



Seattle Chapter News

Seattle Chapter IPMS/USA November 2022



My doctor would say I don't have a problem...My friends aren't so sure

Greetings All –

First and foremost, let me remind everyone about our big December meeting next month! We will be combining our normal get-together with a pot-luck goodie feast and a model kit raffle. Our Treasurer (Fu) will be on hand to take your annual dues (\$20) in exchange for a free raffle ticket. It is the best meeting to attend all year, so I hope you can fit it in around your holiday shopping.

This Saturday you will have IPMS member Rick Taylor hosting the meeting as I am on vacation. We are currently sailing on a slow boat from Seattle to Miami, as it re-positions itself for the winter season. That would normally mean three weeks away from modeling...but not for me, of course. That's because I bring my modeling with me on every vacation I take, with the full and hearty support of my dear wife, Jackie.

For those who have not sailed on a cruise ship; there are Excursion Days, where you disembark and explore the countryside or city where the ship has stopped; and Sea Days, where you enjoy 'time-off' with all the ship itself has to offer, as it sails to the next port.

On Sea-Days, during those moments when I am not doing something somewhere else on the ship, you will find me up on the Lido deck, feet away from a short order kitchen and a well-stocked bar (for Mudslides, of course!), whittling away, cleaning plastic. Sometimes people join me for conversation, and if they're modelers, slapping their foreheads for not thinking of doing it themselves.

It's easy – first, I spend a few modeling sessions at home before I leave 'tagging and bagging' a couple of kits. This involves going through the instructions and clipping the parts for, say, two or three steps, and slipping these into a labeled, plasticine envelope before continuing on to the next few steps. When finished, I have a couple of dozen envelopes of parts, and I have also made all the building decisions for the model, marking up the instructions as I go. Leaving the really big pieces behind, I pack these envelopes up, along with a couple of hobby knives, Optivisor, sanding sticks, etc., and place it all into a crush-proof, see-through container. That way the airline people will find the sharp stuff fast if they want to look through my checked-bag.

I find cleaning model parts relaxing, and that's what vacation down-time is all about. Plus, later, when I actually go to build these kits sometime in the future, all the decisions have been made about what options to use, and all the parts are clean and ready to rumble. No sprues!

So yes, I take models on vacations. Do I have a problem? Good question. My doctor would say no, but to some it might look kind of whack! Try it, you'll like it.

See you in December!

Eric

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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 10:30 AM, except as noted, and usually last for two to three hours. Our meetings are very informal, and are open to any interested modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. 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. We are in the process of transitioning to InDesign. Any Word, WordPerfect, or text document for the PC would be suitable for publication. Please do not embed photos or graphics in the text file. Photos and graphics should be submitted as single, separate files. 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 425-885-3671 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 2022 meeting schedule is as follows. All meetings are on Saturdays at North Bellevue Community Center from **10:30 AM to 1:30 PM**, except as indicated. To avoid conflicts with other groups using our 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 accessible place.

November 12

December 10

IPMS/USA MEMBERSHIP FORM

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If Renewing

City: _____ State: _____ Zip: _____

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Signature (Required by HQ): _____

Type of Membership Adult, 1 Year: \$30 Adult, 2 Years: \$58 Adult, 3 Years: \$86

Junior (under 18 years) \$17 Family, 1 Year: \$35 (Adult + \$5, One Set Journals) How Many Cards? _____

Canada & Mexico: \$35 Other / Foreign: \$38 (airfare) Checks must be drawn on a US bank or international money order

Payment Method: Check Money Order

Chapter Affiliation, (if any): _____

If Recommended by an IPMS Member, Please List His / Her Name and Member Number:
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Building the Eduard 1/48th Scale Limited Edition Pe-2FT Peshka

by Ken Murphy

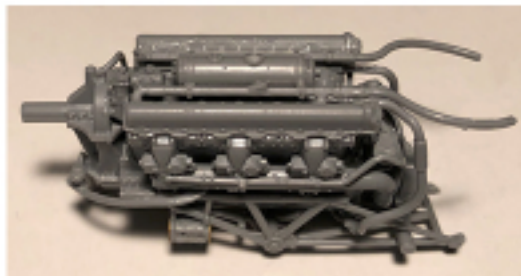


The Petlyakov Pe-2, known as the "Peshka", was a World War II Soviet light bomber. Though less well known than the Il-2 Sturmovik, it was one of the most effective twin-engine bombers of the war with 11,427 built. Designed by Vladimir Petlyakov upon his release from prison when war was imminent, it was originally slated to be a heavy fighter, however, just before the war it was redesigned as a dive bomber. It was used in a variety of applications including standard light bomber, heavy fighter, reconnaissance, night fighter, and trainer. Captured Pe-2s flew with the Finnish Air Force during the war and post-war they flew with several Communist Bloc countries. The kit provides wartime Soviet markings, but aftermarket decals are available from Begemot for those non-Soviet markings.



Actually, the Limited-Edition Eduard kit is the excellent Zvezda kit reboxed by Eduard with additional bells and whistles, such as PE, resin, masks, five marking options, and a full color 20-page booklet with historical data, parts map, 46 step instructions, and four views of each marking option. In other words, a fantastic kit. I want to make it clear it is not Eduard's fault that it has taken me over four years to build it — I have a comprehensive list of my excuses available upon request. It has been on and off the bench numerous times, but it's finally done.

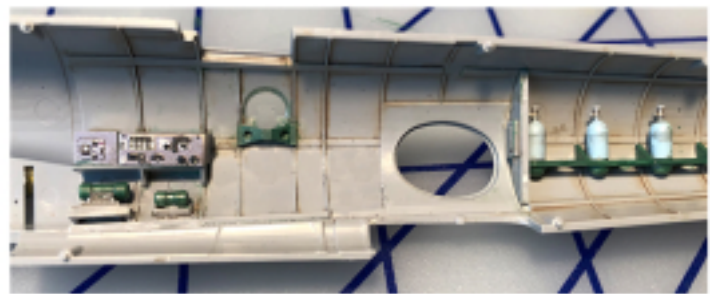
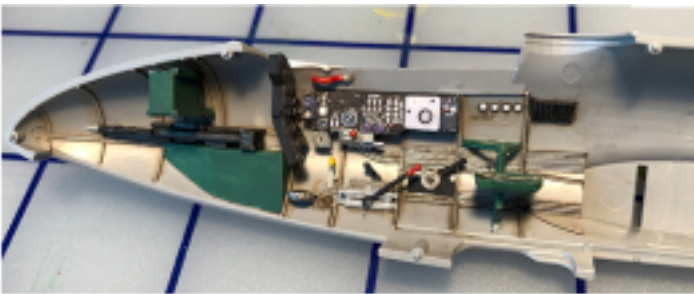
If you are looking for a highly detailed and accurate model, this is the kit. Want parts? Lots of parts? Try 435 parts! It is the most I've ever worked with.



The kit includes a single engine that can be displayed with an optional open cowling. Although I admire what some guys do, I don't like to open every hatch, panel, cowling, and cover to expose all the innards, but, because I was building this for the review, I decided I needed to build the engine — and what an engine it is — 47 parts including a couple of PE screens and a full page of instructions. It's very detailed and looks so good that I have decided to display it (maybe in a crate or on a stand?) with the model on the base.

Typically, aircraft builds start with the cockpit, but, in this case, the first step is the wings. They consist of 15 parts each and include ducting for the air intakes, ailerons, and interestingly, outer leading edges as separate pieces: a design function that saves some seam work, but they are one of the few parts that are not a perfect fit. This step includes the six-piece landing gear struts. Including them this early in the build makes me think that whoever designs kit instructions has never built a model. I left off this step as I might inadvertently break them off during the build. The landing gear fairings are equally detailed with several PE options, but I determined I could attach them to the wings and still get the landing gear on later. The engine cowlings include multi-part aft sections with plumbing, etc. (12 more parts each) that cover the area behind the engines and are visible in the wheel wells. If you choose to mount the engine, there is an oil tank, frame, and braces for that.

If you enjoy a well-appointed interior with lots of detail, you'll find it here.



There is an incredible amount of detail down the entire length of the fuselage with lots of finely molded plastic and PE parts. There is ample work with for those who enjoy detailing, though sadly, much will remain unseen unless you have a very bright flashlight. I found some of the parts so tiny that they defied being worked with, let alone lost to the rug monster.

Still, with its PE control panel, levers, rudder pedals, yoke, and more, the busy cockpit looks terrific and of course, there are preprinted seatbelts for each of the three crew positions. One odd note: The kit includes all three crew members posed to sit in their seats, however, Eduard's

instructions ignore them. They are marked on the sprue map as "parts not to be used." I have no idea why. Zvezda's original instructions show them and give paint call outs. Go figure.

The bomb bay is equally detailed with over 30 parts including four bombs. I like to keep the airframe clean, so I simply closed the bomb bay. One nice touch is spar tabs on each side of the bomb bay section that protrude through the fuselage and help anchor the wings.



The radio operator's position in the rear fuselage is equally busy. One big headache is his belly-mounted machine gun. The ammunition can is mounted in the ceiling with the belt snaking down to the gun on the floor. I found it nearly impossible to connect that belt when installing the gun. The only saving grace was the inability to see that connection once the side windows were installed (how the gunner could hit anything from that position is beyond me.)

The upper turret gun had its own problems. The gun sits in a rack with the ammo can suspended underneath as one unit. That whole thing then rests on a very slender tripod on the floor. It broke off a couple of times and rattled around the turret until the end of the build when I epoxied it in place.

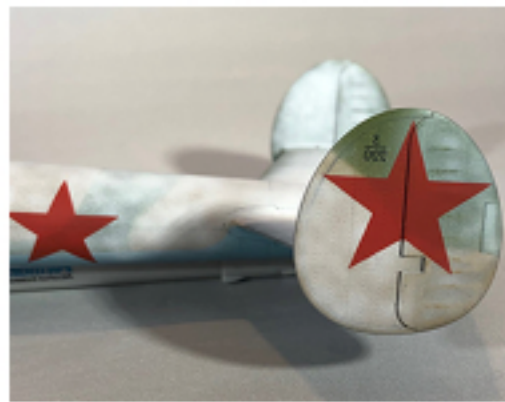
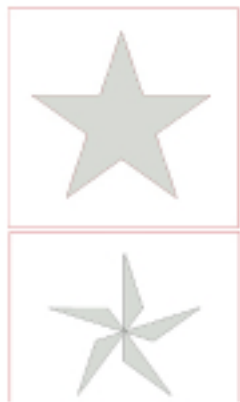
The tail feathers and ailerons are all poseable. I couldn't find a picture of one on the ground that had anything "posed" so I didn't.

The version I chose to replicate was a Pe-2 of the 16th Guards Bomber Regiment from the winter of 1943/44 with its interesting late winter, early spring half-faded-off winter camouflage. I applied the excellent Eduard masks to cover the glass, and they fit easily with one exception: the oval windows in the rear.



They are in two pieces covering the edges and required Mr. Masking Sol to fill in the middles. This would have worked fine, but at this stage after painting, it was several months before I could remove the masks, and the masking fluid left a film that was very difficult and nerve wracking to remove — I was afraid I might push the windows into the fuselage. I painted the underside light blue then masked the upper surfaces for the regular three-color camouflage using ropes of modeling clay to create soft edges.

For the winter white, I performed several experiments with an old model to determine the best way to create the faded look. I finally settled on a suggestion from John Miller of Model Paint Solutions using Mission Model flat white. Typically, Mission paints need to be used with a combination of thinner and polyurethane mix. John thought that using the paint without the poly binder would make it easy to use it like a watercolor. I applied it with the Harder & Steenbeck Infinity fine point airbrush I purchased from him which gave me the control I needed. It would have been difficult to achieve the results I wanted without it.



One more painting step: the two-color red stars. The decals are excellent, but for some reason, the "white" sections of the stars are dark gray. Not at all the look I wanted. I decided to paint them using stencils created on my new Silhouette Portrait stencil cutter. I'm still trying to figure out how to use it, but I figured stars would be easy. Well, not so much. I tried several experiments with various solutions until I figured out how to employ transfer tape to register the white areas within the stars. I could have saved a lot of time just using the decals, but I'm pleased with the look of the painted ones. At that point, I was able to remove the mask and see the inside of the cockpit for the first time in over a year. I put on the other decals, the Cyrillic script, spinner stars (which did not want to conform), and the Guards badge.

I opted for this version in no small part because the exhausts were a single pipe, instead of the versions with eight individual stubs per engine. Much easier. For the exhaust stains, I used Mig Modeling Pigment lightly tapped on and blended with a soft brush. This was my first time using that product and with some tips from fellow club member Djordje Nikolic, it turned out fine.

The fiddly bits I saved for last.

With most of the handling done, I was ready to install those things which I otherwise would have broken off or lost, such as installing the landing gear, which was complicated and touchy, but fit in nicely. I used the resin wheels but had to pinch them in place while gluing. The kit includes resin spinners, starter lugs, and blades, none of which I used. I felt the lugs were too large and the individual blades were too thin and warped. It also has a clear resin piece for the radio position hatch. I cut out the windscreen part and used that instead of the plastic version which I thought was far too thick. Lastly, I glued on the antenna and rigged it with Uschi Rig That Thing elastic rigging.

This is an excellent kit of an important plane. The Zvezda plastic and the Eduard extras make it one of the best kits I've ever built. Almost all the problems I had with this kit were of my own making, but I learned a lot by using many products and techniques for the first time and soliciting help from experts. Sadly, this boxing is no longer in production, but the Zvezda kit is still around. I found a number available online (check out eBay, and I'm sure more can be found at your local hobby shop, meeting, show, or convention. Also, all the Eduard extras are available individually as PE or Eduard Brassin resin. What more can I say? Highly recommended.





Airbrushing Tips n' Tricks: Matching the Paint Dilution and Airbrush Nozzle to the Job - Part 1

by John Miller

A few years ago at the IPMS Convention in Phoenix I demonstrated Fine-Line airbrushing techniques and chatted with many modelers and airbrush aficionados. During these conversations many guys described the problems they have diluting and spraying acrylic paints. Many (most?) of these problems are identical to the airbrushing issues I receive in detailed e-mails from disgruntled modelers all over the world on a regular basis.

While traveling home to Seattle, I reflected on those many conversations and e-mails and compiled the top Four Most Common Airbrush Problems. They are:

- 1-Intermittent Clogging
- 2-Unreliable Performance
- 3-Difficulty Spraying Fine Lines
- 4-Rough, Pebbly Finishes



The most common problem, Clogging, followed closely by Unreliable Performance, and Difficulty Spraying a Fine Line are all issues related to spraying paint that is too thick combined with not cleaning the brush sufficiently. (For suggestions on keeping your airbrush clean see Tips 'n Tricks v4: Getting the Gunk Out.) In addition to preparing more dilute paint mixtures, including a wetting agent or paint retarder such as Liquitex in the mix will help as well, especially for those spraying in warm, arid climates (more below).

The third and fourth most common problems, Difficulty Spraying Fine Lines and Rough Finishes, are most often related to using too thick a paint mixture and not using an appropriately sized airbrush tip for the job. "Tip" refers to the nozzle aperture (in millimeters) where small tips are around 0.20mm and larger tips start at around 0.40mm.

Matching the airbrush tip size to the specific spray job is easily addressed as many airbrush manufacturers produce different sized tips for their brushes including Harder-Steenbeck, Iwata, Badger, and Grex.

Full Disclosure:

This article references airbrush tips made by Harder-Steenbeck and fitted to H&S Infinity or Evolution dual-action airbrushes. After trying other brushes I settled on the Infinity and have driven one for 10+ years due to the selection of different sized tips available and the degree of control it provides for Super Fine-Line airbrushing.

Because I'm all about enjoying the act of airbrushing I find that matching the airbrush tip size and the paint dilution to the spray job are the surest ways of addressing the Top Four Airbrushing Problems.

I build mostly 1/72nd, 1/48th, and 1/32nd aircraft, dabble in 1/72nd and 1/35th armor, and occasionally build a 1/144th kit just to cleanse the modeling palette. For painting this range of scales I use multiple tips ranging in size from a very small (0.15mm) to a relatively large (0.40mm).

I also match the paint dilution to the particular spray job as well by grouping the types of airbrushing jobs required to assemble and finish most scale plastic models into four basic categories:

- 1-Fine-Line
- 2-General
- 3-Spraying over Pre-Shading (Modulation)
- 4-Clear Coats (Gloss and Flat)

Please bear in mind that what follows are only suggestions based on my skill set and experience. There are as many good techniques for spraying fine lines and clear coats with acrylic paints as there are modelers loading up their airbrush paint cups.

With that in I mind, please take whatever you find useful from the following suggestions, combine it with your own experience, and develop a technique that works best for your airbrushing rig, climate, skills, and experience. Then send me an e-mail and tell me your tips and tricks!

Thoughts on Matching the Airbrush Tip to the Job:

An easy way to achieve smoother finishes is to match both the the paint dilution and airbrush tip to each type of spray job.

Many modelers just starting out, naturally try to make one tip size work for all jobs. I did this myself for many years and was quite happy in the process thank you very much.

That said, with experience comes a finer eye for finishes and, for me, the realization that matching the tip size to the job produces a finer finish and, most importantly, makes the spray job easier and more enjoyable which is really what its all about. Before we get to matching airbrush tip size to the job, let's consider a mismatching of the two.

Attempting to apply a clear coat using a small tip (generally less than 0.20mm) or trying to spray a fine line (1 mm-wide or less) with a 0.40mm tip (or larger) are both good examples of bad matches between tip size and spray job.

There are modelers out there with the airbrushing skills and experience to pull off both of these airbrush challenges. Neither is easy but I've seen it done.

That said, the average modeler would find them a challenge and the results would most likely be less than ideal.

However, there are always exceptions in airbrushing as there are in life as demonstrated by the clear coats applied with a 0.20mm tip to all three of these 1/144th scale models: Zvezda I-16, Platz Fw 190D, and AFV Sea King (below). Here, the tip size was matched to the amount of coverage required for the job at hand.



Building in the broad range of scales I do (1/144th to 1/32nd), tips ranging in size from 0.15 to 0.4mm are very handy to have for specific jobs.

For comparison, most airbrushes intended for modeling come fitted with one tip ranging in size from 0.20 to 0.50mm. That's a wide range. I find that a tip size ~0.30mm is great for General work but not suited for either Fine-Line work or spraying a Clear Coat. For those jobs I prefer tips of 0.15 and 0.40mm, respectively (more below).

To be clear, there are many experienced modelers that can shoot perfect fine lines with a 0.30mm tip. That said the smaller the tip, the more capable the tip is of spraying a thin line. In my hands fine and super fine-lines (less than 1mm) are both easier and more reproducible when shot with tips of 0.20mm or smaller. I could not have sprayed the camo on this 1/144th I-16 had I not used a 0.15mm tip. Having "the right tools for the right job" makes the work easier and way more enjoyable.

Thoughts on Preparing Paint Dilutions for Specific Spray Jobs

Many of the modelers that complain of having to deal with one or more of the Top Four Airbrushing Problems listed above use one dilution of paint (often 50% or a 1:1 ratio of paint to thinner) for every type of spray job. Many of their models are beautifully built with smooth, even finishes. However, the builders often describe suffering through multiple sanding, buffing, and/or surface preparation tricks they had to use to get a nice finish.

These extra tricks are often required to compensate for the rough, pebbly finish imparted to the model by a too-thick mixture of paint or clear coat compounded by not using an appropriately sized tip. Remember, a thick dilution of paint will clog more often, not easily spray fine lines, produce a rough, pebbly finish, and serve to fill in or soften inscribed surface details. A good working rule is: "The thinner the layer of paint, the better."

What follows are suggestions for diluting acrylic paints for each of the four basic types of airbrushing jobs, Fine-Line, General, Modulation, and Clear Coats, described above. By acrylic paints I'm referring to brands such as Tamiya, Mission Models*, Vallejo, LifeColor, AKAN, and Model Master.

There are many (many) texts on-line and in books describing strategies for diluting acrylic model paints for airbrushing. I'll restrict my suggestions to percent dilutions (below) and two additional guidelines I follow:

- 1) I usually use the manufacturer's thinner for whatever brand of paint I'm spraying. There are many thinner concoctions out there that may work better than the manufacturers and with proper experimentation I would (and have) use them. But, as a general rule, when evaluating a new paint I use the brand's thinner.
- 2) I always add a paint retarder or flow enhancer to lessen tip dry. Acrylic paints tend to suffer from Tip Dry which refers to the build up of dried paint on the needle and nozzle that develops while spraying. This is especially the case if you're spraying acrylics in a dry, arid climate.

Most acrylic paints benefit from the addition of a retarder or flow agent which decreases the paints tendency to dry in general and in particular on the airbrush needle. Moreover, including a flow enhancer will decrease pebbly over-spray and increase leveling; both of which produce a smoother, finer finish.

There are many such reagents available but the brand that I find works best with all the acrylic paints I've tested is Liquitex Flow-Aid added to ~5-8% by volume. I prepare a large mixture of the thinner I'm using with 5% Liquitex ahead of time. This makes diluting paints easier, quicker, and most importantly, reproducible. For more suggestions on diluting and spraying acrylic paints, check out Airbrushing Tips 'n Tricks v2: Spraying Acrylic Paints.

Fine- and Super-Fine-Line:
Percent Paint: 10-25%



Tip Sizes: 0.15 to 0.20mm

To shoot lines of ~1mm or Fine Lines, I dilute most acrylics to 20-25% paint with the balance made up with thinner (to 100% volume). When this dilution is sprayed at ~10psi with a working distance (tip to model) of 1-2cm (1/2-3/4in), it will provide thin, clean lines with minimal over-spray.

To spray Super Fine Lines of 1mm or less (0.30 to 0.50mm) I dilute acrylics further to 10-20% (depending on the acrylic) and spray at ~6-8psi. The ability to reliably reduce the air pressure to less than 10psi makes shooting super fine lines easier and more reproducible.

To configure my compressor for super fine-line work I follow these steps:

1) Set the compressor (or tank) gauge to 10psi while depressing the airbrush air lever as though you were spraying paint. By adjusting the pressure while the brush is "spraying" you are accounting for the 1-2psi drop in air pressure that occurs when the compressed air begins flowing into your brush. You may see the compressor gauge read 11 or even 12 psi when you let up on the air lever due to this drop.

2) With a reliable 10psi in the air line while spraying, I use an H&S In-Line Air Valve to reduce the pressure further to an estimated 6-8psi for super fine-line work. This is a "guesstimate" based on the solid 10psi coming into the brush and the feel of the air pressure when blown against the hand.

Using AKAN and Gunze lacquers diluted for Fine-Line spraying, the scheme on the Zvezda 1/144th I-16 was shot at 6-8psi using a 0.15mm tip and a working distance of ~1cm (~1/3 in).

As an example of mottling in a larger scale, the scheme on this Hobby Boss 1/72nd Macchi Saetta (right) was shot with appropriately diluted Mission Models Paints applied at ~8psi using a 0.15mm tip.

Similar to the Saetta, the mottling on this 1/72 AZ Models Me-109G V-Tail (below right) was shot with appropriately diluted Mission Models Paint applied at ~6-8psi with an Infinity fitted with a 0.15mm tip (right).

General Spray Jobs:

Percent Paint: 30-40%

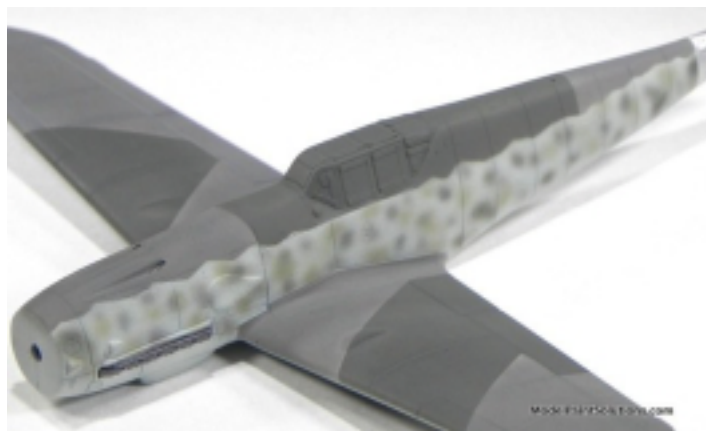
Tip Sizes: 0.20 to 0.35mm

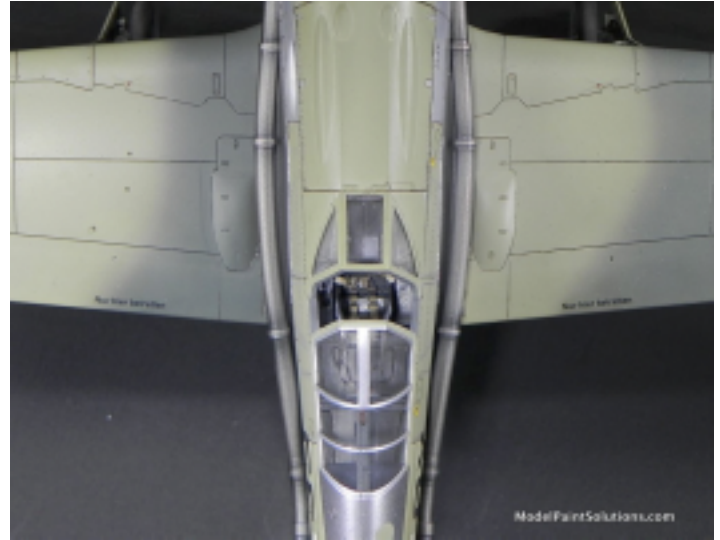
For the majority of airbrushing jobs during assembly I dilute most acrylics to roughly 30-40% paint (balance to 100% volume with thinner). This dilution gives good coverage for general jobs when sprayed at 10-15psi (usually ~12psi) and a working distance of 8-10cm (3-4 in.).

Tip sizes of 0.20 to 0.35mm are well suited for most General spray jobs during assembly. In addition, tips on the lower end of this range are what I prefer to use when spraying schemes on larger scale models like 1/48th, 1/35th, and 1/32nd.

During assembly parts are stuck to a painting board with wads of putty for both priming and painting. Tips of 0.20 to 0.35 are well suited to this type of General spray job as shown in the examples below.

A tip of 0.20 to 0.35 is also well suited for applying schemes to larger models where a slightly wider line is more scale appropriate as with this Hobby Boss 1/48th Focke-Wulf Fw 190 V18, Classic Airframes 1/48th DeHavilland Hornet, Special Hobby 1/48th Wirraway, and 1/72nd Italeri Ju-52 3M.





Spraying over Pre-Shading (Modulation):

Percent Paint: 10-25%

Tip Sizes: 0.20 to 0.35mm

If I'm going to be spraying over pre-shading a process called "paint modulation" as described by Adam Wilder, the ideal sized tip will largely depend on the size of the model being painted. For an easy example, consider spraying the 1/72nd Hobby Boss Saetta Italian Giallo (~light yellow-tan) after it had been shot with Mission Models White Primer (using 0.20mm tip) and the panel lines pre-shaded with Mission Slate Gray (using a 0.15mm tip: below).

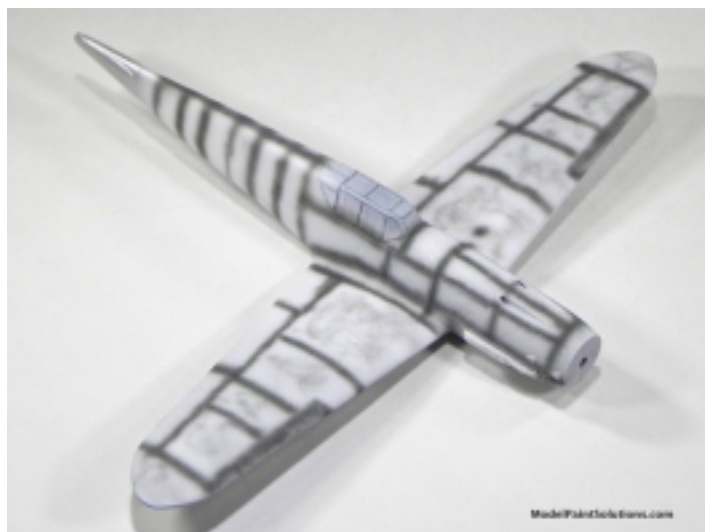
For over-shooting pre-shading like this, I'll typically use a dilution of 10-25% paint (balance in thinner). A relatively low paint dilution will require more passes to attain sufficient coverage. However, requiring additional passes provides better control over the density of coverage and lessens the chance of applying too heavy a coat thereby losing the subtle pre-shading underneath.

For a model the size of the 1/72nd Saetta (or a comparably sized area on a larger model: see below), I prefer using a 0.20mm tip. Tips of up to ~0.35 would work as well.

Bear in mind, even larger tips can be made to work especially by some one with experience. That said using a larger tip increases the likelihood of spraying too heavy a coat. Conversely, using a small tip increases the chances of getting a rough, pebbly finish.



Another example of over-shooting pre-shading with sufficiently diluted paint and a 0.2mm tip is this 1/72nd scale AZ Models Me 109G V-Tail.



As with the Saetta above, the V-Tail was shot with Mission Models White Primer (0.20mm tip), the panel lines were pre-shaded with Mission Slate Gray (0.15mm tip), and the Mission RLM76 was applied with a 0.20mm tip (below).

You may note that the RAF Ocean Gray and Dark Green areas on this Classic Airframes 1/48th Hornet (on the next page) are roughly the same size as the wings and fuselage of, oh say maybe a 1/72nd Saetta or Me 109.

As with the 1/72nd scale examples above each color of the Hornet scheme was shot with a 0.20mm tip in order to better control the degree of coverage thereby leaving the pre-shading (0.15mm tip) showing through the final coat (left).

While the individual colors were shot with a 0.20mm tip, the large area of the model (especially the wings) required that the blue on the belly and all clear coats and primer be applied with a 0.4mm tip.

Final Considerations on Modulation:

The wide range of paint dilutions suggested (10-25%) to over-shoot pre-shading is due to the many variables that have to be taken into account when deciding on the optimal dilution of paint for each particular situation. Some of these variables include:

-The color of the primer white, black, gray or ?

In general, darker primers require higher concentrations of the color being shot over them, especially if the color is light such as yellow or white.

-The color of the pre-shading, black, gray, brown?

Likewise, panels pre-shaded with black often take extra passes to achieve sufficient coverage and blend them in with the surrounding areas.



By matching the paint dilution and tip size to the spray job at hand, be it a single color scheme in 1/72nd like the Saetta or multi-color one in 1/48th as the Hornet, you increase the likelihood of applying sufficient paint to achieve even coverage but not so much that the time required to pre-shade all those panels is lost.

continued next month

Fine Point Paint Brushes – CHEAP!

by Alex Tula

So I probably had you at “cheap”, right? So there I was in Omaha sitting in a seminar. I forget the topic, but our esteemed Dear Leader was sitting a few seats away so likely some creepy-crawly topic. One comment that stuck in my head was using “eyeliner brushes.” Now I had never heard of eyeliner brushes and it caused me to write down a note about it. Later, searching on that “A” place I found a multitude of options. Eventually, I picked this one as a guess to try out (there are several other similar brands) - KINGMAS 100 Pack Disposable Eyeliner Brushes Applicator Makeup Eye Liner Wands: https://www.amazon.com/gp/product/B00DW2Z9JK/ref=ppx_yo_dt_b_search_asin_title?ie=UTF8&psc=1

The first thing I noticed was that they are rather small. On the photo these are the two small black handled brushes in the middle. Only about 3.5 inches long. A Blick 2/0 and a Vallejo bottle for scale. Note that the brushes each come in a protective sleeve, nice touch. So when I got them, I was working on some figures and I thought they might be perfect for this. Pulling off the sleeve though, I found the bristles to be kind of glued together into somewhat flexible very sharp point, but the individual bristles didn't spread out and I said to myself, “Self, these are pretty useless. Maybe like painting with a toothpick, but for the price pretty expendable and sharper than a toothpick.” So after using a couple for “pointy painting” and throwing them away after one use, I thought maybe I should try cleaning them. Then the magic happened! The goop that stuck all the bristles together dissolved and I was left with a perfectly beautiful very fine point brush. These worked great for painting fine details. I did learn that after three or four uses and cleanings, the bristles will all pull out in one piece. Still, for the price ...

The next big question of mine was how best to clean the goop out before use. I decided to do a test. I tried lacquer thinner, Tamiya airbrush cleaner, mineral spirits, alcohol (95% ethanol), and Windex. I let the brushes soak in each for about five minutes. Lacquer thinner and Tamiya airbrush thinner softened the goop, but also softened the plastic brush handles! Not good. Alcohol had absolutely no effect. Mineral spirits worked pretty well, but the clear winner was Windex! It worked so well I actually tried it on two more brushes to make sure it wasn't a fluke. Now after soaking for a minute or two you need to slightly flex the bristles to break the goop up, then soak for a couple more minutes, then good to go.

The second photo shows a “post cleaning” brush on a little square Testors bottle for scale. Now in the first photo I show a Blick 2/0 brush for comparison. It's a pretty good, pretty fine point brush. It costs three bucks. The little eyeliner brushes are \$8 for a hundred. For those of you who are math challenged, that's EIGHT CENTS a brush! My contribution for the day. Happy modeling!



Atlantis 1/32nd Scale Tom Daniel Whiplash Funny Car

by Jacob Russell

When I was 10 years old a family friend took me to the iconic Lions Drag Strip in the Wilmington district of Los Angeles. The Pro Stock and Top Fuel classes were natural crowd pleasers but I really loved the Funny cars. This is no surprise, given my memories of Don "The Snake" Prudhomme's and Tom "The Mongoose" McEwen's Hot Wheels funny cars I grew up reading about in *Hot Rod* magazine and saw frequently on TV.

Legendary car designer Tom Daniel has released a 1/32nd scale series of Funny Car kits aimed squarely at 1970s drag racing fans through Atlantis Models.

This review is of the Whiplash Chevrolet Vega funny car kit. The kit is pretty simple. It consists of 35 parts molded in silver, black, red and clear plastic. The chassis, molded in silver, includes the front axle, fuel tank, transmission tunnel, wheelie bars and seat harness. Other silver parts are the engine mount, wheels, supercharger, blower, butterfly scoop, front engine mount, etc. The black parts include the tires, engine and transmission and the rear axle. The detail is adequate and this would be a great model for children to build with their parent's guidance. Don't be fooled by the kit's simplicity, because that simplicity allows you to spend more time detailing and painting it. Why not use your preferred metallic paints (Alclad, etc.) and increase the realism of the valve covers, blower, and the wheels? The integrally molded seat and their belts give you a great opportunity to practice your oil wash and dry brush techniques. You can add spark plug wires, fuel lines, a parachute cables, a more accurate steering wheel and front axle (one of the kit's weakest parts), etc.

The body is molded in red and incorporates some rather clumsy mounts for body-mounted winglets that I would fill in and instead mount the winglets directly.

The kit's instructions are well illustrated and feature a clear, logical assembly sequence. The kit decals look excellent with crisp, bright print and top notch registration.

This is a great kit to build with your children, or it could be the basis of a more detailed project. I'm a real fan of 1970s funny cars and I'm happy to have a go-to option in 1/32nd scale. I recommend this kit. I purchased mine at Skyway Model Shop (thanks, Emil).

[Thanks to Chris Banyai-Riepl and www.internetmodeler.com for permission to use Jacob's article. - ED]



JD's Model Truck Tips No. 005 - Grill Faces

by John DeRosier

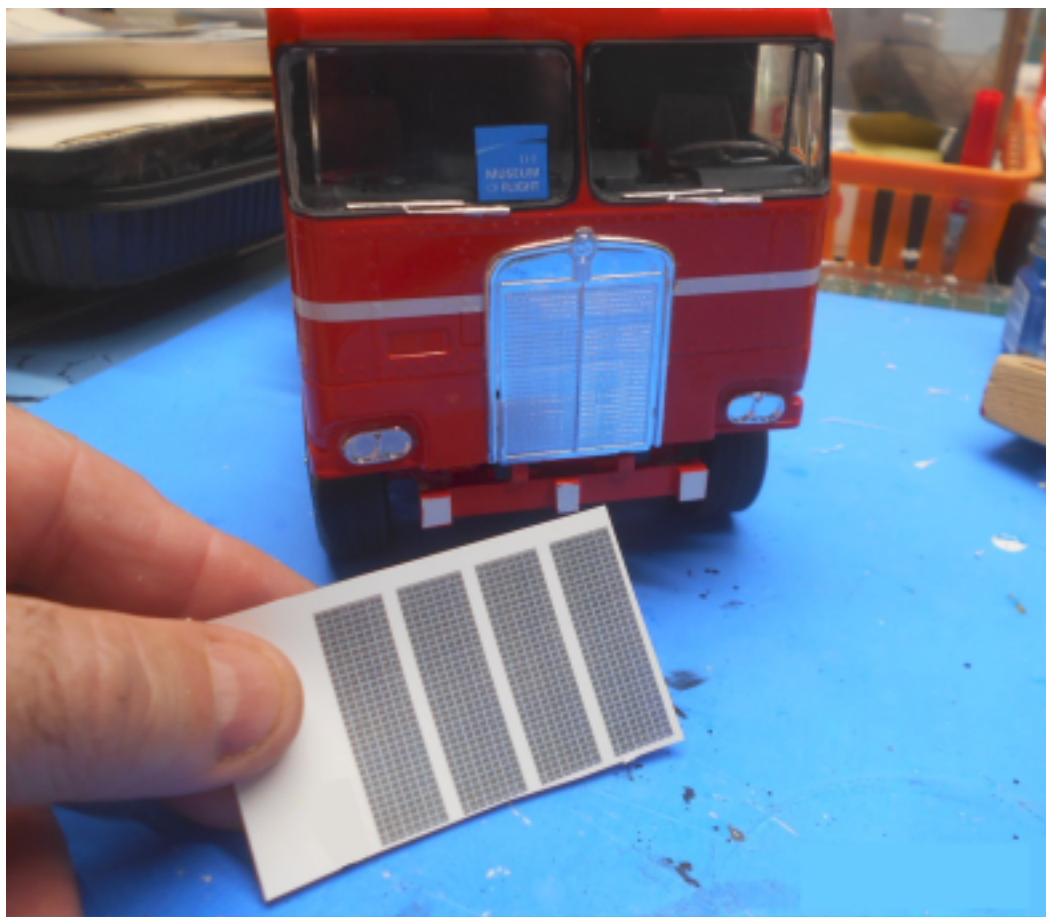
Grills on trucks and cars can certainly be a project in itself if you try to blackwash the recess. I have found that the kit chrome grills are not what they used to be. (See Figure No. 1) It could be cheaper chemicals used to plate them – but the 'chrome' rubs off when trying to wipe off the blackwash where it is not wanted. Time to modernize the process.

I thought – why not take pictures of real ones (or they can also be found on the Internet) and use those images to complete vehicle grills? Scale them down to fit your grill. (See Figure No. 2) Once I cut out the image, I also use a black magic marker to run along the sides of the paper so that the white does not show.

A little superglue and the images stay on the kit grill.

It worked! In less than a few minutes, I have new looking grills and the effect is awesome (See Figure No. 3). Try it! You will not be disappointed.

C-U on the highways...



This truck has the kit grill already glued on waiting for detail. I also show you the images of a truck grill I have scaled down to fit the kit grill.

Figure No. 1



The drivers side is not done yet. But see how good the passenger side looks with the image of a grill? Try it!

Figure No. 2



Less than a few minutes and it is done. Try doing that with washes. Forget it. whats better looking than the 'real' thing?

Figure No. 3

IPMS Seattle 2023 Dues

Your IPMS Seattle renewal form is included below. Dues will be \$20, which includes monthly e-mail delivery of the newsletter. You can renew by writing a check to IPMS Seattle and mailing it to the address below. Or you can bring the form and payment to the December meeting, where Club Treasurer Fuzhou Hu will be happy to assist you.

IPMS Seattle Dues 2023

**Remit \$20 to
IPMS Seattle
c/o Fuzhou Hu
19012 3rd Dr SE
Bothell, WA 98012**

Full Name _____

Mailing Address _____

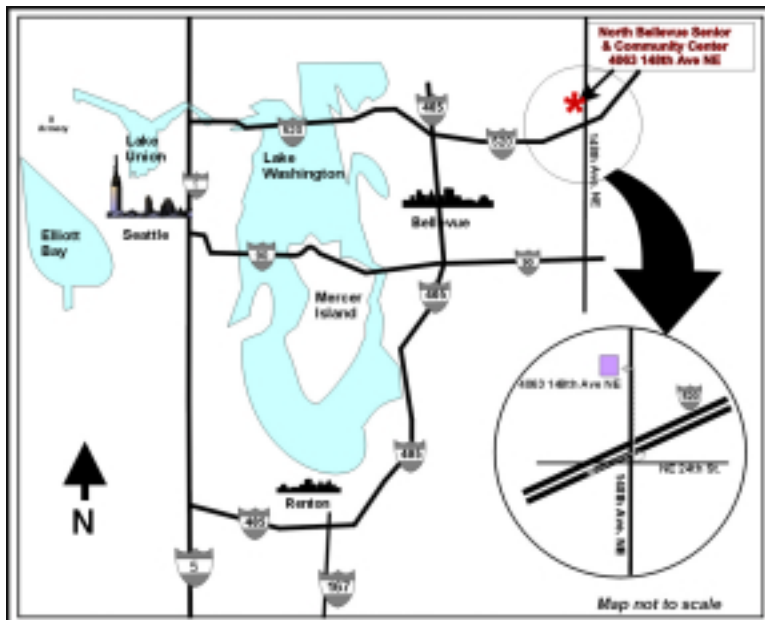
City _____ State _____ Zip Code _____

Telephone (Area Code) (_____) _____

E-mail address _____

Please do NOT release my e-mail and phone information for distributed club rosters.

Next Meeting: November 12 10:30 AM to 1:30 PM



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

Directions to NBCSC: 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.