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24

To join the fuselage halves, I held them together and flowed liquid cement into the joint an inch or two at a time. Rubber bands or small clamps will keep the parts together overnight so the seams are tight.



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Checking the seams, I found a couple areas where the halves were mismatched, causing a step. I smoothed them with progressively finer sanding sticks.



26

To ensure a solid joint for the wings, I applied Testors liquid cement from a container equipped with a metal tube. This thicker glue will flow through the joints as pressure is administered.



27

Wooden clothes pins make useful clamps to apply gentle pressure to the wings as the glue sets. You can flip the parts of the clothes pins over to get a different shape, above.



28

Ideally, a thin bead of glue will be squeezed out of the joint as the parts are pushed together. You want this as it fills the gap as it hardens; removing it is easy with sanding sticks, but be sure to rock them over the leading edge to preserve the airfoil shape.



29

In a couple of places, the seam was still visible. Filling these gaps sets good models apart from average builds and the easiest filler is superglue. First, apply a little to the problem seams.



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Then flow a little accelerator (sometimes called kicker) over the superglue, taking care not to touch the brush directly to the glue. It will set instantly and you don't want the brush sticking to the model.



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Rather than decals, I used an old set of Eduard masks for the German national insignia on the fuselage and upper wings. These simple white crosses will be painted over later to replicate the captured Do 335 I was building.



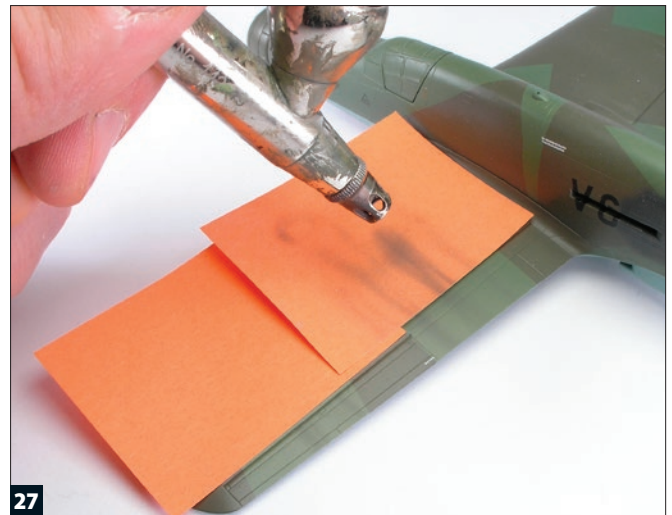
25

The painted insignia were complemented with decals from the EagleCal sheet to complete the markings.



26

Then, all of the Luftwaffe insignia were covered with a thin layer of flat black as per the real thing.



27

I started weathering by airbrushing streaks of dirt along the wings using thin flat black paint. Masking adjacent panels isolated the streaks to specific areas like the flaps.



28

I continued weathering with dark artist-oil washes flowed along selected panel and hinge lines to simulate collected dirt as well as to deepen shadows and define detail.



29

Chips and scuffs in the paint were added using a various colored pencils, focusing around panels and high-wear areas.

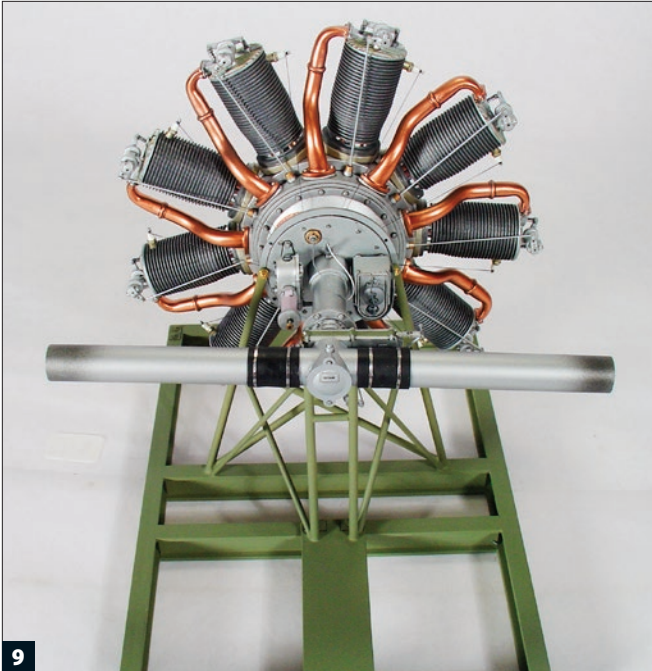


30

Referring to photos, I built up heavier deposits and streaks of dirt and oil under the nose. To make these effects, I used thin black and brown artist oils applied with a paintbrush and then streaked downward.

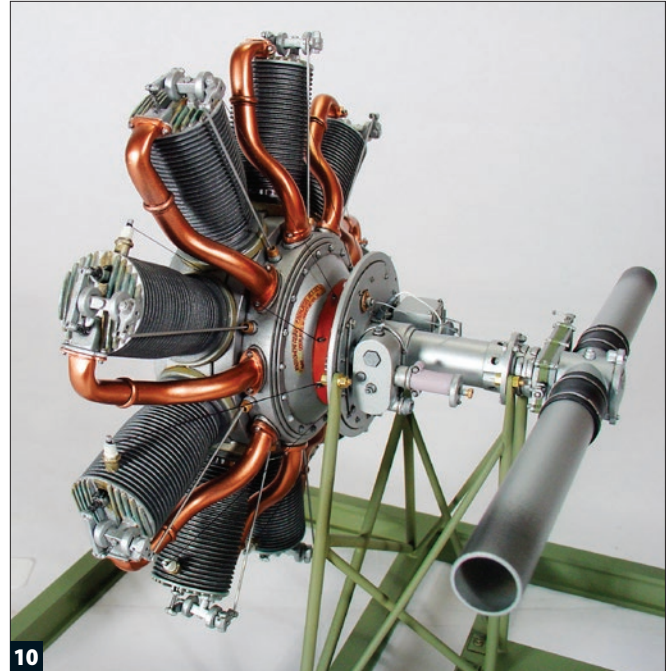


Vladimir Kafka took care of fit and accuracy issues to finish Sword's model of this early American jet fighter.



9

The engine air intake tubes were provided with electrical heat shrink to replicate hoses and photo-etched metal (PE) hose clamps from Detail Master secured them. Mig Productions dark wash popped details, including nuts, bolts, and seams.



10

During assembly, the instructions show the engine bearer plate (the circular disk that the forward stand supports are attached to) going in upside-down. It should go in as seen here so the oil pump is on the left looking forward and the magneto is on the right. The ends of the air-intake pipes show an accumulation of castor oil flung from the rotating engine.



11

The small, compact engine was dwarfed by the propeller. The 110-horsepower Oberürsel UR.II engine weighed only 330 pounds wet and was 37.7 inches in diameter, the Axial propeller was 8-feet, 7.15-inches in diameter.



12

To make the wheels more authentic, I removed the solid disc centers by first drilling a series of holes around the inside of the rim, then connecting them with a 1/2-inch circular saw in a motor tool. After thinning the rims, I cut hub plates from .010-inch brass, then drilled holes to receive .015-inch steel spokes; there are 16 on the outboard face and 32 inboard on each rim. Pieces of 3/16-inch brass tube soldered to the hubs will fit over the kit's brass axle.