

# seattle chapter quarterly

VOL. I NO. 1

JUNE 1970

## EDITOR'S COMMENTS

Here it is! Another attempt to provide you with a newsletter written by modelers for other modelers. Our goal is to provide ideas, methods and formulas to enhance your own modeling. For the experienced modeler, many of these will be repetitious -- for the person still making mistakes and perfecting modeling skills, it is hoped that the material will be of some help. Although many of the techniques and ideas will lend themselves to all areas of plastic modeling, the primary objective will be in the aviation field. Not only is this the primary subject for most of the builders of the Seattle Chapter and also IPMS-USA, but currently the model industry is responding to our interests in a similar way. All articles will be welcomed and are hereby requested for future issues -- without information and articles from the members this newsletter will not succeed. Areas of interest such as autos, ships, diaramas and miniatures are eagerly needed and will be given space in future issues.

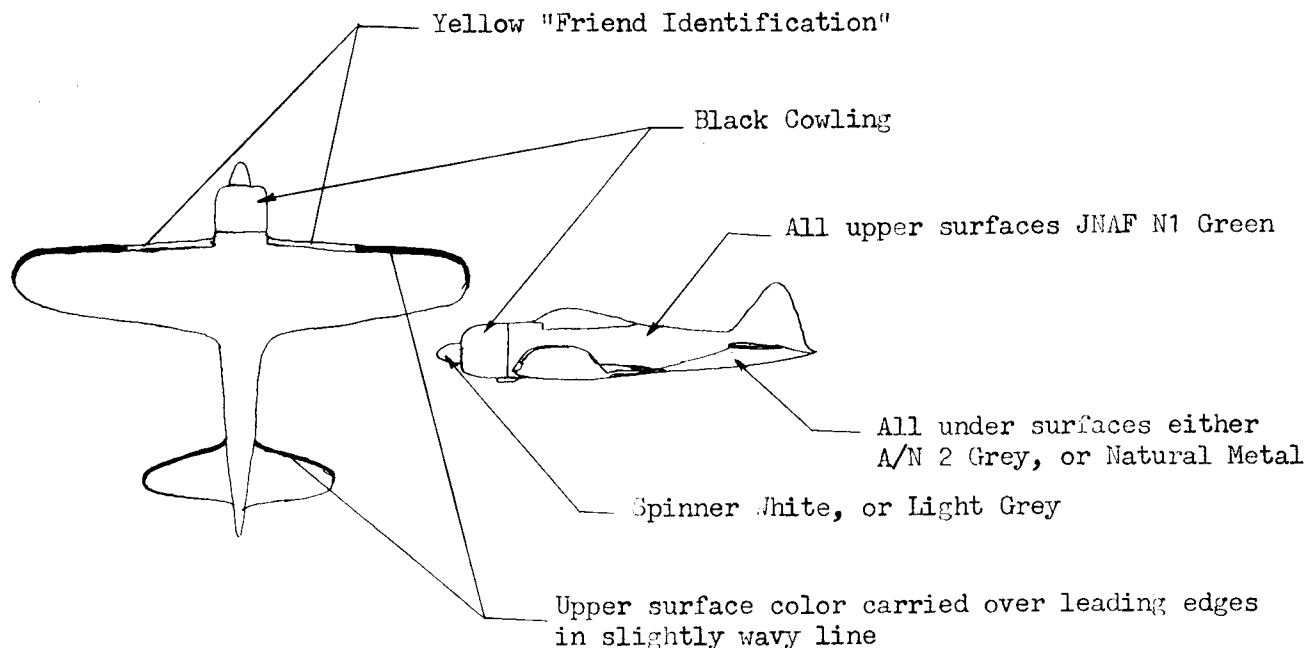
The cost of this issue has been covered by the Seattle Chapter treasury as well as by advertisers. If we receive a favorable response, the Chapter dues for all senior members (above high school age) will be raised to \$3.00 a year, while younger members dues will remain at \$1.00 a year. It is initially envisioned that the newsletter will be issued on a quarterly basis in the months of March, June, September and December, with a monthly meeting notice being mailed to all members in the other months of the year.

This newsletter will contain original articles, tips, photos, etc., and will also report worthwhile items from other sources in order to keep you informed of members' ideas and activities outside the Seattle Chapter. Although the cost factor is vital to the adequacy and success of the Chapter Newsletter, the most important factor is the enthusiasm and involvement of the members and their contributions to the newsletter; the newsletter will be a reflection of the efforts of all its members.

## WHY? - Jim Schubert

When I was first requested to write a piece for this letter I was undecided about what to do. I could do an article on the "stock" conversions I've been building, but then who besides me is really interested in accurate Zeke's, P-26's, Phantom II's, Boeing prototypes of the 30's or what's really wrong with the new Hasegawa SOC-3 Seagull (apart from the fact that it is actually an SOC-4)? No, I had to go deeper. What's it all about? Why do we build models - of anything? I'm sure the eighty or so members of our local group have eighty or so reasons. Basically all reasons boil down to the same essence - enjoyment. Enjoyment exists on many levels of appreciation. The greater the appreciation, the greater will be the enjoyment. Appreciation, of anything, is enhanced by understanding. How many people who say "I hate classical music", really understand it? They don't actually hate it of course; they're uneasy with it because they don't understand it. Most of the 200 million U.S. citizens put us down as boys playing with "toys" - the same with the model railroaders, the radio control airplane/boat/car builders, stamp collectors and coin collectors. Don't let it bother you. Dig into your hobby or hobbies, wring them dry. Understand their background, origins, relevance to history, etc. Say you build static display models of planes. They will mean more to you and be far more enjoyable if you understand why the real airplane existed; why it was built the way it was, how and why it was used, why it was painted a particular scheme, how all the bits and pieces worked, and how that all related to a justification of its cost at a particular time in history. Back to the Zeke for an example. It was built in great secrecy, by an emerging 20th century power not quite out of its late blooming feudal period, to better the best the rest of the world then possessed, or even had in the planning stage. It was all brilliant offense - light, fast, highly maneuverable, heavily armed, long ranged - and no defense. It didn't really need any defense because it was the best in the world at that time in history (late 30's and early 40's). But this still too rigid, near feudal society, that had created it couldn't move quickly with changing circumstances, and by inaction and equivocation reduced the Zeke in the mid and late 40's to a pitiful image of its original self by continuing it in production long after it should have been superseded. The Western powers changed everything - the East didn't. The Zeke of the thirties, unarmoured, with light spindly undercarriage designed for use off smooth well prepared surfaces, was forced to operate off rough coral strips against, by then, far more heavily armed and armoured adversaries, and was found sadly wanting. The tables had been turned and the Zeke was to the Hellcat, Corsair, Mustang, and Spitfire as the 1-15, 1-16, P-26, P-36 etc. were to it in its heyday. Read Saburo Sakai's autobiography *Samurai* for an appreciation of the Zeke, or read Pierre Closterman's *The Big Show* for an appreciation of his Tempest, Typhoon, and Spitfire. Find out why the Typhoon had that wry comment about putting out the fire stenciled on its cowl. Find out what a marvelously complex piece of machinery its H-24 cylinder Napier Sabre engine was. Do you like the beautiful lines of the Macch-Castoldi MC-72 seaplane racer? Dig in and study it and you'll come to like it even more. It's wild. Its V-24 cylinder Fiat engine was something to behold. Do you get my message? Understanding is the key to appreciation. Appreciation is enjoyment. Enjoyment is why we build models.

## A6M5c (A6M5) ZERO SEN



All exposed interior surfaces-flat metallic blue (light)

Insignia in usual six places; unit markings per your references

The only visible differences between the A6M5c and the A6M5 is that the c has cannon. As there is no really decent kit of this bird on the market in 1/72 scale you have to convert to get a good one. You'll need:

Hawk A6M5c Model 52 (body, tail, canopy, propeller)

Revell A6M5c (wing, drop tank, tailwheel)

A fourteen cylinder twin row engine (the best is from the Revell Curtis P-36)

Main wheels from the Aurora 747 or the Revell 707, or KC-135

A good pilot

Plastic Sheet in .010", .020", .040"

Solder in 1/32" diameter

Two Paper clips

Soft wire in .002" - .005" diameter

Scotch Tape

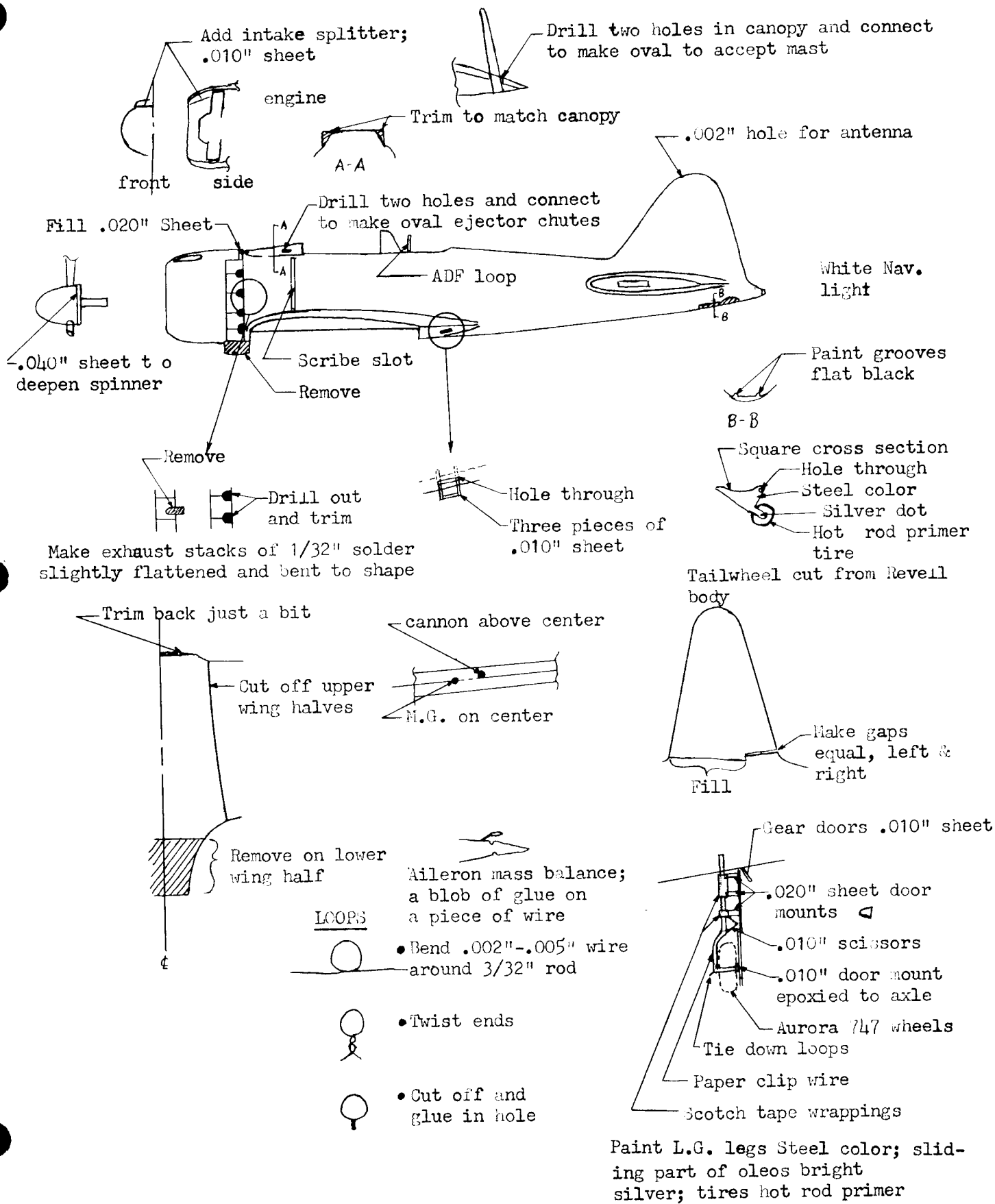
### REFERENCES:

Green, Fighters, Vol. 3

Green, Famous Fighters of the Second World War

Bueschel, Japanese Aircraft Insignia, Markings, & Camouflage

Scale Modeler Magazine, Vol 3 No. 4



# SUPER DETAILING THE WW II PERIOD AIRCRAFT

- Doug Beagley

These days the reproducing of model aircraft has become an advanced art; many are trying to finish models so that they will bear the look of planes just the way they looked as they stood upon their airfield. It has been apparent from one of our contemporary magazines that some work has been done in this direction, but it is a great pity that as much thought and research has not been put into the subject as has been put into the actual finishing. From what we see one should finish the model in the correct colors and then go around every panel and fleck it with flat white paint. This, we are told, represents the wear and tear brought about by the hardworking mechanics. A close scrutiny of any good close-up picture taken on a WW II airfield will show that this is not a true nor complete representation of the banged around plane we are reproducing.

The wear and tear on the aircraft actually depends much upon the surrounding in which it was used. Aeroplanes that served in the Western Desert sustained much more color fading than those that served in the more temperate zones. But some things were quite general, and could appear on most any model. British and American aircraft all had propellers that were flat black with yellow tips. This was the first area which showed signs of service. It was not long before the leading edges were bereft of paint, and soon after the yellow started to disappear and the bare metal showed through. In fact, after any real service the tip would be completely without yellow, and this wear would continue gradually working its way up the rear of the blades. If the field from which the plane flew was stoney and had much gravel around, soon the blades would become chipped and all the mechanics could do was to smooth out the chips. This combined with the effects of sea atmosphere could really chew away at the propellers. The next areas that showed signs of use were the walkways; it wasn't long before the constant climbing up, on and over by all the various trades left there marks. The wing fillets were particularly prone to this type of damage. Also the wing leading edges soon showed signs of service with the constant friction of the gas hoses being dragged up for the refueling process. How about those chipped cowlings? Some were removed frequently, those around the engines as a general rule; other panels on the fuselage and wings were removed less frequently and, in some cases, unless the aircraft came in for major repairs, were never removed.

What other signs are apparent on our serviced machines? In almost all cases there were signs of oil leakage from the lower sides of the engine cowlings. The amount varied from type to type. The radials as a general rule were cleaner than the in-lines. The Rolls Royce "Merlin" variants were one of the finest but oiliest engines. It was a rare day when a "Merlin" powered aircraft would return from an operation without oil streaks far back on the underside of the engine installation. The lower side of the engine cowling would be washed off on occasions, but aft of the fireproof bulkhead the streaks accumulated and dust and dirt was added creating foul black smears. For examples see any clear view of the underside of a "Spitfire". On "Mosquitos" this oil could be seen even on the undersides of the tailplanes.

Much has been written about cordite stains around gun ports, and models have been seen that looked as if they had been used all the days of their existence as test beds for gun installations. They may not have flown but they have certainly fired their guns. In this area great care should be exercised or the result is overdone. Much the same can be said about exhaust stains. Approach with caution, some engines run much cleaner than others. Due to the airflow around other sections of other sections of the structure, the exhaust stains frequently do not streak straight back. Most of all they vary in intensity, so try to get some pictures of at least similar types of aircraft so that you will have some idea of how heavy to go. Some planes have been very sadly discolored by exhaust. In the summer of 1941 I worked on Spitfires that had come through the Battle of Britain, and, due to the number of flying hours that these planes had accumulated and the high proportion of their lives that had been spent at full throttle, the full length of the fuse-

lages were stained black (some exhaust stains are gray) to such an extent that the codes and roundels were fully obliterated, and the serials were barely legible.

What sort of airfields did this plane operate from? If they were muddy, and there were few fields that weren't some time of the year, then how about the mudstains under the wings and/or engine nacelles? If the plane flew in the European theatre the chances are the inside of the wheel wells were well stained, particularly in fighters where the wing was low to the earth and the wells were rarely cleaned. On twin or multi engine bombers the problem was not so acute but did exist.

This is not all the stain and wear problem, but some ideas to be considered before you whip out the flat white paint and go all around every panel on the aircraft. I would recommend that a study of pictures be made before one starts on this phase of the finishing -- study and a little thought.

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## TECHNIQUES

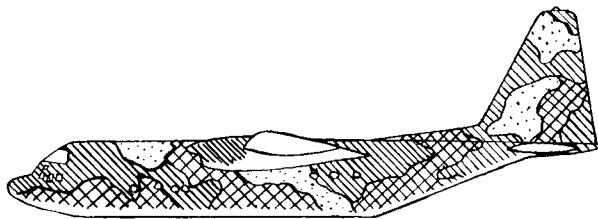
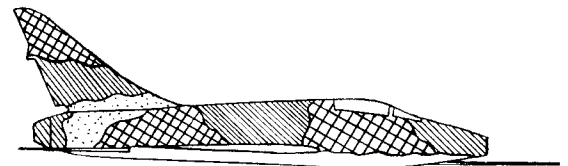
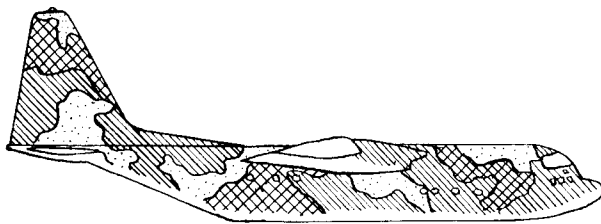
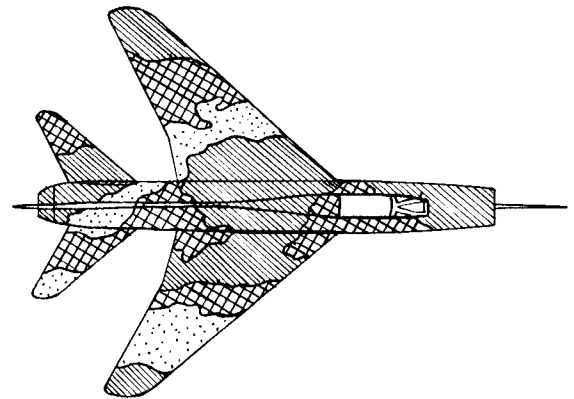
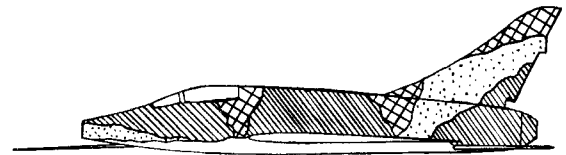
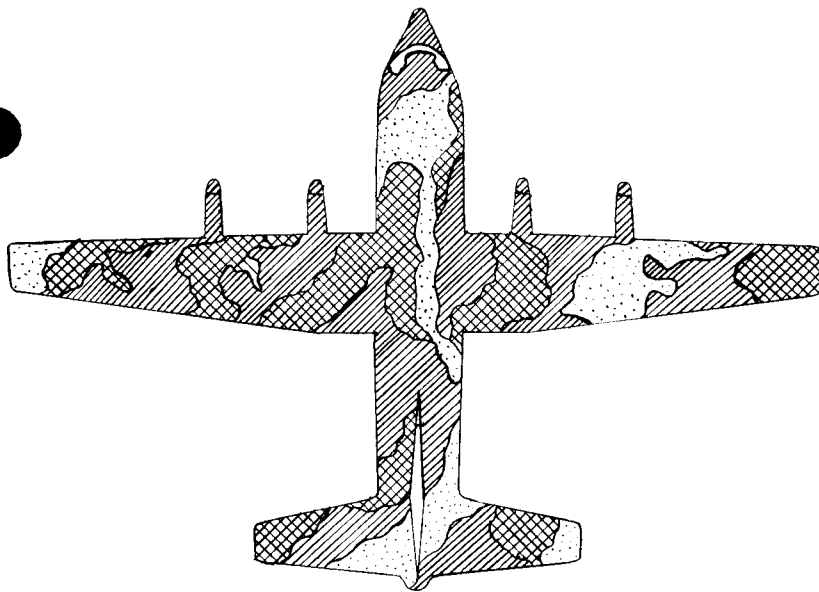
There are several magazines which illustrate the finished products of many modelers, but seldom is there a discussion of the necessary techniques required to build plastic models. The most professional results are obtained by many hours of work and also the accumulation of many different techniques. All successful and skillful modelers have spent a great deal of time studying the techniques of other modelers and have learned to apply these techniques to their own models. It is in this spirit that the newsletter will carry articles and suggestions on basic techniques to enhance the modelers' skills and in turn allow each modeler to produce more pleasing finished products.

## CAMOUFLAGING MODERN USAF AIRCRAFT

- Bob LaBouy





As a painting technique, camouflaging of aircraft has been utilized by almost every nation flying military aircraft. Modern camouflage on U.S. aircraft has several different applications and varies from Naval aircraft's use of white undersurfaces and grey top surfaces to the current practice in the Air Force of using three tone (greens and tans) top surface colors with a light grey (or off white) undersurface color. Until several years ago the camouflage application on USAF aircraft was limited primarily to aircraft operating in the south-eastern Asia area and has had two patterns, the standard and an Asia Minor pattern. In the past few years many regular units of the USAF, AF Reserve and Air National Guard have also been utilizing camouflage colorschemes in the United States. The basic authority and instructions for the camouflage applications on all USAF aircraft is given in Technical Order 1-1-4 (T.O. 1-1-4). T.O. 1-1-4 not only describes the whys of camouflage (i.e., deception, concealment and confusion from both ground and air observation), but also describes the materials, colors and markings, and the application and spacing of the national insignia. (Colors for all military purposes are assigned five digit code numbers and those code numbers can be found in the Federal Standard 595 and 595a. The first digit of each Fed. Std. Number indicates the type of finish, for example all color codes beginning with 1 are full gloss, 2 -semi-gloss, 3-lusterless.) More importantly for the modeler the actual pattern is described for USAF aircraft in a visual diagram. The following camouflage patterns for the C-130 and F-100 are copies of those contained in T.O. 1-1-4, both of which may be applied to excellent kits available from Airfix and Hasegawa/Frog respectively.

cont.



C-130

F-100

- |   |                 |
|---|-----------------|
|  | GRAY No. 36622  |
|  | TAN No. 30219   |
|  | GREEN No. 34079 |
|  | GREEN No. 34102 |

Now for the techniques. Although these patterns are easily and most effectively applied with an airbrush, they may also be brushed with very effective results. I would suggest that all under-surfaces (both on the plane and its stores) be painted in the light grey (No. 36622). The only notable deviation from the T.O. 1-1-4 is authorization for the Strategic Air Command (SAC) to use black (No. 17038) on the bottom of B-52 aircraft. This use of black has also been seen on the F-111As flying from Nellis AFB. On the upper surfaces the lightest colors should always be applied first; the tan (No. 30219), then O.D. green (No. 34102) and then dark (or shadow) green (No. 34079) as the final coat. Although the paints are applied with a spray gun in actual usage and this effect is easily obtained by the use of an air brush, very pleasing results can also be obtained with hand brushing. Care must be taken, however, not to build up too large a layer of paint because the resulting ridge of paint will show through subsequent layers. One of the factors which makes modern camouflage patterns comparatively easy is the fact that even the actual planes sometimes vary considerably in their patterns. Although T.O. 1-1-4 illustrates and suggests the actual patterns,

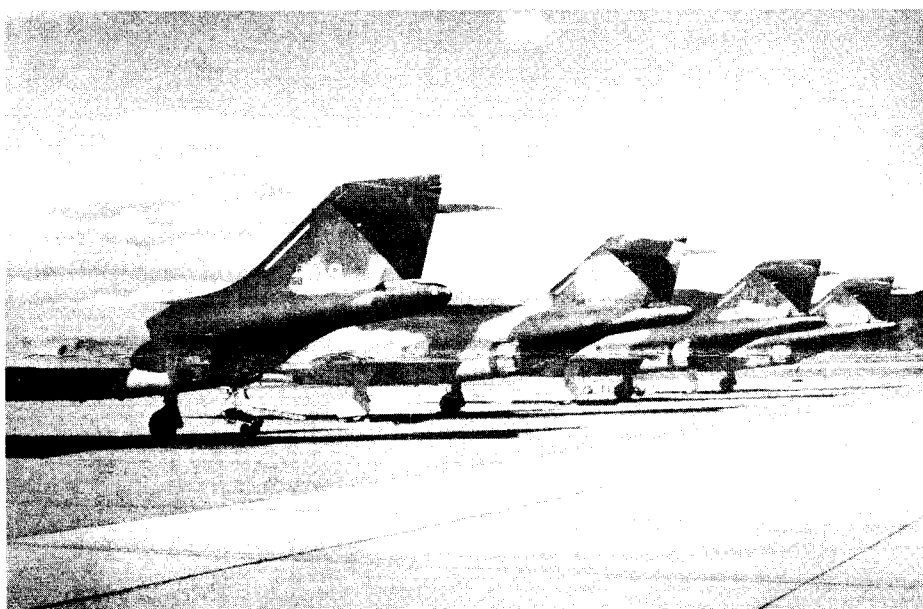
in practical application there are often many variances in the paint scheme (often a wavy demarcation line will be seen between the upper surfaces and the grey undersurface while a relatively straight line may be seen on the next aircraft). Most often the only camouflage patterns which closely follow T.O. 1-1-4 are those applied at the aircraft factories or at major repair facilities.

Quite often modelers will question the colors on camouflage aircraft they have seen in static displays, slides or magazine pictures. Generally colors will vary from one plane to another depending on the amount of weathering, sun bleaching and touch up painting, all of which tend to make the standard colors vary considerably. As a practical matter in actual usage, touch up or repair paint jobs may be made with mixtures of what ever colors are available to the crew chiefs (this is a habit not unique to the Viet Nam operations and has accounted for many different and distinctive color schemes). Color pictures often tend to distort colors; this difference can most often be seen when comparing a slide and a color print made from that slide. Observation has taught me not to doubt any color scheme modeled.

I offer the following suggestions as acceptable paints and mixtures to be used in camouflage models using readily available paints:

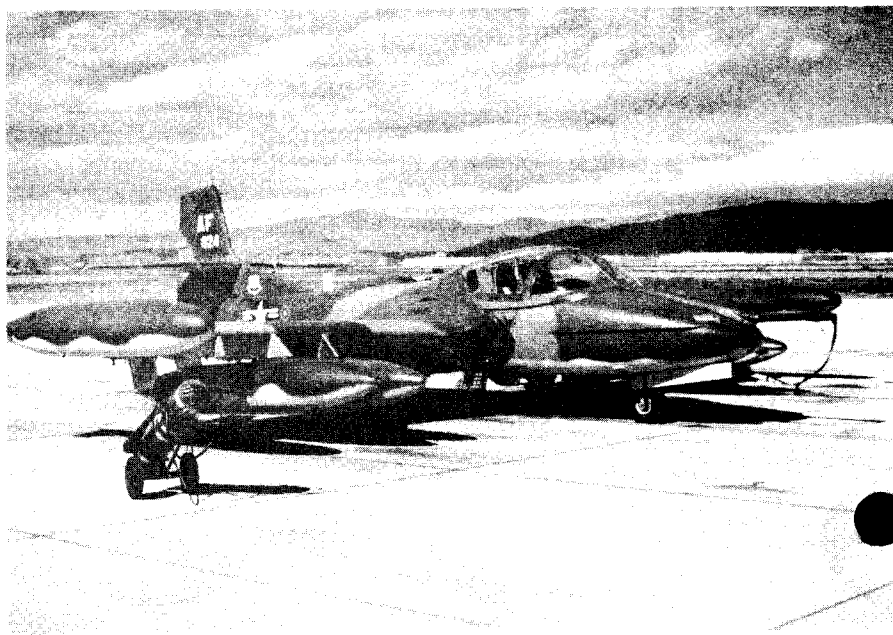
COLOR	FED.STD. NO.	PACTRA	HUMBROL	POLLY S	FLOQUIL
Grey	36622	Cam. Grey M13	Grey HU. 10	40 pt. White PF 11 2 pt. Night Black PF 10	40 pt. Reefer White RR 11 2 pt. English Black RR 10
Tan*	30219	Light Earth M-18	Tan HU. 9	Khaki PF 60	10 pt. Earth RR 81 2 pt. Rust RR 73
Olive Green	34102	Artillery Olive M7	Green HU. 8	Olive Drab PF 52	Depot Olive RR 44
Shadow Green	34079	Forest Green M5	Green HU. 7	1 pt. Grass Green PF 51 2 pt. Night Black PF 10	Coach Green RR 48

\* As a note, I have found from personal observation that this tan lightens in color under exposure to the sun. This "weathering" generally accounts for the light tan witnessed in photographs and on various display aircraft painted in current camouflage paint. The lighter shade of tan (Fed. Std. 30257) is best approximated by use of Floquil Mud (RR 83), Pactra Mustard (M-21), Humbrol Mid Stone (HB-12), or Polly S Desert Brown (PF 63). As in the cases of all paint suggestions, each modeler should test these colors by whatever method you use before applying them to your model. Do not accept these suggestions as the only solutions.



RF-101-H s (Ser. # 56-019N, -020N, -022N, and -023N) of the 152nd TAC Recon. Group (Nevada ANG) at May Field on 5-9-70. Note the camouflage pattern differences on each aircraft.

A-37-B (Ser. # 68-10824) in TAC markings and standard camouflage pattern suggested by T.O. 1-1-4; picture taken at May Field, Nev. ANG, Reno, on 5-9-70.



### MIX CHART FOR AIRCRAFT COLORS USEING PACTRA PAINTS

The colors listed on the following charts were mixed using Pactra Paints as indicated across the top of each chart. The numbers on the chart refer to the parts required to make the color listed on the left. These parts can be any constant measure, ie, drops, eyedropper fuls, teaspoons, ounces etc., depending on the quantity needed of the color being mixed.

The last three columns on the chart indicate what type of light the colors were matched under.

An \* indicates a tint of the color is all that is required.

The colors for this chart were scrounged from many sources the majority being mixed by members of IPMS Tidewater. The chart was produced by IPMS Tidewater.

The colors listed were matched as nearly as possible to all available information but there is always the factor of human error to be considered, so don't consider these to be the lastword.

		3	5	18	F1	F2	F3	F4	F5	F7	F8	F9	F10	F11	F12	M2	M3	M4	M5	M6	M7	M10	M11	M12	M13	M14	M16	M17	M18	M19	M20	M21	M22	M23					
		ROYAL BLUE	LEAF GREEN	SEA BLUE	BLACK	WHITE	YELLOW	RED	ANTI-GLARE GREEN	INSIGNIA RED	INSIGNIA BLUE	BATTLESHIP GREY	ROOF BROWN	ALUMINUM	ORANGE YELLOW	PRIMER WHITE	NAVY BLUE	AREO BLUE	FOREST GREEN	OLIVE DRAB	ARTILLERY OLIVE	FLESH	FABRIC YELLOW	REBEL GREY	CAMOUFLAGE GREY	BRONZE	CHROMATE GREEN	KHAKI	LIGHT EARTH	TERRA COTTA	DARK EARTH	MUSTARD	ANCIENT PURPLE	CLEAR FLAT	DAYLIGHT	INCANDESCENT	FLUORESCENT		
USAF/USN/USARMY																																							
N.S. SEA BLUE	35042																1								1												x	x	
GREY	36622														*										1												x	x	
MED GREEN ARMY	34102																			1								6									x	x	
INTERIOR GREEN	34151		1																															1			x	x	
PURPLE	37144																																				x	x	
ORANGE YELLOW	33538						10								*																						x	x	
SAND	30277																											1									x	x	
BRIGHT RED	31136									10						1																					x	x	
GREEN	34108		5			*																													2		x	x	
MIDDLESTONE	30226																																1				x	x	
LIGHT BLUE	35193	10	3			8	3																														x	x	
BLUE DRAB	34158	10	3			14	3												4																		x	x	
DULL RED	30109					1	1	8	10																												x	x	
MAROON	30111					3	4	2	11																												x	x	
FIELD DRAB	30118					2													8														4				x	x	
EARTH YELLOW	30257									1																				10			10				x	x	
OLIVE DRAB	X34087		1			3													10																		x	x	
MED GREEN NAVY	34092		6			3	3	1																														x	x
INSIGNIA BLUE	35044	6				6				2																								2			x	x	
MED BLUE	35109	3		5	1																														4			x	x
ORANGE	32246														1																							x	x
DARK GREEN	34079				2				1																													x	x
OCEAN GREY	36176	5			9	24				1																												x	x
SEA GREY	36118	7			21	24				2																												x	x
LIGHT GULL GREY	36440				2	24	1																															x	x
DARK GULL GREY	36231				5	10			*																													x	x
TAN	30219				1	5									1															10		3					x	x	
BROWN	30140				1	3									1															10		3					x	x	



	3	5	18	F1	F2	F3	F4	F5	F7	F8	F9	F10	F11	F12	M2	M3	M4	M5	M6	M7	M10	M11	M12	M13	M14	M16	M17	M18	M19	M20	M21	M22	M23	DAYLIGHT	INCANDESCENT	FLUORESCENT		
ENGLAND WWII continued																																						
SKY BLUE					45											2																		x	x			
TRAINER YELLOW					3	14								1																				x	x	x		
EXTRA DARK SEA GREY				4						1	7																							x	x			
DARK SEA GREY				1							7																											
MEDIUM SEA GREY				1	6						4																											
EXTRA DARK SEA GREEN				1	1	3		3				2																						x	x			
GREY GREEN				2	5	3																																
SKY					20	1		2			1										4													x	x			
DARK GREEN				7	2	6	1	6				6																										
DARK EARTH					1	3						3																										
LIGHT EARTH					24	15	1					9																										
MIDDLESTONE					4	5						3																										
SLATE GREY				7				6		3	15														4									x	x			
OCEAN GREY				3	2					1	10																							x	x			
FRENCH WWII																																						
DARK EARTH				3	2				2					2			5																	x	x			
LIGHT GREEN				3	5	8		10		2																								x	x			
DARK BLUE GREY				7							7																							x	x			
LIGHT BLUE GREY				6							6															5								x	x			
YELLOW																					13					1								x	x			
SKY BLUE	2		1		12					6	5															7					1			x	x			
RED							3		7																				1					x	x			
CHOCKOLATE				2								5																						x	x			
KHAKI				3									6							14								25					x	x	x			
RUSSIAN WWII																																						
GREEN				1				3																										x	x			
GREY GREEN				2				3		3																								x	x			
GREY VIOLET				3							3	2															4							x	x			
EARTH BROWN												1						3													4			x	x			
SLATE GREY				1				1		1	4																							x	x			
PLAE BLUE										1					10																			x	x	x		
TURKEY WWII																																						
GREY VIOLET				3						3	2																	4						x	x			
EARTH BROWN											1								3												4			x	x			
RUMANIA WWII																																						
DARK CHOCKOLATE				3		1						9								2														x	x			
HUNGARY WWII																																						
BLACK BROWN				4								5								2														x	x			
DARK CHOCKOLATE				3		1						9								2														x	x			
JAPAN WWII																																						
DARK GREEN A1						1		4		4																								x	x			
OLIVE GREEN A2								1			3								4															x	x			

**NOTE 1 :** Two formulae are given for USAAF Olive Drab, both are valid. To age the color since this was a color that faded rapidly add or subtract white or anti glare green as applicable. The first mix gives a fresh Olive Drab, the second a medium faded Olive Drab.

**NOTE 2 :** This color looks best when sprayed over a white primer to add brightness.

**NOTE 3 :** This color must be applied over a primer coat of aluminum. This adds the suggestion of bare metal underneath.

**NOTE 4 :** To the knowledge of the people preparing this chart, this color can not be duplicated using Pactra paints. This is after many hours of attempting to duplicate it. Sorry!

**NOTE 5 :** This is a semi-gloss black, mix equal parts of flat black and gloss black.

## MIKE GLADYCH, A POLISH FIGHTER PILOT - John Schaaf

I thought it about time to put into print some of the facts I've been able to piece together this past year on one B. MICHAEL GLADYCH, a polish fighter pilot who flew in combat from the September 1939 invasion of Poland until he said his formal goodbye to the 56th Fighter Group's 61st Squadron on August 20, 1945 (He'd been with them approximately 18 months).

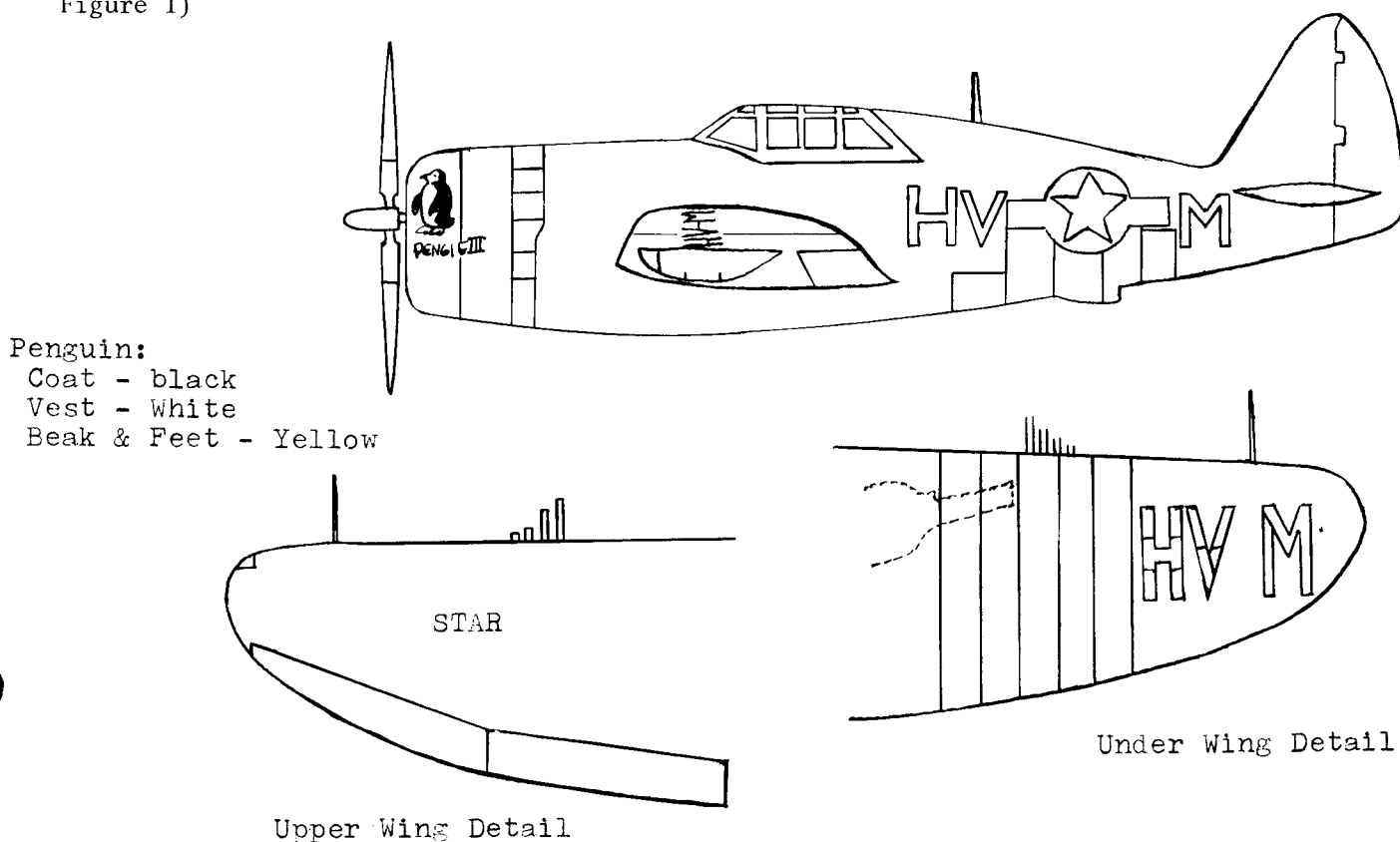
Mike is a very quiet, mild mannered guy. You'd never suspect he is the same one his buddies in the 56th referred to as "The Killer". He tells me that 47 is the number of aircraft he downed during all his combat years. He probably has more, but he only counted those he saw crash. He doesn't like to go into detail about his exploits. Who can blame him? He has, however, given some marking information for some of the aircraft he flew.

POLAND: P.Z.L. P-11's. Mike doesn't remember individual markings of aircraft he flew as he took what was available. He did, however, fly in 111 & 114 Squadrons. The colors as shown in Profile #75 looked good to him.

FRANCE: He can't remember anything about markings here. He flew Caudrones.

R.A.F.: Here, Mike's flying began with the Battle, flying Hurricanes of the Polish 302 Squadron. He remembers one with the letters WX V. Polish flag centered under exhaust ports - both sides. Next, he flew Spitfire Mk II's with 303 Squadron and remembers one aircraft with the letters RF V. Polish flag same as above. Spinner, stripe and under-sides were Sky Type S. Mike went back again to 302 Squadron, flying Spitfire IX's; no recollection of markings of these.

U.S.A.A.F.: Mike flew here with the 61st Squadron, 56th Fighter Group. His aircraft were all marked HV M. He flew five Jugs during his eighteen month tour with them. He tells me the first two (razorback version) were the standard OD upper surface and gray under surface. The call letters on these aircraft were white. His third aircraft was natural metal overall and had invasion stripes underneath only. Call letters were black here. All three of these birds had a penguin painted on the port side in the red painted area of the cowl. The aircraft name "Pengie I, II, III" respectively appeared below in white letters. (See Figure 1)

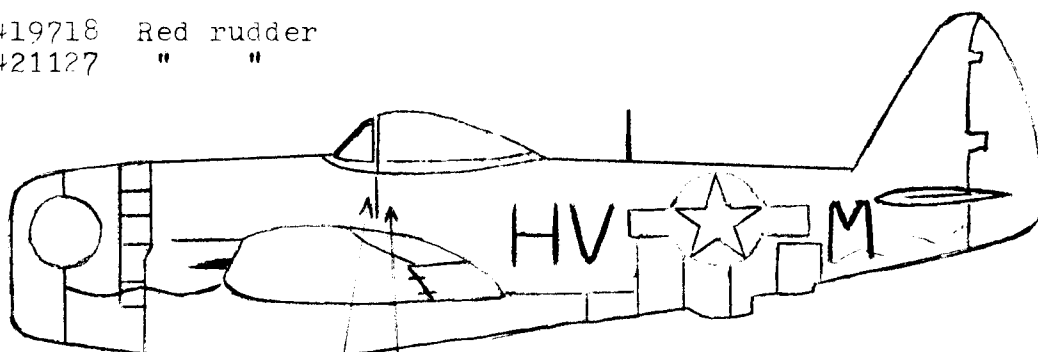


Mike's number 4 & 5 aircraft are the most interesting because of their unique coloring and that he has complete marking information for both of them.

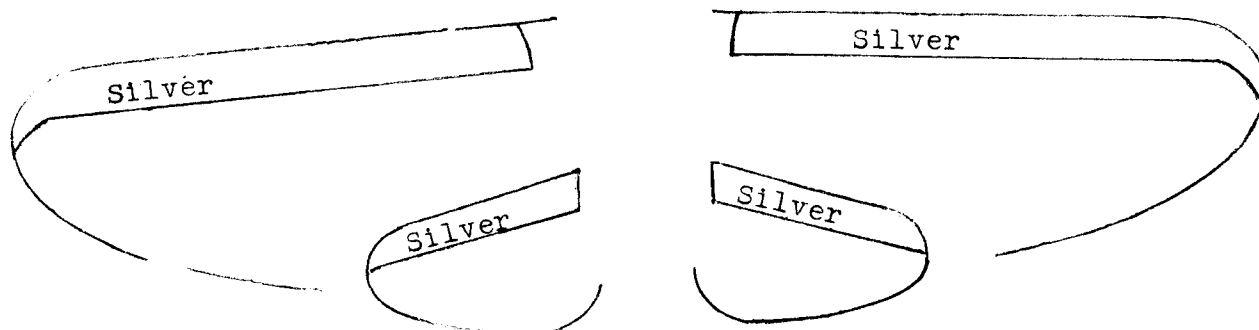
PENGIE IV came on the scene not too many months after "D" Day according to Mike. The penguin is the same but the background is a red circle,  $\frac{1}{2}$  of which extends past the red painted cowling. The victory marks (twenty-six as shown on diagram) are red with white outlines. I've been able to make them from Authenticals #5, decal 17. Lower port wing has stencil-type HV M in black in lieu of the star. Marking in front of victory crosses is a yellow figure of a man. In front of that is the name plate in red. Serial numbers on the tail are red stencil-type (A.I.R. #15). The upper surface is midnight blue which can be mixed using Floquil's black with a not-too-dark blue added. It will look black until you get it in outside light. This coloring will stir up a lot of arguments because there are many modelers around the country who claim that the 61st painted their Jugs black. Mike Gladych says his was the first plane to be painted this color and that some of the rest of the squadron followed suit when the worst of the hostilities were over. He also has a model of his number 5 bird, made in 1945 at the base, and painted this shade of blue to prove the point. The lower surface is Floquil's Great Britain Sky Blue with silver for the belly tank. Two versions of this aircraft can be made. The differences are the color of the windshield frame, and the penguin insignia. When he first flew the plane, the windshield frame was natural metal. Later, when time permitted, it was painted midnight blue, and the penguin (as earlier described) was added. The name Pengie IV is in white lettering; HV M on the fuselage is red with a white outline. (Can be made with Micro Scale sheet #72-38. Cut out letters and put them on Stoppell white. Let dry several days, then cut out leaving white outline.) Upper surfaces were waxed, so put a glossy finish on for authenticity.

PENGIE V: This was a sprint version as you can see from the diagram. The penguin is on a medium blue background circle half of which is off the red painted cowling. The stars have a medium blue outline. Serial Number is the same color as on Pengie IV. The lower surface is natural metal with the line breaking on top of the wing and tail surfaces as shown.

Serial #: Pengie IV 419718 Red rudder  
 " V 421127 " "



Kill Marks: Pengie IV=6 rows of 4 & 2 in 7th row. Back edge of row is even with line shown  
 Pengie V=5 rows of 5 & 1 in 6th row. Put leading edge of rows back of line shown

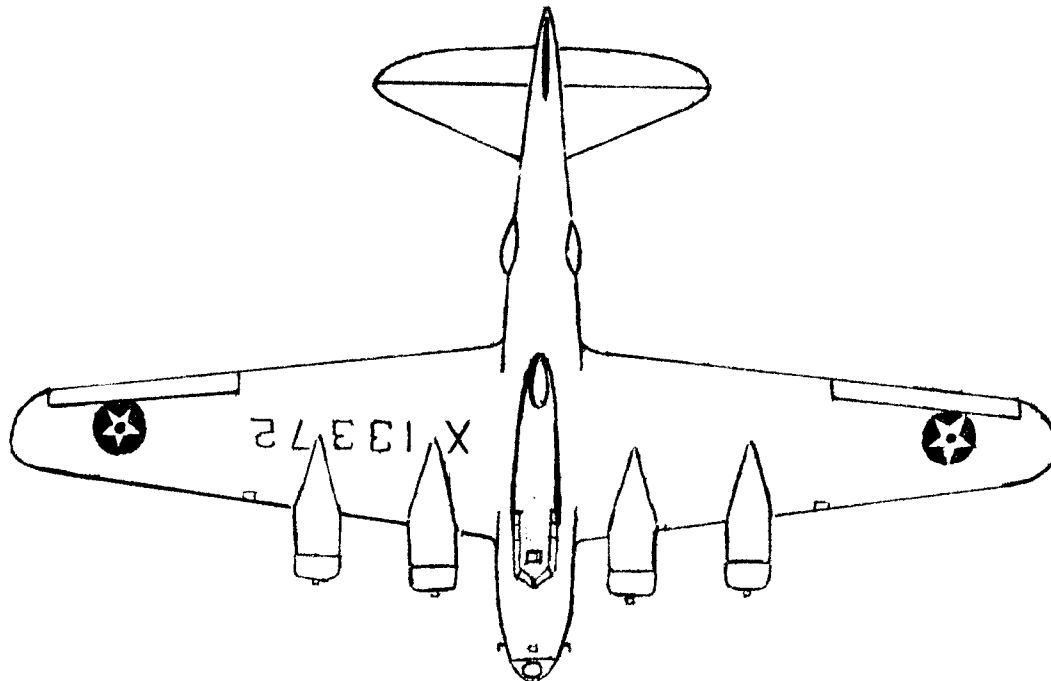


In front of the kill marks is the yellow man figure mentioned earlier

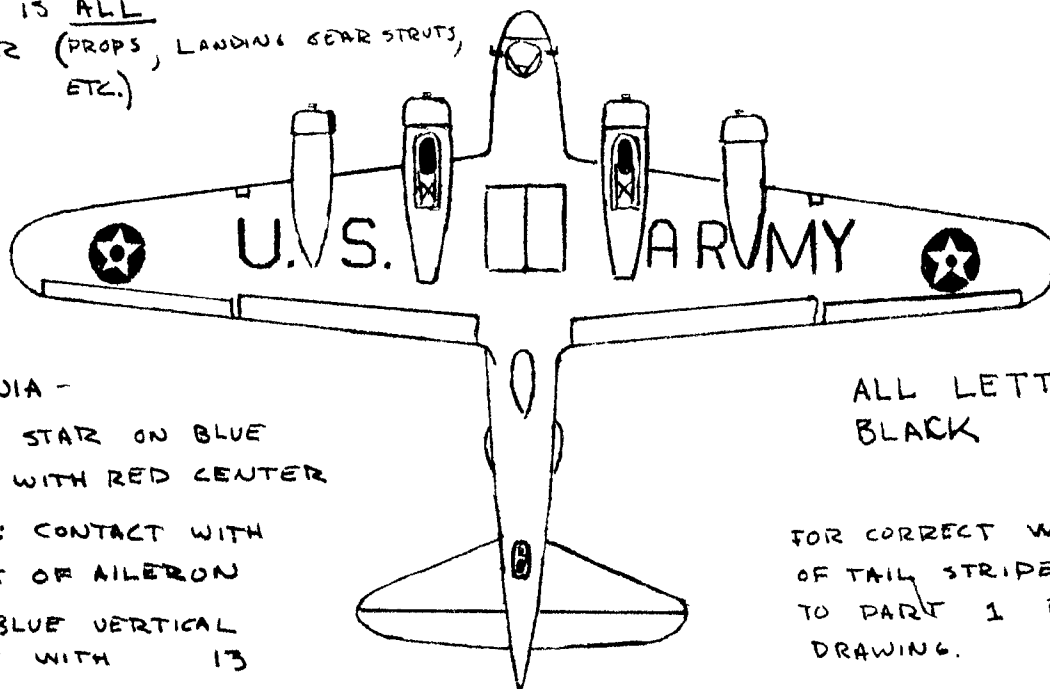


# FINISH AND MARKINGS -- BOEING 299

- Model by Terry Moore



FINISH IS ALL  
SILVER (PROPS, LANDING GEAR STRUTS,  
ETC.)



INSIGNIA -  
WHITE STAR ON BLUE  
FIELD WITH RED CENTER

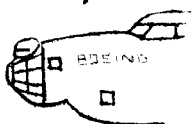
NOTE: CONTACT WITH  
EDGE OF AILERON

TAIL: BLUE VERTICAL  
STRIPE WITH 13  
RED AND WHITE STRIPES  
(7 RED, 6 WHITE)

ALL LETTERING  
BLACK

FOR CORRECT WIDTH  
OF TAIL STRIPES REFER  
TO PART 1 FOR  $\frac{1}{72}$  ND  
DRAWING.

SERIAL NO:  
3RD AND 4TH  
WHITE STRIPES



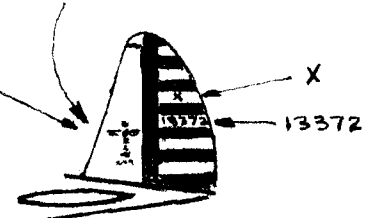
← LOCATION  
(BOTH SIDES)

NOT  $\frac{1}{72}$  ND

BOEING "BUG"



LOCATION



## MATCHING PAINTS

*The following article is part of a letter by William Solotar of Floquil Products, Inc. which was sent to me along with the "Floquil Mixing Guide".*

To qualify the authenticity of Floquil colors, please keep the following in mind . . . . .

1. Color matches cannot be verified unless you have a wet sample of the actual color. Even color swatches "drift" unless they have been completely protected from air, light, moisture, etc. You would be amazed how a painted color swatch can drift in 24 hours. Multiply this by months and years! We, as well as every other paint manufacturer face this problem every day and it is one that cannot be completely solved.
2. Very few, if any, color swatches are available, especially for colors used prior to 1945. Even our own government did not establish color standards for the military until January 1950.
3. No paint manufacturer, even the expert Germans, can guarantee an exact match from production run to production run. This was particularly true during the war years. From 1940 to 1944, here at Floquil, 100% of our production went to war industries and the government, and we were unable to perfectly match colors because of shortages of raw materials, forced substitutions, etc. At best, our Colors were 90% visually correct.
4. Colors *cannot* be matched from photos. No camera or developing process can guarantee 100% true color reproduction.

When matching colors please remember. . . . .

1. Large areas of a color look mighty different than a small dab.
2. A new coat of a given color next to an old coat, rarely looks the same. Before you decide that your paint went bad, wait overnight and look again. A "wet" sample never looks the same as one that has cured for weeks or months.
3. Your background color plays an important part as does your source and degree of light.

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## SHORT TREATISE OF DECAL APPLICATION\*

Decals are perhaps the most frustrating tool with which the modeler must work. The most commonly encountered application problems are; 1) cracking or disintegration, caused by poor quality or insufficient film, 2) poor adhesion caused either by a difficult surface (such as flat paint or "fabric simulation" on a WW I model) or insufficient glue, and 3) failure of the decal to conform to the surface (as over corrugations or panel lines), caused by inflexible film.

These problems can be conquered, and even the most truculent decals made to behave. As with any other product there are "tricks" to using decals, our's or anyone else's. We'd like to take this opportunity to pass on to you some of these "tips", garnered from our own experience and that of our customers.

1) If you are working with a brand of decals with weak or brittle film; we suggest spraying the sheet with Testor's Glosscoat or Dullcoat as appropriate. This will add a thin

coat of varnish to the film and help hold the decal together. (Authenicals should not require this step). Glosscoat and Dullcoat can also be used to make a matt sheet glossy or a glossy sheet matt.

2) Trace the image outline with a razor knife to trim the excess decal flash. Do not cut through the backing paper, but only through the film on which the decal is printed. This simple step, which even many advanced modelers ignore, will greatly enhance the finished model.

3) Clip the backing paper so that each image is on its own piece, with enough excess paper to serve as a "handle".

4) Holding the "handle" with a pair of tweezers, immerse the decal into warm water for 10 seconds. The paper will curl up. (The addition of a few drops of "wetting agent" to the water will break down its surface tension - in effect make it "wetter" - and greatly help decal adhesion. Photographic chemical wetting agents are available at low cost from camera shops.)

5) Place the decal on a flat, dry surface for about 30 seconds to allow the moisture to thoroughly work through the paper and loosen the decal. The paper will begin to uncurl. During this time, using the point of a razor knife, pull away the excess film that you trimmed in Step 1.

6) During the soaking process, inevitably, much of the glue that was originally under the decal has drifted away. More will be lost in the transfer process. (On some brands, of course, there may not have been much glue to begin with. In any event, almost any decal, our's included, can benefit from an extra application of glue, and people who use decals professionally will tell you they seldom rely on the glue from the paper alone. There are two methods which we use to add glue.

A) Dilute some white glue (such as Elmer's) with tap water. Using a soft brush, apply a coat of the glue to the place where the decal will go on the model.

B) Instead of white glue, use the glue that comes on the decal paper. (On almost all decals there is some scrap around the edges which can be trimmed off and saved for this purpose).

Method "A" is the more drastic, and will hold any decal. The glue of method "B" is less visible when dry. In both cases, if a corner of the decal refuses to "lie down," just slip some more glue under it and press down. In both cases, since the glues are water soluble, a damp finger or rag can remove the excess glue once the decal has dried.

7) Using the soft eraser end of a pencil (or for small items the point of razor knife) slide the image off the paper and into position on the model. Try to avoid sliding the image around on the model as this simply spreads out the glue and will weaken the final bond.

8) Once the decal is in its final position, take a soft, absorbant, lint free cloth (diapers are ideal), start at one corner of the image and, pressing firmly as you go, work across the decal. This forces all the water out from under the film, will avoid bubbles, and helps the decal snuggle around surface details.

(cont.)

9) As the decal dries an unsightly "silvery" mottle may appear under the clear film. This is caused by the moisture under the decal beading up, meaning it is not "wet" enough. The problem can be solved by brushing a small amount of "wetting agent" around the edges of the decal.

10) On detailed surfaces the decal may not snuggle down as desired over panel lines and rivets. The film needs to be "stretched". This is accomplished by brushing on Solva-set 15-20 minutes after the decal has been applied. Give the Solva-set 5-10 minutes to take effect, and then, contrary to the manufacturers instructions, press the decal down with a soft, dry rag. For delicate decals, such as the ones on this sheet, thin the Solva-set to 50% with distilled water. Solva-set is made by the Walthers Decal Co., primarily for model trains, and is available from most hobby shops.

No doubt these suggestions seem unusually complex, certainly more so than the simple "dip in water and slide off" printed on the back of most decals. But decals are complicated things, and remember how much more there is to building models than the kit directions, "assemble and cement as shown."

We hope these suggestions have been a help, not only for getting the most out of AUTHENTICALS but out of other decals as well. If you have a favorite "trick" let us know about it, and we may include it on future instruction sheets.

\* This entire note was "borrowed" from the back of the AUTHENTICALS Sheet #7, "Pacific Theater Victory Markings (U. S. & Japanese);" which is not only the best summary and explanation of decal application available, but also, in the same style as the other Authentical decals, one of the finest sheets available for any price. As in the case of several other firms we shall give notice to in future issues of the newsletter, this firm is not merely trying to make a "fast buck" from the public, but they are offering a service to the serious modeler - and at a price that is not intended to make fortunes for the producers. All modelers should give serious attention to those individuals, firms and organizations that help further our hobby and support them in turn.

\* \* \* \* \*

## LETRASET DECALS - Mike Quan

Those who haven't used Letraset Decals should try them. They offer several advantages over ordinary decals. First, they are applied dry, therefore you leave no glue and water marks on your model. Letraset is printed with a matt finish and is surpassed only by Microscale and Stoppel in film thinness. Letraset conforms closely over surface details and contours. It also leaves no unsightly film around the decal -- especially welcome for code letters and number serials. In case you goof in applying the Letraset, simply take a piece of Scotch tape and pull it off. If you read the instructions, you can't go wrong. My only suggestion is that when you are applying Letraset over Letraset (e.g. Italian WW II coat of arms over white rudder cross, or red center dot to WW II British roundels), make sure the first Letraset is on good and tight! Applying pressure to the Letraset once it is on assures that the decal is firmly in position, otherwise the second decal will pull off the first. Another hint is to cut the mylar sheet containing the second decal close to the decal such that there is a minimum area of mylar backing sheet to stick to the first decal and pull it up.

There is a wide variety of subjects to choose from so far, and it is getting better. At \$1.25 a sheet it isn't cheap, but the value for your money is rapidly improving. The author's latest favorite is M-36 "Luftwaffe Night Fighter Markings 1939-45". Included is a sheet with color schemes and profiles of six German night fighters. The gas filler markings have to be seen to be believed! I can hardly wait to get Letraset M-38 with octane and oil triangles, serial plates, etc. Don't forget that Letraset has a series for armor buffs in 1/76, 1/25, and 1/35 scale, too.

### FUTURE ISSUES OF SEATTLE CHAPTER NEWSLETTERS?

As you can see, these previous pages only represent the thoughts, ideas and techniques of a few members of our chapter. It has been our desire to supply information that that will benefit all members in their modeling effort. If you feel more coverage is needed - speak up. If you feel you can shed some light on any facet of modeling - please share this information with others. It is hoped that that another quarterly can be printed and distributed in early September, but to do so we need:

1. Articles on any facet of plastic modeling,
2. Hints, techniques, modeling suggestions,
3. Photographs of modeling subjects,
4. Reviews of new kits, decals, etc.

In general, we need every member's help. Please submit suggestions, articles, photographs, anything pertinent to modeling to:

Phone: Bob LaBouy  
At 2-3562 2606 Fourth North  
Seattle, Wash. 98109

DEADLINE FOR SUBMISSION OF ARTICLES, ETC. FOR THE SEPTEMBER QUARTERLY IS AUGUST 1st.

Just a short note from the printer on best methods for preparing copy for reproduction. If you plan to type your article, type it on white paper with black or red ribbon. For a two column article use a five inch line; for a one column article use a ten inch line. The length of the column will be determined by the editor. For drawings, use black or red ink, ballpoint or heavy pencil. Any correction method is acceptable as long as it is clean. My suggestion is to retype the correction on another piece of paper, cut it out and paste it over the goof. A limited number of black and white photographs can be used in each newsletter. Black and white prints only -- no color work please. Copy will be reduced for final printing so please indicate to the editor if drawings are in scale and if you prefer them to stay in scale. Make all hand written work legible and include credits or references on all material taken from another source. Also include titles for articles and captions for pictures or drawings.

THANK YOU.

# FUTURE MEETING DATES AND CONTEST CATEGORIES

JUNE 20	VIET NAM
JULY 18	OPEN
AUGUST 15	WORLD WAR I
SEPTEMBER 19	KOREAN CONFLICT
OCTOBER 17	WORLD WAR II - EUROPEAN THEATRE

## CONTEST RULES:

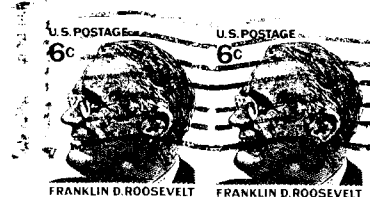
In order to allow for the best judging by our judging panel, the following requests are made for contest entries:

1. All entries should be displayed at the meeting by no later than 1:30 p.m.
2. Each model should be accompanied by an index card naming the model, its scale, kit manufacturer, references, and on the card's reverse side, the builder's name
3. Along with the references, a modeler should note any special information about his subject model, such as its historical background, pictures, special markings, etc.



**seattle  
chapter  
quarterly**

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