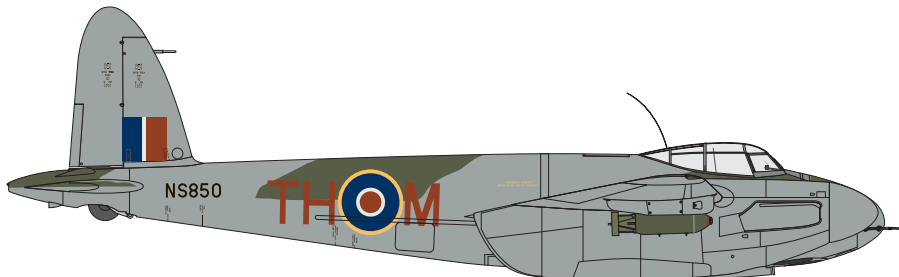


This **Basic Set** package provides the individual aircraft markings for three Mosquito FB.VIs of 418 Sqn, RCAF. If you've opted for the **Full Set** combo, then roundels and fin flashes for 1 aircraft (available separately as **ADD24c105-1**) are also included. **Full Set +** and **Basic Set+** combos that include an extensive set of Mosquito airframe stencil data markings (available separately as **ADD24s105**) are also available.

The individual aircraft depicted here were operational with the squadron through 1944 when it was part of Air Defence Great Britain (ADGB, the successor to Fighter Command) on *Night Intruder* and, later, *Diver* (V-1 "buzz bomb" interception) operations. During this period, the squadron also adorned a number of its aircraft with distinctive nose art based on characters from *Li'l Abner*, a popular American comic strip series by cartoonist Al Capp. Each subject in this set features an example of this embellishment, together with rows of combat mission markers believed to indicate successful sorties flown by either the aircraft or each aircraft's most notable crews – the crews identified as linked to these three Mosquitoes were Canadian, British, and American nationals. Canadian pilot Russel "Russ" Bannock and RAF navigator Robert Bruce were one such crew.

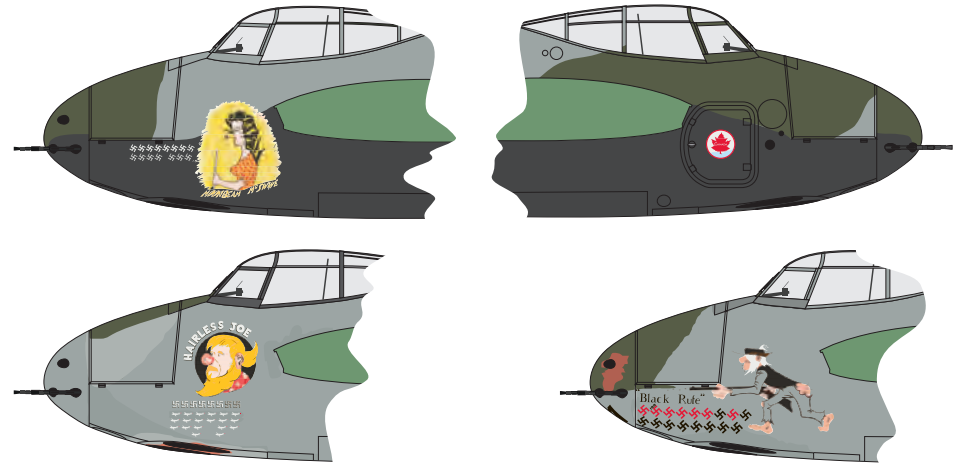
W/C Bannock (later DSO, DFC & bar) assumed command of 418 on 10 October 1944 and before departing to command 406 Sqn (which was transitioning from the Night Fighter to the Intruder role) 22 November 1944, he and F/L Bruce (later DFC) had together shot down at least 8 manned enemy aircraft and 19 V-1s. This part of their larger total score is recorded as part of the "Hairless Joe" nose art on their Mosquito. The aircraft itself was already a veteran of the squadron's *Intruder* operations before being formally adorned with the Bannock's command pennant on the entry door sometime within his 5+ weeks on the squadron. Bannock passed away in 2020, a few months after his 100th birthday. Bruce died in the UK in 2012. He was 96 years old.



Mosquito FB.VI HJ719 as TH•U of 418 Squadron, RCAF
Moonbeam McSwine – F/L Luma (USAF) & F/O Finlayson • early-mid 1944

Mosquito FB.VI HR147 as TH•Z of 418 Squadron, RCAF
Hairless Joe – W/C Bannock & F/O Bruce • late 1944

Mosquito FB.VI NS850 as TH•M of 418 Squadron, RCAF
Black Rufe – S/L Kipp & F/O Huletsky • mid 1944



Variations and combinations available

- AOD24005-1 Full Set, includes all individual aircraft markings & ADD24c105-1 (Mosquito National Markings) in the same package.
- AOD24005-1x Basic Set, includes all individual aircraft markings, but not the Mosquito National Markings ADD24c105-1 (for those who prefer to use paint masks for roundels and fin flashes).
- AOD24005-1s Full Set +, with both ADD24c105-1 and ADD24s105 (Mosquito Airframe Stencil Data Markings) in the same package.
- AOD24005-1xs Basic Set +, with ADD24s105 in the same package (for those who prefer to use paint masks for roundels and fin flashes).

Mosquito FB.VI HJ719

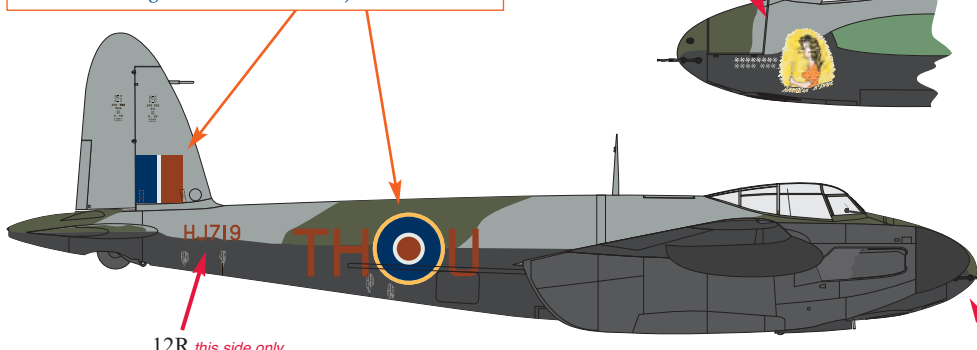
TH • U of 418 Squadron

“Moonbeam McSwine”

FB.VI HJ719 reportedly featured a “series I” wing with ordnance hardpoints initially limited to 250 lb bombs or 50 gallon drop tanks. In common with many of the earliest FB.VIs tasked with the *Intruder* role, it also had Smooth Night – a fine-finish matte black – applied to the under-surfaces of its otherwise standard Night Fighter Scheme (NFS) of Medium Sea Grey overall with a Dark Green disruptive pattern on the upper and side surfaces. With its striking “Moonbeam McSwine” nose art, this aircraft was a regular, but not exclusive, mount of American pilot F/L James “Lou” Luma and Canadian navigator, F/O Colin Finlayson. The markings depict the aircraft when based at Holmsley South as part of Air Defence Great Britain (ADGB, formerly Fighter Command) through early 1944, prior to the widespread use of AEAf stripes on aircraft operational on D-Day.

See ADD24s105 Instructions (enclosed if you’ve purchased the “+” combo of either the Basic or Full Set) for all airframe stencil data markings seen in this set’s subject aircraft.

See ADD24c105-1 Instructions (enclosed if you’ve purchased the Full Set or Full Set+) for all roundel and fin flash markings seen in this set’s subject aircraft.



Individual aircraft code letters being repeated under the nose is not confirmed for all 418 Sqn’s early black-bellied Mosquitoes.



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Legends

detail notes →

Decal callouts →
decal notes

Mosquito Night Fighter / Intruder Scheme colours



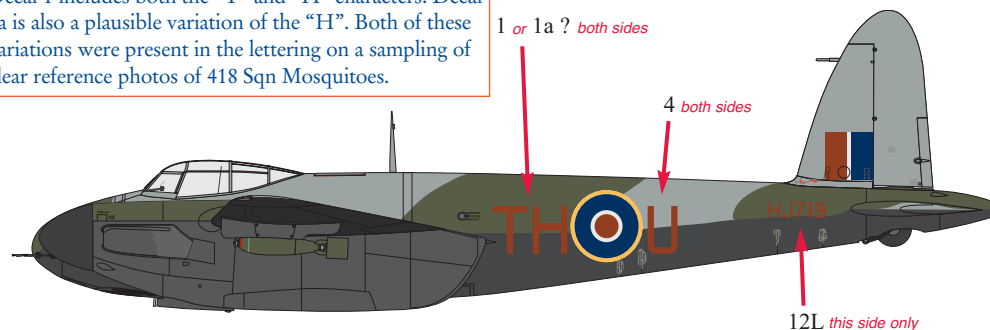
Mosquito FB.VI NS850

TH • M of 418 Squadron

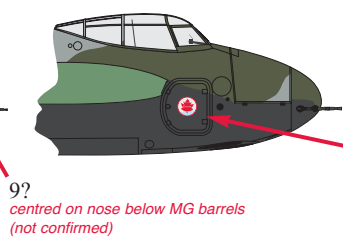
“Black Rufe”

This FB.VI is a later production series II example, featuring paddle-bladed propellers and a whip aerial (in place of the earlier wooden mast). There is also a fairing under the tail cone that has been variously described as being either a radar warning aerial fairing or an ID lighting fixture fairing. NS850 was with 418 at Holmsley South through mid-1944, when the squadron was still a part of ADGB on *Intruder* operations. Nicknamed “Black Rufe”, it was reportedly the usual mount of RCAF officers S/L Robert “Bob” Kipp and F/O Peter Huletsky. Interestingly, NS850, like HJ719, is devoid of AEAf “invasion” stripe markings in extant reference photos, although both aircraft were operational in the summer of 1944.

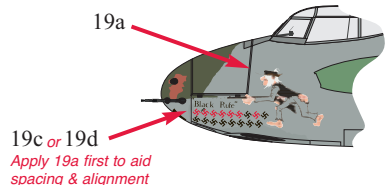
Decal 1 includes both the “T” and “H” characters. Decal 1a is also a plausible variation of the “H”. Both of these variations were present in a sampling of clear reference photos of 418 Sqn Mosquitoes.



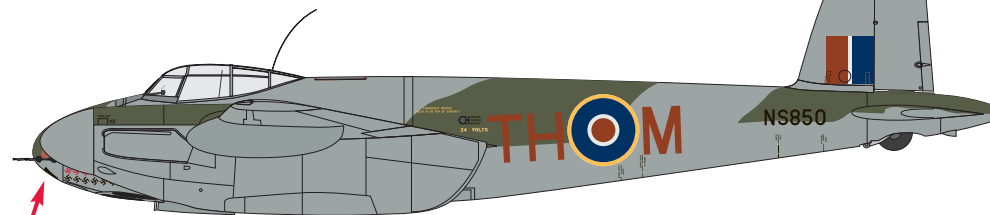
Decals 15 through 15d are variations of the squadron’s unofficial version of the RCAF Overseas Distinguishing Emblem. It can be seen on the entry door in this position on one photo of HJ719. 15c appears to be the closest match to that partially visible in one reference photo.



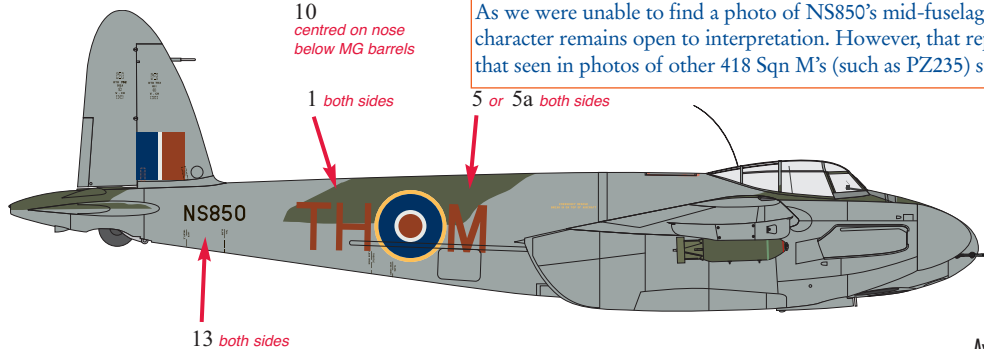
9?
centred on nose below MG barrels
(not confirmed)



19c or 19d
Apply 19a first to aid spacing & alignment



As we were unable to find a photo of NS850’s mid-fuselage area, the shape of the “M” character remains open to interpretation. However, that represented by Decal 5 is based on that seen in photos of other 418 Sqn M’s (such as PZ235) so this is the preferred shape.



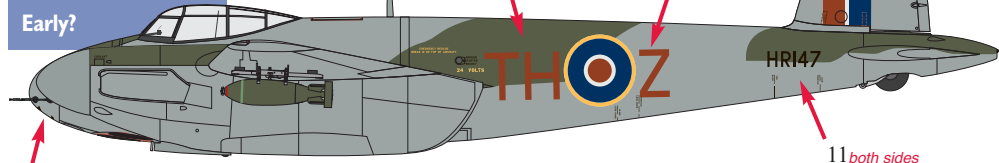
Decal 5a is included because it is the shape depicted by other illustrators who may have found something more definitively in its favour... or not?

Mosquito FB.VI HR147 TH•Z of 418 Squadron "Hairless Joe"

Operated under ADGB through 1944, this aircraft was reportedly the regular mount of the OC, 418 Sqn, W/C Russ Bannock (RCAF) and his RAF navigator, F/O Robert Bruce. HR147 featured an early production FB.IV series II "universal" wing structure, cleared from the outset for 500 lb bombs on each hardpoint. With the range of reference photographs available, markings representing early, mid, and late variations are depicted here. This is especially focussed on the distinctive "Hairless Joe" nose art, its adjacent victory markings, and the entrance door markings. Also of interest is the apparently dark finish on some portion of the fin and rudder (part or whole?) seen in at least one photograph. If it was indeed a darker finish rather than just a trick of the light, one can speculate that this was most probably dark green paint applied after a repair, or the finish already on a replacement rudder and/or fin.

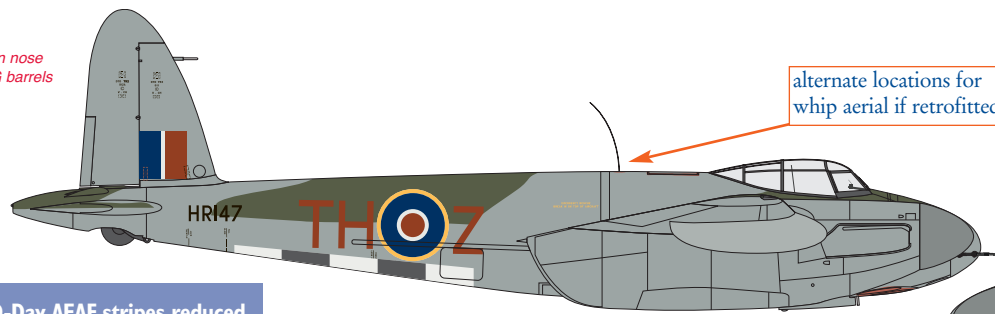
HJ719 was built with the wooden aerial mast incorporated, and no fairing below the fuselage tail cone, as shown here. It is not known if these details changed before or after it entered squadron service. Note also the 500 lb MC bomb on the exposed universal bomb carrier.

Note the black-painted canopy framework unique to this aircraft.



8
centred on nose
below MG barrels

Post D-Day AEF stripes reduced

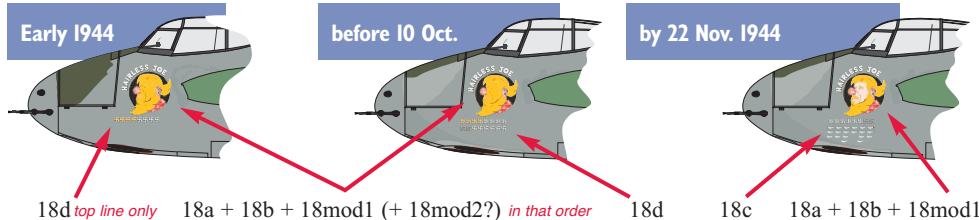


The AEF "invasion" stripes, seen in at least one autumn 1944 photo of HJ719, would not have appeared on this aircraft prior to D-Day. The same photo shows the command pennant on the entry door, the fairing under the tail cone, and paint variations along the leading edge of the port wing indicating the possibility of AEF stripes having been overpainted on the wings. The spinners on the narrow-bladed propellers also appear to be a darker grey (Ocean Grey, perhaps? or just differently weathered?)

All components of each package described on page 1 (front cover) are printed in small-batch production lots with the goal of making them continually available in our web shop, where availability may temporarily show "0" from time to time due to print run rotations for all products.

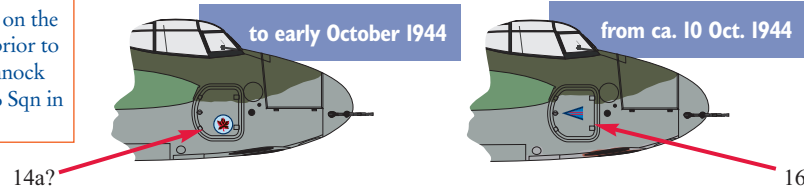
The Full Set and Basic Set packages, as well as any subject-related stand-alone National Markings sets and Airframe Stencil Data Markings sets, are also made available to our distributors and retailers.

For more on the Mosquitoes of 418 Sqn – especially the ordnance loadout possibilities – see our earlier AOD-D005 Docs publication in PDF form.



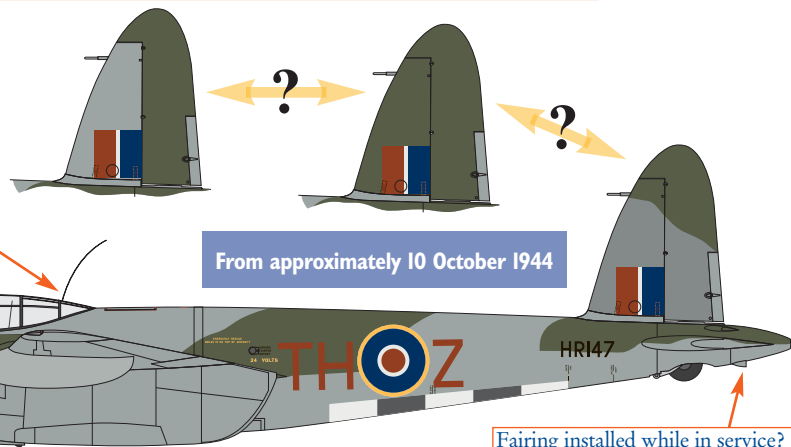
Our original decal representing the character with grey hair is retained in this set. However user feedback and further research supports the "yellow hair" interpretation illustrated here. The jury is still out on the "comb-over" (decal 18mod2) but it is provided for, just in case something more definitive comes to light.

Decal 18c represents the latest mission marker count on the photographic record prior to the transfer of the Bannock and Bruce crew to 406 Sqn in late November 1944.



Decal 14a represents the official version RCAF Overseas Distinguishing Emblem, which is partially visible, positioned as shown, in one reference photo. It may also have been the "washed out" version represented by Decal 14.

W/C Bannock's
command pennant.



A number of interpretations may account for the dark fin and rudder surfaces visible in one photo below. It appears to be the rudder balance horn deflected hard left, so given the direction of the light source (note shadows below a/c) one would expect it to be much lighter if typical MSG. However, if it is DG, possibilities include a replacements tail scavenged from an MMxxx serialled FB.VI or from a T.III, both of which featured somewhat non-standard DG finish in this area in some production runs. It is possible that this may have affected the rudder only. Further research on this particular peculiarity may prove difficult.

See ADD24s105 Instructions (enclosed if you've purchased the "+" combo of either the Basic or Full Set) for all airframe stencil data markings seen in this set's subject aircraft.

See ADD24c105-1 Instructions (enclosed if you've purchased the Full Set or Full Set+) for all roundel and fin flash markings seen in this set's subject aircraft.

Our discontinued Decals & Docs set, AOD24005m, had covered all of these aircraft, in addition to an example of the Mosquitoes involved in the squadron's operations as part of the 2nd Tactical Air Force (2 TAF) through to May 1945. This Basic Set also includes all of the code, serial, and nose art markings for that aircraft (SZ976, TH•V), but a different set of national insignia is required for the Full Set. It is therefore offered separately as ADD24005-2, with its own dedicated instructions and finishing notes.

Preparation & Application Guidelines

1. Make sure the model surface is glass smooth for best results. The glossier the prepared surface, the better. Before applying decals, it is especially helpful to overcoat flat paint finishes with a gloss coat that hardens completely. The timing to achieve a high quality surface can vary due to factors such as humidity, temperature, or how thoroughly the underlying paint has dried. There are specialty model-hobby products out there, but clear gloss acrylics designed for artwork or some acrylic floor finishes can also give good results.
2. If the model surfaces have gritty or “pebbly” areas remaining after gloss application, buff it out with fine grit (600 or better) wet/dry sandpaper. After thoroughly washing away the sanding residue, let the area dry thoroughly before recoating.
3. Prepare a shallow dish with lukewarm, preferably distilled water. Adding a small droplet of dish soap promotes soaking, which eases decal/paper separation.
4. Cut out the desired individual decal element and place it in the water, design-side UP. Most modelers develop a sixth sense for when the decal will loosen just enough, but 30-60 usually does it. As the backing paper becomes thoroughly soaked, the decal begins to separate from it and the adhesive layer becomes active. Some decal papers, such as that in current use for our digital production, will darken noticeably when fully saturated.
5. As the decal loosens from the backing paper, remove it from the water, handling just the paper while trying to avoid mechanical contact with the design or its clear carrier film edges (for our digital decals, also see the best practice “tips” elsewhere in this package).*
6. Set the model so that the surface receiving the decal is facing upwards, approximately horizontal. Use a brush or pipette to put a droplet of softened water on the area where the decal will be placed. Instead of water, a mild decal solution (such as Micro Set) can also be used. Or if using our digital decals, a stronger solution (such as Solvaset) may be used in place of water or Micro Set to help the decal snuggle down over more prominent details.
7. Bring the soaked decal paper close to this little puddle and slide the decal element off of the paper onto the puddle. A flat paintbrush, second pair of tweezers, or fingertip, may help in coaxing it from the paper.
8. Gently manoeuvre the decal into its final position without pressing it too tightly to the model surface. The idea being that the liquid between the decal and the model serves as a buffer, delaying the activation of the decal’s adhesive until positioned correctly.
9. Once positioned, pad the decal with a flat brush or cotton bud. The goal here is to squeeze out the water puddle from under the decal while keeping it in position. Be aware that the decal adhesive will start to take hold after you begin this step. Working out from the centre is the best practice – especially for larger decals – since it also pushes out air or liquid that may otherwise remain trapped under the decal film when dry.
10. As it dries, the decal adhesive will snuggle the decal down more tightly onto the surface. If you see any trapped voids, puncture them with a hobby knife tip, sewing needle, or similar sharp instrument, and pad as needed. If desired, stronger decal setting/softening solutions such as Micro Sol or Solvaset can also now be applied to tighten the decal more firmly to the surface of the model.
11. After the decals are completely set, any adhesive residue visible near them can be gently wiped away with a dampened cotton bud. If any of the adjacent clear-coat has “fogged” a little during application, such milkiness will often disappear under additional clear coating.
12. Give all decals ample time to really snuggle into the paintwork and then apply 1 or 2 overall gloss coats prior to final finish application or weathering steps.

* If this set is one of our digitally printed series (catalogue number is prefixed with “ADD”), please consult the additional “Tips for using decals printed on continuous carrier film” which describes a simple process to easily minimize the amount of carrier film transferred to the model.

Best practices for our ADD (or any other) digital decals printed in this way.

During application to the model, our digitally printed decals perform easily as well as our screen-printed decals. Both are produced using very thin carrier films on specially-designed waterslide transfer papers featuring state-of-the-art water-activated release agents and latent adhesives. The most noticeable difference is that these digital editions have the colours printed on top of a continuous (coated across the entire paper sheet) clear carrier film where, in screen-printing, the clear is applied only in register with each decal element plus a little around its perimeter. A potential problem inherent in either system is that any part of the carrier film that remains clear after transfer may be subject to “silvering” – a visual artefact wherein room light can make visible any voids trapping liquid or air between the surface finish of the model and the clear carrier film.

As a rule of thumb, the more clear film remaining, the higher the likelihood of silvering. Model finishing techniques have been developed to completely and consistently eliminate silvering. As recommended in our own guidelines, these usually start with the application of a high-gloss clear finish prior to decal application and at least one additional gloss coat prior to any final clear-coat finish (whether flat, satin, or gloss) application or weathering action. The quality of the initial gloss coat is particularly important for consistent success.

If you do encounter silvering on a regular or even random basis, then trimming the decal as close as possible to the actual colour elements will help minimize its visibility. This is especially true of decals printed on a continuous clear carrier film. One problem that can occur when using this “trim as close as possible” technique is that rough cuts – such as those made with dull scissors or knives used either too firmly or at the wrong angle to the paper – can distort the cut edges of the clear film, which can, in turn, affect finish coat smoothness at these edges.

To help avoid this possibility, begin by first cutting individual decal elements roughly from the sheet with as much as possible of the surrounding clear area intact. Then, on a flat surface using a fresh #11 (or similar pointed-tip blade), score through the carrier film all the way around the decal element, keeping the score line as close to the coloured element as possible. Practice being very gentle with the scoring action, gliding the knife tip along just hard enough to penetrate the clear film while at the same time not pushing too much of a “ridged valley” into the underlying paper. The advantage here is that the force needed to separate the decal element from the surrounding film is minimized.

After the usual soaking step, this “freed” clear film can be removed separately from the paper and discarded, with minimal film remaining to slide onto the model surface.

This method gives more light-handed control in making those detailed closer-to-the-image perimeter cuts, while at the same time resulting in less physical distortion of the delicate edges of the carrier film that will be applied to the model.