

# SAM!

STATELINE AREA MODELERS

JULY, AUGUST, SEPTEMBER 2018

SAM's *first* Tri-Month Issue!

Collect them all! Amaze your friends!



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*SAM meets at 7:00 p.m.  
on the third Friday of  
each month at the  
Durand Methodist  
Church,  
102 East Main Street,  
Durand, Illinois.  
Enter at the east door.  
Come visit us!*



### *In this issue:*

Art's Ki-44 takes off!

Frank's experiments acrylics with his Tempest!

River completes her horse diorama!

Alan's British SAS gunner painting review!

Neil's Kawasaki Ninja!

Bob's Wild Weasel!

Mr. Monk Goes To The Bank!

Angel's Truck Stop!

And much more!





Bob Greenlee's WIP of the 1/144 Zvezda JU87.



Art Giovannani's 1/50 Tamiya Ki44 Tojo, in the markings of Major Togo Saito's aircraft at Kwantung Air Base, China, Summer of 1944. He used stainless steel tubing for the guns and the salt method to simulate paint chipping. Art said the model was originally designed for a motor but his kit didn't have it.



Art's 1/72 Hasegawa F6F-5K Hellcat as a Target Tow plane, Chincoteague, NAS, Virginia, 1949.





Art's F6F-5K Target Tow Plane VU-1, in the markings of the plane in Oahu, Hawaii, September 1959. He used the 1/72 Hasegawa kit.



Ernie Petit brought in this T-6 Texan. Ernie said it goes together quickly and is a joy to fly with internal stabilization, retracting gear, working flaps and ailerons and a battery that charges while flying.

The Texan prototype was designed and built in nine weeks. American pilots spent 100 hours training in the T-6 during World War II.

Texans were used by more air forces than any other plane from 1938 until 1996 when the Union of South Africa Air Force became the last air force to retire their T-6s

Source: <http://www.stallion51.com/texan-flight-ops/texan-facts/>

Below: Phil Schrank's tissue and balsa Spitfire in American markings as found in North Africa.



Bob Greenlee's 1/48 Revell F-105G. He's doing the complete century series of aircrafts.

I found S/N 63-8291 online where it was listed as an F-105 with the 17th Wild Weasel Squadron at Korat Royal Thai Air Force Base, probably just prior to the shark teeth markings--as can be seen on another 17th F-105 in the inset picture.



Tom Crepeau's Skyraider with Carrier Group 8 and A-6 Intruder. Tom built these two planes 20 years ago when he worked at Delta Air Lines. Over 60 models were displayed hanging from the ceiling and are from his time serving on the USS Forrestal. The Skyraider made a strong impression with its large spinning propeller.



Josh Burfield's F-106 Delta Dart in progress. This is a cold war build with an online group. The diorama is being done with his son with the grass made out of wood shavings. The figures are from a NATO kit and it's his first time with figures.



On 02/06/70, Major Gary Foust on a training flight had to eject from his F-106A when it went into an uncontrollable flat spin. Without a pilot the plane apparently recovered on its own from the balance and configuration changes from the ejection and gently landed in a snow covered field in Big Sandy, Montana.

It was repaired, returned to service, and in August 1986 placed on display at the National Air Force Museum.

Source: Dario Leone, *The Time an Unpiloted F-106 Interceptor Autonomously Landed in a Snow Covered Field*

<https://theaviationgeekclub.com/?s=f-106>



Frank Gattolin built this 1/48 AMT Tempest. He experimented with artist's acrylics paint, and the kit used a lot of filler and sanding for the fit. He used Grumbacher Acrylic Paints Red, Blue, Yellow and White and brush painted the plane with a longer bristle brush to aid the paint flow. He found that anywhere he paints it flows out and doesn't leave brush marks. The paints are permanent and decals apply

strongly to them. His further experimentation showed that these paints can be airbrushed when mixed with 75% rubbing alcohol but they're very difficult to clean from the air brush. For the propeller tips he painted the yellow on tape and cut to strips, used emory board to gently swipe the blades and then it would conform to the curve. He covered the plane with acrylic flat.





Left:  
Frank's  
1/48 Airfix  
Blackburn  
Buccaneer



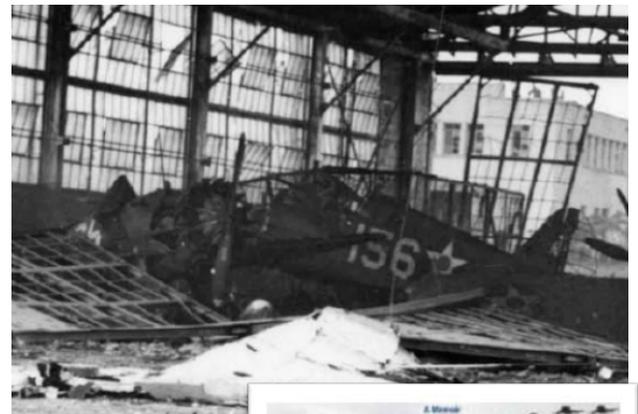
Right:  
Bob's 1/48  
vacuum  
form I-16



Left: Bob's  
1/48 Testor's  
Cessna  
Skymaster  
and F-105.  
Right: Josh's  
1/72  
Hasegawa  
MIG-21 work  
in progress.

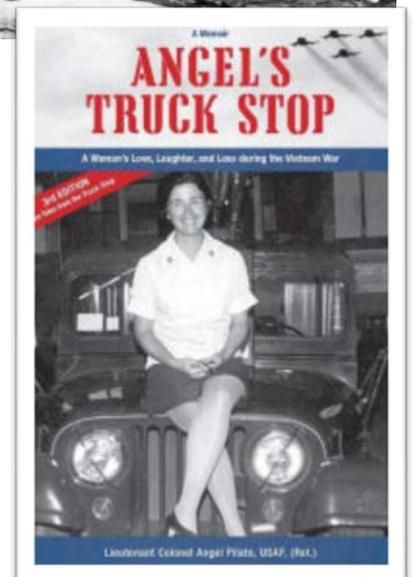


Left: Art's 1/72  
Airfix P-40B in  
Pearl Harbor  
markings. The  
photograph at  
right shows her  
unlucky sister  
156 destroyed  
at Wheeler  
Field.



*Heaven Sent Department*

Lt. Col. Angelica "Angel" Pilato will have a book signing and presentation on 11/01/18 from 6 pm – 8 pm at the Veterans Memorial Hall, 211 North Main Street, Rockford, Illinois. In 1971 then Captain Pilato is the first woman Air Force officer assigned to manage an Officer's Club and the first to run one on a base in Southeast Asia, Udorn Air Base in Thailand. The pilots christen the Officer's Club "Angel's Truck Stop". The presentation is free and her book (right) will be for sale onsite and autographs at \$25.00. 10% of book sales go to removing UXO (unexploded ordnance) in Southeast Asia (Laos).



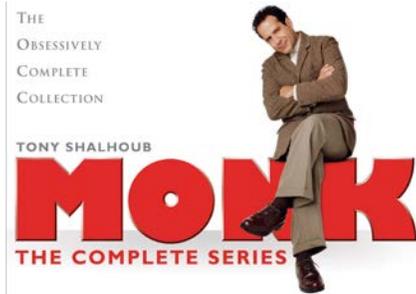
*Drone On Department*

The Northwest Illinois F-4 Jet Memorial Project (the name to type in to access their Facebook site—also the fundraising site) is trying to get an F-4 to display in Lena, Illinois. The plane (680450) is currently in New Mexico at Holloman Air Force Base and pictured at left, and in Lena would be on a 20 foot pedestal across from the American Legion Hall.



Some quick research on USAF Serial Number Search states the plane was converted to a QF-4E drone and delivered to Tyndall Air Force Base on 01/31/09 and was the last F-4E drone conversion. The GSA awarded it to Northwest Illinois Aerial Combat Memorial in Lena, Illinois. The funding is to move the plane by truck.

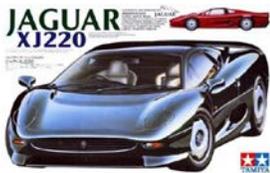
*TV Guide: SAM gets the remote control*



Monk was a comedy-drama TV series that ran from 2002 – 2009 and followed an obsessive-compulsive detective (Tony Shalhoub as Adrian Monk) that solved homicides for the San Francisco Police Department.

In Mr. Monk Goes To The Bank (aired 01/18/08) Mr. Monk’s bank is robbed and Adrian loses his deceased wife’s bracelot stolen from his safe deposit box. He takes a job as a security guard to help solve the case.

In what becomes an important clue, Mr. Monk admires the model car of Mr. Crawley, the Bank Manager. It’s a Jaguar (it looks like an XK series) and a car Mr. Crawley hopes to one day own.



It doesn’t turn out well for Mr. Crawley, who should probably have traded up for the 1/24 Tamiya XJ220!



*Tank Top Department*



Left: Neil Butler’s M551 Academy Scout Vehicle.

Right: Larry Johnson’s British Archer Anti Tank gun from Bandai.



Below Right: Someone posted this picture on a Facebook Conures Group page!

I know nothing more about it. Clearly conures (and cats, dogs, and other Household pets) have a dismissive and destructive view of the hobby.





Phil Schrank brought in his 1/18 Die Cast Midget Sprint Car that I think he told us he started about 60 years ago!

Phil started when models were blocks of balsa. His father set him up on a table in the basement next to the furnace and gave him balsa to work until he got comfortable with it. When he got tired of a model he took them to the roof, put in a fire cracker, hid from the custodian and then pushed them off. Phil also remembered when *Wheaties* cereal included models. He worked with balsa until



college and he enjoyed the hobby for planes to hang in his room. Phil then started a career as a high school teacher and in the hobby shop saw a balsa P-40 which restarted him on the hobby. His wife let him set up a table (again) in the basement.

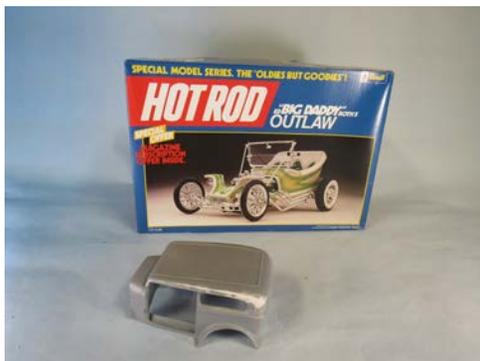
Phil said he never had a chance to be in a plane until he rode in the Commemorative Air Force B-17 *Sentimental Journey*.



Phil and his son went out to see the plane and he found all his friends from church waiting there—they had all gotten together and bought him a ticket to fly in the plane! He was one of six that rode in the plane and everyone rotated to the different positions during the flight.



Phil sat in the bombardier's seat and said he never could have imagined the noise and vibration of the real plane from when he built his first Guillow model. We look forward to seeing Phil's finished Midget Sprint car!



Bob Tatman saw the "Big Daddy" *Outlaw* (left) at the Rosemont Hobby show and just started it.

Ernie Petit shared that he worked with Ed Roth to do Testor's "Big Daddy" *Roth Custom Finishes Paints*! Ernie was in the studio with Ed and visited the

California drag strips with him for his research(!). At bottom right is Big Daddy's *Mysterian*, which would have been about 1963-1964 for this undated picture. Ed combined two Ford engines, two transmissions and two welded rear ends for the foundation. He created the front end with the off-set headlight and had it painted candy yellow.





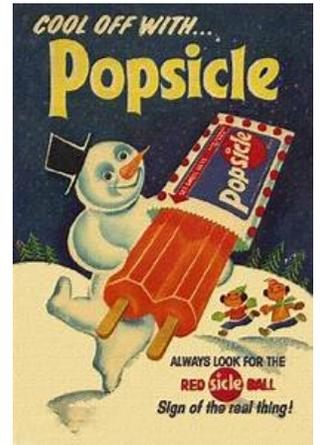
Neil Butler's Ninja H2R by Kawasaki with the 300 horse power engine. Neil used four colors of black: Metallic Black, Flat Black, Gloss Black and Semi-gloss Black. He used a stylus for the metal transfer insignia, two different Tamiya paints for the green and a Gundam marking pen. The kit also used screws and included a screw driver.



*Horse Sense Department*



River's completed horse diorama! River used an airbrush to paint stars on the horse (I recalled she named the horse Starry Night while it was a work in progress) and she made the fence from popsicle sticks and toothpicks. River is now working on a plane that she got when she attended NIMCON.



*"UNIVEEEEEERRRSSEE!!!! Department*



Neil Butler's Gundam GN-X mobile suits from Bandai and Dendrobium add-on gun.

*For Hire Department*

In late July our club was contacted by Heinzeroth Marketing Group, which provides public relations and merchandise buy for Testors, to build and paint a miniature using only the six paints in their Military Figure Paint Set that they place in their “prop” room at their corporate headquarters for client visits. The project also required a basic tutorial and hi-resolution step-out images for the Testors.com “project inspiration” tab, the figure was due by 08/31/18 and I took it on the last two weeks of August. I try to convince myself that I work best under pressure. The project ended up gaining a lot of fun perks (including a lot of paint!) for our club, and my appreciation to Testors for commissioning the build, Lisa Nielsen at Heinzeroth and club member Joe Whinnery for suggesting our club to them for the build and paint. This is the tutorial I created for Testors.



I recently used the Testors Model Master Military Figure Paint Set as the sole paints for this 1/10 Resin British SAS figure from North Africa in 1941.

The colors in the set are Olive Drab Semi Gloss, Burnt Umber Flat, Burnt Sienna Flat, British Crimson Flat, Cobalt Blue Flat and Skin Tone Light Flat. They proved perfect for creating any color!



Cobalt Blue, British Crimson Red and Skin Tone Light Flat are great matches for the primary colors. Black and white neutrals are generally too stark for model miniature scales and will wash or darken colors with artificial contrast. Burnt Umber Flat and Skin Tone Light Flat proved perfect for white and black.



The Young Miniatures kit is crisply molded with fine detail and easy to clean seams. I cut away the mold plugs and used sanding sticks for the few seam areas necessary and then used cyanoacrylate glue to complete seven sub-assemblies for painting; the head, the head cover, the monkey, the torso, the machine gun, the machine gun stand and the ammunition belt.

I then used a pin vise to make a small hole in the bottom of each component and used toothpicks to anchor them to a piece of wood so I could easily turn and paint them without any touching them. I couldn't drill holes into the head cover and ammunition belt so I used a clamp stand to hold them in place, attaching the clamps to areas that would not be seen. The parts were then primed white--primer is needed to give the surface "teeth" to hold the paint, and I like white for primer as it gives more vibrancy to the colors and with light paint coats makes it easy to show the fading of cloth bleached by the sun. I used both an airbrush and paint brush to apply the paints.



I started with the flesh on the arm, head and the face and hands of the monkey (The Barbary Macaques is the only North Africa monkey and I used online references to be certain of the coloring). Skin Tone Light Flat is the base coat and the first shading is a mix of British Crimson and Skin Tone Light.





I mixed a few drops of Burnt Sienna directly to the mix of British Crimson and Skin Tone Light. There are no ratios—I just did it until the color looked right for me. The paint is thinned with Testors Universal Enamel Thinner to the consistency of milk. Take a drop against the side of the paint cup and you can easily see the viscosity as it runs down—this can be seen on the left side of the cup.

I used straight Burnt Umber for the final shading. The figure would be out in the desert sun and a little dirty, and the darker colors give drama. They're shaded as if the light source of the sun is overhead. The torso is tilted a little upright here and the effect can be seen at the elbow and under the glove. The shirt is an overall mix of Skin Tone Light and Olive Drab Gloss.



The head was painted at the same time as the arm to keep the colors consistent and used the same heavily tanned effect, with the lighter colors kept to the forehead and under the eyes. I masked the eyes with liquid masking fluid to take advantage of the underlying white primer, and here can be seen that I've removed the masking from the left eye. But it is difficult to discern the white of eyes from a distance, especially when working in the scale of figures, and the eyes would look just fine with the Skin Tone Light. Notice how different lighting can affect colors—the above picture of the arm was done in my spray booth with bright overhead white lighting that is diffused by a light cover. The picture of the head is at my workbench under an overhead

overhead white lighting that is diffused by a light cover. The picture of the head is at my workbench under an overhead



diffused fluorescent and an undiffused white CFL desk lamp. It's important to consider the lighting while painting and where the figure will probably be displayed when done.

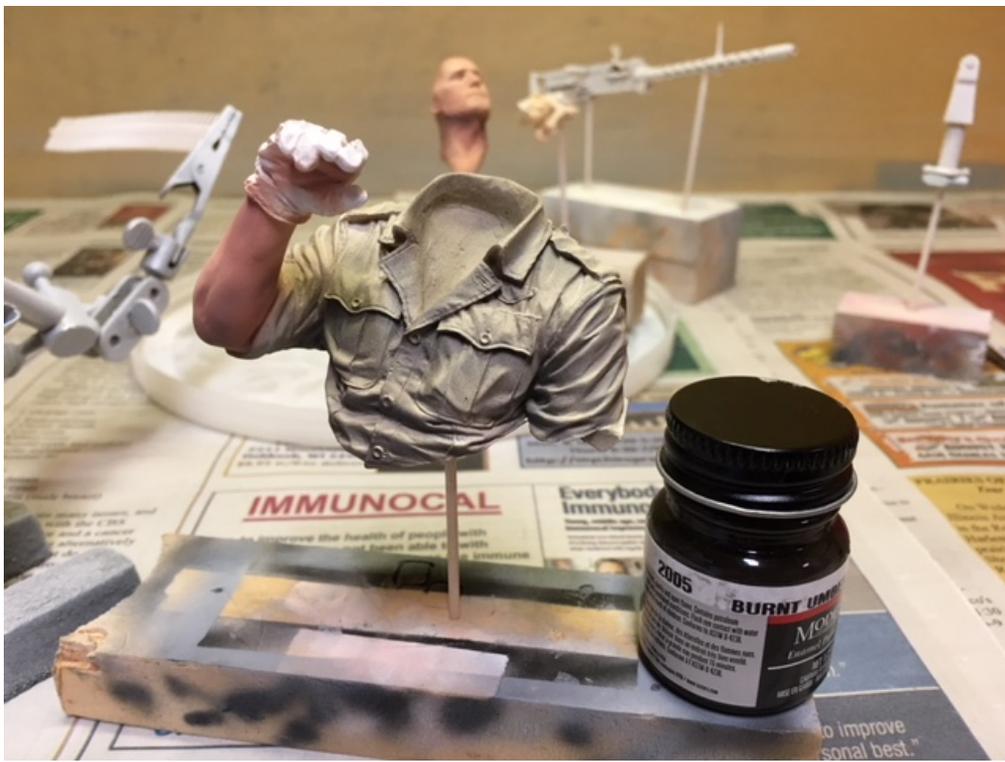
I used a paint brush for the eyes. Although the area is small, the

size of the paint brush is less important than how good the point is. The brush must be large enough to hold the paint yet a good point to control where it goes. I outlined the upper part of the eye and the eyeball with Burnt Umber. I used Skin Tone Light with a touch of Cobalt Blue for the eyes, the Burnt Umber for the pupil and a tiny dot of the Skin Tone Light for the light reflection that gives the eye some life. I placed a tiny line of British Crimson Flat on the inside corner of the eye and touched it with a brush moistened with thinner with the thinner blotted away, which gave a nice effect of the red seen at the corner of eyes. The eye center is rarely seen perfectly round and usually we just see the lower two thirds. I also brushed in the beard at this time using the Skin Tone Light (you can see the difference between the straight Skin Tone Light and the mixed colors for the flesh) and I used Burnt Umber for the shading and then the same technique of a very carefully and almost dry thinner moistened brush to blend the colors. The same was done for the eyebrows. The lips are the British Crimson lightened with Skin Tone Light with the lower lip having some Skin Tone Light directly on it to show light reflection. I showed the mouth with a careful line of Burnt Umber, and again used the moistened thinned technique

to blend it a bit so I wouldn't have a cartoonish straight line. I painted a small dot of Burnt Umber in the nostrils and the ears. The difference that light makes can be seen again when comparing this to the first picture of the head where I've removed it from underneath the harsh desk lamp to take the picture. The colors are noticeably different when not washed out by close overhead light.



Returning to the shirt, I left the upper surfaces with the very light Skin Tone Light and Olive Drab Gloss mix, and then sprayed straight at the shirt with a couple of darker and random shades that had move Olive Drab Gloss added. To the right is my very simple palette of spraying the colors next to each other on the paper to see how they complement before I spray them on the shirt.

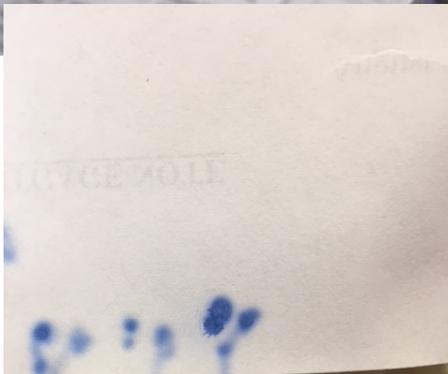


I then sprayed upward from the bottom with Burnt Umber for the fold shadows. The stands worked good-- I could just hold the figure sideways. I brush painted a line of Burnt Umber where the shirt buttons together, below the pocket flaps and under the collar to emphasize the shadows and give these areas more depth.

Later I would hand paint the emblem above the left pocket, outlined with Dark Umber and painted Cobalt Blue and Skin Tone Light.



The head covering is a much lighter shade of the Skin Tone Light and Olive Drab Gloss mix to help it stand apart from the shirt but also blend the figure together. The bands are brush painted Olive Drab Gloss and Burnt Umber and the sunglasses frames Burnt Sienna, and then sprayed very thinned Skin Tone Light over them to blend them into the covering.



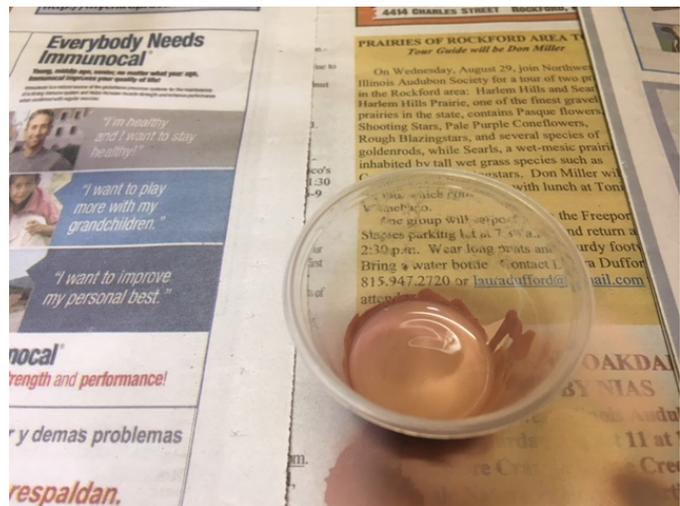
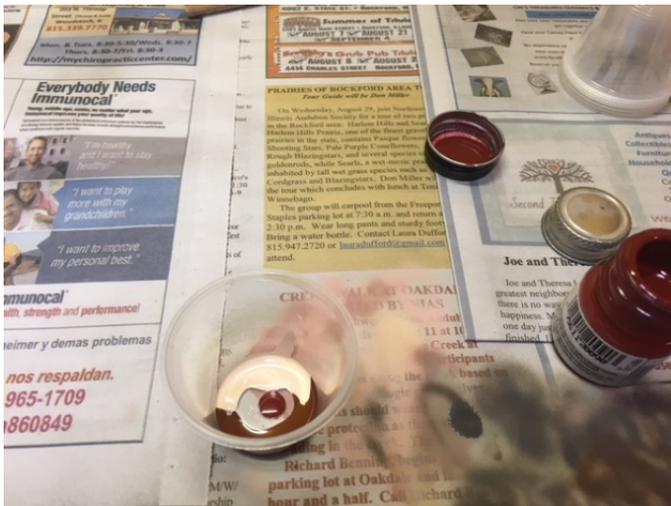
The sunglasses lenses were hand painted Cobalt Blue with shadow strips of Skin Tone Light and Burnt Sienna Flat to suggest the covering underneath and remove an unrealistic straight blue, and then I over coated that with a very light Cobalt Blue to blend it all together. I held the head cover in place with the clamps, held a piece of paper next to the lenses, and then started the spray on the paper and carefully sprayed onto the lenses.





I used a pencil and drew the lead on the frames to create the metallic effect.

For the ammunition belt I painted the middle of the shell with the Olive Drab, the bottom of the shell with Burnt Umber, and then I made copper by mixing Skin Tone Light, British Crimson Red and Burnt Sienna for the top part of the bullet. I misted the copper mix over the complete ammunition belt to blend and tie the colors together.



The completed ammunition belt with all the colors in place.



I first painted Burnt Umber into the machine gun barrel holes and into the recesses of the machine gun. I sprayed the copper mix on the barrel and a mix of the Burnt Umber and Olive Drab on the rest of the gun.



Cobalt blue was misted over the gun for the final metallic effect and to blend the gun and barrel together.

I used the pencil to make some metallic effect and wear lines on raised screws and edges and I liked the look. I also used it overall on the rear bracket to help set it apart, but I probably wouldn't do that again on future figure paints for this scale.



The pencil appears to be overdone in a large area and I would recommend restrained use in larger scales, such as with the sun glass frames and machine gun highlights. But it's all a learning process of techniques and I've learned some good finishes through such experimentation.

The glove was overall Burnt Sienna with Raw Umber sprayed over this on the underside and Skin Tone Light dry brushed

over the upper details. To dry brush I just brush most of the paint out of the brush onto a paper towel and then lightly brush it across the raised detail for accent.





The machine gun stand was painted Skin Tone Light, and then over sprayed thinly with Olive Drab to help differentiate it in color from all the other components. It was shaded with Burnt Umber.

The monkey is small but with a lot of detail. The face had been airbrushed earlier with Skin Tone Light. I outlined the eyes, made a small dot for the pupils and nostrils and in the ears with Burnt Umber, and also used Burnt Umber to paint the mouth, the lines between the fingers and the toes and the lines between the body and the arms and legs. The cracker (or bread or some kind of food!) is Burnt Sienna.



The body was airbrushed a Burnt Sienna mist across the upper arms, upper legs, back and head, with progressively stronger layers on the top portion to reproduce the reference coloring. The white primer was allowed to show through the bottom of the torso, arms and legs with a very slight mist of Burnt Sienna to blend it all together.





Burnt Sienna, Burnt Umber and Skin Tone light were the only colors needed for the monkey. Skin Tone Light, Cobalt Blue, British Crimson Red, Burnt Umber and Burnt Sienna were the colors used to complete the head. All six colors, Skin Tone Light, Burnt Umber, Burnt Sienna, British Crimson Red, Cobalt Blue and Olive Drab completed the shirt and arm.



The head covering used Skin Tone Light, Burnt Sienna, Burnt Umber, Olive Drab and Cobalt Blue. The ammunition belt used Olive Drab, British Crimson Red, Burnt Sienna and Cobalt Blue. The glove used Skin Tone Light, Burnt Sienna and Burnt Umber. The machine gun stand used Skin Tone Light, Olive Drab and Burnt Umber. The machine gun used British Crimson

Red, Cobalt Blue, Skin Tone Light and Burnt Umber.

And now the fun putting it all together! I stained a simple stand, drilled a hole for a brass tube that I placed through a miniature game piece to make it tidy, made a thin metal pin for under the machine gun stand, and then used epoxy to fix the bust and machine gun to the base and cyanoacrylate glue to attach everything else. I had to do a lot of dry fitting prior to this to make sure the figures hand rested naturally on the machine gun, and with the machine gun at an angle to make sure it didn't block the front of the figure. I shortened the ammunition belt so it wouldn't protrude past the base and I tested everything to make sure the figure could be safely handled, turned and angled.





The monkey's tail is molded to the back of the shirt but it lines up nicely with just a little gap. It can barely be seen, but I filled the gap with cyanoacrylate glue and careful brush painting to bring it all together.

Thank you to Testors for both the paints and the opportunity to complete the figure for them...it was a lot of fun!



*Let Your Fingers Do The Talking Department*

Frank sent in texts of his Buccaneer and his Monogram A-10 in progress.





# International Plastic Modelers' Society/USA Membership Application / Renewal Form

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