

RT Volume 44, No. 1 Spring 2022

Editorial

Steve Sauvé.....	3
Twilight of the Avenger, 1:72	
Frank Cuden	4
Hang Out in the Dugout, 1:35	
Barry Maddin	11
1:25 1966 Lincoln Continental	
Ken Nesbitt, IPMS Ottawa	17
1:72 OP-2E of VO-67, USN	
Ken Woodruff, BurlOak Modellers	23
A Manitoban's Hellcat, 1:24	
John Lumley, IPMS Winnipeg ...	34
Cartoons	
Dave Fletcher	9, 16

Cover Comment: *John Lumley took on Airfix's big 1:24 F6F-5 to produce a very nice replica of Royal Canadian Navy pilot Bill Atkinson's Hellcat Mk. II. The build article starts on page 34.*

Page 3

Editorial

Steve Sauvé, C#0323 RT@ipmscanada.com

No, seriously, it's STILL going on?

Here it is, 2022. But even with the improving news it still seems surreal that this virus is still with us and going very strong almost two years later, albeit as an updated kit release with new markings. Between working from home for almost two years and not being able to travel or get too distracted by real life my modelling progress has not improved as much as I would have liked but I did manage to move a few items from the Shelf Of Doom Of My Youth (SODOMY) Okay, wait, now I see it; I'll shorten that down and call it the SOD, just like everyone else.

Membership renewal is now online only

First - Please renew as soon as possible after receiving your expiration notice. (*I do it immediately, mainly because it's certain that I'll forget about doing it later.*)

Second - To streamline the process we're going to 'online only' for renewals and new members. At our last National Executive meeting John MacDonald reported that nobody has renewed by Canada Post recently, so for us that is a very good indicator that the membership is now comfortable doing a PayPal payment each year to renew their membership.

What makes one person's modelling better than yours? Or someone else's?

During a Zoom gab with a modelling buddy of some modest international ill repute we were discussing the notion of people in our hobby being of the noble "real modeller" caste versus other modellers being of the implied lower life form, "parts assemblers." We started kicking around the evolutionary steps in our hobby that have made it easier, better, or both. Somehow this evolution got twisted into some folks creating a class system of modellers. That got me to thinking,

where are the dividing lines these days? Photo-etch? Coloured photo-etch? Cast resin parts? 3D-printed parts?
3D-printed cockpit panels?

I wonder where the dividing line was in the old days? The old school wood-carvers who looked down their noses at the folks buying the new-fangled plastic kits? The brush-painters sneering at the airbrushers? Maybe today it's the old-school scratchbuilders sitting in judgment over those who use any forms of aftermarket replacement parts.

So where is the line in the sand(paper) that divides "us" from "them?" When we're seeing how the hobby is evolving, perhaps we should first ask ourselves "who am I to make that judgement?" Maybe we should all keep in mind that old bit of wisdom, "let he who is without seams cast the first... aftermarket part." No? Not hilarious? Well I guess some of these are just for me...

An **RT** Readability Review

None of us are getting any younger and I thought now would be a good time to ask how difficult **RT** is to read for all you wonderful folks in the membership. Would a change be helpful to make the journal easier to read for you?

This is **RT**'s current base font - 10 point Arial

The current **RT caption font is 9 point Arial Bold**

This is **RT**'s font if we switched to 11 point Arial

Here is the **RT caption font in 10 point Arial Bold**

Changing to a larger font would bring **RT** more in line with the style seen in **beave**RT**ales**, so if you'd like to get a better idea of how it would look, please print out a page or two from **BT** and make a comparison. I'd be happy to hear back from any readers who have an opinion on this, one way or the other. It would be at least a year before articles would start showing up in a new font, so this definitely wouldn't happen overnight. I have a number of articles already laid out for use in future issues and, as much as I love all you wonderful lugs and luggettes, there ain't no way I've got the time or motivation to re-jig them to flop over to a new style. But please send a note if you have an opinion.

Looking ahead... again

As I write this it's still not real clear how the hobby spring and summer show season is going to pan out. My own club isn't close to holding real meetings again, and things like masks and distancing are necessary and have to be tolerated until this things burns itself down. Stay safe, folks!

Twilight of the Avenger, 1:72

Frank Cuden
IPMS Canada C3476
IPMS/USA 4311
IPMS (UK) X55047
Albert Lea, MN, USA

History

Having served the United States Navy (USN) as a low-level torpedo bomber during World War II, the Grumman TBF/TBM Avenger aircraft performed its service with distinction. The aircraft slowly replaced the aging Douglas TBD Devastator, and with its sturdy construction perhaps saving the life of a future U.S. President, that's another story in itself.

The Avenger's design remained pretty constant during the wartime period, however post-war aircraft took on several new looks. The TBM-3W being perhaps the most radical departure from previous models, they continued to serve with various countries through the 1950's and beyond. Some retained the elongated greenhouse, sans turret; some replaced the greenhouse with a solid structure, while others sported a huge ventral air-to-surface radar radome, not to mention those that became aerial spraying and water-bomber aircraft while in civilian use. Thankfully, several survive today in airworthy condition and continue to fly at air shows world-wide, while others have been restored and are on static display in various museums throughout the world.

With Sword's release of their 1:72 scale TBM-3W, #SW72114, one of the markings options was for a Royal Canadian Navy (RCN) aircraft and that tripped my trigger to purchase the kit. Little did I know at the time just what I was in for with the build and I'll get to that later.

The Sword kit

The kit parts are crisply-moulded; however there are no locating pins, so I made sure I was careful as I glued the main components of the airframe together.

The Build

The build began by wiring the engine front, **Fig. 1**. One can see the wad of thin solder that I used and it was just a matter of cutting very short sections and gluing them to the collector ring and cylinders. Even with the addition of the spark plug wires, paint was my friend, and **Fig. 2** shows the completed engine front embedded in the cowl ring.

The Interior

Sword's kit came with a decent cockpit interior and it is visible in **Fig. 3**. I added seat and shoulder straps, using Eduard's "Seatbelts USAF & USN WW II" set, #73004, along with a scratch-built throttle quadrant and control levers. Additional side wall panels came with the kit. The interior was sprayed with my home-made mix of Interior Green, using a tin of Humbrol Medium Green as a starting point. The kit provides a sturdy tail wheel bulkhead and two-piece strut and is shown glued in place. Instrument panel decals were cobbled together from my spares box, **Fig. 4**, and just like that, the fuselage halves were ready to be mated.

Details, details

Superimposed over the instruction sheet's coloured drawing for the Canadian machine, **Fig. 5** shows that the main components have been joined. They were then ready for filling and sanding smooth.

Studying photos, I determined that the two rearmost side fuselage windows were not present on RCN TBM-3W's so they needed to be eliminated, **Fig. 6**.

The four vertical tail 'finlets' needed filling after they were attached to the horizontal stabilizers and I accomplished that after I had attached the stabs to the fuselage, as they needed to be perpendicular to the flying surface.

Painting

Once the wings were installed, filled and sanded, **Fig. 7**, I primed all of the sanded surfaces and still, I found a few 'lumps and depressions' that needed further attention, but after some additional work, the model was ready for paint.

The first of my mistakes is visible in **Fig. 8**. I will confess to not being an authority on Canadian Avenger paint schemes although I did know that the topsides should be painted what the RCN called Dark Grey, with the bottom colour being Light Grey, and that's about as far as it went.

Painting problems

Fig. 8 also shows my plan for the paint demarcation line as I used the Paper Tack product to produce a tight camouflage line. Of course, I then found out that the demarcation line was hard and straight on the RCN Avenger and I found that out AFTER I had sprayed the model. You can see my masking efforts continuing in **Fig. 9**, with the resulting spray job shown in **Fig. 10** which produced the incorrect and somewhat wavy demarcation line.

I used a tin of Humbrol Dark Sea Grey for the topsides which turned out to be a less-than-ideal choice for the correct colour of the RCN Dark Grey (The RCN shade is more closely matched by British Extra Dark Sea Grey). Those of you with good knowledge of such things will see my error.

Using my paint colour chart, I matched the RCN Dark Grey swatch and re-sprayed just the fuselage, this time with a straight demarcation line as can be seen in **Fig. 11**. Evidently the Humbrol paint was out of date or they really missed the mark with that colour. The wings remained in the erroneous dark grey colour from my first attempt. And if you think that's bad, just wait! Once the fuselage paint had dried well, I masked and sprayed the wings and tail with the right colour, and then it was on to other chores.

Langing gear problems

Having masked and sprayed the wheel wells and gear legs white, **Fig. 12** shows what I ran into with the main landing gear position. Test-fitting the gear leg showed it to be too splayed-out and that is evident in the photo. Photos showed that the legs were more straight up-and-down while yet retaining an outward angle next to the radome. My solution was to gently bend the dog-leg lower portions inward a bit and that did the trick. The model would have squatted too much were I to have left the legs as they came in the kit.

A bit of weathering

With all the CORRECT paint spraying accomplished and using a DerWent 'B' soft lead pencil, I lightly went over the kit's petite indented recessed panel lines, **Fig. 13**. The tailhook had been painted and striped in black and white and was ready for installation.

Some cowling mods

In, **Fig. 14** I wanted to open up the cowl flaps. Applying black decal stripe on the fuselage at the same width as the cowl flaps would later provide depth once I had made up and installed the flaps themselves in the 'open' position.

Having a supply of Mike Grant rivet decals, I applied some of them around the cowling and nose area, however they were too close together as can be seen in the photo. Using both camouflage colours, I eliminated every other one with a small paint brush and later photos made them look far better than they appear in the photo. Yet one more 'niggle' to have had to

deal with, in addition to bending the gear legs, but I wasn't done with those niggles just yet. The black rivet dots look much better in **Fig. 15**.

Using 0.005" plastic sheet, I cut out enough material to size for the cowl flaps and sprayed them with the correct colours, and I've begun cutting the individual flaps to shape, as seen in **Fig. 15**.

What? Canada has more than one type of leaf?

Also in **Fig. 15**, the discerning eye will see more evidence of the error of my ways with regard to my using the Sword kit's Maple Leaf roundels as I first applied them to the model. It soon became obvious to me that Sword included post-1965 Canadian roundels with their kit when the RCN aircraft flew in the early 1950's! Luckily, sort of, I sent the **RT** Editor this photo and he immediately advised me that the roundels were incorrect. More and more, I realized my ignorance when it came to the correct time frame for RCN Avenger roundels. Ironically, a modelling friend of mine had told me the kit roundels were incorrect but I had completely forgotten that conversation, hence my major error.

I was able to remove the erroneous roundels using Scotch tape but unfortunately the upper right wing roundel also pulled up some of the paint. So I had to sand the area, re-coat it with Dark Sea Grey and then re-gloss-coat the area. Perhaps, with the **RT** Editor feeling my pain, he kindly sent me a set of correct roundels (coming from an old IPMS Canada special product RCN decal sheet) and upon their arrival, I applied them in the correct locations. Lady Luck would not have her way with me as the two upper wing replacements wrinkled after an application of Solvaset, so off those came and at that point, I began wondering if I'd ever finish the build. Luckily, there were extras on the sheet so once again, I applied the upper wing roundels and this time, using Micro Sol, they grabbed nicely. Whew! See? You're not the only ones with modelling problems from time to time.

With that out of the way, **Fig. 16** shows the landing gear legs after a little tweaking and perhaps the left gear leg could have used more of a 'tweak' but at least they don't have the splayed-out look as they came in the kit. The cowling rivet decals show up well in the photo. In **Fig. 17**, the old roundels are still in place while **Fig. 18**, shows the RIGHT ones applied. Whew, again!

The final stretch

Before adding the canopy, I sprayed a flat coat over the entire model. The Avengers had a split canopy with each side riding independently along a centre brace that extended from the windscreen to the rear cockpit bulkhead. I wanted to duplicate that with the model and the photo shows the beginning of the process, with the brace made and glued in place. I vacuformed the windscreen and canopy sections and masked and hand-painted the frames. Cutting the canopy down the middle, I was able to glue each section off-set, as was often seen on the real aircraft. There was a circular indentation on the centre of the left under-wing which held a landing light. I cut a small circle of tin foil and glued it into the depression. That was followed by an application of Micro Krystal Klear and a final dollop of clear acrylic to represent the lens – it is visible in **Fig. 19**. The end result is seen in the finished photos. The thin antenna 'wire' was made from fine fishing line and the antenna masts came in the kit. I added the whip antenna just forward of the tail fin extension. Minimal exhaust streaking was applied using dark grey pastel and I did some minor chipping with a Silver Prismacolor pencil.

After-action reflections

It seems every time I try to modify or alter a kit, I wind up creating problems, but on the reverse side of that, I enjoy making such additions. Two final errors on my part were the application of the fuselage roundels, which were too large. At that point I wasn't about to start pulling off yet two more roundels. The other error is that the navigation lights should have clear lenses with a coloured bulb inside whereas mine are coloured overall.

Conclusion

With this build, some of the errors and omissions were not of my making, however, I will take the 'credit' for the mistakes that I did make – it happens sometimes. Minus the errors and mistakes I would recommend the Sword kit to builders as a unique addition to one's collection. Just make sure to have the right roundels.

About the author:

With the completion of his first model in the early 1950's, Frank Cuden has continued in the hobby over the years. 1:48, 1:72 and 1:144 are his scales of choice and he enjoys adding extra detail to each kit. He also enjoys e-correspondence with modellers world-wide, and enjoys improving his writing skills with each article he writes. Since retirement in 1999, he's enjoyed modelling at will, and becoming more fun as time goes by. Wife Marilyn, three children and six grandchildren complete the circle.

Hang Out in the Dugout , 1:35

Barry Maddin

C#6000

Truro NS

Bunking in a Bunker

During the Second World War on the Eastern Front digging-in was a vital means of survival for both sides of the conflict, particularly in the winter. Underground bunkers were commonplace providing protection from enemy bombardment and “General Winter.” Soviet fortifications were robust and well-built utilizing local materials and well-camouflaged to blend into the local terrain.

The Kit

The kit is “Dinner on the Front” # 35325 from MiniArt in 1:35 scale, consisting of five Soviet soldier figures, a table, two chairs, two stools, a stove, along with numerous utensils and foodstuffs. There is also a wide range of weapons and equipment provided, all moulded in light grey polystyrene, with the utensils and stove parts provided as photo-etch. The parts are cleanly moulded with some very fine mould lines and very narrow sprue attachment points. The plastic felt soft but it cut and sanded without difficulty. The instructions come as a four-page booklet with a full-colour display of the kit and with the colours called out with no less than eight paint manufacturers listed. Additionally there are five Soviet propaganda posters that can be cut out and used in a diorama setting.

Building a Bunker

I decided that the kit needed a bunker to house the five figures and accessories, so I looked at what I had on hand. I had a selection of wooden craft sticks and dowels that could be used for the walls and floor. I first worked out the diminutions that would give me enough room for everything but not be oversized or crowded. The dowels were smooth and I wanted to have a rough exterior to the logs that would make up the bunker walls so I ran my large razor saw sideways along the dowels’ surface, etching a rough surface on the dowel (**Fig. 1**).

Once I had all the wall dowels etched I looked for a means of erecting the walls and keeping the dowels aligned and straight. I had sheets of balsa wood that I cut to size and began gluing the dowels onto the balsa sheets using Weldbond Universal Adhesive (**Fig. 2**). Once I had the walls constructed I looked at how to construct the floor. I had craft stir sticks that could resemble rough floor planks so I determined the length and started to cut up the floor pieces. I also needed a base to secure the floor onto so I cut a sheet of .030” polystyrene and glued the floor planks in place. I then glued the floor assembly to a block of wood using UHU Contact Cement. With the floor in place I glued the back wall in place and then the two side walls. I added vertical support beams to each wall and roof support beams. I also added shelves to the walls using Popsicle sticks and small dowels (**Fig. 3**).

I painted the bunker interior with burnt umber acrylic craft paint and the outside areas, including the wood block the bunker was mounted on, with black acrylic craft paint.

Filling a Bunker

To fill some of the bunker interior I built a couple of beds using thin dowels and craft match sticks. With the beds made I made what I like to think of as a straw-filled mattress using Magic Sculp, a two-part resin modelling putty and then added

a blanket for each bed, which was made with white glue-soaked tissue paper. I added a couple of Soviet helmets to the bed posts and glued the beds in place in the bunker (**Fig. 4**).

Fuel for heat and cooking

I knew I had a stove to put in the bunker so I decided to add a wood pile for the stove. I started with .020" polystyrene sheet and cut out pieces to make a log crib. I made a bottom and three sides and filled the crib with broken up bits of small dowel. I also made a stump to cut wood on and set an axe into it and made a small pile of cut-up wood to feed the stove and hung a buck saw on the wall. To add a little colour to the bunker I glued a couple of propaganda posters from a Verlinden Russian Poster sheet on the walls (**Fig. 5 and 6**).

The stove

The kit instructions started with the stove. The stove is nicely detailed with a photo-etch ash grate and pan and two doors that can be posed open or closed. You can build it with a S-shaped or straight smoke stack. I selected the S-pipe configuration as it gave me more options on placement of the stove in the bunker. The bunker has a wooden floor so I constructed a base plate for the stove to sit on. Using .030" polystyrene sheet I built a plate for under the stove and used Tichy rivets to make it look like a boiler plate and glued it to a slightly larger plate. I then glued the stove to the upper plate and painted the entire assembly Vallejo 950 Flat Black followed by Vallejo 821 Rust Texture and applied a wash with Tamiya Panel Line Accent Colour (Brown and Grey). I spread some Woodland Scenics Water Effects on a glass panel and when dry I cut out some flame shapes. I painted the flame shapes with Vallejo 934 Transparent Red and 935 Transparent Orange and glued them inside the stove so that they were visible through the upper stove door opening. I also glued a pot on top of the stove to boil water for tea (**Fig. 7**).

I built up the table, chairs and stools without problems and painted them with Vallejo 941 Burnt Umber with a wash of Tamiya Panel Line Accent Colour (Black). I then assembled the kits accessories such as a kettle, cooking pot, plates and food stuffs. The excellent samovar utilized photo-etch for the burner, vent, handles and tap handle. I painted the accessories with Vallejo 864 Natural Steel and 865 Oily Steel with the wooden handles painted with Vallejo 950 Black.

Bunker cuisine

The food items consisted of loaves and slices of black bread, sausage, wurst and cheese. I painted the bread with Vallejo 822 German Cam Black Brown and dry-brushed with Panzer Aces 337 Highlight German Tanker Uniform (Black). The meats were painted with Vallejo 982 Cavalry Brown and 826 German Cam Medium Brown with the cheese painted in Vallejo 953 Yellow dry-brushed with 917 Beige. I filled the cooking pot with very fine sawdust and then set it in place using Future dripped onto the sawdust binding it in the pot. I then gave the sawdust a wash of Vallejo 856 Ochre Brown making it look like a barley porridge. I glued everything on the table and added a couple of clear bottles holding (you guessed it) vodka (**Fig. 8**).

Figures

The figures were next on the agenda. There are five figures, one sitting and eating, one feeding the stove, two sharing a drink and an officer, doing whatever it is that officers do in bunkers. The figures are very well defined and went together with just a little putty needed on a couple of shoulder joints. I did replace the kit-supplied heads, not because they were poorly done but I had on hand four Hornet heads, item # HRH06 Russian Heads with Ushanka cold weather caps and one Hornet HH42 head without a hat that would give the figures a slightly different look. I primed the figures with Krylon Light Grey and applied a base coat of Vallejo 804 Beige Red to the flesh areas. I then painted the flesh tones with oils. I painted the soldiers uniforms with Vallejo 880 Khaki Grey and their leather belts with Vallejo 940 Saddle Brown. The Ushanka caps were painted with Vallejo 988 Khaki with the fur portion done in Vallejo 992 Neutral Grey then dry brushed with Vallejo 870 Medium Sea Grey. I painted the Officers leather belt, shoulder harness and map case Vallejo 818 Red

Leather with his trousers painted Panzer Aces 326 Russian Tank Crew and his greatcoat painted with Vallejo 987 Medium Grey. The officer's cap was painted Vallejo 964 Field Blue with the fur done with Vallejo 869 Basalt Grey and dry-brushed with Vallejo 870 Medium Sea Grey.

I filled a mess tin the same way as I had the cooking pot and painted it and a spoon Vallejo 864 Natural Steel. I fitted the mess tin into the sitting figure's left hand with a spoon in his right and set him on a chair in a forward-leaning pose, ready to be positioned at the table (**Fig. 9**). The comrades sharing a drink were posed on a scratch-built bench with each figure holding a cup and one offering his canteen to his buddy. My guess is the canteen doesn't hold water (**Fig. 10**). The next figure was the soldier tending the stove. With the stove door open I placed the ash shovel in his left hand as if he had just opened the door and I set a piece of wood into his right hand which he is about to feed to the stove (**Fig. 11**). Last but not least was the Officer and as with the sitting figure I prepared a mess tin and spoon and positioned them in his hands. He was suppose to have his left foot on a rung of one of the stools but they didn't line up so I painted up an ammo box from my spares and with his foot on the box he is at the right pose (**Fig. 12**).

I played around with the position of the figures and table and once I had settled on a layout I was happy with I glued the table in place followed by the soldier on the chair. The Stove was next with the guy tending it. I then added the officer and the two on the bench. I added additional kit to the shelves with weapons, canteens, helmets, binocular case, another bench and ammo box and Soviet style backpacks. I fitted a lantern to a roof beam and added a couple of baskets with provisions from an old Verlinden set (**Fig. 13 and 14**).

Lastly I built a small portion of the roof where the stove pipe would emerge using wooden craft sticks and cardboard with the top layer peeled off and painted with Vallejo 821 Rust Texture to represent corrugated steel. I used a Tamiya Weathering Stick (87082) Snow and Woodland Scenics Soft Flake Snow (SN140) to cover the roof. I then fitted the top of the stove pipe through a hole drilled in the roof and glued in place the weather top to the pipe. I added small wisps of cotton batting to the top of the pipe to simulate smoke from the stove. I made a resin copy of a Soviet Army cap badge from my collection, painted it and glued it in place in front of the bunker (**Fig. 15**).

Conclusion

Once again MiniArt has produced another interesting figure set with the subjects not engaged in a combat setting. The figures and accessories were well done and designed so that they can be used in any setting from a bunker, bombed out building to a gathering around an outdoor fire in a secure area. This was a fun project to build and would add a different dimension to anyone's collection.

Reference

- Osprey - Soviet Field Fortifications 1941-45

About the author:

About the Author Barry retired from the CF in 2009 after a 37 year career as a Navy Stoker, an Army Vehicle Technician and finally as an Army EME Officer. He and his wife moved to Truro NS from Ottawa in 2009 where they built their retirement home including a hobby workshop, which is strictly off limits to the cats. Barry started building models before he could spell 'plastic' and currently builds mostly 1/35 WW II armour and military vehicles although he does dabble in other areas. He is a member of AMPS and has been a member of IPMS Canada since 2000

1:25 1966 Lincoln Continental

Ken Nesbitt
C#3463
Ottawa, Ontario

Introduction

In these modern days, when the general picture of an American luxury vehicle can be represented by a 7000 lb. SUV, it is pleasing to reminisce about an era when Cadillac and Lincoln represented the pinnacle of style and comfort throughout the Free World.

During the years following the end of World War II, Cadillac's star was in the ascendant. The number of American luxury car brands had contracted between 1930 and 1960, leaving Cadillac, Lincoln, and Chrysler's Imperial as the survivors. While Lincoln occupied the Number 2 position in sales, their products tended to fall into two categories: slightly fancier Mercurys, or bizarrely styled leviathans. By 1960, Cadillac was outselling Lincoln by a factor of 7 to 1. The balance began to shift with the introduction of the 1961 Lincoln Continental. With its lack of fins and excess chrome, the Lincoln became the industry's styling leader. While Cadillac retained the sales lead, the gap was down to a factor of 5 to 1 by 1965.

The 1966 model year saw the first major redesign for Lincoln. Styling was updated, though retaining the flavour of the original design. A new engine and transmission package, along with a newly introduced two-door model, helped to raise production levels to new highs. The basic design would continue in production until 1969, and similar styling would help Lincoln to fight Cadillac for sales leadership in the future.

The Kit

A major redesign calls for a new model kit, which is what AMT did in 1966. **(Fig. 1 and 2)** Unlike the 1961-65 annual kits, you could no longer get a convertible version. The engine and accessories were completely chrome-plated, and the Gene Winfield-designed custom parts allowed the builder to construct a luxurious town car, complete with heavily-padded top and luggage straps on the trunk lid (*these parts tend to be well-glued on most of the built-up models I have found*). **(Fig. 3)**

The model was updated annually until 1969, and then disappeared from the AMT lineup, never to be reissued. While there is a chance that the tooling still exists in the vaults at Round 2 (round2corp.com), it is unlikely. Unlike aircraft or armour models, the sales potential for late-model cars goes down as time passes. Unused tooling needs to be stored, and represents taxable assets to the company. While AMT made major revisions to a few tools during the 1970's, many others would have been sold for scrap metal. As a friend once told me, the surprise is not how many used and out-of-production tools have survived, but that any have survived at all.

Construction

When I build a model, I like to have a clear idea on the direction the build will take. I had bought this model with the intent of building it factory stock, but I ended up changing my mind when I mocked up the model with the stock wheels and tires. AMT Firestone Supreme tires are tall, but they looked lost within the wheel openings. I then tried out some more modern wheels and tires on the car. Big wheels and tires have been the fashion for modified cars for many years, but you need to take the time to ensure that your choice is complimentary to the overall design. I started to see the car as a clean, original car, possibly a car owned by one family since new, but which had been tastefully updated. With that idea in mind, I set to work.

Prototype Research

If you look at the engine compartment in a 1:1 1966 Lincoln, there is a massive pile of wiring and hoses covering the engine. (Fig. 4) While I wanted detail, I didn't want to add too much clutter to the engine. I eventually decided on adding the fuel lines and plug wires to the engine. (Fig. 5)

A soak in whitewall tire cleaner and Castrol Super Clean removes the attractive, but non-prototypical chrome plating and lacquer undercoating from the parts. (Fig. 6 and 7)

A coat of Testors Ford Engine Blue completed the basic assembly. (Fig. 8) I added the belt assembly from the AMT 1962 Thunderbird to the engine, because the original unit did not include a power steering pump. While I can accept that air conditioning was an option in the mid-1960s, power steering would have been a standard, and noticeable, feature. (Fig. 9)

The Chassis

The one-piece chassis assembly is similar to the unit in the 1965 Riviera featured in my build article in RT 33-3, so I treated it in a similar fashion (black paint, with the exhaust highlighted in aluminum), though I did paint the engine compartment to match the body. I could have lengthened the detailed chassis from the 1962 Thunderbird to fit, since both cars shared the same basic chassis, but you don't see that much of it when the car is on its wheels. Complexity for the sake of complexity is unwise, especially with my current rate of completing builds.

Gimme a Brake

I installed the Pegasus 23" rims after adding valve stem detail, but I realized that a key feature was missing. If I wanted a realistic-looking car, I would need to add a set of brakes.

While modern disc brakes are available, I wanted to keep the vintage appearance of the original braking system. I was able to source a pair of discs and a pair of drums (Fig. 10) from AMT kits (1963 Ford and 1962 Buick, respectively), and set out to modify them to fit.

(Fig. 11) I started by drilling through the existing axle holes with a 1/16" drill bit. Keep increasing the drill size until you are able to slip the brake assembly over the axle boss on the rim. Paint, install, and the job is completed. (Fig. 12) In the future, I should cast these pieces, so I can have them for other projects.

Prime time

I start by priming the exterior with Plasti-kote T-235 Grey sandable primer, which provides a smooth and tough surface for applying the colour coats.

Chrome Details

There is something about the crispness of details on an original 1960's model car kit that is hard to duplicate in later re-issues.

Unlike the Riviera build article I had in RT 33-3, I wanted to keep all those engraved emblems intact. Since it is too easy to obliterate this detail when painting, I employ a little trick. After removing the mould lines from the body, but prior to applying primer, I then cover the scripts with Bare-Metal Foil. Once the foil has been burnished over the engraving,

carefully trim the excess foil away. (Fig. 13-14) After the priming and painting are completed, use a fine-grit sanding pad to remove the excess paint from the high points of the sculpted surface. (Fig. 15)

The result should be a crisp but delicate emblem (as always, practice on a scrap body first). Bare-Metal Foil was also used on the rest of the body trim, while the bumpers had their original chrome stripped, mould lines removed and headlights drilled out, and Alclad Chrome airbrushed on.

The headlights were replaced with MV Lenses, which is a big improvement over the moulded originals. (Fig. 16).

Back to the Colour and Clear coats

Whenever I start a project, I usually have a colour scheme in mind for the finished model. If you look at the factory paint chips for a 1966 Lincoln, there are a number of sedate solid colours, and a more adventurous selection of metallics. One of my favourite shades is Emberglo, which is a metallic russet colour. Since there is a limited selection of factory colours in hobby paints, I decided to paint the model with automotive lacquer. Lacquers are thin and fast drying, but they will craze plastic if not applied properly.

I could have gone to my local paint supplier for a can of Emberglo, but I had an equivalent shade in the House of Kolor paint line (Kopper Pearl), already mixed and loaded into a spray can. Once I had built up the colour density through several thin coats, I set it aside to let the paint finish the 'gassing out' process. Several coats of Tamiya TS-13 Clear provided the gloss needed to set off all of the chrome trim. (Fig. 17)

I installed the windshield and rear window unit, and moved on to the interior assembly.

Interior Decorating

After polishing and painting all the exterior parts, the interior was fairly simple. I have always appreciated the colourful interiors of the period, in comparison to the grey and taupe shades of today. I decided on the colour scheme of Emberglo and white, which would fit in well with the exterior colour. The dashboard and steering wheel were painted in Kopper Pearl, without the clearcoat. Tamiya AS-20 Insignia White was used for the seats and door panels, and the carpeting was created with copper embossing powder. A turn signal stalk and column shifter made from wire were added to the steering column, and a rear view mirror from the parts box was added. (Fig. 18)

The exterior, interior, and chassis were mated at this point, and a set of vintage licence plates finished the build.

Conclusion

It has taken many decades for the luxury sedans of the 1960's to receive their due in the world of modified cars. While the focus of the car show and auction crowd has centred on the mid-sized muscle cars, people are beginning to appreciate the style, as well as the more-reasonable prices of the larger cars. While the changes I have made to the base kit are minor, they have transformed the looks of the car. It's not something I plan to do to a full-size car, but it makes a fine addition to my model collection.

About the author:

Ken Nesbitt was born and raised in the Ottawa area, and has been modelling since 1977. His primary interests are cars and Canadian military aircraft, interests fostered by his family's association with both areas, although he does admit to building other genres. Besides membership in IPMS Ottawa, he is also associated with a number of other model clubs. When not modelling, he is either working on his 1:1 scale cars and motorcycle, or playing guitar. After a lengthy apprenticeship, Ken is an Elementary Teacher with the Upper Canada District School Board

A Different Neptune -

An OP-2E of VO-67, USN

Ken Woodruff, C#5601
Burlington ON
IPMS BuriOak

I don't think a single aircraft picture has ever raised my curiosity as much as **Fig. 1** did. I found it during an internet search on Vietnam War aircraft and I couldn't figure out what it was. It looked like some kind of WWII bomber, but it had modern insignia, jet engines and said 'NAVY' on the fuselage!

The plane was an OP-2E Neptune . It was developed as a bomber for the US Navy to drop electronic sensors along the Ho Chi Minh Trail in Vietnam (the 'O' for 'Observation' in its designation was to obscure its true bombing mission). There were many modifications from the P2V-5F Neptune, including:

- removal of the search radar and its radome
- removal of the MAD (Magnetic Anomaly Detection) tail extension
- wing tip tanks were usually removed
- the addition of a fairing under the rear fuselage housing a rear-oblique KA-51 camera
- M60 7.62 mm machine gun hatches in the sides of the fuselage
- a Norden bomb sight mounted in the nose

Other, less obvious changes included the addition of threat detection electronics, self sealing fuel tanks, a revised escape system and extensive armour protection for the crew.

Rather than dwell on it here, the fascinating story of the OP-2E and its sole user - U.S. Navy Observation Squadron 67 (VO-67) - including historical information and many photographs can be found at vo-67.org.

I really liked its purposeful bomber look, clean lines uncluttered with the usual under-fuselage radome and the unique US Navy forest green over light grey colour scheme (see **Fig. 2**) and I wanted to model it.

Hasegawa's Neptune

Hasegawa's venerable P2V-7 is the only 1:72 scale Neptune kit still available and I was able to buy one second-hand for a very reasonable price. It's a nice kit, accurate in outline (as far as I could 'eyeball' it anyway), easy to make and covered in lovely fine rivet detail. Another bonus is the interlocking feature of the wings and their virtually seamless fit to the fuselage. This allowed work to be completed on the wings and fuselage separately and adding them near the very end of the build.

As is usual for a 1972 vintage kit, the cockpit and front observer/bombardier station lack detail, including the doorways into the fuselage and the landing gear bays, which have virtually none. There are also minor issues with the main landing gear - the kit's main gear leg is located in the centre of the cross member rather than being offset to one side. Additionally, the nose gear sits too low in the nose gear bay and doesn't allow the Neptune's distinctive nose-up rake when at rest.

The Shopping List

To make the kit P2V-7 variant into an OP-2E, I would need a 'flat' P2V-5 canopy which I sourced from Falcon Models' (falconmodels.co.nz) Triple Conversion 7 kit and markings from Caracal (caracalmodels.com) decals for OP-2E 'MR 10' in their US Navy P2V Neptune - Part 2. set. Two other items sourced for the OP-2E were Brengun's 1:72 photo-etch US chaff/flare dispensers (brengun.cz) and Shapeways' (shapeways.com) 1:72 scale Norden bombsight.

I also purchased:

- Eduard's (eduard.cz) Neptune Interior detail set to provide cockpit upgrades and fuselage aerials
- Archer Fine Transfers' (archertransfers.com) 1:72 scale single row resin aircraft rivets to restore lost detail and 'rivet' the scratch-built fuselage
- Scale Aircraft Conversions (scaleaircraftconversions.com) Neptune metal landing gear to make sure the model could carry heavy weight in the nose.

The Action Plan

When I started the OP-2E conversion there were no aftermarket kits available, so I would have to scratch build/modify the following:

- Remove the under-fuselage search radar radome and reconstruct the fuselage bottom up to the bomb bay doors and blend the it into the existing bomb bay
- Remove the MAD tail boom to the panel line under the rudder and cover the back with a plate with stiffeners and four chaff/flare dispensers
- Partially remove the electronic blister under the rear fuselage and build the camera fairing over it
- Add a third window to the left side forward fuselage

The remaining modifications were dirt-simple - leave the back fuselage windows out to make the machine gun ports and don't install the wing-tip fuel tanks.

This was an ambitious undertaking for me as I had only done two minor conversions before, but I thought I could just figure it out as I went. Although I have grouped the build by major components, in reality, the steps were intermingled as the build progressed.

Small Beginnings

To get my feet wet and start off slow, the first modification was to install a new window in the left front fuselage. Locating it was easy as it was exactly opposite the second window on the right fuselage. I couldn't find a window in my spares box the correct size (it was supposed to be as big as the first fuselage window) but I did find one the same size as the rear window and figured it wouldn't look too bad.

I chained-drilled a series of holes inside the window outline, joined them up with an X-Acto blade and squared it off with files and the knife. I checked the fit as I went along and, when the window fit perfectly, I used Gator Glue to cement it in place. I put two pieces of plastic to act as ledges and stop the window from falling into the fuselage as the glue dried. I then removed the ledges after the window was secure. (**Fig. 3**).

Major Surgery

My next step was to remove the radome and the MAD boom and modify the back blister for the camera fairing. I removed the radome by scribing around its edge where it met the fuselage. I used a Tamiya scribe until I cut through and then sanded the edges until it was smooth and even on both sides.

The MAD boom required a simple razor cut just behind the panel line under the tail and sanding the fuselage back to meet it. The rear fuselage blister had the back half cut off with a razor saw and the bottom sanded flat. The differences are shown by comparing **Fig. 4** with **Fig. 5**.

The Camera Fairing

Unfortunately, I couldn't find any scale drawings of the camera fairing and had to 'eyeball' it as best as possible. **Fig. 6** shows the camera fairing (and the end plate) I had to make.

The first step was to sand the bottom of the original fairing flat and I did this with the fuselage halves taped together. I glued styrene card stock inside the bottom of the fuselage to cover the hole in the fuselage left when the back of the original fairing was cut off and glued the fuselage sides together. I widened the fairing by gluing plastic card on the sides and sanded the front and sides to a rounded tear-dropped shape with a flat back end (**Fig. 7**).

I filled in the hole in the fuselage and rounded the front and sides with Milliput two-part epoxy putty.

To make the camera box fairing on the bottom, I started with side pieces drawn on stiff paper and cut out, experimenting with shapes until I had one that fit over the curvature and was long enough on the bottom and properly sloped on either end. I traced the final paper outline onto two pieces of styrene card, cut them out and glued them to the sides of the fairing (**Fig. 8**).

I then added card stock to the front and two pieces to the back of the fairing to make the rear door, sanded the box to produce sharp edges and added two small Plastruct hinges for the door (**Fig. 9**).

More Cockpit Detail

The most obvious missing detail in Hasegawa's cockpit is the bulkhead door that leads into the plane's interior. I was able to download and print an image of the bulkhead and door from an old Eduard interior set illustration I found on the internet and used it to draw the door outline on the kit bulkhead (**Fig. 10**).

I then cut it out using a steel ruler and the Tamiya scribe. A green-painted crepe paper curtain closed off the view into the empty fuselage.

The seats were pretty basic as well. I modified them slightly to remove the backing on each side of the headrest and added a card stock back cushion that also helped hide a huge mould mark on the back of the seat (**Fig. 11**).

I painted them grey with red headrests and olive brown cushions and added Eduard's seat belts and their neat armrests painted grey with red arm pads. The set also included a small box for the back bulkhead, the console between the seats, side walls and panels with instruments, delicate yokes and of course the instrument panel and these were added after painting the interior Vallejo Model Color 70.905 Blue Grey pale. The Eduard set also has a console for the roof, but it is only applicable to the bubble canopy on the P2V-7.

The front observer's station has no real detail other than some ribbing, but the Eduard set has a side panel for it. I also had the Shapeways' Norden bomb sight glued at the front, a doorway cut into the left side and some detail added to the bulkhead. The floor and sidewalls were painted Vallejo Blue Grey Pale. The darker seat belt on the observer/bombardier seat is there as I lost the Eduard one and had to substitute a scratch built one made with paper belts painted green and card stock buckles painted silver. The final result is shown in **Fig. 12**.

Building the Fuselage

Before closing up the fuselage, I made a styrene card box to fit under the cockpit and above the landing gear bay. I filled it with Deluxe Liquid Gravity held in place with cyanoacrylate glue and glued it into the fuselage (**Fig. 13 and 14**). I likely added more weight than was necessary, but I thought the metal SAC gear would handle it with ease; better safe than sorry!

Unfortunately, I had an issue with the Eduard side consoles – they protruded beyond the fuselage sides when installed. I'm sure this was my fault, but I had no choice but to file them down to fit flush with the canopy sills and in the process they were basically halved in size. As the detail was lost at that point anyway, I simply painted them black.

With the fuselage together I had to cover the huge hole where the radome had been cut out. I decided to fair it over with card stock glued on the fuselage behind the gear well and extended to the front of the bomb bay and card stock to make the step from the fuselage to the bomb bay. I first put a vertical support made from thick Evergreen strip from the fuselage 'roof' to the bottom of the fuselage where it would support the added skinning. I then glued a horizontal strip going from the back of the landing gear bay to under the bomb bay and glued it onto the vertical support. I added two curved ribs to the fuselage sides to support card stock skinning (see **Fig. 15**).

I was able to use the prominent ridges left above the radome and the curvature of the front fuselage to tape a piece of paper over the opening and crease it along the ridge (**Fig. 16**). I cut the paper out and used it to make a styrene card stock replica. This was glued to the fuselage at the end of the front gear bay and the internal frame supports. When this was dry a strip of card stock was added at the aft end to fair it into the bomb bay (**Fig. 17**).

I smoothed the coverings out and filled any gaps with Milliput and sanded it to shape. I primed it with Tamiya gloss white to see if there were any problems and filled any sags and imperfections with Milliput. A final Tamiya white coat was applied; when I was happy with the result I detailed it with Archer Fine Transfers' rivets (**Fig. 18**).

Archer Fine Transfer rivets were used to restore fuselage detail I had sanded off and I engraved missing panel lines by joining them with a line cut with an X-Acto #10 blade. Even though this joined raised lines with engraved ones, it doesn't look too bad under paint.

I covered the cockpit for painting by using Blu-Tack to hold the kit's canopy in place and then masked off the windows, the nose cone and the chaff/flare dispensers. I filled the wheel wells and covered the landing gear with tissue. The final step was to prime the fuselage (and wings) with Tamiya rattle can white lacquer primer.

When the primer was dry, I removed the kit canopy. While it was still attached to the backing sheet the Falcon vacuum formed canopy was highlighted along its edges with a black marker and it was filled with Blu-Tack to stop it from flexing (**Fig. 19**).

I sanded off the canopy's surrounding plastic up to the marker lines using a piece of sanding paper taped to the glass top on my work table and then 'micro' sanded to fit the back and sides of the fuselage. I built up the contours at the front of the canopy with multiple applications of Milliput, measuring against the canopy until a good fit was obtained and then sanding until it was smooth. I added small pieces of thick card stock to the back of the bulkhead to help hold the canopy in place (**Fig. 20**) and then glued the finished canopy on with Gator glue. The canopy was then masked off with Tamiya tape and Micro Scale Micro Mask.

The Fuselage End Plate

The last job done before priming was to build the covering on the back of the truncated fuselage. The covering itself was pretty simple to make – I glued styrene card stock over the hole and trimmed and sanded it to match the fuselage contours.

Using **Fig. 6** as reference, I made the strengthening straps from Plastruct including their quarter-round for the main curled stiffener. I glued on the Brengun chaff/flare dispensers without their white surrounds and made what I guess are radar warning receivers from thick card stock cut to shape (**Fig. 21**)

The Front Landing Gear

The gear lacked any detail including the prominent steering gear seen on the internet 'walkaround' examples. I added what looked like the steering unit with landing gear detail cut from a Hasegawa F 18 front gear. As the gear cross bar would be glued to the sides of the gear well and not into the 'notch' in the bottom of the kit well, I added pieces to each side of the horizontal part of the gear at the top to extend it to meet the sides of the well. The final addition was a landing light.

Fig. 22 shows the kit nose gear leg and the SAC aftermarket leg with the modifications. The landing gear light had to be shortened quite a bit when it was installed as it was way too wide to actually fit inside the bay when retracted. The gear was airbrushed several light coats of Tamiya XF-1 Gloss White mixed 40:60 paint and thinner. I used aluminum duct tape for the oleo and gave the gear a light weathering using AK Interactive Landing Gear Wash and thinner.

I could not find references for the landing gear well, so I used 'imagineering' and added what I hoped was appropriate detail to Hasegawa's featureless box with ribbing made with various Plastruct strips, card stock squares, oblongs and circles and wire for pipes and wiring. I also: added an opening into the fuselage; covered over the gear receptacle with card stock; and airbrushed the well Tamiya XF-1 White. The well was weathered with water based poster paint (see 'Weathering with Poster Paint' sidebar discussion) and glued to the right hand fuselage.

The Wings, Main Gear and Engines

The kit's wings were a good fit and easy to glue together. As I mentioned, there was no detail inside the wheel wells at all – just a cavernous interior showing the bare nacelle walls. Fortunately, there were lots of detailed pictures of the main gear wells available in Neptune 'walkarounds' on the internet. The downside was that each side had interior ribbing and a myriad of boxes, wires, pipes and items on the sides. The part of the nacelle that is the bottom of the wing showed a lot of struts and support for the gear and gear doors. The SAC main gears and supports made sure the gear was strong enough to support the model's weight (*and I proved this to myself by accidentally dropping the model on the gear with no damage!*).

The gear itself had wire detail held in place with Tamiya tape 'clamps'. The gear was painted Tamiya XF-1 gloss white, the clamps silver and aluminum duct tape was used for the oleos. I added some placards from my Archer Fine Details 1:72 placard set and a light weathering with AK's Landing Gear Wash (**Fig. 23**).

I added some detail to the bottom of the wing that is inside the bay with fine copper wires, card stock cut-outs and an approximation of some of the interior struts using Plastruct strips and Evergreen rod (**Fig. 24**).

To make the ribbing on the inside of the engine nacelles, I cut four pieces of card stock to fit the inside front of each nacelle piece and built the ribbing out of Plastruct added to the card stock pieces. I then glued the 'ribbed' pieces into the forward part of the nacelles and added Plastruct ribbing to the back portions (**Fig. 25**). Rather than try to produce all the detail, I chose four key items for each side. I guessed that the insides of the two nacelles would not be symmetrical to each other (i.e. the left side of the right nacelle would be the same as the left side of the left nacelle), but the same. If I guessed wrong, I apologize. Details were made with wire, wire covering, card stock shaped to size and some spares box items added to the sides and the front of the bays. The insides were airbrushed with Tamiya XF-1 gloss white and the details were painted various colours based on reference photos. I added stenciling and placards from the decal spare box. The painted pieces were weathered using water based poster paint. The four sides are shown in **Fig. 26** before they were glued together.

The gear bay roof on the wing was masked off, airbrushed Tamiya XF-1 gloss white and weathered with pastel chalk and poster paint washes. The side pieces were glued together with the landing gear supports installed (**Fig. 27**).

After this picture was taken, I decided to add the main legs so the model would have supports to rest on while painting.

I brush painted the engines Tamiya X-1 gloss black with silver dry brushed highlights, but they can't be seen inside the cowlings. I brush painted the exhaust surround Vallejo Metal Color 77.703 Dark Aluminum, the exhaust pipes Vallejo Metal Color 77.723 Exhaust Manifold and the inside of the pipes flat black. The back portions of the cowlings behind the cowling flaps were air brushed Vallejo Metal Color 77.707 Chrome mixed 20/80 Vallejo thinner to paint.

I approximated the internet 'walk around' detail in the opening on the inside bottom of the cowling by punching out two pieces of spare box photo etch mesh with a Waldron punch and dye set, gluing them to two pieces of hollow tube and gluing the result with a smaller tube into each cowling. The inside of the cowlings were brush painted Vallejo Metal Color Dark Aluminum (**Fig. 28**).

The cowling flaps and exhausts were glued on the engine cowling supports and this was the only place where I didn't find the fit exact – some sanding and filling was required. The cowlings and cowling flap/exhausts were glued together and then onto the wings.

In the midst of all this, I also glued the two jet engines' halves together and sanded the seams.

The Mistake

As I mentioned, I had primed the entire model except for the jet engines. I put too much paint on the wings and partially obscured the rivet detail and it had to be removed. As the primer was lacquer, rubbing alcohol and acrylic or enamel thinners weren't going to work, regular lacquer thinner would 'craze' the plastic and sanding would lose detail. A somewhat desperate internet search determined that Tamiya Lacquer Thinner would remove the paint but not attack the plastic. I tested this on a piece of scrap plastic and was overjoyed to find that it worked. I removed all the priming on the wings down to the bare plastic. Rather than re-prime the wings, I airbrushed Tamiya gloss white highlights on the top of the wing and Tamiya flat black pre-shading around the edges of the control surfaces. I don't think it was very successful, but the tops of the wings do look a little faded under some lighting conditions.

Painting

Caracal indicated the fuselage should be painted FS 34079 Field Green over FS 36440 Light Gull Gray. I used Tamiya XF – 58 Olive Green and Vallejo Model Air 71.121 Light Gull Gray.

I brush painted the three electronic blisters on both sides of the fuselage with Tamiya gloss white with Tamiya gloss black fronts and masked them off before the final painting.

The front covers of the jet engines were sprayed Tamiya gloss white. These were masked off and then the front portion of the pods were airbrushed Model Master Dark Sea Blue enamel mixed 40:60 with their enamel thinner. The Dark Sea Blue and the bare plastic at the back of the pods that was to be painted metal were masked off in preparation for the light grey coat.

Even though the Vallejo Model Air Light Gull Gray was OK to be airbrushed directly from the bottle, I thinned it with Vallejo 71.161 Airbrush Thinner in a 90:10 paint:thinner mix and sprayed in light coats on the bottom of the fuselage, wings, nacelles and the jet pods.

Blue Tack 'worms' were placed along the demarcation between the top and bottom colours on the fuselage, engine nacelles and jet engine pods. I masked the bottom of the wings with tape and the fuselage, joining up the Blue Tack. Tamiya Olive Green was mixed in a 40:60 ratio with Tamiya acrylic thinner and sprayed light coats on the fuselage, wing tops, engine nacelles and jet pods.

After removing the masking, I masked around the canopy, the anti-glare panel in front of the canopy and the top of the fin and sprayed them Tamiya XF-1 Flat Black.

I removed the masking from the metal portions of the jet pods, then masked off around these areas and airbrushed Vallejo Metal Color Chrome (**Fig. 29**); this paint needs to be applied to bare plastic.

Decaling and Final Steps

As there weren't a lot of decals and I am somewhat lazy, I tried a new procedure for glossing the decal surface. Rather than gloss the entire model, I 'spot' glossed it using Pledge (Future) only where the decals would be placed .

The Caracal decals went on very nicely and dried with virtually no silvering. I added to the kit decals in two areas. There was a prominent black square on the left wing leading edge, so I added this with a black striping decal cut to length. The bottom fuselage rescue arrows point to a yellow square, so I added them using small yellow squares from a spares box 1:72 scale Tomcat sheet. I also made a camera window on the back of the fairing using black decal strip brush painted with Tamiya X25 Gloss Clear Green.

I toned down the star-and-bar markings by smearing them lightly with Olive Green and airbrushed Vallejo. When everything was dry, I airbrushed Vallejo 70.520 Matt Varnish over the entire model, mixed 50:50 paint/thinner in light strokes. Luckily, the gloss surfaces under the decals were completely blended in.

When I removed the masking around the canopy, anti-glare panel and tail, I noticed some flaking of the canopy frame paint. I'm not sure why but I guess I didn't clean the acetate properly. I fixed them with some delicate brush painting and very fine black decal lines.

I touched up the electronic blisters with Tamiya white and white decal strips to give them an even, straight demarcation line.

I deviated from the kit instructions for the propellers by gluing both halves of the hub together, making the holes perfectly round with a drill bit and then installing the blades. The hubs and the propeller cuffs were painted Tamiya Rubber Black and the blades Tamiya gloss black. The Caracal decals were applied and each propeller assembly was airbrushed Vallejo Mat Varnish. I installed the propellers with a small bit of Blu Tack on the shaft to stop them from falling out but still allow them to be turned.

I airbrushed the wheels Tamiya gloss white and brush-painted the tires Tamiya XF-85 Rubber Black. I weathered the front wheel very slightly using black poster paint, but I weathered the main wheel centres very heavily as they appeared almost black in pictures. With the main gear wheels glued on, I tested the 'rake' of the front gear by installing it against the sides of the bay and moving it up and down. When I had a satisfactory position, I glued it in place with cyanoacrylate glue. Finally, at the end of the build I added a boarding ladder modified from an F-18 Hornet ladder (**Fig. 30**).

The Eduard photo etch aerals under and on top of the fuselage were glued with cyanoacrylate glue and painted black (the front aerals) and white (the back aerals). I also glued a length of fine wire to the pre-drilled hole behind the cockpit for the whip antenna and an EZ line aerial from pre-drilled holes in the tail and the fuselage.

Weathering

Weathering was done with a dark grey poster paint wash in the control surfaces on the bottom and a black wash on the top wing's control surfaces. I also simulated oil and grease stains behind the landing gear wells with poster paint streaked with tissue and brushes. AK's Black and Rubber Weathering Pencils were used to add smaller streaks and stains. 'Oil Stain' from Tamiya's D 87088 Weathering Kit was used to add a light dirt on the wings using the brush and heavier staining around the bomb bay using the sponge. A mixture of Tamiya Weathering Kit Oil Stain and Mud from Tamiya Weathering Kit A 87079 were added to the fuselage 'step' in front of the bomb bay. The final step was to add the very prominent exhaust stains along the engine nacelles and wings with multiple applications of grey pastel chalk dust applied with a brush.

Final Thoughts

Well, it was a fun project and very satisfactory, and I am sure there are lots of inaccuracies from my eyeballing and hand work, but enjoying the journey and the result is what modelling is for me.

About the Author:

Ken has lived in Burlington for almost his entire life. He is married, has two sons and four grandchildren, but reports none of them have the modelling 'bug'. He has been modelling since childhood (except for the usual interlude for university, marriage and young kids). Ken is a founding member of IPMS Burloak and a long time member of IPMS Hamilton. His interest is primarily 1/72 aircraft, but also completes the odd science fiction and racing car.

A Manitoban's Hellcat, 1:24

John Lumley, C#1000
IPMS Winnipeg, MB

When one thinks of Canadian aces, the likes of Billy Bishop, Buzz Beurling, Buck McNair, Stocky Edwards invariably spring to mind. If you narrow the list down to Manitobans, Dauphin's William Barker will likely top your limited list. But there are others, including a Bill Atkinson from Minnedosa.

Atkinson

So who was this Bill Atkinson? The following are excerpts from the website "Aces of World War 2" (acesofww2.com/can/aces/atkinson/):

"William Henry Isaac Atkinson was born 22 April, 1923 in Minnedosa. Four months before his 20th birthday, he joined the Royal Canadian Navy Volunteer Reserve at HMCS Chippawa in Winnipeg and was immediately sent to the UK where he did his basic pilot training with the Royal Navy. He returned to Canada to continue training and eventually attained his wings early '44."

"In December '44 Atkinson was posted to 1844 Squadron (Sqn) aboard HMS Indomitable where he flew the Grumman Hellcat as part of the Royal Navy's offensive against the Japanese. It wasn't until 26 March '45, while on a raid on Miyako Airfield, that he downed his first enemy aircraft, a Mitsubishi G4M "Betty" bomber but was only awarded a 'probable kill'. On a subsequent raid on 6 April he scored his first kill, a Yokosuka D4Y "Judy" bomber. Six days later, on 12 April, he shot down a Mitsubishi A6M "Zero" and was also credited with a probable Kawasaki Ki-61 "Tony". The following day he shot down another "Betty" and then on the 15th he shared the downing of a Nakajima C6N "Myrt" reconnaissance aircraft."

"At the end of June 1945, while the Indomitable was undergoing refit, 1844 Sqn was relocated to HMS Formidable. There, Atkinson was in the company of other Canadians including Lieutenant (Lt.) Robert Hampton (Hammy) Grey, Lt. G.A. Anderson, Lt. Charles Edgar Butterworth and Lt. J.F. Ross. On the night of 25 July, Atkinson achieved the rare distinction of shooting down three Aichi B7A "Grace" torpedo planes, making him the second Canadian "Naval Ace" of the Pacific war. His wingman, Lt. Mackie, also claimed a Grace that same evening."

It is worth mentioning that Atkinson was a friend of Lt. Hammy Grey and was there to help Grey strap into his Corsair prior to his fateful raid at Onagawa Bay. On that raid, Grey was killed while sinking the destroyer Amakusa and was posthumously awarded the Victoria Cross.

Unlike many of his shipmates, Atkinson survived the war and was awarded the Distinguished Service Cross "For gallant services in the Pacific." After the war, Lt. Atkinson continued to serve with the Royal Canadian Navy and the Canadian Armed Forces, eventually retiring in 1973 with the rank of Commander. Sadly, he passed away on 18 July, 2015. His medals and logbook are now preserved in the HMCS Chippawa museum.

The Model

Not many companies have ventured into offering aircraft models in 1:24 scale. Airfix was the lead when they released their Spitfire Mk.1a. Then there was Bandai, followed more recently by Trumpeter and Kinetic. The most recent release by Airfix is their magnificent kit of a Grumman F6F-5 Hellcat.

I suspect few know of Canada's link with this type as it never served with the Canadian military. There were, however, a number of Canadians who flew them with the Royal Navy's Fleet Air Arm. Given my penchant for building 'Canadian' and a preference for large-scale subjects, what better project than modelling the Hellcat that Atkinson flew when he shot down three Japanese aircraft?

The build (**Fig. 1, 2**) was basically straight out of the box with a few minor exceptions. Those included the acquisition of Eduard's colour etch set for the cockpit, their colour Sutton harness (**Fig. 3, 4**) and pre-cut masks for the canopy as well as Airscale's photo etch set for the cockpit. Since the Eduard and Airscale sets offered duplication in many areas, I simply picked what I thought was the best from each. Photographic evidence also confirmed that the Sutton harness replaced the American harness (**Fig. 5**) so Eduard's colour set replaced that provided in the kit.

Speaking of photographic evidence. It would appear that there is only one photo, actually a video frame grab (that I could find) of Atkinson's aircraft (**Fig. 6**) and that is of the forward small gear door that had his aircraft number. Accordingly, what his aircraft's various markings were and where they were placed is open for debate. There appears to be a consensus regarding the four roundels and that the 'W' applicable to HMS Indomitable was painted out and replaced with an 'X' for HMS Formidable. While the 'W' would most likely have been located near the top of the vertical stabilizer, one shot of a sister aircraft clearly shows the 'X' to be at the base.

Since no commercial decals were available for Atkinson's aircraft in 1:24 scale, I approach Sean at **TopNotch Models and Masks** (topnotch-success.net/) to see if he could produce a set. He did. Never having used stencils before, my initial concern was how to ensure the correct placement of the stencil. The approach that I adopted, after spraying the area white (**Fig. 7**), entailed making a paper copy of the roundel block from which I cut out the roundel. I then placed the paper roundel in the correct position held in place with two sided tape (**Fig. 8**), placed the remnant paper bloc over the roundel and marked off the corners with Tamiya tape (**Fig. 9**) and then removed both bits of paper. Next, I then applied multiple thin strips of Tamiya tape over the stencil block to hold the various components of the stencil in place (**Fig. 10**), lifted the complete mask off the backing and placed it within the Tamiya-taped area (**Fig. 11**). After removing the thin strips of Tamiya tape from the stencil and the outline guide (**Fig. 12**), I then removed the stencil surround leaving the roundel (**Fig. 13**) after which I removed the portions for the insignia blue areas saving them on the stencil backing (**Fig. 14**). The necessary areas were sprayed Insignia Blue and once dry I reapplied the mask portions for those areas in preparation for spraying the Gloss Sea Blue camouflage colour surrounding the roundel. Regarding the Gloss Sea Blue, the actual colour is ANA 623 Gloss Sea Blue which is close to FS15042. Since I didn't have access to any ANA 623, I opted to use the next best match – Model Master's FS15042. But when the FS15042 was placed against the roundel Insignia Blue, there was little contrast unlike what is visible in vintage photos. After experimentation, I found that adding a touch of light grey to 15042 produced the desired contrast and finish.

The outcome of the stencil and colour mix is illustrated in **Fig. 15**. In my first attempt, I also drew the lines as suggested in the stencil instructions as an alignment guide but after spraying the blue, those lines were obliterated rendering the lines useless.

Then I encountered that dreaded bump on the road. While I was able to make the stencils work for the roundels, the adhesive backing was simply not sticky enough for the aircraft alpha-numeric plus the **ROYAL NAVY**/serial number block and the 'X' for the tail were way oversized. I tried contacting TopNotch twice seeking a correction but their silence was deafening. What to do? I drafted an email looking for a solution and our **RT** editor responded by suggesting I try **Precision Designs** in Altona, Manitoba (pdc.ca/rr/catalog). I contacted them and after a few exchanges I had the required decals within a week. While the all-white decal print for my Hellcat had excellent opacity and literally went on like paint with absolutely no silvering, subsequent decals provided by Precision Designs in black, white and RAF Sky were of equal high quality. (**Fig. 16**).

Another coat of Future/Pledge was followed by some subtle staining with burnt umber oils. The oil staining was allowed a couple of days to dry and then sealed with a final coat of Alclad Semi-matte clear. The last hurdle to overcome surprised me – the sliding canopy. For whatever reason, the part proved to be too wide. I tried to reduce the spread by pinching it and pouring hot water over it. When that didn't work, I tried the boss' hair dryer and again without success. I finally resorted to gluing it in place with 30-minute epoxy with elastics and balsa blocks holding it in place while the epoxy set. Last but not least, I wrapped up this build by adding the antenna using Infini lycra elastic thread. Done!

Conclusion

My thoughts on the project..... The Airfix kit is excellent and is highly recommended. That having been said, while my interest's favour large scale models, I feel that a 1:32 scale kit, with the same attention to detail, would have served the modelling community better. A 1:24 scale Hellcat is really big! True, there are 1:32 scale Hellcat kits by Hasegawa and

Trumpeter but neither equal the quality of the Airfix kit. Perhaps Tamiya will one day undertake a 1:32 Hellcat much like they followed Airfix's 1:24 Mosquito. As for my model, it will eventually find a home in the HMCS Chippawa museum as part of the Atkinson display.

Last but not least, a word of caution to those intent on building this Airfix kit. If completing the model in the all-blue scheme, I'd suggest having lots of the required ANA 623/FS15042. Like I said, the model is big and I just squeaked through with one bottle of Model Master paint but had absolutely nothing left in the bottle after my last shot.

About the author:

John Lumley believes that his first model was an Airfix polybag Gloster Gladiator which he 'sort of' assembled, minus the upper wing, and with no paint. In his youthful, less than critical eyes, it was his Spitfire. That was over 60 years ago in Bonnie Scotland. Since then, he adopted Canada as home, served with the RCAF and CAF for some 41 years, logging almost 9500 hours in various cockpits and never strayed from building models. His subjects of choice are aircraft which usually have a Canadian connection but has also strayed and built the odd armour and naval subject for a change in pace.

National Executive

National Director **Bob Migliardi**
Treasurer **John MacDonald**
Membership **John MacDonald**
Secretary **Mark Heyendal**
Chapter & Member Liaison **Kerry Traynor**
RT Editor **Steve Sauvé**
beaveRTales Editor ... **Bob Migliardi**
Webmaster **Daryl Dean**
Social Media Coordinator.. **Jim Bates**
Industry Liaison **Jim Bates**
Marketing and Promotion .. **Igor Kabic**
Special Products (vacant)
Staff Cartoonist **Dave Fletcher**
Ministers without portfolio **Chris Aleong, Gary Barling, Kim Elliott**

Are You Interested in Contributing?

IPMS Canada publishes material in **RT** and **beaveRTales** on subjects of interest to our members. We depend upon donated submissions from the national membership, although articles from other sources will be considered if they benefit members' interests. Contributions and enquiries may be sent by email to the appropriate address indicated below. For more information, write or visit: ipmscanada.com/ipms/ipmsinvolved.html

Are You Moving?

Send us your complete new mailing address and email address. Include your membership number. If your mailing label contains errors, please advise us.

Contacting IPMS Canada

Please direct your e-correspondence to the correct address, as follows:

Membership	box626@ipmscanada.com
<u>Online renewals</u>	box626ipmscanada@gmail.com
Address changes	box626@ipmscanada.com
Chapter issues	CML@ipmscanada.com
RT	RT@ipmscanada.com
beaveRTales	box626@ipmscanada.com
Webpage	box626@ipmscanada.com
Facebook	www.facebook.com/CanadaIPMS
Other topics	box626@ipmscanada.com

For those who prefer a more traditional method you can also reach us by postal mail at:

IPMS CANADA
BOX 626, STN B
OTTAWA ON K1P 5P7
CANADA
