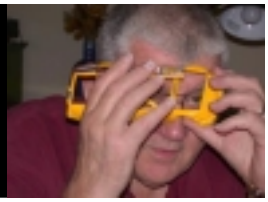
Seattle Chapter News

Seattle Chapter IPMS/USA
September 2002

PREZNOTES



Ted Holowchuk

I don't recall my first meeting with Ted. I seem to remember this somewhat curmudgeonly sort with a flat top that called everyone by their last name. What struck me, however, were the really terrific models he produced. As I slowly came to know him I discovered he was not a curmudgeon at all, but a very talented modeler who was always forthcoming with information on how to improve a model and willing to teach you the best way to improve your work. Ted's house was a veritable classroom on Thursday evenings, and when a modeler would ask how he did such and such, Ted would reply "why don't you come over to my house Thursday, and I'll show you how to do it." I, among many others was hooked. Then I discovered Ted lived out in the boonies - "it's not on any map - go on this road to the end, there are no left turns." What seemed like a few hours later, we finally found the house (I was navigating for Bill Johnson at the time) after a few of those 'no left turns'. "Would I lie?", I recall was Ted's answer, with a twinkle in his eye and a very sly grin.

What Ted taught me (and many others in our club) **considerably** improved the quality of my modeling. I learned to take each part of a model as a separate project, learned new ways to paint a model, learned to use different types of paints. I learned how to do a gloss finish - car models are not a problem anymore. I learned how to wash and drybrush. Ted exposed me to the art of resin casting. I am far from alone. How many times I've heard "Ted showed me how to do this" from members of our club. He single-handedly raised the bar for modelers in the Seattle area. As a matter of fact, a new adjective began to show up at contests around the region. If a particular model was an award winner by someone Ted had taught, then it was "Holowchuked". Ted, along with Jim Schubert, developed one of the finest judging systems to be found anywhere for the IPMS Seattle Spring Show. It is a very comprehensive system that takes away most of the judging headaches at a contest, and it has been adopted for use by other chapters in the Northwest.

Fortunately, Ted had the opportunity to attend a number of IPMS national conventions, where he usually entered models in the most difficult categories, and usually won. It always generated a laugh at IPMS Seattle's table at the awards banquet when his name would be mentioned. Aris Pappas and Bill Devins **never, ever** pronounced his name correctly! Ted was a teacher, a mentor, a friend, and he will be missed. But he taught many of us in the Seattle area a great deal, especially how to improve ourselves in this hobby we all enjoy so much and we're all so much better for what wisdom he passed on to us.

We are the rememberers
the people left behind
to keep the one who's gone from us
alive in heart and mind
the people left to cherish
and preserve a legacy...
Yes, we are the rememberers,
and we will always be.

See you at the meeting,

Terry

In This Issue

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Public Disclaimers, Information, and Appeals for Help

This is the official publication of the Seattle Chapter, IPMS-USA. As such, it serves as the voice for our Chapter, and depends largely upon the generous contributions of our members for articles, comments, club news, and anything else involving plastic scale modeling and associated subjects. Our meetings are generally held on the second Saturday of each month, (see below for actual meeting dates), at the **North Bellevue Community/Senior Center, 4063-148th Ave NE**, in Bellevue. See the back page for a map. Our meetings begin at 10:00 AM, except as noted, and usually last for two to three hours. Our meetings are very informal, and are open to any interested plastic modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. Dues are $24 a year, and may be paid to Norm Filer, our Treasurer. (See address above). We also highly recommend our members join and support IPMS-USA, the national organization. See below for form. Any of the members listed above will gladly assist you with further information about the Chapter or Society.

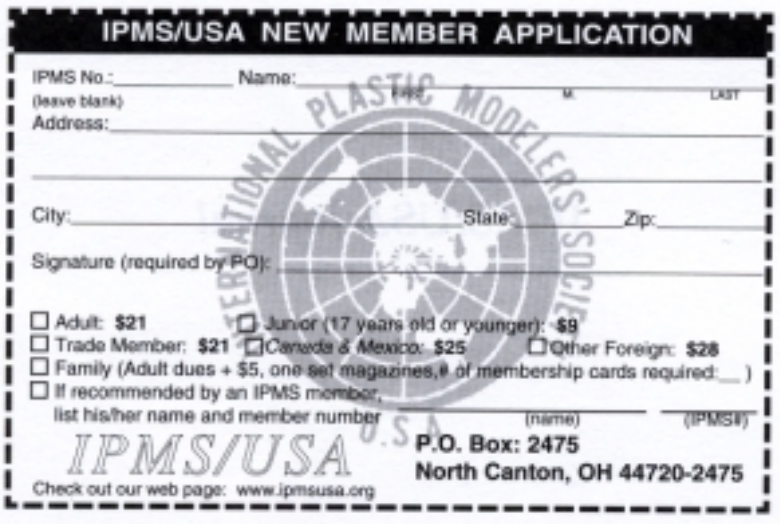
The views and opinions expressed in this newsletter are those of the individual writers, and do not constitute the official position of the Chapter or IPMS-USA. You are encouraged to submit any material for this newsletter to the editor. He will gladly work with you and see that your material is put into print and included in the newsletter, no matter your level of writing experience or computer expertise. The newsletter is currently being edited using a PC, and PageMaker 6.5. Any Word or WordPerfect document for the PC would be suitable for publication. Articles can also be submitted via e-mail, to the editor's address above. Deadline for submission of articles is generally twelve days prior to the next meeting - earlier would be appreciated! Please call me at 425-823-4658 if you have any questions.

If you use or reprint the material contained in the newsletter, we would appreciate attribution both to the author and the source document. Our newsletter is prepared with one thing in mind; this is information for our members, and all fellow modelers, and is prepared and printed in the newsletter in order to expand the skills and knowledge of those fellow modelers.

Upcoming Meeting Dates

The IPMS Seattle 2002 meeting schedule is as follows. All meetings are from **10 AM** to **1 PM**, except as indicated. To avoid conflicts with other groups using our new meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessable place.

September 21 (3rd Saturday, in Crafts Room) **October 19 (3rd Saturday, in Crafts Room)**
November 10 (back to normal) **December 14**


IPMS/USA NEW MEMBER APPLICATION

IPMS No.:_____ Name:_____
(leave blank) FIRST M. LAST
Address:_____

City:_____ State:_____ Zip:_____

Signature (required by PO):_____

☐ Adult: $21 ☐ Junior (17 years old or younger): $9
☐ Trade Member: $21 ☐ Canada & Mexico: $25 ☐ Other Foreign: $28
☐ Family (Adult dues + $5, one set magazines,# of membership cards required:__)
☐ If recommended by an IPMS member,
list his/her name and member number _____ (name) _____ (IPMS#)

IPMS/USA
P.O. Box: 2475
North Canton, OH 44720-2475
Check out our web page: www.ipmsusa.org

Meeting Update

The September and October IPMS Seattle meetings will be on the **3rd** Saturday of the month, September 21 and October 19. These two meetings will also be in the Crafts Room at the North Bellevue Community/Senior Center, rather than the main room.

Ted Holowchuk Remembered

As I look around my modeling area, my eye is drawn to my painting booth; a "Holowchuk Mark I". Next to it are my two Paasche H airbrushes, one for colors and one for clear; a Ted suggestion. Of course, what goes through the airbrushes is paints thinned with DTL lacquer thinner or Duracryl clear; more Ted suggestions. The skewers with alligator clips for holding parts to paint; Ted. On and on it goes...

Ideas, advice, suggestions, inspiration, constructive criticism, good humor, love of laughter; all things I will remember about Ted. I only knew him for the last four years, but he's one of those guys you feel like you've known forever right away. I'll miss him.

- Tim Nelson

It was very distressing to JoAnne and me to hear of Ted's passing on August 4. Bill Johnson phoned me, and there was nothing I could do to ease Bill's sadness. I spent most of the next day remembering Ted's unique way of taking over a room when he entered it. It wasn't just his expertise in making scale models or in sharing his secrets of painting them, and it wasn't his personal touch with everyone he knew. It had to be that he knew we all respected him, but he loved us more than we respected him.

I'm still a wanna-be modeler, but like a lot of guys, I enjoy the company of men who do things I would like to do, and I enjoyed Ted's company more than I can say. Jim Schubert got me to join the Thursday Night Irregulars and I joined at a time when I was deeply engrossed in another joy of mine. I was suffering what the Germans call Angst and I was not good company, but Ted was the first to wake me up and help me enjoy the fellowship of man, at one of our meetings at his and Lori's beautiful homestead up in Snohomish. Ted's kindness and his easy touch with what I was going through says so much more about him that can be easily put into words.

He greeted people he might have seen hours before, or days before (or weeks or months or years before) as though greeting them was special for him. It was special for me. He would come through a door and put out his hand, or make a grin or a half-grin depending on what the other person needed from him, and he said things to each man – things that aren't going to be etched in stone – and each was glad that Ted had noticed him, and had spoken to him, and made him, like me, feel right at home. It was even at **my** home that he made me feel at home. Years from now it will seem to be yesterday when he grabbed my hand and said "Mr. Ludwig, how ya doin'?," and that said, he was on to the next man and the one after that, and by the time he got his coffee and donut and sat down to lead the discussions that made up our Thursdays, all of us were in a better mood now that he was in the room.

None of us knows what tomorrow may bring, but we have our yesterdays, and our memories of those who do the things we would like to do – and like to be. A lot of us would like to be like Ted Holowchuk, but there is only one, and I am damn glad to have had the luck to have Ted want to shake my hand and greet me in his unique manner. I will always remember Mr. Ted. I want to say I loved Ted, but how does a man say he loved another man? I'll tell you how – you never forget him.

- Paul A. Ludwig

Two More Losses

Just as this issue was going to press, word was received of the passing of two other members of the IPMS Seattle family. Member David Whitemore has passed away, as has Lois Tait, the wife of member Don Tait. Our hearts are with the families and friends of those who knew them.

Rebuilding a 1/32nd Scale ’59 Chevrolet Impala

by Andrew Bertschi

I completed this project about a year ago. It was given to me half-built by a friend and it sat around for at least a year before I decided to rebuild it. Normally I don’t take kits in a semi-finished state except to use as filler for the spares box. But in this case it looked quite nice and I’ve always found the ’59 Chevy and other US automotive excesses of the late 50s to be quite interesting cars to look at. What an era! The kit itself dates back to the mid-to-late 1980s when Gunze-Sangyo did a series of US cars in a 1/32 American car series that included a ‘59 Cadillac Coupe de Ville, a ’59 Ford Galaxie Starliner, a ’55 Chevy Nomad, a ’63 Ford Thunderbird and a couple of others, I believe. From what I understand all seem to be relatively easy to find, but whether or not you can source one depends on your local supplier of older kits. This is the only one from their series that I have had in my collection or built so far.

This is a typical Japanese curbside kit with all parts molded in a grayish green plastic that’s easy to work with. It includes a clear tree, plus rubber-like tires and a large tree of chrome plated ‘accessory’ parts. It can be built either as a coupe or convertible and there are a good number of ‘custom’ options like fender skirts, a continental kit, hood louvers, and otherwise on the chrome tree, but I built the kit more or less out of the box as a stock coupe, with the exception of replacing the headlight lenses with MV lenses (two of the four originals were missing when I received the kit), posing the front wheels, and adding my own rear sections on the dual exhaust system. Other than these details, it is ‘as packaged’.

The body molding is crisp and quite good, typically Japanese in execution, but owing to its age not quite on par with Tamiya or even Revell-Germany kits of today. Everything fits well though, and the way things are laid out allows for detailing to be done quite easily. The chassis is really poor, at best toy-like, although several of the other kits in this series (especially the ’55 Chevy and ’59 Ford) are from what I’ve seen, the opposite and have very well detailed chassis. The body’s proportioning, while a bit on the ‘wide and low’ side, captures the look of the ’59 Impala quite well.

The interior pan is quite simple, with separate upper and lower dash halves (likely to facilitate detailing), a steering wheel with separate column with three-on-the-tree shifter, a rear view mirror, separate front seat, and molded-in rear seat. The door panels are separate pieces that are to be assembled in the platform style, and are easy to detail. The chassis itself does not have separately molded suspension or exhaust. I chose to replace the rear of the dual exhaust system to enhance its look and this required some minor modifications to the chassis. The wheels are simple one-piece units and there is no brake detail given. I added an inner part to each wheel to replicate simple brake drums. The chrome pieces were OK and I was able to use a dark wash to the chromed factory hubcaps to bring out their detail. The instructions are mainly in Japanese, rather simplified, and are focused on the ‘custom’ options. There was a color insert included in the box which has some photos of built-up models that helped me choose the colors and which wheels I used in building my kit. A small decal sheet is also provided with some blue/yellow 1970s-80s vintage California license plates along with a pair of white ‘The 50s-60s Collection’ plates.

When I received the kit, the body had already been painted a metallic orange color and the interior a flat red. I toyed with the idea of using those colors but felt a ‘softer’ pastel shade would suit the massive fins of the Impala better. I opted to try a bottle of Testors old ‘Boyd’s’ Pacific Blue paint (a lighter shade of blue) that had been sitting on my worktable. I began to strip and clean up the body and interior pieces with Easy Lift Off and a toothbrush and assemble the very basic chassis. Outside of filling in holes where the motor and gears were located (yes, it is intended to be a motorized kit), the only structural thing I changed was to thin down and re-contour the rear chassis rails so they looked more ‘scale’. From the side, they looked very odd before reworking.

While doing research on the car, I opted to add straight-out rear exhausts that I noticed were a popular way to run them on the few fifties cars I'd seen on the road today. I made a set of pipes and painted/weathered them, although their installation didn't happen until the final assembly. I'd intended to model the car as one owned by a person who used it on a regular basis today. To me that meant no wide-whites, fender skirts, or continental kit. Once assembled, I painted the chassis a weathered black and then sprayed on clear to allow for detail painting, did an oil wash, another sealing coat and then foiled the two molded-in mufflers. Once that and other detail painting/foiling was completed, I did some dry brushing and sprayed certain areas of the chassis with a Gunze acrylic paint 'grime' that I had mixed up to simulate road dirt, etc. The end result was typically used looking chassis, just what you'd see on a regularly driven road car.

Once I had all the paint stripped off and was happy with the body's clean up, I began to apply white primer to form a base for the Pacific Blue. I put on about four or five coats, then sanded it first with 280, then 320 paper and finally with an old, worn Scotchbright pad. After that, I put on a couple more light coats (I use Model Master flat white paint as white primer) and Scotchbrighted that until the whole body was uniformly smooth and free of orange peel.

I put a few coats of white on the clear plastic hardtop piece used on the coupe version I'd planned to build and then sanded/polished it with a Scotchbright pad also. Once it was smooth enough for my liking, I went over the paint with a polishing kit to get a smoother and more lustrous finish. As it turned out quite well, I didn't bother to use Duracryl clear on top of the white paint on the hardtop piece and just did the requisite trim foiling and polishing of the 'glass' with plastic polish. The inside of the hardtop was painted a medium which I mixed up from various shades of blue and gray purely on the basis of what I thought looked right with the exterior color. I then clearcoated that with Duracryl and washed it with artists oils to bring out the headliner's texture. Once it had dried, I sealed it and painted/foiled the dome lamp that was molded to the inside of the hardtop piece. This 'clear, wash, seal' sequence is what I regularly do on just about any kit I build, with few exceptions.

Now it was time to paint the body. I masked off the white side trim and put on about two or three coats of Boyd's Pacific Blue. When coverage was uniformly complete, I unwrapped that side trim area and applied five coats of Duracryl to the whole body (this would come back to bite me…) and put the body aside for a period of time to cure (in this case about six months as other things had come up). Normally I would let a painted body dry for a month or two, and the six month period was not my norm, but the general rule is that the longer paint and/or clearcoat can cure, the better off you are as automotive clears dry from the inside out and the harder the outside surface, the better it will polish out.

After painting the inside of the hardtop, I used the same shade of blue from the interior to paint the front and rear seats. They then received a coat of clear to allow for an oil wash. I thought of painting the rest of the interior bits (the dash, floor and door/side panels) in the same shade of blue, but I found several photos on the Internet of a '59 Chevy in Sweden that had an interior in a similar shade and also appeared to be a stock tri-tone interior. It looked quite good and I decided to do the same thing with my model. I took the existing blue I had made and added a bit of dark blue and metallic gray to change the color for use as the carpeting and lower dash/door color. I'd seen 50s cars with a 'glittery' look in the material used in their carpeting and my technique came out looking similar with a bit of a 'sparkle' to it. Once that was ready, I took that slightly darker color and added a bit more black to it until I was happy with a now third shade of blue. That even darker color was used as the final color for the dash top and upper door panel area color. I just kept darkening the original interior blue to suit my needs for the other interior colors and this worked out very well.

As I mentioned, once the multiple coats of clear had been applied, the Impala sat around in a box for at least six months

before I got back to it. Eventually I had the time to return in earnest and began going over and polishing the body from back to front. Polishing a clear coat finish is a painstaking process that can often take a couple of days of tedious work (it's best to separate it into a couple hours at a time per night). When I was nearly finished, disaster struck. Having not quite put enough clear on the passenger's side front fender, I had a slight color rub through. As it was on the top of the fender in an area that wouldn't be covered up, I had no choice but to mask off the rest of the body and repaint and re-clearcoat that fender. Sort of like a real body shop, but in miniature. In spite of using the material from the same bottle of paint, the color match wasn't quite a perfect one. With some fiddling I was eventually satisfied and yet again had to put it aside for a few weeks to allow that newest applied clear to cure. You live and learn. Next time I'll put on **six** coats of Duracryl to play it safe.

In the mean time, I began to foil the acres of chrome that this land yacht had as standard. In spite of the extra work, that is a big part of the allure of '50s American cars, and to not replicate all that chrome would leave it looking strange. My normal method for applying foil is to use a series of 'custom' toothpicks that I've specially modified for applying foil and doing similar detailing work. The chrome foiling took me at least a week's worth of time on and off to finish. I re-did several areas multiple times as I wasn't satisfied with how a piece of trim had come out. This was the case with the edging on both of the rear fins and the 'eyebrow' trims on the leading edge of the hood above the grille/bumper. Most of the chromed parts in the kit were in good shape and their finish was free of flaws. The only problems I had were that the front and rear bumpers' sprue attachment points damaged the chrome finish upon their removal from the trees. I ended up sanding and polishing the ends of both the bumpers and making small chrome end cap-like foil patches to cover up the flaws. Again, by being careful, this isn't really noticeable in looking over the finished car. When dealing with the body trim, if very careful, you can remove the foil and replace it without damaging the underlying finish if you misapply a piece. I ended up getting all the chrome pretty much spot-on and that is in my view a big part of why the car came out so well. Everything looks 'right' and the chrome appears to be an integral part of the car and not just added on. Paying attention to how trim follows curves and body lines and other edges is important for the end result to look right. I've seen other foiling work in which the chrome is very ragged and sloppy looking and appears to be an afterthought by the builder.

I attached the completed interior assembly plus the front and rear bumper units to the body after washing the front grille with some dark artists oils. I painted the large clear plastic tail lamp lenses with Tamiya clear red and allowed them to dry. Once dry, I cut out a series of very narrow strips of chrome foil to install on the lenses to separate out the segments as I had seen on an actual car. This little addition made a big different is the outward appearance of the rear of the car. I fixed another small chrome flaw on one of the tail lamp surrounds and attached the completed lamp assemblies to the body itself. Then I made up a small Chevrolet 'bowtie' symbol from some very small pieces of decal stock and installed that in the center of the trunk lid's chrome 'V' above the license plate. I then epoxied the hardtop/rear glass section to the body and installed the license plates and a small period decal on the lower center of the rear window.

Once done with all work relating to the body and trim, I attached the rear axle and wheels to the chassis. I also modified the front wheel attachment points to allow the wheels to be posed in a slightly turned position to give the car a bit of visual interest. The steering wheel had been turned accordingly to match that angle. The tires were also sanded to give them a more 'used' appearance. The chassis and body were next mated together and the ride height adjusted slightly. Then I attached the rear exhaust pipes and adjusted them to line up correctly. Once that was done, I then put a slight dusting of 'grime' on the bottom of the car and could finally call it completed.

[Thanks again to Chris Banai-Riepl and **www.internetmodeler.com** *for permission to use Andrew's and Chris' articles - ED]*

Gavia 1/48th Scale Lavochkin La-7

by Hal Marshman, Sr.

I received this kit as a birthday gift, and a very welcome gift it was. In my recent review of the MiG-3, I alluded as to how I had little love for Soviet aircraft. Well, the Red Star bug has bitten me, and in spite of my earlier misgivings, I find myself up to my ears in MiGs, LaGGs, and Yaks.

The model is cast in light gray medium hard plastic, much like that of Hasegawa. I could find no flash, dimples, or pin release marks in any place that would show on finished model.

Clear parts: Consist of a three-piece canopy, quite thin enough to suit me, armor glass, and gunsight. All are very clear and distortion free.

Interior: Most side panel detail is cast onto the inner fuselage walls, and could be deeper. You get a seat, stick, rudder pedal assembly, front and rear bulkheads, flap control wheel, throttle quadrants, and floor. I added seatbelts and buckles, plus throttle handles to quadrants. According to the photos on the net, I could have added much more in the way of pumps, cables, hoses, etc.

Engine: Non-existent. What you receive is a front to the engine cowling with a fan arrangement, somewhat different from the Fw 190. The arrangement provided is correct according to all the frontal photos I could find.

Landing gear: Gear is pretty decent, with gear legs, separate oleo hinges, well-detailed covers, inner covers with separate opening mechanism. All is nicely rendered. The wheels are in two halves, and also nicely cast. If you want them flattened, you have to do it yourself.

Prop: Three separate blades, with spinner and backing plate. Here is where I have to scrape the egg from off my face. In my MiG-3 article, I alluded to the Russian habit of using clockwise prop rotation, opposite to other countries' practice. Well, this seems to hold true for MiGs and Yaks with their inline engines, but the La-5/7 birds used counter-clockwise rotation, and the blades in this kit reflect this. Have to remember to check LaGG-3 photos, as those planes had liquid cooled engines. Inscrutable these Russkies, no?

Construction is straight forward, with no major glitches. Gavia even provides two sets of locating pins for fuselage, and wingtip locating pins. This is a giant step forward for Eastern European manufacturing, and yes, they do match up quite nicely, thank you. Depending on your likes and dislikes, you can probably get by with no filler on this kit, but I preferred to use a small amount of DAP spackling around the stabilizer bases, and where the wing fillet meets the fuselage. No big deal at all. The rear of the fuselage, fin, stabilizers, and wings on the real bird were skinned with wood, so there's very little in the way of surface detail, except from the cockpit forward.

When cementing the fuselage cowling together, be most cautious with the top seam. There is little room for seam work here, as there is a slightly off-center panel in close proximity. This panel is a goodly part of the plane's personna, and you don't want to obliterate it. The Lavochkin's control surfaces were fabric covered, and are well represented.

Decals: markings are provided for two aces' birds, and a postwar Czech version. Even on the net, schemes for this aircraft are somewhat lacking. With the exception of three well-known aces' birds, colorful though they may be, there is a paucity of attractive schemes. The La-5 has been well treated with after market decals, but the same paucity described above also applies here. Perhaps, with the successful reception of this kit, we may look forward to a little more variety, schemewise. Speaking of successful reception, this is one mighty good kit, well up to any standards you may care to apply. I am most grateful to the person who gave me this kit, and can highly recommend it to those of beginner status as well as those who have been around a while, and even those who've been spoiled by Hasegawa and Tamiya. Gavia and Eduard appear to really be going places.

Upcoming Model Shows and Contests

Friday-Saturday, October 11-12
Sci-Fan II: The Northwest's Premier Science Fiction Fantasy Modeling Event.
Science fiction and fantasy show. Fees: $5 for up to five models; $1 for each additional model. Schedule: October 11th: 12:00 - 7:00, Contest Entry and Display; 4:00 - 6:00 Demos. October 12th: 9:00 - 12:00, Contest Entry and Display; 11:00 - 3:00 Demos; 1:30 - 2:30 Closed For Judging; 3:30 Awards & Door Prizes. Galaxy Hobby, 196th and Highway 99, Lynnwood. For more information, call 425-670-0454 or e-mail **info@galaxyhobby.com**

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Something New From Something Old: Announcing the NABBROKE Award

by Scott Kruize

Remember building plastic models back when you were a kid? You didn't have hundreds (and even thousands) of kits stockpiled. You had a maximum of one kit at a time, a birthday present or an acquisition that blew your entire saved-up allowance. You built it the same day you got it. It didn't look as good as the box art, but running around with it, making engine noises, sure was fun!

The Nostalgic Aging Baby Boomer Real Old Kit Experience award (for the 2003 IPMS Seattle show) is an attempt to recapture some of that. My friend Ken Murphy and I attended last February's Seattle Chapter contest, and I helped judge it. Contemplating how IPMS contest entries have become life-and-wallet-consuming major engineering production projects, this award is our response.

NABROKE entries are to be rebuilds of old kits from your childhood. They're to be simple, out-of-the-box, low-key diversions, costing a few bucks and taking a few hours. Don't add any of those elaborate, expensive third-party aftermarket enhancements: resin castings, photo-etched metal details, complete decal sets guaranteed authentic with full documentation. No pairs of precisely bulged tires that cost more than whole kits did back then!

Those projects go to the serious categories to compete for serious awards. We want entries that remind us of the fun we had building back in our youth. How's that for a judging basis completely devoid of measurable, objective criteria?

As kids, we built only plastic model warplanes, usually smaller-than-1/4 inch scale, as our allowances permitted. But that's not to discourage you fellow Aging Baby Boomers who liked ships, cars, spacecraft, or military vehicles.

We lightheartedly set the requirements as precisely as our frivolous ideas allow: Kits must have been released by 1970. Yes, we date ourselves. No, we don't encourage anyone to desecrate some precious old collector's item.

Old kits never die, they just get re-released. Nearly all old Aurora WW1 "Famous Fighters" can still be had in Glencoe or Monogram boxes. Lots of "Revellogram" kits date back that far, when they were two competing companies. Testors have a bunch of old kits, mostly Hawks, in new boxes. Polar Lights makes the old Aurora monsters...and so on. High authority, namely Emil and Company at Skyway Hobbies, says there's a "bazillion" old kits out there, "for a few bucks each," and should anyone need one, "just come by and we'll point 'em out!"

We know, though, that among the stockpiled hundreds and even thousands of kits, you've got one, not a valuable collector's item, that you intended to build just for its nostalgia value. Well, if you're waiting for a formal invitation, here it is!

About time and effort: isn't it amazing that time was what we had most as kids, but would scarcely spend any building our kits? Now time is what we can spare least, yet we gladly spend it building. The difference, of course, is patience. No one need nag us now: "Take your time." "Do it right." "Neatness counts."

So we spend time we wouldn't have then, using skills we've acquired along with our patience. We can't bring ourselves to build as crudely and hastily as we did then: parts must be fitted, seams must be dressed. But for this event, we discourage spending hours and days filling, sanding, reshaping, and re-scribing surfaces. Particularly not to correct kit design flaws that you calculated by consulting your documentation collection!

Even if you'd been willing to work that hard, and had the fabulous reference library you have today (which greatly exceeds everything you could ever have gotten at the library back then) you would never have re-shaped that kit. It wouldn't have occurred to you that grownups at the model companies made mistakes!

About painting: don't try to rejuvenate old bottles of Testors and Pactra enamels. We revel in the low-odor, water-cleanup convenience of modern acrylics, so we encourage you to stay with what you're now used to. Don't suffer again with cheap brushes that shed all over: use your good stuff, even your airbrush. Just don't get too elaborate with your scheme. If you want to paint only trim colors, and leave the major portion in its base color plastic, like we did back then, you won't be downgraded!

Besides leaving off all the expensive aftermarket accessories, don't scratch-build whole new sub assemblies from sheet brass and styrene, hypodermic needles, and stainless steel wire. But if you want to enhance your kit's "coolness"

with toothpicks, thread, and other things you had as a kid, more power to you! Similarly, don't plaster it with gorgeous, expensive aftermarket decal sets. You never even heard of such things back then...at most, you augmented the kit's simple decal set with leftovers from other kits.

Just imagine how you wished the kit had turned out, at the time, and aim for that now. Don't overdo! But do tell us about it. Part of your entry is telling how you built it way back when, and what it was like building it again. Write a sentence, an index card full, or even a page. What was different; what was the same? Was it more fun then or now? Share your experience.

What will we judge the entries on? We're not entirely sure. Certainly not by picking the hardest subject, the most demanding effort, the highest level of craftsmanship, or the greatest impression of realism. That's for the "serious" entries. We'll going to pick what tickles our fancy: that most conveys the experience of an aging Baby Boomer rebuilding an old kit, out of the box, thirty years later. We guarantee our judging will be frivolous and irrational, exactly like we used to pick which planes to model!

We call upon all you super-modelers to lighten up, take a break from those major life-and-wallet-consuming engineering production projects, and re-do a childhood effort. Nostalgic Aging Baby Boomer Real Old Kit Experience entries will display together, away from the "serious" entries. One other thing we guarantee: the serious entries may get the most intense scrutiny and analysis, but ours will draw around it the modelers having the most fun!

Rules for the NABBROKE Award

Sponsored by Ken Murphy and Scott Kruize

The Nostalgic Aging Baby Boomer Real Old Kit Experience Award is for rebuilds of kits you first tried in your youth. Our intention is that entries be quick, simple, and cheap; assembled just for the fun of it!

Original kit issue date no later than 1970 (originals are OK, but re-releases are recommended: we discourage consuming valuable antique collectible kits).

Out-of-the-box only:
No aftermarket enhancements: resin castings, photo etched metal details, complete third-party decal schemes
No elaborate scratch-built additions or 'kit-bashing' -modifying or consolidating major parts from other kits.
No major reshaping to correct original kit design flaws.
No scale documentation.

Entrants are requested to write a brief description of their building experience, then and now. Any length from a sentence to a page is acceptable; an index card-full is preferred.

Entries will be displayed with their descriptions, away from the formal, regular IPMS categorized displays.

Judging will be completely subjective, irrational, arbitrary, and capricious: what we agree between ourselves most conveys the fun of re-modeling now what we modeled as kids.

[Photos are of Scott's newly-built Testors (ex-Hawk) Nieuport 17. Hey, I don't remember adding rigging when I was a kid! - ED]

Upcoming Shows

from page 7

Saturday, October 12
IPMS Vancouver, BC, 32nd Annual Fall Model Show and Swap Meet. 9:00 AM - 4:30 PM. Admission: $2 CDN (17 and Older); Free (16 and Under). Registration: $5 CDN (17 and Older); $4 CDN (16 and Under).

Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC. Contact: Warwick Wright - Phone: 604-274-5513; e-mail: **jawright@telus.net**; Web site: **http://members.tripod.com/~ipms**

Watch for full details in next month's newsletter.

Saturday, October 12
8th Annual Model Show and Contest. Hosted by IPMS/Palouse Area Modelers. 9AM-4PM. Door prizes and raffle. Fees: Adults $2 for first two models, $5 for three or more; Juniors (16 and under) $1 for unlimted entries; Spectators $1. Contest judging will follow the open system with gold, silver, and bronze ribbons. Moose Lodge, 210 N. Main, Moscow, ID. For more information contact Wally Bigelow at 509-334-4344 or by e-mail at **uwhuskys@hotmail.com**

MPM 1/72nd Scale Vickers Wellington Mk.IC

by Chris Banyai-Riepl

MPM's latest release has raised the bar yet again for this manufacturer, easily putting them on par with the likes of Revell-Germany and even Hasegawa. The Wellington is a large aircraft in real life and makes for a good-sized model in 1/72nd. I believe this is the largest kit MPM has done to date, and although the Ki-21, DC-2, and TR-1 are all close contenders in terms of size, this kit outshines all of those in terms of quality. You get several trees of dark gray plastic and one tree of clear parts, all done to a very high quality. A decal sheet with several choices, all with black bellies, rounds out the contents of the box.

The first thing that jumps out at you upon opening up the box is the beautiful way MPM has handled the geodesic construction of the plane. The wings and tailplanes all feature smoothly blended shapes showing this unique construction, and the soft edges reflect perfectly how the surfaces would look underneath fabric. The fuselage, having stringers on top of the geodesic construction, correctly shows linear fabric lines along the length. On the inside of the fuselage is molded-in all of the geodesic assembly, which will be interesting to paint but should result in a very realistic finish.

Speaking of interiors, this kit comes with a nicely done injection-molded setup, with the only thing missing being the seat belts. The main assembly comes from a one-piece floor matching up to a one-piece bulkhead, with separate seats, control column, and instrument panel rounding out the front office. There is nothing behind the front bulkhead, although an insert in the instructions indicates that there will be several upcoming CMK resin updates including a bomb bay. The other crew stations included in the kit are the turrets and these will be complicated assemblies, as the turret clear parts are separated into several pieces. While this will be more of a challenge to assemble, the end result is likely to have more clarity than if the turrets were molded as one piece.

The wings and engines provide another glimpse into the careful thought MPM gave this kit. In addition to the beautiful surface detailing on the wings, the landing gear arrangement is done in a unique and impressive fashion. Rather than having simplistic or non-existent wheel wells, MPM has provided deep detailed wells by splitting them in half and molding them separately. The landing gear legs match the quality of the wells and as this kit is completely devoid of all flash you'll only need to scrape a blade lightly along the edges to get a perfectly round leg. The tailwheel assembly receives similar treatment, with a separate well split in half. The engines are also impressive, being made up from a one-piece crankcase and separate individual cylinders.

Another first for MPM that this kit has is locating pegs for the main assemblies, and solid tabs for the wings and tailplanes. This will make alignment simpler and provide much strength to the wings as well. With the crisp molding of this kit I wouldn't be the least bit surprised if the wings and tailplanes fit well enough to leave off until after painting. In looking at the kit overall there is much to praise MPM for. In fact, I could find only one fault with the kit, and that's the lack of geodesic construction where the fuselage windows are. This is depicted on the box top but nothing is included in the kit. Some thin decal strip or even plastic stock will fix this quickly, though.

Painting the Wellington will be quite simple, as this version didn't have much in the way of interesting schemes. Two of the schemes included are the standard Dark Green and Dark Earth over black, while the third offers a bit of interest by having the upper surface finished in desert colors of Middle Stone and Dark Earth over black. The decals are printed by Propagteam and are in excellent register and nice color. The opacity appears to be quite good and there should be no problem going down over the black fuselage sides.

With this kit MPM can no longer say they're a short-run company. This kit is easily on par with what we're seeing from Hasegawa and Revell-Germany and those companies now have some serious competition from the Czech Republic. We can expect several different variants of Wellingtons in the future and I'm sure with the positive sales of this kit we'll start seeing more large twins from MPM in the future. Bring on the A-26s!

Gavia 1/48th Scale Westland Lysander

by Hal Marshman, Sr.

Here's a little something for which there has been a need. Except for the Hawk offering of some forty years ago, this charismatic subject has been quite ignored in 1/48th scale. Gavia to the rescue!

Upon opening the box, (and this is a standard top and bottom arrangement) you will find light gray castings, very nicely rendered. The Lysander featured fabric-covered wings, after-fuselage, and control surfaces. Gavia duplicated this well, without hokey etched fabric surfaces. For those who've never actually seen fabric over framework up close, repeated coats of dope fill in any fabric texture, and the result is ultra smooth. In addition, the "dip" between framework components should be a flat surface, not a shallow dip. This again, as a result of the repeated doping, which not only fills in the fabric, but tightens it.

The interior is very well done, and features full cabin framework, radios, instrument panel, seats, and controls. At this point, let me caution you to ensure that the framework is correctly lined up, and plumb when assembled, as this is the main attachment point for the wings. Now, this may seem to be a weak arrangement, but be assured, the stout struts that connect the lower surface of the wing to the top of the landing gear pants are sufficiently strong to make up for any weakness at the roots.

Gavia gives you a couple of opportunities to do some scratch building, in that they provide instructions on stretching sprue to make engine push rods, and if you plan to attach the mini stub wings to the gear pants, then you are obliged to drill your own attachment holes. The engine itself is well enough done, and is very well exposed in the wide-open cowl ring.

The main gear is enclosed in large wheel pants, which as said above provide an anchor point for the wing struts, and a mounting point for the stub wings. In addition, each wheel pant encloses a large clear-lensed landing light. Just above the landing light, there is a small hole in the leading edge of each pant. Many Lysanders carried a pair of .303 cal. machine guns, and this hole represents the gun port. The wheels are not flattened. True Details do sell a set of Lysander wheels.

The clear parts are very well done, including windscreen, side window panels, top glass, sliding rear pit cover, (that can only be mounted in the open position), and lastly, the above mentioned landing light lenses.

The decal sheet caters to two R.A.F. versions, one of them Polish-flown, and a Finnish aircraft. In addition, there's all the tiny writing that the stenciling fan likes to see.

All in all, I rate this kit fairly highly. Because there are no locating pins, you have to take your time with assembly, making sure all mating edges are smooth, and carefully lined up during the cementing process. The only thing I didn't like were the twin .303 machine guns in the rear cockpit - just not well enough detailed for this scale. In conclusion, with just a little extra care during assembly, Gavia's kit builds up into an excellent replica of an unusual and charismatic airplane.

Vas ist das Tresse?

by Hal Marshman, Sr.

In a recent article, I touched briefly on German branch of service piping and shoulder straps. In light of all the really nice figures, both large and small scale on the market, and being added to monthly, I'd like to expand on that article somewhat.

Because NCOs had unusual embellishments added to their uniforms, it might be profitable to take a closer look at them. Basically, the NCOs of Heer, Luftwaffe, Waffen SS, and Marine had what the Germans called "tresse" sewn onto their uniforms. Tresse was flat braiding, just under 1/2 inch in width sewn around the edge of the shoulder strap just inside the colored piping (waffenfarben), down the front of the collar and around the lower edge of same. Sergeants major also had two strips around each cuff. Tresse was made of a patterned flat material, dull silver for dress uniforms, and pale gray for field applications. Tropical uniforms featured a tan colored tresse. Naval petty officers wore golden or yellow colored tresse. The collar tresse on naval overcoat and pea coats was limited to the front and bottom edge of the collar patch, only. This limitation also applied to Luftwaffe overcoats. In the case of Luftwaffe enlisted men, the outer edge of the collar was also piped in waffenfarb. Note also that Luftwaffe officers wore silver braiding around the edge of their collars in place of waffenfarb.

One exception to the above was the unteroffizier (buck sergeant to us). His shoulder strap tresse was not present on the outside end of the shoulder strap, whereas the rest of the NCO groups had the strap completely surrounded with it. In my original article I mentioned that this was a complicated subject and exceptions abound, with regulations changes, and variations in adherence to same, plus variations in manufacture. (Did you know the SS had many of their cloth accoutrements manufactured by concentration camp inmates?)

Okay, we've now delved shallowly into NCO tresse. If you would like, in a future article, I could deal with the variations of waffenfarben on visored caps and field caps. Yep, that's a complex subject too.

A Concise (Really!) Guide to Kittyhawk Camouflage Confusion [Part One of Three]

by Terry Clements

Between July 11, 1941 and June 15, 1942, Curtiss manufactured 2,901 Kittyhawks, the type generically referred to as "P-40 Es." All of these machines shared the same airframe and Allison V1710-39 powerplant, but are distinguishable by a few small details not always visible in photos, and often overlooked by modelers. These differences resulted from the fact that the planes were manufactured under five separate contracts (two British, and three US Army). Lend-Lease requirements began to come into play midway through deliveries on the last three contracts, with Curtiss progressively building all Kittyhawks to US Army specifications. The following tables summarize the production and variant data, to the extent I have been able to sort it out from incomplete and often contradictory sources. I'll spare you the ten or so pages it would take to explain this mess.

Table 1a: Kittyhawk Contract Data

	Purchaser	Curtiss	USAAC	RAF	Delivery Dates
1	USAAC	H 87	P-40D	N/A	7/11-23/41
2	UK Purchase	H 87-A2	N/A	Kittyhawk Mk. I	8/27/41 - 12/16/41
3	USAAC	H 87-A3	P-40E	N/A	8/29/41 - 5/12/42
4	UK Purchase* (-LL)	H 87-A2, -A3 (-A4)	N/A	Kittyhawk Mk. I and IA	9/7/41 - 6/15/42
5	USAAC (-LL)*	H 87-A4	P-40E-1	Kittyhawk Mk. IA	12/12/41 - 5/10/42

Table 1b: Kittyhawk Serials

	Designation(s)	No. Produced	Serials	Unit Price
1	P-40D	22	40-359, 40-361—40-381	$25,007
2	Kittyhawk Mk. I	560	AK 571—AK 999 AL 100—AL 230 (ET 100—200?)	$36,347
3	P-40E	820	40-358, 40-382—40-681 41-5305—41-5744 41-13521—41-13599	$25,007- $34,809
4	Kittyhawk Mk. IA *		ET 100 (201?)—ET 999 USAAC?	$36,347- $41,056?
5	Kittyhawk Mk. IA/ P-40E-1	1,500	EV 100—EV 699 41-24766—41-25195 41-35874—41-36953	$41,056

** With the arrival of Lend-Lease, production under this contract was absorbed into the two outstanding Army contracts, after several hundred had been built to Mk. I specifications*

Notes to Table 2

+This would include such furnishings as radio gear, pilot harness, and gun sights. Such items were usually installed in direct purchase machines by the RAF at depots, but at the factory for USAAC and Lend-Lease production. Antenna installations as a result varied. Some Commonwealth Kittyhawks, especially Mk. I machines, sported masts.

**Belly racks and sway braces were not attached at the factory, but could be added in the field, and often were. (They were pretty common on all but the Mk. I versions. RAF North African depots often added British stores-carrying fittings.)*

*** Undoubtedly some non-spec equipment/finish combinations were produced!*

****The first 100 or so were just the balance due of Mk. Is, then improved armor was introduced as for the P-40 E (Mk. IA). After December 1941 this contract was absorbed into P-40 E-1 production and finished similarly. Undoubtedly some non-spec combinations were produced!*

#Probably only the first 400 or so had RAF pitot tubes and/or gun camera pods, although Curtiss seems to have used up its stock of crank-style pitot tubes before it ran out of the camera pods.

Table 2: Summary of Equipment Variations

Designation	(1) P-40D	(2) Mk. I	(3) P-40E (E-1)	(4) Mk. I/IA	(5) Mk.IA/ P-40E-1
Pitot Tube	spear	Cranked	spear	Both#	spear
Gun Camera	no	Yes	no	Yes/no	no
Belly Rack	Not fitted*	Not fitted*	Not fitted*	No/yes*	Fit at factory
Wing Racks	no	no	3/wing, then 4	3/wing, then 4	4/wing
Equipment+	USAAC	RAF	USAAC	RAF/USAAC	USAAC
Notes	4 guns + cannon mounts	First 20 had 4 guns	6 guns Transitional series**	Transitional series***	Final, common standard

Because of the evolving requirements of the contracting and Lend-Lease situation Kittyhawk camouflage schemes are extremely difficult to sort out. This is due not only to the usual problems with fragmentary and inconclusive evidence, but the fact that P-40s were almost always operated under atrocious climatic, field and maintenance conditions. As a result, color variations were generally lost in the grime - regardless of the paint job they started in, P-40s typically looked like dirt balls with propellers by the time they were in service for a few weeks! As a result, quite a bit of misinformation accumulated in secondary sources over the years. It appears to me that many writers have failed to distinguish Curtiss factory-applied paint jobs from those added later, and this is the first step in clearing up some of the confusion. *Many* Kittyhawks in photos have been repainted, and the source of the paint job has a lot to do with the paint used. Although specific photographs don't always provide the quality or visual keys necessary, there are some recognition points that can often establish the likely origin of a Kittyhawk's observed paint job. (See the page of "Curtiss/Not Curtiss" scrap views for handy illustrations of these points.) It should be kept in mind that Curtiss changed painting procedures from time to time, typically corresponding to the introduction of major sub-types, and some of these keys thus varied.

1. Repaints typically have feathered, sprayed demarcations that may or may not closely follow the Curtiss patterns, while Curtiss demarcations are sharp, and the patterns very consistent, due to the use of rubber masks. The New Zealanders at first tended to reproduce the Curtiss "look" most closely of all repainters (in other words, they're the hardest to distinguish from Curtiss' work), then became more casual. RAF depot repainting in North Africa is almost always very obvious, and Australian work was somewhere in between. U.S. depots varied from one extreme to the other: they did "quick and dirty" work during the early months of the war most relevant to the Kittyhawk, but by mid-1943 appear to have done finish work that almost indistinguishable from factory paint jobs.
2. Curtiss always painted the bottom color last, with straight, tight sprayed edges, and very seldom applied the lower surface color to the bottom of the rudder.
3. All planes intended for disassembled, crated shipment were painted as components, and thus had slight finish mismatches that later repainting "smoothed over."
4. Curtiss practice for Kittyhawk "sand and spinach" finishes was to paint the area under the rear vision glass the brown camouflage color, with the exception of some Kittyhawk Mk. Is (in likely "interior green"). Most repainting usually left this intact, since removing the glass was not worth the trouble.
5. Repainting work often involved obvious hasty masking of shell ports, the landing light, the Army data block or other stenciling, and the entire canopy area.
6. Curtiss paint was uniformly matt, while foreign paints (e.g., RAAF) were often satin, or were waxed/polished.
7. Post-delivery paint sometimes wore off, revealing the original scheme.

But there is still much we (*at least I*) don't know about the Curtiss factory paint jobs themselves. The Kittyhawk's complicated production history is one part of the problem, but most of the paints used were simply variations of a few basic color themes, and thus were little-noted at the time and very difficult to distinguish in period photographs. To study this problem I began a project of compiling every P-40 photo I could find that was reliably (that means usually right in your face in the photo) associated with a specific serial number. These were cataloged by sub-types, with relevant observations and source information. Additional photos could be inferentially associated with a sub-type as well even though the exact serial number was unknown, based on photo context and recognition features, although this was done only with much care as a "B list" to supplement the others. The resulting tabulation then allowed the photos, and everything else, to be studied contextually. This has done wonders in helping sort out this maze, although it has also made me painfully aware of how tentative any conclusions must still be. So here's what I've come up with so far:

The small number of **P-40 D's** built for the Army (what I've referenced as contract **1**) were certainly painted by Curtiss to Army specifications in Dark Olive Drab 41 and Neutral Gray 43, although the visually indistinguishable earlier formulations of these colors (Dark Olive Drab 31 and Neutral Gray 33) could have been used. As domestic, "fly-off" deliveries, they were likely painted when fully assembled. *(See below for a discussion of the colors. Note that names of specific "named" colors are capitalized, while generic or merely descriptive names are not.)*

The 560 **Kittyhawk Mk. I's** manufactured directly for the RAF (contract **2**) were painted, unassembled, at the factory. Thus, they exhibited very slight color mismatches at various join points when assembled. All were finished in what was known as the "sand and spinach" camouflage scheme based on Curtiss' less than perfect understanding of evolving RAF specifications. As previously noted, rubber masking mats were used for all "sand and spinach" finishes, so the patterns were very sharply defined and very consistent from one plane to another. The available photos indicate that about the first 250-300 examples were finished in dark earth brown and dark green with light blue on the bottom. A light earth brown was then substituted for the dark brown midway in the series. (Under operational conditions the difference between these two colors was slight.) Most of these machines went to North Africa, where they were photographed after various amounts of repainting with RAF paints. But that's another story.

The first two serial blocks of **P-40 E's** built for the Army (contract **3**) were finished

just as the Army's P-40 D's had been, which is to say in standard USAAC Dark Olive Drab 41 and Neutral Gray 43. From what I can tell, the first few were painted after full assembly, but then the planes were painted in component form for overseas shipping. As in the case of overseas shipments of "sand and spinach" planes, this produced mismatched color demarcations at the join points, particularly the horizontal stabilizer. Some of these machines were given to the RAAF and apparently repainted in pattern schemes with Australian paints. (This appears to have involved addition a pattern in Earth Brown, retaining the OD, and the addition of Sky Blue on the bottom.) The last serial block of this series is poorly documented in photos, but by this point (late 1941-early 1942) Lend-Lease consolidation was taking place and most of them were probably painted in the later versions of "sand and spinach" camouflage noted below for the P-40E-1 types.

The factory paint jobs applied under the final two Kittyhawk contracts (**4 and 5**) are the biggest problem of all. Considering that these 1,500 machines were constructed over a nine-month period to at least three evolving detail standards, with Lend-Lease requirements being imposed in the middle of the run, this should not be surprising. Photos indicate that the first 100 or so examples, perhaps just the carryover from the first British contract, were painted light earth brown and dark green with light blue on the bottom. (There may have been some use of dark earth brown also.) Then Curtiss appears to have started using light gray on the bottoms of the next 300 or so. With Curtiss increasingly consolidating build standards for Lend-Lease compatibility, a number of various brown/green/gray "sand and spinach" combinations were used. These appear to have included dark or light earth brown with either dark green or Dark Olive Drab on top, with a light gray or, less frequently, Neutral Gray on the bottom. The light gray used in later Kittyhawk production appears to have been darker than the earlier version. There is some evidence that a few Southwest Pacific Kittyhawks had Dark Olive Drab and dark green patterns, although this may have been a theater depot innovation. A very few P-40 E-1s were photographed in Army Dark Olive Drab and Neutral Gray as well, perhaps the very earliest examples from the December 1941 Army contract.

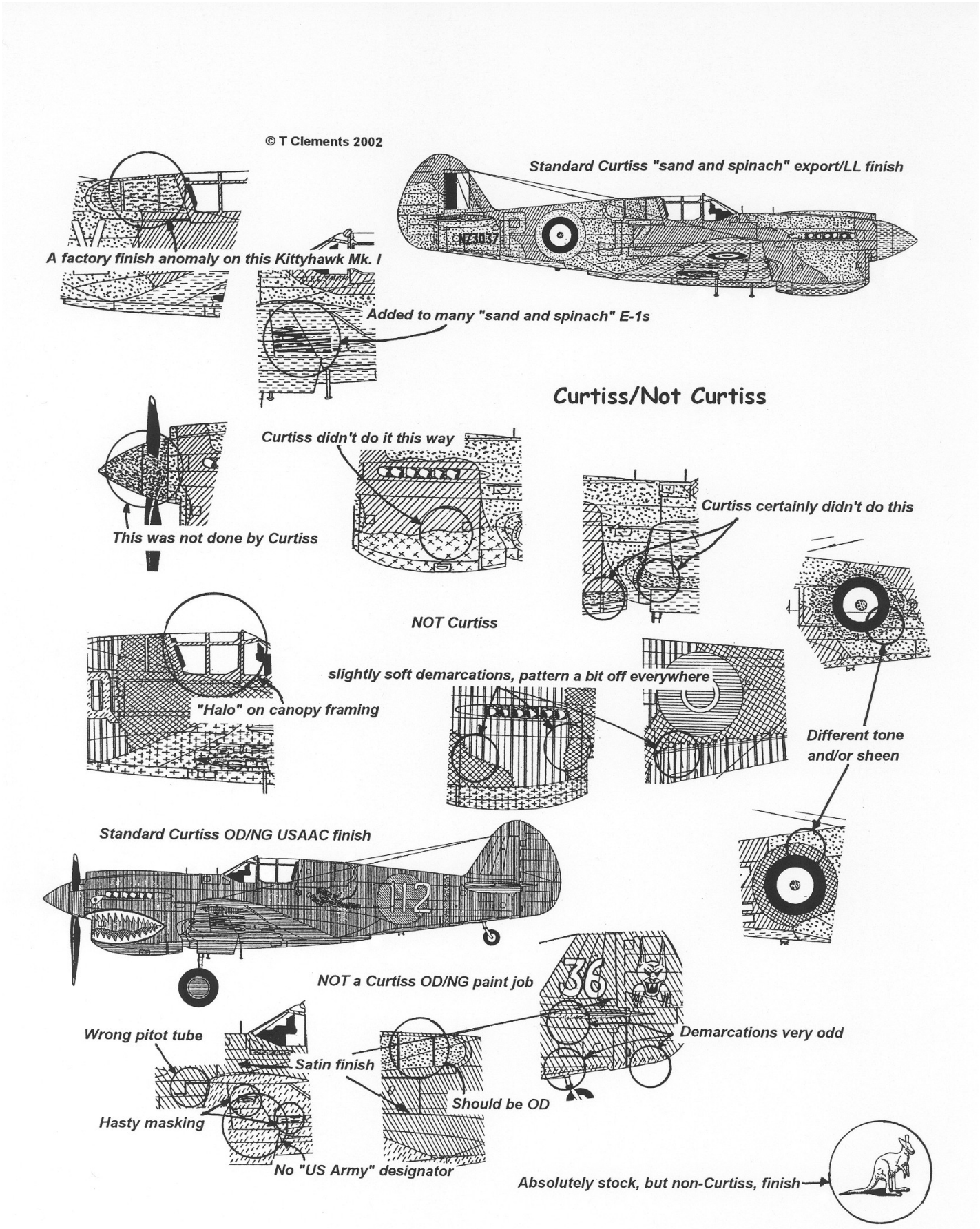
It appears that because Lend-Lease required all production to be channeled to the US military, in Fall 1941 Curtiss began to add the "U.S. Army" designators under the wing of all the Kittyhawks on the lines, resulting in added undersurface repainting work by Commonwealth forces, who generally didn't bother revising the earlier light blue or light gray bottom colors.

Since operational conditions usually made all P-40s look like they were painted in various shades of mud, and there are only a few surviving artifacts, defining the colors used involves a certain amount of guesswork of course. (The real challenge for a modeler is in replicating the dirt, grime and weathering.) There is little confusion about what Dark Olive Drab 41 and Neutral Gray 43 were *supposed* to look like when fresh, although a surprising amount of misinformation still exists in various modeling publications. Without belaboring this, suffice it to say that OD 41 was *not* the same specification as ANA 613 Olive Drab or FS 595 34087! And NG 43 should *not* be confused with its "replacement," ANA 603 Sea Gray. Curtiss did not subcontract P-40 components, so all Kittyhawk bits were painted in the same shop with the same paint supplies. And at least up till 1942 paint supplies and finishing practices were of a higher and more consistent quality than they would become later as material shortages and manufacturing shortcuts came into play. However, it is still true that, compared to other paints, OD 41 was a complex and unstable formulation prone to rapid weathering. The fact that this made a plane look like it was made out of the local dust may even have been part of the concept!

It is now widely accepted that Curtiss and other American manufacturers doing business with the British did not actually apply camouflage colors that truly *matched* RAF specifications, as we would understand color matching today. Due to a number of factors, including confusing and misunderstood requirements and lack of RAF paint samples, American aircraft and paint manufacturers did the best they could, sensibly assuming that exact color matching was the least of the RAF's worries in 1940-41!

Unfortunately, there is very little documentary evidence on this subject, and certainly no long-lost paint chips! There are some excellent period color photos available, but of course these represent only a very small sample of the Kittyhawk population. Dana Bell has published an apparently undated Curtiss Kittyhawk (?) painting diagram with colors identified for both RAF "temperate" and "desert" schemes. (Note, however, that there is no photographic evidence that *any* Kittyhawk was ever actually finished by Curtiss in this desert scheme!) This diagram identifies a different Brown color for each scheme, even though RAF specifications called for the same Dark Earth for both. DuPont 71-065 Brown was identified for the desert scheme (along with Middlestone 71-063 and Azure Blue 71-062) while DuPont 71-009 Brown was listed for the temperate scheme (along with Green 71-013 and a "Sky Type S" with no stock number).

The absence of a DuPont stock number for the "Sky Type S" is perhaps not accidental. Period color photographs reflect that in practice export Kittyhawks were finished with colors that tended toward either a pale blue or a pale gray. Some students of the subject still believe that a color that actually looked pretty close to RAF "Sky" (you know, that sickly yellow-green-gray color) was used as well, although photographic evidence of this is lacking. A similar range of blue and gray shades can be seen in color photos of export aircraft built by other manufacturers during this period. The Bell Corp. in fact identified "Sky Type S Grey" on a January 1941 Airacobra painting diagram as DuPont 71-021, and the few color photos of P-400 Airacobras suggest to me that this was a


© T Clements 2002
Standard Curtiss "sand and spinach" export/LL finish
A factory finish anomaly on this Kittyhawk Mk. I
Added to many "sand and spinach" E-1s
Curtiss/Not Curtiss
Curtiss didn't do it this way
This was not done by Curtiss
Curtiss certainly didn't do this
NOT Curtiss
"Halo" on canopy framing
slightly soft demarcations, pattern a bit off everywhere
Different tone and/or sheen
Standard Curtiss OD/NG USAAC finish
NOT a Curtiss OD/NG paint job
Wrong pitot tube
Satin finish
Demarcations very odd
Should be OD
Hasty masking
No "US Army" designator
Absolutely stock, but non-Curtiss, finish

color very much like RAF Sky Blue. It should be noted that DuPont also referred to 71-021 as Duck Egg Blue. Some color photos suggest that a light blue used by Curtiss also looked much like RAF Sky Blue, and that Curtiss' light gray looked very much like RAF Sky Grey (or the very similar US Aircraft Gray). Considering the nature of such "sky" camouflage colors and the inherent limitations of photo interpretation, these colors perhaps merely represent extreme manufacturing variances of one specification. But it seems more likely that this was an attempt to respond to confusing directives. (If you can find them, read wartime British camouflage directives, and just try to figure out the bottom colors!) Or perhaps the gray paint was simply an expedient substitution for the blue due to shortages or a perceived need to somehow find a middle ground between US Army and RAF requirements. Or all of these!

My tentative conclusions about the colors therefore are as follows. All color references are to the paint chips in the Archer, Elliott, and Tanner books (listed in next month's bibliography). My experience is that the common FS 595 equivalents given for these colors have tended to add as much confusion to this subject as anything else, so I will avoid them here.

(1) The "light earth brown" color referred to here is DuPont 71-009 Brown. This color was very much like RAF Light Earth, and a bit darker than the later ANA 616 Sand. Humbrol 118 is a good match.

(2) The observed "dark earth brown" color is DuPont 71-065 Brown. It was similar to RAF Dark Earth, but without the slight green tinge, and very close to the later color ANA 617 Dark Earth. It may have varied a bit, particularly at first, with some batches darker and redder, akin to prewar US Rust Brown 34. Humbrol 29 is a good match.

(3) The "dark green" color is DuPont 71-013 Green. Throughout Tomahawk and Kittyhawk production this seems to have fluctuated in a range from something like US Dull Dark Green 30 to US Medium Green 42, ending up close to what was later called ANA 612 Medium Green. (Note that Medium Greens 42 and 612 were NOT identical.) Humbrol 149 is a good match of the final variant.

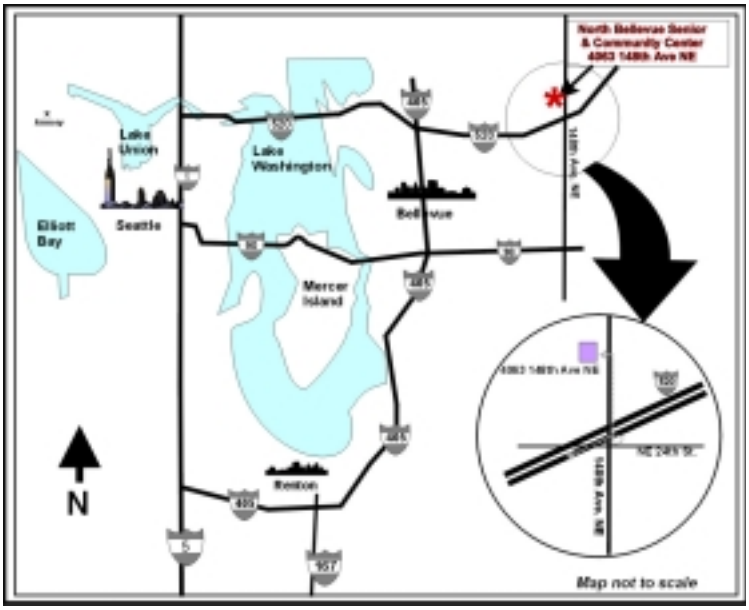
(4) Curtiss' "light blue" was DuPont 71-021 Duck Egg Blue, a color very similar to RAF Sky Blue. (Note that I do not think the Tanner chip of this color is very representative - the one in the old Harleyford book is better!) It likely varied to something more like a pastel blue similar to prewar US Light Blue 27. Humbrol 122 is a reasonable match of the RAF color; Pollyscale #500085 is a reasonable match of the more pastel variety.

(5) Curtiss' "light gray" was initially similar to RAF Sky Grey/US Aircraft Gray, but by later P-40 E-1 production may have been supplanted by a slightly darker version akin to ANA 602 Light Gray. Testor's #1731 is a good match of Aircraft Gray; Humbrol's old HU 6 was a good match of ANA 602.

(6) Matches to RAF Middlestone, Azure Blue, actual Sky "Type S," and US Sand 49 (or ANA 616 Sand, which was NOT the same), were *not* used by Curtiss on Kittyhawks.

Few hobby paints are truly good matches of Dark Olive Drab 41, although Humbrol 108, with a bit of dark green added, is very good. Neutral Gray 43 was just a mix of black and white, and not the blue-gray of so many modeling paints. The matter of Commonwealth and depot repaint colors is a subject that could fill a book, but a few relevant notes are included in the profile captions for the line drawings (see next month). Readers with more information are encouraged to contact the author at **terrillc@earthlink.net.**

Meeting Reminder



September 21
10 AM - 1 PM
Crafts Room

North Bellevue Community/Senior Center
4063-148th Ave NE, Bellevue

Directions: From Seattle or from I-405, take 520 East to the 148th Ave NE exit. Take the 148th Ave North exit (the second of the two 148th Ave. exits) and continue north on 148th until you reach the Senior Center. The Senior Center will be on your left. The Center itself is not easily visible from the road, but there is a signpost in the median.