THE ALAMO SQUADRON NAVIGATOR

JUNE 2024



Our Texas summer heat has started early! I find the best way to "beat the heat" is to stay in my air-conditioned model room!

Herb Scranton, Julio Caro, John Kress, Henry Nunez, Brett Scholten, and myself (if I left someone out, please forgive) attended the Calcasieu Model Exposition (CALMEX) in Sulphur, Louisiana on May 18. There were 60 entrants displaying 350 entries. Bob Leishman and Lester Robertson did a fine job of running the show and the 1-2-3 Awards Ceremony. Alamo Squadron walked away with several awards published in this issue.

Model Fiesta is our premier event of the year. We have secured the entire New Braunfels Civic Center for our January 4, 2025 Model Fiesta 43. Chris Menold and the Model Fiesta team continue to work towards an expanded and successful Model Fiesta 43.

Chris Menold has been in contact with Hobbytown and they have enthusiastically offered a space for us to meet and build, socialize, and generally "BS" about models. This takes place every Sunday from 12:00 – 4:00 at Hobbytown, 1309 N. Loop 1604. All are welcome.

I spoke at the Alamo Squadron May 2024 meeting about the new Gold, Silver, Bronze (GSB) model contest judging system where models are judged not against each other, but against a standard. This provoked a lively discussion as I intended. I believe the consensus was that this judging system is fairer than the 1-2-3 judging system, but that it presents its own set of problems. A committee including Dana Mathes, Joe Bianco, Chris Lenahan, Chris McLain, Rob Booth, and myself have been meeting in an effort to understand and solve these problems. The goal is to test this judging system during our monthly contests and incorporate this system into future Model Fiestas. More information will be forthcoming at the June Meeting.

Our next meeting is on Thursday, June 6, starting at 6:30. I remind you that the meeting has been moved from Jordan Ford to a new location at 2411 Pat Booker Road, Universal City, TX 78148. This is Jordan Ford's ancillary facility. The Demonstration will be Using Spray Cans by David Auth. David continues to look for Demonstration Volunteers. The Monthly Contest theme is Open. And of course, Work-In-Progress.

See Ya', Keith

this issue

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The Eduard A6M2-N by Joe Bianco

Lee's Retrospect by Lee Forbes

Rattle Can Painting by David Auth

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Thinking *Inside* the Box with Herb

Lady B Good prepared by Julio Caro

Tamiya M60A1 w/Reactive Armor by Joe Chapa



A New Approach to Judging at ModelFiesta: Judging Against a Standard

By Dana Mathes

Alamo Squadron, June 1, 2024



Our club has consistently been a leader within our country's modeling community, both in how we run our club and our annual contest, ModelFiesta (MF). As you know the fairness, consistency, and ability to receive helpful feedback from scale model judging has been of particular concern of the modeling community recently. Many of you have expressed your frustrations with traditional IPMS judging in our monthly meetings. For the past two years, Alamo Squadron has experimented with a model evaluation and judging procedure that compares the entry against a defined standard rather than the traditional IPMS method of comparing models with the other models in a particular category. These successful trials were conducted in the Aircraft, Military Vehicle, and Automotive classes. Your ModelFiesta Chief Judges have chosen to build on these experiences and adopt this Judge Against Standard (JAS) process for all of the classes in our upcoming ModelFiesta 43 (January, 2025), such that the entire contest will use this format rather than the IPMS method. Your leadership has listened to your concerns and taken decisive action.

This decision is driven by the desire to help our club and our modeling community to become better modelers. Moving to this new approach for judging will provide all contestants in all classes with a clear and comprehensive standard by which their work will be evaluated. Gunpla subjects will also have their own standard. These class-specific standards, which were developed by highly accomplished modelers in our club, include criteria for Construction and Finish as well as Degree of Difficulty and Overall Presentation. For decades Overall Presentation and Degree of Difficulty have been informally and inconsistently used to judge models without any definition or clear weighting. The new standards address these issues.

In addition to having clear standards to judge models, the new process provides a simple procedure to help the judging to be done consistently. Each class's evaluation form will have a place for the judges to compliment and comment on the work in general. There is also a table for the judges to mark defects they see so the modeler will have concrete feedback for skill improvement and know exactly how the entry fared. Once the inspection is complete, the judges will use a scoring rubric that allows them to award points for the entry's level of quality. The weighting of the four elements: Construction, Finish, Overall Presentation, and Degree of Difficulty are tailored for each class. For example the finish of Automotive subjects is more heavily weighted than the finish of Aircraft and Military Vehicles. Accuracy, one of the most abused informal elements of IPMS judging, will not be considered in this judging process. Once the model's score has been tabulated, the evaluation and feedback form will be left beside the model. The contestant will leave with every detail of how the entry was judged.

The model's score will determine if it earns an award. This new judging protocol can be used with either the traditional IPMS 1/2/3 award format or the Gold/Silver/Bronze award format. The decision regarding which award format will be used for MF43 has not yet been made.

The training and qualification of judges is another aspect of the judging process that the club will address. Several club members have already used the new judging procedure during the trials in 2023 and 2024. To be ready for our contest next January, club members will be trained on the new protocol (standards, form, and procedure) by judging the club's regular monthly contest entries as well as other models. The goal is to have the Head Class Judges and all Judging Team Leaders trained for the specific classes they will be judging at MF 43. I invite you to serve as a MF judge and participate in this training. You build your own skills as you help other modelers build theirs.

The implementation of this new judging process is not the final answer to all of the problems with the current judging process. The class-specific standards, consistent evaluation process, feedback, and judge training are major improvements to help us judge models fairly, consistently, and with helpful feedback. The more we use this new process, the faster we will improve it. Thank you for supporting this initiative to improve our judging process.

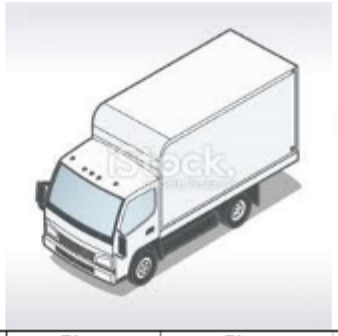
Dana Mathes

Alamo Squadron ModelFiesta 43 (2025)
Judging Feedback & Scoring Protocol
Automotive

Category No.: _____ **Model Entry No.:** _____ **Description:** _____

Judging team scribe should note evaluation comments in abbreviated form on the table and note the most noticeable flaw locations on the diagram(s) [**5 max.**]. Judges will reference notations to assist with determining the line item scores in grid below.






Construction	Seams/ Flash	Glue Marks	Ejector/Sink Marks	Clear Parts	Clear Parts		
Alignment	Wheels/ Tires	Dash, Door Panels, Seats	Hood, Grilles	Mirrors, Antennae	Windshield, Windows		
Paint/ Finish	Orange Peel	Debris/ Brush Marks	Windshield, Windows	Masking	Runs	Window Trim	
Markings/ Decals	Silvering	Misalignment	Excess Film	Tears	Uneven Edges	Panel Lines	
Weathering/ Other	Not Believable	Inconsistent	Chrome Parts		Integration of Added Items		

Compliments/Comments:_____

Judging Element	**Needs Work**	**Better**	**Average**	**Above Average**	**Excellent**	**Score**
Construction Quality (bases not considered except dioramas & vignettes) (40% of total)	Significant/many correctable build flaws visible from more than 2 ft away. **(0 pts)**	Several (more than 5) significant, avoidable build flaws visible at close-up inspection. A less than average build. **(5 pts)**	Some (5 or less) significant build flaws at close-up inspection. An average build. **(10 pts)**	Few (1-3) very minor, hard-to-detect flaws discovered. A well above average model. **(15 pts)**	No build defects or flaws noted. A clearly superior model. Worthy of Best of Class consideration. **(20 pts)**	
Finish Quality (bases not considered except dioramas & vignettes) (40% of total)	Significant/many correctable finishing flaws visible from more than 2 ft away. **(0 pts)**	Several (more than 5) significant, avoidable finish flaws visible at close-up inspection. A less than average build. **(15 pts)**	Some (5 or less) significant finish flaws at close-up inspection. An average build. **(30 pts)**	Few (1-3) very minor, hard-to-detect flaws discovered. A well above average model. **(45 pts)**	No finish defects or flaws noted. A clearly superior model. Worthy of Best of Class consideration. **(60 pts)**	
Overall Presentation (base and documentation may be considered) (10% of total)	N/A	N/A	No documentation and/or base provided. **(0 points)**	Some documentation and/or simple or mirror base provided, consistent with the model. **(5 points)**	Significant eye-catching presentation, well done base, and well-documented build. Worthy of Best of Class consideration. **(6-10 pts)**	
Degree of Difficulty (base, finish complexity, and documentation to be considered) (10% of total)	N/A	N/A	Average build of a simple to average quality kit. No extra efforts observed. **(0 points)**	Good build of a difficult to average quality kit or average build of a difficult kit. Some extra aftermarket and finish efforts observed. **(5 points)**	Excellent build of a difficult to average quality kit. Significant extra detailing, aftermarket and finish effort observed. Worthy of Best of Class consideration. **(6-10 pts)**	
					Total Score =	

Judges: _____ _____ _____ _____

Automotive Judging Criteria

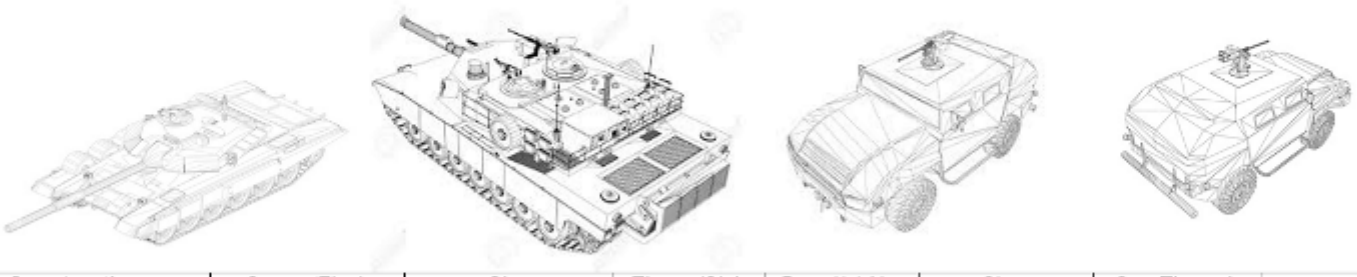
1. **Construction: Symmetry, Completeness, and Quality.**
   - **A. Items That Should Not Be Present.**
     1. Mold lines, sink marks, ejector pin marks, seams, glue marks.
     2. Tire mold seams, wheels misfit to tires, tire(s) off the ground, wheels/tires misaligned.
   - **B. Items That Should Be Present.**
     1. Exhausts pipes, vents, etc. have been drilled out/opened up where possible.
     2. Windshields and windows properly fit to body.
     3. Dash, door panels, and seats properly fit to windshield and body. Pen lights should be used for interior judging.
     4. Hood, bumpers, mirrors, antennae, and grilles properly fit.
     5. Added parts (scratch-built, aftermarket resin and photo-etch, etc.) are well integrated into the model and in-scale. Photo-etched parts are precisely shaped
2. **Finishing: Paint, Decals, and Weathering.**
   - **A. Items that Should Not be Present.**
     1. Glue marks, file/sanding marks, fingerprints, putty marks.
     2. Debris in the finish.
     3. Orange-peel, grainy paint in recessed areas.
     4. Drips, runs, or pooling of paint or clear coat.
     5. Decals that are damaged, misaligned, silvered, or not smoothly applied to the surface of the model.
     6. Misfit or scratched windshields and windows.
   - **B. Items That Should be Present.**
     1. Smooth and even application of colors to body, engine, chassis, and interior.
     2. Crisp lines at color changes (stripes, trim, etc.), consistent fading between colors.
     3. Windshields and windows are clear or consistently tinted.
     4. Crisp panel lines.
     5. Clearcoat polished to a blemish free finish.
     6. Windshield and window trim: accomplished with Bare Metal Foil or paint.
     7. Chrome parts are bright and clean. Repairs with Molotow Pen or chrome paint at sprue points is acceptable.
     8. Weathering, if present, shows concern for scale (e.g., size of chipped areas), is consistent and believable throughout the model, and is in accordance with the conditions in which the operating environment represented. Extreme examples should be documented.
3. **Overall Presentation: Artistry, Documentation, Accuracy.**
   - A. **Artistry.** The model looks to be a **miniature representation of a subject** that has been reduced in scale rather than a toy or crude presentation of the subject. Color and decal selections, wheel and tire selections, and stance have been executed to **present the model as a work of art.**
   - B. **Documentation.** Table form or attachment conveys important information to the judge. Any additional notes and reference materials have been **presented in a clear, concise format** and complements the model.
   - C. **Accuracy.** The entry is presumed to be accurate as-entered. **No evaluation of accuracy will be considered in this judging evaluation.**
4. **Degree of Difficulty: Detailing, Scratch-building, Paint Schemes.**
   - A. **Detailing.** The model has been **upgraded by extra work to exhibit details not provided in the original kit:**
     1. Engine detailing: wiring, belts, hoses, springs, etc.
     2. Instrument panel detailing: gauges, trim, dashboard, gearshift, brake and gas pedals, etc. Pen lights should be used for interior judging.
     3. Panel lines marked.
     4. Badges and emblems.
     5. Customization and racing features.
   - C. **Scratch building and Kit-Bashing.** The modeler has undertaken **modifications and detailing well beyond** the building of a conventional kit. Materials have been added to the model by the creation of parts and the inclusion of parts/sections of other kits. Resin bodies and parts are considered a positive addition to a model.
   - D. **Paint/Marking Schemes**. The modeler has undertaken an **extremely complex and difficult scheme** beyond the norm.

5/28/24

Alamo Squadron ModelFiesta 43 (2025)
Judging Feedback & Scoring Protocol
Military Vehicles

Category No.: _____ **Model Entry No.:** _____ **Description:** _____

Judging team scribe should note evaluation comments in abbreviated form on the table and note the most noticeable flaw locations on the diagram(s) [**5 max**.]. Judges will reference notations to assist with determining the line item scores in grid below.



Construction	Seams/Flash	Glue Marks	Ejector/Sink Marks	Barrel(s) Not Drilled Out	Clear Parts	See-Through	
Alignment	Wheels/ Suspension	Running Gear/ Tracks	Weapons/ Ordnance		Limbs/ Eyes		
Paint/ Finish	Consistency	Debris/ Brush Marks	Sheen	Masking	Runs	Shading	
Markings/ Decals	Silvering	Misalignment	Excess Film	Tears	Uneven Edges	Panel Lines	
Weathering/ Other	Not Believable	Inconsistent	Out of Scale	Tiedown/ Cable fuzz	Integration of Added Items		

Comliments/Comments: _____

Judging Element	Needs Work	Better	Average	Above Average	Excellent	Score
Construction Quality (bases not considered except dioramas & vignettes) (40% of total)	Significant/many correctable build flaws visible from more than 2 ft away. (0 pts)	Several (more than 5) significant, avoidable build flaws visible at close-up inspection. A less than average build. (10 pts)	Some (5 or less) significant build flaws at close-up inspection. An average build. (20 pts)	Few (1-3) very minor, hard-to-detect flaws discovered. A well above average model. (30 pts)	No build defects or flaws noted. A clearly superior model. Worthy of Best of Class consideration. (40 pts)	
Finish Quality (bases not considered except dioramas & vignettes) (40% of total)	Significant/many correctable finishing flaws visible from more than 2 ft away. (0 pts)	Several (more than 5) significant, avoidable finish flaws visible at close-up inspection. A less than average build. (10 pts)	Some (5 or less) significant finish flaws at close-up inspection. An average build. (20 pts)	Few (1-3) very minor, hard-to-detect flaws discovered. A well above average model. (30 pts)	No finish defects or flaws noted. A clearly superior model. Worthy of Best of Class consideration. (40 pts)	
Overall Presentation (base and documentation may be considered) (10% of total)	N/A	N/A	No documentation and/or base provided. (0 points)	Some documentation and/or simple or mirror base provided, consistent with the model. (5 points)	Significant eye-catching presentation, well done base, and well-documented build. Worthy of Best of Class consideration. (6-10 pts)	
Degree of Difficulty (base, finish complexity, and documentation to be considered) (10% of total)	N/A	N/A	Average build of a simple to average quality kit. No extra efforts observed. (0 points)	Good build of a difficult to average quality kit or average build of a difficult kit. Some extra aftermarket and finish efforts observed. (5 points)	Excellent build of a difficult to average quality kit. Significant extra detailing, aftermarket and finish effort observed. Worthy of Best of Class consideration. (6-10 points)	
					Total Score =	

Judges: _____ _____ _____ _____

Armor/Military Vehicles Judging Criteria

1. **Construction: Symmetry, Completeness, and Quality.**
   - **A. Items That Should Not Be Present.**
     1. **Flash, sink/mold marks, ejector-pin marks**, provisions for motorization. Unfilled/inconsistent **seams, glue marks**.
     2. **Gaps** between parts or that allow a "see-through" effect not existing on the actual vehicle. This includes open hatches without interiors. Gap/overlap at the points where the track ends join.
     3. **Asymmetric track/wheel alignment** and/or clearances that are not symmetrical or with noticeable misalignment.
     4. **Track/wheel patterns** that are not the same side to side unless notes are provided.
     5. **Road wheels/tires that are not aligned** down the length of the vehicle and/or not in **contact** with the track/ground.
     6. **Asymmetrical features** that were not present on the actual vehicle. Damaged features should be noted.
     7. Main gun **barrels that are not** aligned or **parallel with the centerline** of the vehicle.
     8. **Details**/contour/cylindrical cross section that **has been sanded off but has not been restored**.
     9. **Tiedowns/straps** have **fuzz** or edges that are **out-of-scale** with the subject.
   - **B. Items That Should Be Present.**
     1. Machine guns, main guns, exhausts, vents, etc. have been **drilled out/opened up**.
     2. **Parts that are thick**, over-scale, or coarse (such as mudflaps) **have been thinned**, modified, or replaced.
     3. **Modifications** and added stowage **match the scale of the vehicle**.
     4. **Added parts** (scratch-built, aftermarket resin and photo-etch, etc.) **are well integrated** into the model. Photo-etched parts are precisely shaped, and surfaces that require building up to a thicker cross-section are smooth and uniform.
     5. **Viewable** portions of the model's **underside have been given the same attention** as the top (motor holes filled, etc.).
2. **Finishing: Paint, Decals, and Weathering.**
   - **A. Items that Should Not be Present.**
     1. **Signs of the construction process**: glue, file/sanding marks; fingerprints; discontinuities with filler materials.
     2. **Debris** in the finish: lint, brush hairs, dust, etc. or **unpainted parts**.
     3. **Discontinuities** in finish: Fingerprints, "Orange-peel" or "eggshell" effects, "Powdering" or grainy paint in recessed areas.
     4. **Drips, runs, or pooling** of paint/oils. Paint overspray inconsistent with the paint/camouflage scheme due to poor masking.
     5. **Inconsistent finish sheen** caused by misapplication of final clear coats.
     6. **Decals that are damaged, misaligned, silvered,** or not smoothly applied to the surface of the model.
     7. **Decal film.** Decals that are thick and create a raised surface on the model inconsistent with the rest of the model. Placards which have been attached rather than painted on the subject vehicle should be noted.
3. **Overall Presentation: Artistic Element, Base, Documentation, Accuracy.**
   - A. **Artistry.** The model looks to be a **miniature representation of a subject** that has been reduced in scale rather than a toy or crude presentation of the subject. Painting, shading, and composition have been executed to **present the model as a work of art.**
   - B. **Base.** The base has been **well executed and complements the model**. Construction and finish quality of the base is consistent with that of the model.
   - C. **Documentation.** Any notes and reference materials have been **presented in a clear, concise format** and complements the model.
   - D. **Accuracy.** The model as-entered is presumed to be accurate. **No evaluation of the model's accuracy will be considered** in this judging evaluation.
4. **Degree of Difficulty: Detailing, Scratch-building, Paint Schemes.**
   - A. **Detailing.** The model has been **upgraded by extra work to exhibit details not provided in the original kit (examples):**
     1. Periscope faces, windshield wipers, headlight and tail light lenses.
     2. Cables and electrical lines for tow cables, lights, smoke dischargers, etc.
     3. Instrument faces on dashboards. Gas and brake pedals should be added to open-topped vehicles.
     4. Dust covers and thermal shrouds.
     5. Replacement of molded grab irons. Detailing of pioneer tools and hold downs.
     6. Addition of screens, weld marks, and rivet details.
     7. Track and running gear details.
     8. Stowage details: handles, hinges, markings, etc.
   - C. **Scratch building and Kit-Bashing.** The modeler has undertaken **modifications and detailing well beyond** the building of a conventional kit. Materials have been added to the model by the creation of parts and the inclusion of parts/sections of other kits.
   - D. **Paint/Marking Schemes**. The modeler has undertaken an **extremely complex and difficult scheme** beyond the norm.

5/28/24

Eduard's 1/48 Scale A6M2-N "Rufe"

by Joe Bianco



Amongst all combatants of WWII none pushed the development of floatplanes and seaplanes farther than Japan. Being an island nation preparing for a conflict in the vast Pacific, Japan developed an array of aircraft to serve various reconnaissance duties operating from water. However, one of the most compelling floatplanes developed was the Mitsubishi (Nakajima) A6M2-N Ni-shiki Suisen, or Type 2 Navy floatplane fighter, called "Rufe" by the allies. The Rufe (among other seemingly desperate weapon systems) is an example of Japanese desperation resulting from their inferior industrial and logistical capabilities when matched against the United States. Prototypes of floatplane fighters were developed both in Great Britain (modifying a Spitfire) and in the USA (modifying a Wildcat), but only the "Rufe" and later the Kyofu ("Rex") were actually used operationally in combat.

The primary reason for the development of such an aircraft was due to the inadequate Japanese logistics system including their inability to rapidly build advance bases on remote islands in the South Pacific.

In 1942 the Japanese quickly conquered an incredible amount of the Pacific Ocean, occupying thousands of islands. However, to maintain and consolidate their holdings, airfields and bases had to be built. Yet the Japanese did not have a construction unit that matched the famed U.S. Navy SEABEES.



When the Americans conquered an island, they built airfields, fortifications, and other support facilities quickly and efficiently to immediately support the entire base, consolidate their gains

and push the front forward toward the enemy. The Japanese, on the other hand, were quickly bogged down trying to build airfields, and they certainly couldn't build them wherever they were needed. Therefore the “Rufe” was developed as a stopgap compromise. Instead of airfields that took time to construct, supporting elements were transported to remote islands and bases quickly setup to support floatplanes instead of entire airfields.



Unfortunately, this solution only worked in theory. The forward outposts typically did not have the logistical support and supplies to maintain more than a few aircraft. Secondly, the floatplane Zeros stood little chance against Allied fighters. Their large floats, generated enormous drag, transforming the agile Zero fighter plane into a mostly defenseless target. Additionally, the seaplane bases were poorly defended, quickly becoming targets of allied bomber and fighter attacks.

Eduard's Rufe Kit:

About a year after the release of the A6M2 Zero, Eduard released the Rufe. While the same kit in many respects (cockpit wings and engine) the Rufe is indeed a completely new kit. The Dual Combo boxing comes with parts to complete two complete aircraft. The main differences from the Zero kit are the addition of the main centerline float, two wing floats, a modified tail/rudder and fuselage. I started construction with the main and secondary floats along with the nicely detailed land trolley. I added magnets in the trolley wheels to allow the trolley to stick to a steel plate that I planned to use for a base. This provided a nice place for the model to rest during construction and finishing. The instructions tell the builder to add weight to the main float but neglects to say how much. I eventually settled on 30g of Tungsten putty in the nose of the float which proved adequate to prevent the assembled plane from sitting on its tail.

Finish: Having recently published an article on the Eduard A6M2 Zero, I’ll focus on the different finishing methods I used for the Rufe, skipping areas like cockpit and engine that are the same. I painted the Rufe using a combination of Alclads, MRP and Mr. Color lacquer paints. I first painted the Alclad Aluminum followed by MRP Red/Brown followed again by Mr. Color 128. I lightly sprayed hairspray between each coat at strategic locations (not the entire model). MRP Red/Brown was sprayed mostly along panel lines with some chipping to bring the aluminum color out. The Mr. Color 128 was then generously thinned and sprayed very lightly



over the entire model somewhat translucent with the MRP slightly visible through the paint. To achieve the worn, used look I was going for I lightly dabbed a wet, fine 3M sanding sponge to bring out the layers of colors below simulating wear on areas of the plane that contacted the beach, accessed by handlers and pilot, and



overall general exposure to the elements.

As described on the Zero build, all markings were drafted in CAD software, and cut with my Silhouette Cameo 4 in vinyl. This included all national insignias, tail codes, fuselage and float stripes and various other markings. The only kit decals I used were the small stencils (too small to cut in vinyl) located at various locations on the model. Oil and enamel washes were applied to bring out the kits detail and contrast with the worn painting effects described above. The emphasis was again placed on areas that saw wear from handling and operating from sea bases in the Pacific.





I used a 4" diameter, ¼" steel plate as a base. I cut the Japanese Kanji characters using my silhouette but instead of masking and painting the negative areas, I simply painted the vinyl directly and delicately transferred the characters to the steel plate using frisket as a transfer tape. I did the same for the rising sun image on the base. I have since mounted the steel plate to a 6" round wood base painted black with additional Japanese characters painted around the perimeter.

I traveled and entered the model into the IPMS Houston ModelMania show May 4, 2024. The Houston show implemented the "open" system of judging awarding models Gold, Silver, Bronze, and Merit based on a point system. I was pleased that the Rufe achieved a perfect score in its category and awarded a gold medal. Much to my surprise, the Rufe was also awarded Best Aircraft. I was dumbfounded to say the least when it was announced that the Rufe had also won Best of Show. Typical of all model contests, there were multiple, outstanding, and deserving models in all classes on the tables that could have rightfully and deservingly won Best of Show. Therefore, I feel truly honored, proud and a bit humbled that my Rufe was recognized for such an award by my modeling peers.

I will say building Eduard's A6M2-N "Rufe" was an enjoyable, challenging and ultimately rewarding experience in many ways. I developed and pushed some new finishing techniques to achieve a subtle, worn look that I felt appropriate and accurately represent this aircraft deployed in remote locations in the South Pacific.



Date	Event	Location
June 15	OkieDokieCon 2024	Bethany, Ok
June 22	SummerCon	Covington, La
July 27	2024 Space City Shootout Model Car Contest and Scale Automotive Expo	Seabrook, Tx
Sep 14	SuperCon 2024	Arlington, Tx
November 9	Austin Scale Modelers Society 2024 "Capitol Classic"	Williamson County Expo Center 5350 Bill Pickett Trail, Taylor TX
January 4 2025	Alamo Squadron Model Fiesta 43 	New Braunfels Civic Center 375 S. Castell Ave New Braunfels, TX.


NI-118


NI-118


BEST
IN
SHOW


NI-118



Using Future/Pledge Floor Wax to Set Decals

By Lee Forbes, IPMS # 2297

I first learned about this technique years ago while I was still on active duty in the Air Force and stationed at Headquarters Strategic Air Command at Offutt AFB, NE. At that time I was a member of the IPMS Ft. Crook Scale Modelers Chapter. At one of our meetings I noticed how good the decals looked on an aircraft model that one of the members had brought to the meeting to show off his latest creation. I asked how he had accomplished that "painted on" look of the decals and he told me that he had used Future Floor Wax as a setting solution and proceeded to explain to me his technique.

Before I go on, I'd like to digress a bit and tell you why I was so amazed to see such realistic decals on his model. This occurred during the mid-1980s, and the decal producers hadn't yet perfected the processes of making decals that we have available to us modelers today. At that time silk screening was in common use to print the decals, they usually had a thick decal carrier, were often out of register, and there wasn't the abundant choice of subjects that exist today. This was the hay-day of "decal silvering" that so often occurred spoiling many beautifully done models. Solvaset setting solution was in common use and even that often didn't solve that problem. And many of us hadn't discovered yet that decals like to adhere to a glossy painted surface rather than a flat surface. At this point in time, modelers were being introduced to ready-mixed paint colors (Yes, many of us modelers were mixing our own paint colors from precise recipes for RLM 70, 71 or RAF Dark Green, etc.) and many of the



brands available were proud of the flat finish that resulted on the final painted model. This kind of finish was the culprit for most of the decal silvering that was so common at that time. Well, that's enough history of our hobby, so let's move on to the use of Future/Pledge Floor Wax to set decals.

Keep in mind, that this technique is just another approach to applying decals to finished models and is not in any way intended to convert you to using this method. If you're happy with the setting solutions that you presently are using to apply decals, please stick with them. Today we are blessed with the highest quality model decals of all genres that have ever existed in our hobby, and the problem of decal silvering has become almost nonexistent. It rarely disqualifies models any more in contest competition. To get started you need a small amount of Future/Pledge Floor Wax and a container, lots of Q-Tips, (I prefer the ones with wound paper shafts rather than the plastic one. The former can withstand more rolling pressure) several sizes of modeling tweezers, a small pair of scissors or a number 11 modeling knife, water and a container for soaking decals, paper towels and/or double layer toilet tissue, and a portable hair dryer.

Note: I prefer to use Q-Tips rather than a paint brush for applying Future/Pledge to the decals. Now let's get started. I'll describe the process in steps

Step 1: Prepare your work surface, paper towels/toilet tissue with plenty of good light, and tape your container, or bottle, of Future/Pledge to your work surface so you won't knock it over during the process (Been there and done that).

Step 2: Select the decal you want to apply and remove it from the decal sheet and place it in the water container. Remove when ready keeping the decal on the wet decal carrier until ready to apply. Be very careful in using extremely thin decals, because they may "roll up" into a cylinder after removing them from the water. If that happens, you'll probably need another decal sheet!

Step 3: Dip a Q-Tip in the Future/Pledge and blot it on the paper towel to remove excess fluid, apply to the model in gentle rolling action in the area where the decal will be applied.

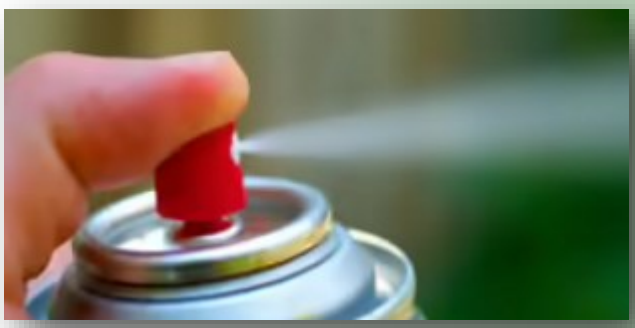
Step 4: Slide the decal onto the area that contains the previously applied Future/Pledge. Maneuver the decal in place. You may need to use another Q-Tip dipped in water (blot up the excess) and a tweezer to get the decal in the exact spot. Next using a Q-Tip dipped in Future/Pledge (blot up excess) and roll over the decal in a gentle rolling motion.

Step 5: Using your hair dryer apply high heat to the area to set the decal. Hold the hair dryer about 2 inches away from the decal. There is something about the high heat that causes a chemical reaction to occur that in turn causes the decal to settle into the contours and crevices of the model perfectly. When the decal is dry, you should have a decal that is ready for a final top coat of your choosing to blend everything together after all of your decals have been applied. NOTE: My preferred top coat is a mixture of 25 % flat, 25 % gloss, and 50% thinner. This will work with either enamel or acrylic paints.

POSTSCRIPT: As some of you may know the S.C. Johnson Company that originally produced the acrylic floor finish that was marketed as Future Floor Wax has been reformulated and renamed Pledge. This new product has been marketed with several different versions of Pledge and has been criticized by some modelers as not having the same characteristics as the original Future. However, I recently purchased a bottle of "Pledge Revive It Floor Gloss" (It has a yellow and brown label with the word "Original" appearing in the label) at my local grocery store and found it to have the same characteristics as the original Future Floor Wax. I tried it successfully for brightening clear plastic aircraft canopies and as a setting solution for decals and saw no difference in the results from the original Future Floor Wax. If anything the solution appears to have a little thinner consistency than the original product and can be airbrushed successfully without using any thinning agent. In my opinion, I would heartily endorse this new Pledge product described above as the equivalent to the original Future. Give it a try, I'm confident that you'll be satisfied with the results. It's really relatively simple and like any other modeling technique it just takes practice and patience to get used to it. Lastly, it's just another modeling technique to add to your modeling "bag of tricks" and isn't intended to lure you away from your present method of using setting solutions to apply decals to your favorite finished models

Rattle Can Painting

By David Auth



Many folks in the Alamo Squadron are great painters and I get a lot of ideas from them. Being in the club has been a revelation and my builds have gotten so much better from the shared knowledge and camaraderie. Special thanks goes to Mike Hintz, Chris Adams, Keith Rule and many others who have shared their advice and experience.

First, it should be mentioned that I'm a rattle can devotee. Many years ago my wife and I finished all of our house's trim and cabinets with oil based paint. I had enough thinner on my skin during that time to last me a lifetime. I'd be happy to never have to clean a paint brush (or airbrush) again. And that brings me to my second point; I mask and spray every component, no matter how small, and don't use a brush to paint. Painting occurs in a carport that's enclosed on three sides and open on the west. This requires close monitoring of temperature and humidity but I'm well protected from the wind. Its best to paint when humidity is below 50 percent.

Part 1. Sand and prep body for primer

Wash body in soap and water. Sand all mold lines with 320 to 500 grit sand paper. Sand or fill ejector marks as needed. Go over previously sanded areas with 1000 grit. I don't usually sand the parts of the body that are already smooth plastic such as the roof. Wash body in soap and water. Dry with a lint free cloth and blow water out of the openings with an air compressor.

Part 2. Priming the body

Prime with Tamiya Fine Surface Primer. Or, you may use Tamiya TS-6 Matt Black or TS-27 Matt White. I usually lay down two or three coats. Let the car dry for several days. Review the model to make sure you didn't miss any mold lines or ejector marks. Wet sand with a Tamiya 2000 grit sanding sponge and follow with a 3000 grit sponge. Wash in soap and water, dry with a lint free cloth and blow water out of the openings with an air compressor.



Part 3. Painting the body

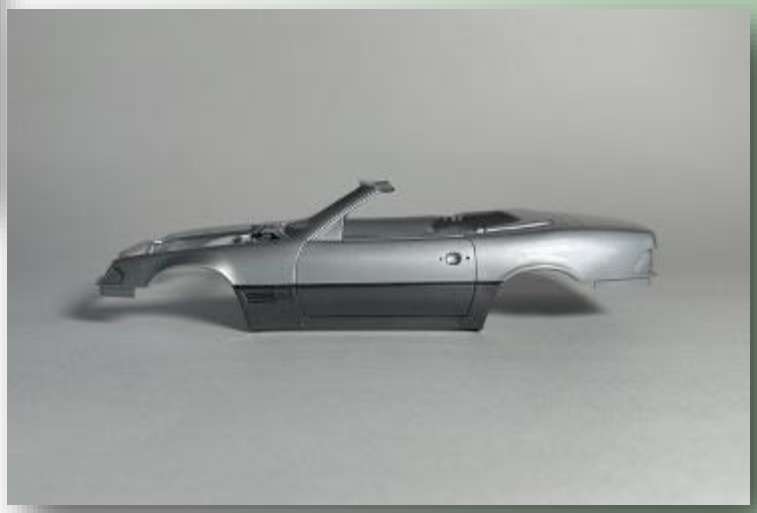
Prepare to paint with Tamiya TS Series synthetic lacquer spray paint. Gently wipe the car with a tack cloth and then blow car off with compressed air immediately before painting. Paint first coat of color. Allow the model to dry for 25 minutes. Gently wipe the car with a tack cloth and then blow off with compressed air immediately before painting a second coat.



Follow this process for as many coats as you would like. I usually do three to four coats of color. Let the car cure for several days. The more coats you paint the longer it needs to cure. My color coats always have orange peel and therefore require sanding. You cannot polish out orange peel, it must be sanded. Wet sand with a Tamiya 3000 grit sponge. Make two or three passes separated by several hours or even a day. The idea is to take it slow so you don't burn through the paint. You will end up with an evenly dull finish. After washing off the sanding residue, polish with Tamiya coarse polish. If you can still see scratches repeat again. Polish with Tamiya fine polish and repeat again if necessary. At this point, the car will look really good, and we haven't even gotten to the clear coat yet. Mask and paint the car's trim and apply decals.

Part 4. Clear coating the body

If there are no decals you may wash the car in soap and water and dry with a lint free cloth. If you have decals avoid a full wash but remove any fingerprints with a damp cloth being careful to stay away from the decals. Gently wipe the car with a tack cloth and then blow car off with compressed air immediately before painting. Paint the first coat of clear using Tamiya TS-13. Allow the model to dry for 25 minutes. Gently wipe the car with a tack cloth and then blow off with compressed air immediately before painting a second coat. Follow this



process for as many coats as you would like. I usually do eight coats of clear (yes, it will take all afternoon). Let the car cure for ten days. Wet sand with a Tamiya 3000 grit sponge. Make two or three passes separated by several hours or even a day. The idea is to take it slow so you don't burn through the paint. You will end up with an evenly dull finish.



After washing off the sanding residue, polish with Tamiya coarse polish. If you can still see scratches repeat again. Polish with Tamiya fine polish and repeat again if necessary. After making sure there is no polish residue in the grooves, paint the panel lines. Finally, after the panel lines are dry, apply a good quality carnauba wax. I use Meguire's Gold Class carnauba paste wax.

That sums up my process. There many nuances to the steps and procedures above that you will pick up over time. This is also an ever-evolving procedure that gets refined as more experience is gained. If you have any new or better ideas please let me know!

David Auth's Houston Haul



Gold: MGB

Silver: Toyota Supra

Bronze Nova Wagon, Nova Gasser, Honda S800

Honorable Mention: Bronco, Mercedes SL, Jaguar.

Calcasieu Model Exposition (CALMEX) Report

By Julio Caro





No.	HERB SCRANTON	Model/Theme	Category	Award(s)
1		Pickup Truck (Make and Model TBA)	307 – 4 x 4 Vehicles, Light Trucks	3rd Place

No.	KEITH RULE	Model/Theme	Category	Award(s)
1		1947 Chevy Fleet-master Lowrider	Customs and Lowriders	1st Place Best Automo-tive Best in Show
2		Shelby Cobra	Street Ma-chines	1st Place
3		1997 Ford	Light Trucks and 4x4s	1st Place
4		'39 Chevy Wagonrod	Street Rods	1st Place
5		BMW 500 with Side-car	Motorcycles	1st Place
6		McLaren F1 GTR	Competition Closed Wheel	2nd Place
7		BMW M4	313 - Curbside	3rd Place

No.	JOHN KRESS	Model/Theme	Category	Award(s)
1		BOEING F4B-4, 1/72	101 – Multi-wing	1st Place
2		1971 Pontiac Fire-bird Trans Am, 1/32	314 – Basic Build, Single Media	2nd Place
3		Fairchild F-27, 1/94	112 – Civil Avi-ation	3rd Place
4		Queen Elizabeth 2, 1/200	407 – Basic Build, Single Media	3rd Place
5		Bobby Allison's 1982 Buick Regal #88, NASCAR, 1/24	315 – Basic Build, Multi-media	3rd Place
6		2015 Corvette C7.R, 1/25	314 – Basic Build, Single Media	3rd Place

No.	BRETT SCHOELTON (JR.)	Model/Theme	Category	Award(s)
1		Best Junior Figure Category Award	1400, War-gaming, Fig-ures	CALMEX 2024 Best Junior Wargame Fig-ure Award
2		Tech Priest Engineer	1401, Figures	1st Place
3		Land Raider with Iron Hands	1401, Figures	2nd Place
4		Imperial Knight Ar-miger with custom black and gold paint	1401, Figures	3rd Place
5		Macharius Tank	1402 - Vehicles (Ground, Air, Space & Sea)	3rd Place

No.	HENRY NUNEZ	Model/Theme	Category	Award(s)
1		"Ambush At Poteau Ardennes Offensive 1944"	601 – Historic, 74mm and smaller	1st Place
2		“MG-42 Gunner 1st SS Panzer Division, Belgium, 1944	602 – Historic, 75mm and larger	1st Place
3		"Japanese Tanker"	601 – Historic, 74mm and smaller	2nd Place
4		"Confederate Artil-lery Officer 1863"	602 – Historic, 75mm and larger	2nd Place
5		"Surrounded! Ba-stogne, December 1944"	700 - Diora-mas	3rd Place

No.	JULIO CARO	Model/Theme	Category	Award(s)
1		Willys Jeep with Towable Trailer, 1/72	209 – Basic Kit Build, Single Media	2nd Place
2		F4U-4 Corsair, (USMC Version), 1/72	103 – Fighter Attack, Prop, 1/72	3rd Place

No.	BRETT SCHOELTEN	Model/Theme	Category	Award(s)
1		PBR Boat	407 – Basic Kit Build, Single Media	2nd Place
2		USS Florida Submarine, 1/350	405 – Submarines 1/400 and larger	3rd Place



I journeyed to Austin on Friday 05/01. Presented Mr Terry with his Honorary Life Membership plaque for his generous donation of his numerous Lifetime stash. He was very thankful. In addition he was very glad to hear that all the kits found good homes and that everyone was very grateful for his donation.

Brandon Porter





AMT 1963 Ford F-100

by Herb Scranton III



Herb Scranton III at work in the man cave.

Herb is a regular Navigator contributor reviewing new model cars and aircraft on the market. He will also write on some old and rare cars and trucks as well.

Greetings Alamo Squadron. This month's review is the AMT 1963 Ford F-100. This model is near and dear to my heart. It was the very first model I purchased and built as a 9-year-old kid in the summer of 1964. The model cost me $2.07 back then. I purchased an original 1963 AMT F-100 at one of the Model Fiestas about 18 years ago and it cost me $134. I just completed that model in April. It was a fun build and came out much better than the one I built in 1964.

The new AMT F-100 is a re-engineered version of the original model. It can be built one of three ways, as a stock F-100, well almost stock, as a mild custom or as a service/drag team truck. This model also comes with a camper shell.



If you saw last month's review of the 1960 F-100 you will see a lot of similarities. AMT used the same engine and chassis for their 1960-1963 F-100's. The engine is a 292/312ci Y block. There is no stock build of this motor, you have a choice of tri carbs or supercharged with headers. The engine has some minor re-engineering and is easier to build. The chassis is identical to the 1960 F-100 with excellent relief molding. It will look nice with some detail painting, and like the 1960 it has dual exhausts molded in. The interior now has a separate seat, a big improvement over the original, it is now much easier to detail. The instructions show the rearview mirror attached to the dashboard but it should be mounted to the roof of the cab. The biggest improvements are to the body. There are lots of locating pins for the interior, the inside of the pick-up bed, the hood emblems, and any parts that attach to the body. The windshield has been split front to back and a much cleaner attachment.

The camper shell is a simple build with some options and will set nicely on the back of the truck and leaves some room for scratch building for interior.

There are 7 white sprues with a separate body. Everything is cleanly molded with no flash and it looks like all the pin marks will be hidden when built. The body has some mild mold lines in front of the fenders, the B-pillar and on the side of the tail light housing. There two chrome trees that are well done. Depending which version, you build there will be lots of extra parts. The clear sprue is crystal clear without distortion and a small red clear is included. The kit includes 4 no name white wall tires and 2 medal axles and lastly a small decal sheet with decals of the instruments, cab, tailgate and FORD for the front.

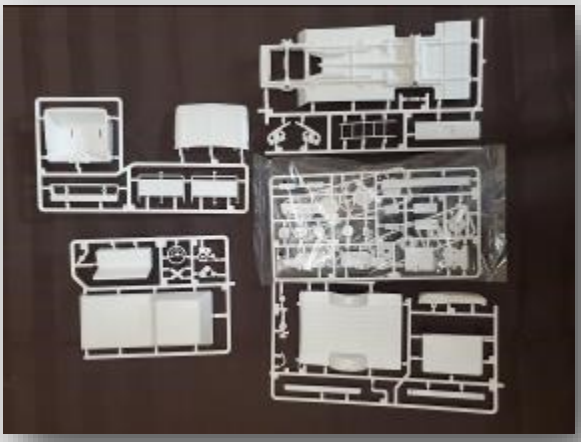
Like the 1960 there are some extras such as 5 rim options. The kit also includes 2 gas/oil cans, tool box, tools, fire extinguisher, Kool Cat, extra battery, extra decals and a trophy.

Impression: The new re-engineered 1963 F-100 is well done. AMT's instruction sheet is just what you would expect from and old AMT kit, they are easy to follow. This would be a good model for a first-time glue kit with lots of room for super detailers. I would like to have seen an option to build at stock motor and an optional 6-cylinder motor with a stock chassis. This model retailed for $39.99 which is about average for a new kit.

Next month I'm going to fire up the way back machine, till then…

Cheers, Herb III



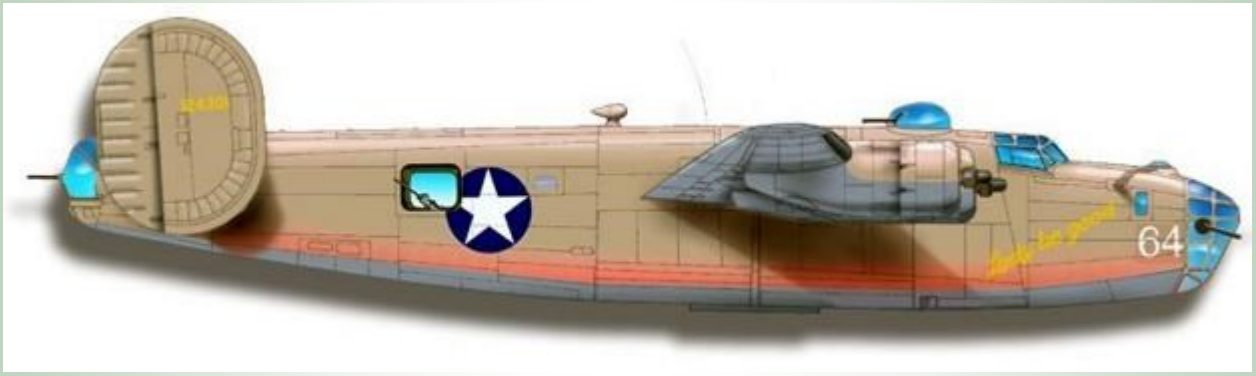




THE TRAGIC HISTORY OF THE *LADY BE GOOD*

(Article source: https://en.wikipedia.org/wiki/Lady_Be_Good_(aircraft)

Prepared for the Navigator by Julio Caro



B-24D LIBERATOR *LADY BE GOOD*

(Original scale model artwork by Dave Winfield)

Introduction

Lady Be Good was a B-24D Liberator bomber that disappeared without a trace on its first combat mission during World War II. The plane, which was from 376th Bomb Group of the United States Army Air Forces (USAAF), was believed to have been lost—with its nine-man crew—in the Mediterranean Sea while returning to its base in Libya following a bombing raid on Naples on April 4, 1943. However, the wreck was accidentally discovered 710 km (440 mi) inland in the Libyan Desert by an oil exploration team from British Petroleum on November 9, 1958. A ground party in March 1959 later identified the aircraft as a B-24D

Investigations concluded that the first-time (all new) crew failed to realize they had overflown their air base in a sandstorm. After continuing to fly south into the desert for many hours, the crew bailed out when the plane's fuel was exhausted. The survivors then died in the desert trying to walk to safety. All but one of the crew's remains were recovered between February and August 1960. Parts from ***Lady Be Good*** were salvaged for use in other aircraft following its rediscovery, while the majority of the wreckage of the aircraft was taken to a Libyan Air Force base for safekeeping after being removed from the crash site in August 1994.

Circumstances

Mission

In 1943, *Lady Be Good* was a new B-24D Liberator bomber that had just been assigned to the 514th Bomb Squadron of the United States Army Air Forces (USAAF) on March 25. The squadron was part of the 376th Bombardment Group (Heavy) based at Soluch Field in Soluch, Libya. The plane, which had the AAF serial number 41-24301, had the group identification number 64 stencil-painted on its nose. Its given name, *Lady Be Good*, was hand-painted on the starboard, front side of the forward fuselage.

Lady Be Good's crew was also new, as they had only arrived in Libya a week before on March 18. On April 4 they flew their first mission together, one of twenty-five B-24s assigned to bomb the harbor of Naples in a two-part late afternoon attack. The first wave of twelve B-24s was followed by a second wave of thirteen planes, including *Lady Be Good*. After the attack, all planes were expected to return to their bases in North Africa.

Operation

Lady Be Good, which was one of the last planes of the second wave to depart, took off from Soluch Field near Benghazi at 2:15 p.m. It joined the formation and continued on to Naples. However, a sandstorm caused eight B-24s to return to Soluch, leaving four aircraft to continue the operation. When *Lady Be Good* arrived over Naples at 7:50 pm at 25,000 ft (7,600 m), poor visibility obscured the primary target. Two B-24s attacked their secondary target on the return trip while the other two aircraft dumped their bombs into the Mediterranean Sea to reduce weight and save fuel.

Disappearance

Lady Be Good flew alone on its return trip to its home base in Libya. At 12:12 a.m. the pilot, Lt. William Hatton, radioed to say his automatic direction finder was not working and asked for a location of base. The crew apparently overflew their base, failing to see the flares fired to attract their attention. They continued southward over North Africa, deeper into the Sahara Desert, for the next two hours. At 2 a.m., as fuel became critically low, the crew parachuted to the ground. The abandoned *Lady Be Good* flew a further 26 km (16 mi) before it crash-landed into the Calanscio Sand Sea.

Largely because it was believed that the aircraft had probably crashed at sea, a subsequent search and rescue mission from Soluch Field failed to find any trace of the aircraft or its crew. The disappearance of *Lady Be Good* became a mystery.

Discovery

Wreckage: 1958

After the crew abandoned the aircraft, it continued flying southward. The mostly intact wreckage and evidence showing that one engine was still operating at the time of impact suggests that the aircraft gradually lost altitude in a very shallow descent and reached the flat, open desert floor and landed on its belly.

The first reported sighting of the crash site was on November 9, 1958, by a British oil exploration team working for British Petroleum (BP) in the northeast of Libya's Kufra District. The team contacted authorities at Wheelus Air Base, but no attempt to examine the aircraft was made as no records existed of any plane believed to have been lost in the area. However, the location of the wreckage was marked on maps to be used by oil-prospecting teams that were due to set out to explore the Calanscio Sand Sea the next year.

On February 27, 1959, British oil surveyor Gordon Bowerman and British geologists Donald Sheridan and John Martin spotted the wreckage 710 km (440 mi) southeast of Soluch. This followed up the first sighting from the air on May 16, 1958, by the crew of a Silver City Airways Dakota, piloted by Captain Allan Frost, and another flight on June 15. A recovery team made initial trips from Wheelus Air Base to the crash site on May 26, 1959.

Although the plane was broken into two pieces, it was immaculately preserved, with functioning machine guns, a working radio, and some supplies of food and water. A thermos of tea was found to be drinkable. No human remains were found on board the aircraft or in the surrounding crash site, nor were parachutes found.

Most of the evidence from the wreckage indicated that the men had bailed out. However, the log book of the navigator 2nd Lt "Deep" Hays, which was still on board, made no mention of the aircraft's movements after the crew commenced their return leg from Naples. Hays had been on his first combat mission

Wreckage of the *Lady Be Good*



The wreckage of the *Lady Be Good* in 1958



Intact cockpit and nose with machine guns still in place



Tail turret of the B-24D Liberator



Top turret and center fuselage



Interior of the *Lady Be Good* in 1960

Crew remains: 1960

In February 1960, the United States Army conducted a formal search of the area for the remains of the crew. Five bodies – those of Hatton, 2nd Lt. Robert F. Toner, Hays, T/S Robert E. LaMotte and S/Sgt Samuel E. Adams – were found on February 11. The team concluded that other bodies were likely buried beneath sand dunes after finding evidence that at least three of the surviving crew members had continued walking northward.

With the news that five bodies had been recovered, the US Air Force and US Army started an expanded search called Operation Climax in May 1960. The joint operation used a USAF C-130 car-

go plane and two Army Bell H-13 helicopters. However, it was a British Petroleum exploration crew that found the remains of S/Sgt Guy E. Shelley, on May 12, 1960, 38 km (24 mi) northwest of the recovered five bodies. A US Army helicopter found the body of T/Sgt Harold J. Ripslinger on May 17, 1960, located 42 km (26 mi) northwest of Shelley's body, over 320 km (200 mi) from the crash site, but still 160 km (99 mi) from Soluch airbase. These two bodies were the only ones found during Operation Climax. Another British Petroleum oil exploration crew discovered the remains of 2nd Lt John S. Woravka in August 1960. His body was then recovered by the US Air Force.

The remains of one of the air gunners, S/Sgt Vernon L. Moore, have never been officially found. However, his remains may have been recovered and buried by a desert patrol of the British Army in 1953. As they were unaware that any Allied air crews were missing in the area, the human remains were recorded but then buried without further investigation.

Analysis and conclusions

Subsequent examinations of the remains and personal items showed that eight of the nine airmen managed to parachute safely down to the desert from the aircraft. They then located each other by firing their revolvers and signal flares into the air.

However, one crew member, Woravka (the bombardier) did not rendezvous with the others. The configuration of the parachute found with his body suggested that it did not fully open, and that Woravka died as a result of an overly rapid descent.

A diary, recovered from the pocket of co-pilot Robert Toner, recorded the crew's suffering on the walk northward. It indicated that none of the men were aware they had been flying over land when they bailed out, or that they were 400 miles (640 km) inland. It has been speculated that the dark and empty desert floor may have resembled open sea.

The crew members who survived the descent had died while walking northward, because they believed they were fairly close to the Mediterranean coast. As they walked, the group left behind footwear, parachute scraps, Mae West vests and other items as markers to show searchers their path.

The diary also says the group survived for eight days in the desert, with only a single canteen of water to share. After walking 130 km (81 mi) from the crash site, the location of the remains of the five airmen shows they had waited behind while the other three (Guy Shelley, "Rip" Ripslinger and Vernon Moore) set off north, to try to find help. The body of S/Sgt Shelley was found 32 km (20 mi) away while 43 km (27 mi) further on were the remains of T/Sgt Ripslinger.

The official report in the American Graves Registration Service states:

The aircraft flew on a 150 degree course toward Benina Airfield. The craft radioed for a directional reading from the HF/DF station at Benina and received a reading of 330 degrees from Benina. The actions of the pilot in flying 440 miles [710 km] into the desert, however, indicate the navigator probably took a reciprocal reading off the back of the radio directional loop antenna from a position beyond and south of Benina but 'on course'. The pilot flew into the desert, thinking he was still over the Mediterranean and on his way to Benina.[9]

The navigator on the *Lady Be Good* thought he was flying on a direct path from Naples to Benghazi.

But the base's radio direction finder only had a single loop antenna. As the plane's direction finder could not distinguish between signals in front or behind the aircraft, there was no way to identify reciprocal readings. The same bearing would be returned whether the plane was heading inbound from the Mediterranean or outbound inland.

The crew might have survived if they had known their actual location. If they had headed south the same distance they walked north, the group might have reached the oasis of Wadi Zighen. After the crew bailed out *Lady Be Good* continued flying south for 26 km (16 mi) before coming to land, and there was also a chance that the crew might have found the aircraft's relatively intact wreckage, with its meager water and food supplies. The aircraft's working radio could have been used to call for help.

Legacy

Parts and crew items

After the *Lady Be Good* was identified, some parts of the plane were returned to the United States for evaluation while the rest of the wreckage remained. In August 1994, the remains of the craft were recovered by a team led by Dr. Fadel Ali Mohamed and taken to a Libyan military base in Tobruk for safekeeping. They are now stored at Jamal Abdelnasser Air Force Base, Libya.

Over the years pieces of the plane were stripped by souvenir hunters. day, parts can be seen at the National Museum of the United States Air Force. A propeller can be seen in front of the village hall in Lake Linden, the home of Robert E. LaMotte.

The U.S. Army Quartermaster Museum at Fort Gregg-Adams, Virginia has a collection of personal items, such as watches, silk survival maps, and flight clothing from the crew members who were recovered. Several of these items are on display. An altimeter and manifold pressure gauge were salvaged from the plane in 1963 by Airman Second Class Ron Pike and are on display at the March Field Air Museum near Riverside, CA. A Royal Air Force team visited the site in 1968 and hauled away components including an engine (later donated to the US Air Force) for evaluation by McDonnell Douglas.

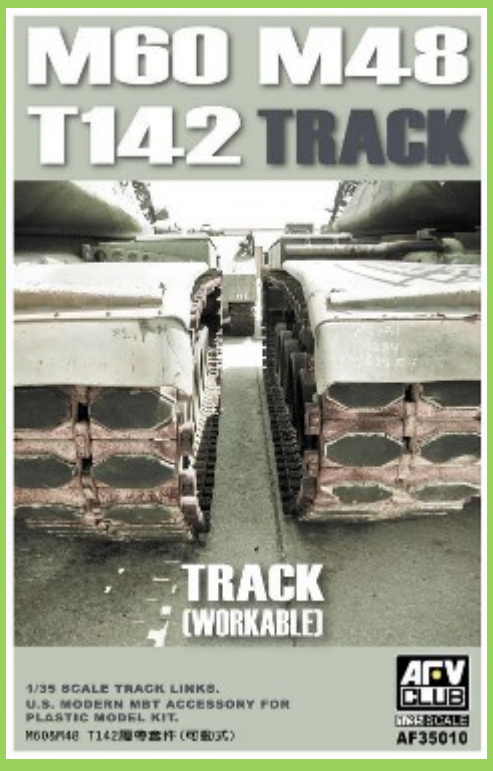
After some parts were salvaged from the *Lady Be Good* and technically evaluated, they were reused in other planes belonging to the American military. However, some planes that received these spares developed unexpected problems. A C-54, which had several autosyn transmitters from the *Lady Be Good* installed, had to throw cargo overboard to land safely because of propeller difficulties. A C-47 that received a radio receiver crashed into the Mediterranean. A U.S. Army de Havilland Canada DHC-3 Otter with an armrest from the bomber crashed in the Gulf of Sidra. Only a few traces of the plane washed ashore and one of these was the armrest from the *Lady Be Good*.

Tamiya US Marine M60A1w/Reactive Armor

by Joe Chapa



Here is my build for Tamyia's M60A1 w/Reactive Armor, it was a change of pace from the aircraft builds and I chose this because I wanted a smaller project with a focus on weathering. The tank seemed to be an older model with no photo etch but don't let that fool you, this Tamiya kit was fun to build and had no fitment issues whatsoever. I think I built the kit within a day or two. The only complaint I have with this kit are the tracks, they are a single piece mold made of rubber with a lot of flashing on each track joint. To fix this I sourced an aftermarket set of tracks from AFV, M60/M48 T14 AF35010. It was worth the money because the tracks were not covered by any guards and was a huge improvement over the kit's track set.



For the paint, I used Mr. Hobby surfacer 1500 gray premixed with Mr. Leveling thinner for the primer, the main paint for this project, is Vallejo's US Modern Desert Colors which you apply in stages and paint to your preference. For weathering, I used a mix of products from AK, Vallejo, and Tamiya weathering master sets. ***Thanks, Joe***













Eduard's 1/48 Scale A6M2-N “Rufe”

By Joe Bianco





TRANSFORM 1/72 Stryker M1296 Dragoon

By Rob Booth





MPM Focke-Wulf FW-190 V1

By Lee Forbes





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