The IPMS Romsey (Romsey Modellers) Club Magazine

The Romsey Modeller

October 2012

Airfix Spitfire F22

Dauntless SBD-2

Apollo 11 CSM

Face Painting in Acrylics

All that's Yellow isn't Tamiya

Old friends revisited

Badillac

Honda NSR250

Scale model world - Essential survival guide

www.romseymodellers.co.uk

Vol 4 issue 10

Romsey Modellers

SEPTEMBER 2012

THIS MONTH

Another bumper issue of the Romsey Modeller with plenty to suit aficionados of a number of modelling genres. I continue with my 1/32 Dauntless, Paul with his latest bike project and Gray completes his Apollo CSM. Jim Bettley makes his debut in the RM telling us about a masking disaster, Russell completes his Badillac while Nigel supplies three articles coving the Airfix Emergency set, a review of Airfix's Spitfire Mk22 and a guide to Scale model world. Finally I reprint some more of the material provided by Kevin Peart on acrylic figure painting this time providing a set of colour palettes for different ethnic groups.

Malcolm Grant is presented with the Build a Model in a Day Trophy by Sean Summers during our September meeting

Hopefully we will have another full hall on Wednesday now the nights are drawing in, we have been averaging well over 20 members all year and could soon be at the 30 mark which would be a significant milestone.

Tony

This is the newsletter of Romsey Modellers a group of plastic modellers based in Southern Hampshire. We cater for all modelling genres and skill levels from beginners to well seasoned gurus.

We meet on the 3rd Wednesday of the month from 8pm to 10pm in Ampfield, Hampshire, where we often run workshops and club competitions but more importantly have a good chat about our hobby. We also attend most of the local model shows, where we exhibit our member's completed projects.

We have an open door policy so if you want to sample how we can help you get more out of your hobby or just come and have a friendly discussion (tea and biscuits provided) please feel free to turn up – see the last page for details or visit our web site

www.romseymodellers.co.uk

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CLUB NEWS

YEOVILTON AUTUMN MODEL SHOW – 27TH OCTOBER

The club will be exhibiting once again at the Yeovilton autumn show. We have 5 passes for members wishing to display, any additional members planning to do so may get a 50% discount at the side door before the exhibitors entrance closes at 09:45am. The fee will be refunded by the club.

The show opens at 10:00am, so we plan to be on site about 09:00am. We will discuss attendees on the October club night.

If you have yet to visit this show, its well worth it as there is plenty see in the museum as well as the models themselves.

More show information can be found here; http://www.fleetairarm.com/event/45.aspx

ANNUAL COMPETITION

I'm sure most of you will not need reminding, but for the benefit of the new club members – in just four weeks time at the November meeting, we will be holding the first of our annual competition nights. You may enter any model (or models) you like in any of the categories which cover all modelling genres. If you're struggling to complete a model (that's most of us then!) we even have a category for unfinished work!

The winner of each class will go onto to compete for best in show and to win the John Cox Memorial trophy at the December meeting.

More details will follow next month.

ROMSEY MODELLER TRADE ACCOUNT

We have the opportunity to open a trade account with John Ayrey Die Casts Ltd at Three Legged Cross providing us with considerable discounts on kits (around 75% RRP) . John Ayrey stocks the majority of mainline manufacturers (with the exception of Tamiya). In order to open am account we need to place an initial order of £250 excluding VAT , which should be achievable with a group purchase. The models available can be found on the firms web site at http://ayrey.co.uk , we will be taking orders in the run up to Xmas and hopefully place the initial order as soon as we achieve the £250 threshold.

IPMS SCALE MODEL WORLD

The club is planning a excursion to this years IPMS Scale Model world in Telford on 10th / 11th November. The expectation is that we will be visiting on the Saturday (10th) and will arrange car pooling for those wanting to make the journey, in anticipation Nigel a many time visitor for the show has provided the following essential guide.

IPMS SCALE MODEL WORLD 2012 ESSENTIAL SURVIVAL GUIDE *BY NIGEL ROBINS*

This is the essential guide for those travelling to the world's best model kit show this year and is based on my twelve years' experience of this show.

GETTING THERE

Travelling by car is the best option; whilst Telford can be reached by train this is best avoided as fellow passengers may not appreciate your kits littering much of the carriage on the return trip also changing trains at Birmingham may be difficult whilst juggling twenty model kits. Incidentally the company I work for also operates the train service (Birmingham-Telford) enough said. The journey time from Southampton to Telford by car is three hours without traffic delays and remaining within the speed limit. The routes A34, M40, M6, M54 and then follow the signs for the Telford International Centre which is easily found. Ideally travel in a large reliable vehicle with plenty of luggage space. Aim to arrive at 08:30 otherwise you will not be able to park in the International Centre Car Park as this fills up pretty quickly, later arrivals may encounter traffic jams getting in to Telford itself due to the show and will have to park in one of the towns car parks which are about half a mile from the venue. Pay for a day's car parking, you will not be leaving early, wear a waterproof warm coat and take a jumper, if it is not raining in Telford it is freezing. IPMS members are admitted to the show at 09:00 non-members at 10:00 no exceptions, "These are zee rules, if you disobey zee rules you spend twenty four hours in zee IPMS cooler"

BUDGET

A suggestion would be:

Average monthly kits spend x4 plus 50%: Cash (Used by 11:00) then credit/debit cards.

Example: £15 x 4 =£60 + £30 = £90 and then paying off the credit card for the next six months!!!

Always take a packed lunch and at least two bottles of non-alcoholic drink as the food and drink in the centre is expensive and you will be out of money by 11:00 anyway. Do not attempt to borrow money of any friends at the show either for that essential bargain £15 Tamiya kit as they will be as destitute as you and a refusal often offends. Please obtain a map of the halls as you will need this to locate the requisite traders due to the vastness of the show. The IPMS usually publish one in their magazine as do some of the modelling press in their December editions which come out just before the show. Write a list of essential purchases and visit those traders first. Remember, some traders such as Hannants will have swarms of modellers around their

stands so you may have to fight your way in to be served. Other traders, such as Wonderland Models, have special show bargains up for grabs and other vintage kit dealers such as Collectakit will have rarities and kits available for sale which you may remember from childhood but have not seen for decades. In short, plan who you want to see and what you need to buy. Don't succumb to "model shock" an affliction which can easily befall a modeller at Telford whereby the victim will wander around aimlessly for hours in a semi-comatose state bewildered by the vast quantity of kits, books and accessories available at the show.

There will be no second-hand kits under the club stands; these will all be in the "IPMS kit swap" area. To enter this area you have to be an IPMS member most of the time though they do let the plebs have a look in there on Sunday afternoons and at other quiet times "These are zee rules, if you disobey zee rules you spend twenty four hours in zee IPMS cooler" If you do go into the kit swap, expect to spend at least 30mins queuing on Saturday to purchase your kits as the IPMS volunteers have to record what you have bought and ensure that the monies received go to the appropriate person. This is all fine and good unless you are stuck behind thirty modellers each with armfuls of kits. Last year a skeleton of a modeller was found at the end of the show clutching four Airfix kits and holding a twenty pound note.

ENDURANCE

Always take at least four strong good quality bags to carry your purchases around in, ideally employ a bearer or assistant to aid you in your endeavours. A wife or girlfriend is not advised for this role as by 10:30 they will have left the show and headed for retail therapy, with your credit card, into Telford Town Centre which is one of Europe's largest covered shopping areas. Last year I saw a modeller who was unable to move due to the weight of the plastic he had purchased (I am actually not exaggerating too much either) frequent returns to the car may be required to stash away your purchases and prevent aching limbs. You will be knackered by about 16:30 regardless as the show comprises three halls and with tons to see, you will always miss something. Your driver will be done in by 12:00 and they have then got the whole afternoon and a three hour plus drive home to look forward to. If you have been drinking alcoholic beverages all day (Phil Butler) around this time you may need to be carried from the hall in a comatose state.

LEAVING

Packing up the vehicle at the shows end may be problematic due to the quantity of kits and books its occupants have purchased. Decide early in the day what the loading capacity of the vehicle actually is and how many 1/24th scale kits can be successfully carried on board. Remember Shropshire Constabulary does not take vehicle overloading lightly and so to avoid this consider which of your party you like the least and then leave them behind at Telford to fend for themselves. After all they can always hitch-hike home. Above all enjoy a truly great Model show.

BADILLAC PART 3 *BY RUSSELL EDEN*

With the chassis complete I got on with painting the body.

Originally I had planned to paint it a teal/turquoise colour and use some large blue tribal decals from an old Itasha decal set. I gave up on this idea when I found a set of stunning silver scallop decals on eBay. These were popular on sleds in the 1950s and I thought this would give the car a bit of a retro look. Plus I'm a sucker for a decent decal set….

Colour choice was down to what I had left in the Halfords spray can cupboard at home – I thought about Ford Purple Velvet but eventually went for British Racing Green.

With the body a nice shade of BRG and a couple of coats of lacquer over it I started with the decals.

Sadly these are the usual American quality which means no sooner do they hit water then they start to crack. Rats!

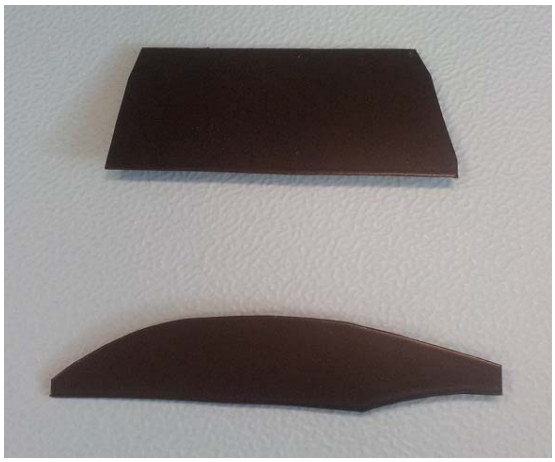
I'm having flashbacks of the nightmare that was my Mercury lead sled as the same thing happened. I persevered though. I took me a week of very slow and careful decaling to complete the decaling – massive sigh of relief when it was all over. Next were 10 coats of Halfords Clear Lacquer and a week to harden before I got on with the chrome parts. Sadly it went a bit orange peel in places but no matter. The panel lines were filled with thinned down Humbrol gloss black.

With the body finished I moved onto the detailing.

The window glass was made from 0.5mm clear plastic painted black. These were cut roughly to shape and glued in with epoxy – slightly messy but they're not coming out in a hurry.

Front and one side window – I'd already glued the others in when I remembered to take a photo.

The headlights from my old '58 Impala were glued in place next and then I finally chose a grill and glued it in place – this was a slightly more complex job than initially thought as I decided, last minute, to use the '60 Mercury grill as it filled the whole gap. This meant cutting out the full grill gap – not a good idea after painting but I managed it with only a couple of touch-ups needed to the once pristine paintwork… Oops…



The exhausts were a bit easier – I trimmed the wire down and bent them to fit. Once at the correct angle I glued them in place.

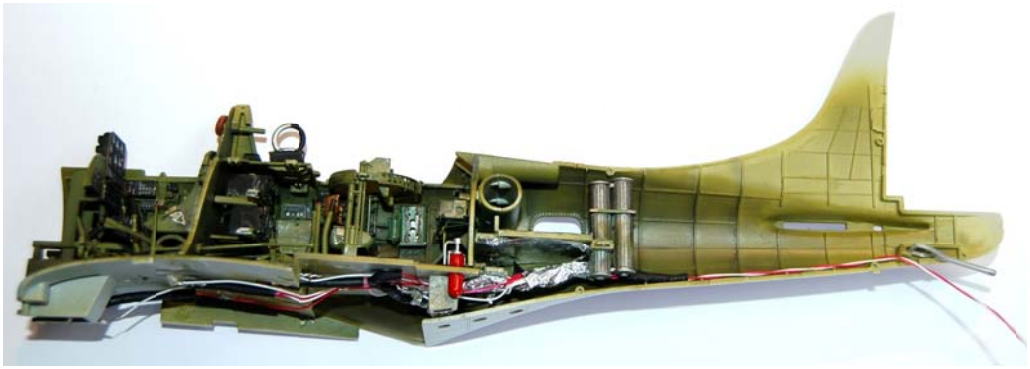
The tail lights were made from clear plasticard glued in place with Tamiya Clear red on the front and bare metal foil on the reverse.

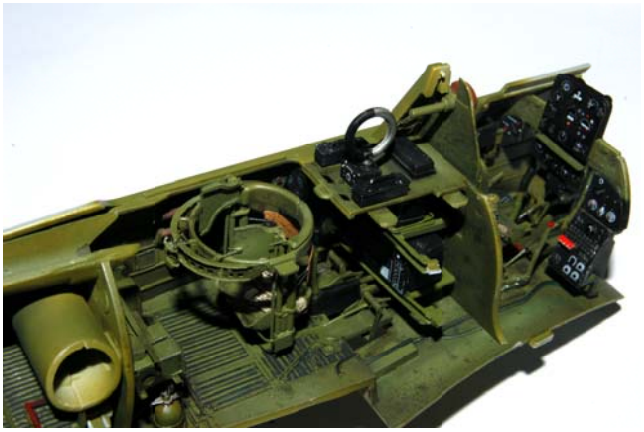
And there we have it – Badillac – not bad for quick and easy, ish, project built in my lunchtimes at work…

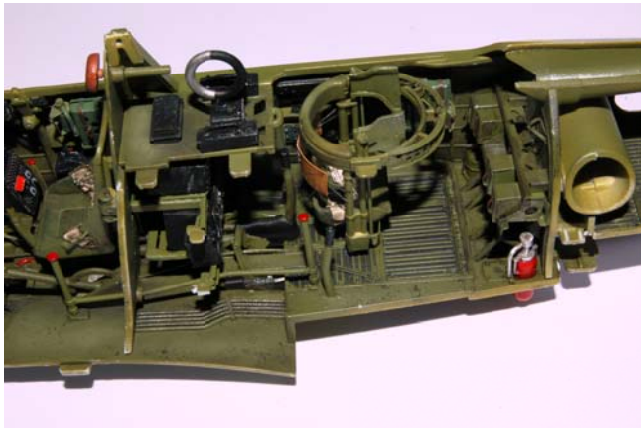
PHOTOS

TRUMPETER 1/32 SBD 2 DAUNTLESS PART 2 *BY TONY ADAMS*

Part 1 of this build was published in our June issue, in the intervening months this project has taken a back seat to my Corsair (RM August) which I built for the American competition. During August I finally got back to this model, with renewed enthusiasm.



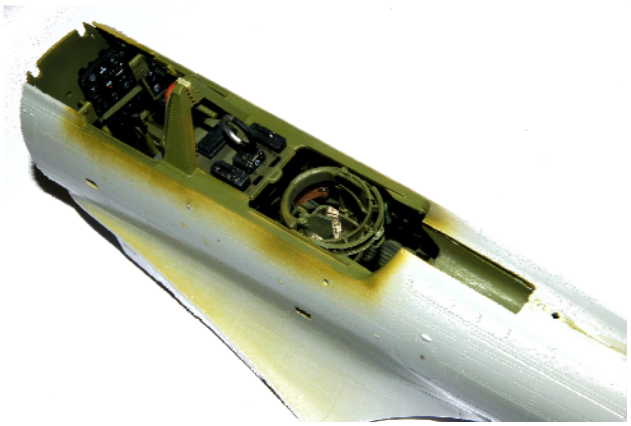




The model as I left it in June with the cockpit interior pretty much completed

The first job was to hide a lot of that wonderful detail through closing the fuselage, this was a little tricky due to the need to get everything lined up, a job that required three hands and a lot of patience. I cemented each section of the fuselage joint in turn running Mr Cement into the gap, waiting for it to dry thoroughly before moving on to the next.

Plenty of clamps were required to keep everything together as the fuselage went together

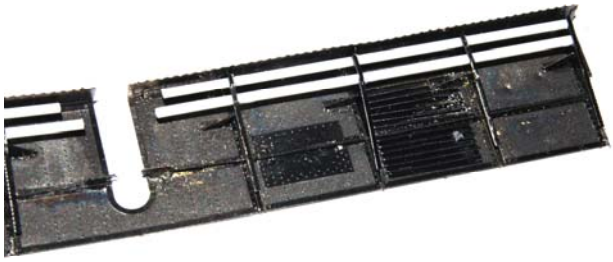


Hopefully the detail will show when every is finished

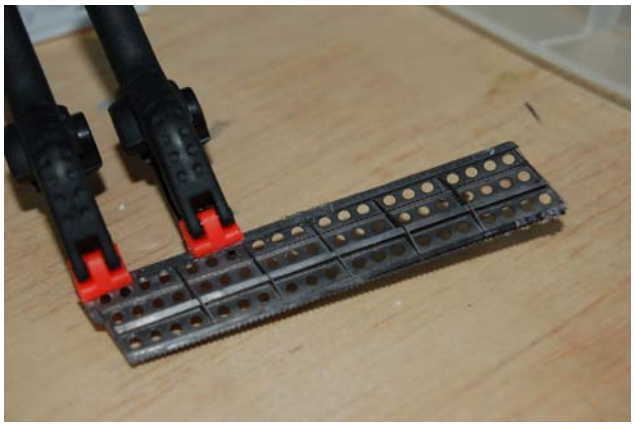
The joint didn't take too much cleaning up which was fortunate as I didn't want to loose the fine surface detail, so in short time I was on to the wings and in particular the Eduard flaps.

The first step was to get out the razor saw to remove the kits original inner flap.

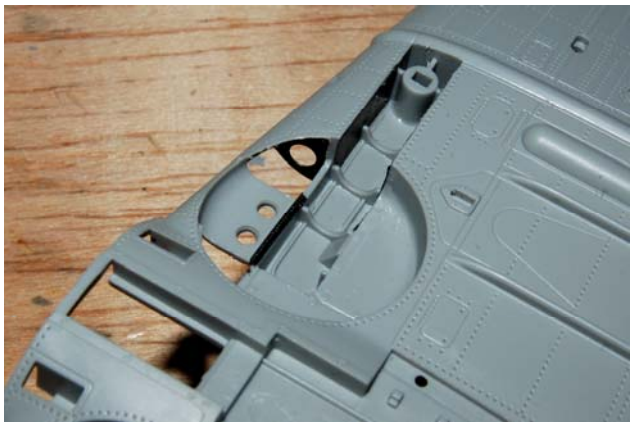
The flap activation needed to remain



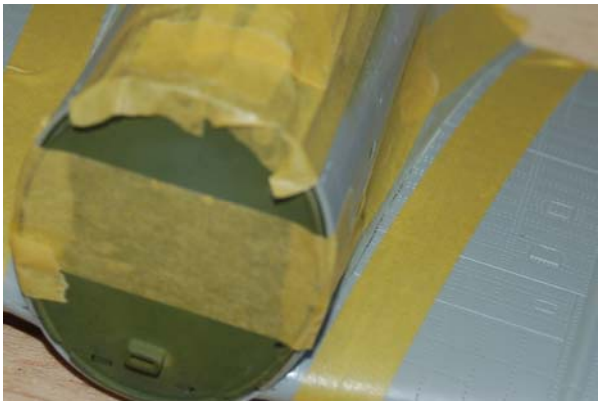
The etch was folded and complemented with some plastic rod and the part was ready



The other flaps were folded and glued together, I hope these look fantastic when all is done.



There were plenty of other bits and pieces of etch to add, here detail is added to the wheel wells



The wings were glued together along with the elevators and ailerons. A lot of online write ups on this model mentioned the poor fit at the wing roots , unfortunately I didn't take heed and instead of sorting the problem out through adding some plasticard before I fastened the fuselage to the wings I was left with a large gap to fill. This was

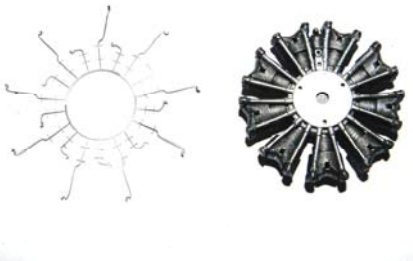
accomplished with a generous amount of squadron putty, rubbing this down did loose a lot of rivet detail which had to be rescribed before I moved on.

THE ENGINE

The engine consists of two assembles , the engine cylinders and the crankcase along with firewall , engine supports , oil tank and air intake. Eduard's engine set added plenty of bling. Curing construction I managed to lose a part of the front assembly , with luck it may turn up on my modelling bench else I will have to scratch build a replacement.

The engine cylinders were sprayed Alclad Steel and the push rods polished Aluminium

The read part of the engine was painted semi gloss black before drybrushed with aluminium



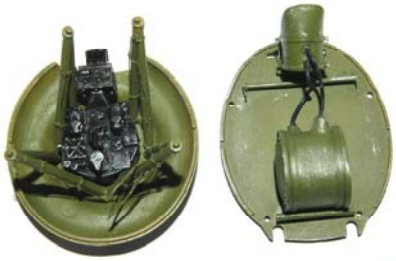
Eduard plug leads add even more detail

Plug leads added along with the distributor and cylinder covers

The rear of the engine block showing the exhaust pipes

The completed front engine assembly

The front firewall and engine supports were supplemented with more etch

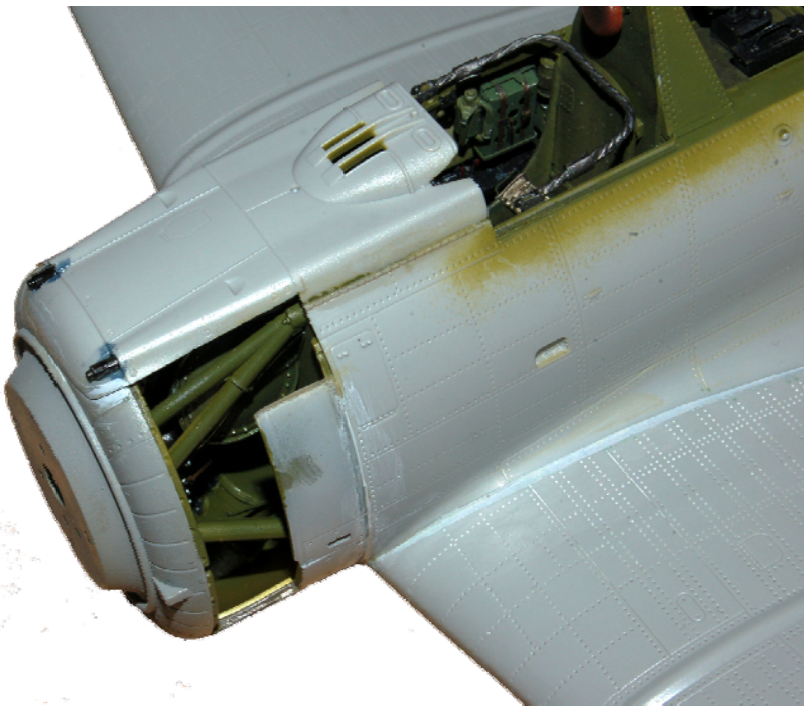


The read engine was mounted into the front firewall while the rear firewall was assembled along with the oil tank

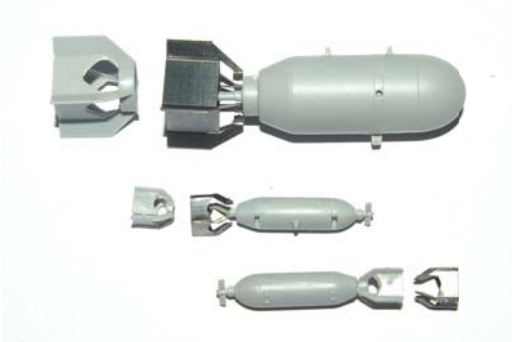
Another View of the front firewall assembly

The completed rear engine assembly.

In order to display this detail the kit provides clear moulded parts, however I want to create a representative example of the aircraft so I decided to remove an engine panel to provide a more realistic view. This was easier said then done as the clear mouldings were very brittle. First I sprayed the parts with primer so I could see the panel lines clearly , then I scored the panels using a sharp scalpel using dyno tape as a guide to reduce slippage. I then used my razor saw to slowly cut out the panel. Once cleaned up the assembly was mounted to the plane.



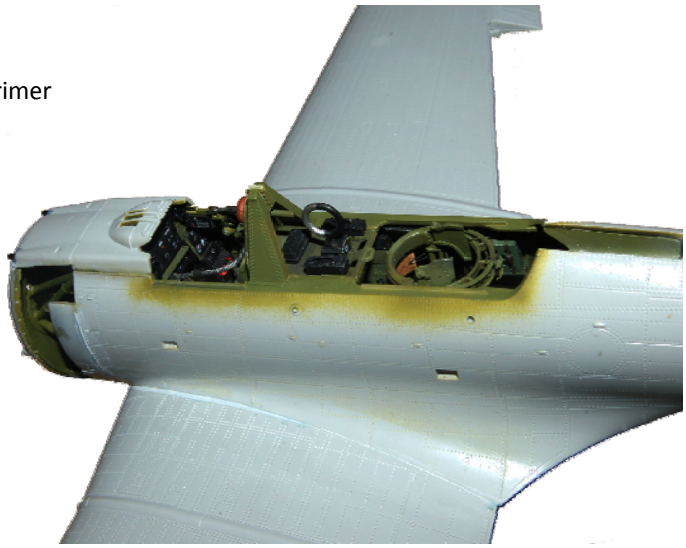
A few other bits and pieces were then constructed..



Replacement etch bomb vanes replaced the original plastic

Original and etch wing bomb mounts , I have left off some of the more delicate parts for now as their bound to be damaged as I paint the aircraft.

This is as far as I have got, the next step is to get out the primer and crack on with the exterior painting. I am hoping to have this completed before the annual competition in November giving me 5 weeks - it'll be touch and go to get it to the judging table!



DRAGON 1/48 APOLLO 11 CSM – PART 2 *BY GRAY SHARPLING*

If you were at the September club meeting you will possibly have seen my completed Apollo CSM. As now appears to be my norm, I finished the kit on the Monday immediately prior to the club meeting, and so couldn't get the full completed build-article to Tony in time for the magazine's deadline. So I was forced to split this article into two parts.

THE ALCLAD'S STRIKE BACK

With the main painting of the separate SM, CM, and SPS completed, I got to work, and put it all together. It all fitted nicely, but in all the handling during the main construction and gluing, I noticed that there were several patches of Chrome on the SM where the paint seemed to be wearing off, despite the coats of Alclad Klear-Kote. Much gnashing of teeth – the chromed SM was to be the main "feature" of this kit after all. So I re-masked the SM heat-shield and re-sprayed more Alclad Chrome over the top of the (still slightly tacky!) Klear-Kote. This I left to dry for another whole week! It was only when I came to remove the masking that I noticed I had not been as diligent as I would have hoped, and some of the new Chrome had seeped under the masking onto the SM heat-shield. More gnashing of teeth.

Spot the difference? Both spray as clear!

After a test of the Alclad "Aqua" Gloss on my silver-sample-card it still sprayed clear and shiny, despite its initial in-the-bottle milky colour, so I tried that as a top layer on the CM and SM instead. Again I let this dry for several days before I had to reverse mask the sliver of visible SM heat-shield so I could re-paint that. Grrrrrr.....

MASKING FOR ENGLAND

You can never have enough masking?

With the paint repairs done, I moved on to painting the radiator panels and windows. Dragon had not supplied any interior to the CM, and the windows were actually just marked squares on the CM, with no clear parts whatsoever. So my only realistic choice, without trying to go overboard on what was supposed to be a fairly straight-forward (almost) out-of-the-box build, was to simply paint the windows gloss black. At least I was done with the painful Alclads and was back to using my trusty Tamiya acrylics.

So I started the masking. I cut some Tamiya masking tape lengthwise to get some very slim strips for the separation between the two lower-radiator panels, and the rest was fairly simple. But it did mean I had to cover virtually the entire kit in masking tape. Once done, the radiators were sprayed gloss white, along with the umbilical connector and the arms for the S-band antenna. The bulk of the kit was completed by now, and I was happy enough with the result given the simplicity of the kit.

FINISHING TOUCHES & CONCLUSIONS

Photo-etch S-band antenna.

Whilst all the various layers of Alclad and Aqua dried, I wasn't sitting idly by (literally) watching paint dry. No, I pressed on with the "greebly". The docking probe was painted and assembled, as were the RCS thrusters, the CM/SM umbilical, CM grab-handles, and the supplied etch-brass dishes for the S-band antenna. I decided to not glue the S-band antenna in place, as it was very delicate and stuck out at an awkward angle. It was a tight push-fit into its socket, and I decided to leave it like that so I could remove and re-install it at will for easier transport.

Then it was on to what used to be my most hated part of modelling (after puttying and sanding) – the decals. These days, much as I hate to admit it, I am actually starting to enjoy this stage, as placing the decals really seems to bring the model to life! I just love watching the transformation as the decals go down. I jst wish I could speed the process up, as it all happens far too slowly for me. In this case, Dragon had helpfully, although confusingly at first, supplied one-extra of *every* decal! So if the instructions showed 1, Dragon supplied 2, if the instructions showed 2, Dragon supplied 3, and so on. For the first couple, I spent ages searching the instructions for the seemingly elusive placement of the extras until I realised they were all spares. And boy, were there a lot of decals. NASA certainly like to label *everything*...

All I had left was just some minor detail painting and a final clear coat - Tamiya X-22 Clear Gloss thank you very much, I'd had enough of the Alclad products by now – as already stated, they never seemed to dry properly, always remaining very slightly tacky to the touch – but with that, the kit itself was done. Simples. My fastest build yet – just two months! What is the world coming to?

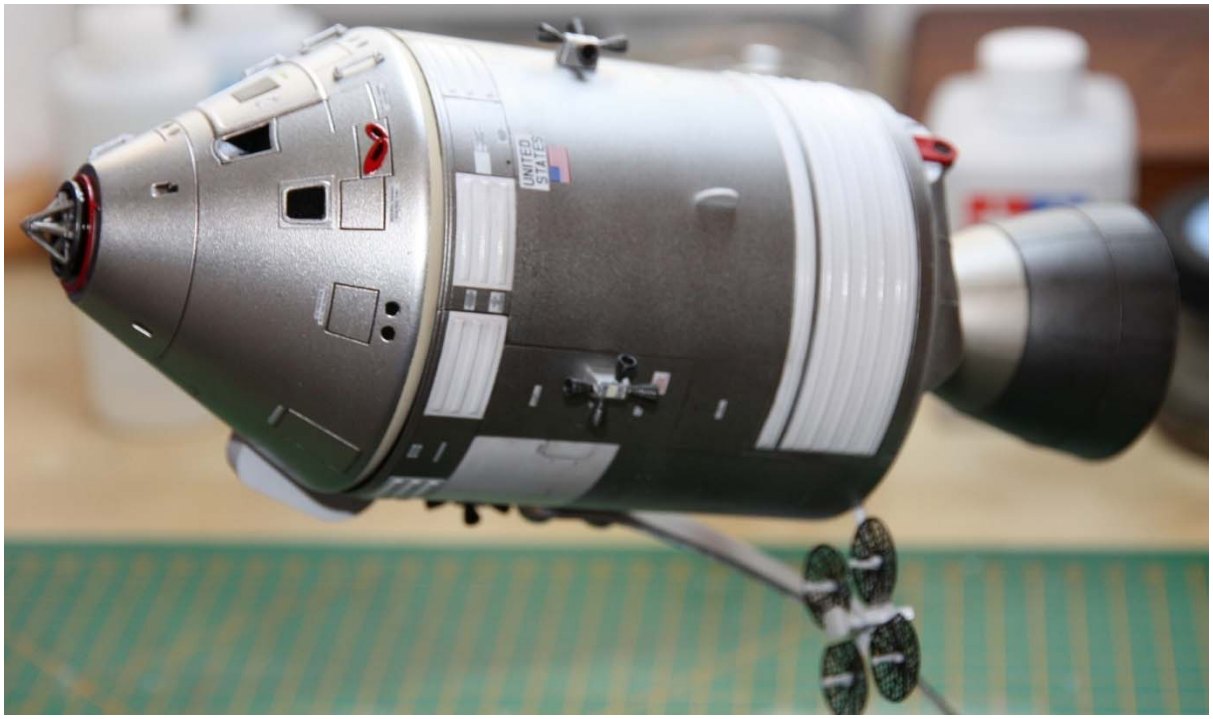
So the very final step was the stand. Dragon supplied quite a nice aluminium stand in the box, but the kit was secured to the stand by just one small screw. Given that I wanted to hopefully add the LM to the mix at some point in the future, although the stand itself looked plenty strong enough, I was nowhere near as convinced about how the kit was to be attached to the stand. So I drilled a second hole in the mounting, and used two screws from my DIY spares box. Much firmer, and hopefully now strong enough to take the weight and leverage of both the CSM and the LM when it eventually comes along. So with this, my entry for the November competition is actually finished early (wonders will never cease!), and now I can think about the LM as a "bonus" for November if I finish it in time.

Dragon supplied just this one tiny screw to hold the model to the stand.

Wanting to mount my LM, I thought something sturdier was required.

CONCLUSIONS

My final thoughts on the Alclad II lacquers? They're OK, but I'm not going to get too excited. Don't get me wrong, the finish is superb, especially with the Chrome, but I was less impressed with the Polished Aluminium. I was hard-put to see any difference between that and my much-loved Tamiya acrylics. Certainly the Alclad's are much more involved to use, what with needing face masks, and the special primer and gloss-black base coats. I will admit that the Alclad Chrome finish was very shiny though; and I had no apparent problems with the various paint types reacting badly to each other, despite mixing and matching with Tamiya acrylics as the various layers went down. However, the Alclads very much did seem to suffer from the much-complained-about "rubbing off" syndrome, despite using both of Alclad's own clear top-coats. And they never did seem to dry completely, staying very slightly tacky despite allowing very long drying times. So would I use them again? I'll say a tentative "Yes", but only the Chrome I think, and then only for specific applications. Otherwise, I I'll be sticking with my Tamiya acrylics thank you.



Against a black background to make it look like it's actually in space, and not on my dining table.

HASEGAWA HONDA NSR250 PART 3 *BY PAUL ADAMS*

Fuelled (cheesy pun intended) by last months report, I've made some further progress on the Honda, completing (well, nearly) the frame, engine and exhausts. I made a mistake in last month's report where I had stated that the alternate decal markings for this bike were for Elisio Salazar (90's F1 driver!), that should have been Elisio Alzamora!!! It's all Spanish to me…..

Whilst the frame is a mini work of art, unfortunately, Hasegawa chose to mould the seat support in with the frame and in doing so, created an unwelcome challenge for the modeller. The challenge can be lessened to some extent by simply painting the support in black and masking off to paint the aluminium areas. Of course, it wouldn't be one of my builds with setting my own level of difficulty! The support is made from a Carbon Kevlar material and Studio 27's version matched my references very well.

First off, I sprayed the frame with Halfords grey primer (cheap and reliable) and then airbrushed the entire part with Zero semi-gloss black. This in fact dried a little too much toward matt black, which might have been caused by the modeller, too low air pressure or spraying too far from the part. It served as just enough of a base for the carbon decaling though. If you've read my articles before, you'll know how I go about decaling with carbon, see here; http://www.romseymodellers.co.uk/build-articles/civilian-vehicles/bikes/199aprilia.

I made two templates from Tamiya tape and cut some Studio 27 medium Kevlar decal sheet. This was applied and allowed to dry before I masked off the frame and airbrushed on, over the decals, three coats of two-part clear. I later polished this out with Micromesh cloth using up to 6000 grit grades. I have experimented, before this model, with polishing cleared carbon decal to obtain a slightly waxy look often seen on bikes and cars, particularly those that I have photographed at Goodwood. I achieve this by only polishing to 4 or 6000 grit, not going for the ultimate shine which can be a little unrealistic in this scale.

As seen on the real thing, alloy looking frame and swingarm with a subdued carbon sheen on the seat support – achieved on the model by moderating the polishing.

After successful polishing, I masked off the seat section and re-sprayed the frame with Halfords Satin black, which offered some improved sheen over the Zero paint used previously. I then airbrushed two coats of Alclad Polished Aluminium to impart an alloy look seen in the previous picture. Alclad finishes are notorious for having very little tolerance to handling, but their new product, Alclad Gloss Kote, allegedly overcomes this issue. I purchased a bottle from Hiroboy and duly set out to test its properties. The guide advises waiting 6 hours after painting the Polished Aluminium, I waited 4, before airbrushing 3 lights coats on. About an hour later I removed the masking and tried handling the frame. To date, there has been no issue with the finish rubbing off, so I can

recommend this product to anyone planning a BMF finish. Alclad offer the clear in satin and matt finishes too. After adding some decals and detail painting, I completed the frame and swingarm by adding a wash using thinned Tamiya acrylic smoke.

The rear hugger has a more polished look to the finish, which is intentional. I was pleased to get this stage of the build behind me as the masking up process was a real pain. I hope Hasegawa reconsider the engineering for this area on future projects, just to make things a little simpler.

Two photos of the frame; with the seat in place for assessment, the Alclad shade looks close enough to the real thing. The top photo shows the detail painting and decaling complete.

Next on the agenda were the exhaust pipes. I stated in the first article that the pipes have a jacket over them, which Hasegawa have included in their mouldings. This in turn provides little in the way of opportunity to add some fancy heat staining which can really add a nice focal point to the model. Shame! I've not seen these on any other machine's (only 250cc bikes) and have no idea what purpose they serve! I decided to just add weathering where I could and paint them as accurately as possible – once cleaning up was complete on went the Halfords grey primer and then a couple of good coats of Halfords satin black. I then masked off the end of the pipes and silencers that needed to be aluminium. I airbrushed on two coats of two-part clear and while that was still drying, I applied Alclad polished aluminium in 2 coats. The tacky clearcoat helps adhesion for the Alclad finish. The next day I added a wash using Tamiya's smoke and airbrushed some clear orange around each end of the silencers. I modified some Model Factory Hiro retaining springs and tried to attach these carefully, but despite that, small etch parts were launched in all

directions across the room to never be found again. Eventually I fitted four springs and then the carbon effect decals provided in the kit for the silencer body. I think these are a little too light in shade, so once dry; I airbrushed….yes, more Tamiya smoke over the decal before fitting sponsors logos. The silver bands are Bare Metal Foil strips burnished down into the groves provided. Overall, given the lack of weathering possibilities, they don't look too bad.

A 250cc engine is a relatively basic affair compared to a MotoGP unit, but still offers plenty of scope for interesting painting and weathering. The instructions call for a Gunze steel colour, my references suggested an almost gunmetal tone, from which I decided to use Humbrol Metalcote steel over black. I have experimented a few times with performing a dry-brushing technique on the dried paint which gives a very natural highlight finish provided the paint is airbrushed on and you exercise some restraint with the drybrushing. Too much and you run the risk of rubbing all the paint off or polishing one area more than another. It takes a little practice. Anyhow, I airbrushed on the steel colour in two coats and left it to dry for a few hour's, in truth you can polish it in around 30 minutes, good considering it's an enamel paint.

The following photos don't really do justice to the overall look, but you get the idea. While adding the cylinder heads I realised that I'd put the first one on the wrong cylinder, fortunately the plastic was soft enough to carve it back off and glue it on the right place….

The ancillary parts were added which called for some detail painting and an unusual green to be used on the coils…I eventually plumped for a WWII US interior green which I still have from when I'd planned to build a P-47 Thunderbolt!! Who would have thought it would be useful elsewhere, but it turns out to be a good match.

Above: Left and right side views of the basic engine block. Detail painting was done with Alclad and Mr Hobby paints. The plugs are painted in the same blue used for the cowling parts.

Since completing the engine I managed to get it into the frame without breaking too many bits off, and now I have the task of painting up around 40 or so tiny parts that go together to make this a very detailed model. Hopefully more on that, next month.

WARNING - ALL THAT'S YELLOW ISN'T TAMIYA *BY JIM BETTLEY*

(OR 40 YEARS OF MAKING MISTAKES - MISTAKE NUMBER 758,431 - OR THEREABOUTS)

Although I have only been a member of the Romsey Modellers for about a year, I have been making models since the 1960's and have been an IPMS member since the 1980's.

Kamoi Tape and the body-shell

Some of the Romsey Modellers may know that my main focus has generally been on WWII 1/35 or 1/72 scale but for a while now I have been dallying with cars in 1/32 and 1/24 and I will keep plugging away at the techniques until I finally get one to come out right.

My latest attempt has been the 1/32 Jaguar XKR GT3 from Airfix, a super little kit I obtained by some judicious kit swapping with Nigel Robbins. And, to be honest, it was coming together quite well. My main concern was getting the distinctive two-colour paint job on the body-shell right together with the myriad of tiny decals that complete its intricate overall look. The worry of a blemish-free finish is always there too.

I'll be honest, it didn't come right first time, but with some careful use of micromesh and my finest tipped airbrush it did in the end. Then the decals – not without a few frustrations and the occasional stress-relieving expletive and a lot of setting solution, but they eventually settled in too. Some nervousness over the first sealing coat from Alclad – no reactions – no problem. Second coat applied – nice finish with an even glossy sheen. It was then I discovered I had missed a little job in the 'order to do things' list I generally use before taking on a new build.

The vehicle has vents just forward of the door shut line and these should be chromed. OK, I thought, it's not the end of the world, just leave it. No one would notice. But I would, so I can't leave it.

The shapes are well moulded so the plan is simple enough – mask of the rest of the model, spray them gloss black, then Alclad chrome. Job done.

I leave the model 2 weeks to let the top coats harden before I start. The first irritation is that even with a new no.11 scalpel blade I can't seem to get an even cut around the shapes. I have 2 goes at cutting tape around them and end up with something that is no more than 'OK' and which will probably require some touching up with body colour.

I decide to mask off the whole body shell to prevent any paint creep (the amazing ability of sprayed paint to find its way through even the tiniest gap in the masking and ruin a paint job). I have the usual superb Tamiya masking tape in 6mm, 10mmm and 18mm but I also have some 40mm tape sold as 'Tamiya' tape but which has 'Kamoi Tape' printed inside the cardboard roll. It feels a bit different. It's not so flexible and has a tendency to tear, however, it will certainly speed up the masking job on the larger areas so on it goes. Out comes the gloss black, then the Alclad chrome which looks good. I let it settle for 15 minutes before removing the masking. I start around the vents where the results are a little better than I expected. A tiny bit of touch-up required but should be fine. Using tweezers I begin to peel the main masking away, a lot of which is the Kamoi Tape.

Downstairs my wife Jean suddenly hears a roar of anguish and a year's worth of naughty words in 2 minutes. Wisely she decides to stay downstairs.

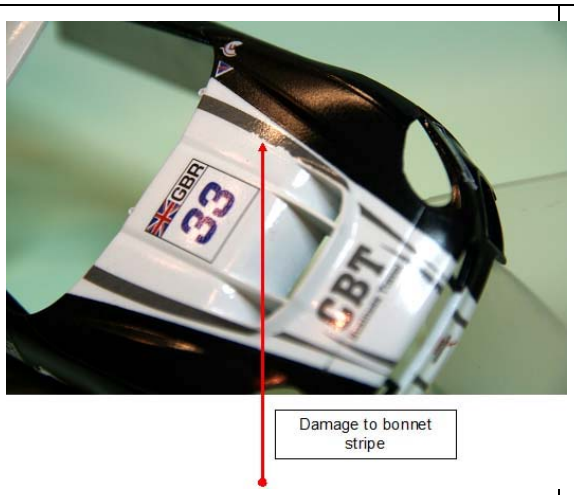
Upstairs I sit and stare. The Kamoi Tape has ripped off parts of the decals. Virtually every decal is damaged. They are ruined beyond repair. Hours and hours of work that was finally paying off, lays in ruins.

Where the Tamiya tape was used, no problem. But everywhere the Kamoi Tape touched the paintwork has suffered irrevocable damage.

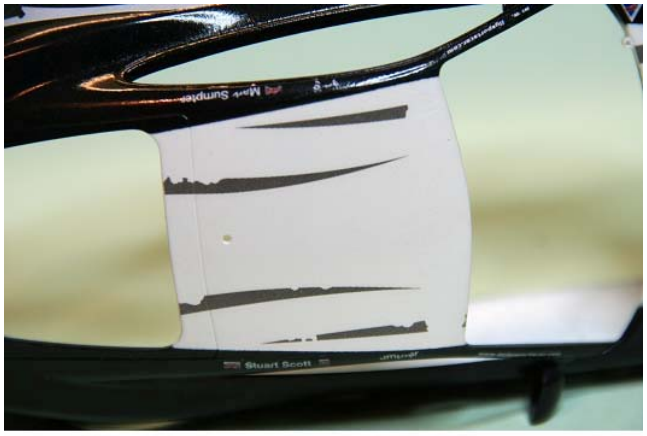
WARNING – all that is yellow isn't Tamiya!

What next? I'll move on to a new kit but safely store all of the parts of the nearly completed Jaguar until I can face sorting them out. Purchase some new decals from Airfix strip the body-shell and start again? Maybe. But now it's time to move on to another project and to mistake number 758,432 – whatever that turns out to be!

(PS I saw the exact same tape being sold at the Abingdon Model Show on 6th October still marked as Tamiya Tape – be warned!)

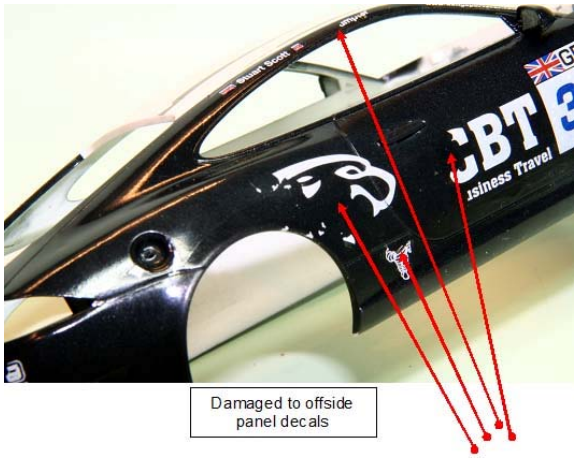


Damage to bonnet stripe

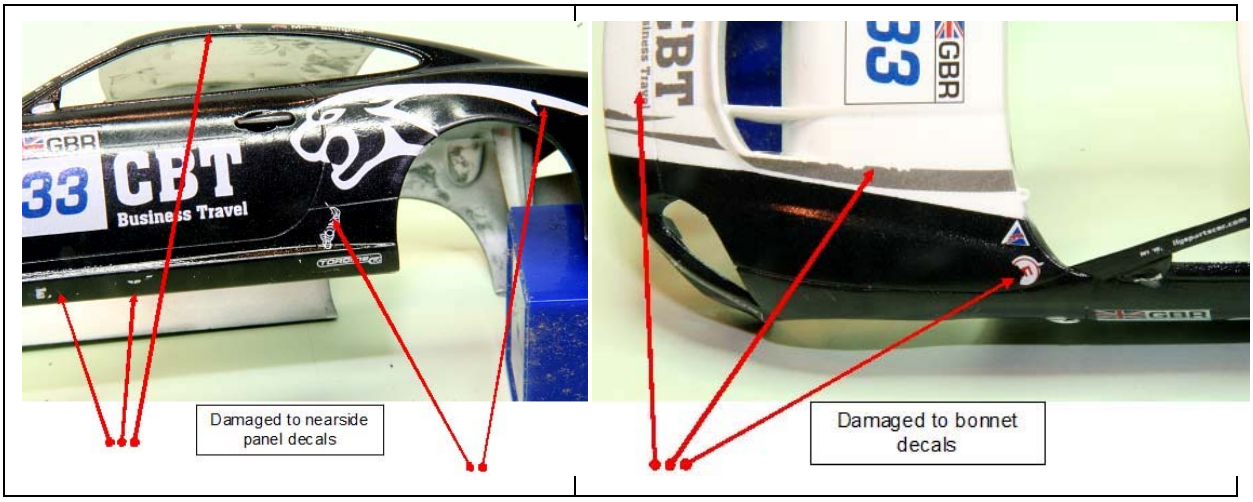


All roof stripes are damaged together with the names which run along the roof line

Damaged to boot stripes



Damaged to offside panel decals



OLD FRIENDS REVISITED – THE AIRFIX EMERGENCY SET *BY NIGEL ROBINS*

I can't remember how many times I have built this particular kit in my modelling career it must be quite a few and though I have used the two Austin's for many conversions I think that it is only on three occasions that I have built them up exactly as Airfix intended.

The set dates from 1969 and was originally moulded in white high quality plastic. It has been re-released on numerous occasions over the intervening years and remains in the current catalogue. As a model it is pretty good even by today's standards. The wheels are the kits weakness as the hub detail isn't great and they are slightly undersized. The models can easily be super detailed though, in essence, they make up into nice basic replicas of the K2 ambulance and the K6 Fire Engine straight from the box. My main concern is that this particular Fire Engine back-body did not appear on the K6 chassis until 1946 however it was used on the Fordson WOT1 in wartime. Therefore, strictly speaking, the Fire Engine is just Post War and therefore may well have been painted red as Airfix suggest. This would have been unlikely in wartime as the vehicle would more likely have been painted a shade of dark earth just like the ambulance.

I was given a part-built Emergency Set at club a couple of months ago by Dale who had received some models from the widow of a modeller who recently died. Whilst being part-build the kit did not lend itself to conversion work but I felt that I could build it up "straight from the box"

The K6 suspension was badly put together with the result only three wheels touched the ground at once and the whole model with painted in a thick red paint. Added to this, the example was a modern release so the detail was not as sharp as it could have been and the spares box had to be raided to find replacement 1970s parts. I had to do drastic remedial work on the rear suspension to make the thing work which resulted in me breaking the whole assembly and having to used Milliput and superglue to rectify the situation, though at least all of the vehicle s wheels now touch the ground. The rest of the model was built up using some spares but mainly the original components stripped of the red paint. The K2 ambulance posed fewer problems only

having been painted with thick paint though there was a fair amount of flash to be removed from some of the parts.

With both vehicles complete I decided on different finishes and marking schemes. As I had an RAF ambulance in the collection already I decided to finish this new example as an American one using some of the ambulance decals available from Mike Starmer. When the American 8th and 9th air forces took over former RAF bases they also used all of their ground equipment and vehicles. I had seen a number of photos of K2s marked up with American-style square red crosses and stars and this is how I have finished my K2. The K6 I painted in RAF blue- grey with a yellow cab roof as again I had a red example in the collection. I have seen vehicles finished this way in the late 1950s- 1960s my model depicts a K6 at the end of its service. The decals come from BW models and Mike Starmer.

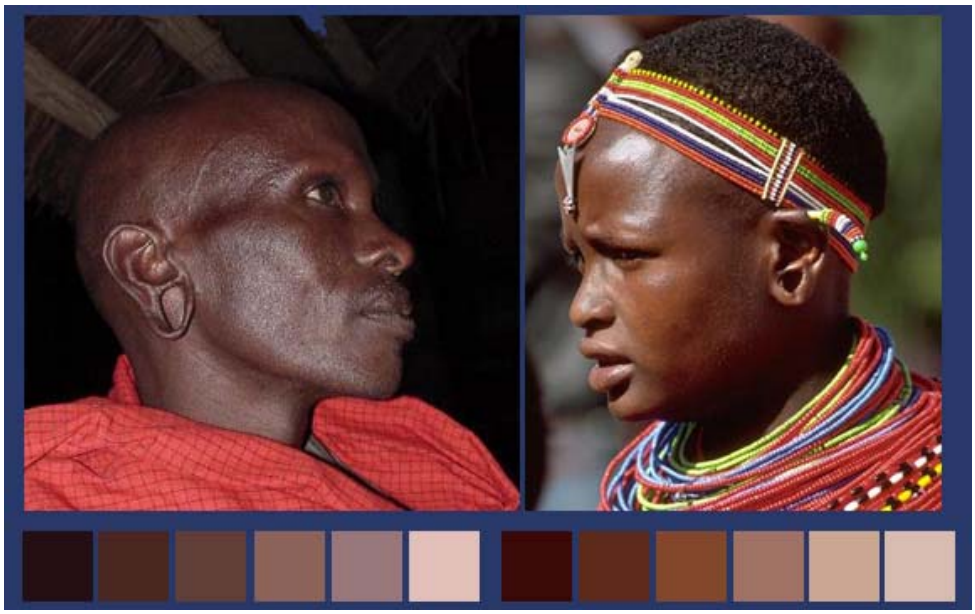
As a result of this project I have an Emergency Set that, I hope you agree, looks somewhat different from what Airfix intended and which did not cost me anything except a bit of time and imagination.

ACYRLIC FACE PAINTING – COLOUR PALETTES

Following on from last month's article supplied by Kevin Peart of "The Basement" the following article covers the base palettes that can be used for various ethic groups (This article also gives me the unusual opportunity to post picture of attractive woman in this publication!)– all paint references are for Vallejo paints.

AFRICAN

Here we have two members of one of the most famous African Tribe, the Masaai. As you can see, the picture of the man caught a little glare but the colour progression came out looking really cool. You might use this for a more natural Drow, but I am planning a fantasy skin tones article. Africans tend to have dark brown eyes and black hair.



Man: Black Brown #822, Chocolate Brown #872,50/50 Chocolate Brown #872 and US Tan Earth # 874, US Tan Earth # 874, 25/75 Brown Rose #803 and Cork Brown #843, Basic Skintone #815

Woman: Flat Brown #984, Mahogany Brown #846, Orange Brown #981,Cork Brown #843, Brown Sand #876

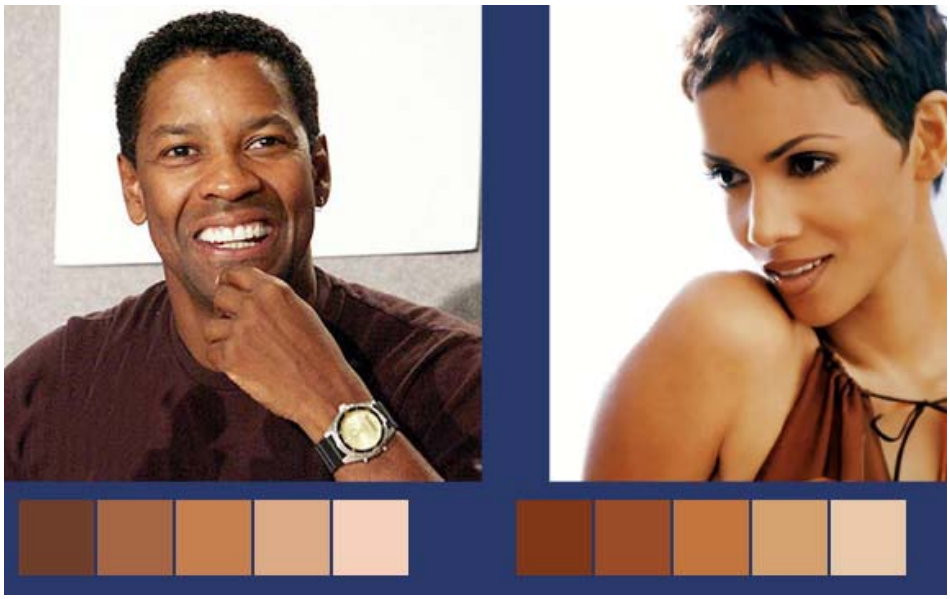
AUSTRALIAN ABORIGINES

Native Australians are a mystery. While their skin resembles Africans somewhat, their hair grows more like Indian Farkirs. The sun in Australian has a lot to do with this, but as you can see their skin tends to be more ochre looking. Speaking of Ochre, as part of their religion Aborigines go to places in the desert and grind ochre one rocks, making a type of body paint. Since they don't wash it off for weeks or even months, you may want to add this to your minis by using earthtones in simple patterns. You can find many examples of their art online, but some symbols are a bit too complicated to go over them all here (a line may mean a stick, snake, or man lying down).

Swatches: Black Red #859, Burnt Cad. Red #814, Cavalry Brown #982, Red Leather #818, Orange Brown #981, Brown Rose #803, Basic Skin Tone #815, Light Skin #928

AFRICAN AMERICAN

I put African Americans in a separate category, mostly because their skintone is lighter than African-Africans... This is due to the fact many African Americans and Carribeans share both African and Caucasian ancestry. While I won't get into a whole social discussion, The Narrative of the Life of Frederick Douglass and the Narratives by Harriet Jacobs are good material on this subject. Hair and eyes can also be lighter, depending on the person. (PS, I just chose these celebrities because they're easier to get pics of)

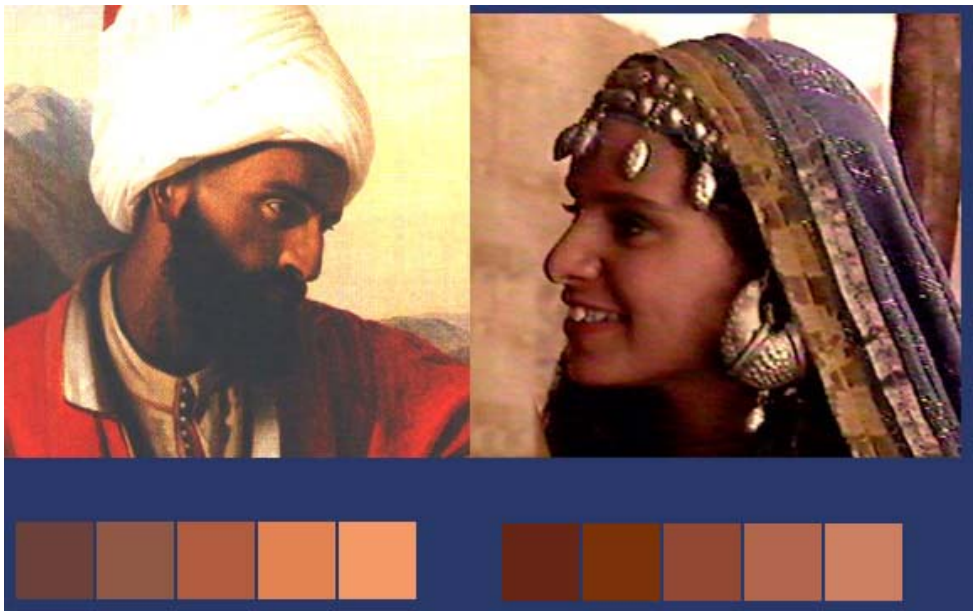


Man: Flat Brown #984, USA Tan-Earth #874, Orange Brown #981, Cork Brown #843, Basic Skintone #815

Woman: Mahogany Brown #846, 75% Red Leather #818/ 25% Mahogany Brown #846, Ochre Brown #856, Dark Sand #847, 80% Iraqi Sand #819/ 20% Ivory #918

MIDDLE EASTERN

Arabians and other tribes around the Egypt/Saudi area are right between Africa and Asia, and once again they exhibit characteristics of both. This skintone would also be good for Ancient Egyptians as well as modern ones.

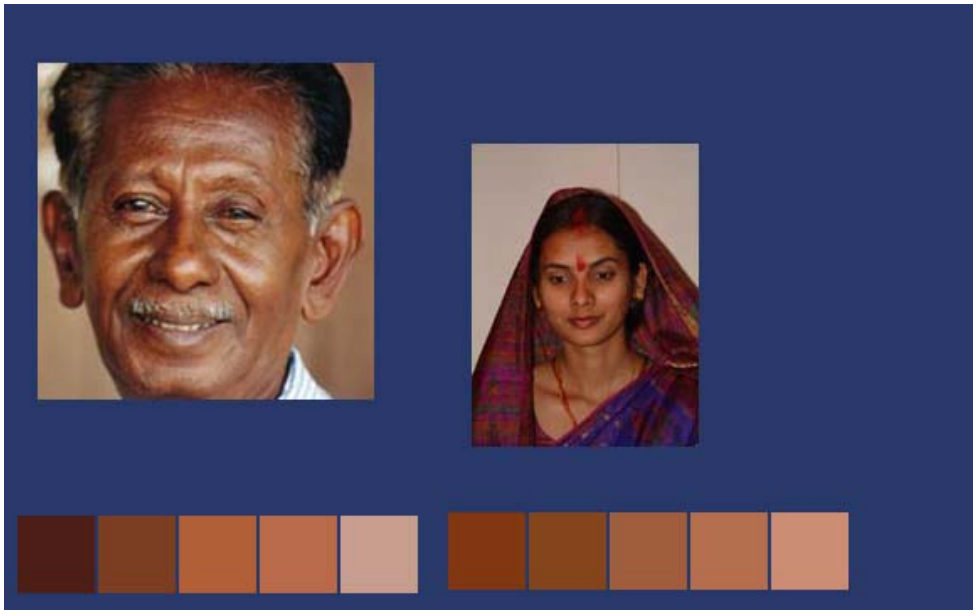


Man: Flat Brown #984, USA Tan-Earth #874, Light Brown #929, 90% Flat Flesh #955/ 10% Orange Brown #981, Sunny Skintone #845

Woman: Hull Red # 985, Mahogany Brown #846, 70% Mahogany Brown #846/ 30% Cork Brown #843, 50/50 Mahogany Brown #846 and Basic Skintone #815

INDIANS

Yeah, as you can see I mean Indians from India, and not Native Americans, they'll be coming up later. India is one of the southern most regions on the Asian continent, so in stands that they have darker skin than those in northern regions. Also, scientists theorize all culture came from India and then spread to Mesopotamia.



Man: Chocolate Brown #872, Flat Brown #984, Orange Brown # 981, Beige Red #804, Cork Brown #843

Woman: Mahogany Brown #846, English Uniform #921, USA Tan-Earth #874, Beige Red #804, 50/50 Beige Red #804 and Basic Skintone #815

SOUTHEAST ASIANS

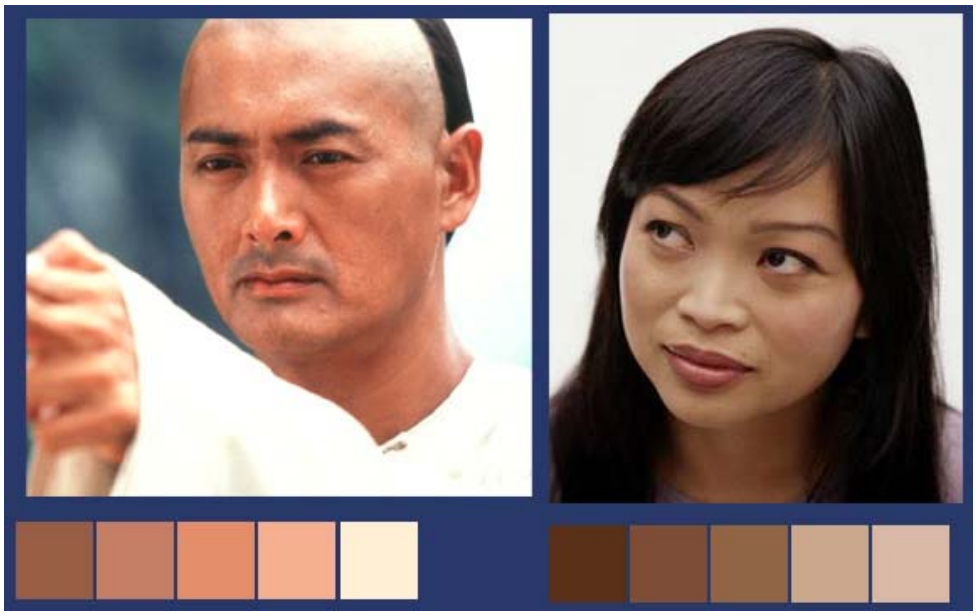
The Southeast Asian islands such as Singapore, Skri Lanka, and the Malaysia Thailand peninsulas have long been trading routes to and from India and China and so once again it stands to reason both cultures intermingle. And so, obviously these swatches are somewhat between the Indian and Chinese.

Man: Calvary Brown #982, 75% Red Leather #818/ 25% Mahogany Brown #846, Ochre Brown #856, Tan Yellow #912, Beige #917, 50/50 Dark Sand #847 and Ivory #918

Cork Brown #843 and Basic Skintone #815, Light Flesh #928

CHINESE

Though it's hard to get one skintone from such a large country with various regions, Chinese skintone is not that much different from some Caucasian skintones in some respects. All Asians are generally known to have straight black hair and dark eyes, supposedly with green eyes occurring rarely. (Once again, it was just easier to get a pic of Chow Yun Fat from Crouching Tiger)

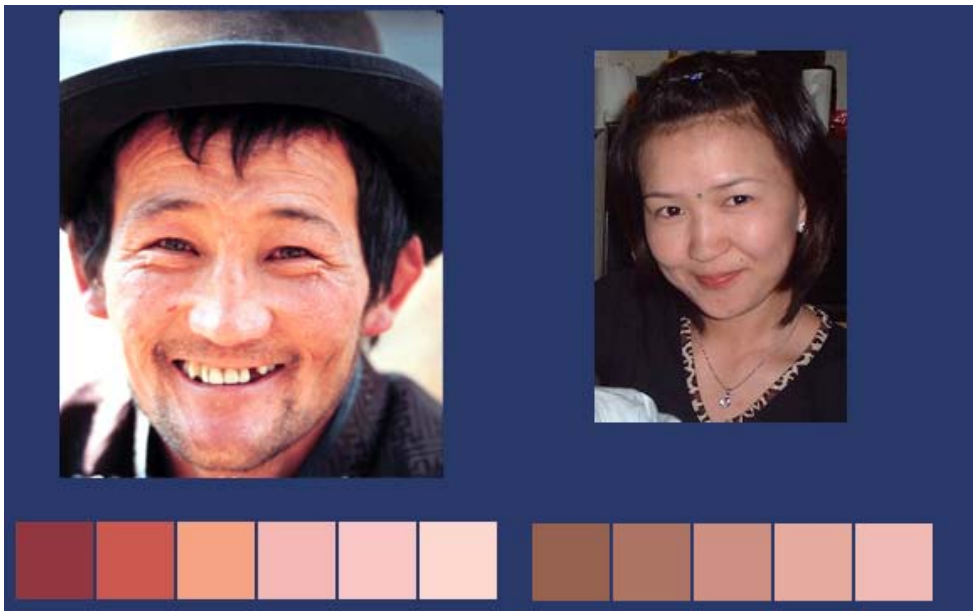


Man: USA Tan-Earth #874, Cork Brown #843, Sunny Skintone #845, 50/50 Beige Red #804 and Basic Skintone#815, 50/50 Beige #917 and Ivory #918

Woman: Flat Brown #984, Us Field Drab #873, English Uniform #921, German Cam. Pale Brown #825, Dark Sand #847

MONGOLIANS

Mongolians live in and around the Gobi Desert Region, and are subject to the extremes of hot and cold. This gives a slightly flushed appearance to the skin, which is almost similar to American Indians.

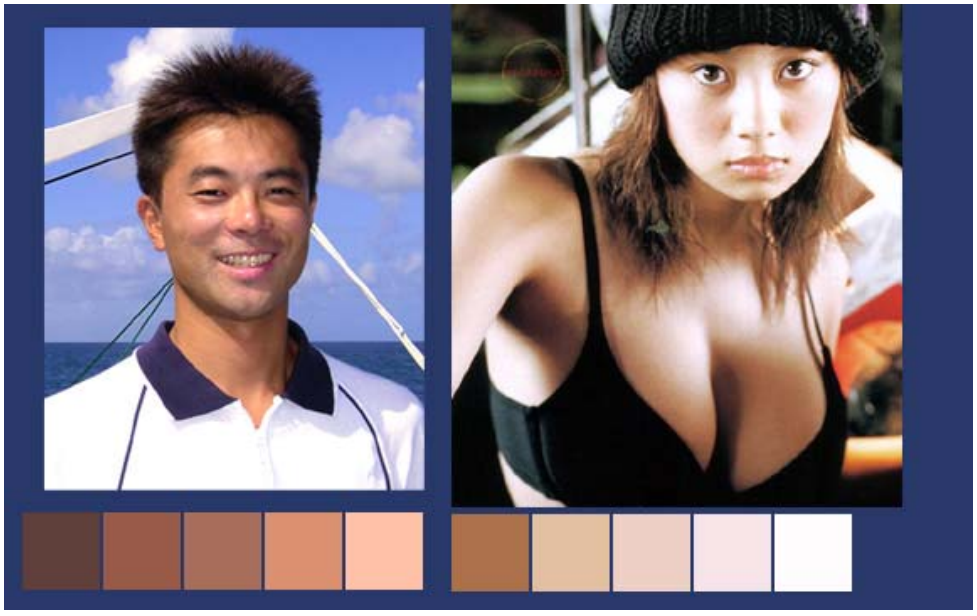


Man: Red Leather #818, Old Rose #944, Basic Skintone #815, 80% Light Flesh #928/ 20% Brown Rose #803, Light Flesh #928, Ivory #918

Woman: 70% US Tan-Earth #874/ 30% Chocolate Brown #872, US Tan-Earth #874, Beige Red #804, 50/50 Basic Skintone #815 and Beige Red #804, Basic Skintone #815

JAPANESE

Since Japan has a more temperate climate from being an island, their skin tends to be lighter than other Asian countries of the same area. Also, women with lighter skin are considered the standard of beauty, hence the advent of the white Geisha makeup in Japanese Culture. (Noexcuses for the model I chose :P)



Man: Chocolate Brown #872, USA Tan-Earth #874, Cork Brown # 843, 60% Beige Red #804/ 40% Basic Skintone #815, Basic Skintone#815

Woman: Medium Flesh #860, Iraqi Sand #819, 90% Light Flesh #928/ 10% Brown Rose #803, Light Flesh #928, Ivory #918

PACIFIC ISLANDERS

The islands are very sunny, and the people usually come from people immigrating from other islands from Southeast Asia. Though I'd like to do one for every island since they're all different, I do not have the time or patience to do so. And so, the man is Maori from New Zealand and the woman is Polynesian from Hawaii. Maori typically have those face tattoos, as it's part of their way to remember their ancestry and culture.

Man: Mahogany Brown #846, Red Leather #818, 50/50 Red Leather #818 and Old Rose #944, Old Rose #944, Flat Flesh #955, Beige #917

Woman: Flat Brown #984, 50/50 Red Leather #818 and Beige Red #804, Beige Red #804,Brown Rose #803, Basic Skintone #815

NATIVE AMERICANS

Since to get here, the tribes had to cross over the Alaskan land bridge from Asian, many Natives still bear Asiatic traits close to Mongolians. Skintone will vary from lighter to darker going North to South. It should also be noted they do not usually have facial hair.

Man: Calvary Brown #982, Orange Brown #981, Goldbrown #877, Tan Yellow #912, Basic Skintone #815

Woman: Cam. Orange Ochre #824, USA Tan-Earth #874, Iraqi Sand #819,Basic Skintone #815, Light Flesh #928

LATIN AMERICANS

Many Latin American countries consist of a mix of the early Spanish Settlers and the Native Americans. Once more, the southern climate tans the skin a bit.. and once again, I have no comment on my choice of model.. :P

Man: Chocolate Brown #872, Mahogany Brown #846, Orange Brown #981, Brown Rose #803, Beige Red #804

Woman: English Uniform #921, Cam. Orange Ochre #824, Cork Brown #843, Beige Red #804, Basic Skintone #815

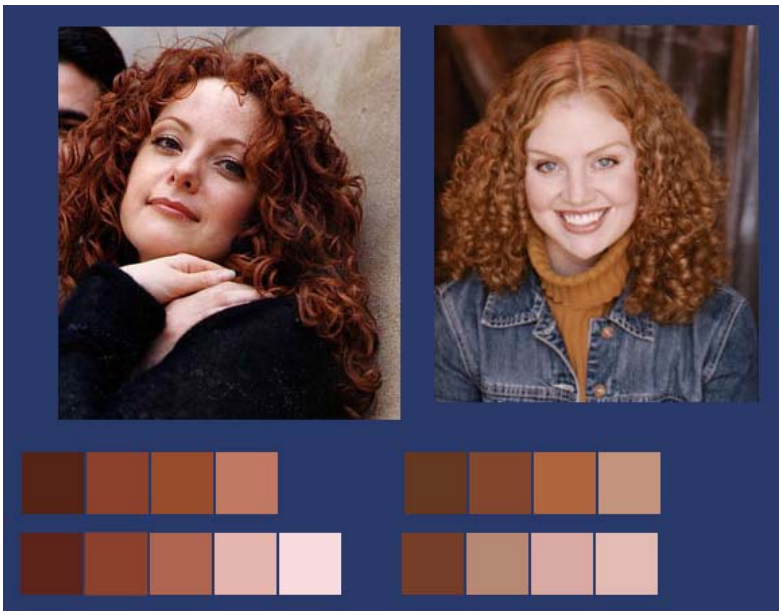
CAUCASIAN ETHNICITIES:

Now, I've chosen to divide up certain ethnicities of Europeans into different ethnicities, mainly because Europe's geography has made all these different pockets of people. For any nondescript Caucasian skintone, I like using Cork Brown and adding Ivory.

IRISH / CELTIC

The Celtic people of the Emerald Isle are usually inclined to have red hair and green eyes, although this is not true for 100% of the populace, red hair is found more in this group. Red hair is also found in Scotland, not surprisingly close to Ireland. There has been much discussion on CMON how to do red hair and since the gene for it is also linked to having fairer and a bit pinkish skin, I've given separate swatches for hair and skin.. As you see, I've tried to get a darker redhead and a strawberry blonde so you'll know the two extremes.. and when searching for redheads, I mostly had women to choose from.... But I'm not complaining. :P

Since their skin is so fair, redheads seem to have freckles more than other people do. This is because the exposure to sun will screw with the melanin in people if their skin is lighter. If you want to try and mimic this, I suggest watering down a darker shade below and dabbing it on or making a 50/50 mix with the basecoat and applying tiny spots randomly.



Darker Redhead: Burnt Cad. Red # 814, Red Leather #818, Orange Brown #981, Beige Red #804

Skin: Calvary Brown #982, Red Leather #818, Brown Rose #803, Basic Skintone #815, Light Flesh #928

Strawberry Blonde: Flat Brown #984, 60% Orange Brown #981/ 40% Flat Brown #984, 50/50 Orange Brown #981 and Flat Flesh #955, 70% Beige Red #804/ 30% Iraqi Sand #819

Skin: Mahogany Brown #846, 70% Beige Red #804/ 30% Iraqi Sand #819,

Basic Skintone #815, 80% Light Flesh #928/ 10% Beige Red #804

MEDITERRANEAN

Once upon a time there were two brothers, Romulus and Remas... Romulus went on to build an empire that spanned across France, England, Italy, Egypt and Spain.. Remas became cement for masonry..

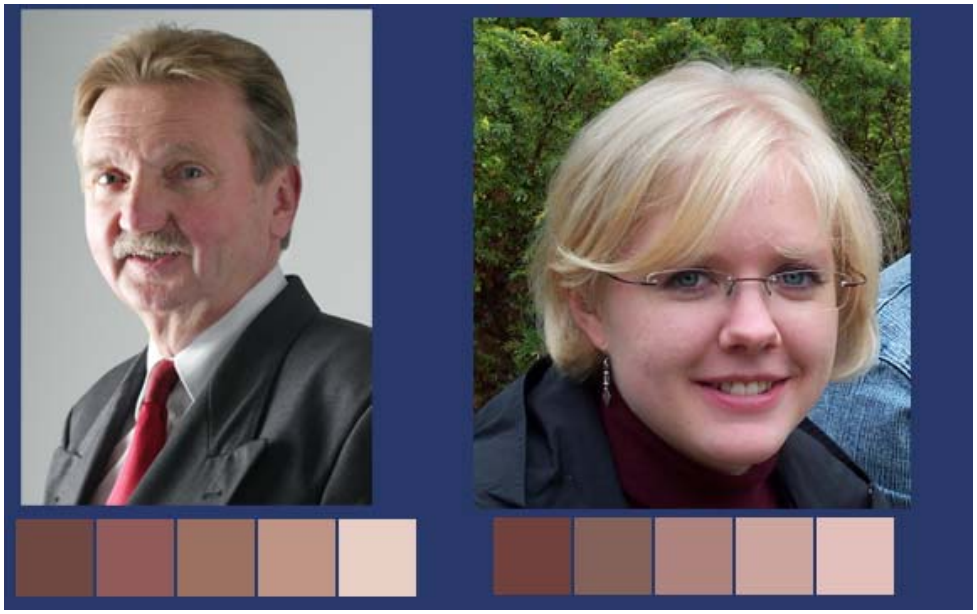
Anyways, like the story says, the Romans made a big Empire, and in doing so made a lot of regions where Europeans have tanned to mild complexions with dark hair and eyes. I was again stumped in finding some typical so here's Reno and Bellucci.. and in case you can't tell, I gave up apologizing long ago.. :P

Man: Chocolate Brown #872, 50/50 US Tan-Earth #874 and Cork Brown #843, Cork Brown #843, Flat Flesh #955, 80% Light Flesh #928/ 20% Beige Red #804

Woman: Chocolate Brown #872, Chocolate Brown #872, Medium Flesh #860, Iraqi Sand #819, Dark Sand #847, Beige #917

SCANDINAVIAN

Now, there were these crazy, longhaired blonde guys to the north and since “barbaros” meant both hairy and foreign, the Romans called them Barbarians. :) People from Normandy, Germany, Norway, Sweden, and Finland are all descended these barbarian tribes. Since it’s very cold and the sun is non existent (what with Fenris eating it all the time) not much sun needs to be absorbed, so most northern Europeans will have very light complexions and blonde hair.

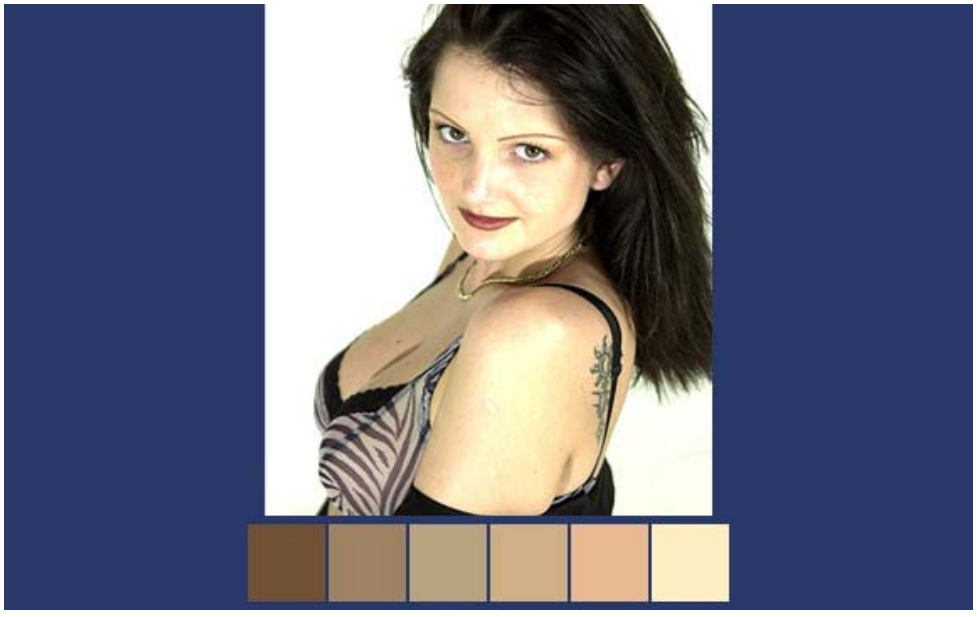


Man: Flat Brown #984, 60% Mahogany Brown #846/ 40% Cork Brown #846, 50/50 US Tan-Earth #874 and English Uniform #921, Cork Brown #846, Dark Sand #847

Woman: Mahogany Brown #846, US Tan-Earth #874, Beige Red #804, IraqiSand #819, 50/50 Basic Skintone #815 and Light Flesh #928

ROMANIAN

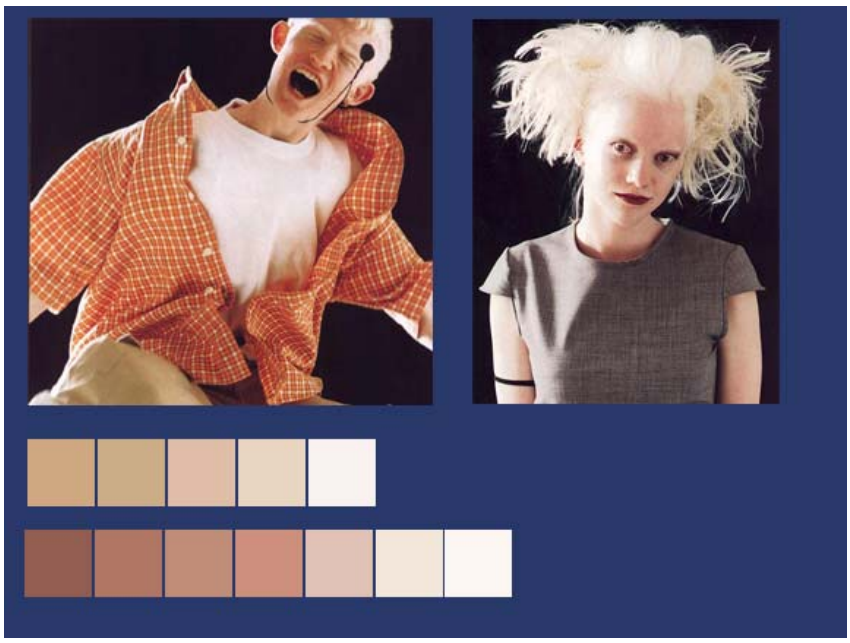
Actually, I have no idea exactly what ethnicity this model is.. I’ve seen it a couple of times, but I’m thinking it may be a problem with lighting or something.. You see, her skin appears slightly greenish. I put her down as Romanian because the other times I’ve seen it was supposedly girls from around that region.. Baffles me a little...



Woman: English Uniform #872, Green Ochre #914, German WWII Beige #821, 90% Tan Yellow #912/ 10% German WWII Beige #821, Flat Flesh #955, Beige #917

ALBINO

Now, it should be stated Albinos are not a separate race, every race can have albinos. I'm not really certain what causes it, but I know it's genetic and rare. Basically, your skin and hair cannot make Melanin to protect from the sun. People with Albinism, therefore have a tough time with sensitivity to a lot of sunlight. Their hair is usually white or platinum blonde and their skin is only pigmented by their blood, but it should be said that unlike animals human Albinos do not have red eyes. But, they sometimes do have reddish or violet eyes, but normally they have light brown eyes... For more pictures and info Please visit NOAH (Nat'l Organization for Albinism and Hypopigmentation) and Positive Exposure, a website devoted to Albino Photography Models.



Hair Swatches: 80% Ivory #918/ 20% Tan Yellow #912, German WWII Beige #821, 90% Ivory #918/ Brown Red #803, 50/50 Beige #917 and Ivory #918, Ivory #918

Skin Swatches: 50/50 Cork Brown #846 and Beige Red #804, Beige Red #804, , 70% Beige Red #804/ 30% Iraqi Sand #819 , Brown Rose #803, Basic Skintone #815, 90% Ivory #918/ 10% Deck Tan #986, Ivory #918

AIRFIX SPITFIRE F22 REVIEW *BY NIGEL ROBINS*

This was the one Airfix release this year that I was really excited about as the 22/24 is one of my favourite Spitfire marks and I was hoping that they would make as nice a job of the tooling as they had with their recent Mk1a. I was not to be disappointed. This particular kit owes a lot to the 1/48 scale Mark 22/24 and Seafire FR46/47 which Airfix released back in 1996 In fact it seems, in some respects, to be a scaled down version of this earlier kit, obviously they have a good set of drawings. Included are two cockpit canopies one to be used if you require an open cockpit and the other for a closed cockpit. This is a lesson learnt from the 1/48 scale model as that kit was only provided with the one canopy which did not sit correctly on the fuselage in the open position.

The kit has full cockpit detail though there is a nasty injection pin mark on the

seat which requires removal but all in all it makes up into a nice “office” which can be super-detailed further with seat belts, Airfix providing a good decal for the instrument panel. The fit of the components throughout is good though I did have a bit of trouble with the fuselage halves which required a bit of filler and I am still not happy with that particular joint. This could, of course, just be my crap model-making. The kit has nicely recessed panel lines and the whole thing is a joy to build. It has weighted wheels which have slots rather than holes in their rears to ensure that they can be assembled only one way. I had concerns about the tail wheel assembly as I thought it was under-scale but I don`t think it is having seen some pictures. All I will say is that it is not as robust as the unit fitted to their kits of earlier Spitfire marks so handle the completed model with care. The whole kit exudes finesse. The rudder trim tab is set at slight angle and the wing trailing edges are very fine indeed. The undercarriage bays have full detail though there are a couple of injector pin marks here which are difficult to remove but this is a massive improvement on their earlier Mk9 and PR19 kits.

The decals are lovely with a nice choice of two versions. Mine had to be the 603 Squadron silver scheme though I did also buy the Xtradecal sheet X72 128 for marks 22/24 as I knew that I would be building this kit again. The decals are very thin and went on to the model without any problems reacting well to microsol and conforming nicely to the recessed panel lines. The canopies were, again, finely moulded though I did have a little trouble removing them from the sprues due to the thick sprue tabs. In fact this is my biggest criticism of this kit; the tabs are a bit thick and consequently it is more difficult than usual to remove parts from the sprues.

Overall this is an excellent package which builds in to a fine model of an interesting mark. I just wish every model manufacturer made products to this standard and at £7.49 it is a bargain – well done Airfix.

A LETTER FROM AMERICA BY CARLTON THURSTON

Tony, earlier today I received Starfighter Decals #72-133 for the old Matchbox P-12E. If anyone has the kit in their stash, It is a must have decal sheet. It costs only $6.00 here in the US. It has personal markings for 4 planes, but only enough for 2 complete models. The most colorful is the group commanders for the 18th PG/. It has gold colored cowl/fuselage stripe, & headrest; red/yellow & gold diagonal fuselage stripes, & a red, yellow & blue chevron for the upper wing & a red & yellow ying/yang on the wheel covers. There are markings for the plane at the USAF museum. There is also markings for a blue fuselage plane from the Skylarks aerobatic trio the USAAF had for airshows during the 1930s. The 4th plane is a standard squadron marked plane.

All of the markings that I mention are provided as decals. They are printed by Cartograf in Italy I think that there is a supplier in the UK. I have not found a camera connection point on my new computer yet so you will have to go to the Starfighter decals site to get a picture of the decal cover.

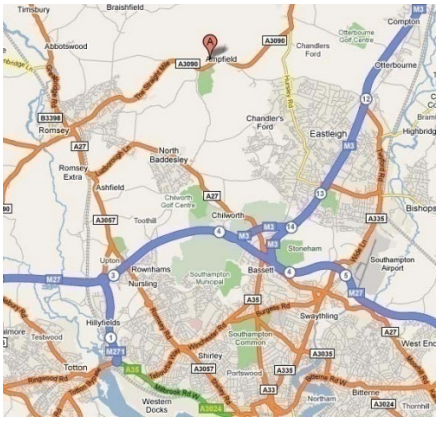
Starfighters also has a beautiful resin cockpit set for the Monogram Boeing F4B4 that can be used just greatly in the Matchbox P-12E. I have done this before, & will again in 2 more models. Also I will be using the markings that I described in detail & the blue fuselage one as well. I think the cockpit set is about $8.00 or so, but is well worth the money since it adds so much to the appearance of the finished model. Starfighters also has an etch-brass rigging set for the F4B4 that may work on the P-12E. I am going to try it out. Carl

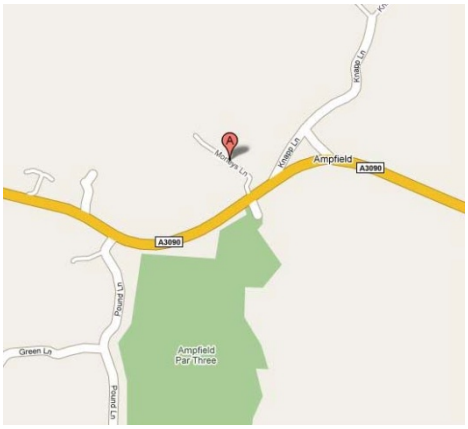
CLUB DIARY

October 17th	Club Night	October 27th	Yeovilton Autumn Show
November 21st	Annual Competition	November 10th/11th November 25th	Scale ModelWorld 2012 Middle Wallop Show
December 19th	Xmas Night		
January 16th	Club Night		
February 20th	Club Night		
March 20th	Club Night		

Next Meeting: Wednesday October 17th (8pm to 10pm)

Ampfield Village Hall
Morleys Lane
Romsey
Hampshire
SO51 9BJ





Thank you to this month's contributors to this publication

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