

.Ace In A Night
.Spitfires '49



.Lancaster Love
.God Bless Our Guys!

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AERO-TORQUE

The Journal of WARBIRDS Aviation Modelling Group - No.004, Oct - Dec 2011



Warbirds AMG 2012 Administrative Update

With 2012 just around the corner, it's time to consider the first year of Warbirds AMG, where we have been, where we are and where we are going. 2012 is going to be a big year with displays at Model Expo and our first interstate trip to the South Australian Model Expo planned and a few other possibilities on the boil!!!

The first year has been a busy one and while we have been able to settle into a routine, our initial meeting room at the Hawthorn Town Hall, while most appreciated considering the short notice, has been rather challenging. It's size and difficult location made it an awkward location and we are happy to have been able to secure a permanent and regular spot at the Ashburton Library every second Tuesday night, February to November. Ashburton is the home meeting location of many local modelling groups and we are happy to be the newest tenant of this outstanding location and its excellent resources.

Vice-President, Laurence Farrugia and I will rotate our roles for 2012 to keep the ideas fresh and flowing through the group. The aim is to evaluate where we are towards the latter part of 2012 and consider the direction we will take. That is, should we run as a formal body with elected office holders or retain an informal and (hopefully!) politically free environment. Regardless of whether we continue beyond 2012 in either a formal or informal mode, while our financial year will be July to June, the administrative structure will be updated annually at the commencement of the calendar year. It is hoped this process will facilitate smoother transition of office holders into their role outside of the hustle and bustle of membership renewals. As always, it's a work in progress and we remain open to the feedback from the members.

Please join me in wishing a warm welcome to Laurence as the new President for the 2012 calendar year. All feedback regarding 2012 for Warbirds AMG will be greatly received at:

warbirdsamg@iinet.net.au

Warbirds AMG Memberships

A group of like-minded modellers and enthusiasts dedicated to military aviation over the last 100 years.

Along with presenting the talents of our members, we seek to present the work of the finest from across the globe to present their modelling, digital rendering and research work.



- **Military Aviation of all Eras & Countries**
- **Member only monthly newsletter "RECON".**
- **Monthly Member Meetings Feb to Nov (Based in Melbourne, Australia)**



The Warbirds financial year run July to June each year.

Groundcrew Foundation \$30AUD

Associate Foundation \$20AUD

These are for Country, Interstate & International members who would not normally be able to attend meetings. Pilot Foundation Memberships can be purchased by Associates.

AERO-TORQUE Issue 004 - Oct / Dec 2011

Contact:

Web: www.warbirdsamg.com

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2012 Committee:

President: Laurence Farrugia

Vice President: Martin Reid

Treasurer: Ian Keizers

Display Co-ordinator: Chris Dowsett

Web Co-ordinator: Michael Tabone

Editor: Martin Reid

Meeting Dates 2012:

Warbirds AMG meets on the second Tuesday of each month, February to November inclusive.

Meetings start at 7:30pm,
Admission \$5 includes refreshments.

See You There!

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Contents

Warbirds Administrative Update	<i>i</i>	Bookmarks - Book Reviews	<i>20</i>
SNAPSHOTS - Kit Kringle	<i>3</i>	Benchmarks - Product & Technique Highlight	<i>21</i>
Military Aviation Movies - Members Top Choices	<i>4</i>	Member's Models - Lancaster Love	<i>22</i>
5 Or More! - An Ace's Profile, Heinz Rökker	<i>9</i>	Modeller's Profile - Ian Keizers	<i>25</i>
Aero Art - "God Bless Our Guys"	<i>10</i>	Web Watch - US Air Force Museum Virtual Tour	<i>29</i>
Ronny Bar's Great War Graphics - Curtiss Jenny	<i>16</i>	Tail Spin - Confessions Of A Time Poor Editor	<i>30</i>
Spitfire's 49 - A Long Way From Home	<i>17</i>	CarAIRcatures - Santaschmitt	<i>ii</i>

Cover: Finally I get my favourite subject matter on the cover of AERO-TORQUE!!! I have a deep fascination for World War II Luftwaffe Nightfighters and in this issue I focus on Heinz Rökker and his feat of scoring 5 victories in a single night.

Editorial - 2011... Success Or Fail?

And did you achieve what you wanted to achieve modelling wise in 2011???

It's funny as I reflect over the first three issue of AERO-TORQUE and review my TAIL SPIN articles, with all the best intent in the world I failed spectacularly in getting close to my modelling goals. I can hide behind excuses such as the effort required for the first year of Warbirds and a raft of other totally reasonable "influences" however the fact remains most of us modellers are far more ambitious than our resources allow us to be.

As I said last issue, it's all about fun and so long as we hold onto that it's all good. There's no reason to suspect 2012 will not deliver a new array of tempting kits to add to out pile and good intentions. I for one am salivating over the internet rumours of a Revell 1/32 Heinkel He-219 and I remain hopeful of a 1/32Ju87B Stuka and 1/32 Dornier Do17 to round out my dream of a 1/32 array of Luftwaffe Battle Of Britain era aircraft.

Before I concern myself with upcoming kits, I suppose I should look at completing a few of 2011's started kits and reduce the pile...

Yeah right!!! 2011?, if I'm honest, I have to say a fail. But boy did I have fun failing!



SNAPSHOTS

Photos by Rod Hoysted

Kit Kringle



For something a bit different, a great suggestion from member Rod Hoysted saw the inaugural Kit Kringle at our last meeting for the year. Members wanting to participate were to bring along a kit to put under the Christmas Tree.

You'll see no expense was spared on the tree! A healthy turn up saw some members take home a kit for Christmas with a year to build it and to bring to the final meeting next year complete and built to Out Of Box rules but if a few "enhancements" are made here and there, we won't mind.



The Christmas Tree may have been a little "economic!" but there were many happy "kids" who got something from Santa.

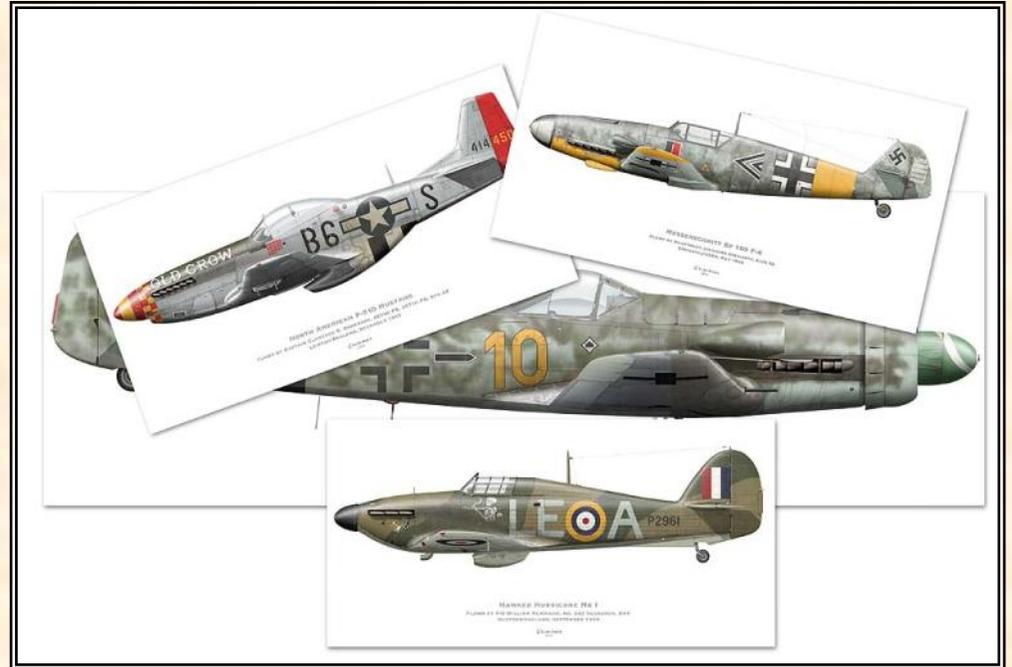
SNAPSHOTS

Kit Kringle 2011



ARTWORK

From Claes Sundin — sundin@bjarenet.com



Prints for sale!

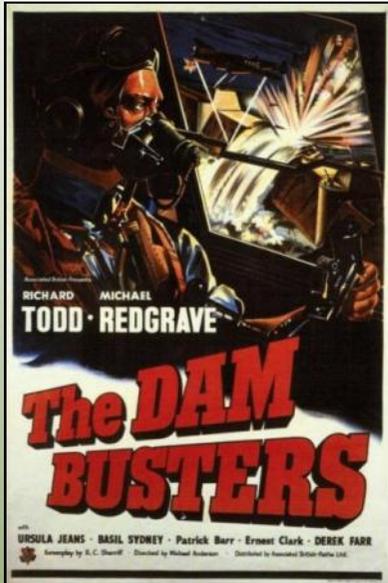
So make your own pick from all the 2 000 stunning aircraft profiles that I have made to date. For order or information about prints or commissioned work please send me an e-mail.

I now offer prints in highest print and paper quality with very long durability. The prints could be ordered in sizes from A3 to a meter in length. You could select between Luftwaffe fighters, fighter-bombers and bombers, Axis machines or why not your favourite Allied type from RAF, USAAF or VVS.

www.luftwaffeinprofile.se

Military Aviation Movies

Over the last few months, Warbirds members have been surveyed to compile a Top 10 list of Military Aviation Movies however the interesting trend was that most cited the 1969 movie, The Battle of Britain as their favourite. It was a clear winner and Stephen Keogh has been kind enough to provide a comprehensive look at the movie over the following pages. That said, there were others nominated including...



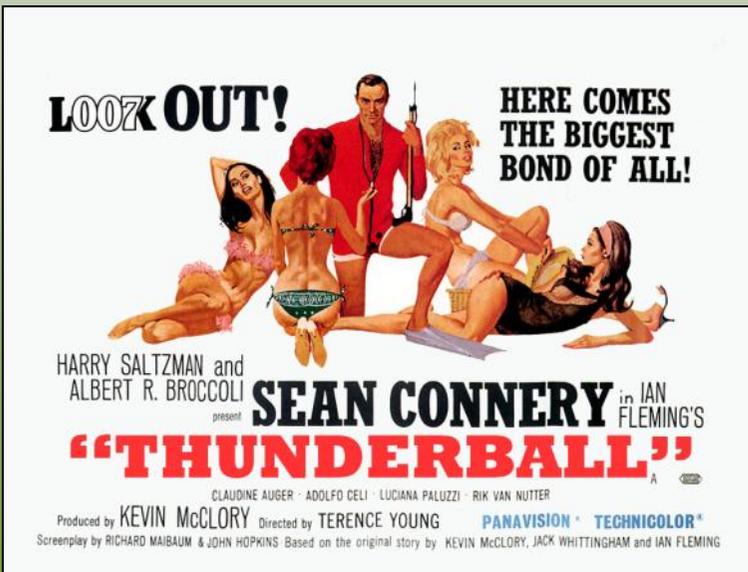
...in no particular order:

- The Dam Busters
- The Blue Max
- Tora Tora Tora
- The Battle of the Bulge
- Die Rote Flieger
- 1941
- Battle of Midway
- Reach for the Skies
- Strategic Air Command

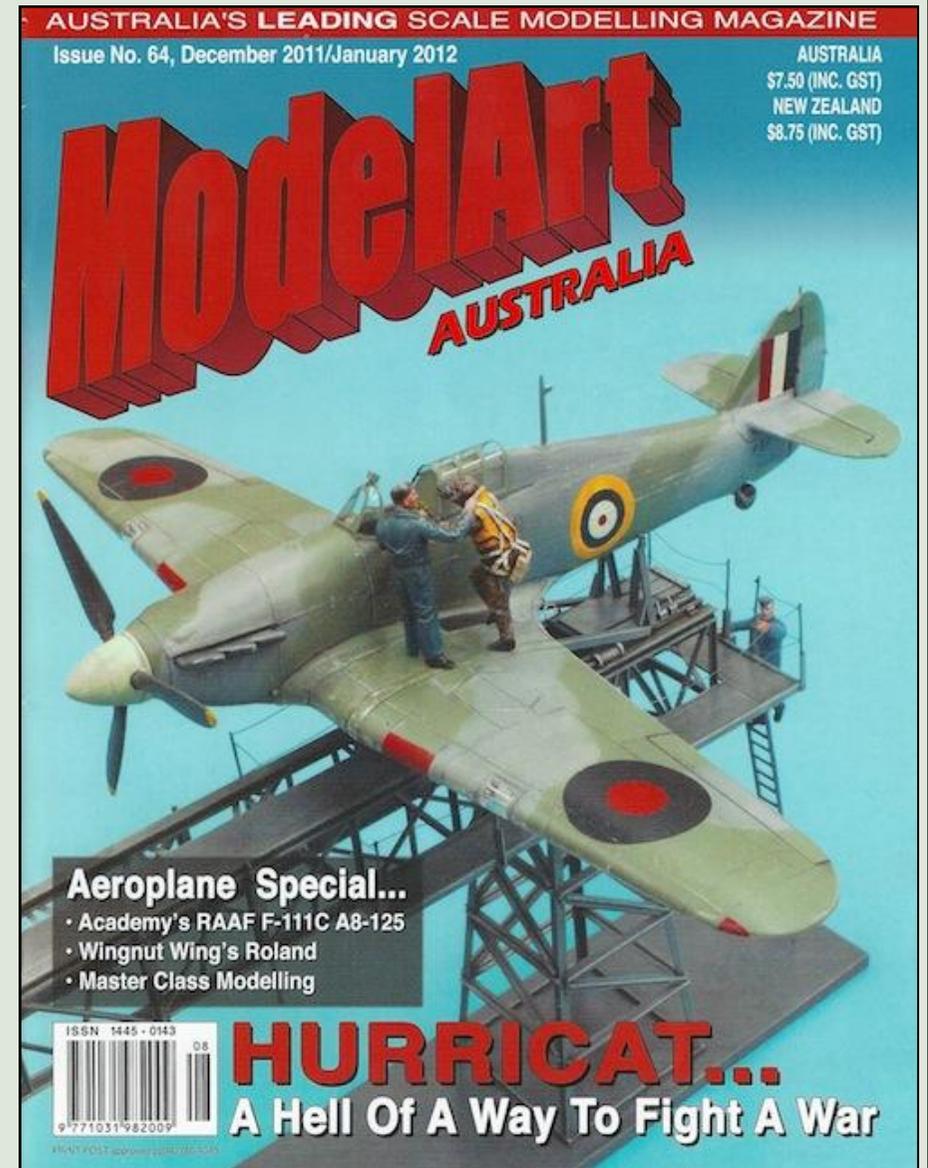
Military Movie???

The singular nomination that caught my attention as it's not a military movie, or is at least generally recognised as such, was the James Bond Film, Thunderball. Paul Boger provides his insight into why he likes it.

It was the first James Bond movie I got into. I remember watching the Vulcan scenes, and thought what a majestic and beautiful aircraft. It was totally different to what I had seen before, and it started a love affair with the V-Bomber aircraft. The Vulcan is still my favourite though.



It doesn't exactly scream Military Aviation, but member Paul Boger got his life-long love affair with the Avro Vulcan from watching Thunderball. Source, Above: www.movies-wallpapers.net & Left: http://classicwarmovies.com



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By
Stephen Keogh

Battle of Britain - The Movie

The Battle of Britain Movie

There is a clear leader when I think about my favourite war movie of all time, The Battle of Britain. It's the best on many fronts. Similar to the movie Titanic – a story weaved into a factual event in history - accurately.

Like all great films the making of the movie was both over budget and schedule. The company United Artists was very nervous about the time and money spent on such a venture. The film lost an enormous amount of money. This was due to a number of factors. The over runs during filming and the cost to restore dozens of old aircraft and keep them flying for eight months.

To give an indication of how long the film took to make, one of the cameramen stated that he had been employed for six weeks in Spain, the amount of time expected to take for filming and six months later he was still there working. The weather was also another factor in holding up filming. What aircraft were available to fly the following day was a problem and spare parts sometimes had to be made due to the fact that none were available.

With credit to the film makers, all efforts to make the story told as accurately as possible considering the importance of the Battle in English history. At one of the official openings, members of the past RAF Fighters Association gave the film a standing ovation. What better evidence of appreciation from the pilots that had lived through the battle?

The film is also recognised as the catalyst for the importance of old war birds and the restoration and how importance of keeping them flying for future generations. Remembering that many of the population of England were still young enough to have lived through the Battle and the Blitz as the film was made in 1969, just 24 years after the



The front cover of an original movie book brought at the cinema 1969.

event. Another feature of the film was the story was told from both sides of the fence and the problems the Luftwaffe and Royal Air force had to endure. A non-existent squadron was portrayed as the main squadron so not to upset anyone that might have been involved and no squadron favoured over any other. Unbelievably a set of decals have been released recently with the codes of this squadron that never existed ! The fictional aircraft was coded AI-A.

There were two sets of cards that were made soon after the release of the film. A company called A.B. & C. cards released a set of 63 cards with the story of the Battle on the back of each card. These cards are

still for sale on eBay from time to time. The other set of cards represents the actors and the historical person they played in the movie. These cards are also available on eBay. There have been three books published on the making of the film and the original film cards and posters that were displayed to advertise the film are still available online. I have also seen for sale the posters and lobby cards of the film in German, Spanish, Dutch and French versions as well. The original motion picture soundtrack is also still available.

The Air Force

It took three years to build up an armada of aircraft which at the time rated as the 35th largest air fleet in the world. Thirty-six Spitfires were gathered together – most of which belonged to the Ministry of Defence. Twelve could fly, another twelve brought up to taxi standard and the rest were used as props on airfields. One Spitfire was removed from a pole that had been used as a gate guardian. Locating Hurricanes was even more difficult. No more than seven had survived from the war. Three were brought up to flying standards.

The Heinkels for the mass bomber scenes came from Spain and the Messerschmitts were from the Spanish Air Force that had been used as the main fighter force for thirty years. All used for the film had been brought at auction. Of the total of 50 brought, 17 were restored to flying conditions. The 109's were really Hispano HA-1112 Buchons. In short, a 109 with a Rolls Royce engine and a He-111 also with Rolls Royce engines. The 109's were flown by members of the Confederate Air Force and the Heinkel's were crewed by the Spanish Air Force for free! The JU-52 was also from the Spanish Air Force.

Twelve maintenance engineers were employed getting the aircraft ready – most of who had worked on these aircraft during WWII. An

enormous effort was made to bring the restored aircraft to their original flying condition. Some of the Spitfires were later models than those used in 1940. Cannons, new rudders and wing tips all had to be replaced. The largest problem for the producers was finding spare parts. A number of companies such as Rolls- Royce, Dunlop and Rortex all manufactured new parts and spares that were required for un-serviceable bits.

Filming

The aerial filming was done from a specially modified B 25 Mitchell bomber. Filming was done from the nose – waist guns, bomb bay and tail areas. Still cameras for publicly purposes were also taken from the B-25. The B-25 had part of the tail and rear fuselage painted in a bright orange so it would not be mistaken for any other aircraft.

A helicopter was also used for filming some of the faster scenes. Two, two-seater Spitfire were also used for filming. The camera was located in the front cockpit so to simulate the pilots view. One of the two seaters had an engine fire and was belly landed early during the filming.

Technical Advisers

The technical advisers employed to work on the film rate as a who's who of fighter pilots from WWII. Squadron Leader Ginger Lacey, Wing Commander Robert Stanford Tuck, Group Captain Tom Gleave, Squadron Leader Boleslaw Drobinski, the Polish ace. Also Wing Commander Claire Leage, (who looked after the WAAF's), and wing Commander Robert Wright – Air Chief Marshal Dowdings personal assistant during the later stages of the battle.



Above & Right: Two of the cast of three thousand, Michael Caine as squadron leader Camfield and Susannah York who plays an officer and wife of a squadron leader.

On the German side Lieutenant – General Adolf Galland, Col Brustel- lin, a fighter expert, Major Franz Frodl, a bomber ace, Manfred Red- dermann as Major Falke and Feldmarschall Kesselring played by Peter Hagan.

There were problems with one scene in the film with Adolf Galland. He took offence where Kesselring is shown giving the Nazi salute which Galland thought was inappropriate. Galland had been escorted from the set after causing a raucous, he was later persuaded to accept the scene. Ginger Lacey who was credited with more victories in the Battle of Britain than any other British pilot, saw his job on the film as an intense quest for authenticity from the correct type of wings on the uniforms to the correct painting of the aircraft. Another pilot that gave technical information was Group Captain Douglas Bader for different methods and operations employed at specific squadrons.

Why the movie is so good



Above & Right: A trio of lobby cards that were displayed in cinemas. These cards can still be found for sale today. As far as I can ascertain there are over two hundred in the set.



Briefly, I will give my reasons for voting this the number one of war films. It is a proper, “block buster”, that is accurate, great aerial scenes and a good story. So many war films are very inaccurate and are even worse when the film has a war story that was the back drop to the film. For example jets filmed in the wrong era, F-5s as Migs, gun footage of a 109 being shot down over the pacific ocean, a Zero and

All images Copyright © 1969, United Artists Studios.



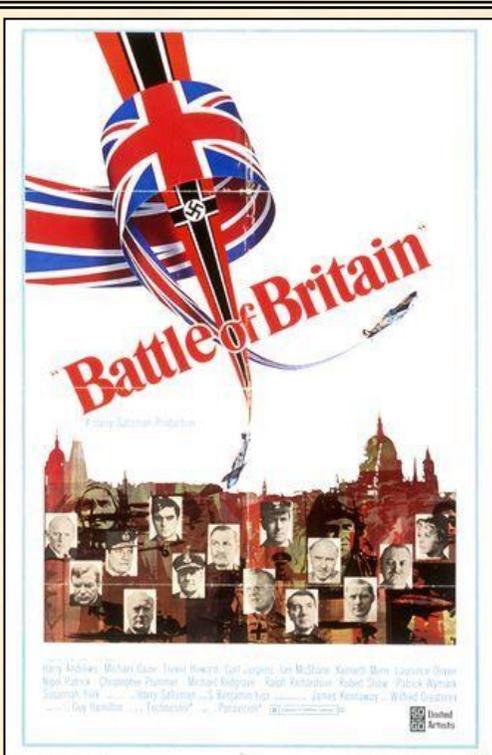
Mustang being shot down by the hero from original gun footage in the same dog fight – as a modeller this drives you mad!

The movie is told in a documentary style with the dates and months to match the scene. The highlights are the aerial combat scenes in the air. The Heinkels flying at dusk and also the footage of them from the front and back of the aircraft as they are firing their guns is spectacular to say the least. The scene where the Spitfires fly between the bombers and then are chased by the 109's is also great – in some scenes there are dozens of aircraft and it's all real – no special effects here!

The movie also covers many aspects of war, the political, the military build up, aerial combat, the Blitz on London and the effect on the civilian population, the exhausted fighter pilots right down to Susannah York getting her gear off! The movie has it all.



Battle of Britain - The Movie



A selection of the advertng posters that were released for the movie. There are dozens of different designs along with ones shown here in German and another in Spanish . I have also seen a French version for sale on eBay. An original poster in mint condition can fetch up to U.S \$800 dollars.



All images Copyright © 1969, United Artists Studios.

Negatives

The only negatives I can find when watching the movie are the special affects that date the movie. Probably alright for the day – but I have become used to everything looking real at the movies these days – sign of the times. The scene when the remote control planes are used for the Stukas attacking English radar is also a touch outdated – you know, I can over look these very minor aspects in what is otherwise a superbly made movie.

The English subtitles are a touch hard to follow during the German scenes in parts due to the background and the colour of the subtitles. During the credits at the end of the film there is an acknowledgment of all of the Air Forces and casualties during the battle. There are a few omissions from this list – Corpo Aereo Italiano, the Italian expeditionary force that took part in the Battle. There is no mention of the Italians at all! There is a pilot from Israel listed for a country that did not exist until 1947!, and two Jamaican pilots are also omitted from the honour roll.

A point of interest for me is the first few minutes of the film when the RAF are attacked by 109's and are to be evacuated from France is never shown on the TV version. I have never been able to figure out why. Do yourself a favour and go out and buy a copy of the DVD as it can be picked up very cheaply and also includes a second disc that includes four short documentaries on how the film was made and interviews with the actors, all worth a look at if you are interested.

Movies don't come much better than The Battle of Britain.



Battle of Britain - The Movie

5 Or More! - An Aces Profile Ace In A Night!



Flown by Leutnant Heinz Rökker 1./NJG 2, East of Tobruk/Libya, July 28 1942.

It was quite a feat for a pilot to survive the war. To survive with victories was admirable, as an ace was quite extraordinary however to become an ace in a single day / night was something very special. Heinz Rökker achieved this milestone not just once, but on two occasions. First on the evening of June 6/7 1944 and then again on the evening of February 20/21 when he actually scored six victories. On two other evenings throughout the war, Rökker scored four victories helping him amass a total of 64 victories through the course of the war, 63 of those at night across 161 missions. He downed a total of 55 four-engine bombers. The vast majority of his missions were flown with his Bordfunker, Carlos Nugent who was with him for 62 of his victories.

Born October 1920 and joining the Luftwaffe in October 1939 soon after the commencement of the Second World War, Heinz Rökker proceeded through the standard flight training programme before specialising in the field of night-fighting. He completed training with Nachtjagdschule 1 in September 1941 but had to wait until May 1942 for his placement with NJG2.

The profile as shown depicts Rökker's Junkers Ju88 C-6a during his time in Libya where his unit undertook intruder missions over Egypt. It was during this time he became very well acquainted with the Wellington four-engine bomber claiming a number of them in his ever expanding victory tally, in fact five of his first six victories were Wellington's. This profile shows his aircraft as at July 28 1942 as it was on the night of his fifth victory, a Wellington at 23:10. It would be nearly nine months before his next victory, yet another Wellington, would be achieved.



"God Bless Our Guys"

by Giorgio F. Galli

In this issue, we welcome back Giorgio F. Galli from Italy with another stunning diorama that is an accomplished piece of art as it is a great example of the model makers craft.

The Theme & Title:

My diorama shows a fictitious scene of an SBD -3/A, beached on the island of Tulagi American Dauntless (*Solomon Islands*) after being repeatedly hit by flak in the Japanese air and naval battle took place in the Coral Sea (May 1942) during World War II and is also an opportunity to show and try to explain one of the many techniques used to make the water effect.



"God Bless Our Guys" then, is the title of the work presented.

It's also the message of renewed hope of all free men for those who for freedom, have been lost and continue to be lost, regardless of the colour of their flag, their youth, love and families.

The Dauntless was largely employed for dive bombing (*evidenced by the powerful airbrakes extended and had the ability to limit the speed of fall and the typical release mechanism of the bomb ventral*). As you can guess by looking at the photos of the diorama, the pilot of the Dauntless is in a desperate attempt to save himself and his gunner and has somehow managed to land the aircraft but remained severely injured.

The Japanese soldiers, who meanwhile had (*historically true*) occupied Pacific islands of rare beauty with reefs and lapped by an emerald sea, sighted the enemy aircraft that was descending, leaving behind a long trail of smoke, have arrived and are in the process of capturing the American crew.

From historical archives and documents, and can be found on the net, it is noted that the Dauntless (*but also on the fighters or torpedo bombers*) were flown by boys. They were little more than just fresh from the academy with minimal naval aviation flight hours but still with courage to know that every day for them, could be their last. Imagine for a second to find on board these aircraft during a narrow beaten enemies surrounded by the whistle of shells, illuminated by the tracer in the crossfire.

Deafened by the roar of the motor driven at maximum power, the scream of the airbrakes open to the maximum tangent, it's not difficult to see in the eyes of those kids, aimed at the red symbol that dramatically magnifies Japanese aircraft carriers. The real fear of death, but also their pride and the pride of those who wrote their story.

For these intrepid and courageous heroes because this is what they are, words enough but one can only have a minute of silence followed by a long, long applause. I dedicate this to all of them small but heartfelt tribute to their courage that will never be forgotten.

"God Bless Our Guys" then, is the title of the work presented. It's also the message of renewed hope of all free men for those who for freedom, have been lost and continue to be lost, regardless of the colour of their flag, their youth, love and families.

The Idea:

One day, I noticed that the Dauntless (made several months before and fixed on a simple diorama on its undercarriage), was strangely bent on the left wing as if it no longer having the support of the undercarriage. Naturally my surprise turned into panic when, from the initial perception, I dramatically realised the undercarriage itself was actually broken!

It was at that moment, watching the plane resting on its left wing dramatically as "a wounded sea gull," I got the idea to give it new life and to be built around, the scene of a stranded and captured American warbird you now see in the completed work.



His fate sealed, and pilot in no position to help, the crewman waits for his captor. Note the stunningly realistic water effect.

The Study & The Project:

Before making any diorama, I usually do a rough pencil sketch also, the "storyboard" or stages where where I can check on the paper, the idea and the message I want to convey. Sometimes it can elude you, the actual size of the main subject (the Dauntless scale 1:32) in conjunction with other subjects such as the Japanese soldiers. Most importantly, the basic element, namely the sea which alone takes more than half of the whole scene. But that's not all, again thanks to "storyboard," I can already work out how best to position various subjects, and how they interact with nature's elements (sea and beach)

in other words, if I don't want to find surprises later on, I have to plan properly to understand the feasibility of the project. In this phase, I prepared an inventory of all the necessary materials (wood, glues, resins, pulp art, paintings etc..) and other elements, (figurines, ornaments, etc..) From this preliminary stage I moved on to the implementation.

The preparation of the model SBD 3 / A 1:32 scale Trumpeter Dauntless. This is the Trumpeter kit 1:32 scale kit of a few years ago, well made and looks very complete. The engine is well done and the cockpit is not lacking in detail. The decals offer the 'opportunity of a



The Japanese soldiers move in on the Dauntless crew.

few variations. As I mentioned previously, the model I used for this diorama had been previously constructed but needed to be adapted into a new setting, I had to transform it! To replicate battle-damaged as shown in the accompanying in the following photos, it was necessary to make replicate battle-damaged parts as a result of the impact. With the use of a small burner (of those commonly used in cooking) I remodelled the propeller and the rudder. The propeller has taken on a typical curve after the impact while the rudder, which was hit by flak was reshaped to recreate the effect of the bent metal, and the show the internal structure which was irreparably damaged. Also represented were the flak holes and the weathered / stressed metal along the fuselage and finally the "cobweb" effect of the shattered glass cockpit broken during the impact.

The pilot (and the gunner) are two figures from Nimrod in 1:32 scale while the Japanese soldiers are two figures produced by Italian Kits in 1:35 scale. The pilot has been re-posed to the scene that shows him seriously injured.

The Construction Of The Diorama:

1 - The base of the diorama is made of a sheet of plywood 45cmx45cm.

2 - The structure consists of a frame (three legs of adjustable height) glued to the base and covered with a sheet of balsa wood which is very flexible (to create the depth of the waterline) fixed to the frame with nails.

It's important that the curvature is secure so it doesn't fall off during the two-component epoxy resin casting, as if it did, the work, would be inexorably compromised.

As you can see from the drawings, the coverage is high in the zone destined to the beach and it drops down to touch the bottom at the end.

3 - Create the coverage that will be the base to the beach as the backdrop, I proceeded with the appropriate shape to accommodate the shot down Dauntless. To achieve this, using the storyboard in planning the housing of the aircraft, I was easily able to locate the exact spot to cut the plywood to shape.

Some "dry-fitting" of the model suggested a slight change of position and a greater opening of the cut for a more realistic position of the subject.

4 - It was then time for the preparation of all the elements that appear on the sea bottom and level of the water achieved by a covering of resin to represent the water and must be glued prior to the resin pouring.

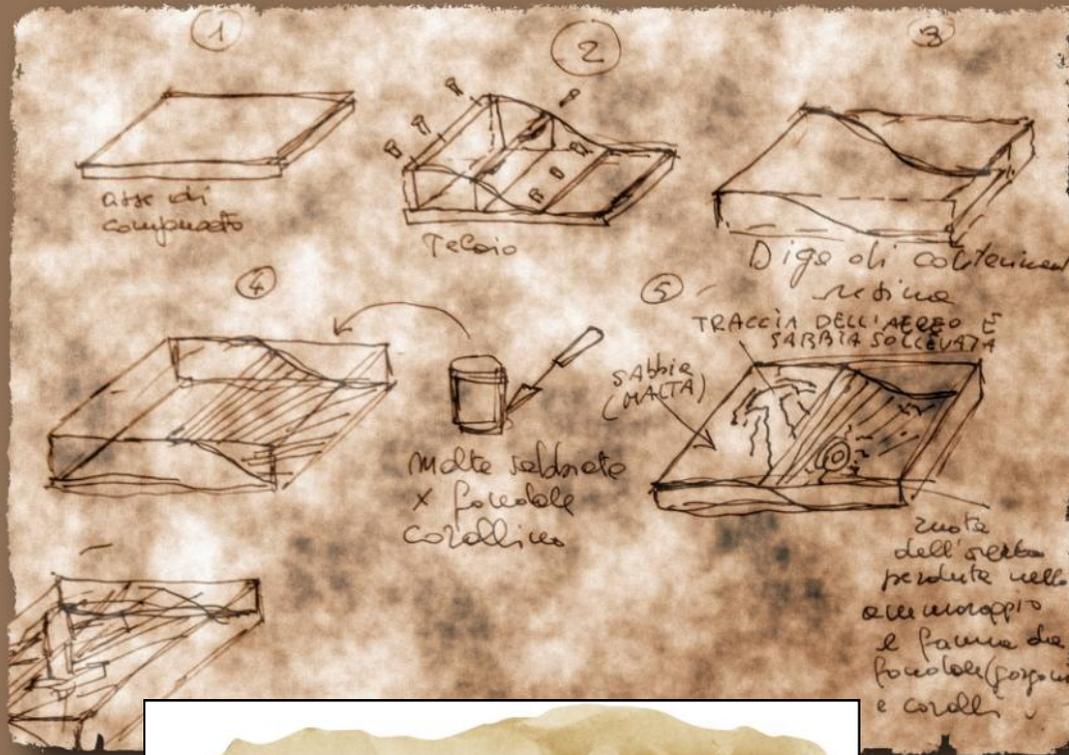
I made the coral seabed using very fine sand (cement + sand) found ready at a store or department dedicated to the fine arts which is an excellent product that is also used to make many other scenes and not only to represent the seabed. With the help of a spatula, I shaped the seabed and while still fresh (soft) the characteristics of lines that the rocking motion of the sea sculpts the shallow waters of the lagoons near the shore.

I drilled a small hole on the bottom to accommodate and secure the undercarriage of the Dauntless, I thought it may have come off as a result of the impact, taking care to place it next to the sea fans and coral branches recreated by use of small pieces of sponge. They were glued, and finally, I located on the shoreline, some seaweed made from real leaves of tropical dried fruit (coco de mer) as best as I can recall from distant memories of trips now almost forgotten.

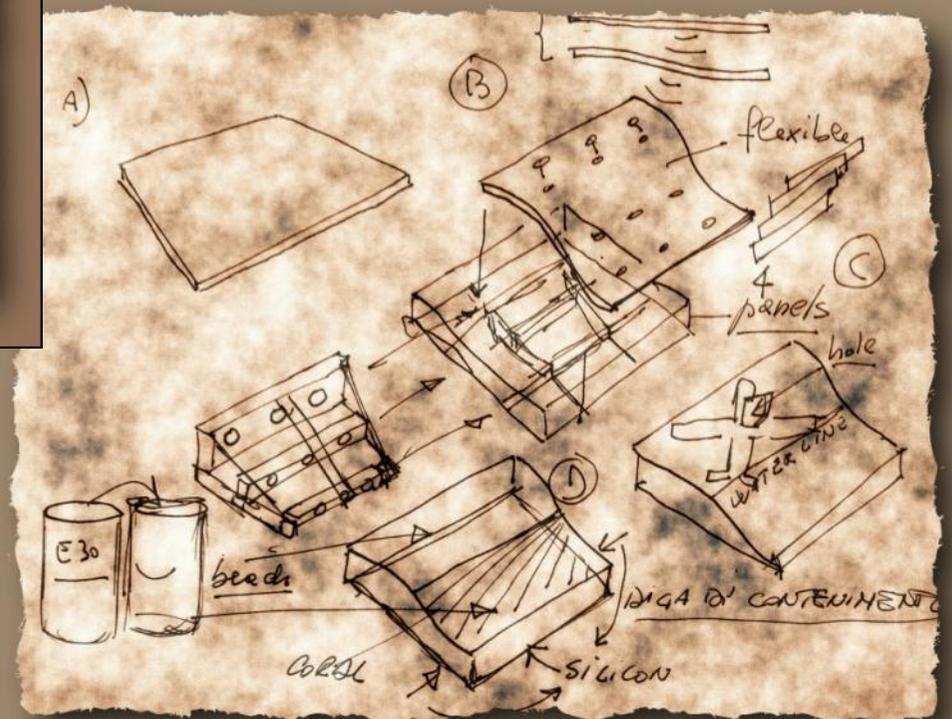
After placing the Dauntless, on the beach, a pool that later will be filled with a resin to give the effect of

The empty rear office of "Skippers Orchid".





Although Giorgio's notes are in Italian, the article clearly describes the techniques used.



stagnant or still water. The plane came to a stop on the beach making a small crater by its weight. rrying the stop on the beach Due to the weight, it raised a significant amount of sand and due to the position of the propeller, it was necessary to shape the Das clay to represent all the irregularities of the land caused by the impact of the aircraft.

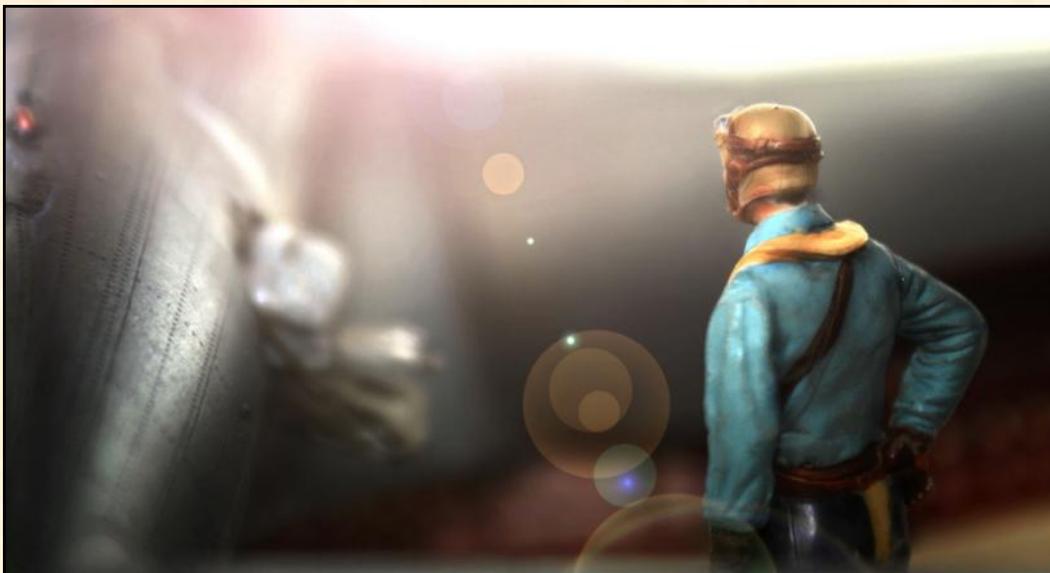
5 - At this point, everything is ready for pouring the liquid resin + hardener (two component) Prochima epoxy E-30 for the clear water. I proceeded first with the creation of a base in which to pour the resin. Imagine that a small "tsunami" invaded the small and quiet beach of the Coral Sea! Helping with the scraps of plywood used previously to achieve the design, I prepared four (all sides) panels that are going to stick to the base of the diorama to create a dam like structure.

After a few hours, to ensure perfect sealing of the panels, I sealed the bases of the glued panels with silicone (extra strength) going around the perimeter of the diorama base of the diorama which will house the sea, ready for the pouring of the liquid resin. The next day, after double-checking all the work and in particular the sealing of the base, I prepared the operation of casting I will explain now.

The liquid resins, are very suitable for creating very realistic water effects, but you need to know some basic notions in particular on the reaction of these products with other agents such as setting time, outside temperature, the movement you want to create (calm seas or rough), colour and transparency. Without dwelling on these technical details as they can be easily found on the net with all the necessary tutorials, and without neglecting the specific health precautions to be taken, it's important to note you must use disposable gloves and masks.



The crewman ponders what might have been...



The full effect of the diorama and all key details can be seen.

Having clearly in mind what it looks like in real life the shallow waters of a tropical sea was clear from the start that the water in my diorama, should have been fairly quiet with a slight rocking motion and a variable colouration (from blue-turquoise-black to white) and transparent water. I began to mix in a container a first two-component epoxy resin very small part (10% of the total resin used), with a mix of black and blue ocean 10% 90%. The resin was darkened and positioned exactly where I wanted, or at the front end and away from the beach giving you a sense of depth.

Allow to harden the resin so as not to mix other colors, I proceeded to the next cast (40% of the total resin used) this time simply by diluting the same with the light blue transparent resin and then, with the same procedure, I proceeded diluting colors (only transparent) to the iridescent turquoise-white color scale resulting in a uniform gradient. The last step of casting, I only used the resin E-30 without the addition of color, taking care to effecting movement in an undulating manner as previously explained. To do this, during the hardening of the resin, I used a normal drier hair, set to hot, to direct the water in the desired direction (not shake) and the resulting effect is that you can see.

To make it an even more realistic effect, I recreated the effect of seafoam,. A few points of white foam on the shore where the waves break close to particular objects scattered on the beach. With a slight touch of transparent silicone, I raised some choppy water to recreate the motion of the waves.



*"God Bless
Our Guys"*

For completion of the work, it was necessary to weather the aircraft to represent sand blasted across the forward areas of the aircraft. After having carefully covered the entire portion of the sea now cured, it was given a light splash of spray glue near the nose of the aircraft and parts close to the ground like the undercarriage under the broken wings. By making use of a kitchen strainer, I gave it a sprinkling of fine white sand that adhered to the surface, giving a decidedly interesting look. Finally, the sides of the base were adorned with hand-woven straws to enhance the look of the completed work of raising the quality of work completed.

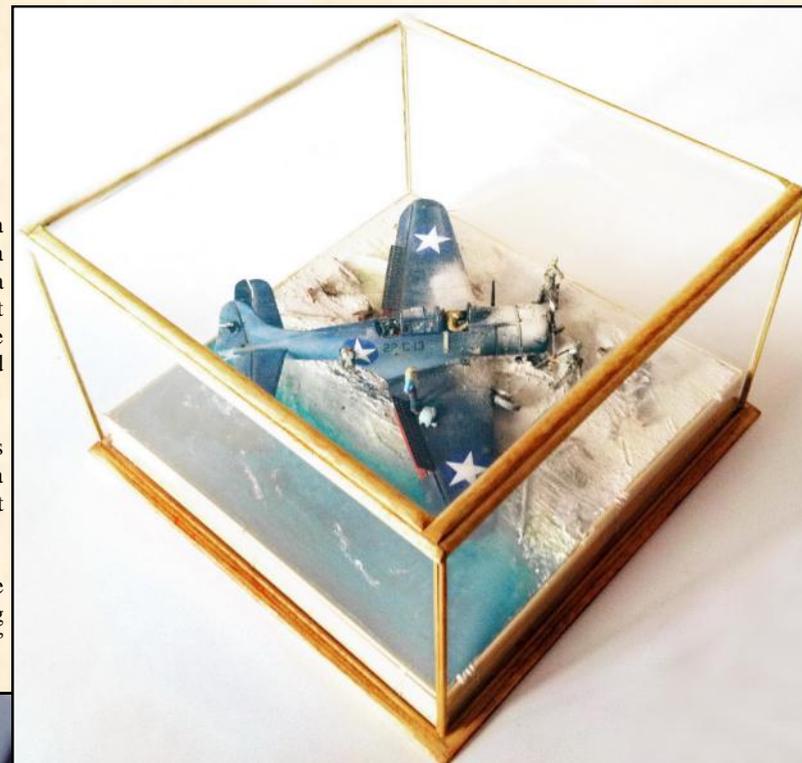
Photography:

I used a Canon Ixus 500, Canon 300D SLR and Apple iPhone 4. Taking advantage of the beautiful colours of the water obtained with the resin is important by choosing the correct lighting, and especially

photographing outdoors. Neither must we forget that, for a more realistic image rendering, the sky and the clouds, play a decisive role. I tried to take a snapshot of a model with a uniform background, a beautiful blue sky however almost stormy. The dramatic aspect of this latter will make the whole scene more realistic and certainly more appreciated photographically.

In some photos I applied polarizing filters and toning effects for an even more evocative effect. The depth of field, plays a major role where the main subject must always be dominant and overshadow everything else.

The wide angle photos of the diorama were taken using the Apple iPhone 4 camera. In the field of modelling photography, especially in the creation of "walk around" photos, it has proven to be very interesting and versatile.



Careful lighting and background provide a dramatic ambience to this photo of the stricken Dauntless.

First I thank all those who helped me in accomplishing this work, particularly my wife, supporters of my site, my friend Martin and all who work on this journal, and all of you who had the patience to read this article.

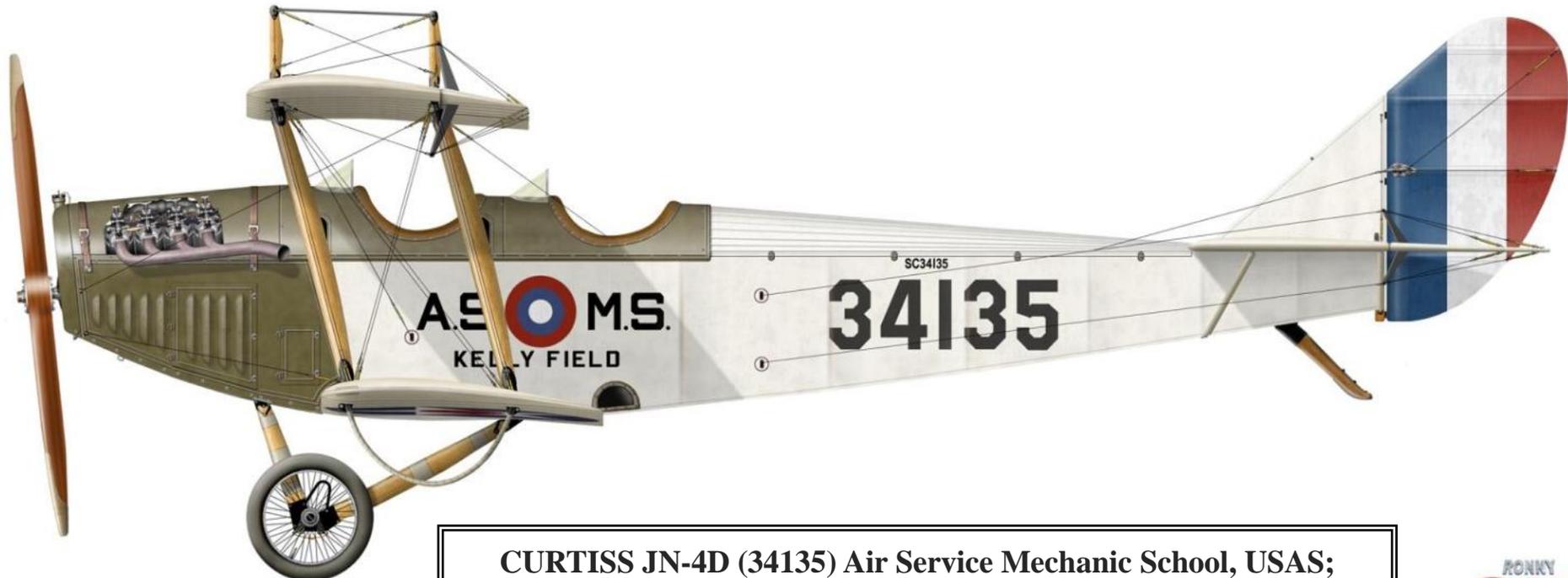
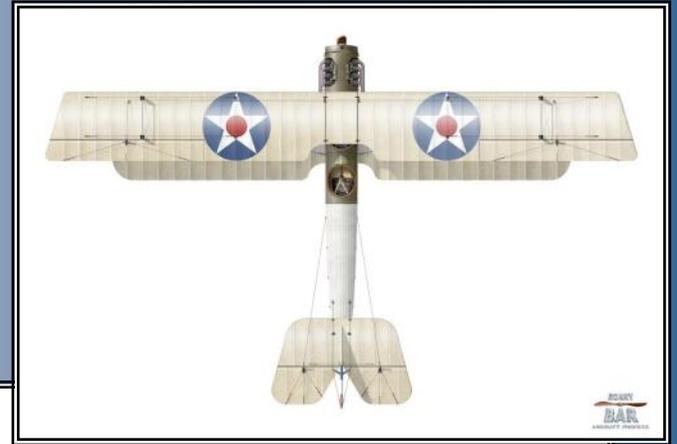
As always, I wish everyone good modelling.

For more of Giorgio's work, please visit his site located at:

<http://www.adventurephotomodels.com/>



Ronny Bar's Great War Graphics



**CURTISS JN-4D (34135) Air Service Mechanic School, USAS;
Kelly Field, Texas, USA; circa 1918.**



A personal selection of a great World War I aircraft for your viewing pleasure from Ronny Bar.

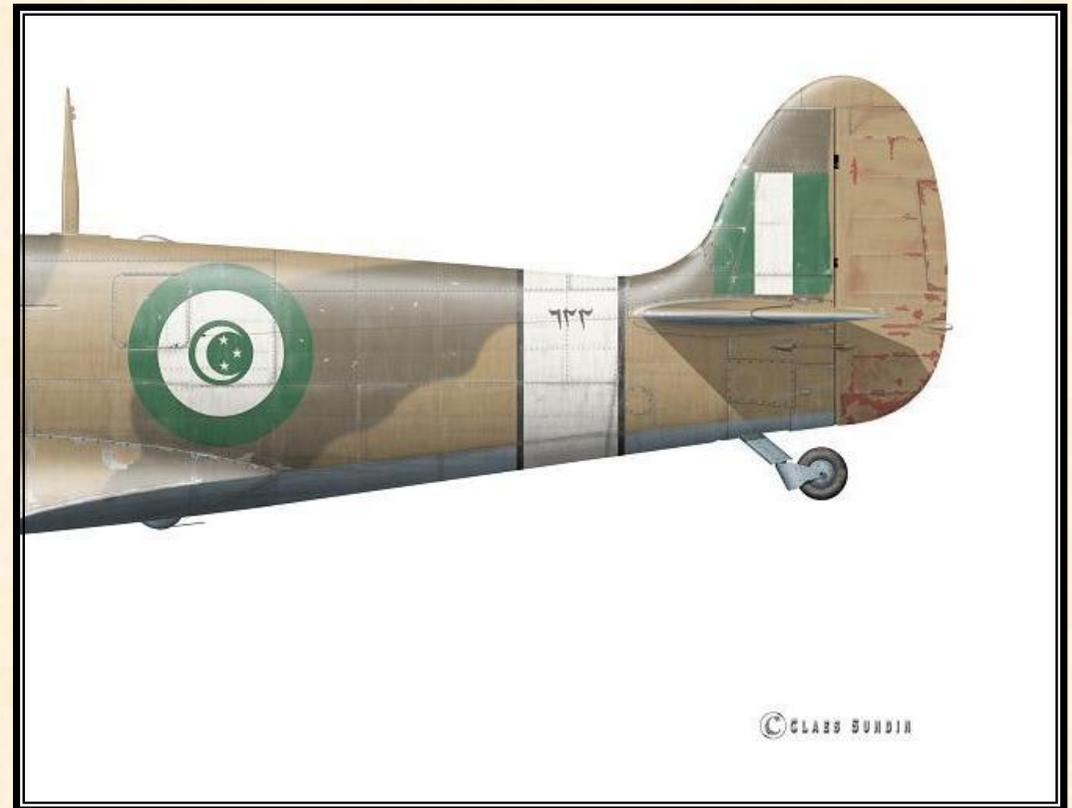
Spitfires '49 - A Long Way From Home

Profiles: Claes Sundin, Article: Laurence Farrugia



were drawn from retired stock. These were in batches of 21 aircraft in 1945 and a further an additional 41 aircraft during 1946 and 1947. The earlier existence of the REAF and its operation of the Spitfire gave the Egyptians air superiority over the Israelis in early 1948. Spitfires were used in ground attack roles as well but were to be forced back up into the higher altitudes to do battle with the Israelis. Unknown to the REAF at this point, the combat against IAF spitfires would be against their own Spitfires or at least their components.

Such was the desperation for Israel to have effective combat aircraft such as the Spitfire that its first two Spitfires were built partly from Spitfire remnants that had been abandoned by the RAF in Palestine. Adding to the components cache to enable these aircraft to be constructed were salvaged parts from six crashed REAF aircraft. One was shot down by ground fire and crash landed on Herzlia Beach while the other 5 were shot down in aerial combat by the RAF. The REAF had mistakenly attacked Ramat David air base



The Supermarine Spitfire's birth place was the northern temperate zones of England. Its legendary status would be quickly established over the English Channel and over the quilted patchwork fields on southern England during the Battle of Britain as RAF Spitfires battled against the Luftwaffe. Ironically the Spitfire's combat swan song would be in the hot, dry desert climates of the Middle East. Geographically and descriptively the last major combat of Spitfires could best be summed up as occurring a long way from home.

As Israel was declared a state during 1948, Spitfires was being retired off from the RAF and other major World War II users as the introduction of jet aircraft was quickly making superb aircraft such as the Spitfire obsolete. However fledgling air forces around the world had neither the funds nor technical ability to join the jet age. Such was the circumstances for Israel as it desperately sought to build up its fledgling air force to deal with the inevitable conflict with its Arab neighbours. Egypt similarly had been building its own independent air force after the war and the scene was being set for conflict between these two nations. What was not expected was that Spitfire verses Spitfire duels were soon to take place. The Royal Egyptian Air Force (REAF) had received Spitfires directly from the United Kingdom which

Spitfires '49 - A Long Way From Home

believing that the IAF was now operating from there. During the REAF attacks a number of RAF spitfires and a C-47 were destroyed on the ground. The third wave of 5 REAF Spitfires was intercepted by a now alert RAF who promptly shot down the entire flight.

Israel's first Spitfire amazingly pieced together in the open, flew on 23 July 1948 and was followed by the second constructed Spitfire on the 14 October 1948. Israel's third Spitfire was an REAF aircraft that had been captured intact at a Gaza Strip airfield and was immediately pressed into service.

Before the IAF had completed the second airframe, it immediately recognised the importance that the Spitfire could play in the defence of Israel and sought to add more aircraft to its fleet. In August 1948, 50 Spitfires were purchased from Czechoslovakia for the price of 11.5 Million Dollars. The initial plan was for the crated aircraft to be airlifted to Israel by C-54 Skymaster and C-46 Commando transport aircraft. However intense political pressure from the USA and the UK

prevented airlift from occurring. The limited range of the Spitfire appeared to many people to seal the fate of Israel from obtaining further Spitfires as they could only be flown to their new home. The ability to

“What was not expected was that Spitfire verses Spitfire duels were soon to take place.”

fly the aircraft to Yugoslavia with a flight of approx 500 KM could be achieved by the Spitfire but the flight from Yugoslavia to Israel of approx 1900 KM was another matter entirely.

Displaying the same ingenuity that the IAF had previously used in constructing their first Spitfire, a decision was made to strip the aircraft of their radio, cameras, guns, cannons, armour plating and oxygen cylinders. The reduced weight allowed extra fuel tanks to be

mounted under the belly, on wing racks and a make shift tank in the radio compartment. This brought the fuel capacity up to 379 gallons instead of the usual 85 gallons. This was calculated to just be sufficient to cover the 1900 KM at a cruise speed. The first ferry flight of 6 aircraft was full of adventure as one aircraft was seriously damaged on landing at Yugoslavia. The remaining 5 took off heading for Israel but fuel system problems forced 2 aircraft to divert to a Greek air force base on Rhodes Island resulting in the aircraft being impounded, although the pilots were later released.

The remaining three Spitfires, running on the last remaining drops of fuel finally landed safely at Israel after an exhaustive 5 hour and 20 minute flight. Concerns about the REAF trying to intercept the unarmed aircraft near their destination resulted in the IAF having a pair of Avia S-199s on stand-by to provide interception if required. The second ferry flight of 15 Aircraft had to be aborted due to extreme weather with the entire flight returning to Czechoslovakia. The snowstorms contributed to two aircraft crashing with the tragic loss of one pilot, Sam Pomerance who flew into a mountainside.

The next ferry flights to Yugoslavia would occur on 19 December 1948 with 6 aircraft. 6 more aircraft departed the next day with 4 more departing on 24 December 1948. The final batch of 6 aircraft depart



Spitfire LF MK IXe of No 101 Squadron IAF, serial 2004, 1949

© CLAES BUNDI



Spitfire MK IXc of no 2nd squadron REAF, serial 622, 1948
 On November 5th, 1948 this aircraft made an emergency landing due to engine failure and was captured by the Israelis.

© CLAES SUNDIR

Czechoslovakia on the 26 December. The ferry flights to Israel were lead by C-46 Commando transport aircraft which additional to providing navigational assistance, transported the last 2 remaining Spitfires which had been disassembled and crated due to mechanical issues that prevented them from being flown to Yugoslavia and Israel.

The Spitfires that arrived in Israel were quickly put into service and soon achieved air superiority over the REAF and its Spitfires and Macchis. The War of Independence had seen IAF spitfires destroying 3 REAF Spitfires in combat. The fate of war also bore witness to IAF Spitfires destroying an additional 3 Spitfires of the RAF on the last day of the conflict.

The cease-fire between the Egyptian and Israelis Forces was to take place 4 PM on 7 January 1949. However during the morning of the 7 January Israeli ground forces had come under attack from 5 REAF Spitfires which had destroyed several vehicles. The RAF was also operating a flight of four Spitfires on reconnaissance mission and they were soon drawn towards the burning vehicles. The Israeli ground forces mistook the RAF Spitfires for REAF Spitfires and quickly shot one down utilising a tank mounted machine gun.

Two IAF Spitfires on patrol were also drawn to the scene and immediately attacked the remaining 3 RAF Spitfires which resulted in all 3 of

the RAF machines being destroyed with one pilot being killed and the other two captured by Israeli forces who took them to Tel Aviv for questioning. Both pilots were later released. Another RAF pilot made his way back to the RAF with the assistance of local Bedouins and the Egyptian Army.

Thus ended what is arguably the last pure Spitfire verses Spitfire combat of the War of Independence. However the IAF spitfires had a final combat on that day. A RAF flight of four spitfires were being escorted by 15 RAF Tempests who were searching for the missing flight of four Spitfires from earlier that day. A flight of four IAF Spitfires were in the area and mistook the RAF flight for REAF aircraft and engaged the Tempests, resulting in one Tempest being destroyed and several other being damaged. No RAF Spitfires were damaged in the combat.

Once it was clear that these were not REAF aircraft the IAF Spitfires disengaged and returned to their base. As a result of the loss of 5 aircraft and two pilots, the Air Ministry had instructed the RAF to con-

sider any IAF planes over Egypt as hostile. While the RAF had prepared its Spitfires and Tempest for a retaliatory strike against the IAF airfields, saner heads prevailed in the British command and authorisation for any strikes was denied.

“Two IAF Spitfires on patrol were also drawn to the scene and immediately attacked the remaining 3 RAF Spitfires which resulted in all 3 of the RAF machines being destroyed ...”

This however did not remove any bad feelings between the IAF and RAF personnel until the end of the War of Independence in July 1949. Thus the Spitfire last combat against its own type was in a dry, barren and unforgiving political and geographical climate and was truly a long way from home.

Spitfires '49 - A Long Way From Home

ModelArt Australia

Edited by Frank Morgan

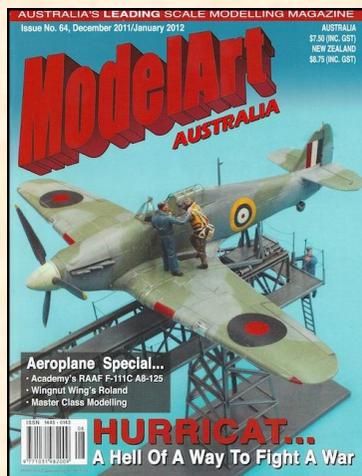
ModelArt Australia, \$7.50AUS per issue

Softcover, App 66 pages, full colour photographs, 8 issues annually

This issue, we are looking at a couple of magazines. First up is Model Art Australia. To my knowledge, it's the only Australian produced magazine dedicated to plastic modelling.

Covering the broad spectrum of the hobby, Model Art Australia provides not only a wide array of modelling features, news and reviews, but also an in-depth look at the Australian modelling scene. Model show reviews and Club News are covered in depth and provide a great way for local modellers to keep in touch with what's going on and also provides an excellent insight for international readers into what's going on model-wise here in Australia.

Available from newsagents and subscription, Model Art Australia is also available from other select outlets, contact Frank at: bassman@modelartaus.com.au



Military Illustrated Modeller

Edited by Brett Green (aircraft), Marcus Nicholls (AFV's)

ADH Publishing Ltd, £6.50 per issue

Softcover, App 68 pages, full colour photographs, 12 issues annually.

Military Illustrated Modeller is presented in full colour "coffee-table" book format with a nice bound book feel as ADH publishing describe it. Printed on the high quality stock, Military Illustrated Modeller is alternately published in alternating months featuring aircraft and AFV's.

Scouring the world for the finest model builds available, Military Illustrated Modeller serves as inspiration to take your modelling to the next level and develop your skills. Still only in it's first year of being published, if the quality produced so far is any indication, then you can expect Military Illustrated Modeller to be around for some time.

Available from newsagents and subscription, Military Illustrated Modeller is also available from other select outlets as well as digital downloads for PC or Mac. Further details are available at: www.militaryillustratedmodeller.com



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Alclad II - Myths & Truths

The Alclad II Metaliser Paint System has become somewhat of a standard however it has its pitfalls and Don Jenkins describes these and how to successfully utilise the benefits of Alclad II.



Left & Below: Don's Italian Starfighter demonstrates the ultra realistic metal tones available with Alclad II. Note the feathered blue at the front and rear. When used correctly, blending is possible.

Above: While not an aircraft, Don's figure shows Alclad II used as a base and then with a clear tint to provide a dramatic effect on the dress.



After years of searching the universe for the perfect metal finish for my model kits, and had failed to find anything plausible, plus a cabinet full of kits screaming for the perfect metal finish, I had all but given up. Then I saw an ad for Alclad II's chrome finish. Yeah right, another company that claims it has the finish, but curiosity got to me and ordered on line a couple of finishes. I painted my first model with the gloss black enamel recommended and got the WOW factor after I placed the chrome on. Now after years of trial, with both failure and success, the do's and don'ts with Alclad II.

With the chrome finish, you must use a Gloss Black enamel base paint. Tamiya lacquer is good for all Alclad II metal finishes, except for use with the polished aluminium, if you are like myself and only like working with enamel paints. All other paints generally like a water based paint. The polished aluminium must have only water based paint under it and if needed, be placed over it. It's very touchy if you paint enamel under or over this one. The chrome must be sprayed on once the black is dry and under no circumstances get any finger marks on the black, just a light spray of chrome on a surface will make it look like a black chrome finish if desired. If you do mark the surface, sand back and start again. With all other Alclad II metal finishes, I have not had problems painting other enamel/lacquer colours over them.

With all aluminium's, don't be fooled and leave a gray primer under it and then place the finish straight onto it. As previously mentioned, trying to shortcut the system will bring out a toy like effect on your kit. Once again a gloss black finish is required for the best results. You can mask Alclad II with a low tack tape, but don't over spray the chrome! Give it a day or two to dry as the tape can lift a small portion of the chrome, it's very delicate if not done properly.

Some of the aluminium's can be mixed to get more shading results, but once again not all the shades can be mixed as the chemicals can have a bad reaction to each other... trial and error. (BOOM!!) just kidding!!! Chrome is a definite no-no for mixing with any of the others. Whilst on the chrome, for an unusual effect try a satin or flat black under coat, but you won't be able to mask over this, as the chrome will lift off.

Finishes of gloss clear a no no, as they will spoil the finish UNLESS: you use a flat or satin clear for special effects, like dull aluminium finish as seen on Japanese WWII aircraft. A nice, dirty effect can be obtained if used correctly. The clear colours are very nice if you wish to do a hotrod and can get some real nice candy effects, but once again, mixing the colours can have disastrous effects as what happen when I mixed red, blue, and Green. Cracked the finish. Please remember, I have based all these findings on enamel and lacquer based paints.

What could or should be on your modelling bench to help you?

Benchmarks

I am not really sure where my love of Lancasters came from, possibly from my English father but his interests are more for trains and ships having served in the RAN. Maybe from my grandfather who worked for Vickers in Weybridge but he helped to make Wellingtons for bomber command. It wasn't even my first model that I made as that was a F-86 Sabre. For some its the sound of a Merlin engine but for me its the sound of four Merlins in close formation !! I can remember seeing the movie of the "Dambusters" at an early age and really enjoyed it and still do, maybe that is what sowed the seed for my passion for Lancasters.

My collection of Lancaster paraphernalia consists of many books on the subject from history of to squadrons even owners workshop manual and pilots notes. There is artist prints and anniversary envelopes signed by Lancaster crew, DVD's, hat pins, patches and diecast models. I even have a piece of the wing spar from the BBMF Lanc from when it was replaced in 1998.

I have travelled overseas and seen five complete examples and several fuselage sections as well as derivatives like the Lincoln, York and Shackleton. I have been able to go through the example at Bull Creek in Perth WA and even proposed under the wing of G for George in Canberra. My model collection of Lancasters and derivatives consists of versions in different scales from 1/144 , 1/72, and 1/48 plus the subscription build of the Mk 1 in 1/32.

I have built ten already and have about 14 more to make. Those built are:

Manchester Mk1a x2
Lancaster Mk1/ 3 x3
Lancaster Mk 2 x1
Dambuster x1
Grand slam x1
Lancaster ASR x1
Lancaster Mk 10 DC x1

And those still to be built are:

Lancaster Mk 1/ 3 x4
Lancaster Mk 7 x1
Dambuster x2
Grand slam x2
Tallboy x1
Lincoln x2
York x1
Shackleton x1

Some lesser known facts about Lancasters, they were still droppings bombs on Germany in March 1946. The British and Americans were testing deep penetration bombs using Grand Slam bombs and dropping them from Lancasters and Boeing B-29s on U-boat pens at Farge near Bremen.

MEMBERS MODELS

BY
GEOFF JENKINS

Lancaster Love



Geoff looks very happy with himself in a Lancaster cockpit.

The three Aussie squadrons in the RAF, 460, 463 and 467 squadrons are all represented in complete airframes in museums. G for George in the Australian War Memorial is from 460 squadron, the ex-French Naval Air Service Lancaster housed in RAAFA Museum in Perth, Western Australia is painted as an aircraft from 463 squadron and the famous S for Sugar in the RAF museum at Hendon, UK is from 467 squadron.

An Australian, Flight Lieutenant Bruce Buckham holds the record for the longest time on a mission in a Lancaster, Buckham and his crew were selected to fly a special Lancaster fitted with camera equipment to record high-profile bombing operations at close range. It was towards the end of this tour that the Australians were briefed to join Operation Paravane, the secret mission to destroy the Tirpitz. After a first, unsuccessful raid against the battleship, the crew was ordered to return alone via a long route over Iceland to evade German fighters. They had been airborne for about five hours when they hit two violent low-pressure systems that caused extreme icing on the Lancaster's wings and buffeted the aircraft.

“ I have travelled overseas and seen five complete examples and several fuselage sections as well as derivatives like the Lincoln, York and Shackleton. ”

Buckham had to descend to near sea level, where he flew for several hours through blinding rain in the narrow gap between the base of the storm clouds and the peaks of towering waves. As they flew without navigational aids and out of radio range, the crew's exceptional navigator, Flight Lieutenant R.W. "Doc" Board, kept them on course by throwing smoke flares into the water and estimating the aircraft's course from the degree of smoke drift. When the Lancaster finally broke radio silence over the Shetland Islands, the crew was told the entire British Isles was fogbound and all aircraft had been grounded.

With no alternative, Buckham set course for 463 Squadron's home base at Waddington, in Lincolnshire, where he found the area blanketed in thick fog. Once more, Doc Board's navigational skills saved the day. Making a calculation based on the distance between signals from two radio beacons on the airbase, he managed to position the Lancaster right over the runway. Buckham made a faultless landing while still unable to "see a damn thing". He had been at the controls for more than 15 hours - a Lancaster record that still stands.

In closing , I am saving my pennies for a trip to Ireland and England in 2013 where the plan is to take a taxi ride in the Lancaster "Just Jane" which is based at East Kirkby just a few miles up the road from the BBMF Lancaster at RAF Coningsby which I visited back in 1998.

A1



A1-3 Avro Lancaster B Mk X

This kit is the Hasegawa boxing of the Lancaster and has no modifications apart from a change of decals. The decals are the Aeromaster set depicting an aircraft from 419 (Moose) squadron RCAF based at RAF Middleton St. George in 1944. Ropey as it is called is unique in having shark-mouth decoration on all four engines and was transferred back to Canada in June 1945. It is painted using the Gunze range.

A2



A3



Lancaster Love

B1 Avro Manchester

This is built from the Airfix kit of the Lancaster and converted back from the Paragon conversion set. It was an easy conversion with very little cutting and filling needed. The markings are fictional as they were from the spares box and it is painted using the Gunze range.



C1-3 Avro Lancaster B Mk 2

This is also built from the Airfix kit and converted using the Paragon conversion set. The engines and cowls are about the only changes from the original kit, the propellers had to be changed as the Bristol Hercules spun in the opposite direction to the Merlins. The markings are of an aircraft from 115 squadron at East Wretham in March 1943. The nose art is hand painted and overall painted using Gunze paint.



Lancaster Love



D1



D1-2 Avro Lancaster Mk 10 DC (drone carrier)

This is the standard Mk 3 Hasegawa boxing of the Lancaster and converted using the conversion set from Belcher Bits. The rear of the fuselage has a scratch-built pair of seats and control panels for the control of the drones and the bulged controller windows were also scratch-built, these are located just in front of the rear tail-plane. The Firebee drones and the pylons are from Belcher Bits set and markings are also from Belcher Bits and sold separately. The kit is painted using paints from the Alclad II, Humbrol, Tamiya and Gunze ranges. Also added are a few extra aerials and masts from spares box.

D2



Lancaster Love

Lancaster Love

E1



E1-3 Avro Lancaster ASR Mk 3

This is another Hasegawa boxing of the Lancaster and includes the resin lifeboat slung up underneath it. It is built straight from the box with the only changes being to cut out the fuselage to fit windows in the rear of the fuselage and entry door, these were provided in the kit. The markings are of an aircraft from 203 squadron in the early 1950s. It is finished using paints from the Humbrol and Gunze ranges.

E2



E3



AS well as being our resident photographer, Ian Keizers is a sporadic yet prolific builder of some quality kits. Definitely not one to being restricted to aircraft, Ian is one of those modellers that operates on the basis, of “If it feels good, do it” so that means moving fixations from aircraft to AFV’s to his current subject of ships. As a reading of his profile will show, this is actually a closing of his modelling circle of life as ships is where the hobby started back in the 70’s.

A key foundation member of Warbirds, Ian works tirelessly in the background to keep the wheels turning in these early stages of our groups evolution, hoping for Warbirds to be a successful modelling community here in Melbourne and globally via the development of our embryonic website.



Another of Ian’s Fw190 collection, a Dragon 1/48 scale Fw190G-3



Hobbycraft 1/48 scale DeHavilland Vampire Fb. V

How did you first get into the hobby?

When I was seven years old I went on holidays with my parents to QLD, we ended up at a boring old caravan park. I was bored with nothing to do so I took some pocket money, went to the shops and bought myself an Airfix 1/700 scale HMS Kelly and some glue.

An hour later I had my first fully built kit. Not sure where the plastic started and the glue ended but it was the start of something special. I haven’t looked back since.

Why do you still model?

I have an avid interest in military history and building scale replicas of the machines used gives me a small insight and connection to our brave combat vets. Also I find it challenging but relaxing.

What’s your favourite model you’ve built and why?

That would be my Mauve and Aeromaster 1/48 scale P-40F from the 79th Fighter group conversion. It’s a P-40 and it has some killer tail art.

What’s your biggest modelling disaster, what happened?

A 1/48 scale Ford Flivver. It was coming along beautifully, the finish was spot on. I gave it a mask to paint the silver nose which came out great, then I started to remove the mask only to find it had badly reacted to the paint all the way through to the plastic. This caused it to become airborne into the back wall and then into the bin.

What are you working on now and what’s your modelling schedule like generally?

Revell of Germany’s 1/72 scale Schnellboote S-100. My modelling goes in spurts, I have times when I don’t touch anything for weeks and then I start pumping them out like I’m some sort of machine.

Modeller Profile - Ian Keizers

Modeller Profile - Ian Keizers

LTD's 1/48 scale I.A.R. 80a looks more like a camouflaged racer than a military aircraft



Hasegawa 1/48 scale P-47D Razorback.



Mauve's converted P-40L represents Ian's No 1 choice in his favourite aircraft.

Is there a modelling technique you still feel you haven't developed to your satisfaction yet and if so, what is it?

"Weathering, after seeing what some of the armour guys can do I still have a lot to learn"

Modeller Profile - Ian Keizers



Left: Tamiya's old 1/35 scale JagdTiger



Right: Fantasy diorama titled "Bridge of Sorrows"

Below: Revell of Germany's 1/72 scale Schnellboot S-100

Not just aircraft



Modeller Profile - Ian Keizers

Are you a kit hoarder/ collector or do you genuinely intend to build everything you have and how big is the current collection?

Most would say I'm a bit of a hoarder, but I will build every thing I have, I promise. It would be over 100 unbuilt kits by now.

What is your modelling collection made up of?

My modelling tastes are quite eclectic, Mostly 1/48 scale aircraft kits from WW2 with the odd 1/32nd scale kit, then I have 1/35 scale armour, 1/24 scale cars, 1/350 scale ships, SciFi kits, dinosaurs and historic, fantasy, SciFi and girly figures of all scales.

What kit/s would you like to see released?

An **accurate** P-40B in 1/48 scale and a 1/32nd scale Vickers Cow fighter, hopefully from Wingnut Wings.

Do you build anything other than aircraft, if so, what?

I build whatever I feel like that catches my eye at the time in my collection.

Is there a modelling technique you still feel you haven't developed to your satisfaction yet and if so, what is it?

Weathering, after seeing what some of the armour guys can do I still have a lot to learn.

What are your top ten aircraft of all time?

Curtis P-40's,
Focke-Wulf Fw190's,
North American B-25's,
Douglas A-20's,
Albatrosses,
Bell P-39's,
Messerschmitt Me262's,
Martin B-26's,
Consolidated B-24's
General Dynamics F-111's



Ian always with an eye for something different, in this case, the Planet Models 1/48 scale Triebflugel



No World War II collection is complete without a Hurricane, Ian's Hasegawa 1/48 scale Hurricane IIb Nightfighter

If you could change anything about the hobby, what would it be?

I don't think there is anything that I would like to change, cheaper kits maybe but then we would not have the excellent detailed kits that we are now used to.

Where do you see the hobby headed in the future?

It seems to be leaping in enormous bounds with all the new technology, like 3D printers that can sculpt you anything in around an hour. The hobby looks like it will keep getting stronger and unfortunately more expensive.

What advice would you give to someone considering getting into the hobby?

Patience and remember every next build will be so much better than the last as you learn new techniques.

Finally, what do you do for a living and how do you fund your hobby?

I am the Technical Sales Manager for a company that imports German small engine power tools and Italian water pumps. I fund my hobby with my wages and occasionally doing commission model builds.

Model Galleries

We are planning on developing our website to include galleries of model builds of members and non-members alike. If you would like your models to feature in those galleries let us know by email so we can start the planning!!!

warbirdsamg@iinet.net.au

SHOWCASE MODELS AUSTRALIA



www.showcasemodelsaustralia.com.au

Showcase Models Australia now have expanded to include a shop in Melbourne.

The new shop is located on the corner of **Swanston St and Little Bourke St Melbourne Victoria**, on top of the Minimart or 50 metres from Myer and David Jones going towards Swanston St.

Phone: 03 9654 5956

We still have our mail order service running as normal for your convenience

Free delivery via regular Australia Post Parcel Service within Australia when you purchase two or more Eduard Aircraft Kits or any Choroszy resin kits.

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www.militaryillustratedmodeller.com

Web Watch

There's a lot of helpful sites on the web with great reference and information to assist you in your current or future, masterpieces. Here's a sample of what we've found...

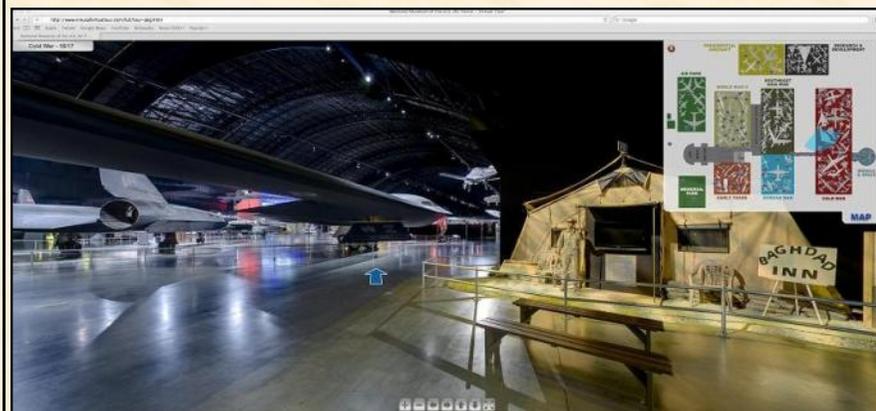


National US Air Force Museum Virtual Tour: Not all modellers have the ability to travel great distances to the many excellent museums located around the world. This is where the internet can come in very handy.

The National USAF museum has made their vast array of aircraft from all eras available to the world through a superbly crafted website that allows the visitor to "walk through" the museum using the intuitive controls on-screen. A large, good quality monitor and good internet connection will enhance the experience.

You can pan around, up and down, zoom in on details, skip from area to area via a high-level map and even listen to commentary if you choose. If you love military aircraft then you must take the tour!

<http://www.nmusafvirtualtour.com/>



TAIL SPIN

Leading on from this issues Editorial, sadly I have to report I remain a time poor editor. While the year started of well with a flurry of modelling activity, life has managed to get in the way while I was busy making plans.

I'm very proud of my completed Wingnut Wings Roland and I learnt a lot in the process of building that kit and look forward to tackling the ever expanding array of Wingnuts kits in my collection. There are a few started kits that won't make it to a completed state as 2012 ticks over but the best way to overcome that of course is to start something new!!!

In my current state, that's a Hasegawa Egg-Plane. The Focke-Wulf Fw190A to be exact. There's a dual purpose for that. One, just because and two, for a display. No, not for Warbirds but for the IPMS Australia display at next year's model Expo



where Egg-Planes will be the theme model. It promises to be a lot of fun and is sure to put smiles on those who walk past the IPMS display. I've been a paid-up IPMS member for over 20 years and look forward to contributing.

The Hasegawa Egg-Plane models themselves have gone through a resurgence in popularity of late. The majority of the kits were produced many years ago and while the raised panel lines are a tell-tale sign of their age, they build very nicely and if my Fw190A is anything to go by, they provide the modeller a platform from which a simple weekend build is possible or the more adventurous builder can add a bit more.

Of course, when that's complete, I'll be inspired to rapidly finish all those 2011 started kits and get stuck into the 2011 wish list so by the middle of 2012, I can commence the 2012 wish list. Let me

CONFESSIONS OF A TIME POOR EDITOR

have a long, hard think over the Christmas / New Year break over what I've just said. No commitments yet, although my Sea Venom for the Warbirds Model Expo display is an immovable. That one has to be finished no matter what.

Planning for the extension complete with man-cave / model room continues. The drawings themselves are complete, they took much longer than expected with the need for soil tests providing an opportunity for engineers to get involved followed by bush-fire hazard rating etc, etc, etc...

Don't you just love bureaucracy? Oh well, I keep telling myself it's worth the hassle. I've been without a proper and dedicated modelling space for way too many years, this should be the groundwork so the kit collection can finally start to dwindle even though I still purchase new kits. What's the sound



of something kidding themselves?, listen closely because if you don't know, you're sure to be hearing it now!

Unfortunately Santa didn't bring me a years worth of 27 hour days but I hope you got what you wanted and Best Wishes for a Happy 2012!!!

Martin

WARBIRDS AMG

AERO-TORQUE

Issue 005, Jan - Mar 2012

Next Issue

CarAIRcatures by Glenn Irvine Cavallino Rampante! Santaschmitt



AERO-TORQUE



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