard, I highlighted the selected edges.



TO PRE-SHADE OR NOT TO PRE-SHADE...

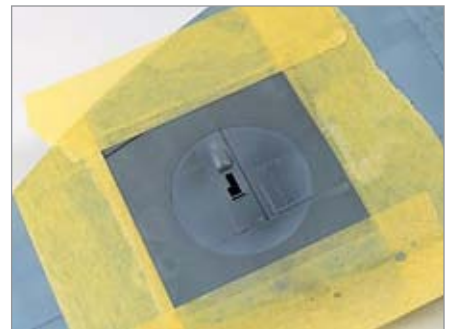
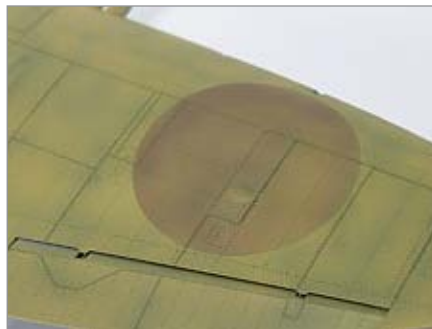
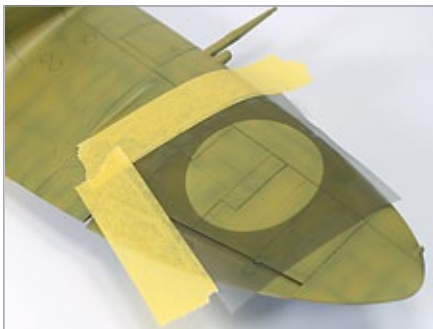
...that is a question? I think the answer is yes. Pre-shading is the second layer (plastic is the first!). Each consecutive colour or highlighting becomes another layer – with the weathering on top of it. And a good model has to be like an ogre – it has to have layers.



MASKING...



After masking the underside, only the spots where the weathering is going to be applied, I painted the first colour – Middle Stone. This particular plane had characteristic overpainted British roundels. I used masks to paint these.

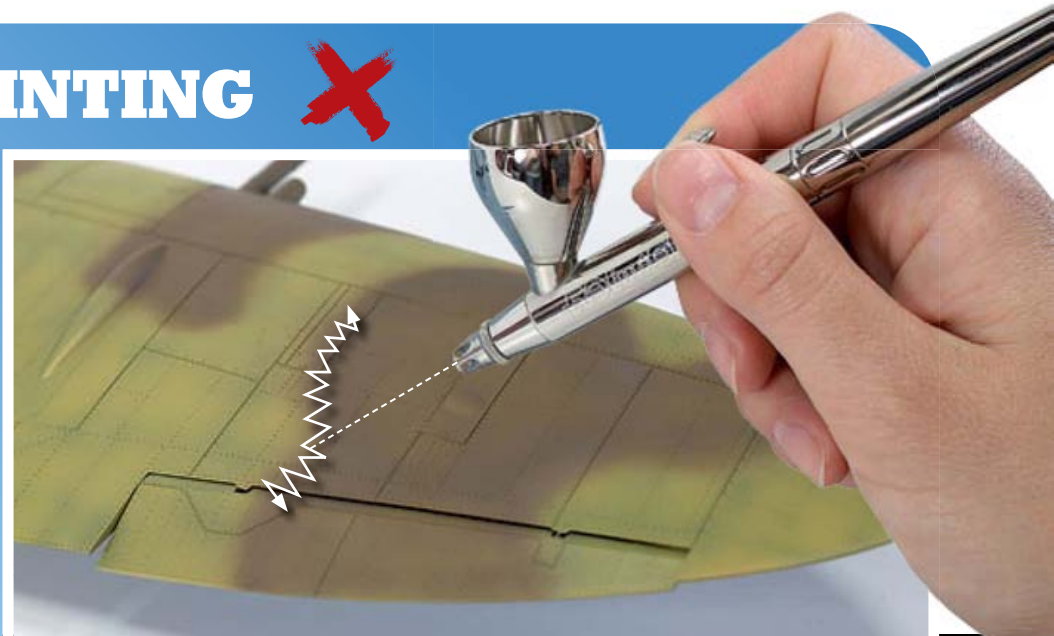


“HAND” PAINTING



In case of soft edges one can try doing it without masking. It is not that difficult in such a large scale as 1:32.

Painting that way, I kept in mind not to move the paint and air stream along the camouflage lines, but across them. The edges thus marked were then filled with the paint.



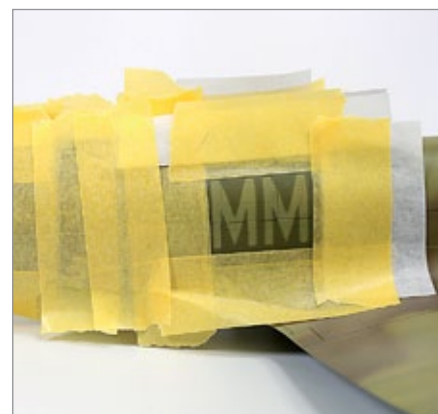
... AND CAMOUFLAGE



On the previously painted camouflage blotches I added lighter spots on selected panels. I mixed the lighter colour with small amount of matt varnish, to make the paint less covering.

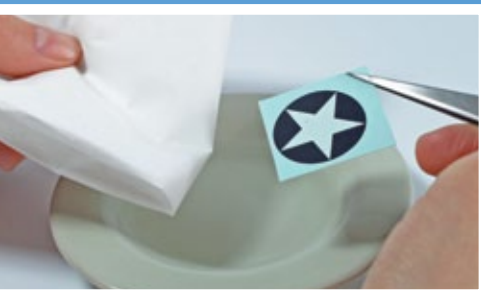
On the underside the lighter colour was used to imitate the sand and desert dust.

The next stage was painting of the markings using a pattern. I used a stencil foil for the pattern, since its glue is weak. It was masked well all around it, so the paint dust from the airbrush did not cover the nearby surfaces. The paint for painting the patterns must not be too thin, otherwise it could run.



DECALS

Apply a clear gloss coat to the model. Make sure that the surface to be decaled is clean and dust free. Separate each individual marking from the decal sheet as needed. Remember to wet area where decal is to be applied with a decal wetting agent (SET) just before the application. Submerge the decal in warm water for about 15 seconds. Then carefully take it out of water and remove the excess water from the decal using a paper towel. It is suggested that you soak one decal at a time.



When the decal will start to slide on the backing paper, hold the backing paper using a pair of tweezers and slide the decal onto the model. You still can properly position the decal using a wet soft brush.



Remove the excess water and wetting agent from the decal using a paper towel and an ear swab simultaneously. Apply a decal solvent (SOL) with a brush after next 10-15 minutes which will help the decal conform to any irregularities on the model surface.

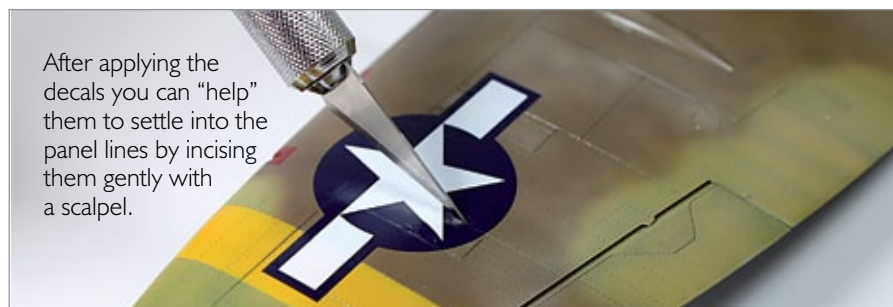


Mr. Color clear gloss varnish.

DECALS



After applying the decals you can "help" them to settle into the panel lines by incising them gently with a scalpel.



After the incising them, I applied some SET decal solvent.



Gently softened decal edges were pushed into the panel lines with a cotton swab.





The decals should be left to dry for a considerable amount of time. I left them dry for twenty-four hours and applied a decal protective varnish.





The next step was the painting a layer of clear matt varnish and then it was time to apply the wash.

With two shades of brown I painted the panel lines with fine strokes.

After drying, I removed the paint with cotton swabs slightly wet with White Spirit.





WASH

Oil wash is an artistic oil paint strongly diluted with turpentine, lighter fluid or White Spirit. Such wash is excellent for enhancing the shadows in the recesses (opposite to dry brush technique) and for weathering. The technique imitating streaks of liquid, engine oil, dirt, petrol runs used in the panzer modelling turns out to be extremely useful for weathering aircraft models.



EXHAUST STAINS



I imitated the exhaust stains with a mixture of black and clear matt varnish. Lightening behind the exhaust manifolds was created with strongly diluted XF-55.

METAL PLATE



Metal rocker arms were made of the self-adhesive metal tape. It does not have to be very thin. It is very simple, yet difficult and complicated to achieve when you want to use metalizer.



Small parts assembled earlier were glued to the body of the kit. The model takes the shape of a real plane!

Further stage of the weathering. I use oil wash to enhance the shadows...



...damp patches
and grease stains...

WEATHERING

...running streaks of gasoline.
All these were weakened by
removing the excess wash
with a cotton swab.



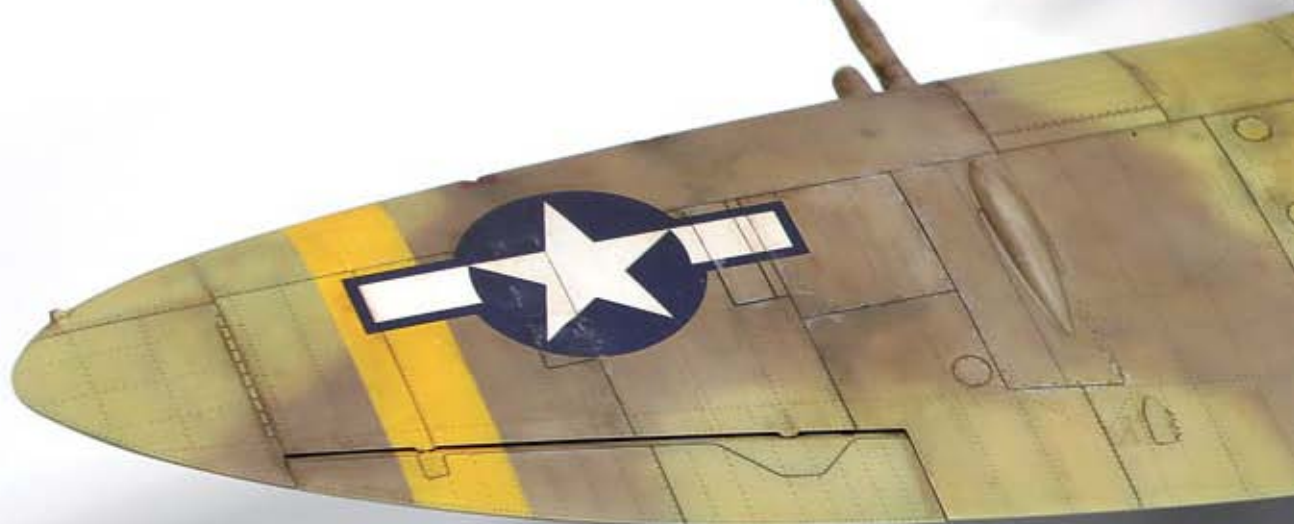
The final stage were the
imitations of chipped and
scratched paint. To achieve
the effect I used crayons and
pastel sticks.

Tamiya produces a set of
model shades. They look
like eyelid shades, but their
colours are definitely military-
like.

PIGMENTS

The intensity of the weathering is based
on the individual taste of a modeller.
I belong to those who assume that
during the war nobody cared much
about the way the equipment looked –
especially when it was extensively used.
The machine has to serve the soldier.
I used the classic MIG pigments to
simulate the sand covering the plane.

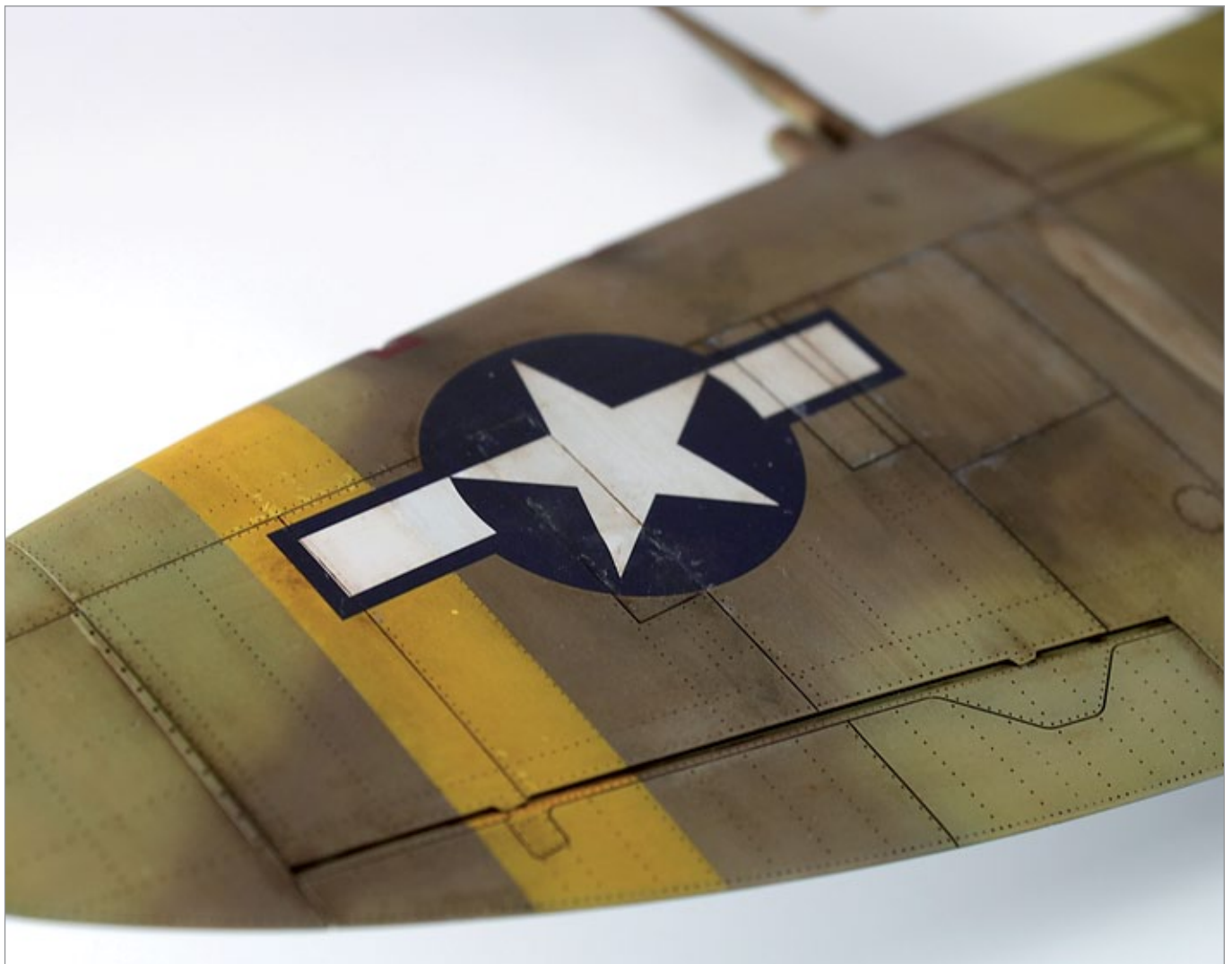
















Spitfire LF Mk VIII (LV729) coded 'ZX-M' of No 145 Sqn RAF, flown by S/Ldr George R.S. McKay; Bellaria, Italy, late 1944. The camouflage is Dark Green and Ocean Grey over Medium Sea Grey. Note the squadron's emblem on the cowling. The squadron flew Mk VIIIs from June 1943 to August 1945.

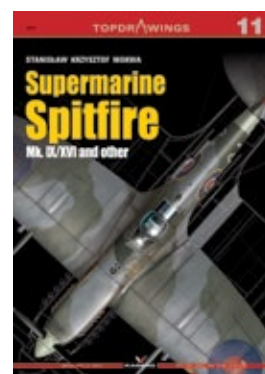


Spitfire Mk VIII Betty Jane coded 'CM-M' – the initials of Col. Charles M. McCorkle, the CO of 31st Fighter Group, USAAF; Castel Volturno, Italy, March 1944. The emblem on the upper cowling was the Group's badge. Of note are yellow wing identification bands. Between September 1943 and June 1944 McCorkle racked up 11 confirmed victories, including the first five on Spitfire Mk VIIIs and IXs.



**.....more on
Spitfire in our
publications**

Spitfire LF Mk VIII (A58-379, ex-JG270) coded 'ZF-Z', flown by F/Lt Dave Glaser of No 549 Sqn RAF; Strauss, Northern Territory, October 1944. The aircraft in natural metal finish, with black anti-glare strip ahead of windshield. The musketeer was the pilot's personal emblem. The squadron received Mk VIIIs in April 1944 and operated them throughout its career.



Mitsubishi A6M5 ZERO

Tomek Wajnkaim



THE DISCREET CHARM OF PERFECTION

The Zero kit was created years ago. This product is not only a great engineering or designer's work. Building A6M5 we can feel the enormous commitment put by the Tamiya's employees in creating a scale replica of the most important Japanese fighter of World War II and one of the most beautiful planes ever built. Harmony of the airframe's studied lines coincides with the precision with which the mouldings and technical solutions used in the model were devised.



COCKPIT

AS A SELF-ASSEMBLING KIT, TAMIYA'S ZERO CAUSES NO TROUBLE AT ALL. THE COCKPIT IS MADE OF NUMEROUS PARTS, WHICH FIT TOGETHER PERFECTLY WELL. THERE IS NO NEED FOR ANY ADDITIONS, IF IT IS BUILT WITH THE CLOSED CANOPY.



The cockpit is made of a considerable number of elements, but its assembly is relatively easy. It is always that way – the better the kit, the less time you spend building it (and also the more you pay for it). It almost assembles itself, all you need to do is add some glue and paint it according to the instruction. It is a certain natural mechanism that after building the most excellent Japanese kits, we have problems when we have to work with those “poorer” ones. Although, I suspect that eating beef steaks from Kobe every day, we would shortly long for our daily bread.

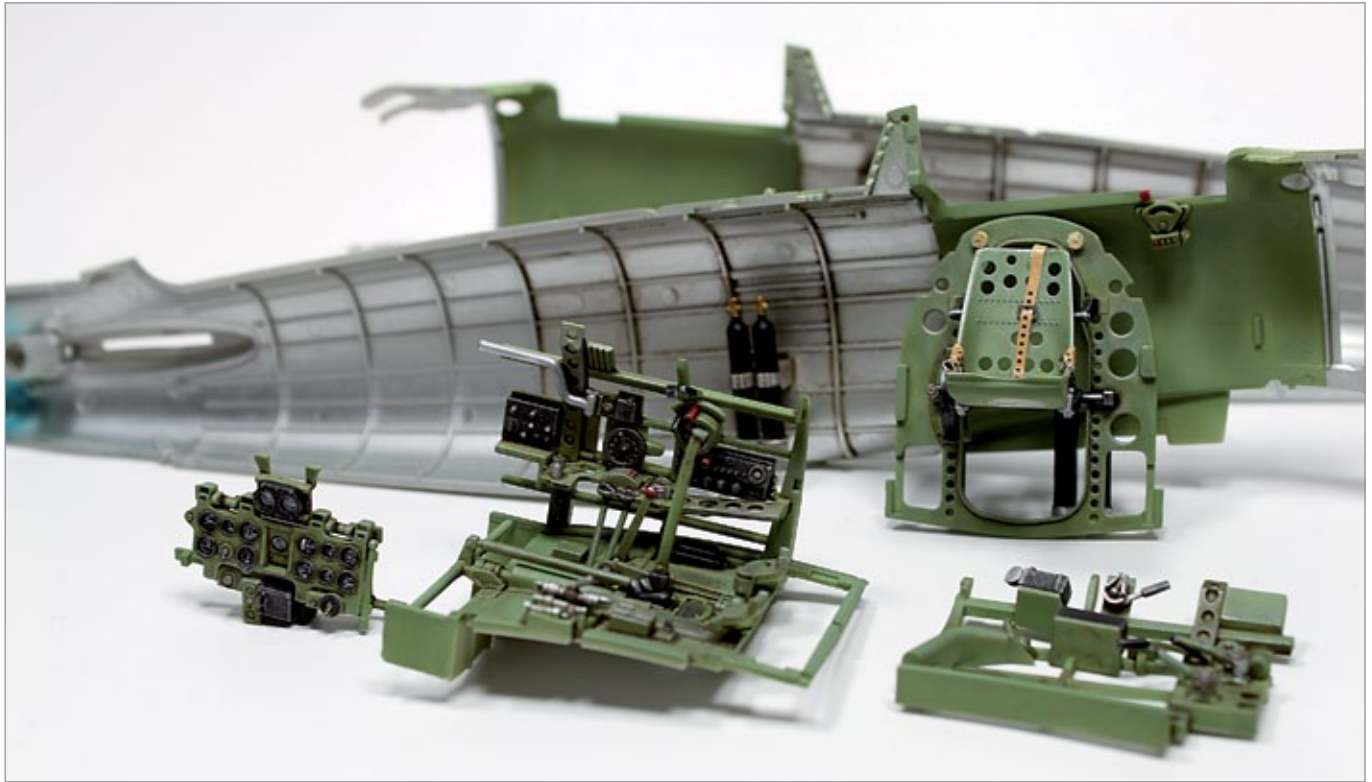
I used my standard set of paint for this kit. Mr. Color Hobby Color Aqueous and acrylic Tamiyas were the basis. I dilute both types of paints with Mr. Color Leveling Thinner. It has some retarder added, which gives a slightly satin finish and dries pretty quickly, which speeds the work. To imitate metal surfaces I use the finest quality Super Metallic paints from Mr. Color.

For brush painting I use the Vallejo Model Color paints. They have increased pigmentation and leave no smudges when dried. They are a bit impermanent, but when protected with clear varnish, you can continue your work without worrying about the possibility of damaging the surface. To expose metal edges I use drybrushing technique and standard Mr. Color metalizers.

For wash and weathering I use the artists oil paints and White Spirit. I thin them rather well and speed up the drying process with a hairdryer.

Before applying the decals I paint the kit with Mr. Color clear gloss varnish.

Finally, the entire model is covered with matt varnish produced by the same company.

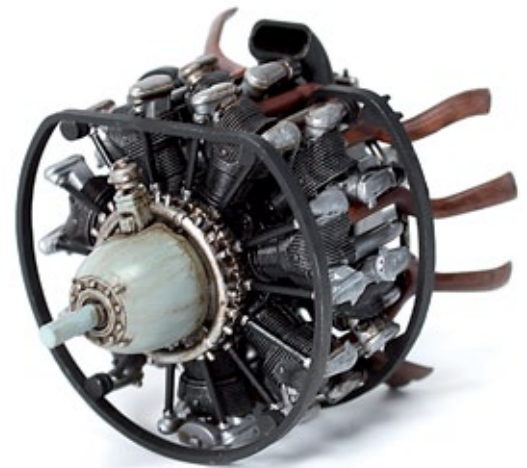


TAMIYA HAS NOT FORGOTTEN TO ADD THE SEAT BELTS. FOLLOWING THE BASE COLOUR PAINTING AND SLIGHT LIGHTENING OF THE LARGER SURFACES, I ADDED THE CLASSIC OIL WASH.

MACHINE GUN BARRELS ARE METAL ACCESSORIES. ALTHOUGH, THESE IN THE KIT ARE OF GREAT QUALITY, TURNED ONES ARE ALWAYS BETTER THAN THE PLASTIC REENDITIONS.

THE ENTIRE COCKPIT ENCLOSED IN A CAGE OF RIBS WAS PUT INSIDE THE FUSELAGE HALVES. THE FUN WITH THE PLANE BEGAN...



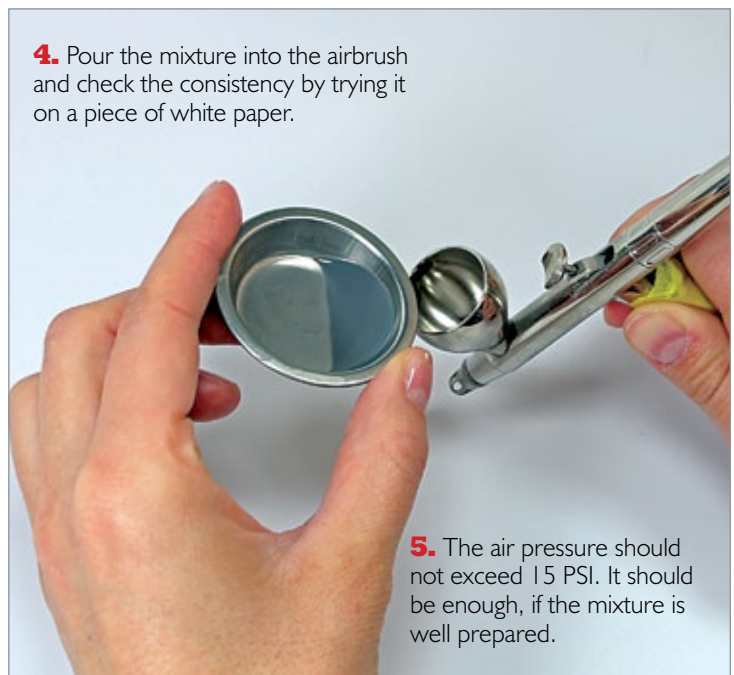


**REPLICA OF THE ZERO'S
RADIAL ENGINE IS READY.
I PAINTED SOME DELICATE
DAMP PATCHES TO IMITATE
ENGINE FLUIDS.
IT WAS TIME FOR PRE-
SHADING. THE GREY OF
THE UNDERSIDE MATCHES
THE BOTTLE GREEN OF THE
UPPER SURFACES
PERFECTLY WELL.**





A SHORT GUIDE TO AIRBRUSHING



THE FIRST COAT OF THE MATT VARNISH THAT PROTECTS THE DECALS ALSO SERVES AS THE BASE FOR WASH. APART FROM STANDARD FILLING OF THE PANEL LINES WITH DARK BROWN COLOR, SIMULTANEOUSLY, THE WEATHERING AND DIRT MARKS ARE CREATED. IN THIS KIT I CONCENTRATED ON NOT OVERDOING THE WEATHERING. THE CANOPY HAS TO REMAIN IN THE CLOSED POSITION, ONLY THEN THE MAGNIFICENT SILHOUETTE OF THE FIGHTER CAN BE FULLY APPRECIATED.









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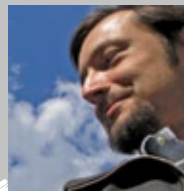
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**Kamil Feliks
Sztarbała**

I am a full-time scale modeler for many years now. I'm mostly interested in AFV's models. On the other hand, I often build aircrafts, RR-models or sculpt figures and others. For the last year I was building almost only planes. Building and painting scale models is still my passion. I don't collect models. I build models for fun and I'm only glad, the collectors around the world value my work.



**Tomek
Wajnka**

I've been modelmaking for many years. My main interest are 1:32 scale World War II airplanes. I'm the owner of a graphic studio and work both as a graphic artist and a designer. I deal with workshop and computer graphics, as well as easel painting. I also enjoy playing blues and rock guitar.



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