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BUILT

Bf 109G-6 engine
Bf 109G-6 speedbuild

HISTORY

COLORED BANDS AND WHITE TAILS,
OR 'BLAME IT ON GOERING'

Bf 109**G-6**

1/48 **EXTRA 12 PAGES**

eduard

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ISSUE 47

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Editorial and Graphics - Marketing department, Eduard - Model Accessories, Ltd.

May 2014

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June 2014



EDITORIAL

May...thoughts turn to love, but that has very little to do with our May activities, revolving around the Bf 109G-6 kit and its associated accessories. But, fortunately, love blooms at all times of the year, for better or for worse. The evolutionary climax of the Bf 109 itself evokes, in many, thoughts of the darkest chapter in human history and is one of the undying symbols of power of Nazi Germany. The role of the Bf 109 within the annals of the world and its objective assessment is yet to be made, but technology, of course, has no ability to determine its own utility within the purposes of good or evil. The same can be said for the people who are in a position to use said technology, at least it can be said to some extent. An example can be taken in Ludwig Franzisket, who's elegantly painted aircraft is a marking option in the current kit. A successful warrior, holder of the Knight's Cross and other high awards, Geschwaderkommodore of JG 26, who after the war began a career as a doctor of philosophy at the Munster university, and became the curator and professor of the Westfal Museum of Natural History. His story is not unique, and falls into the mosaic that is made up of millions of people who had the task of developing the modern world. Although that modern world has a long list of faults, and taken out of context, these can seem very dramatic. Despite that, humanity has never had it better than now. Something similar can be said of our model. It's development was plagued with teething troubles. The Bf 109 is not exactly blessed with simple shapes. While developing these, we spent a lot of sweat, and we dealt with a lot of anomalies and discrepancies and made a lot of repeated trips to museums to confirm or deny what we were doing. Some of the anomalies weren't apparent until they were brought to our attention by modelers, and for this we extend our gratitude for the advice and recommendations that allowed us to produce a better end product. We did not accept all that came our way, such as in matters that concerned truly minor details that would hardly be noticed by anyone except diehard hard-core badasses, or in matters that concerned discrepancies in references, and there were more than a few of those encountered along the way. In some other cases, it wasn't really a question of a mistake. I admit that in other cases, such as the one concerning the not completely accurate riveting of the rear fuselage, we thought long and hard about corrections. Fixing such issues was neither simple nor cheap, and in my opinion not significant to the final outcome, but we went ahead with the corrections anyway, since there was always that certain characteristic element to

contend with. Rivets are typically hinted at rather than fully represented on our models, so such things are likely to be noticed only by those who know the pattern, and all others will accept the rivets represented as a standard feature of Eduard kits. Our hope is that this detail will be accepted and appreciated as the final step that elevates this kit over the top. Despite whatever errors and limitations the kit may possess that are yet to be found, the box certainly does contain a kit of amazing quality, clean moldings, and a multitude of breathtaking and fine details. This is what I consider the main advantage of our new Messerschmitt. Should you develop any doubts whatsoever after reading any negative press about this kit, glue it together for yourself and when done and in all its glory, make the determination for yourself. I can promise you modeling pleasure.

The most common question we have encountered on releasing this kit, is 'what's next'? This is a question that has always had the tendency to irritate me to no end, but I think I have gotten used to it, and so I will divulge information about other incarnations of the Bf 109G kit to come. As you are probably well aware, the plan is to produce the entire family of the Bf 109G and F. The F will be here by the fall. The spring and summer are being dedicated to the G versions. We have completed preparations on the G-2, G-4, G-6 and G-14. These versions will be concentrated in the popular Royal Class boxing. This edition will contain parts for two complete kits, will include fabric seatbelts, some Brassins accessories, specifically wheels, underwing cannon gondolas and WGr.21 rocket pods. Also included in the kit will, again, be a beer glass, and part of the marketing program surrounding this kit will be the introduction of a beer, the 'Black Gustav', which, however, will not be included. In all likelihood, the most attractive bonus piece in this kit will be a piece of Bf 109G-14, Black '4', W.Nr.781308 from 10. JG 4, shot down on November 9, 1944 in the Battle over the Ore Mountains. The piece of this Bf 109 hails from the same battle and general location as the piece of the Fw 190A-8 from that Royal Class kit released seven years ago. Markings of this aircraft will total sixteen. The selection process has been a difficult one for us. There is zero shortage of interesting Bf 109Gs, and



the problem wasn't which to pick, but rather which to leave out. We ended up having to leave out subjects with reckless abandon, until we were left with sixteen choices that we are certain are colorful and irresistible. It includes some of Germany's top aces, Hartman, Barkhorn, Bar, Trautloft, and is rounded out with other German and foreign aircraft, including Finnish, Romanian, Italian, and our Slovak brothers will be pleased with the inclusion of an aircraft flown by Jan Reznak. And we will also be doing the beer coaster thing again! The Royal Class Bf 109G will be released in July, and will be available for the first time at Kit Salon in Nymburk on June 28, 2014.

And since we jumped into July a bit, something should probably be disclosed about June. It might seem that with the introduction of the Gustav in May will make that month pretty tough to surpass, but June's plans will have something to add to that notion! As with the choice of new photoetched items, in which the Bf 109 will again figure prominently in the form of the Bf 109G-10 in 1/32nd scale, Brassins, masks and kits will be worthy of closer inspection at the very least. There will be a record nine new Brassins sets on offer along with one new BIGSIN that will include some brand new pieces. At the forefront of this are two new machine guns in 1/35 scale and these will open the doors for a lot of accessories for AFVs that we want to develop as a line in conjunction with our activities surrounding kit releases, about which I will make a few comments in a bit. It's a similar situation with set 672034 German Submarine 8.8cm gun in 1/72. This is designed for the Type IXC Sub from Revell. We'd also really like to intensify the production of Brassins sets for naval subjects. Also not missing from the line will be a set for the Bf 109G, in this case

a set of 48th scale exhausts. June's mask list will also be at a record level.

Turning our attention to June's new model kits, there will be a total of five. Among them will be the inaugural release of AFV kits in 1/35. The basis of these Profipack kits will be built around plastic supplied by other manufacturers. In the case of June's Pz.Kpfw.VI Ausf B Tiger II, the plastic will hail from Academy. In the fall, other similar kits will follow, specifically the M4A1 Sherman (ex-Tasca) and the LT-35 (again, from Academy).

Further to June's releases, there will be two Limited Edition kits, both in 1/48. 'Bicentennial Phantoms' will mirror in its content the 'Good Morning Da Nang!' kit. The difference will come in the decal options that will offer four F-4B/N commemorating the 200th anniversary of the Declaration of Independence. The other Limited Edition kit will be the tried and true Spitfire Mk.IX in invasion stripe camouflage schemes. It is being released to commemorate the 70th anniversary of the Normandy invasion. This is not to be confused with the Weekend Edition offering of the Spitfire Mk.IXe. The list will then be rounded out by the second edition of the popular Fw 190A-5.

In June, we should also be receiving a resupply from Gunze, including the new Acrilison paints. At the moment, this line has

a limited list of shades available, but in the future, they are to replace the H line. These too will be first introduced at Nymburk.

That's all still pretty far away, so let's get back to May! As has become customary for us, we will also be releasing a bunch of details to go with the Bf 109G-6 for those of you who can never get enough of such things. The Brassin line will offer up five new sets, including the cockpit and engine. Among photoetched items, there will be a set of fabric seatbelts. All of these are available from our website, along with other new items. Even the things that are not connected to May's centrepiece are not in short supply. If any should have attention drawn to them, it would have to probably be the photoetched brass set for the D9R Doobi bulldozer in 1/35. For ship modelers, we have the continuation for the 1/200 scale USS Arizona, part of which includes a set of US Navy figures, and the BigEd set for the Type IXC Sub. The largest selection is traditionally reserved for aircraft modelers, and I would like to draw attention to sets for the F-4C, Me 410 and the L-29 Delfin, all in 1/48 scale. So, May will not be just about the Bf 109G-6. There will also be another release of the Weekend kit of the MiG-21MF, which was the main topic of discussion three years ago. It is interesting to note that in terms of mistakes made, that fueled criticisms back then on the MiG, and what we are releasing today in the form of the Bf 109G-6, illustrates just how intense the development of the hobby has been not

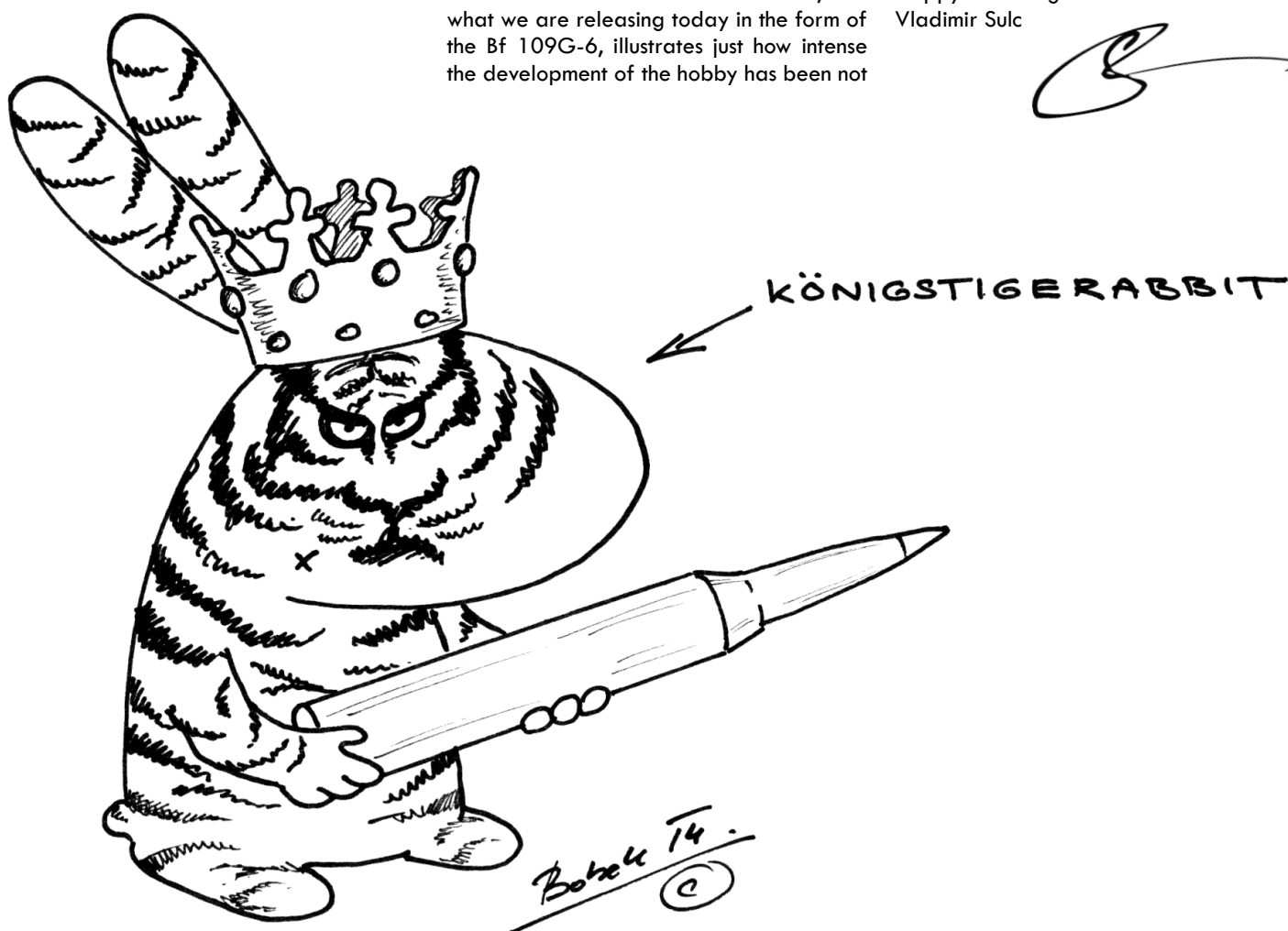
only around the world, but within our own company as well. It is clear that the goals and expectations are still growing. We will attempt to satisfy.

I also would like to say a few words about organization. There will be a live chat on 6 May at 20.00 (8 PM) o'clock that will by no means be limited to the Bf 109G-6. I will answer any and all hobby related questions, and I will do so clearly.

I would like to apologize for the delay in the initiation of the tree exchange for Kit 2113 'Czechoslovak Fifteens'. It was caused by a delay in the modification of software on our e-shop, which is supposed to actually streamline the exchange of the parts. The middle of May will also see the move of our retail and distributor departments to a new space in Most. Over the course of said move, it can be expected that there will be some slowdown in our service, which will be inevitable but temporary.

And with that, my friends, I wish you an enjoyable read of this issue of our newsletter, and a enthusiastic look at our new Bf 109G-6! I would recommend a glass of cognac during the internet discussion to promote a tranquil atmosphere and should you feel a shot of adrenaline permeating your veins, just think back at the MiG-21 and Gabor's nose!

Happy Modeling!
Vladimir Sulc

MiG-21MF

1/48, Cat. No. 84126

(no mask, no photo-etched set)

MiG-21MF, Slovak Air Force, 4th Flight,
Sliac AB, Slovakia, ca.1999



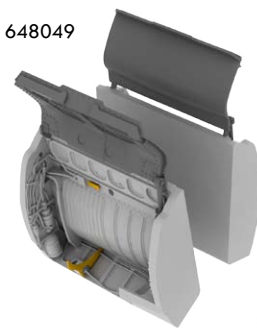
BUY MiG-21MF 1/48

WEEKEND
edition

RECOMMENDED ACCESSORIES:

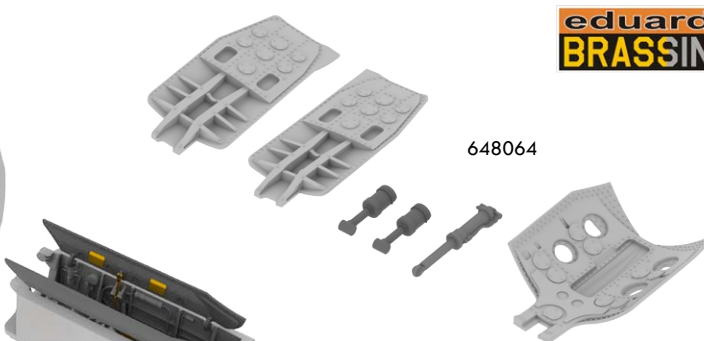
D48010	MiG-21MF stencils Czech (stencils)
EX337	MiG-21MF Weekend (mask)
FE571	MiG-21MF late interior S. A. (PE-set)
FE569	MiG-21MF early interior S. A. (PE-set)
48702	MiG-21MF exterior (PE-set)
48703	MiG-21MF accessories (PE-set)
648027	MiG-21MF/ SMT exhaust nozzle (Brassin)
648035	MiG-21MF interior early (Brassin)
648036	MiG-21MF interior late (Brassin)
648026	MiG-21 wheels (Brassin)
648049	MiG-21 wheel wells (Brassin)
648047	IAB-500 for MiG-21 (Brassin)
648064	MiG-21 air brakes late (Brassin)
648080	MiG-21 undercarriage legs BRONZE (Brassin)

648049



eduard
BRASSIN

648064



648027



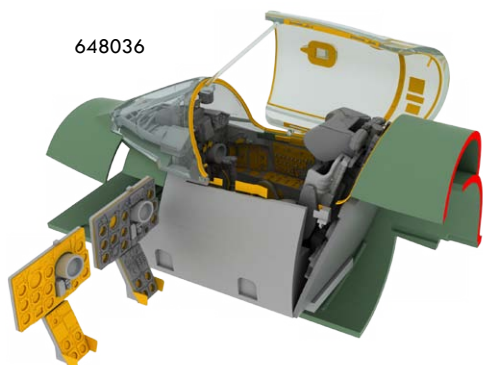
648026



648080



648036



Bf 109G-6



1/48

Cat. No. 8268

ProfiPACK edition

- 5 markings
- Cartograf decals
- color photo-etched set
- painting mask

BUY Bf 109G-6 1/48



W.Nr. 27169, Flown by Fw. Heinrich Bartels, 11./JG 27, Kalamaki Airfield, November, 1943



Flown by Oblt. Alfred Grislawski, CO of 1./JGr.50, Wiesbaden – Erbenheim Air Base, September, 1943



W.Nr. 440141, Flown by Oblt. Wilhelm Schilling, CO of 9./JG 54, Ludwigslust Air Base, February, 1944



Flown by Maj. Ludwig Franzisket, CO of 1./JG 27, Early 1944



W.Nr. 18807, Flown by Ofw. Alfred Surau, 9./JG 3, Bad Wörishofen, September, 1943

Bf 109G-6

eduard

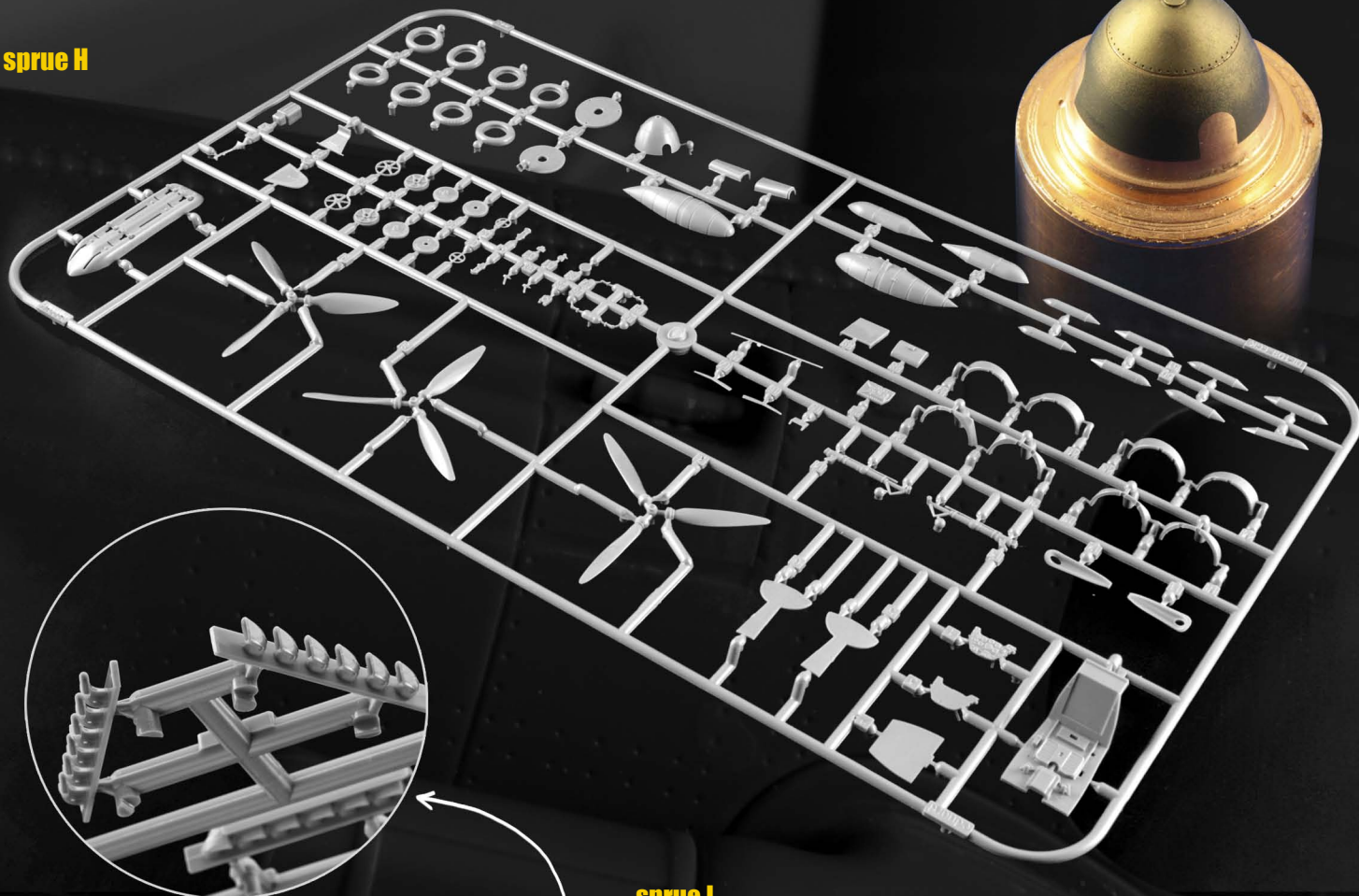
J4

sprue K + N

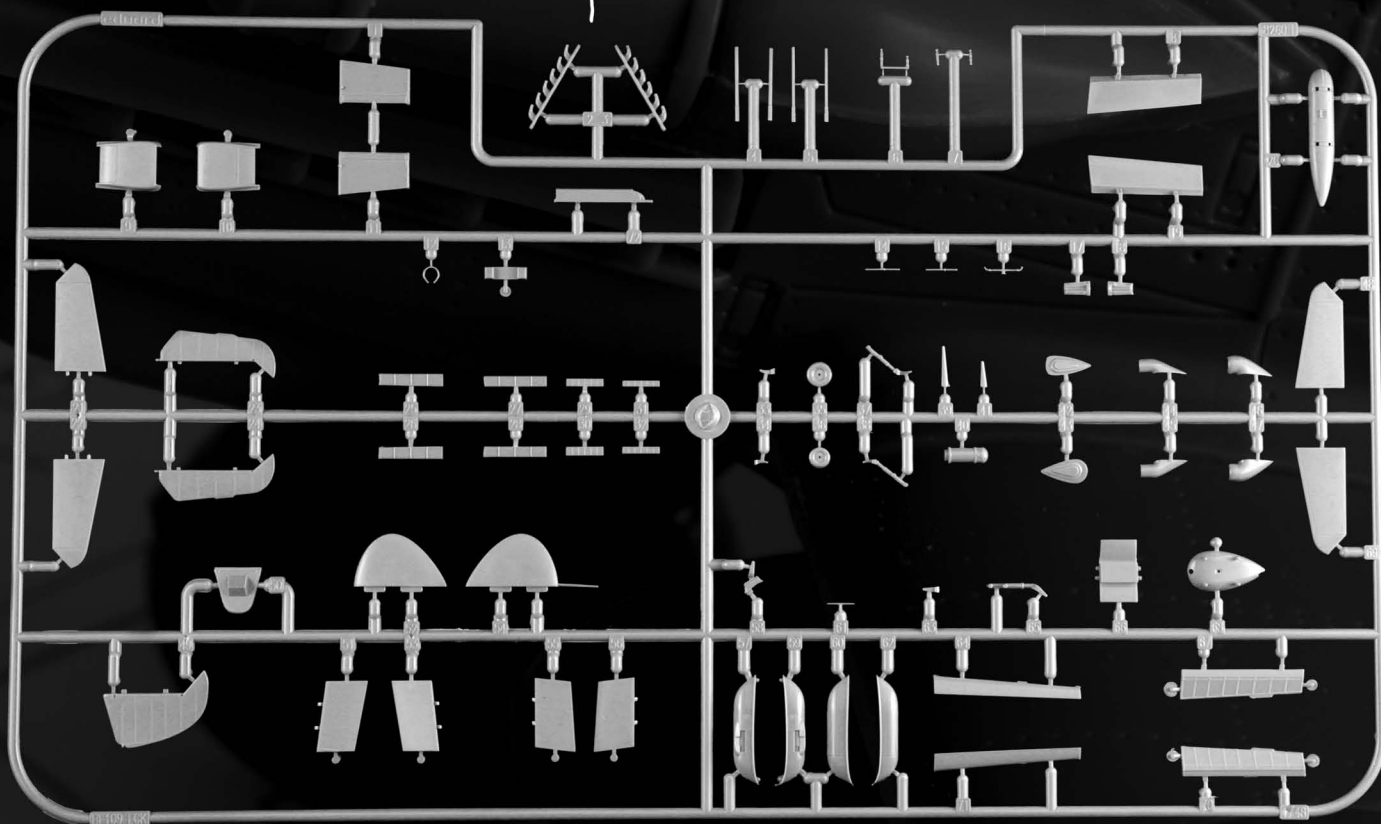
sprue T

sprue J

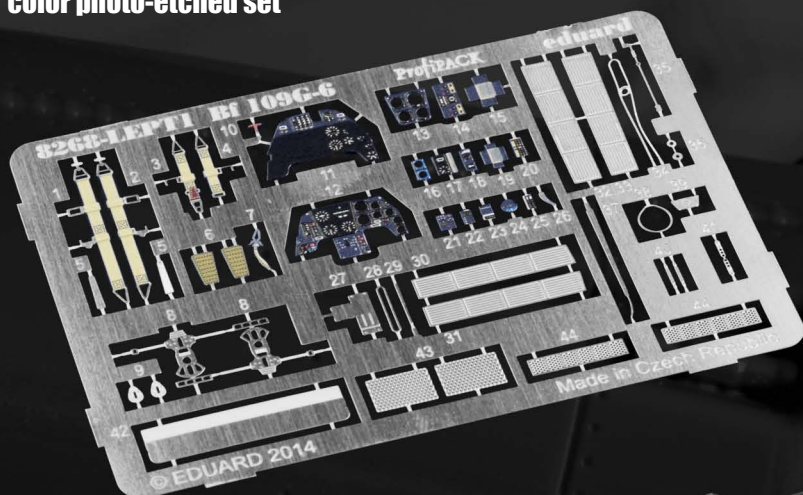
sprue H



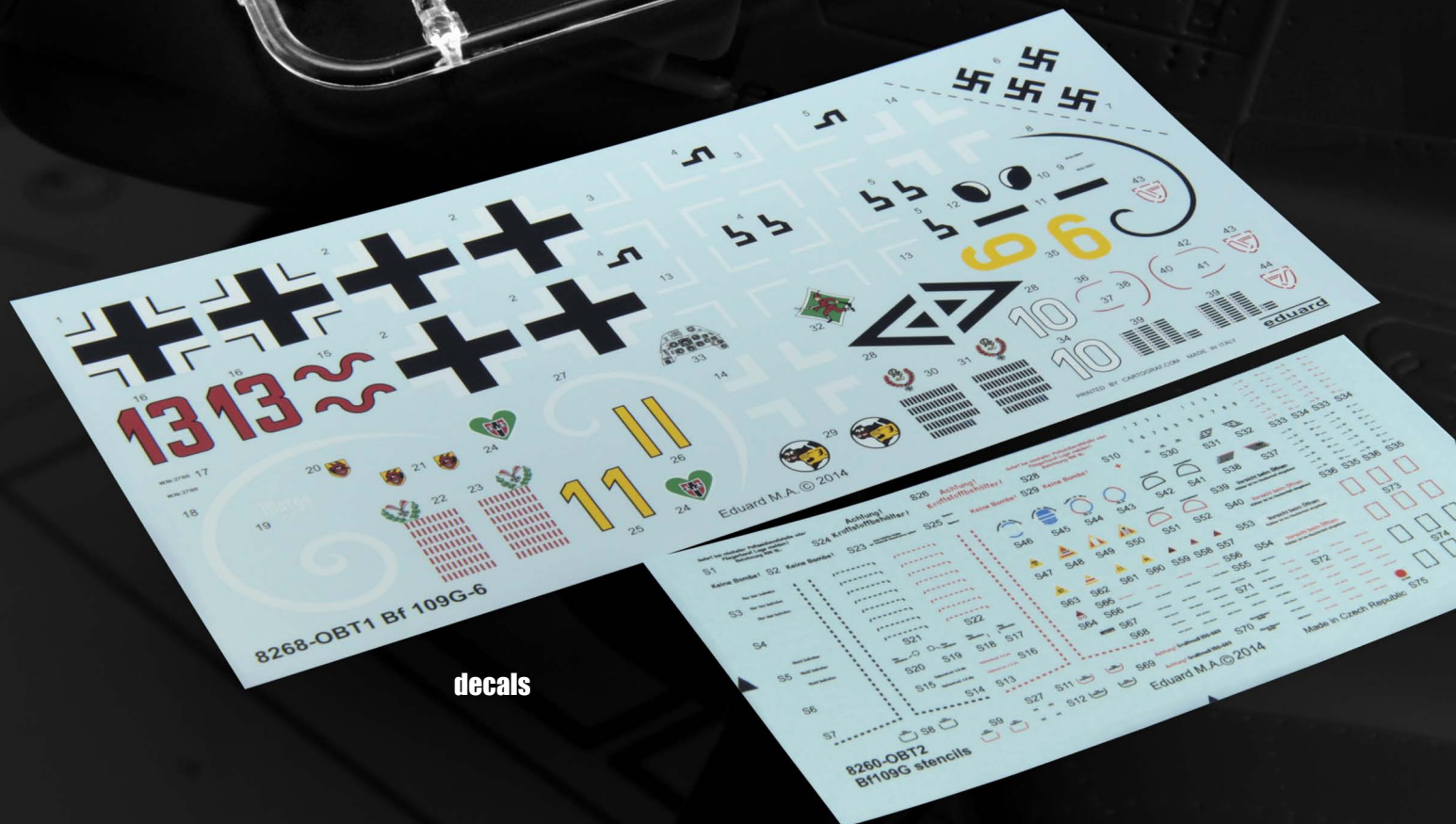
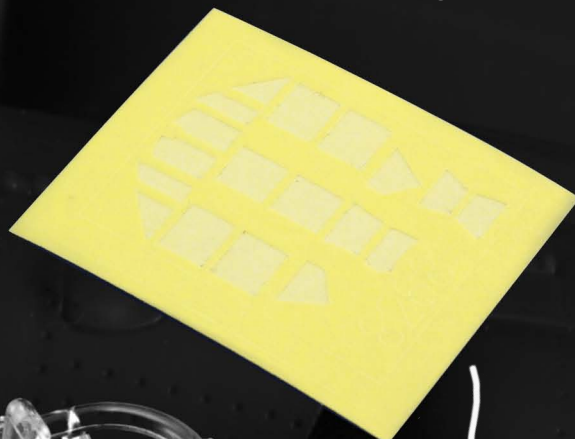
sprue I



color photo-etched set



painting mask



decals

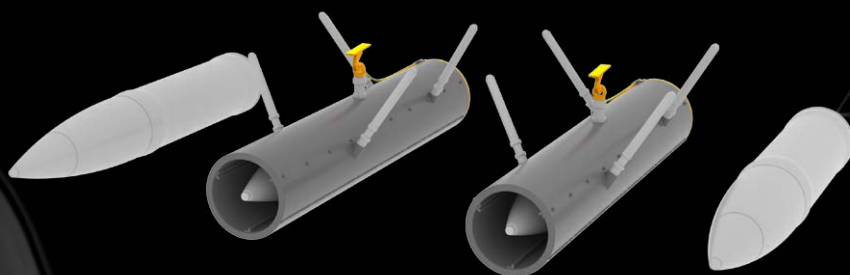
RECOMMENDED ACCESSORIES



648149
Bf 109G-6 wheels
1/48 Eduard

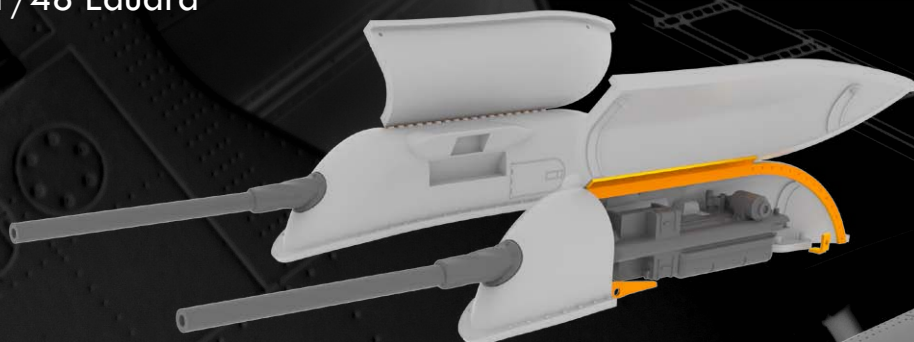


648140
Bf 109G cockpit
1/48 Eduard

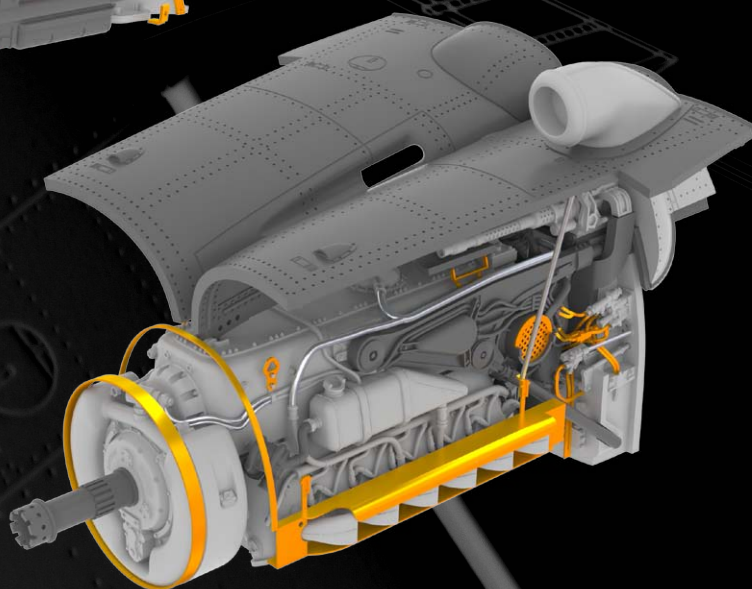


648148
Bf 109G cannon pods
1/48 Eduard

648147
WGr.21 for Bf 109G
1/48 Eduard



648141
Bf 109G-6 engine and guns
1/48 Eduard



The Bf 109F/G project in 1/48 scale is challenging and full of surprises right till the last days before the release of the Bf 109G-6. This extensive project involved most of more than one hundred Eduard employees, and also a number of external co-workers. We have prepared a series of interviews, introducing the key figures of this project. These people had the biggest impact on the final image of this kit.

Standa Archman

interviewed by Jan Zdiarsky

Standa, do you follow any discussion on the Bf 109G-6, on Facebook and discussion forums?

I only tend to read entries that my colleagues point out to me. I will follow them more once the model has been released.

It's already getting hot. Have you noticed the debate about the faulty riveting on the rear part of the fuselage?

I have not, but I know about it. We discussed this and put it right.



Why was it faulty?

Unfortunately, I received my information too late and I did not remember the same thing affecting the Bf 109E. The corrections were quite complex. I am surprised the boss allowed it. I pushed for the repair, so hopefully I corrected my mistake and I hope that the strengths of this model kit will prevail, and this faux pas will prove to be insignificant. For that matter, if you put the correct and faulty fuselage next to each other, you will have difficulty telling the difference.

So, historical facts have been taken into consideration. How important is the accuracy of the model and its details for you personally?

Of course, I try to achieve perfection. But I have to consider many other, mostly technological issues, and I have to say that some details are perhaps less important than they are for modellers, for example. Moreover, we get some bits of information too late. We need to adjust the process of project management. Hopefully the managers will forgive me this time.

I suppose the question is why running around the actual plane with a camera didn't give you the detail shots you needed.

Let me be honest. If I finish the G-4 first, and my preparations show what details have changed on the G-6, compared to the G-4, I will focus on them. And if the details are things like a bump on the transition between the fuselage and the wing that was not pointed out when the project was being prepared, I will not notice them. And most of the time I will not even shoot it.

So what do you study on the real plane while you were preparing your data?

Mainly the shape and lines of the plane, and the details and dimensions. We often study things that cause problems in design, either because we lack data or the detail is not clear from the pictures.

Do you measure the whole plane, including all dimensions? Do you produce your own drawings?

We measure cuts, angles and partial dimensions that we connect with various drawings that are available. With recent experience, we are even forced to double check the overall dimensions.

And how is that working?

I am confident about the parts that I have measured. I think they've worked out great. There are some problems with parts that I did not pay attention to on the real plane. These are weighed against photos or drawing.

Why do you pay no attention to some parts when studying the real machine? Is it because you are familiar with them or is it that when you are standing by the plane, you don't realize they could cause problems?

There are several reasons. For example, a given part could be transferred from a previous model, or so it seems, but that can change during design. When we start working, we often don't know which part will turn out to be more complicated than it looks in the photos or drawings, which can often be confusing. Suddenly, we find out the model parts can't be connected, and the surfaces start collapsing. The part then starts to wind and curl in a funny way. That's the moment when you need to go and take a look at the real plane. The drawings that are publicly available are mostly confusing, and may make us spend hours studying the original to find the right solution. This isn't generally appreciated by the modeller, and those used to the traditional appearance of something, can get angry nonetheless.

Can you give an example?

One of those is the funny „rump“ under the rudder of the MiG-15, which I spent several hours measuring. I couldn't figure out how the surface of this transformed into the surface of the fuselage. During its design, it was more complex than the rest of the fuselage, and then somebody wrote that it looked strange and is probably wrong anyway. The fuselage of the Me 262 is another example. There was seemingly no issue, but the reality was different. I went through hell



with this. Both me and my colleague Venca Pošpišil, measured the fuselage millimetre by millimetre, reconstructed all the cuts and were very surprised.

The Bf 109G is full of parts and details that are being thoroughly discussed. For instance, the propeller spinner, or the characteristic cowl bumps above the fuselage machine guns that are not correct on any model so far. Or so they say. Is this one of those parts that you personally measured?

The propeller spinner is a simple rotating body. To get the outline right, it's enough to have one good shot from a distance. This is a simple shape, and I am sure I got it right. The bumps above the fuselage machine guns are a different story, as they really are problematic. I have about 30 minutes of footage of them. At 30fps, that is 54 thousand shots. So, yes, the bumps are one of the parts I paid close attention to.

You studied these bumps in the Wiener Neustadt Museum. Did you touch them? Supposedly, the bumps change shape, based on whether the engine is housing is in an open or closed position. Is that true?

Yes, the bump changes shape dependant on whether the housing is open or closed. If it is closed, the bump is bigger. I almost made the cut according to the open housing. Fortunately, I noticed the change and got the bump right.

And how do you study the real plane before starting work?

We always study the plane before starting a project from the materials and publications that are available. If the questions concerns the study of a real machine in a museum, then yes, we do that sometimes. If we can see the real plane before starting work, that has certain advantages, but often, this is not enough because problematic parts are revealed only once the design has started, as I already mentioned. If it's possible, we visit the museum several times before starting a project, as well as during the design stage. I can't count the number of visits I made to Kbely because of the MiG-15, it mi-



ght have been better to open an office for me there!

So you visit museums quite often. Do you enjoy this?

We do visit them often. And do I enjoy it? Definitely. It gives me new experiences and it's also great diversification from my work. I don't mean that design work itself bores me. Generally, I believe I've found myself in this job.

I heard that you got frostbitten once while studying in a museum.

That's right. I was climbing a Schwalbe in my socks so I wouldn't scratch it. It was freezing outside. After about an hour, it seemed I had a stone in my shoe or something, but I wasn't wearing any ... I got frostbite on two toes and I have problems with them even today. But that doesn't dilute my travelling enthusiasm!

Where did you like going the most?

I really enjoyed Canada. Washington wasn't bad, either. I was there with Petra, which was nice, only the big boss was with us, too.

What did you do in Washington?

I did some sightseeing, ate chicken wings, entertained Petra and constructed the MiG-15. We were supposed to measure a plane, or two planes, but that didn't happen because the Americans ran out of money. I can't tell you what we were supposed to study, though, as that's top secret. My boss would kill me!

Let's go back to the Bf 109G. Why did you separate the wing tips from the main wing?

It enabled me to keep the trailing edge thin, and because it is separate, I could get that fine, scale appearance along the whole rear edge. If the wingtip was a part of the wing, the trailing edge, glued from two halves, would look different than the trailing edge on the aileron and the flap parts.

Were you scared the wingtip would not fit seamlessly to the rest of the wing?

I wasn't. We already knew how to fit it so that it would be perfect, and so that the joint was not visible. It worked out fine. I personally supervised the toolmakers so that they wouldn't interfere somehow, and wouldn't abrade the landing edges or the loop, as we call the wingtip. I warned them that if they touched it, and it didn't fit, I would break their arms!

Even the separate vertical fin fits perfectly, as well as all of the moving surfaces. My colleagues – the toolers and tuners, did a great job. I think modellers will like it. Generally, I think that as a whole it fits together, which is of more value than the fuselage rivets that are being criticised.

I expect the next discussions will concern surface details and moving surfaces. I really like these. What about you? How did it feel working on the rib tape stitching?

The result is great. I was watching the production tensely and was hoping for a good result. I think it's better than we had hoped for. And working on the rib tape stitching? For me that was the worst battle between man and machine that I have fought! The shapes of the fabric strips are so complicated to calculate that I was losing hope we could finish our work on time. For the future, I have a simplification for the design in this area, so hopefully it will be less sweat for me, the computer and even the programmers. Honza Kališko, who programmed the rib tapes, was swearing a lot. He worked on them for three weeks.

I like the double flap behind the radiator. I was surprised it was possible to glue it when closed and for it to still fit perfectly. Did you plan this?

Yes, it was designed so it could be either open or closed. The closed position is the default one, as this is how the real aircraft would have been when stationary. This part was checked by my colleague Venca Pospíšil and I think he managed it really well. The whole wing assembly, as well as our tail surface solution, should be good for the modeller. It looks very accurate in the finished models.

There has also been a heated discussion about the bumps on the wing. The first published photographs showed they were wrong.

Yes, unfortunately, the wrong pictures were published, the design work was not yet finished at that point. The bump on the final model is precise and the shape has changed from those photos, and looks very different in new pictures. I really played with this, and I don't think it can look better than I finally got it. From the outside or from the inside. I am truly happy with the shape even though I slightly doubt whether the well liner cloth went around it internally, as well as we have depicted it. But still, it fits perfectly even though we didn't separate the parts in a traditional way. But it works, and it's hard to say where the connection is between the two parts of the material.

I heard there was a bet with Šulc about fitting the parts.

It was about the unusual separation of the gun trough for the fuselage machine guns on the F-2 to G-4 versions. They are separate from the fuselage, which is different way to how it was employed on the G-6, where they are part of the engine cowl. This though, cannot be achieved on the F-2 to G-4, as the joint in the kit design wasn't off any real sheet metal division, and I didn't want to risk having to glue in such a complicated part. That's why I decided on this solution, where the troughs are separate in this area where they were riveted to the engine cowl, even on the real plane. Frankly, we don't experience any difficulties with this kind of part separation these days. Look at the G-6 mentioned earlier. My boss thought it was risky, and he wanted to do it another way, which was quite strange. We argued for a while and then we made a bet that if the canals didn't fit perfectly, I would sweep the yard for a month. It's a safe bet, I can't lose this! I just have to keep an eye on Zdeněk Sviták so that he doesn't alter the construction of his plane with a file! I would have to hit him with that broom!

Good luck! That yard is quite big. However, if things go as you say, you won't have to touch the broom. Congratulations on a great model. I assembled it yesterday, and I'm really excited about this release! What are you working on now?

I am scaling down the MiG-15 family into 1/144, and I'm also supervising the technological preparation of the Siemens-Schuckert D.III, and coordinating cooperation on this project with our subcontractors. That's another interesting experience connected with innovative processes within our company. I am going to travel to Japan and Korea for that.

We look forward to another unconventional solution! Thank you for the interview and we wish you a lot of success, and no yard sweeping!



Karel Misak

interviewed by Jan Zdiarský

Brassin engine designer.

Karel, the design process for the Brassin DB605 engine for our new Bf 109G-6, which we are now going to discuss, was quite long and interesting. How long have you actually been connected with the world of plastic modeling?

If we are talking about model building itself, this goes back to 1965. At that time, I was building whatever was available to buy. Mainly airliner kits from Plasticart. I then tried to cast some things which were not available here. At the time, I worked at LOM Prague (repair works), where I was occasionally given a little Lucopren from my co-workers. I tried to make my own molds, using the „try-fault“ method. My friends loaned models to me which were not readily available, and I attempted to cast copies of these in resin. I experimented with different separation materials, but the results were always poor. One day, Jirka Moravec came to me and said: „Hey, you're always just copying things, so why don't you try to make something yourself, from scratch? There are plenty of planes that nobody produces as kits“. At first, we used masters, prepared by one of our colleagues. Later I started to produce them myself. In Czechoslovakia, there was no one willing to pay for this work at that time, so our whole „production“ headed abroad; to Great Britain and the USA, where we exchanged our stuff for other plastic kits and literature. Production was still limited though. The total number of sets which we were able to produce using the Lucopren molds, was no more than around 30pcs. This started in 1975 and I continued „playing“ with this method until the 1990s.

Tell me about Směr?

In the meantime, I left LOM Prague and began working for Směr. It was purely by coincidence that I stepped into their design offices, which were located in our street in the Žižkov district of Prague. They asked me what type of school I attended, and when I said that I studied at the Engineering School, they offered me a job. I started to work there as a designer. I drew plans for toys, but at that time Směr had already started repacking plastic kits from other manufacturers, and buying old molds from Merit, Artiplast and some Russian companies. Along with toy design work, I also began activities related to plastic kit production. We designed our own instruction sheets, decals, boxes etc, but we were also repairing injection mold tools, which required a lot of skill. We then started to cooperate with Heller. The cooperation worked in two ways; either we bought their molds and produced the plastic parts for both parties, or we bought the actual plastic parts



from them. Both companies operated within two different markets, so there was not a problem with market competition.

Finally, there was the decision that we would produce our own kit. The first finished kit was the Avia BH-11, whose design and preparation had already been going on at Směr for quite a long time. IGRA produced these molds for Směr. Then we released a MiG-17 in quarter scale. Another of my tasks was to master the single seat version of the Il-2 in 1/72, but by that time, Směr had started to orientate its business on pressing conventional customer plastic products, such as plastic dishes, lights, etc. The tool making was scaled down, and eventually ceased completely. I ended up as an output quality controller. Then Vlad'a Šulc „threw me a rope“. I started to produce model designs for Eduard in a freelance capacity, but around 2003, I moved to Eduard as a permanent employee. I made the patterns for the 1/72 Sopwith 1 1/2 Strutter, 1/72 DH.2, 1/72 and 1/48 Spad XIII, 1/48 Bristol Fighter, 1/144 Ju 52 in all three versions, and the Junkers J.I in 1/72. These kits are all my own handiwork. I became a specialist in manufacturing corrugated skin! I was also working on a Caproni Ca.3 in 1/48, but this project was stopped before its completion.

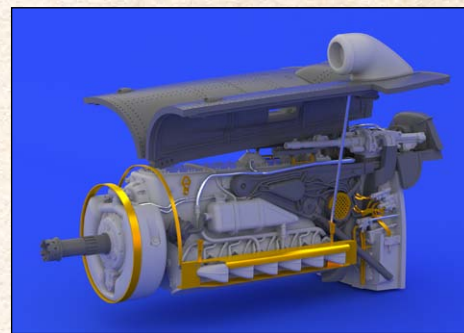
As time went by, digital technologies were developing quickly, so I was re-trained on AutoCAD. I started drawing blueprints for my colleagues in our 3D model construction department. I prepared, for example, the Oeffag 153/253, a whole range of Messerschmitt Bf 109 types, from the Bf 109E to the Bf 109G-14. I prepared blueprints for the Spitfire Mk.V and Mk.IX, and also a conversion set to build the Spitfire Mk.VIII from a Spitfire Mk.IX. Rhino and Brassin designs then followed.

It's amazing just how you can adapt yourself to new technologies. Your own skills went through a number of transformations. Yes, but it's not obvious to others, just how nervous this makes me each time I try something new!

How long did you work on the quarter scale engine for the Bf 109G-6?

About a month and a half exclusively, on this project alone. A great help to me was that, as a starting point, I could use a number of elements of the DB605 engine, which we had already designed for the 1/32 Revell kit. Even so, there were many changes that needed to be made for our new kit. The engine had to be reduced in size, of course, and technically modi-

fied to fit within our plastic kit design. However, the finished result certainly doesn't miss any detail in comparison to the 1/32 engine. For the design, I cooperated with my colleagues, especially Luděk Matoušek, who designed the engine cowls, and Renda Kratochvíl, who then finished the pre-production technological issues.



After we published the renders of the engine, some modellers complained that you hadn't paid attention to the detail on the underside of the engine, above the oil cooler.

We try to construct Brassin sets so they can be relatively easy to incorporate into the model, without much cutting or grinding of the plastic parts. The design of the engine covers on the Bf 109 doesn't allow us to do what we could afford to do with the Spitfire. The lower part of the cowl must remain closed as it basically carries the entire engine assembly. If you cut off the entire plastic nose, it is very difficult to fit the heavy resin engine into the model. The engine bearers themselves won't allow the engine to be secured properly. The result is a compromise. On one hand, we can now uncover substantial parts of the engine, whilst at the same time allowing the modeler to fit all of these parts with comparative ease.

The renders also show some stretched wire. Does this mean that you don't include those either within the resin or etched parts count?

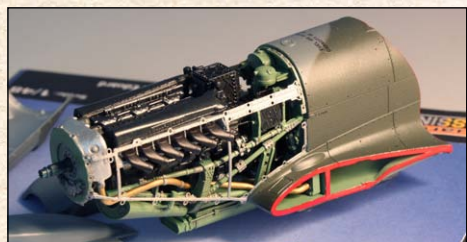
That's correct. The engine has a lot of hoses and cables that are too distant from the engine body itself, so we are not able to mould these as a part of the engine block. The technologies we use, still has some limitations. The instruction sheet will advise the modeller of the wire diameter, and the exact positions where they should be placed. It's an easier and better looking solution.

What would you like to point out regarding this set?

It is really easy to assemble, and you can build it into the model without any problem. At the same time though, it has a lot of detail. The gun section contains alternative parts for versions with either a 20mm or 30 mm cannon. I can't neglect to mention that even the area between the engine and the fuselage bulkhead includes all of the ancillary hardware, so even this area hasn't been snubbed! The top engine cowl fits really well, and so on... The set also includes decals with numbers for the engine block sides.

Where can modellers see your previous designs?

Lately, I have designed cockpits for the 1/72 MiG-15s. More complex design work can be seen in the Merlin engine for our quarter scale Spitfire Mk. IX. I have also designed a wide range of weapons which we have released within our Brassin range, such as the Browning M2, and German machine guns, etc.



But the Merlin was not the only thing that you designed for our 2013 bestseller; the quarter scale Spitfire.

No, it's not. As I mentioned earlier, I had drawn the complete blueprint documentation for the Spitfire Mk.IX and Mk.V in 1/1 scale using Autocad. This was during my first attempts in designing Brassin, using Rhino.

What project are you working on at the moment?

For quite a long time now, I have been working on the cockpit set for the 1/32 F4U. It should be available for purchase, probably in July or August 2014.

Katerina Borecka

interviewed by Libor Havránek

Author of the artwork.

How long have you been painting for Eduard?

It's been just over two years. The first painting was a MiG-15 for a limited edition kit of the "Czechoslovak Fifteens". We had a fairly short time to deal with a situation where our boxart artist, Petr Štěpánek, was unable to work for Eduard, due to a car accident. For the Bf 109G-6 release, the task was to repaint the original and quite old picture created by Martin Novotný. The aircraft should generally use different camouflage. This was going to be a test for me. No one knew how I should deal with the artwork, or how it would unfold. This was to be my very first experience of producing an artwork. I had never even drawn an aircraft before. Over time, I learned to use the technologies which I normally use for my other role at Eduard. For me personally, it was not easy to step into Petr's shoes. I always admired his paintings, so I tried to come close to his style and approach. I now very much enjoy working on boxart, and I am so pleased to have had this opportunity.

How did you get into painting?

Since I was 10 years old, I attended a folk art school, and I took part in several art competitions. Perhaps my biggest success was achieving first place in the 'Holocaust Through Czech Children's Eyes' competition. My painting was presented in the Holocaust Museum in Los Angeles, and other places. Today it is in the Park East Synagogue in New York. I was sixteen. I also dealt with art education, especially in connection with computers, during my college studies. (School of Education)



Which technique do you use?

I use digital tools. I have a tablet with a pen, and the pictures are created in Photoshop. But this is not about editing 3D renders with textures, as you sometimes see in aviation art. That style does not appeal to me. As a base, I normally use 2D pictures of our kits, and also photographs and models which I have assembled. I try to create the images by hand, and then inject some character. Sometimes, I feel frustrated that I don't have further time to "play" with them more. I have to remember I am creating a functional artwork. For me, it's the small details which really make aircraft artwork very appealing. By this, I mean the various reflections, rivets, patina and of course the overall atmosphere.

How many boxarts have you painted for Eduard so far, and which ones, for example?

By now, it's certainly a good number. I suppose around 40+. Mainly, there have been a lot of Bf 110s, MiG-15s and 21s, and Spitfires. I do also remember a big challenge that I had right at the beginning, which was the Ju 52. The need to portray a corrugated skin with markings and codes on it, gave me a really hard time.

Which of these paintings is closest to your heart?

It would probably be the recent Spitfire Mk.IXe for the June weekend edition kit. Although this is an image that will be used with no background, it's actually easier for me to create the painting of an aircraft connected to some surrounding. So I created a background anyway. This is of a Czechoslovak pilot who is finally home after the war. It is September 1946, and he is returning from a peaceful flight, to Prague Kbely airbase. My boss says that this freedom breathes out from this picture, and the poor pilot doesn't yet know the problems that will be waiting for him in his free country two years later. But there are also other images, such as the Hellcat in the clouds, which has an interesting atmosphere. As I mentioned, the atmosphere is, along with the story, something which is very important for me.

You are a woman. Women are usually very unfamiliar when it comes to aircraft.

How is it in your case? What aircraft do you like best?

Slowly, I am beginning to understand this subject type. Amongst my friends, who are untouched by the world of modeling and aviation, I'm a



star. However, I spent many hours exploring the photographs and drawings ... where all those rivets, "buttons", "little covers" and all kind of different „levers“ which you, modelers, call the elevator, rudder and landing flaps, actually are. My vocabulary has definitely grown, with a lot of new, technical terms.

I especially like WWII aircraft. Personally, I love the sound when the aircraft engine starts. I do like Spitfires but this was one I was familiar with before we started to produce our kit. I am pleased that I had the opportunity to paint them for this too. I really enjoy going to different air shows, where these aircraft can be seen and heard. I also like the American P-51 Mustang, but it may take a long time until I'm given the chance to paint this aircraft for Eduard.

While visiting modeling events - has it ever happened to you that men were admiring you, not because you're a pretty blonde, but because of the artworks that you produce for Eduard?

My face was not visible anywhere for some time. I've also heard it said that Eduard are presenting their boxarts as being made by a woman, just so as to make the company look more interesting. Recently I noticed that people are starting to recognise me, be it by my face or the name tag that I wear. At modeling events, these people come up to me and express their enthusiasm for my work, and to compliment me. This makes me much happier than if they were just admiring me for my looks. It was a really pleasant surprise to see a queue of visitors at Novemberfest, who wanted my signature.

Are these images available somewhere else, or can they be found on Eduard box covers only? Do you plan to release some large prints, posters or perhaps hold an exhibition etc.?

They're exclusively available on Eduard boxes. One poster with my artwork has been released with the „Naši se vraceli“ campaign. I would personally prefer a calendar or a large print of my previously mentioned favorite, the Weekend Edition artwork for the Czechoslovak Spitfire.

What about the Bf 109G? How does it appeal to you, and if so, how?

It appeals fiercely to me. I like it. It's not just a

tube with wings!

The development of the Bf 109G-6 artwork was kind of unusual. How?

The whole task was quite unusual. I had to re-draw the main subject of the image - the Bf 109G-6 itself, so it would superficially resemble the original picture, painted by Martin Novotny. This image was shelved for about 10 years and was used only for marketing purposes. It appeared on the cover of the scale kits catalog 2014,

and on our CD catalog. It was also published in Info Eduard, etc. Given the diversity of opinions regarding the perspective that Martin chose to use, which causes an unusual optical deformation of the aircraft, it was decided to repaint the picture. So I retouched Martin's Messerschmitt and created a new background which was more suitable for the format we use. Then I created a new 109, whilst trying to stick to Martin's style as much as possible. Within our new Bf109G-6 campaign, we allowed a comparison of the two drawings. I received complaints that the drawing by Martin Novotny had prettier colors. Yes, it is quite varied, greenish even. I do think that the RLM colors that were used on my artwork, are closer to the true colors.

And what about the environment? The Bartels Drawing is set in the Mediterranean. How does it affect you? It is important that you have a relationship to the place you are painting?

The Mediterranean is fine. Heat, sea ... I like it. As well as other countries nearby. Egypt, which is quite close by, is a place I love. In that regard, I like Petr Stepanek's painting of MiG-21MF over the pyramids in Giza. But is it important? Certainly it's easier to paint what one likes, but it doesn't make much of a difference to me. Although I don't particularly like Afghanistan, painting it was not an unpleasant experience for me at all.

I noticed that the pilot in your drawing looks quite weird. Why?

Well, I know what you mean. I think that comparing him to other pictures I had in my folder, this one looks quite normal.:-) Before I could paint the pilot, there was a series of photos taken. The life-model for this image was the head of our own marketing department - Jan Zdiarsky. There were far more emotive and interesting photos created during this session, than the one you can actually see on the boxart. But the highest authority, at least when it comes to Eduard, Mr. Sulc, chose this quite sober and 'boxart applicable' option.

Other colleagues have also had the chance to experience this feeling. Thanks to the great opportunity of working with a cooperative

museum, we have been able to borrow authentic wartime items, such as RAF, Luftwaffe and American flying helmets, sunglasses, jackets, respiratory systems etc. The guys are then sat on a chair with all this equipment on and are asked to act like a fighter pilot, or to look really angry. The result is, I have to say, pretty much the same every time - they look like their underwear is strangling them!

You may already notice our IT guy, Lád'a Eštok, in the cockpit of several of our Spitfires, or Petr Porazil, who creates our kit instruction sheets. Martin Nademlejský, the technical chief of our photoetch section, who among other activities also builds some of our presentation kits, is still waiting for his plane. And maybe one day, my superiors will agree to put me into a cockpit as well.

This picture will also be on a t-shirt produced by Rezavá Vrtule. Will this t-shirt be available through Eduard as well?

Yes, there will be a Limited Edition of the ProfiPACK kit, including this t-shirt. 150pcs will be available.

Is there a theme you would like to paint just for yourself, besides the things you are asked to paint here at Eduard? I mean, if you were to have some spare time?

There is, but I don't really get that time. If I did, it would be something where I can play with light, reflection and shadow. It would be a fantasy scene, and there would definitely be no aircraft.

But your work is not only on the boxarts, is it?

Yes, that is true. I normally work as a designer in Eduard's marketing department. I edit all of our printed adverts, and also our own web-magazine, Info Eduard.

What will you be doing next, and what painting are you working on at the moment?

I am working on a Spitfire for a Limited Edition kit which will be related to the Normandy invasion - D day. It will be called „The Longest Day“ and will be released in June. This picture will also be without an environment, but I will surely make one up for myself again.



Lukas Zajic

interviewed by Libor Havránek

Photo-etched details designer.

You've been working here for quite some time, so you're obviously a skilled designer. Were the details for Bf 109G-6 somewhat different from your previous projects?

You're right that I've designed many details sets since I began working for Eduard. In this sense, the details for Bf 109G-6 were nothing exceptional for me. It is worth mentioning that parts I've made for this kit, needed to fit our standard size PE fret (the small one). I'm glad I've managed to fit in all the details without any major issues.

Usually, you work with final plastic parts, which you can hold in your hands. Working on the Bf 109G-6 you didn't have this option. Was it harder for you?

It is true that I'm used to working with the final plastic parts of scale kits for other manufacturers, or even our own kits. In this case, I mainly worked with 3D models from our scale kit design department, so I was taking measurements directly from 3D models of the aircraft.

Well, that must surely have made it easier for you. Was this the case?

Not really. Counting all my previous projects, I'm really used to taking measurements directly from the plastic parts, so in this regard, the job wasn't easier than projects I normally work upon. In the end, I still needed to wait for the



final sprues, to test the parts physically – to see whether they fit properly or not. And they did fit. Perfectly!

I'd like to mention the radiator relief here. I've designed this part using a 3D drawing, and had to revise it in the end, because it didn't fit according to my expectations.

What details will be included within the set? What can modelers look forward to?

In my opinion, the plastic parts are very well done in terms of detail, so the photo-etched set covers the parts which have become Eduard's standard; parts which modelers already expect to see. On the fret, you'll be able to find the colour instrument panel and details for the cockpit

sides. Also printed in colour are the seat belts, pedals and other small details. Included in this set are exterior details, like the aforementioned radiator meshes and antennae.

Is there anything on this detail set that was really fun for you to work on? Something you really enjoyed?

For me, generally speaking, anything that has propellers is fun to work on. I like WWII subjects, mainly German aircraft. In this respect, I enjoyed designing the photo-etched detail set for this Bf 109G-6 from the start to the final touch ups. I also believe that modelers will enjoy the build, and my photo-etched detail parts too.

Martin Ferkl

interviewed by Jan Zdiarský

Final touches.

Amongst many other things, it was your task to pick the marking options that will appear on the decal sheet of the new Bf 109G-6 1/48 ProfiPACK. What were the main criteria for choosing the final ones?

Modelers generally like to build colorful scale kits, and aircraft that were flown by fighter aces. So each time, I try to pick interesting machines; be it because of the fate of the pilot or the history of the machine itself, and any notable markings. The marking scheme options should also appeal to modelers who don't yet have any 109s in their display cabinets, as well as as those experienced builders, who have been modeling for many years. That's why our selection consists of very famous and also slightly neglected marking options.

Was there any interesting marking option that you wanted to include on the decal sheet, but had to be left out in the end?

Yes, there was. This happens with each scale



kit we produce, as we make our selection from a wide range of machines, known here as the 'long-list'. Speaking of this specific ProfiPACK release, the machine flown by Kurt Gabler from JG 300 didn't make it into the final selection.

Will this machine appear in some future releases of this Bf 109G kit?

Definitely. A huge opportunity is also presented to us by the way of the upcoming Royal Class

edition. We are also considering several thematic Limited Editions.

How does the Bf 109G appeal to you personally? You are known to have passion for mostly Japanese machines. Professionally speaking, it probably doesn't make a lot of difference to you, but it is a definite change for your normal interest. When you compare your work while selecting markings for the

Bf 109G and Spitfire Mk. IX releases, did the Bf 109 present you with other possibilities?

The Zero, Spitfire, and Bf 109; these were all built in huge numbers, so the range of markings to pick from is quite wide. With that, I don't see any difference from that perspective. Bf 109s were, however, the most colourful of all of these types, so I can create a set of markings for individual scale kit editions much more easily. On the other hand, they are also the most intricate in terms of the actual schemes themselves.

Try to briefly outline your experiences with aviation history and journalism from before your time at Eduard.

Even though I published my first articles in „Lectví a kosmonautika“ (Aeronautics and Cosmonautics), the biggest opportunity was given to me by REVI. Most of my articles were released in this magazine. Under the banner of this publisher, I was also able to publish three monographies about Japanese aircraft. I also managed the scale kits section of the magazine, so this whole experience was very valuable for me, and I'm grateful to Petr Stachura, the owner of REVI, for letting me be a part of it. Unfortunately, I currently don't have much time for writing articles anymore.

On what are you working at the moment?

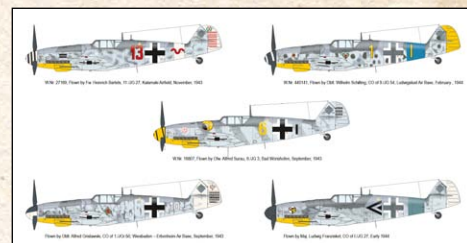
Currently, we're compiling marking option materials for the Bf 109G Royal Class; sixteen machines in total. The kit will include versions G-2, G-4, G-6 and G-14. As well as this kit, we're also working on other projects, which are planned for the upcoming months. I'm currently spending a lot of time with Czechoslovak MiG-21s, versions PF/PFM/R, as we're getting closer to the release date of this kit as a Limited Edition with an included photo publication. It is worth mentioning, that we have external associates, who help us prepare our kits. These people dedicate lot of their time to a specific aircraft, so in many cases, we rely on their knowledge.

Can you tell us some curiosities regarding the Bf 109G Royal Class edition?

We're trying to base our selection of markings around famous fighter aces - Hartmann, Barkhorn, Trautloft, Bär. Gustav fans will also enjoy a scheme with desert camo. We also haven't forgotten the Bf 109G in service in Finland, Hungary, Switzerland and Romania, and also pilots of the Slovak state in their fight against the Soviet Union. Royal Class also allows us space for some lesser known aircraft, like those of KG 55. The final mix of markings should satisfy every fan of the Messerschmitt, or WWII fighters generally.

Which upcoming Eduard project are you looking forward to the most?

In Autumn, we'll begin the design of another aircraft kit. With this project, we'll have a chance to create not only the plastic parts themselves from the very beginning, but also a range of accessory sets, which will give modelers the opportunity to shift the final look of their kit by one or more levels. That will be a real challenge. Another favourite project is the 1/48 SSW D.III, which in my opinion is one of the most beautiful WWI aircraft. And then, there are also 72nd scale kits, scaled down from our quarter-scale versions. As a modeler, I'm very much looking forward to those, as my display cabinet is quite small.



Martin Lebl

interviewed by Jan Zdiarský

Brassin cockpit designer.

Martin, can you tell me how you started working for Eduard?

Probably as with many people here at Eduard, it all started with scale kit modeling. As a little boy, I began to build airliner kits from Plasticard. I remember my first kit was a Tu-154. It really got me very excited, and later I began to draw aircraft on literally every piece of paper I could find.

In 1998 I began to draw for magazines. These were classic drawings, and color side profile views. My „home base“ was the REVI magazine, but I've also done some work for L+K, 4+, Air Magazine and others. And right there, the very basis of my future work in 3D was born. Originally I created drawings in 2D only, but because these were quite extensive and laborious, I simplified my work through 3D. I proved to myself that it's much easier to create detailed and accurate 3D models, and then create the needed views from that, than to draw the views individually. You can then see all the lines from the correct angle.

Eventually, I made a living from 3D modeling. It wasn't just through drawings alone though. I found it necessary to offer much more. Diversifying was extremely challenging too. Of course, this boosted my skills with 3D modeling to a more solid level. Some time around 2010, I tried contacting Eduard, and the result was my employment within the Brassin department,



which was being established during that time. Here, I began to work as a 3D designer.

Where can our customers see your designs?

For example, the cockpit of the Limited Edition 1/48 P-38. Our Brassin accessories added a significant value to the Academy sprues, plus also the cockpits for our own 1/48 Bf 109E and Spitfire kits. Also the 1/32 DB601 engine for our Bf 109E and MG 17 mount for the same kit, were designed by me, to name a few. Amongst the latest ones is, with the aid of external co-workers, the cockpit for the new quarter scale Bf 109G-6.

3D designing within our Brassin department isn't the only thing on your daily schedule.

It isn't. I also have the duty of supervision, so-

metimes called mentoring here, over external co-workers, who create 3D designs for us as well. I check their projects in terms of design and construction, and I'm trying to pass on the experience that I've acquired with previous trial and error. It's often necessary to lead the designers to a reasonable compromise, so that the final product is accurate and usable, whilst meeting the demands of modelers. It also needs to be produced of course, and applicable for said purpose. A classic example can be a seat, which can have precisely scaled down dimensions according to the original size, but it won't fit the plastic cockpit, into which it should go. The job is interesting and it's also a combination of two of my hobbies; scale kit modeling and design drawing.

The philosophy of construction-design of your department, and related resin and photo-etched parts has a solid pillar. Is that so?

One of our main goals is to make the use of Brassin accessories an easy job for a modeler. Modelers are often afraid to work with resin parts. In our case, that fear has no basis. We design our accessories so that neither their assembly, nor preparation of the parts, need any special skill. And yet, they bring a whole new level of fine detail, which will improve the look of an already nice looking kit.

We're trying to make our resin parts much more realistic than injection moulding technology affords us, and I don't mean to vilify the plastic itself. Injection moulding has its limits, and everyone who has even held resin in their hands knows that resin parts will always feel and look better than plastic parts.

Our Brassin portfolio consists of sets for specific kits, and mostly our own kit releases, but we also produce a large number of generic sets. These are mainly various types of gun, machine guns, cannons, rockets etc...

What can we expect from the Brassin cockpit for the quarter scale Bf 109G-6?

The main reason that we made this cockpit has already been discussed here. It will provide better detail in comparison to the plastic parts, although the plastic parts of this kit are also fine in terms of detail.

Our approach is similar as with the Spitfire cockpit. There's a unit consisting the base cockpit tub (in this case also including the sloping bulkhead), side walls and front bulkhead. Where necessary, we add photo-etched details, in color if possible, such as the instrument panel, oxygen apparatus, side wall detail etc.

What I like with this specific cockpit are the side walls. The Bf 109G cockpit was very narrow, so there were no side panels, as there was in the Fw 190. Instead, various accessories were mounted directly on the inner walls of the fuselage. There was quite a diverse set of devices, such as pipes, cables, chains and rods that make the walls of our Brassin cockpit richly-dressed and good looking. I also like the control stick area, the footrest and the weapon covers, supplied in two versions (MG 151/20 and MK 108). This is what makes the cockpit look busier, in comparison to the Bf 109E. The entire assembly has 21 parts, and on the top of that, of course, a fret of colored etched parts.

Apart from design work, you sometimes face completely different tasks. I suppose, from a marketing point of view, these would also be worth mentioning.

Oh, I see you mean the Bunny Racer? Yes I created the render for the boxart using your color scheme, which was then forwarded to Katherina Borecká, to finish the panel lines, shadows and reflections. Into the cockpit, she also pasted a very realistically looking 3D image of our bunny, supplied by Honza Bobek. So this boxart was the result of a pleasant cooperation between 4 people. I was able to capitalize on my previously acquired skills too. I really enjoy this type of work, but unfortunately don't have much spare time for it.

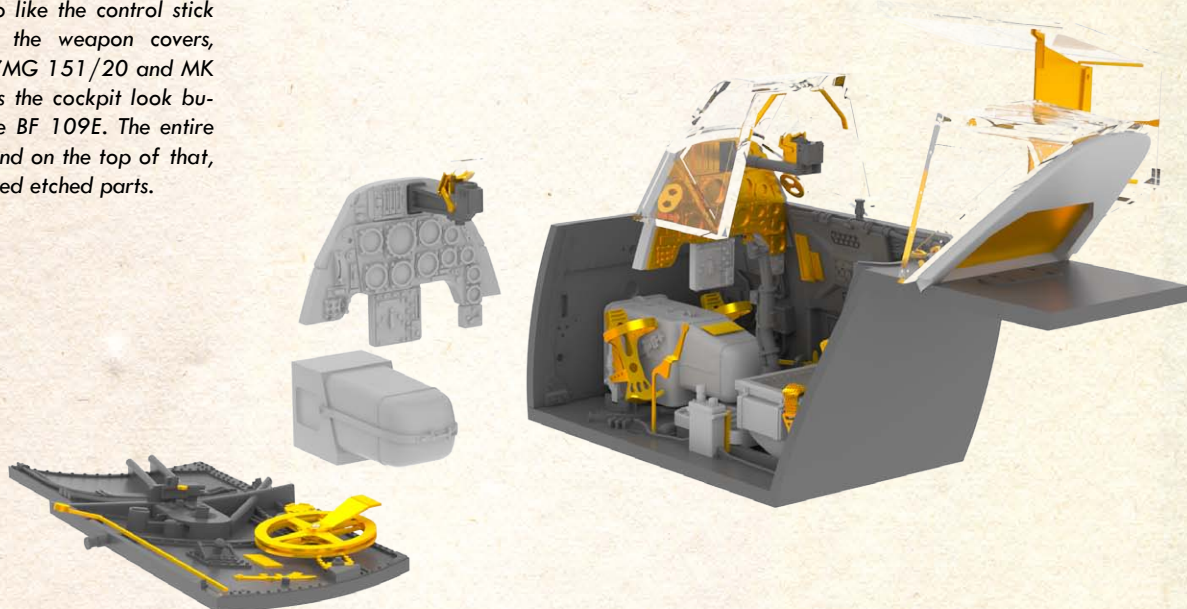
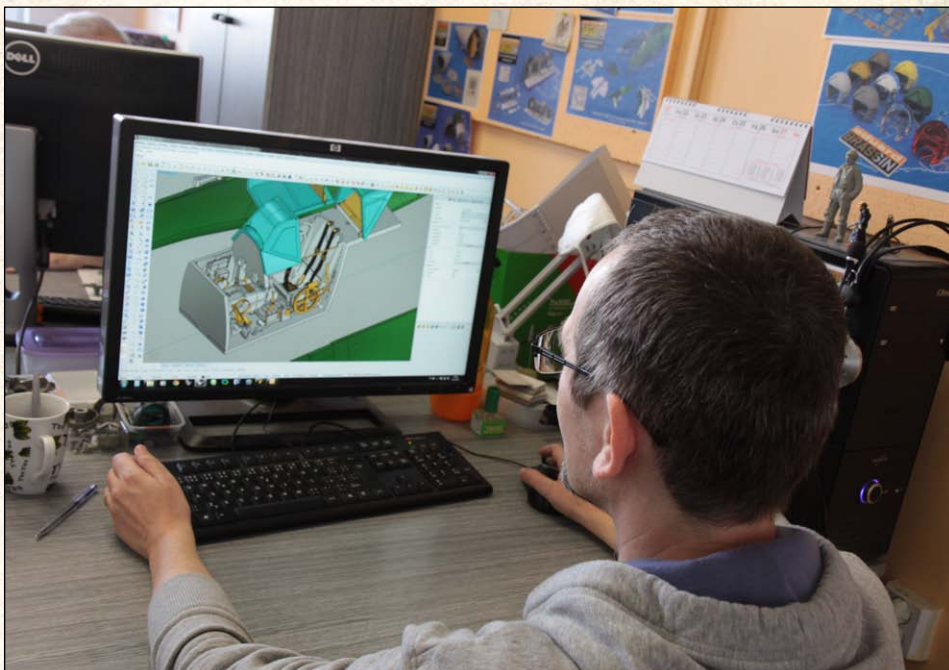
Well then, tell me about the P-38?

You're right. I also drew some "serious" boxarts for our P-38 limited edition kits, for which I also designed the brassin cockpit. Another of my drawings was the F-16, for the Top Falcons and NATO Falcons limited edition kits. Included was

the Italian F-16 with Diana on the vertical tail. It always has to be a combination of render and subsequent painting work in order to breathe life into the picture. The render of a 3D model has a great feature that solves perspective, reflection and shadows, but it is necessary to continue working with colors, panel lines and other details to make the final result look good.

And a common question. What are you currently working on?

I just finished mentoring for the radio compartment on our 1/48 Bf 109G-6, wheels for the Bf 109G-10 in 1/48 and 1/32 scales, plus Mk.44 torpedoes in 1/72. At the moment I am working on a seat for the Tomcat, which will also be released within our limited edition range of kits. This should be released in August 2014, and I'm also mentoring our external co-workers who are preparing the wheels and exhaust nozzles.



648134 Ju 88 wheels late 1/48 Dragon

- main undercarriage wheels (late type) 2 pieces,
 - tail wheel + mud dasher.
- Photo-etched details included.

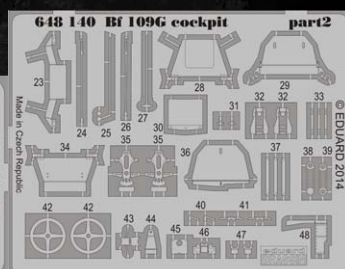
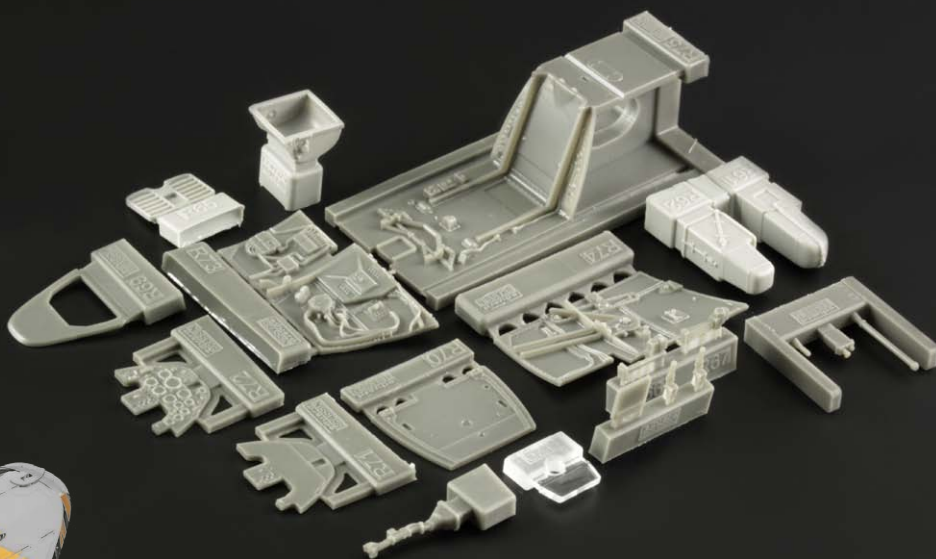
BUY Ju 88 wheels late 1/48

648140 Bf 109G cockpit 1/48 Eduard

Detailed cockpit for Eduard Bf 109G-6 1/48.

- two variants of the fuselage cannon cover – 20mm and 30mm cannon.
- resin parts
- PE parts
- decals

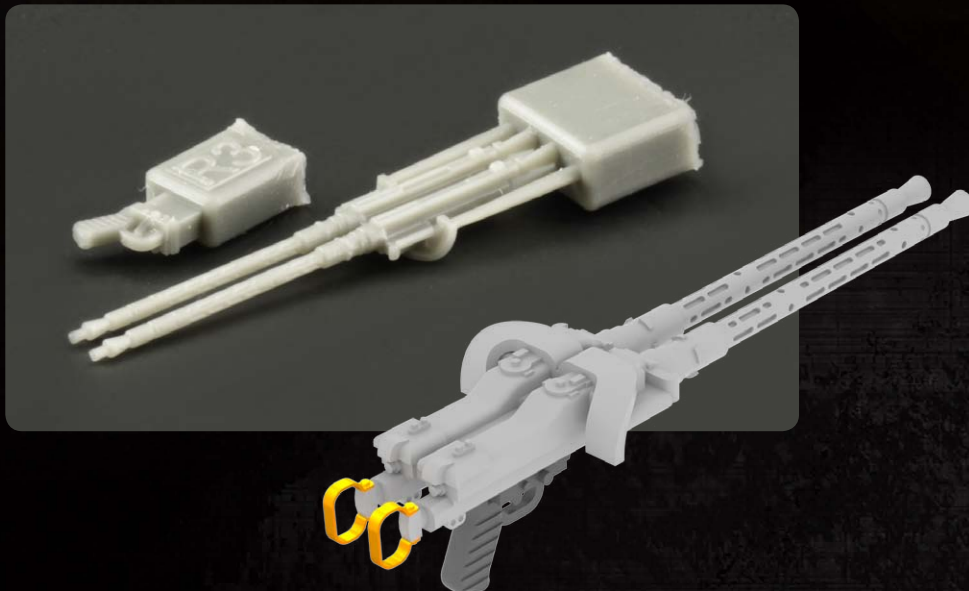
BUY Bf 109G cockpit 1/48



648135 MG 81Z gun 1/48

Spřažený kulomet MG 81Z používaný na vícemotorových letadlech Luftwaffe. Součástí sady jsou fotoleptané díly.

BUY MG 81Z gun 1/48

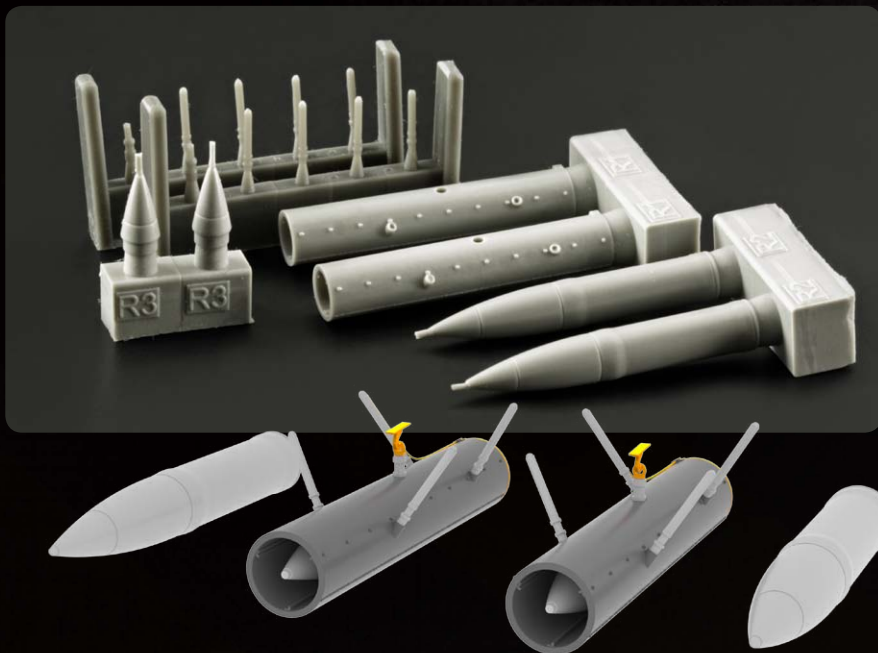
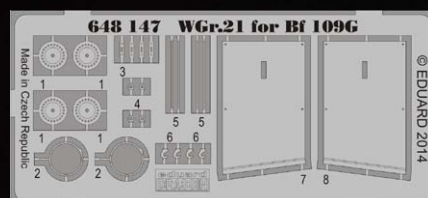


648147 WGr.21 for Bf 109G 1/48 Eduard

German WWII rocket mortar with air-to-air unguided rockets. (2 pieces of each)

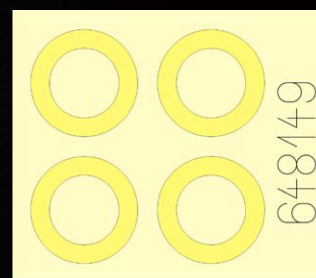
- resin parts
- PE parts

BUY WGr.21 for Bf 109G 1/48

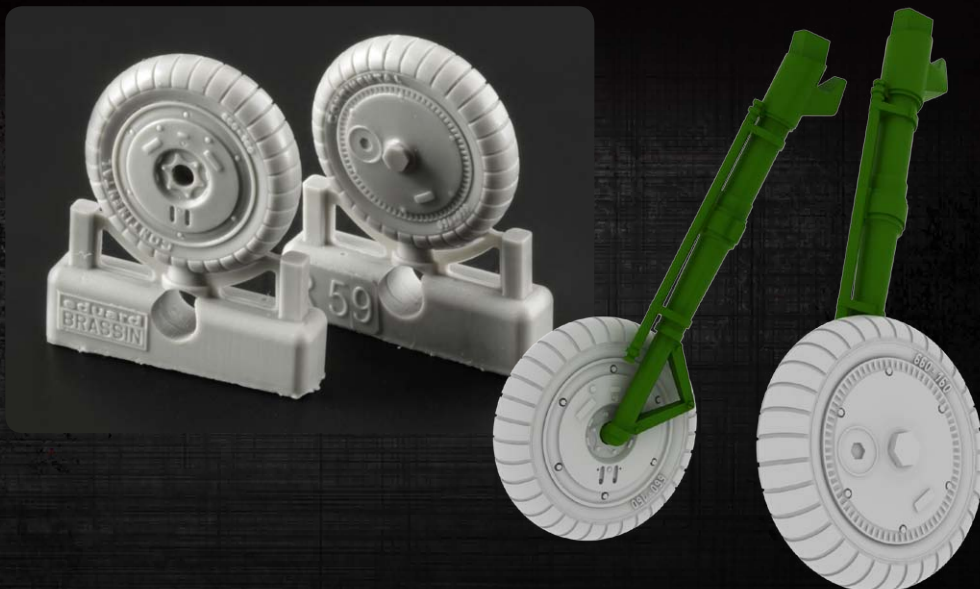


648149 Bf 109G-6 wheels 1/48 Eduard

Main landing gear wheels for Eduard 1/48 Bf 109G-6.



BUY Bf 109G-6 wheels 1/48

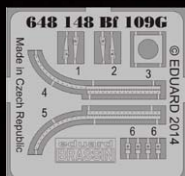
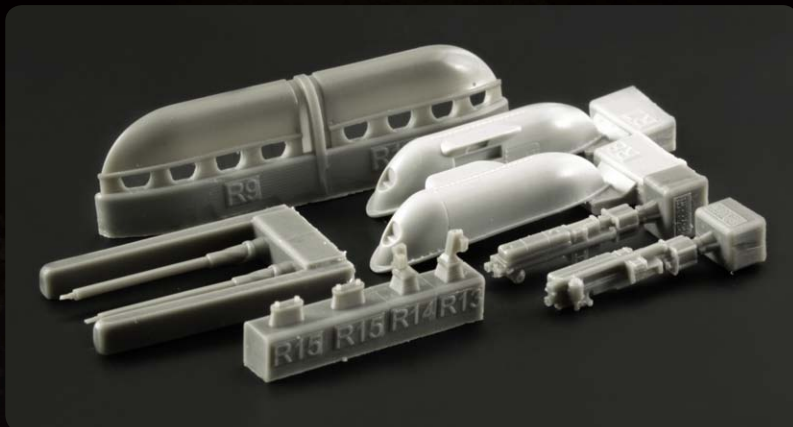


648148 Bf 109G cannon pods 1/48 Eduard

Bf 109G underwing cannon pods (2 pieces), including detailed cannons.

- resin parts
- PE parts

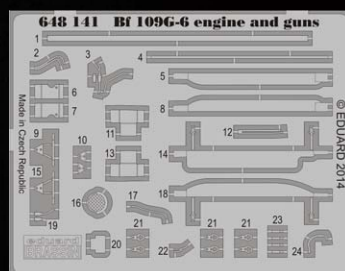
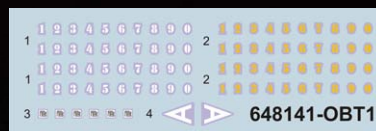
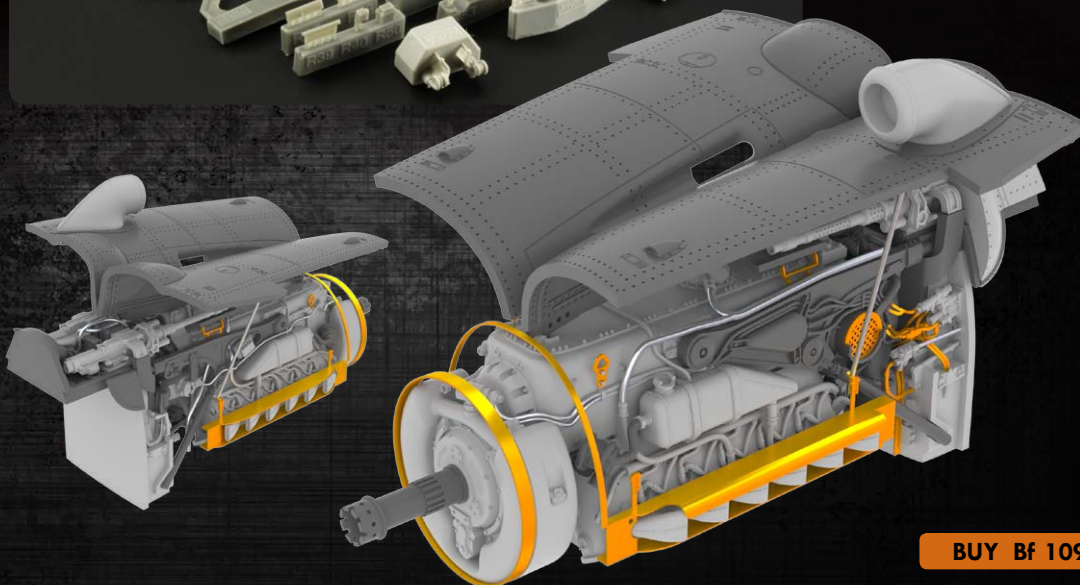
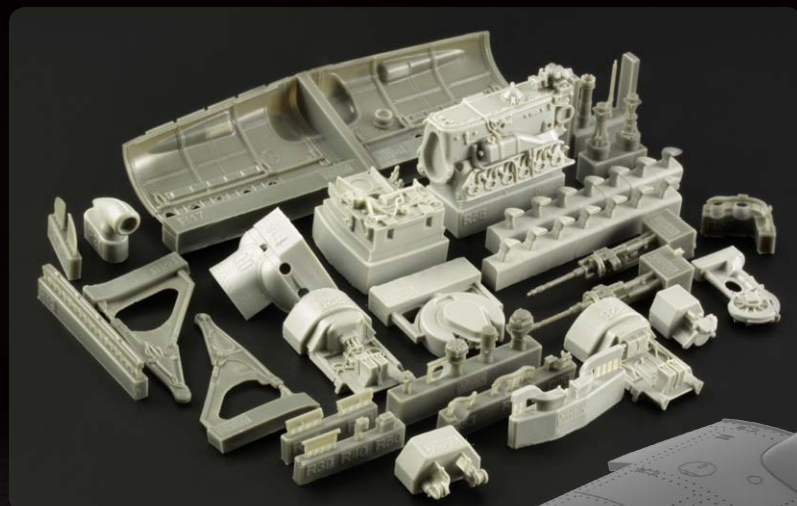
BUY Bf 109G cannon pods 1/48



648141 Bf 109G-6 engine and guns 1/48 Eduard

Highly detailed resin set of the engine and fuselage guns mounting for Bf 109G-6 fighter plane by Eduard.

- engine bearings and engine / guns cowlings included.
- resin parts
- PE parts
- decals



BUY Bf 109G-6 engine and guns 1/48

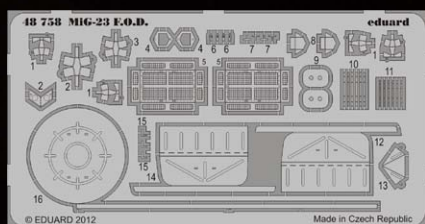
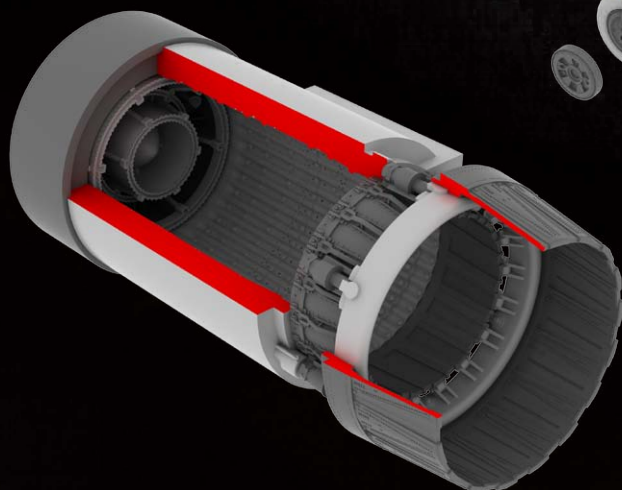
SIN64811

MiG-23 M/MF**1/48 Trumpeter**

Collection of 6 individual sets for Trumpeter 1/48 MiG-23M and MiG-23MF.

- wheels
- exhaust nozzle
- main wheel bay
- missiles R-23T / AA-7 Apex
- missiles R-23R / AA-7 Apex
- F.O.D (photo-etched)

All sets included in this BIG ED are available separately, but with every BIG SIN set you save up to 30%.



BUY MiG-23 M/MF 1/48

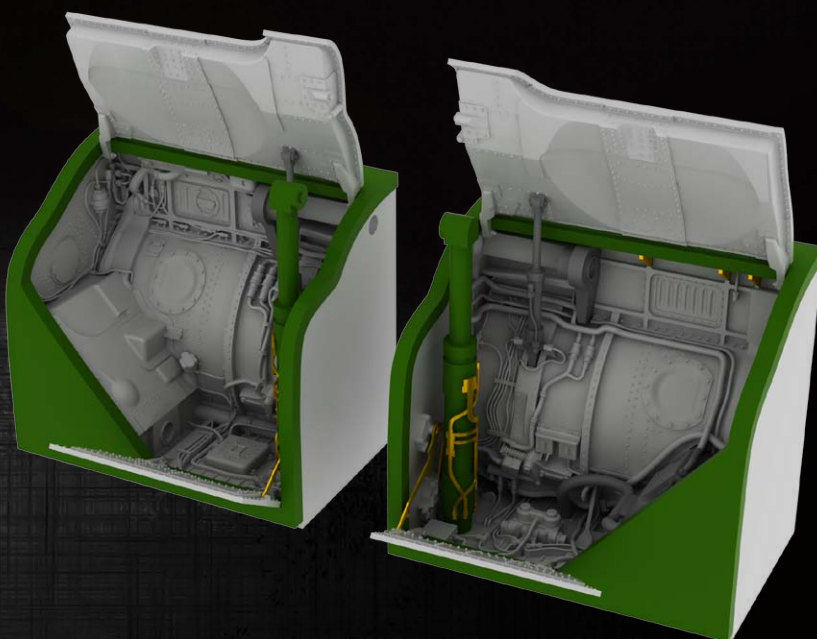
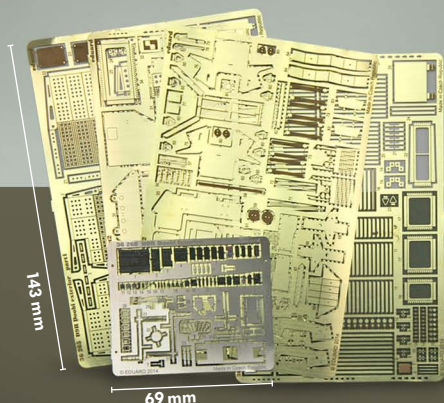


PHOTO-ETCHED SETS

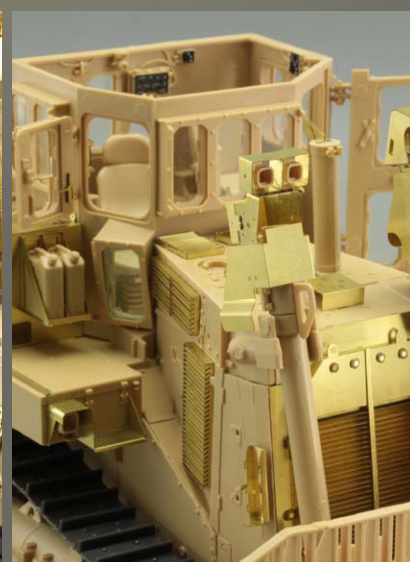
SELECTED

D9R Doobi

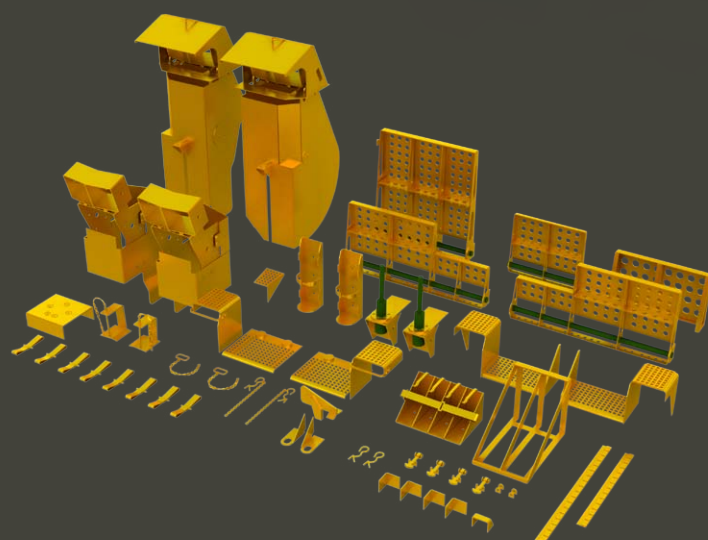
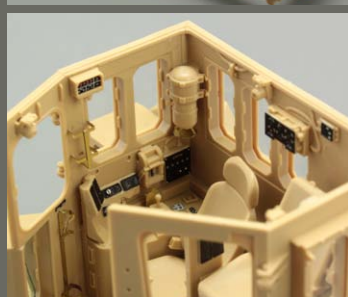
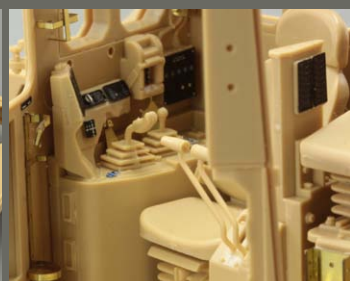
1/35 Meng



D9R Doobi exterior 1/35 Meng (36265)

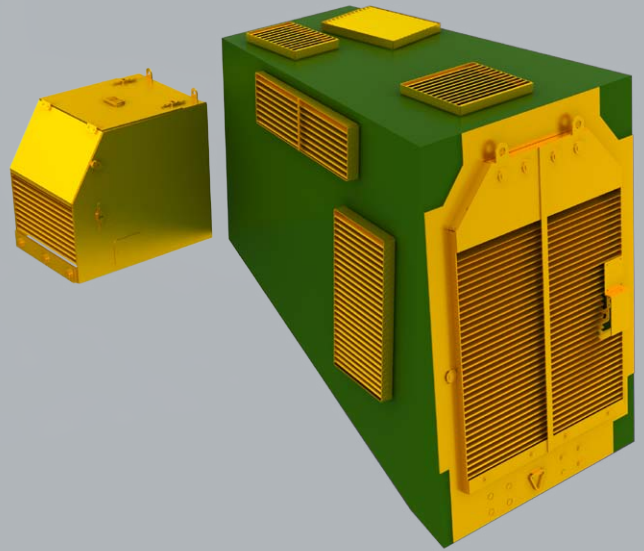


D9R Doobi interior 1/35 Meng (36268)

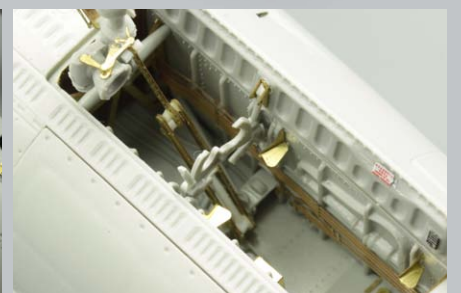
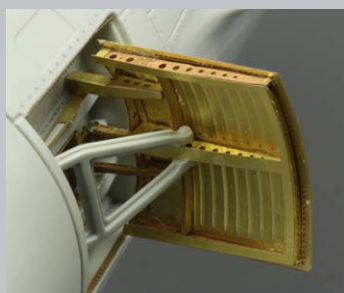


D9R Doobi exterior 1/35 Meng (36265)

D9R Doobi cooling slats 1/35 Meng (36270)



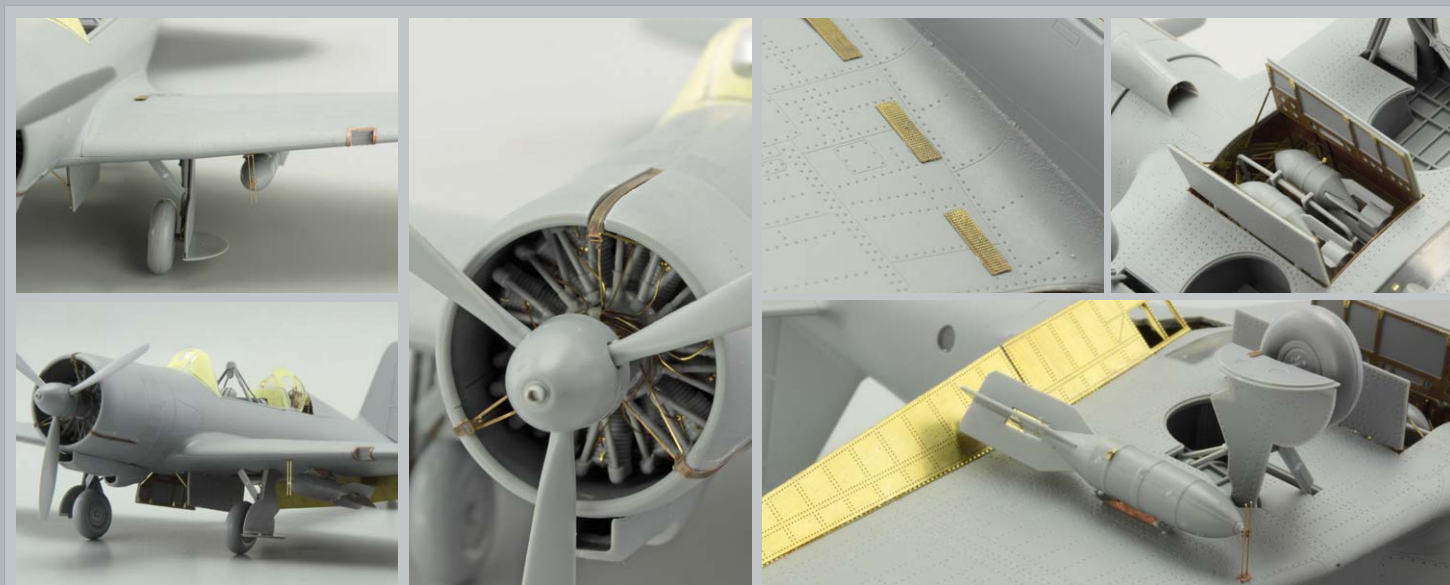
F-104G exterior 1/32 Italeri (32348)



MiG-25PD/PDS Foxbat exterior 1/48 Kitty Hawk (48797)

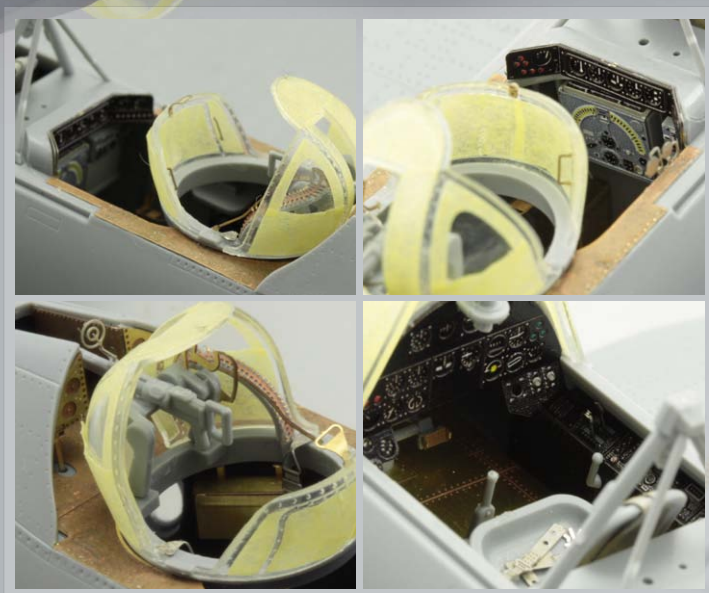


Su-2 exterior 1/48 Zvezda (48805)





Su-2 interior S.A. 1/48 Zvezda (49678)

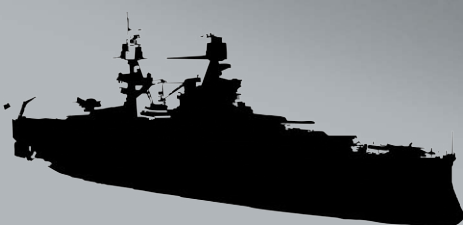


MiG-25PD/PDS Foxbat interior S.A. 1/48 Kitty Hawk (49669)

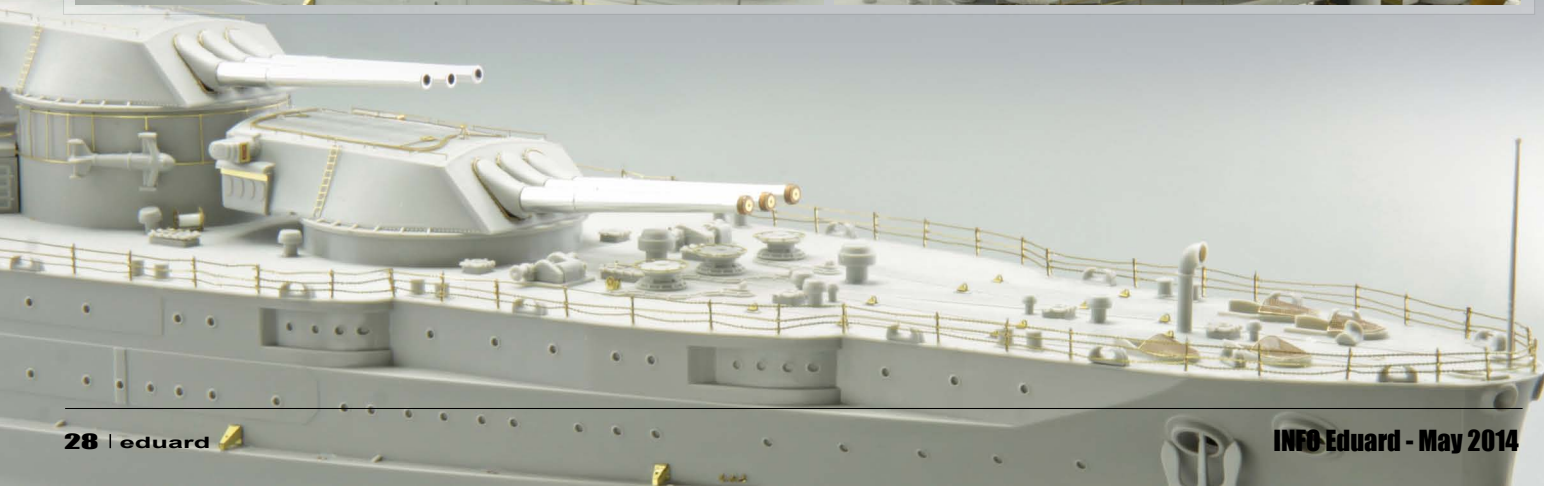


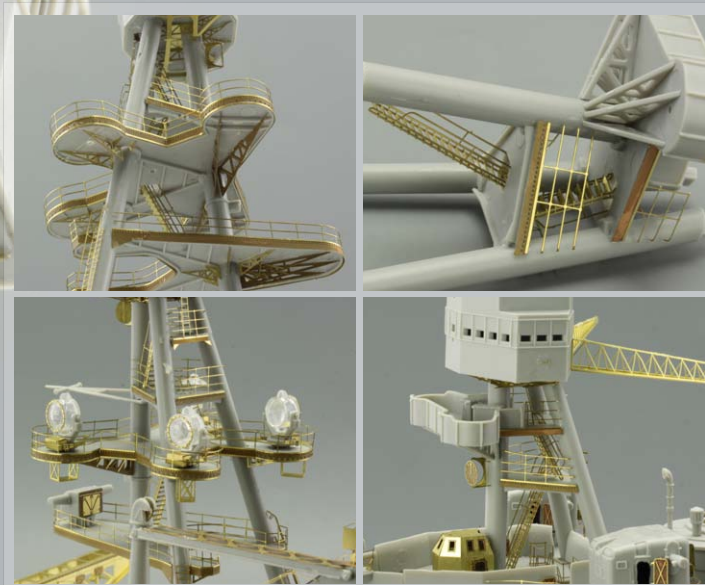
PE-SETS

MiG-25 Foxbat air intakes & F.O.D. 1/48 Kitty Hawk Trumpeter (48808)



USS Arizona part 5 - railings 1/200 Trumpeter (53111)





USS Arizona part 6 - supersstructure 1/200 Trumpeter (53112)



BIG ED

All sets included in this BIG ED are available separately, but with every BIG ED set you save up to 30%.



53108 U-boat IXC part 3 (BIG5321)



49672 F-4C interior S.A. (BIG49100)



49668 Me 410A-1 S.A. (BIG49101)

BIG5321 U-BOAT IXC 1/72 REVELL

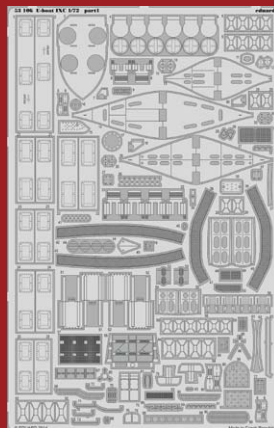
BIG49100 F-4C 1/48 ACADEMY

BIG49101 Me 410A-1 1/48 MENG

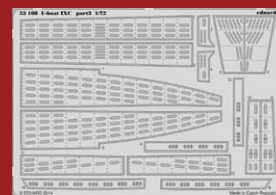
BIG49102 L-29 DELFIN 1/48 AMK

BIG5321 U-BOAT IXC 1/72 REVELL

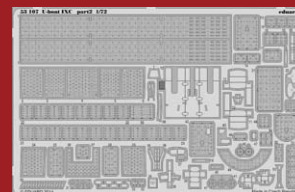
53106 U-boat IXC



53108 U-boat IXC part 3



53107 U-boat IXC part 2



BIG49100 F-4C 1/48 ACADEMY

48800 F-4C exterior



48802 F-4C air brakes



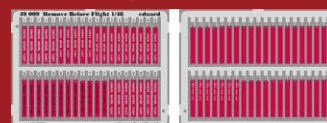
49673 F-4C seatbelts



EX414 F-4C



49009 Remove Before Flight

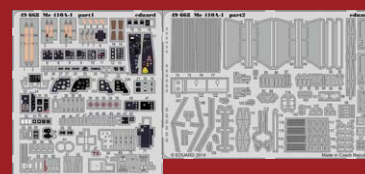


BIG49101 Me 410A-1 1/48 MENG

48798 Me 410A-1 engine



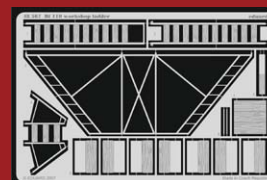
49668 Me 410A-1 S.A.



EX412 Me 410A-1

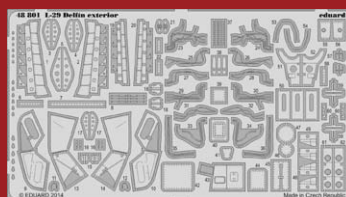


48567 Bf 110 workshop ladder



BIG49102 L-29 DELFIN 1/48 AMK

48801 L-29 Delfin exterior



49676 L-29 Delfin interior S.A.



EX415 L-29 Delfin



KITS

8268	Bf 109G-6	1/48	ProfiPACK
84126	MiG-21MF	1/48	Weekend

PE-SETS

00031	Template ovals & oblong STEEL		
00032	Template ovals STEEL		
00033	Mesh 6x6 square STEEL		
00034	Mesh 4x4 square STEEL		
32348	F-104G exterior	1/32	Italeri
32817	F-104 C2 seatbelts SUPER FABRIC	1/32	
36265	D9R Doobi exterior	1/35	Meng
36268	D9R Doobi interior	1/35	Meng
36270	D9R Doobi cooling slats	1/35	Meng
48789	Jaguar GR.1 exterior	1/48	Kitty Hawk
48793	A3D-2 exterior	1/48	Trumpeter
48797	MiG-25PD/PDS Foxbat exterior	1/48	Kitty Hawk
48805	Su-2 exterior	1/48	Zvezda
48806	Su-2 landing flaps	1/48	Zvezda
48808	MiG-25 Foxbat air intakes & F.O.D.	1/48	Kitty Hawk
49066	Bf 109F/G seatbelts FABRIC	1/48	Eduard
49643	Jaguar GR.1 interior S.A.	1/48	Kitty Hawk
49669	MiG-25PD/PDS Foxbat interior S.A.	1/48	Kitty Hawk
49678	Su-2 interior S.A.	1/48	Zvezda
49680	MiG-25 Foxbat R-40 missiles detail set	1/48	Kitty Hawk
53109	USN sailors WWII 1/200 S.A.	1/200	
53110	USS Arizona part 4 - main top 1/200	1/200	Trumpeter
53111	USS Arizona part 5 - railings 1/200	1/200	Trumpeter
53112	USS Arizona part 6 - superstructure 1/200	1/200	Trumpeter
73505	Fw 190F-8 S.A.	1/72	Airfix
73506	Vampire FB.5 S.A.	1/72	MPM/Azur

ZOOMS

SS506	Vampire FB.5 S.A.	1/72	MPM/Azur
FE643	Jaguar GR.1 interior S.A.	1/48	Kitty Hawk
FE669	MiG-25PD/PDS Foxbat interior S.A.	1/48	Kitty Hawk
FE678	Su-2 interior S.A.	1/48	Zvezda

MASKS

CX383	EE F.2A Lightning	1/72	Airfix
CX386	Fw 190F-8	1/72	Airfix
CX388	Vampire Mk.3/Mk.5	1/72	MPM/Azur
EX418	F-80	1/48	Hobby Boss
EX419	RF-80	1/48	Hobby Boss
EX421	P-38L	1/48	Hobby Boss
EX423	MiG-23ML	1/48	Trumpeter
JX165	T-6	1/32	Kitty Hawk

BIG ED

BIG5321	U-BOAT IXC	1/72	Revell
BIG49100	F-4C	1/48	Academy
BIG49101	Me 410A-1	1/48	Meng
BIG49102	L-29 DELFIN	1/48	AMK

BRASSIN

648134	Ju 88 wheels late	1/48	Dragon
648135	MG 81Z gun	1/48	
648140	Bf 109G cockpit	1/48	Eduard
648141	Bf 109G-6 engine and guns	1/48	Eduard
648147	WGr.21 for Bf 109G	1/48	Eduard
648148	Bf 109G cannon pods	1/48	Eduard
648149	Bf 109G-6 wheels	1/48	Eduard

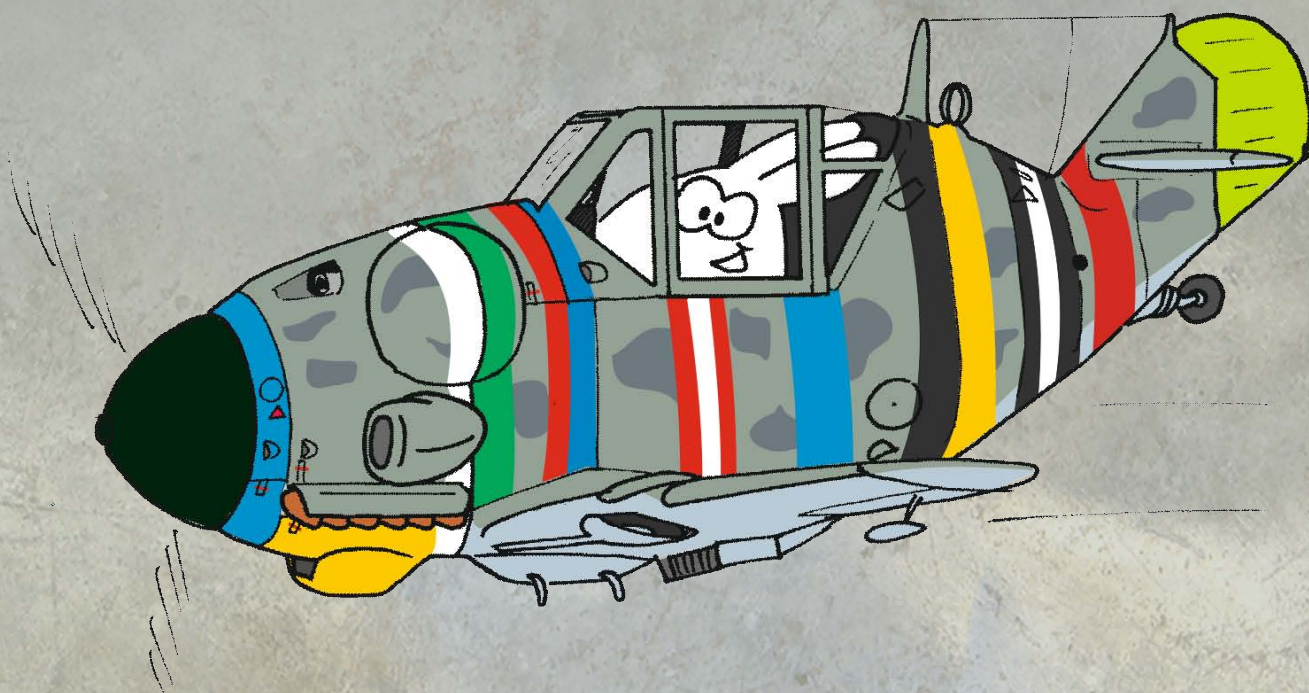
OVERTREES

8275X	Bf 109G-6	1/48	Eduard
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BUY / e-shop Eduard



E-BUNNY'S SQUAT



Gruppenkommandeur I./JG 27 at the beginning of 1944 at the controls of his Bf 109 G-6. The machine carries a green stripe on the fuselage which identified the JG 27 within the Defence of Reich. The rudder is white and it identifies the Gruppe CO.



COLORED BANDS AND WHITE TAILS, OR 'BLAME IT ON GOERING'

Jan Bobek

(www.czechflyingrabbit.blogspot.cz)

Whether you are the proud owner of the new Profipack Bf 109 G-6 kit from Eduard in 1/48th scale or you are only familiar with it through photographs or you have seen the color schemes offered along with their historical notes, one thing is clear. Eduard made an interesting decision in the marking selection process. All of the marking options, except aircraft flown by Bartels, hail from western Europe from the end of 1943 and the beginning of 1944. They carry relatively colorful markings including the fuselage bands and white tails. Why were these markings developed by the Luftwaffe? Even in highly renowned references, it is noted that the colorful fuselage bands used from 1944 in the western battlefields identified units fighting within the ranks of the Defense of the Reich (also known as the Luftflotte Reich). However, most things are not as cut and dry at first sight as they would seem. But, before I get to the details, allow me a few words on what the Luftwaffe was facing in the first half of 1943 (along with the other German military services).

The war in the Mediterranean was not going well after the landings by the Allies in Algeria and the losses in Africa led to evacuations to Sicily and the subsequent division of Italy into two powers on either side of the conflict. The Germans sent here a part of their elite JG 2 'Richthofen' unit. Units here were equipped

primarily with the Messerschmitt Bf 109 - JG 53, JG 77, II./JG 51 and part of the legendary JG 27 (the core of which had to be withdrawn for overuse). The typical identifying marking on these aircraft was a white fuselage band and white wingtip panels.

The war in the east was intensifying to a culmination at Kursk. The precursor to this battle was a massing of ground and air assets on both sides. At the beginning of 1943, four Staffeln of the elite JG 26 'Schlageter' were transferred from the west to the Eastern Front with their Fw 190s. Four units of JG 54 'Grünherz' went the other way with their Bf 109 Gs. The backbone of the fighter units in the east were formed by, from north to south, JG 5, JG 54, JG 51, JG 3 and JG 52. In this area of operations, the quick identification marking was a yellow fuselage band and yellow bottom underwing panels.

Fighters in the Mediterranean and Eastern Front areas were accustomed to fighting in pairs or foursomes in co-operation with ground control. In cases where the enemy committed larger formations of medium bombers or fighters, the Germans were able to quickly co-ordinate themselves accordingly thanks to effective radio communications. Already from 1940, the Luftwaffe conducted direct escort missions for bomber operations. This wasn't typically the optimal choice of doing things,

but thanks to German discipline, was often effective. But when, in the Mediterranean, the Germans began encountering formations of four engined heavy bombers, problems began to arise. There was not the infrastructure in place to either guide the fighters against the American formations or to rescue downed pilots. Results were very poor, even though the escort mission was just being learned by the Americans. Instead of dealing with the situation constructively (through, for example, the transfer of command elements from western Europe), blanket sanctions against the 'home team' were implemented. This sowed the seeds of distrust towards the leadership of the Luftwaffe from within.

In Western Europe, JG 26, JG 2 and JG 1 were busy with the raids of the RAF and the USAAF. The allied attacks on the Continent at the time seldom were aimed at the heartland and not always against strategic targets. The three mentioned units were effectively able to deal with the task at hand at Staffel strength (12 to 16 aircraft) or an entire Gruppe (at the time a Gruppe being comprised of three Staffeln). Their foes were increasingly made up of four engined heavy bombers and the Germans were correspondingly focused on teaching themselves how to deal with these airborne monsters. The American formations were not typically large and the USAAF le-

adership lived with the impression that the formations were able to defend themselves without fighter escort. Battles that manifested themselves in the second half of 1943 effectively drove home the actual reality of the situation.

As I mentioned above, the focal point of combat in the first half of 1943 was not in Western Europe. The initiative was already in the hands of the allies. Units using heavy bombers were typically transferred to Africa and only four Heavy Bomb Groups remained in Great Britain.

In that first half of 1943, III./JG 54 and I./JG 3 with Bf 109s were moved from the Eastern Front to western Europe. As early as the end of 1942, the African I./JG 27 was building up its strength here. The combat zone that typified western Europe was quite different from what these units were accustomed to over the previous several years. Combat took place at different altitudes, and against a different enemy with quality materials, technology and personnel. Adapting to the new conditions took the Germans months to accomplish, and their results, compared to JG 2 and JG 26, were not as significant.

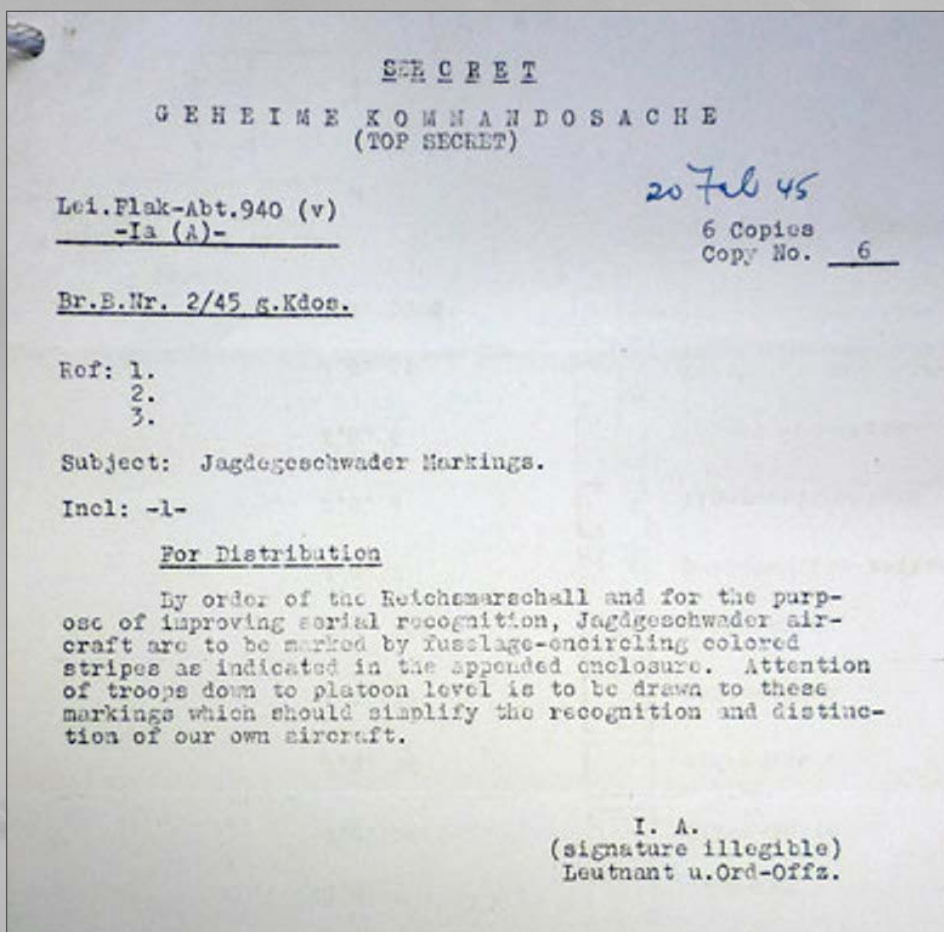
The second half of 1943 spelled a significant turnaround for the Luftwaffe in the skies over western Europe. Units of the American Heavy Bomber forces returned from Africa and began to target the heartland. From May, 1943, the bomber formations grew in size and were escorted by fighters. From the German side, simply put, there was a needed compensation that saw the formation of a new fighter unit, JG 11, and the transfer of other Jagdgruppen with Bf 109s from the Mediterranean and Eastern Front, mainly elements of JG 53 and JG 3.

The Germans were developing methods with which to best combat the bombers and their escorts. They experimented with 30mm cannon, air-to-air rockets and bombs dropped on enemy formations. They committed twin-engined day fighters and even twin-engined night fighters. At the same time, they developed a new system of ground control intercept, the so-called Y-Führung (Benito), utilizing communications with the help of aircraft equipped with the FuG 16ZY set (for example the aircraft flown by Alfred Surau).

The Luftwaffe was learning how to attack American formations through the concentration of as many aircraft as possible. That required the mastering of group navigation, maneuvering and maintaining formations of one Gruppe or more. The first requirements appeared and required the formation of large groups of elements of various Geschwader. Here, in my opinion, lies the need to instigate the use of color identifiers. Units had their own markings, but these tended to be pretty inconspicuous at even short distances, and so they did not fulfill any identifying purpose. The fuselage bands helped to identify the unit and, the white tail, the formation leader. This helped to organize the formations and reorganize them after they were separated upon engaging enemy bomber groups. Luftwaffe high command orders, that were intercepted by ULTRA on February 10, 1944, stipulated among other things, that:

-Units within the Defense of the Reich are to utilize white fins and rudders to identify Gruppe and Geschwader commanders.

-Units within the Defense of the Reich are to



Transcript of a document captured on the Western front in early 1945 with an overview of the fighter unit fuselage color designations. It does not include, for example, JG 1 and JG 76 from the Western front. The JG 52 is a unit that operated exclusively on the Eastern front since 1941. The use of red-white stripes by this unit, has not yet been documented photographically.

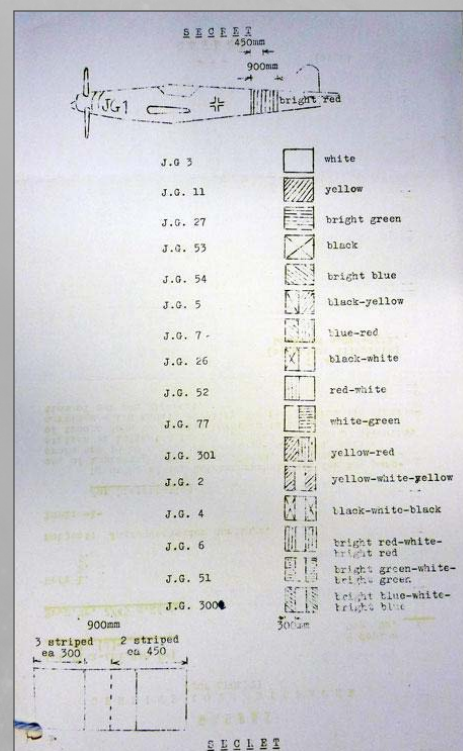
Photo: www.ghostbombers.com

continue the use of bands to identify individual Geschwader.

It is necessary to connect this order with the fact that both types of markings had already been in use from 1943 (for example on an aircraft flown by Alfred Grislawski, who was furthermore a Staffel CO, not a Gruppe one), before the formation of the Defense of the Reich (Luftflotte Reich). The order that first required the use of these markings is unknown. It is evident, though, that the color bands over western Europe were in use for some time and in the Defense of the Reich were used as a standard practice.

But that is not the end of the band story.

From the end of June, 1944, there are several orders known intercepted by ULTRA stipulating that the color bands were to be removed (for example, in a dispatch to II./JG 11 from June 25th, 1944, at that time operating over the 'Invasion Front') leaving only the use of tactical markings identifying the aircraft and the Gruppe, crosses and spirals on the spinner (even eliminating the yellow bottom of the engine cowling). At that time, the Luftwaffe, as well as ground forces, were increasingly taking on a defensive posture and it appears that there was a need to mask their machines. A period order issued by Jagddivision 7 on July 14th, 1944, clearly mentions the removal of yellow (II./JG5?) and red (JG 300) bands, and



refers to an order of Luftflotte Reich dated July 5th, 1944. However, orders were seldom 100% implemented and some units continued on with the status quo.

The question of colored fuselage bands comes up again formally in the fall of 1944. Hermann Goering issued an order on October 27th that required fighter unit commanders to submit their opinions regarding the marking of their assets. From communications that ensued, it was evident that the fighter squadron COs

attempted to convince Goering that the use of color to mark aircraft as in the years 1914-1918 was no longer feasible!! Goering apparently had fond memories of the Great War. This discussion between Goering and the commanding officers of his units was referred to as 'Der grosse Schlag' (and by the allies as the 'Big Blow', not to be confused with Operation Bodenplatte), which was to lead to a large single strike by over 2,000 fighters against American bomber assets. The goal was to dissuade the allies from further raids against Germany. In an offensive of such magnitude, effective unit identifiers on the aircraft would certainly have made sense.

The application itself began to be implemented (with some freedom exercised at unit level), as noted by ULTRA, over the second half of December, 1944. Instructions were not distributed only to fighter units but ground and anti-aircraft units were informed as well. Evidently, some units reverted back to the colored fuselage bands they used before, others simply continued with their current practice, while others, such as JG 2 and JG 26, used them for the first time.

At the beginning of 1945, the allies were able to obtain an overview of the color band marking system as it pertained to German fighters. It was dated February 20th, 1945, but it is necessary to point out several facts:

- the order hails from Leichte Flakabteilung 940 (v), and carries the number 2/45, and on its typewritten English translation, someone wrote, in blue ink, '20 Feb 1945'. So, it is therefore likely, that it was issued sometime around early January, 1945.

- it describes an overview directed at fighter units, but no mention of Defense of the Reich aircraft is made!

- the directive describes markings that still till today have not been verified either in written form or photographically (case in point: red/white bands for JG 52).

That the system of the identifying bands was to be implemented over all of Europe can be gleaned from the fact that it was addressed

to, for example, submarine units in Norway and SS units in Hungary.

It is probably a safe assumption that future photographic evidence will reveal other fragments of information of this colorful mosaic. Towards the end of the war, as fighter unit numbers grew, the number of bands and colors did not suffice. This explains the bands comprised of squares, which were applied to fighter elements converted from bomber ones. My conclusions of what is so far known from the facts is this: quick identification fuselage bands within some fighter units fighting over western Europe were implemented in 1943 (excluding JG 2 and JG 26). At the beginning of 1944, this was extended to the newly formed Luftflotte Reich. By the middle of the year, the system of color fuselage identifiers was to be terminated, but this did not make its way to all Jagdgeschwader. In the fall of 1944, the color idea saw a rebirth, and by the beginning of 1945, the order was to be implemented by all fighter units of the Luftwaffe (including, for example, parts of JG 5 in Norway).

The question remains, why was this system implemented in 1943? It is possible that the initiative was Goering's, who was fond of the organization and method of combat used in the First World War. Each Jasta had its own unique markings that served in the determination and confirmation of kills as witnessed by ground units. Referring to the above mentioned dispatch from ULTRA dated October 27th, 1944, it is clear that the color fuselage bands in connection to the Jasta style was discussed seriously!

This short contemplation on the subject matter discussed was largely inspired by the work of Don Caldwell, Dr. Jochen Prien (and his collaborators) and the keeper of the ULTRA records, Nick Beale.

(<http://www.ghostbombers.com/>)



Reichsmarschall Hermann Göring, the Great War fighter ace, politician, businessman, art collector, hunter and war criminal. During the WWII Göring astonished his staff by reminding the practices of the German Air Force in WWI. One of them was the color identification of the fighter units.

Photo: Bundesarchiv via Wikimedia Commons



Color fuselage bands were a frequent identification element of the German Air Force during World War I. The Albatros D.Va from Jasta 4 shows the spiral stripe on the fuselage, which was the unit's identification and also individual marking on the tail and spinner. Legendary Ernst Udet achieved 39 out of his 62 victories by this Jasta and during 1918 he was also in command of it twice. The WWII Luftwaffe took over a number of customs in administration, organization and marking from the WWI German Air Force.

Photo: SDASM

Bf 109G-6 engine

1/48 Eduard

eduard
BRASSIN

Detailed cockpit for Eduard Bf 109G-6 1/48. Two variants of the fuselage cannon cover – 20mm and 30mm cannon.

BUY Bf 109G-6 engine 1/48



built by Martin Nademlejnský



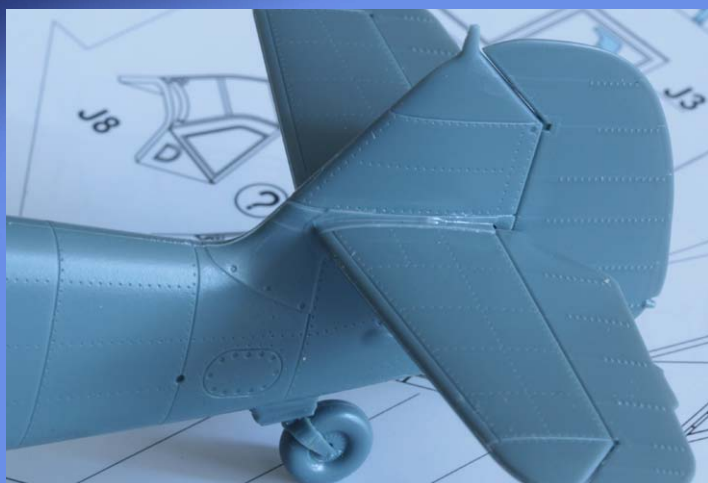
BUILT

Bf 109G-6

speedbuild

built by Martin Nademlejnský





BIG ED

(June)

BIG5322 USS CA-35 INDIANAPOLIS 1/350 Academy

BIG3339 F-104G 1/32 Italeri

BIG49103 GLOSTER JAVELIN FAW.9/9R 1/48 Airfix

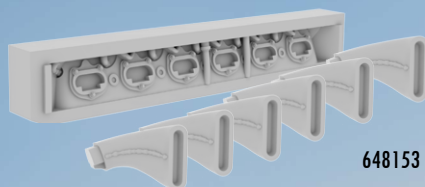
BIG7285 F-35B 1/72 Fujimi

ON APPROACH

BRASSIN

eduard
BRASSIN

(June)

635001
M2 Browning
1/35635002
MG 34 gun
1/35632037
US 500lb bombs
1/32648143
R-77 / AA-12 Adder
1/48648151
AGM-65 Maverick
1/48648152
Fw 190 wheels early
1/48 Eduard648153
Bf 109G exhaust stacks
1/48 Eduard632038
Spitfire Mk.I/II wheels
1/32 Revell672034
German Submarine 8,8 cm gun
1/72

648153

635002

635001

648143

632037

648151

648152

672038

672034

KITS

(June)

8174
Fw 190A-5
1/48 ProfiPACK1190
Bicentennial Phantoms
1/48 Limited edition1191
The Longest Day
1/48 Limited edition84138
Spitfire Mk.IXe
1/48 Weekend

PHOTO-ETCHED SETS (June)

PE-SETS

00025	Mesh 6x6 Rhomb type STEEL		
00030	Template Access STEEL		
00035	Mesh 4x4 Rhomb type STEEL		
32350	Spitfire Mk.II landing flaps	1/32	Revell
32360	Spitfire Mk.II exterior	1/32	Revell
32814	T-6 seatbelts	1/32	Kitty Hawk
32815	Bf 109G-10 Erla S.A.	1/32	Revell
32818	Spitfire Mk.II interior S.A.	1/32	Revell 3986
36259	HEMTT exterior	1/35	Italeri
36269	HEMTT interior	1/35	Italeri
36274	M-985 HEMTT Armament	1/35	Italeri
36275	Pz.Kpfw. VI Ausf. B Tiger II upgrade set	1/35	Eduard
48810	F-80 landing flaps	1/48	Hobby Boss
48811	F-80 exterior	1/48	Hobby Boss
49679	MiG-23ML Flogger G interior S.A.	1/48	Trumpeter
49685	F-80 interior S.A.	1/48	Hobby Boss

53115	USN deck crew WWII 1/200 S.A.	1/200	
53116	USN officers WWII 1/200 S.A.	1/200	
72579	Fw 200C exterior	1/72	Trumpeter
72580	Fw 200 landing flaps	1/72	Trumpeter
73021	Remove Before Flight SUPERFABRIC	1/72	
73498	Fw 200C interior S.A.	1/72	Trumpeter
73500	EE F.2A Lightning S.A.	1/72	Airfix
73501	Hurricane Mk.I S.A.	1/72	Airfix
73502	Tiger Moth	1/72	Airfix

ZOOMS

33136	Bf 109G-10 Erla interior S.A.	1/32	1/32	Revell
33138	Spitfire Mk.II interior S.A.	1/32	1/32	Revell
FE679	MiG-23ML Flogger G interior S.A.	1/48		Trumpeter
FE685	F-80 interior S.A.	1/48		Hobby Boss
SS498	Fw 200C interior S.A.	1/72		Trumpeter
SS500	EE F.2A Lightning interior S.A.	1/72		Airfix
SS501	Hurricane Mk.I S.A.	1/72		Airfix

48811

F-80 exterior

1/48 Hobby Boss



32350 Spitfire Mk.II landing flaps
1/32 Revell



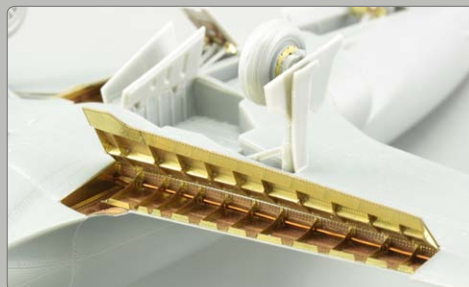
32360 Spitfire Mk.II exterior
1/32 Revell



32818 Spitfire Mk.II interior S.A.
1/32 Revell 3986



36269 HEMTT interior
1/35 Italeri



48810 F-80 landing flaps
1/48 Hobby Boss



49685 F-80 interior S.A.
1/48 Hobby Boss



Pz.Kpfw. VI Ausf. B Tiger II

1/35 Cat.No. 3517

- Academy plastic parts
- Photo-etched set

- **RECOMMENDED ACCESSORIES**
635002 MG 34 gun 1/35 (Brassin)
36275 Pz.Kpfw. VI Ausf. B Tiger II
upgrade set (photo-etch)



JUNE 2014!

