

Seattle Chapter News



Seattle Chapter IPMS/USA
November 2003

PREZNOTES



I finally got to the point a few weeks ago where I finally had to do something about my garage and all the models therein. It has been bugging me somewhat that since the house looks so nice now after the remodel that the garage should bear somewhat of a resemblance to the rest of the house. Because I have spent so little time at the bench lately, maybe it would be a good time to sort through the kit collection and actually put it into some sort of order. I took out the "tool bench" on one wall (actually it was more of a surface to hold all the junk and some of my tools), installed some shelves and started moving my collection of kits from the opposite corner of the garage. I catalogued all the models as I moved them and eventually will get them entered into the computer. What I found surprising is what I actually have collected over the years.

You know that I am partial to the B-17. Would you believe nine Minicraft/Academy and Hasegawa 1/72nd B-17 kits? Well, how about eight Revell and Monogram 1/48th scale kits, along with four Koster B-17 conversion kits. Whew. I have three 1/72nd B-52 kits, five Accurate Miniatures TBF/TBM Avenger kits. Seven Me 109s. Why? I don't know - it's not my favorite aircraft. I was worried for a while because I thought the 109s outnumbered my B-17s! I found my Griffin vacuform XR-12 Rainbow, my Contrail vacuform Blackburn Beverly, my Falcon Models Martin Baker MB.5, and a few others that I thought I no longer had. I found the missing parts for my shuttle stack. My collection of photoetch and resin aftermarket bits fits into a small box, as do my decals.

I was really surprised at some of the duplications I had, including two Aurora H-21 and two Aurora Chinook helicopters (watch out eBay). I ended up with well over a hundred models and projects that I plan to dispose of. The interesting thing is

now that the collection is neat and organized is that how much **less** space it takes up in the garage than it did before. Which will allow me to rearrange the other "stuff" in the garage so that I may actually be able to park at least one vehicle in it someday!

Oh yes, for the bean counters: 450 kits, mostly 1/48th and 1/72nd aircraft, with a handful of sci-fi, auto, ship, and armor kits, plus about 175 resin and metal figure kits. The next stage is moving my boxed references, slides, and magazines to one central location. I've also been obsessing about the rest of the garage so it looks as if I may not see the model bench for some time. Who knows what treasures I may yet find? Even better, I won't be ashamed to show off my collection (should anyone be remotely interested in seeing it). As for the models and projects I am disposing of, what I don't bring to the next few meetings, you can come to my house. I'm having one heck of a garage sale!

See you at the meeting,

Terry

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IPMS Seattle Web Site (Webmasters, Jon Fincher & Tracy White): <http://www.ipms-seattle.org>

Public Disclaimers, Information, and Appeals for Help

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

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

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

Upcoming Meeting Dates

The IPMS Seattle 2003 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except as indicated. To avoid conflicts with other groups using our 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 8

December 13

IPMS/USA NEW MEMBER APPLICATION

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

 City: _____ State: _____ Zip: _____
 Signature (required by PO): _____

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

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

Raffle - A Ted Holowchuk Model!

by Jim Schubert

Lori Holowchuk, Ted's widow, gave me two of Ted's models to remember him by. Two models are great to have but I believe two is at least one too many; Ted will always be with me without the necessity of a tangible reminder. In this spirit I have donated the T-Bird shown here to IPMS-Seattle for the Door Prize Raffle at our November meeting.

Oh, you didn't know we had a monthly Door Prize Raffle? Well, we do - and have had for years. The idea is to help defray the rental of the meeting room with the proceeds from the raffle. Every month Terry places a bucket on one of the front tables at our meeting with a pad of notepaper and a pen. You put a dollar in the bucket, along with your name on a slip of paper. You may enter as many times as you want to put a dollar in the bucket. The monthly prizes are all donated. Toward the end of the meeting as many names as there are door prizes are drawn from the bucket. In November the first name drawn gets the T-Bird. The club keeps the money. Enter as many times as you wish. Reward yourself; help the club.



IPMS Vancouver B.C. Show Report

by Robert Allen

IPMS Vancouver held their annual model show on Saturday, October 11, at the now familiar Bonsor Recreation Complex, just across from the MetroTown malls in Burnaby, British Columbia. I don't know if crossing the border was as easy for others coming up from the US, but I set a personal record by waiting in line only seven minutes to enter Canada!

Attendance seemed to be up from last year. There were 482 models entered by 125 modelers, and almost 500 spectator admissions. As always at shows of this kind, you see many models that you never thought you would see built. I'm sure my jaw dropped open when I saw a Conrail Boulton-Paul Overstrand...

The Best of Show award went to a Gundam, Raymond Cheung's Re-GZ Custom. I've noted a very healthy trend in shows over the last couple of years to award deserving Best of Show trophies to figures, Sci-Fi, and other categories rather than aircraft or armor. Two IPMS Seattle members brought home trophies; Bob LaBouy won Best Naval for his *USS*

Vincennes, and Andrew Birkbeck took Best Korean War Subject with his M26 Pershing.

The show seemed to run smoothly, with just a few glitches caused by judges who failed to show up. If you've never made it up to the Vancouver show, I heartily recommend you do so next year.

IPMS Vancouver 2003 Trophy Winners:

Trophy/ Sponsor/ Winner/ Model

Best Armour - Allied or NATO/ Whiskey Jack Decals/ M. Hatala/ M18 Hellcat

Best Armour - Axis or Warsaw Pact/ Wings Corner Hobbies/ Dale Moes/ Sig 33

Best Auto - Street or Show/ Blue Mountain Hobbies/ Seymour Douglas/ '51 Chevy Fleetliner

Best Auto - Competition/ Wings Corner Hobbies/ Seymour Douglas/ '29 Ford Dragster

Best Auto - Import/ Greater Vancouver Auto Modellers/ Shannon Demailo/ Mitsubishi Lancer

Best Sci-Fi Space or Vehicle - Actual or Fictional/ IPMS Spokane/ Raymond Cheung/ Re-GZ Custom

Best TV or Movie Monster/ Monster Attack Team Canada/ Craig Neufeld/ Dracula

Best Aircraft - Jet Engine or Helicopter/ Mike Grant Decals/ Chris Morris/ MiG-29

Best Aircraft - Prop Engine/ Aviation World/ Jeff Johnston/ Albatros

Best Naval/ Wings Corner Hobbies/ Bob LaBouy/ *USS Vincennes*

Best Figure/ IPMS Seattle/ Craig Neufeld/ Dracula

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Vancouver Show Photos
photos by Doug Girling





Luftwaffe Uniforms

by Hal Marshman, Sr.

I wrote the following in response to a question on Hyperscale, and after looking it over, felt it might be of some use to my regular club friends. In light of the really nice figures now being provided in even 1/48th and 1/72nd scale, and the increasing popularity of airplane dioramas including figures, it might be nice to have a decent grounding in what the uniforms of some of these characters looked like. Tamiya continues to expand its large scale German figure line, and now includes a Luftwaffe pilot officer.

Over the years of on-and-off German war relic collecting, I have owned several Luftwaffe uniforms, and personally viewed many more. The predominant uniform color is a medium gray with a bluish cast.

Depending on quality and maker (don't forget, officer's were mostly tailor made, not issued), the amount of blue varied considerably from a grayish medium dark blue to a slightly bluish light gray, and all shades in between. In the case of the officer, the belt was brown with a dull silver double-claw open buckle. Boots were black. Insignia included a silver embroidered eagle on a blue/black background sewn over the upper right pocket. Collar patches and shoulder strap underlay were golden yellow for flight personnel, ground personnel associated with flight, and paratroops. Red was used for flak troops, and tan for signals and recon people. Collar patches had a silver cord surround with embroidered gulls and oak leaves as rank indicators. Silver cording was used for company grade officer's shoulder straps on top of the colored (Waffenfarben) underlay, while field grade officers had woven silver braid. Rank pips were a bronze color. The collar of the tunic or flight jacket had silver braiding down the front and around the base of the collar. Buttons were dull aluminum, and had a pebble-style finish. The above colors are the common Waffenfarben only and do not include the RLM, Engineering branch,

Hermann Goering Panzer Div., or General Officers. Riding breeches and straight trousers generally matched the material of the tunic. They did not have colored seams, but many officers had brown or gray leather lining inside of the legs and lower buttocks, the theory being to protect the breeches from excessive wear while on horseback. This became a styling affectation rather than the practical accessory originally intended. The shirt was light blue, with white for dress. In either case, a black tie was worn.

The uniform greatcoat usually matched the uniform as regards color, but not necessarily. It wore matching shoulder straps and braiding around the collar, but did not carry the breast eagle or collar patches. The lapels were the same color as the greatcoat. Again, please keep in mind, we're not talking Generals here. Generals could almost provide an article of their own, as there were so many differences.

Headgear could also account for a separate article, but I will try and keep it as simple as possible. The visored hat had blue/gray top, black mohair headband, and black patent leather vizor with bright green underside. The piping around the crown and top and bottom of the headband was dull silver cording, as was the braided double corded chinstrap. Emblems on the front of the top and headband were mostly silver bullion on a black background. In the summer or in tropical areas a white cover could be worn, but the edges of the cover were devoid of silver cording. I have seen the occasional officer's visored hat with the silver/gray cotton eagle from an E.M. field cap used. Speaking of field caps, the overseas style cap was in blue/gray material with silver embroidered eagle and bulky embroidered national red, white, and black roundel beneath. The turnup would have dull silver cording along the top edge. The M-1943 field cap would have the same coloring and insignia, but the silver would surround the crown. I have also seen M-43 officer's caps with silver cording along the top of the scalloped front of the turnup. Buttons (pebbled), either double or single, would be dull

aluminum. Because of these buttons, the roundel or cockade would be found on the front, just below the eagle. A blue/gray steel helmet of the same pattern as the Army (Heer) could be worn. This helmet had a decal shield of the national colors on the right side just below the air vent, and the flying Luftwaffe eagle on the left side, facing front. The colored shield was ordered removed in 1942, the eagle later on.

Well, that's the Luftwaffe officer's uniform. I've not delved into the exceptions, and there were many, and of course I've left out information on Generals, special branches and camouflage uniforms. At a later date, I will do an article on enlisted men's and NCO's uniforms.

Vancouver Show Winners

from page 3

Best Diorama/ IPMS Fraser Valley/ A.J. Krumpf/ Battle of Hoth

Sponsor's Choice of Best Emergency 911 - Auto or Truck/ Neil Ramage/ Shannon Demailo / '50 Ford Tow Truck

Visitor's Choice/ Victoria Scale Modellers/ Ryan Cameron/ Corvette (ship, not car)

Master's Award/ Vancouver Hobbies/ Harold Kiesewetter/ F-89D Scorpion

Best Korean War Subject/ Oregon Historical Modelers Soc./ Andrew Birkbeck/ M26 Pershing

Best Academy Kit/ Super Hornet Import/ Will Hendrix/ Bell P-39

George Price Memorial Award for Best Canadian Subject/ Finescale Hobbies/ Chris Cowx/ Sabre

Best of Show Junior/ Imperial Hobbies/ Tylon Barker/ Challenger

Best of Show Senior/ Burnaby Hobbies/ Raymond Cheung/ Re-GZ Custom

AMT/ERTL 1/25th Scale DeWalt Ford Taurus

by Skip Perrine, IPMS Austin
Scale Modelers Society

This is a brand new tool from AMT/ERTL's RC2 division. It's one I have been after them to produce since a certain young man took the points lead in Winston Cup and never looked back. Matt Kenseth exploded onto the NASCAR Winston Cup scene during the 2000 season by winning the Raybestos Rookie of the Year Award. In 2002, he spearheaded the re-emergence of Roush Racing as a power to be reckoned with, when he won five races. Driving the No. 17 DeWalt Ford Taurus, he finished the 2002 season in eighth place, only 368 points behind Tony Stewart.



The DeWalt Team with Matt is like a stealth bomber - they are quiet, stay in the background and then appear out of nowhere at showtime. This is a complete team with a great crew chief in Robbie Reiser, and a two-time championship pit crew. Last year, Kenseth was in the "big one" (wreck) in three of the four restrictor plate races and was out to lunch on the road courses. But 2003 has so far been Matt's year; he has stayed out of trouble and always seems to bring the DeWalt Ford Taurus home unscathed. This year he has escaped a lot of the "big ones", so I think it stands to reason that he must have angels riding shotgun with him. With a commanding lead in the points standings and only two races remaining, Kenseth appears poised to be the final Winston

Cup champion. Kenseth was born March 10, 1972 in Cambridge, Wisconsin, and lives in Terrell, North Carolina.



Now onto this fabulous kit, molded in off-white, clear and chrome with Tampo Printed decals. I painted mine DeWalt yellow then applied the decals using Solvaset (I highly recommend this stuff; it makes the decals conform to the area you are trying to cover). Since the chassis is all grey I sprayed on a coat of primer gray and that is the color I am going to leave it in. What I like most about RC2 kits, aside from their great box art, is the fact that they separately bag the body, tires, and glass and the rest of the same color parts are all in one bag. So they have not left anything to roll around or stick to anything, and they have even gone so far as to include with any kit a "cover sheet" to protect the decals. The box art is very distinctive and I particularly like the way the colors go from a bright red and fade into the area surrounding the car to give it the appearance the car is sitting on the road, not floating out in space. So, for their box art I give them an A+ grade.

The kit itself is very nice with very little flash to trim off. You can actually lay out the pieces and go ahead and get started on this one. I start with the engine, which I painted aluminum, and the carburetor I painted copper with a wash of thinned black to bring out the highlights of the nice detail on it. There are ten pieces to the engine itself; add to that a three-piece fan belt, hoses, air cleaner and exhaust headers. At this point, if you so desire, you can add a pre-wired distributor (a friend of mine does mine for me). Now I am on my way to the assembly of

the chassis, which consists of installing of the engine that we just finished building, and adding to that the radiator, firewall,

driver's seat, fire extinguisher, rear fuel cell and floor shift. Next comes what is referred to as the "cage" since it resembles a cage. It is a ten-piece assembly and kind of reminds me in the instructions of an erector set. After all of this is together and in place, we're almost done! I add the dashboard, gauges, front struts, package tray, and air intake, which allows the driver to get fresh air into his helmet. Next I flip the chassis over and attach the front end and assemble the tires and wheels. I like to take my tires and put them on the end of a paint marker and then take my Dremel and put on a sanding wheel and let it run over the tires to give the semblance of worn tires.

Next I install the rear-end assembly and mount the tires and wheels. For the final assembly I attach the body and windows, and of course the sponsor decals on the glossy, yellow body that I let dry thoroughly. This is an outstanding kit. I rate it an A+.



PM Model 1/72nd Scale Messerschmitt Me 328

by Chris Banyai-Riepl

The Me 328 was the result of a project to produce a cheap, small, single-flight escort fighter plane. The first Me 328 V1 glider was mounted on the top of a Do 217E bomber with a specially designed ramp. By the end of 1943 some flight tests had been carried out. The Me 328 V2 was similar to the V1 but featured significantly shortened wings for use as a low-level fighter. Ten prototypes were built, using Argus engines. Technical issues cancelled the program, however.



This kit includes options for both the Me 328 V1 and V2, the only difference being the wings. There is a single sprue of light gray plastic that has a slightly pebbly texture and a bit of flash around the edges. The canopy is provided on a second sprue of clear. A small decal sheet finishes the contents of the box.

Construction is pretty simple here, as the plane itself was simple. The cockpit consists of a one-piece floor with molded-in seat and rudder pedals, with a separate control stick. The finished cockpit fits onto tabs inside the fuselage halves. There is plenty of room for improvement in this area, and as the rest of the construction is very simple, some extra time here won't impact the total building time much.

Once the cockpit is done, the rest is downhill. The fuselage halves go together, then the tailplanes fit into their respective slots. The only thing left is to decide whether you want to do the long winged version or the short winged one. The one-piece canopy is all that's left to add. Interestingly, the kit comes with a pair of V struts, but there is no mention of these in the instructions. I am guessing that these are for mounting the finished model on a Do 217, but I just don't know. [They are indeed. Airfix has re-released their Do 217E with the PM Me 328 included, and the struts are for mounting the Me 328 on the back of the Do 217E. -ED] The decals provide the basic national markings and that's it.

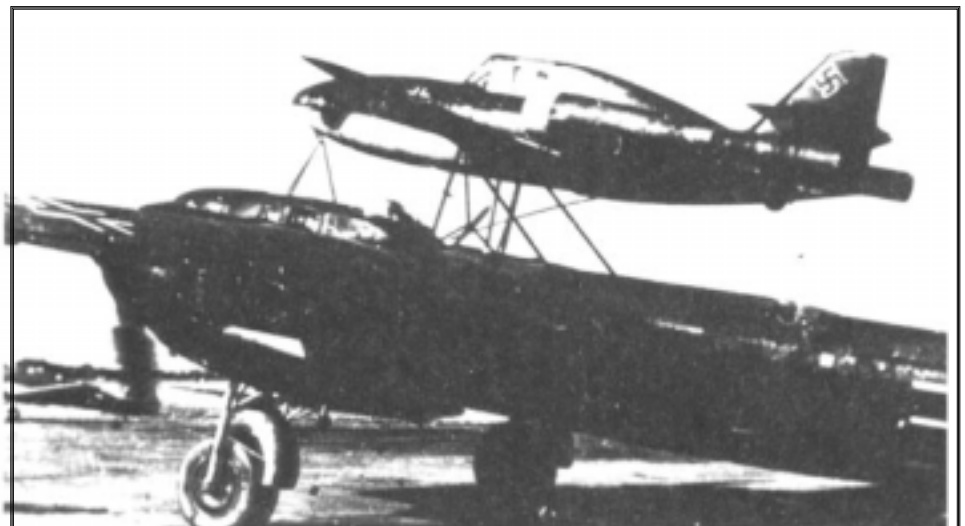
While I am not normally a big fan of models of project aircraft, I must say that



The PM mold is the same one found in the recent Airfix Do217E/Me 328 kit.

this kit (and the Lippisch P.13 that PM has also released) appeals to me. Not because of the subject matter, but rather because they look to be very simple kits to assemble and will lend themselves well to practicing painting techniques. If you are into project aircraft, then these two kits are definitely up your alley. If you just want a weekend project to break out of the modeling doldrums, then perhaps these kits will work for that as well. My thanks to Squadron for the review sample.

[Thanks again to Chris and www.internetmodeler.com for permission to use his articles - ED]



Hurricane Bookshelf

by Scott Kruize

Now that you all know why I like the Hawker Hurricane, putting to rest all speculation and allowing you all to get to sleep at night, I know you're eager for the second installment of this epochal series. It's going to be the complete opposite of the first. Then, I introduced *The Hurricane Story*. This time, the subject is *The Story of the Hurricane*.

No, really! That was a book; this is a video. That rambled on and on about Man, Civilization, and The Warrior and his Weapon. This gets right to the story. That was anecdotes; this is history. That was flakey; this is solid.

It's 55 minutes long, from Pegasus Films in Great Britain, distributed by Eagle Rock in the U.S. The footage is newsreel and combat black-and-white, mixed with recent color ('colour'?) clips taken of the last Hurricane off the production line, still appearing at air shows with the Battle of Britain Memorial Flight. Frequently, the larger narrated story is bolstered with face-to-face interview clips with veteran pilots who flew Hurricanes during desperate days.

As I said, unlike Gallico's book, this is history. The video isn't too narrowly focused on tech specs and production dates and figures. These are present, but appropriately, the video covers the period of change from the fabric-covered open-cockpit biplanes, almost relics of World War One, to planes of the modern formula: all-metal cantilever monoplanes with retractable landing gear and enclosed cockpits, lugging heavy armament aloft behind thousand-horsepower engines. The Hurricane was the RAF's first such fighter and its mainstay for the first two years of the war.



Unlike Gallico's book, this film acknowledges the Hurricane's shortcomings and gives the role of the Supermarine Spitfire its due. Nevertheless, the Hurricane's success was clear and critical. Altogether, a first-rate show, as the British would say...

I doubt any of you dashed off last month to buy a copy of *The Hurricane Story*. I don't now expect you to run out and buy *The Story of the Hurricane*. It's a bit pricey and you have to be careful of video formats so you don't need to incur extra expense, having a conversion tape done. Not all deals on eBay are as good as they first seem. Guess how I know this?

Still, you could take advantage of my experience and just borrow the tape. See if it doesn't convince you that the history of the Royal Air Force's Fighter Command in the late '30s, through the Battle of Britain, isn't synonymous with the story of the Hurricane!

The Un-Greening of Soviet Armor

by George Mellinger, IPMS Twin City Aero Historians

Aside from a limited choice of kits (a situation rapidly changing), a big deterrent to modeling Soviet tanks has been the boring alternatives of solid green, or solid winter white. No more! While it is true that these two options were the colors on the overwhelming majority of Soviet AFVs, facts have emerged establishing a number of other, more colorful alternatives, particularly for the pre- and early war periods, and late war.

Let's summarize a few alternative choices, beginning with winter whites. Aside from white overall, either pristine or worn, there are several patterns. There are photos showing armored cars with white and dark green in a sharp clearly defined splinter pattern (masking tape not air brush for this one!), or with the lines equally defined but more curvy. And another with wavy black

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Other Venues

by Hal Marshman, Sr.

How many modelers out there read only that which pertains to their own particular branch and even own scale in our hobby? If you are one such builder, perhaps you might be interested in widening your reading to what the other guy may be doing. His ideas pertaining to his branch of modeling might just be what you've been looking for.

Quite a few years ago now, I was perusing a copy of *Model Railroad Craftsman* magazine, when I came across an article about one of nicest layouts in New England, built by a fellow named George Cellios. This layout was absolutely gorgeous, with just the right balance between realism and artistic excellence. When asked how he weathered his buildings so nicely, Mr. Cellios replied that he used waterproof India Ink thinned with isopropyl alcohol. **Bingo!** The well-known electric light bulb went off in my head. I tried the mixture through my airbrush and was quite happy with the results. A few lightly applied streaks here and there really made things look better. Now, Tamiya clear acrylic colors are also water soluble, and Yep, they are thinnable with the same alcohol. Not only that, but they mix with the ink nicely. Now I can make Olive Drab, black green, brown, and any variety of colors using the Tamiya green, blue, red, and yellow, adding tiny amounts of ink as needed. I can vary the shades of my streaking. Using masking tape, I vary the shades of one or two panels to break up overall sameness. Really cookin' with Sterno, now. Since then, I've added to the original idea, and changed some ingredients, 'til I scarcely recognize what I started out with. I'm not going into detail, as now that you know what my drift of thought is, you can use your own imagination to further enhance what you're doing yourself. Suffice it to say that if I hadn't been browsing through that magazine, I

don't really know where my finishes would be right now.

For a little while, I sojourned into the world of military figure painting. Following the line of reasoning above, I have adapted some of the shading and highlighting techniques I learned there into my airplane building. What this means is that I apply dry brushing to interiors, engines, wheel wells, gear legs, weaponry, and tires. In addition, I use tiny amounts of wash in the nooks and crannies. This pops out all the wonderful detail the mold maker incorporated into those parts. It also breaks up the overall sameness that defines monochrome paint jobs.

What I hope do in this article is open up your mind to what the other guy is doing. In some cases you can adapt his techniques verbatim, while in other instances you may have to alter what he's doing to adapt to your own needs. In any case, try not to brush over or ignore what he's doing, as it may just completely change your own techniques for the better.

Book Review: *Modeling the Messerschmitt Bf 110* by Brett Green

reviewed by Chris Banyai-Riepl

Brett Green, the person behind the Hyperscale website, has taken his writing skills into the print world, this time focusing on the Messerschmitt Bf 110. This second title in a new series by Osprey details the Bf 110 in 1/48th scale, covering all the major kits and providing hints and tips in building them. The concept of this series is well thought out and will be a great addition to any modeler's library, as the techniques presented can be used on any model subject.

The book starts out with a small section outlining the history of the Bf 110, as well

as a brief variant overview and a listing of available kits. For this subject there are basically two kits, the Fujimi and the Revell-Monogram. The Fujimi kit has been released by several companies, in some cases with additional parts, while the Revell-Monogram has been released with different options under the same label. Each kit gets equal coverage in the book, with two builds of each manufacturer present in the pages. Rounding out the book is a section on placing your finished Bf 110 in a diorama setting.



The meat of the book is definitely the builds, though, and these are well presented. The first Fujimi build shows what can be done with this old, but decent, kit. Built out of the box, Brett decided to display it in flight, on a stand. This piece shows how careful modeling can result in an attractive finished model, without having to add many extra aftermarket details. The second Fujimi build kicks it up a notch, adding resin and etched brass details, and the finished nightfighter shows the additional effort.

Continued on page 16

Diorama Construction, Part Four

by George Haase

I have also used wood products (particle board and laminated flooring) as a base. Both have a particleboard core that may be hidden with veneer or by painting the edges (I use black acrylic house paint). I find the paint easier and longer lasting. Furthermore, matching the color, and especially the texture, of laminated flooring is difficult (remember, the color is under laminates of clear as well). In addition, the glue on the veneer does not want to stick to the edges of particleboard - too many voids underneath. However you treat the edges, Verathane the top surface of particleboard to protect it from the water. The laminated flooring does not want any water to stick to it, including the scenery. I have only used this material as a base in the more literal sense. I have used it to present a metal figure who is standing on a wooden floor. The balsa wood floor was attached to the laminate (see the rules for orientation) and then the metal figure was pinned to the laminate through the floor structure. The balsa wood floor structure just wasn't strong enough to handle the handling of the heavy metal figure above it. The piece of laminate flooring is strong enough to handle it all and has a nice colorful wood grain effect.

The Example (I've Been Working on the Railroad)

OK...let's get a little specific. The diorama I am going to build for you features a section of rail yard, a bit of a covered loading dock and a freight shed. I think that this has a whole lot of dioramic elements in it that will serve as a good instructional example. If you have better ideas, **please** let me hear them. My keyboard awaits.

The **story!** Mid-morning. Cargo intended for the Eastern front waits to be loaded on one of those nice DML gondola cars or

some box car. So far we need a section of track, a gondola car, a loading dock and some freight. All the mid-morning thing tells us is that any lights would be off and there will probably be guys on coffee break or coffee cups lying about somewhere. That's a lot of modeling from just one sentence. OK...somewhat pastoral. Nothing off the board, so far. No real tension maker either. So what can we do to add some interest? An air raid by British Typhoons in the middle of the coffee break would spice things up a bit. Do Germans take coffee breaks? Do Germans take any kind of break at all? More research needed on that! How about a busy railroad location with an officers' meeting in progress?

You might have noticed that I am falling into a bit of a trap here in that the railroad car comes with two rather unusual shirtless figures that are manning a tripod-mounted machine gun. And I am trying to mold the story so as to include them. Not really good form. Only one step removed from including something because you have it available. I think a different scene all together would be more appropriate for their state of undress. They are either working real hard or it is hot. Italy, Sicily, or North Africa would be better for them.

So how about this out from the trap? What is one thing you'd want in front of your train whenever you venture out in unfriendly territory, which would be almost anywhere outside of Germany itself? You would have a security detachment along! Including a car in which the detachment would ride. That car would expand to two or three, then flat cars with light tanks aboard, all the way up to mine clearing cars as the threat level increases. While a 1/35th scale passenger car would be just too delicious to contemplate;

It would be two-and-a-half feet long, and; It is not currently available in kit form, that I know of, and;

It could be something I could scratch build, and;

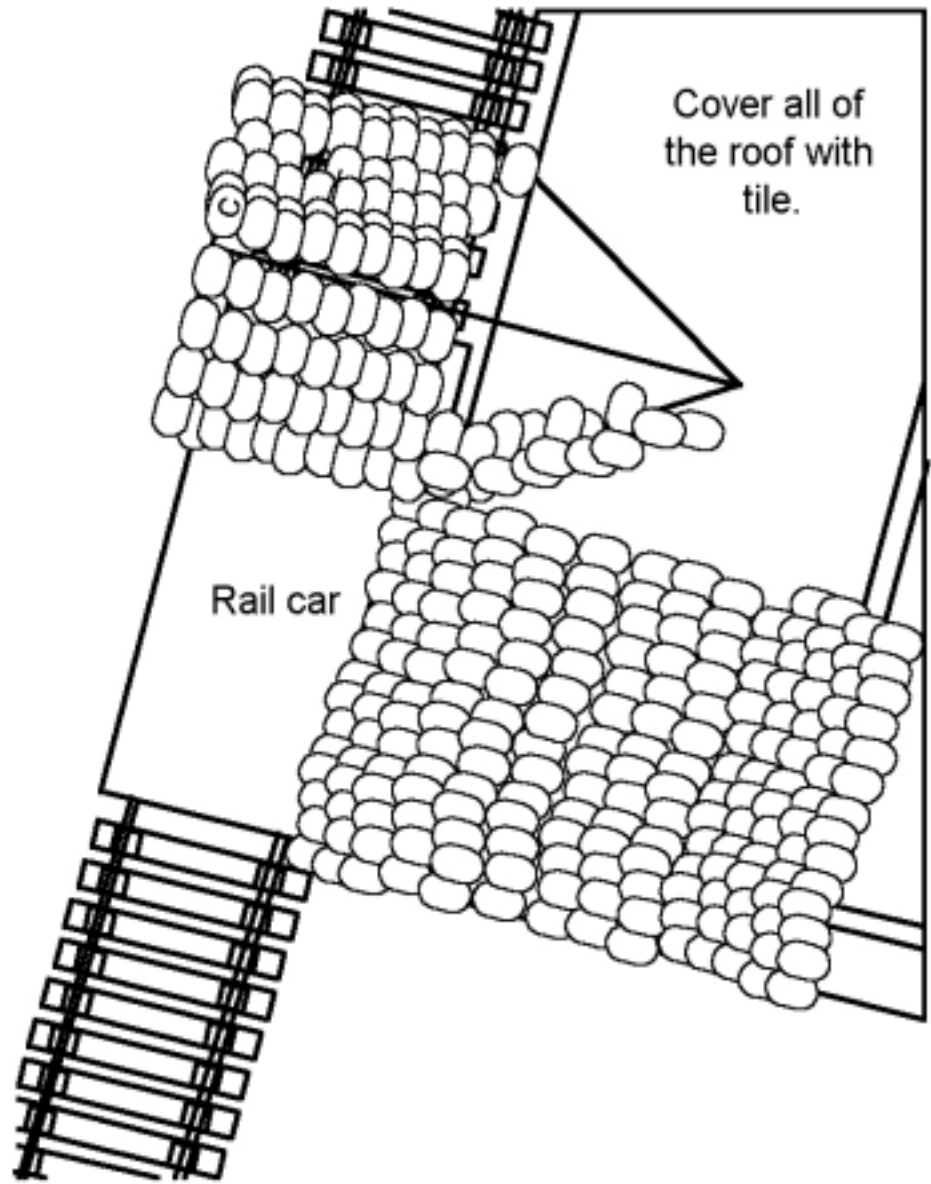
It could all be done in 1/72nd scale which would take care of a lot of problems.

The story will change a bit to the preparations for the security force to equip and man their car for a moderate duration low threat environment. We still have the same set design but if we are preparing our gondola car for use as a security force vehicle that will mean a different load. This would include minimal cargo, lots of creature comforts, food and the means to prepare it for two meals planned - four meals included in case there are delays enroute, minimal overnight provisions sufficient only for an unplanned delay enroute, ammunition and weapons sufficient to repel a roving partisan band or civilian mob that may try to take over the train and distribute the cargo to the area populace (no...not that. This is 1942. Depravations have not set in as yet). The scene will now include the security force being briefed by a superior officer and any cargo lying about is secondary to the theme. This means we will need a bunch of soldiers and some officers and we will not need the Prisser 1/32th scale set of railroad workmen figures, and the problem of working these relative giants into the 1/35th scale scene can be put aside for now. The set design would change slightly in that we probably would not be using an area of the rail yard meant for heavy or industrial cargo handling. So we can delete the crane but add a LTC type freight shed (that's Less-Than-Carload). This gives rise to the need for a freight storage structure attached to the loading dock. (Without a big digression here, a brief explanatory note: the loading dock is, of course, so the shipper does not have to move the cargo from a truck to the ground and then lift it back up again to the rail car. The structure is so you have a place to store cargo until a rail car is made available to haul it. The LTC designation implies that the cargo available from a given shipper will not fill a rail car. The idea is that the shipper would deliver the cargo to the rail yard where it would be stored in an LTC storage facility until additional shipments to the same place accumulated to equal a carload. At that time a rail car would be made available and the cargo from these multiple shippers would be loaded onto the one car and

shipped.) There would also be some roof structure and the type, style, etc., might well be slate.

Originally, I had planned on a simple straight roofline that would include a single roof build to cover the freight shed and the adjacent loading doc. This would be nice. Then I thought, how about a roof that just covers the freight shed to which was added a lean-to structure to cover the adjacent loading dock. That would have a real interesting roofline but it too was rejected. No good German architect would be so sloppy as to design a freight shed adjacent to a loading dock and then forget to cover the loading dock under a common roof. (Don't worry about it ... anything further requires too much story to handle without cue cards). So, how about a straight roofline that covers the shed and the loading dock **and** has a shed dormitory to cover a simple transfer crane. While most of the cargo at this LTC facility would be able to be moved by hand and hand truck, a simple overhead transfer crane would more efficiently move single large items or pallets. Keeping cargo out of the weather until it is loaded on the rail car would be nice **and** that makes our roofline very interesting.

So I think that we now have the beginning and middle of a good story, at least a verbal description of some storyboards for you and the beginnings of a details list. We could still spice it up with a Godzilla Attack but then the maxim of primary historical accuracy would allow laser and plasma cannons as well as pulse rifles in at least the 40 mega-joule range. Since I don't have accurate schematics on these, and thus scratch building a few would be problematic, we should probably leave them out...for now, at least. Personally, I like plasma cannons. Big, massive, crew served weapons reminiscent of a 48-pounder fortress gun of the early 1800s with magnetic coils and its own integrated nuclear power plant to keep the coils charged and the plasma inside the field. Sweet, but for another day.



Resin Casting (Make One Cast Many)

So! How do you make a pile of boxes? You build a bunch of boxes and pile them up. That is certainly one way to arrive at the desired end. Here are two more that involve a lot less work in the long run. The first is the infamous "Make one, cast many" that is the subject of this chapter. Before I get off on that topic, let me pose one small digression and ask the question, "What is a pile of boxes if it is covered by a protective tarp?"

Don't think about that one too long. I think that I wrote an article for the newsletter on this subject a year or two ago (and I still have not used any of the items that resulted). This is not quite a "what you see is what you get" situation but almost. It is more like a "What you **can** see is what you do see". This rather obvious statement has applicability throughout diorama and other phases of model construction. For example, my M-8, converted/corrected/detailed from the Monogram kit, does not have return springs on the brake and

clutch pedals. It occurred to me that, even with the open driver's compartment hatch, with the driver in place even the best set of dental mirrors and micro flashlight would not reveal the pedals, the control lines to the brakes and clutch, much less the return springs...so I wasn't going to add that additional level of invisible detail. Insanity does not run in my family. Verbosity, yes. Insanity, no. The point here is that what you see in this instance is a tarp covering a shape that the eye can easily be fooled into believing is a pile of boxes. Briefly, what I did is assemble a couple of chunks of Styrofoam into the shape of a pile of boxes, glue on a few pieces of thick cardboard to represent the wooden reinforcing bands around the crates and cover it with a piece of tissue wetted down with a mix of white glue and water. When dry I painted it with an acrylic in what I hope are appropriate tarp-like colors. When these dried I then dry-brushed them with a lighter toned version of the base color. I think they look like what they are supposed to be - a pile of boxes or crates covered with a tarp.

In our **story** we have four areas where boxes or crates might be found. They may be in the rail car, on the loading dock, in the freight storage building, and adjacent to the above. Those in the freight house and on the loading dock will be protected from the elements by the very cool roof structure we're going to build. Those in the rail car would need to be protected for shipping. Those adjacent to the structures would need to be protected from the elements as well. The latter two situations would be consistent with the tarp-covered pile of boxes or crates. The first two might be covered, but then again, they might not be covered. Here then is the case for make one cast many. You can also use various manufacturers' sets of goodies to make up a pile of boxes. If, however, I purchase and assemble very carefully or build my own box, crate or whatever, make an RTV mold and cast my own, I have that master and mold with which to make more later. As it turns out, however, I am pretty good with wood things and therefore anything much

bigger than an ammo crate I can build myself. Small things with handles, like machine gun ammunition cans, or things one might want a bunch of, like tank gun or howitzer round ammo crates, I would consider suitable for casting. Anything like a large shipping crate which would be approaching one cubic inch in volume, I would prefer to make out of wood myself. I do not know how to do a casting that is hollow, which would be the way to do a large crate. Actually, a way to do that just occurred to me in the form of a two part mold, one part being the inside and the second part being the outside (see below) but since I haven't done that I won't talk about it at this time. Furthermore, the mold, in order to support the weight of the resin, would have to be either reinforced with a mold box or the walls would have to be very thick, maybe too thick to allow you to peel the mold off the cast part.

We've all read about, or seen demoed at the meetings, the means and methods of making RTV molds. I am sure Les or Mark will be able to answer questions till the cows come home, should anyone ask. So let me here only expound on a few of the more important points of making an RTV mold.

Construct the master in as many sections as needed so you avoid locking the master or the cast parts in the mold. There may be no such problems with a box, but do not limit these basic rules to mere boxes. The point is that you can cast about anything but some careful engineering may be required. Remember to include pour pathways (like sprue) and vents as part of the mold. If you don't include them now you will need to cut them in later. For simple castings, suitable for a one-part mold a base may be enough to serve as the sprue. Such molds may also not require venting. Complex resin constructs (like a figure with lots of attached equipment) may be assembled from a number of simple castings (like separate arms, legs, head' and attachments). The tradeoffs are part of the engineering of the master.

Construct a good waterproof box in which to place the master. RTV, before it is cured, may be thick but it will flow anywhere water will go, including, and especially, **out of your mold**. I make the box from plastic sheet, or use a plastic thing (jewelry box, maybe) that had some other original use.

Cover your master with a good mold release. There is no reason to get your carefully constructed master stuck to the RTV. Recovery **is** possible but your mold, and usually your master, will be destroyed in the process. There are silicone releases and, something I've been using lately called mold soap.

Mount the master in the mold box (generally in the center of the height of the mold) so that there will be enough of the mold around the master/casting to support itself when it is outside the mold box. If you are planning on using the mold box to support the mold, you can make the box smaller and cut things a little tighter since the mold itself will not have to support even its own weight. At least ¼ inch of mold is needed, but the more the merrier. What you are trying to prevent is the weight of the casting resin distorting the mold and thus the slowly forming piece. I have used the mold box and have found that it is nearly impossible to get the mold itself out of the mold box. Remember, the RTV fits perfectly into the mold. **Duh!** Of course or it wouldn't be any good as a mold for the master if it didn't conform exactly. Les Lewis has a method of using little jewelry boxes and the like as the mold box. The advantage here is that the jewelry box both supports the mold *and* it comes apart (the lid opens). With this method, once the mold is made you usually have to cut a pour hole and vent holes in the box itself so the RTV can get in and the air it displaces out. Again, careful engineering comes into play. You will also need another hole or two in the box to allow you to push the mold out of the form once the casting is hardened. **Do not**, however, punch these holes in the mold box before the mold is made, otherwise the liquid RTV will escape.

Mix the RTV according to the manufacturer's directions. These may vary - check it out!

Pour the RTV as slowly as your level of patience will allow. You want to pour into a corner somewhere and let the material slowly engulf the master. This reduces the chance of an air bubble being caught in some sort of trap and ruining the mold. Part of the early engineering of the mold will be if there is to be a one-part or a two-part mold.

If a one-part mold is used, totally cover the master with as much RTV material as the mold box will hold. If a two-part mold, pour RTV up to the mold dividing line between the parts of the mold. For convenience sake, call them the front and back half of the mold. The desired dividing line can be achieved by a combination of how the master is placed in the mold and the angle of the mold box when the RTV is poured.

If pouring a two-part mold, pour only enough material to make the one side. With practice you will learn about how much RTV you need in order to keep waste to a minimum. One thing I do is keep a one-part mold session active near by. When pouring a two-part mold, once the "half" is poured, any extra liquid RTV is added to the mold box where the one-part mold is being made. There is a problem and an advantage here that has to do with the ability of fresh RTV to adhere to old cured RTV, unless something prevents it. The advantage is obvious in that extra RTV from this session can be added to old cured RTV from prior sessions to slowly construct the mold. For a two-part mold, this property is a problem in that the second half of the RTV pour will stick to the first part and you will need to cut the master out of a solid block of RTV. What to do after the first "half" is poured and cures:

First, cut locking keys (any kind of geometric shape) into the edges of the mold adjacent to the master; Secondly, cover every thing you see with another layer of mold release.

The second pour, (again, patience, patience, patience) will fill the remaining portions of the mold box, including the shaped edges just cut as keys. The mold release will prevent the new pour from adhering itself to the old pour. When the second pour cures, you can remove the mold from the mold box and separate the two "halves" of the mold. The master should just pop out.

Expanding slightly on the above, I have made three pour molds. Pours one and two, using no additional mold release, were to form a concave part one to the mold. The difference was a change in the angle of the mold box when I made the second pour. This new material adhered to the original pour and filled in a different portion of the box under the figure. When the second pour cured, additional mold release was then applied. The third pour created a "back" to the mold.

A whole different way to do a two-part mold is to imbed the part about half-way in a special oil-based patternmaker's clay. You can then work the clay up around the halfway point, or at least the horizon point of the item. This is particularly good for something like a prop or a figure. The two, three, four, or whatever angled blades of the prop don't have a mid-point. There is a trailing edge low point and a leading edge high point and a front and a back surface to the blade. You can push the clay up along the one surface of the blade and make the break between the top and bottom of the mold form along the leading and trailing edge of the blade. After you work the clay over the midpoint of the master, make some locking keys by denting the surface of the clay with something like a paintbrush handle. Apply (spray?) a parting agent over the clay and the "half" of the master. Pour the RTV. When it cures, remove the thing from the mold box and peel the clay off the master and half mold. Clean the clay out of everything and fit the mold/master back into the mold box. The dents you made in the clay before will now appear as protrusions that form the keys for the mold. Apply the mold release to the surface and pour the other half of the RTV

mold. When this cures, remove the mold from the mold box, separate the halves, remove the master, check, or add, a pour way (sprue) and vent(s) if needed and you're ready to go. One thing, you can't just use children's modeling clay because it contains sulfur products that will prevent the RTV from curing correctly. Brand names to look for include Klean Clay and Permacast Clay. There are also some products from the Castolite Corporation.

So, what was done with all this RTV-ing? For this project, I made one mold. I used real wood for boxes/crates to be added to the portions of the diorama under protective cover and the mold was for the track.

What? Track? Those oh so cute DML rail cars come with a nice piece of railroad track on an embankment and everything. True, but not really. What's the problem? I do not know what prototype DML used to model the track, but one of the interesting and unique aspects of European railroad track is that it is bolted through the tie plate to the ties rather than spiked through the tie plate to the ties. Plus, DML has included embankment on all four sides. While you can eliminate the rather prominent part seam between the left and right half of the embankment (with a lot of work) and the rails themselves are a separate piece, it is really intended as a base for the rail car model rather than a component of a diorama. To fix these little problems I decided to make my own section of track.

First, I made it about 14 inches long. Sections of basswood were prepared to serve as the portion of the ties that would extend above the ballast. If I had to do it again, I would have made these thicker. The pieces I used were about 1/8th inch thick. In a yard, where everything and its brother accumulates, the ties barely show. While this was the look I was trying to achieve, modeling the high iron, where the ties appear to sit more on rather than in the ballast, is not really possible. Next time. I used the DML railroad track section to size the ties length and width, and a visit to the



This is a photo of the USS Nashville in the Whang-po River at Shanghai, China, late 1945, apparently taken by a USN photographer. Wesley Moore's dad Francis shipped out in June 1945, and joined the Nashville in the Phillipines 2 days before VJ-Day, but got to spend several months in China as part of a flotilla aiding in the disarmament and repatriation of Japanese forces.

The Nashville (CL-43: Brooklyn class 15 x 6 in cruiser) was commissioned in 1938. She took part in the Doolittle raid, as well as action in the Solomons, New Guinea, the Philippines, and Borneo.

If anyone else in the club has any interesting photos you'd like to share, please send them to the editor!

model railroad shop resulted in some light G Scale (I think this is about 1:22) rail, which provided the needed sections of heavy-duty 1/35th scale rail.

The ties were white glued to a piece of 1/8th inch thick Plexiglas so that when the mold is made the ties will have a little base under them to support them. Without including this base in the master, the rail itself would be the only thing joining each tie. More physical support is needed for the proposed casting (engineering, again). Experience has shown that this is about enough. While I would make the ties thicker, the base is just fine.

To be continued...

Soviet Armor Colors

from page 9

patterns over the white to simulate trees and shadows. A third option involved wide blue bands painted over the white, with further netlike patterns of white lines over the blue, simulating tread tracks in the snow, or the same pattern might be used with the basic green instead of blue. I have also seen a photo of a truck painted with small white dots, close together over the green, in a thick polka-dot style. During the mid-to-late war, white was often applied over the green in patches, or rather in blobs, linked together, in the well-named "amoeba" pattern, still popular on today's helicopters.

Summer was almost as creative, if not so widely used. There were T-28 tanks painted in a squiggly patchwork camouflage of very dark green, black, and sand, or in wider patches of medium green, dark green, and red-brown. Both T-26 and BT tanks, and also BA-3/-6/-10 armored cars, appeared in three-tone field patterns of green, earth brown, and sandy brown, or a variant with black substituting for the earth brown. Sometimes this could appear in an "almost tiger-stripe" pattern. Another pattern variant, appearing both on the KV and on armored cars was green and earth brown in patterns, with the fields separated by narrow black borders. This pattern has recently been revived. Finally, some tankettes have been photographed in what appears to be dark green with brown splotches over all.

Mid-war we find T-34/M43s in green and light earth patterns and both T-34 and KV-1 tanks with a sectioned camouflage of green, light earth, and dark brown colors. An SU-122 in 1943 appears to have had a winter light gray finish with thin wavy lines painted over, vertically. Late war we find some ISU-152 and other SP guns and tanks in three- and even four-color patch patterns, combining green, dark and light brown, and black. Some photos reveal interesting and unusual patterns. One ISU-152 had the four-color patches on its body, and on the basically green barrel were thin bands of light earth with narrower central fillings of dark brown. And of course there were the white amoeba patterns in the winter 1944/45.

Patriotic slogans of various sorts continued throughout the war, as well as changing unit symbols and formation markings. The various triangular and rhomboid-with-numeral markings are thought to have been specified at unit levels, rather than army-wide, and most are not as yet rediscovered. Later war symbols such as the bears, stags, and arrows familiar from kit decals came into use as corps, or even brigade identifiers; these are gradually being rediscovered and published. So with a little research there's no need to paint your Red tank boring green!

Modeling the Bf 110

from page 11

The builds of the Revell-Monogram kits follow a similar program, with the first being an OOB build, with nice results. The second build includes an aftermarket correction set and goes into detail on how to modify the kit with resin conversion pieces. In all four builds there are lots of tips and techniques regarding painting and finishing, all of which are useful to any modeling project.

This is a great new series from Osprey and warrants a look by every modeler. If the Bf 110 is one of your favorite aircraft, then this book should definitely make its way onto your shelf. My thanks to Osprey and MBI for the review sample.

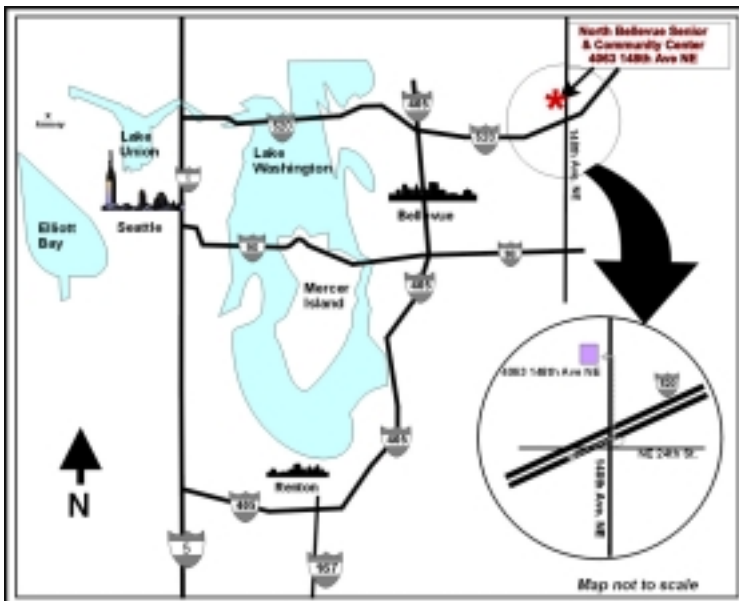
Osprey Publishing, 2003
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 \$17.95 at Classic Motorbooks

Many are puzzled by the 1930s marking of solid and broken lines on the turrets of Red AFVs. No mystery. The solid top line identified the battalion, and the lower, broken line the company. The color was the numeric key: Red=1, White=2, Black=3, Dark Blue=4, and Yellow=5.



Meeting Reminder

November 8
10 AM - 1 PM



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

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