



Seattle Chapter News

Seattle Chapter IPMS/USA September 2022



Sunday Morning at My Workbench

Settling down at my workbench this fine Sunday morning, I continued with weathering my late-war Tiger I from AFV Club. Actually, the model was donated to me by fellow member Woody Yeung, who gave up on it most of the way through assembly. Woody did a pretty good job at adding zimmerit (by hand) to the model – all it needed was a little TLC to bring it over the finish line. While working on it, I was fretting over what to write about for this month's newsletter, and then it dawned on me - my subject matter was sitting right in front of me – duh.

One of my primary goals as President (and in these newsletter editorials) is to pass along helpful modeling tools and techniques to other modelers. This month I'd like to talk about three items that I depend on literally every time I finish a model.

The first of these sits front and center on my workbench, and in the images: what I call my 'Panzer Rack'. This home-made contraption has a very simple design, and securely holds whatever I am working on, in just about any position I need. The rack works as my second set of hands during assembly, decals, painting and especially finishing when I want the surfaces accessible without fear of dropping anything. You can easily make one to fit your own needs, or send me an email (ModelerEric@Comcast.Net) and I will send you the plans and material list for the one I built.

The second item I want to talk about is a very simple foam home-base for my decaling stuff, sitting just to the right in the images. I designed it to come apart and store in a thin plastic case when not in use – a case big enough to hold all of the other doo-dads I use to apply and position decals (seen just in front of the foam block). I find that holding everything related to decaling in one convenient place is helpful since this stuff is not used for any other task, and can therefore be stored out of sight (and off my bench) when not in use. Again, simple, cheap, and useful.

The third item I'd like to tell you about is an inexpensive ceramic paint palette I ordered online, seen front and center in the images. I work with oils, and the cleaners and thinners I use when doing finishes require that the palette be made of something other than plastic which would deteriorate over time. I find white ceramic easy to use, and especially to clean.

The palette has plenty of places to put Mona Lisa thinner, linseed oil, and various color 'families' – browns, tans, rusts, blacks, whites, etc. Plus, there is a large section to mix things up a little when I need to. Working from a palette gives me the flexibility to quickly and efficiently get to the color or blend that I need. If there is something that is too dark, I can get to a lighter shade, quickly and without interruption. I use two cheap, worn-out brushes for most weathering; one to apply the oils, and the second, which I keep clean, to work and/or remove the paint as I see fit. I use a third, thin, long-bristled brush (not pictured) for applying washes. The smaller brush can apply product accurately, and the long bristles conveniently hold a lot of paint.

When I am finished with everything, I take the tray out to the garage and use an eyedropper to cover each mini-tray with lacquer thinner. I come back later and wipe everything clean with a paper towel or two. Done and done.

What kind of tools do you use that other modelers might find helpful? Drop me a note, or better yet, stand up and tell us all about it at the next general meeting!

Thanks All – and Model On!

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.

September 24
November 12

October 22
December 10

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21st Century Toys 1/32nd Scale Macchi C.202 Folgore

by Ken Murphy

When I'm asked the quintessential modeler's question (you know, the one that comes right after "Hi, my name's Ken"), I always answer "I build 1/48th scale aircraft." But even having said that I have to admit that I have strayed; I have built 1/72nd aircraft, 1/100th and 200th scales, even box scale. I have even strayed into other subjects. I built a couple cars, a figure and even (gulp) a few tanks. So I guess it should come as no surprise that when I came across a 21st Century Toys 1/32nd scale Macchi C.202 Folgore on sale for a mere \$10, I just had to give it a go.



Truth is I had heard about these kits before and I was curious.

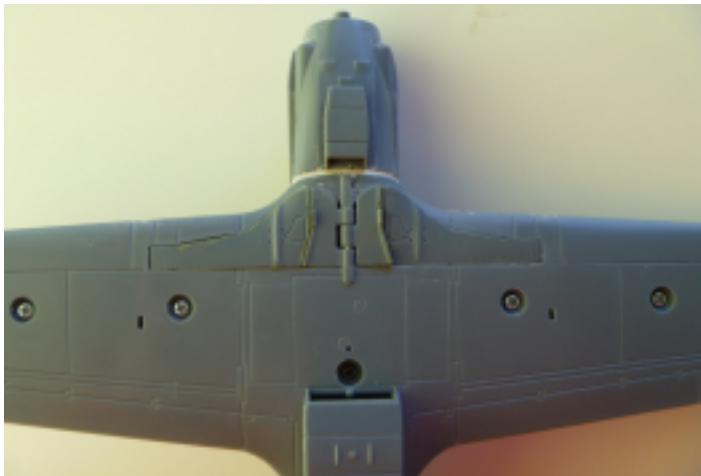
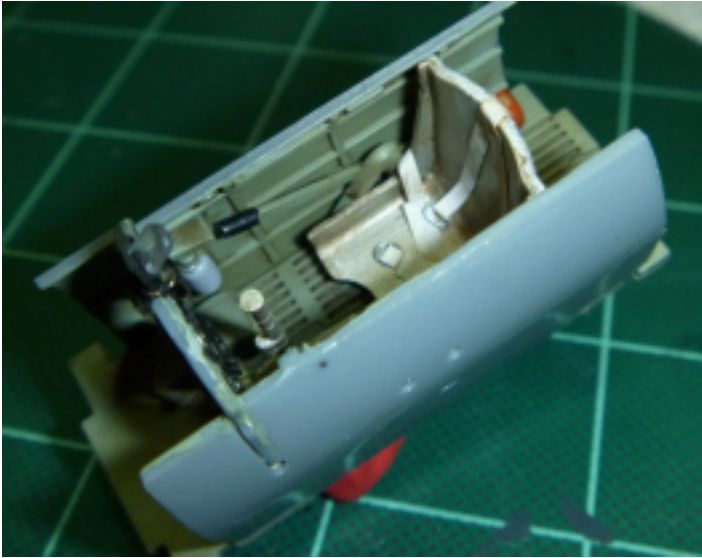
Turns out it is a unique product. The first surprise on opening the box: no sprues! All the parts have been desprued and individually sealed in their own packets, and very well done too – a better job than I tend to do. The next thing I noticed: 1/32nd scale is BIG. Speaking of big, everything about the details of this kit are big. The panel lines are on a par with the Marianas Trench. But given that, the overall look is very Folgore-like.



The construction mostly goes very well. There are very few parts, but still enough to give some detail. As a comparison, I took out my Hasegawa Folgore and compared them. They have about the same number of parts in the cockpit. The Hasegawa is a bit more complex and the detail is finer, but I was impressed with how the 21st Century compared. The fuselage goes together well with the aid of screws (that's a first for me), but I used some glue just to be sure. The screw holes are covered with plugs but when I inserted them I pushed them in too far leaving a sizable divot to fill. The wing attaches the same way and also left some serious filling to do. That's when the biggest flaw revealed itself. The gap between the wing and the nose was huge. I was beginning to think I'd need another tube of putty to finish this project! Stepping back for a moment, the landing gear has a special feature: it can be retracted. Here's where the "Toy" in 21st Century Toys come in. This is a toy. The landing gear folds up, the tires spin as does the propeller (Jim Schubert would have appreciated that). The canopy opens and the pilot is poseable - sorta. I had to trim this arms and shoulders to squeeze him in, but ultimately decided not to use him as he was oddly made of vinyl and painting would be a problem.

One of the results of the landing gear situation is that the wing is a bit thick and the trailing edges are too. But if you can put up with all that, it gives you a pretty reasonable big Macchi.

Here I have to admit to an ulterior motive for this build. I have always been interested in the complicated and attractive “doughnut” camouflage that many of the Italian desert aircraft wore. I have the 1/48th Hasegawa kit of the 202 and I wanted to test my airbrushing skills by taking on that project, but I wanted to try it out on something larger first and this kit fit the bill. As it turned out, it was all I could do to create the pattern in 1/32nd scale with my Iwata Revolution. My Hasegawa would have to wait. Eventually, I purchased a Harder & Steenbeck Infinity from Model Paint Solutions (our own John Miller’s company) and with his expert advice and assistance, I now have the tool to do the 1/48th version – one of these days!





Vargas Scale Models 1/35th Scale M119/L118 105mm Light Howitzer

by Eric Christianson

Up here in Seattle we have a large IPMS club. Over the past two years or so, one of our members, Rick Taylor, has been busy building a large variety of very unusual resin, 3-D printed, limited-run armor models from a small company called Vargas Models. Owner Luis Vargas specializes in 1/35th (and more recently 1/72nd) scale models that, for the most part, cannot be found elsewhere else. His prolific output, along with Rick's building expertise, has created quite a stir up here in Seattle. Rick drove most of his Vargas builds out to the recent Omaha Nationals and had them on display at the vendor booth, eventually picking up several awards in the show. I was lucky enough to be provided with one of the latest kits myself for review; the L118/M119 105mm Light Towed Howitzer.



The two versions offered in the box (one British, one American) differ only slightly in appearance – the British version sporting a slightly longer barrel and more pronounced muzzle brake, and different sights. Rick had built the M119 American version and finished it in desert yellow, so I thought I'd tackle the L118 British variant, and finish it olive drab. You can find Rick's review over at Hyperscale.

The howitzer can be built in one of three modes; two travel modes (barrel forward or rearward-facing), and one firing mode. As with most 3-D printed kits, the sprues do not have any old-school poured-resin blocks to remove; instead containing dozens (hundreds?) of very thin connecting rods that are part of the printing process. This makes the parts very simple to remove from the sprues. The howitzer itself (minus the bonus name plates, artillery rounds and ammunition cases) has very few actual parts, and these are exquisitely detailed – some of the best work I've seen in this medium. There is cleanup required, to be sure, but nothing like what I would normally expect for limited-run subjects.

The dark-grey resin is firm, but sands easily enough, and there are some very slight surface striations on some of the round parts that require attention, making preparation more important than with typical styrene kits. Comparatively, however, this work from Vargas is pretty good as delivered. There are very few, if any, surface flaws and the molding is excellent with no noticeable defects. The detail overall is crisp, and while many of the parts are very delicate, Vargas pulls everything together without having to resort to using photo-etch or other finicky mediums, which is a big plus (for me at least).

The contents of the box include:

- Five resin sprues, three containing howitzer parts and name plates, one with the ammunition boxes and extra rounds, and one for the wide, round baseplate. Each sprue is packed in separate bubble wrap, inside a bubble-wrapped, sturdy, cardboard box.
- A four-page, color instruction booklet, consisting of two full size sheets, folded in half, which includes a parts list. All text and label information is printed in English.

There are no markings included in the kit.

As with most limited run resin kits, the instructions are brief and not always 'enough'. Assembly requires test fitting and comparing what you have to drawings and images of the real thing, easily found on-line. In place of text, Vargas provides simple CAD images from the printing process itself for use as a rough go-by to start with. Fortunately, each piece is shown assembled and printed in a different color from the one adjoining it, which makes things a little easier to follow – but only a little. If you have built limited-run kits before, this one is typical – a lot of testing and adjusting surfaces to fit. Fortunately, the images are rendered from several angles so you are rarely forced to guess about how things go on 'the other side'.

Clean before you start. Even though there are relatively few parts in this kit, a 3-D printed model requires a good amount of preparation before assembly. After removing all the parts from the sprues, I carefully shaved and sanded the surfaces of everything to remove any remaining vestiges of the thin resin posts that held the parts to the sprues. Once that was done, I went to work smoothing out some

minor (but noticeable) grooves on the surfaces of the round parts. The resin is not soft, but it works away with a little effort, resulting in a smooth surface relatively quickly. Other areas that need attention are where flat surfaces mate together; on some parts the flat surface was actually slightly convex (rounded) from the production process, and need to be made perfectly flat to prevent gaps.

Once I thought I had everything pretty well cleaned up, I gave the parts a warm bath in soapy water, rinsing them in warm water. After drying I felt the surfaces with my fingers, and, if I found anything tacky, I repeated the wash, rinse and dry steps until all the tackiness was gone. With all the parts clean and free of defects, I was ready for assembly.

Assembly starts with a choice to make – whether you will build the American M119 or the British L118. I wanted to tow the gun behind a vehicle and so the longer barrel and larger muzzle brake of the British version appealed to me.

Discarding the three unneeded parts that made up the differences between the two versions, I went to work fitting the barrel to the gun cradle it sits in. There are three pieces that then fit over the barrel and seat on each side of the cradle. The round curve of the barrel is slightly different than the concave surface under the three parts due to what has been described to me as a limitation in the printing process. The fit is close, but not close enough to allow the three pieces to firmly seat on the cradle.

Donning my particulate mask, I went to work with several round files, sanding and fitting, until I had a good seal around the barrel and both ‘feet’ of the three parts seated. This process became standard for the rest of the build. The fit is close enough to need just a little tinkering before adding each piece.

As I said before, the instructions show each adjoining part in a different color. At first, the images appear confusing, but as you go along, with each part in hand, the ‘next’ step presents itself - not unlike a three-dimensional puzzle. Just keep in mind which of the two versions you are building, and how you are finishing the gun (travel or firing mode). I had to refer to several images on the Internet for some of the parts since the instructions represent building the model in firing mode.

The connection point for the wheels is a little tight – I drilled out the female holes a little to allow room for thick super glue to set, which worked out well - even though I broke one wheel off later when I was applying pigments. Such is the life of a modeler!

Painting modern artillery is pretty much a slam-dunk task since most weapons are finished in a single-tone scheme, and this was no exception. Most of the pictures I have of the British L118 show an overall dirty green/drab, although some are shown with a two-tone green and black camouflage scheme. I decided to go with the former and made quick work of it. Here is a breakdown of the colors and materials I used to finish the build:

Primer: Mr. Hobby Mr. Surfacer 1500 Black
 Base Coat: AKI Real Colors RC023 Olive Drab
 Post-Shadow Coat: AKI Real Colors RC024 Olive Drab Faded
 Post-Shadow Highlight: Faded Olive drab mixed with Tamiya XF-88 German Yellow 2
 Detail: Tamiya XF-1 Flat Black (Handwheels), XF-85 Rubber Black (Eyepiece), XF-84 Dark Iron (Steel cabling and spring rods), XF-67 NATO Green (Sights), Molotow Liquid Chrome (Recuperator Shaft), and Mission Models MMP-040 Tire Black 1 (Tires)
 Weathering: MIG European Dust Pigment (Wheels and Undercarriage), Uschi Chrome Pigment (Bling).



This is my first 3D printed model and I have to admit that the build was actually fun. Nothing like the fear and trepidation I've had with some of the perfectly-fitting, injection-molded kits from the likes of Bronco and AFV Club. Luis Vargas did a solid job researching the subject, and the design and engineering that went into the kit is readily apparent. It makes me want to build more.

That said, this kit had its challenges, especially when compared to injection-molded models. I think the build was straightforward enough, however, for a modeler with just a little experience to finish. Having a solid working knowledge of alternative adhesives (CA Glue, epoxy, and/or 'fortified' white glues) would certainly be a plus.

I would like to heartedly thank Luis Vargas at Vargas Scale Models for providing this kit for review, and to IPMS USA for giving me the opportunity to build it.



Hurricane Bookshelf: Box Top Art and Other Cultural Essentials

by Scott H. Kruize

Blood and thunder, power and speed! That's what I remember from my early teens, as I opened each model kit box, with its astonishingly seductive aerial artwork.

Then - as now - I don't know very much about art. During my short 'transitional Life' - two years in Chicago - I went to the Art Institute several times. This followed urging from my mother, whose childhood and young adulthood in Chicago included visits there. She later took up oil painting, and I recall her bringing coffee-table art books from the library, particularly favoring modern abstract artists such as Picasso and Dali. I have a limited ability to appreciate some classic art.

Ken Murphy, my friend from - Heaven help us! - seventh grade, was my roommate at the University of Washington. While I studied biological science, then economics and political science, he was an art major...but I'm sure he'd be the first to say not much of his artistic knowledge - and certainly none of his talent - rubbed off on me. For that matter, my mother's artistic talents baffled me, and my brother James' talents - to this day! - even more so. He's totally unconventional, having done all his life a variety of art projects and techniques. Currently he makes bizarre rock videos for the creative, if poverty-stricken, Seattle-area bands. To make some actual money, his current thing is to hand carve Tiki statues out of log sections and his own imagination.

No books in aviation art were ever brought home with Mother's other finds from the library. Such art wouldn't have interested her in the least, but as a modeler, I claim to be among the most appreciative of aviation artistry. I'm still vague on the distinction between 'artist' and 'illustrator'. If pressed, I'd say an illustrator fulfills commissions from someone with something to sell...whereas an artist is compelled from within to create something, using any or all techniques he or she knows, ranging from photo-realistic to totally abstract.

Whether model kit box tops show only 'mere' illustrations, or 'True Art', I wouldn't know. I just enjoy looking at such pictures, especially those I remember from my early teens. Not that my own kit builds ever turned out looking remotely like that artwork. To this day, I can clearly remember the box art, but little if any of what my innocent, ham-fisted, single-afternoon efforts produced. It was pleasant to learn that others are similarly nostalgic for such: Thomas Graham has done several collections of such artwork, supplementing his text in his books such as *Monogram Models* and *Box Top Air Power*. These two I own, but he has other books, as do other author/compiler.



Aviation art is available in other forms, most commonly as fine frame-able prints, and as calendar art. My wife Sandra indulges me by always keeping an aviation-related calendar in the kitchen through the year. Usually, these are compilations of fine aerial photographs, but this year it's artwork of Stan Stokes. Each one's great, with at least as much of that 'blood and thunder, power and speed' as the old box art pictures had. Here's what heads the September page. It's the P-47 Thunderbolt, which is my 'weapon of choice' in fantasies of heroically fighting the Axis during World War II.

And then there are puzzles! I've always known that when the weather is nice in western Washington, it's nicer than anywhere else on this planet. On the other hand...

Sandy's a devoted gardener, but when things are cold, soggy, and miserable, or nowadays, what with Global Warming and all, we're actually experiencing heat waves, she can't be outside in our garden. That's when we do a puzzle. Three stand out in recent memory. One was an artist's impression of a de Havilland Mosquito fighter-bomber, low down, shooting and bombing over a built-up industrial cityscape. I think this picture was used by Airfix on one of its boxings/reissues of its Mosquito kit from Way Back When. Anyway, the artist used such 'painterly' technique that it was difficult to identify how any given piece - vague fuzzy shapes in indefinite colors - fit into the picture. Sandy is far better at assembling such than I am, and we did finally get the puzzle together. The second was way easier: Charles Wysocki used that Down-Home Slice O' Americana None o'that Fancy European Painterly Stuff style...much like what competent - if unimaginative - mid-elementary school students would draw and paint. You'd recognize the style instantly, as it's been applied to jillions of puzzle themes. This one's from Buffalo®: the Four Aces Flying School, where Great War surviving relics, all struts and wires around open-cockpit airframes, their linen coverings repainted with bright un-muddled colors. The four card suits replaced old wartime national insignia. They're barnstorming to entertain folks at a Midwestern farm landscape. Stereotypical small town, early last-century-dressed people, disembarked from their new (at the time) vehicles...figurine painters and car modelers, take note!



The third one we just finished. It's masterful: not just technically great but with major emotional impact. It invokes an odd facet of the Second World War. I've read about this, and can't imagine ever enduring it. Every day, for months and years, our own 8th and 15th Air Forces flew a thousand heavy bombers to the core of the enemy's might: the air over Nazi Germany's major cities. Then, those that survived flight through anti-aircraft artillery shrapnel and cannon shells flung point-blank from masses of interceptors, headed for home.

And that's what's so odd: to go - day after day - from desperate combat to domestic bliss.

The Nicolas Trudgian painting is from Fink & Company®. It's entitled "Safe Haven". B-24s, the lead one filling the center of the painting, cross the coast of Jolly Old England over the most tranquil of fishing villages. A variety of boats of different sizes, some working, some derelict, anchor in the shallow water, rest near piers, or out on tidal flats. There's a boardwalk along the shore, with a few shadowy figures, next to centuries-old brick buildings with tall fireplace chimneys. All is peaceful, quiet...the essence of tranquility at sunset.



Subtle hints on the ground hint at the war. In front of the inevitable stereotypical English pub is parked an American military jeep, with a white-starred Dodge 1/2-ton Carry-All close by. And out in the middle of the small bay, among the anchored, inactive fishing boats, there's a floatplane: a Royal Navy Fleet Air Arm Supermarine Walrus. It's there to take off on a moment's notice to make search-and-rescue missions, looking for Allied aircrew forced to ditch in the Channel...and make no mistake: that archaic-appearing biplane may look mild and frail...but it's armed!

I'm working on a model of it, such as it is. Former Prez-4-Life, Terry Moore, confronted me at a recent meeting and thrust an ancient kit of the Walrus into my hands, insisting that I had to build it. That's what Will Perry sometimes does, and I never argue. When I got home, following a hunch, I went through my stash and found - yes! - a second copy. One's from ArtiPlast®, the other, SMER®. The latter I knew resurrected and re-boxed older moldings from defunct companies, with better decals and instructions. I don't keep up with the vagaries of model kit history like Will does, but I don't think either make is still with us.

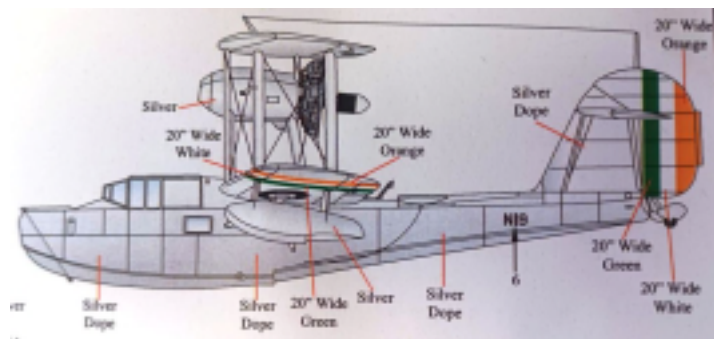
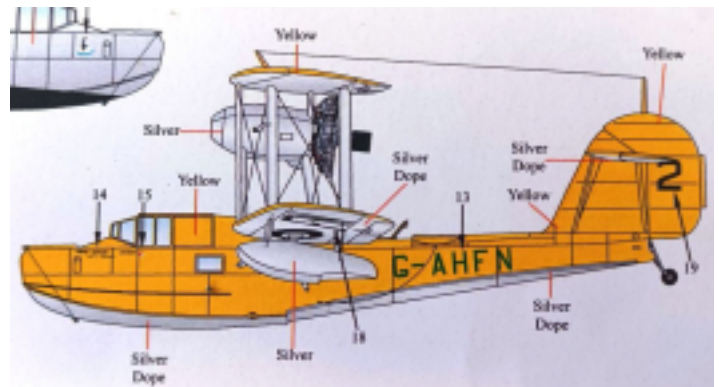
Of course I've been advised (I could use a stronger term, given the vehemence some of us carry on this topic of old kits) that such ancient artifacts are inferior to modern marvels. I don't dispute it. Were I after IPMS awards, I'd surely fire up my browser and buy one. Both Special Hobbies® and Classic Airframes® had versions, but the current cream-of-the-crop is Airfix's brand-new tooling. It goes for less than \$45...quite reasonable compared to the allowance-consuming 49 cents I spent Way Back Then, on the version released in 1957 and available at Lakewood's Thunderbird Drug Store along about 1963. That's when I came by scale 'awakeness': perusing AIRFIX-72 'Constant 1/72nd Series'. [Hey, Mr. Childhood-in-Britain! How much were the plane kits in this Series in the old Coinage of the Realm back Then?]

[I didn't start building kits until after we emigrated, but I do have a copy of the 1971 Airfix catalogue, which includes prices for the time. The Airfix Supermarine Walrus in the catalogue was of course 1/72nd rather than 1/48th as their new kit is, but the Walrus was 4/10d (four shillings and ten pence) at that time, or a little under five shillings (25% of a pound, which was 20 shillings, with a shilling being 12 pence). I remember a pound being worth \$2.40 back then, so 25% of that is about 60 cents, with a couple of pence knocked off to put it at about 58 cents. Not too different from your 49 cents! The smaller Series 1 kits (Spitfire, Mustang, Fokker Triplane, etc.), which still came in plastic bags, not boxes, were cheaper, 3/5d or about 40 cents. – ED]

Unimpressed by the remaining one set of fading, moisture-pitted decals within the two boxings, a Web purchase now has at hand six possible schemes from Xtradecal®. I picked two such: one will be a war-surplus acquisition by the 'Royal Australian National and Arctic Establishment' in 1948. It's all orange...although it wasn't picked specifically to coax approval from John DeRosia.

The second build's coming along fine, too, approaching primary paint. The Irish Air Corps acquired such planes early in the war, obviously from the same need as the Royal Navy: to do SAR around half the British Isles. Can't show here this first paint coat...technical glitch! I got out my very ex\$pen\$ive bottle of Vallejo® Acrylic Metal Color for airbrushing, number 77.707 'Chrome'. I don't remember exactly when acquired, but it can't be older than this last year or so. I opened it early, out of curiosity to see whether it seemed different from other paints, being formulated specifically for airbrushing. A thick dab of chrome pigment coated the inside bottleneck, and I brushed a bit on some fiddly-bits on a model approaching completion. It went on, and dried out, in bright chrome; I was delighted.

Not so when I prepared to paint the Walrus. The bottle's contents were now a slurry of ugly grayish water, holding jillions of bitsy clots of the same undistinguished gray. This could not be shaken or stirred into usable paint any more. I have to toss the bottle, having gotten next-to-no return for my \$10.99 purchase price. I hope other modelers have greater success with such paint, but if not, my conscience is clear: you've been warned!



It'll be OK, though, shortly. John Miller, World Renowned Expert on airbrushing and appropriate paints, set me up with another metallic paint. I'll report on it when it's been applied to the Irish Walrus.

Since I'm grouching, might as well add one other item. Of course our weapon of choice is the #1 craft knife, loaded with a #11 blade, and X-Acto® has been our primary brand since Way Back When. More recently, I got their elegant new one, with a rubbery-covered, non-slip, anti-roll blue handle, a little blade reservoir in the lower end, retained with a screw thread plug, and an upper body with a nicely contoured black grip cover. I'm way happier with it than with that old plain light aluminum knife body. But the black rubbery top grip aged quickly, forming lots of cracks which got steadily larger. Well, no problem, I thought: X-Acto is still with us. I'll just go to their Website and see if I can get replacement grips. No such luck! You have to set up a two-page Quote Request on wanted parts, but to do that, you need to know the purchase source, model number, date of manufacture, and the identifying part number. With no exploded views or even component parts listings, I see no way to pry this part out of X-Acto customer service. I'd be grateful if any of you can tell how to do this. Meanwhile, poking around my miscellaneous hardware stash came up with some milky-clear silicone tubing which fit. Not quite as good as with the factory-made black rubber grip, but close enough.

It's back in my hand...time to get back to my workbench. It appears that our heatwave season is not yet over, so I might resume not just model builds, but another puzzle assembly with Sandra. I'm confident you're all finding ways to amuse yourselves, too, and I look forward to Show-&-Tell, at our unique FOURTH-Saturday meeting this month. See you all there!

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1/72nd Hellcat Needed

by Scott Kruize

Who's got an extra Grumman Hellcat 1/72nd kit in their too-large stash? I promised such a build for the Museum of Flight 'Aces' display in February but my scale is 1/48th. The only 1/72nd kit of an F6F in my stash is an ancient Lindberg with - dare I say it? - raised panel lines!

Perhaps you can spare a decent, more modern kit, and bring it to the meeting?

Paint “Chipping” With Soap

by John Miller

I suspect most modelers have seen paint “chipping”; the trick of replicating a painted surface that’s been chipped from damage often with the underlying metal and/or primer showing through where the paint is missing. One of the more common chipping techniques utilizes hair spray, which is applied to the model prior to spraying the top coat that will subsequently be chipped. The chipping process involves applying water to the painted surface which leaches through the paint to the underlying hair spray. Once solubilized by the water, the hair spray dissolves and releases the overlying paint as a chip. This very simplified explanation doesn’t take into account the skill and experience required to use this technique to realistically replicate chipped paint but it does convey the underlying mechanism.

Soap, more accurately Dawn dishwashing detergent, works by a similar mechanism when applied to a model prior to being over-painted with an acrylic or lacquer. As can be seen from this pic of my 1/48th Tamiya P-38, a quick wipe with a moistened tissue, soft cloth, or cotton bud, quickly solubilizes the underlying soap chipping the paint. That said, there are some notable differences between using soap or hair spray to replicate chipped paint, starting with application.



With soap the placement, shape, and size of each “chip” is determined when the soap is applied to the model. This allows for extreme accuracy when deciding where chipping will be and to what extent. This can be done with a fine brush or by fashioning something similar to a rubber stamp using materials you may have on your bench or around the house. The downside to using detergent is the extreme fragility of the soap chips after they’re applied. Even when dry, the applied soap is easily smeared, destroying the chips and producing an entirely different effect. In addition, soap chips can be solubilized by the immediate application of a wet coat without first spraying a protective dry coat. This is especially true if overshooting with a water-based acrylic. Read on to see an example of this from your ham-handed author.

While keeping the aforementioned considerations in mind, used appropriately, soap- or detergent-chipping can be used to good effect and is a quick and easy technique for replicating a chipped

paint look. That said, I actually prefer the “chipping” that can be achieved by experienced hands and hair spray versus soap. But, as an aircraft modeler, I keep the chipping to a minimum and the ability to put “chips” exactly where I want them makes soap or detergent a nice alternative. Lastly, if applied as a light layer, soap can also be used akin to a liquid mask; applied on areas as a paint barrier and then wiped off with a moist tissue after painting.

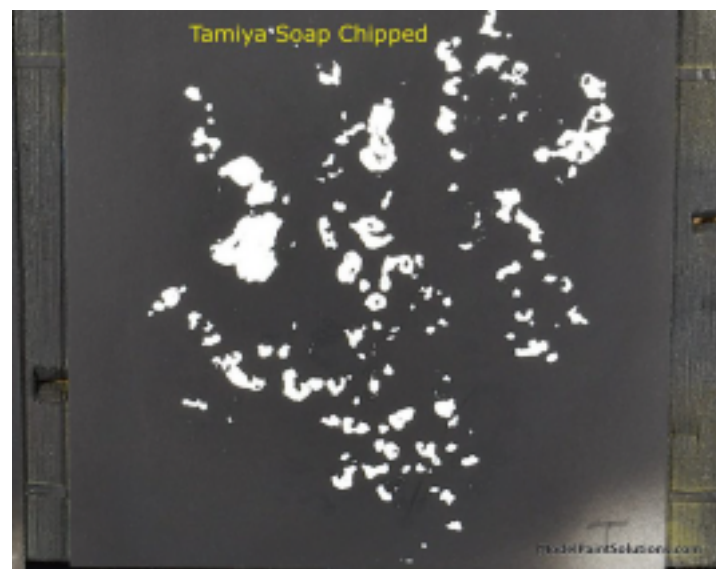
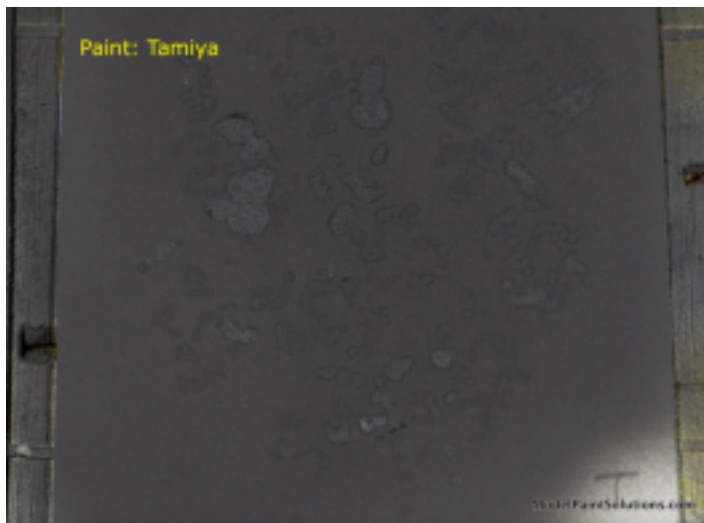
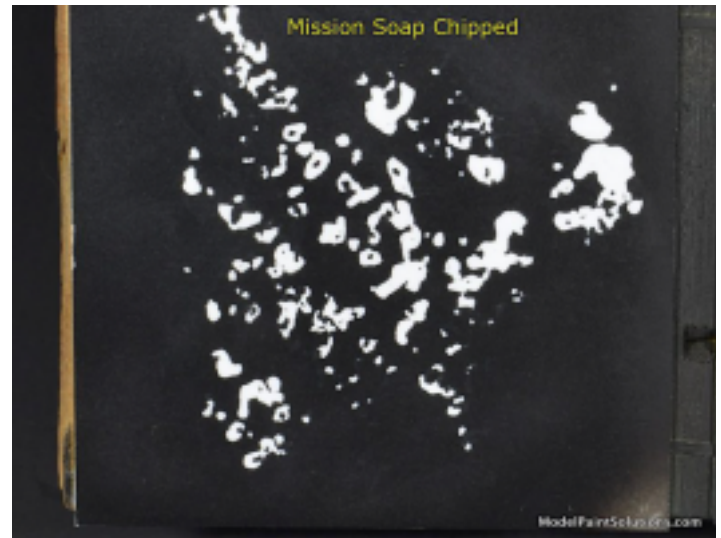
Putting Soap Chips on the Model: Since I’m not that good with a brush, I apply soap chips using a piece of rubber that has a textured surface. Small pieces of the textured rubber, cut from an Abrasive Cleaning Disc, are affixed onto toothpicks and used much like a rubber stamp to transfer soap from a detergent-soaked sponge onto the model. Any soft, rubber-like material with the appropriate texture can be used to make such a tool.



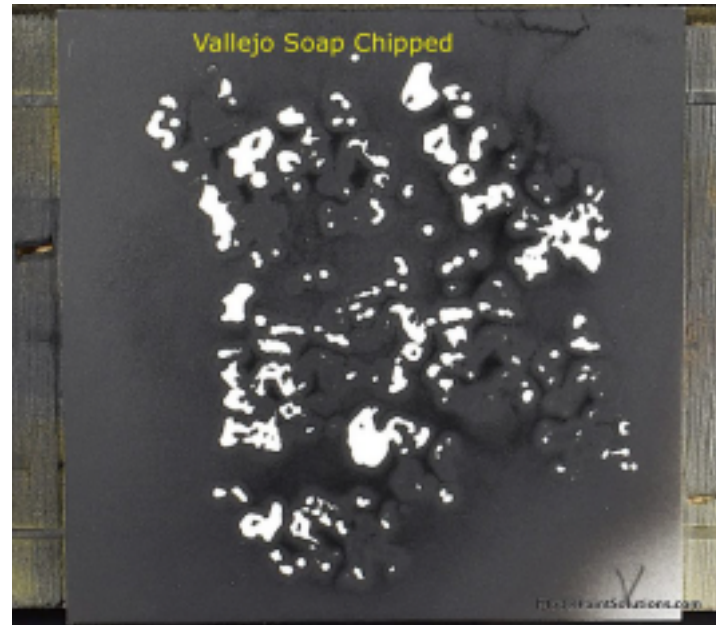
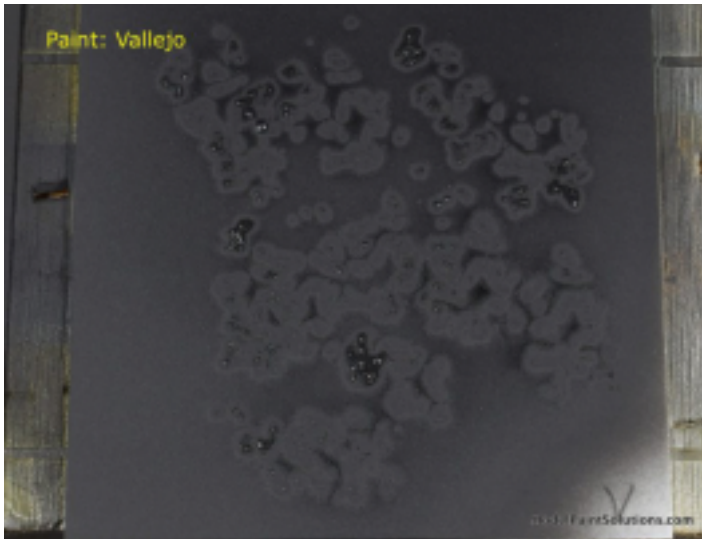
As seen in the photo below, as long as the rubber stamp is not allowed to move sideways when applying the soap, a pattern of distinct “chips” is made.



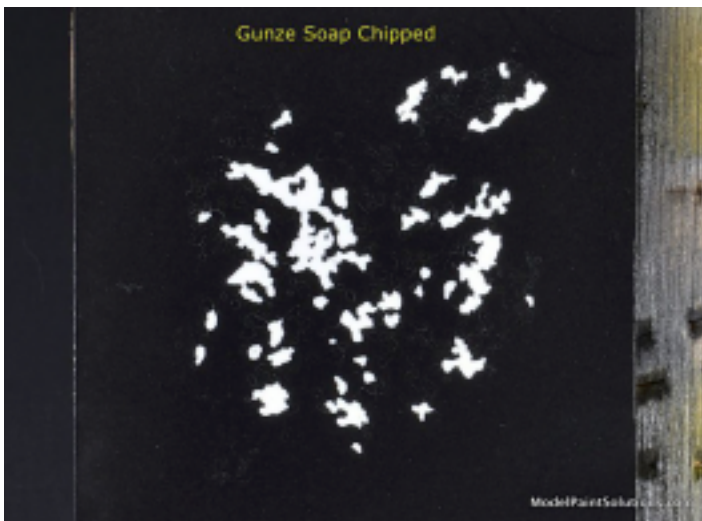
To illustrate how this trick can be used with multiple brands of paint, soap chips were applied to styrene squares previously shot with Mission White Primer. After allowing the soap to dry for one hour, Mission Models Black (MMP-047), Tamiya Black (XF-1), and Vallejo Model Air Black (71.057) were shot first as a dry coat followed by a wet coat. Scroll down for details on how each paint was diluted for spraying. After all three brands were allowed to dry for approximately two hours, each was wiped with a moistened Kimwipe producing chipped patterns.



Your author hadn't sprayed Vallejo in a while and inadvertently shot a semi-wet coat instead of a dry coat. This caused some of the soap chips to run producing little areas with a high gloss finish versus surrounding areas; neat effect but not what I was aiming for!



The use of soap or detergent to make paint chips isn't limited to just acrylic paints. Gunze Black lacquer (#2), diluted in Gunze Leveling Thinner and shot over soap, produces chips quite nicely.



I hope you found something useful. Chipping with soap; quick, easy but not without its limitations. Although it can be used to chip large areas, I find this trick most handy for small chipping jobs like the propeller blades of the Tamiya 1/48th P-38G. A dab of soap to start the chip and another dab to carry the chip through both the black and yellow coats produced a sufficiently convincing final result with little effort.

Diluting the Paints:

Mission Model Paint: To spray Mission paints I first prepare a solution of Mission Model Thinner to which Mission Clear Primer has been added to 30%. I refer to this as CP30 (Clear Primer 30%). I then dilute Mission Models Paints directly into this solution for spraying often with 10% Liquitex Flow Aid added. The Mission Black was diluted to 40% with CP30 (Ratio of 40:60, paint to thinner).

Tamiya: To dilute the Tamiya Black, Tamiya thinner was prepared with 5% Liquitex Flow Enhancer and 5% Liquitex Paint Retarder. The Black was then diluted to ~40% (Ratio of 40:60, paint to thinner).

Vallejo Model Air: Vallejo Thinner containing 5% Liquitex Flow Enhancer and 5% Liquitex Paint Retarder was used to dilute Vallejo Model Air Black to 70% (Ratio of 70:30, paint to thinner).

Gunze Lacquer: Gunze Leveling Thinner was used to dilute Gunze Black to 30% (Ratio of 30:70, paint to thinner).

Model Truck Tips No. 004 - Mud Flaps

by John DeRosia

One thing about truck models is that simple mud-flaps add one more item of realism to them. Most of the time, kit supplied mud-flap frame members are very fragile. They break a lot...ask me how I know this. I rarely use those, instead making my own. Mine are made to last and I don't worry about holders on each side of the frame like the real rigs. I drill holes through the frame and place a wire the length of what the outside of the rear wheel width is. (See Figure #1)

I add the actual mud-flaps when the frame/paint is done. I mostly make them out of plastic, but any material will do. I use super-glue to attach the mud flaps. (See Figure #2).

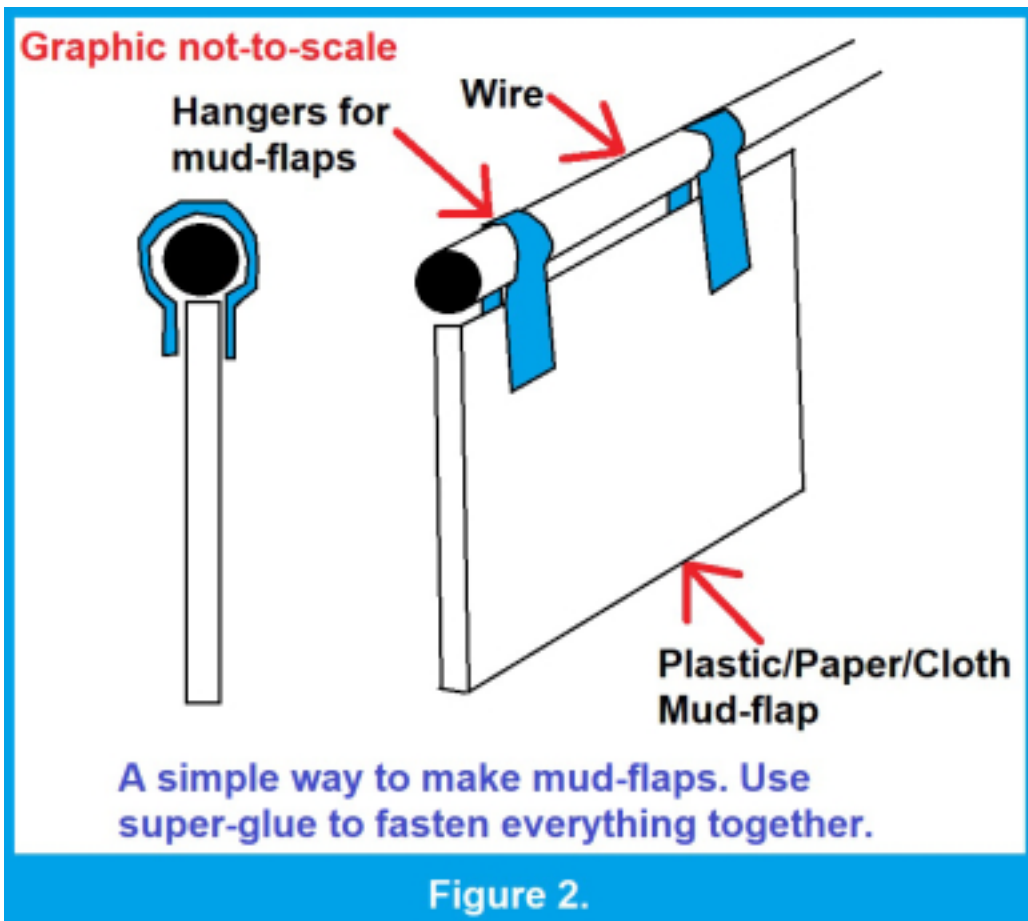
Sometimes I also add logo decals. Adds a nice flavor. (See Figure #3 and Figure #4.)

Keep having 100% fun no matter what model subject you may be working on! That's what it is all about.



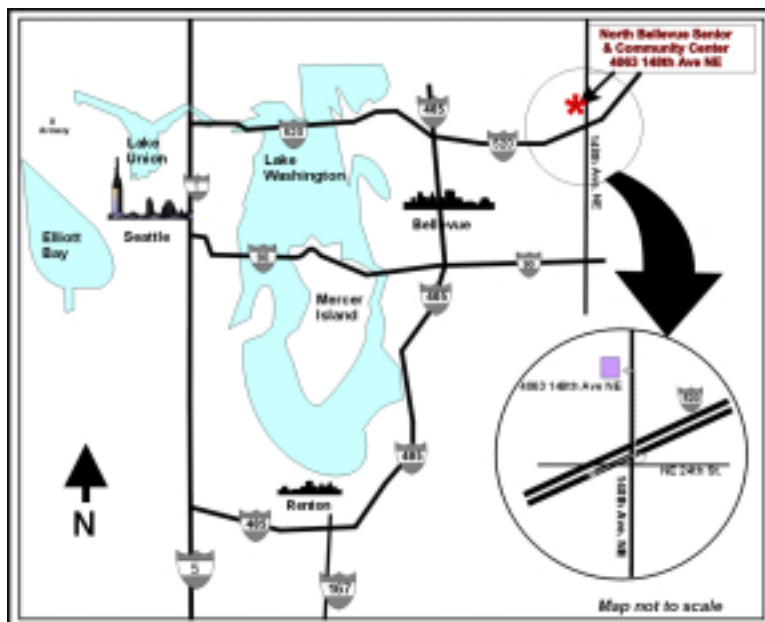
Drill holes though the frame and place a wire the mud-flaps will hang from. Paper / plastic / cloth make good simple mud-flaps.

Figure 1.





Next Meeting: September 24 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.