



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER



and I thought my wife was tall !!! Apparently she's 7' 4"

<b>Dave's "Divulgences"</b> .....	<b>2</b>
<b>Peter's "Prattlings"</b> .....	<b>3</b>
Brampton Show.....	3
Brian's Build Talk.....	3
Reports Required.....	4
Magazines For Sale .....	5
<b>RICKY'S RAMBLINGS (Still)</b> .....	<b>6</b>
Ya Gotta Laugh.....	6
Advanced Painting .....	7
Using An Airbrush.....	7
Air Supply .....	7
Practice.....	8
Airbrush Troubleshooting .....	8
Masking.....	9
Finding The Right Colours .....	10
Bare Metal.....	11
Painting Canopies .....	12
<b>Hornchurch IPMS Balance Sheet May/Sep 03</b> .....	<b>13</b>
Incoming .....	13
Outgoing.....	13
Attendance .....	13
I.P.M.S. Members .....	13
<b>Charlie's "Chuckles"</b> .....	<b>14</b>
<b>IPMS Hornchurch Annual Competition</b> .....	<b>15</b>



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

August Miscellaneous Voting Results .....	15
Military Vehicles.....	15
Miscellaneous.....	15
IPMS Hornchurch Trophy (Miscellaneous) – Current Positions.....	15
<b>Wrighty's References.....</b>	<b>17</b>
The Italeri Focke Wulf 190 D-9 Conversion to the TA 152C (Continued).....	17
Part 4 - Constructing the Gunbay.....	17
Part 5 – Wing Modifications.....	17
Part 6 – Wing Assembly .....	18
Display Tips .....	19
<b>Events Schedule 2003/2004.....</b>	<b>23</b>

### Dave's "Divulgences"

Hi gang

Firstly I would like to thank Brian for his talk on figure paintings it was good to see that he got a lot of feedback and made the talk very interesting and helpful. Thank you very much Brian.

I would also like to thank Bob P for taking the job as the money keeper and on behalf of the club have a lovely holiday.

For those members who didn't come to the Brampton show missed a very good day out. Our display tables were the best that have ever been done, because Danny Alvisse had made an excellent individual stand. Thanks very much for your hard work Danny.

As always there was plenty of bargains to have and for those members who did go to the show had their binge at what was on offer. It was a very enjoyable day.

**Dave**



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### Peter's "Prattlings"

#### ***Brampton Show***

To echo Dave's comments on the newly produced Club display stands produced by Danny Alvisse, they are a well produced set of shelves from white melamine boarding with wooden support legs. They offer a very flexible arrangement of shelving up to a 2-story affair that can cover 12 foot of table space. They can be modified to give only a single story or slightly less length. I've included some pictures below, which hopefully give an idea of the design. Indeed the design was so good that one of the other clubs was asking whether Danny would take on a commission to produce them some too, at a suitably profitable amount of course.



#### ***Brian's Build Talk***

Again echoing Dave, many thanks to Brian for his talk it certainly made face painting seem a whole lot easier.



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER



**Brian demonstrates his face painting techniques.**

### ***Reports Required***

Well I've had no volunteers as yet, apart from Brian's talk and write up about his figure painting techniques. I will be attempting to "strong arm" some of you into writing something very soon if you don't come forward of your own free will. You have been warned!

John Hone has volunteered to produce a write up about building Pocher car kits, are there any other car modellers out there who can tell us more about the intricacies of car modelling?

<b>Article Title/Subject</b>	<b>Comments</b>
Photographing or videoing models.	Pass on any hints or tips you have on how you take photos or videos of models, or expand it to include real life subjects.
Real world research.	What would you like to know more about? Ask the "experts" from the club for help.
Ship modelling.	Any ship (note spelling no T's in ship!) modellers who can pass on a few hints and tips. There have been at least 3 or 4 ship models appear on the competition tables in the last couple of years.
What was the most difficult / best / satisfying / annoying model you ever built and why?	All of us should be able to write something about this.
Running and presenting a model show.	What is needed, who to contact, items to hire, venues to fix, insurance, entrance pricing, costs involved and disposal of profit are all areas that could be covered. Could be a useful guide for members who may wish to get involved in the running of a show or



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

	give those that don't an appreciation of the effort involved.
How does a railway club, or any other hobby club for that matter, compare or differ from ours?	What could we learn from other clubs?
How do you display your models at home?	Do you use display cabinets, if so where from or did you make them? If you don't display them where are they kept and why aren't they on display?
What was the most expensive kit you ever bought?	No one you may want to answer, especially if "her-in-doors" reads this too. I will accept anonymous contributions to this one. Also was the kit worth it after all?
Have you ever sold a completed model?	How much for? Was the offered price a surprise? Did you wish you hadn't?
Have you ever bought a completed model?	If so why?
Diecast models.	Did you know there are more outlets and trade stands for these types of model. Ever tempted to buy this type of model?
Are you a frustrated modeller?	Do you spend more time on the Internet or reading about models or reference material or chasing bits for the project and not actually at the bench? If so why and are you happy to be in this situation?
Modelling cars and or motorbikes.	We've never had any articles about this area of modelling in the club magazine despite many of our members professing to be interested in this subject matter and a fair number of models appearing on the competition tables.
Reference material organisation.	How do you find the reference material for the latest project? Is all yours in a pile and can't find what you want or have you produced a list or database the club could share?
Air / Military / Model shows.	What makes you travel often many miles to attend these events? Do you find they are very similar after a while?
Dioramas.	How do you keep them, in display cases or something else or not at all? If you don't how do you stop dust damage? How do you go about putting a diorama together?
U.S. Navy Aircraft.	At least 3 or 4 people profess to be interested in this topic but again no articles have appeared in the magazine. I know some of the club have also visited an aircraft carrier recently, how about an article on that?
Figure modelling.	Much more information on "how to" needed here, you tell us, "we know nothing!"

### **Magazines For Sale**

The father of a friend at work has died. He was a fellow modeller and like many of us has collected modelling/aircraft magazines for reference or inspiration. My friend is happy to sell the magazines on to members of the club at the cost of £5 per volume. On offer are



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

<b>Scale Aviation Modeller</b> Volumes 3, 4, 5, 6, 7, 9	<b>Flypast</b> Volumes for 1994, 1995, 1997, 1999 and a D-Day Special
<b>Scale Aircraft Modeller</b> Volumes 18, 19, 20, 21, 22, 24	<b>Aviation News</b> Volume 21 1-23 1992
<b>Aircraft Illustrated</b> Volumes for 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1987	

So if you want to purchase any or all of the above please let me know and I'll do the deal.

**Peter**

### **Ricky's Ramblings (Still)**

Yes I'm still around although Bob Plumridge will be doing the honours as from September. Bob will be the new club Finance Secretary so I hope you will give him the same help you gave me and also the same stick to make him feel at home.

Sunday found my brother, "er indoors" and myself driving up the A1 to St Neots for a model show. A good day was had by all. The centre was easy to find and plenty of free parking. But ooh those drape curtains in the hall made it a very dim light inside, and made my eyes all funny. It's also good to see "faces" from other shows, you stand and talk and then go your own way still not knowing their name.

Can you remember your first model I can just about and it wasn't even a plastic model. I think I was about nine or ten years old and my uncle gave me a model of the "golden hind" galleon. The hull was one piece of balsa carved to shape, the sails were cut out from a paper sheet with a cocktail stick for the masts. If my memory is correct the sides of the hull were not painted but were covered by a sticky cut-out label that had been printed, and that was it. That's what got me interested in modelling many years ago.

### **Ya Gotta Laugh**

There's this fella walking down the road when this woman standing on the corner shouts to him "Want a good time dearie, only cost you twenty quid." "Twenty pounds," he replied "that's too much anyway I've only got a fiver."

"Huh" she said "You won't get much for that". Three weeks later he's walking down the same road with his wife when a voice shouts out "See I told you that you won't get much for a fiver"



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### ***Advanced Painting***

#### Using An Airbrush

Almost all beginners decide to brush-paint their first models. With a carefully prepared surface, a good set of brushes, properly thinned paint, some decent craftsmanship and a ton of patience, truly amazing results can be achieved. But for the best results, you should really use an *airbrush*.

Airbrushing is very similar to painting with a spray can, but is much more exact and precise. With practice and a good airbrush, you can not only paint broad and even surfaces, but also fine, almost pencil-thin lines. You can obtain all sorts of paint patterns and effects that cannot be duplicated by either spray painting or brush painting.

#### Air Supply

Airbrushes always need some kind of air supply. There are mainly two different kinds of air supply you can use: compressed air cans, or a compressor.

Air cans are by far the worst source of air you can use for your airbrush. First of all, they are quite expensive, and will in the long run add up to more money than a cheap compressor. But this is only the smallest of the troubles awaiting you if you go for this solution.

The worst thing is that air cans are only capable of delivering enough pressure to pull the paint through the brush for a very short time. You will only be able to paint for around half a minute before the air can cools off and stops delivering power to the brush. You will now have to wait for like five to ten minutes before you can use the airbrush again. And also as the pressure drops, the mixture of air and paint inside the brush changes so that the airbrush will start spitting large gobs of paint onto your model. Trust me, after a few attempts you will definitely hate painting and modelling.

A far better air supply is a *compressor*. Just about any kind of compressor will work with air brushes as long as they have a pressure regulator. The cheapest compressors are diaphragm (or membrane) compressors. Generally they don't have a holding tank, which means that they tend to pulsate slightly. To eliminate these fluctuations, some membrane compressors have a built-in micro-tank. I recommend getting one of these if you plan on building more than one or two models a year or if you are a perfectionist.

A decent airbrush set with an air tank and a compressor as air supply adds up to a pretty hefty investment, but if you plan to continue building models for at least a few more years, it's very well spent money. Investing in an airbrush kit will revolutionize your modelling more than anything! As a rule of thumb, the compressor should be able to deliver 30 PSI, and the paint should be thinned to the consistency of milk. If your compressor cannot deliver 30 PSI, the paint must be much thinner, and you will have to paint twice as many layers - for light colours such as white, you may



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

have to paint 20 or even 30 layers! By getting a decent compressor in the first place you can prevent a lot of headaches later on!

Once you decide to move to airbrushing, do yourself another favour and stay away from the cheap beginner airbrushes. Go for at least a semi-pro airbrush with *internal atomising* where the paint is mixed with the air inside the airbrush body. *External atomising* airbrushes create a much coarser and rough paint spray, quite effective for painting large areas, but not very suitable for fine scale model building.

### Practice

Before you reach for your superbly detailed 80 pound model as your first airbrush experiment do some basic exercises first. If you haven't used an airbrush before, you will definitely need it!

Create a mixture of water-based ink and water. Make sure it is dark enough to be visible in thin layers. Load the paint cup with some of this mixture and start practicing on a sheet of discarded newspaper.

Spend some time drawing pictures freehand, to get used to the airbrush's action. Write your name with it. Pencil in some guidelines and practice spraying a straight line of uniform width. Then make two straight lines of the same uniform width. Another classic exercise is to draw a grid of lines, a few inches apart, and spray a dot on each intersection, each dot the same size. When you're done, don't forget to practice washing the ink out of the airbrush.

When you start to feel confident about the airbrush, load some paint (preferably acrylics) and start painting on scrap parts.

### Airbrush Troubleshooting

It takes some time to learn how to achieve a good result with an airbrush. The only way to learn is by practicing, and not being too frightened of messing up from time to time. Don't be overly hard on yourself: modelling is supposed to be fun!

One thing is very important to remember though - paints must be thinned much more when used with an airbrush than with a regular paintbrush. If the paint is too thick, it will clog up the airbrush and you will get a bad result.

Besides the problems and their solutions that we already covered in the chapter about basic painting techniques, airbrushing has some additional problem areas:

#### **Sputtering airbrush**

Usually caused by having too low air pressure from the compressor. When using air-cans to drive an airbrush, sputtering is almost impossible to avoid, since the cans lose their pressure very quickly. Before you know it, the airbrush will start to spit large gobs of paint on your model. Don't say that I didn't warn you about air-cans!



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### Orange peel effect

Finding the correct pressure for the kind of paint you're using is not easy, but after a while you will learn the sound and the feel of the airbrush when it's working fine. By the way, spitting can also be caused by too thick paint or a clogged up airbrush nozzle.

This happens to everyone while using an airbrush - suddenly the paint finish looks coarse and bumpy, just like the peel of an orange. This is usually caused by airbrushing with too low air pressure, or brushing too far away from the surface. The reason for this effect is that the microscopic paint particles dry up a little bit and gather in tiny droplets while flying through the air onto the model surface.

The best way to avoid this is to find the right balance between paint/thinner ratio, air pressure and paint distance. It's really not that difficult, but takes some time to work out.

Once you have an orange peel affect, the only solution is to gently sand the surfaces with a fine grade wet-and-dry sandpaper to remove the lumps and bumps. Keep the sandpaper wet all the time so you don't scratch through the paint. When the paint finish is smooth again, wash off all the sanding residue, and let the model fully dry before repeating the painting.

If sanding off the orange peel effect seems like too much trouble, you can just leave it as it is, and remember to improve your painting skills to the next model.

### Running paint

Very simple to avoid - keep painting only feather light layers for each application and let the paint dry between each layer. When painting very light colours, such as white or yellow, be prepared to paint at least six, seven or even more layers.

Don't rush! If you think it is too much waiting, you can build several models at once. Then you have always something to work on while one model is "idling".

### Masking

When painting a model with more than one colour, it may be difficult to obtain a good and clean line between the colours. Sometimes you want a sharp demarcation line between the two colours, and sometimes you want them to "blend" or fade into each other. Military camouflage paint schemes have seldom sharp paint edges, but more often display "feathered" edges or some kind of "mottling".

This kind of paint scheme is very hard to achieve with brush painting, and you should really use an airbrush. But what do you do when you want to paint an area without spraying paint all over other,



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

already painted areas? The answer of course is by using *masking* techniques to protect the areas you don't want painted.

When using an airbrush, think of the paint as sunlight falling onto your model. Masked off areas are shadows, and exposed areas are exposed to the light. Masking can be done by using self-adhesive tape, Frisket paper or just ordinary paper cut and held in front of the area to be masked off. There are also different masking fluids (like Maskol) that can be brushed on and after the painting simply removed. I have had some rather bad previous experiences with Maskol discolouring the paintwork underneath, and I cannot therefore recommend it.

For sharp edges, you must make sure that the masking material is tightly attached to the surface, because paint has a tendency to "bleed" or leak under the mask. Also try to paint "away" from the mask. When the paint has dried, carefully remove the mask without chipping the paint edges.

To obtain a "soft" edge, another approach must be taken. If you are skilful and work with larger scales (such as 1/48 or 1/32), you can in fact paint the camouflage by freehand, using the finest available needle of the airbrush. Another method is to make small beads of blue-tak, and gently attach these just inside the area to be masked. Now cut a mask from paper with the correct shape, and attach this paper to the beads of blue-tak. This way, you will have a mask that "hovers" slightly above the surface to be painted. If you now airbrush gently and carefully, you will be rewarded with a clean and slightly feathered paint edge.

The main rule is, the larger the beads, the higher the mask will hover above the surface - the more "fuzzy" the paint edge will be. Smaller beads, closer mask - sharper paint edge. Of course you will have to airbrush from straight angles to the mask, or you will spray paint under the mask.

Another simple trick is to use regular children's play-doh to mask off the areas. I would not really recommend this method, as play-doh can leave an oily film on the paint, which may make it difficult to seal the paint with clear varnish later.

When you are painting the major parts of the model, such as the fuselage and the wings, remember to paint every detail that is going to be attached to these surfaces. Paint all the airbrakes, flaps, slots and landing gear bay doors at the same time or you may find it very difficult if not impossible to obtain the same colour nuance and paint glossiness later. Glue these parts in place at least temporarily with blue-tak or a droplet of white glue before masking and painting. I cannot tell you how annoying it is to discover having forgot painting airbrakes or wing flaps, and ending up with slightly different coloured parts.

I also recommend painting the canopy at the same time to make sure that the frame has the same colour as the camouflage, or it will just stick out like a sore thumb on the finished model.

### Finding The Right Colours

Sometimes finding the correct colour to use for a part or for the whole model can be quite a tricky business. Most model kit manufacturers provide a painting guide, but more often than not, this



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

guide is not quite correct. Sometimes the manufacturer refers to a certain brand of paint (such as Humbrol), while the real colours fall "in between" two given colours.

Other manufacturers refer to the exact colour nuance using a standardized colour description (such as the FS-designation). But even if you're using the exact colour, your model may still appear "wrong". Quite often the colours seem too dark or having too much contrast. The reason for this is *the scale effect on colours*.

Think of the following: if you are looking at a model in scale 1/72 from a distance of one foot, then it should be like looking at the real aircraft from 72 feet. Now, 72 feet of air is not quite transparent - it has a certain amount of "haziness" or "blueness". To simulate this effect, your colours should be "toned down" somewhat (a small amount of white mixed in) to give the correct appearance. Some brands of paint (such as the [AeroMaster](#) WarBird-series) already have this "toning down" effect built in - they are actually a shade lighter than what's printed on the paint jar.

The best way to find the right colours to use is really to use your own references. Look in aviation and modelling magazines. Search for photos on the Internet and compare several different models of the same aircraft. Finally go for your instincts - quite often what seems right is correct!

### Bare Metal

Unfortunately, normal painting will not always get you all the way to the finishing line. The problem is that not all aircraft are painted; many of them are flying around in their natural metal birth suit. Representing this metal surface may very well be one of the most difficult jobs you will ever face during your modelling career, and many modellers tend to shy away from natural metal finishes.

But unless you're extremely hard on yourself, things are not so bad, though. There are many metallic acrylics and enamels, which can be painted on using normal methods and will create a fairly believable representation of a metal finish. Keep in mind that a good priming with white or light gray is more essential than ever, because metallic colours are transparent. An unprimed surface will show though no matter how many layers of metallic paint you paint on.

If you feel like a challenge and wish to try to achieve a truly authentic and amazing result, you can try so called *metalizers*.

There are several different brands of metalizers available in the shops. The way you use them is basically the same: first prime your model with a smooth primer (such as Halfords gray). Next spray your model with the metalizer using your airbrush. Then, just before the paint is totally dry, take a soft fluffy rag or cloth and "buff", or rub the metalizer. By doing this, the metal particles in the metalizer will form an opaque metal finish. Basically, the longer you buff, the more lustre you will get out of the metalizer. You can even achieve a near mirror-like finish!

Metalizers can be a bit tricky to work with since they require an extremely well-polished surface to do their best - even the slightest imperfection or scratch below the metal finish will be very visible.



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

The earliest types of metalizers are also highly sensitive for handling and the surface cannot be touched.

But more modern metalizers can be sprayed on just like any paint as long as the surface is extremely smooth and has been primed with a good primer (such as Halford gray).

One of the best metalizers that exists today is the *Alclad II*. No buffing is necessary and the surface is tough enough to handle masking and normal handling. There are several different metal hues to choose from, like dural, aluminium, titanium, burnt metal, copper and chrome. The result is absolutely fabulous and unrivalled by any other painting methods.

A different technique to recreate the look of an unpainted metal surface is the use of *bare metal-foil*. With this approach, the metal look of the model is achieved by "wrapping" the parts with a self-adhesive metallic foil. While some model builders swear by the bare-metal foil technique, I have so far never succeeded with this method and I don't think that I will ever try again.

### Painting Canopies

There are always some parts of the model that will grab people's attention, as I have already mentioned. For aircraft models, one such area is definitely the cockpit area and the canopy. Every minute of work done in this area will improve the model in much higher degree than the same amount of work done for example to the underside of the wings.

The cockpit on most modern aircraft is partially hidden under the windshield and canopy. Other aircraft can even have much more complex glazed areas, such as the nose areas of WWII bombers with their intricate glass panel birdcages. Even the simplest one piece canopy is quite a challenge for model builders, as you normally want to paint the canopy frames, without painting the glazed areas.

There are many different techniques to create good looking frames, such as free-hand painting, masking, using tapes and decals for the frames or even using etched brass canopy frames.

Most model builders start by painting the frames by hand where the edges of the frames are represented by thin raised lines. By using these lines as guides, it is possible to paint very fine and accurate panels using a fine brush, thin paint and some patience.

A different and easy technique is to use empty decal sheets (decal sheets without anything pre-printed). These decal sheets can be airbrushed with the desired colour, cut in thin strips and attached to the canopies just like regular decals. The result is most often very nice and neat!

**Ricky**



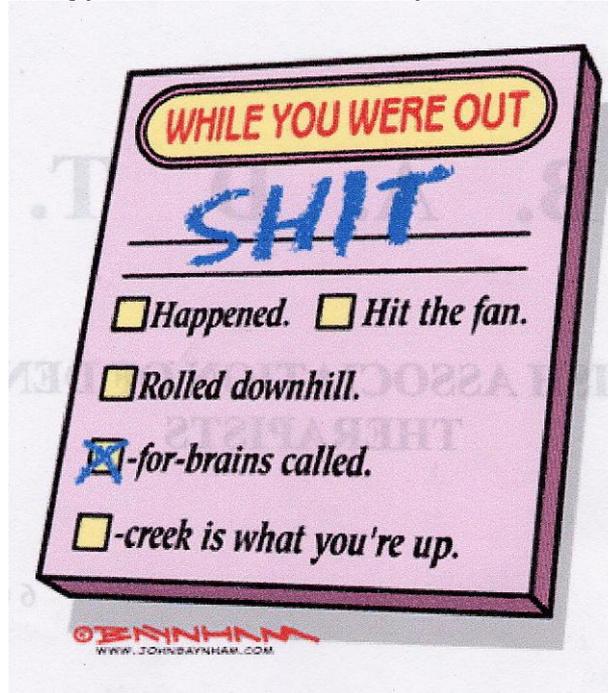


# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### Charlie's "Chuckles"

Charles Thompson had given me a selection of cartoon jokes a while ago; I've finally caught up with my scanning and will start presenting them over the coming months. First off this month is something for us office-based types to use as a "someone phoned" message pad.





# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### IPMS Hornchurch Annual Competition

#### August Miscellaneous Voting Results

##### Military Vehicles

Position	Entrant	Entry	Votes
1 <sup>st</sup>	Kevin Curley	Model T Truck	88
2 <sup>nd</sup>	Danny Alvisse	Sherman M4A3	83
3 <sup>rd</sup>	Robert Smith	Tiger I Early	78

##### Miscellaneous

Position	Entrant	Entry	Votes
1 <sup>st</sup>	Bob Sinfield	Zulu Encounter	61
2 <sup>nd</sup>	Malcolm Robinson	Mercedes GTS	60
3 <sup>rd</sup>	Jon Lowe	Renault PG7	53
4 <sup>th</sup>	Bob Sinfield	French Dragoon	52
5 <sup>th</sup>	Brian Lay	Planet of the Apes	35
	Brian Lay	Alien Chestburster	19
	Danny Alvisse	Mad Mudder	16
	Danny Alvisse	59 Chevrolet	15

#### **IPMS Hornchurch Trophy (Miscellaneous) – Current Positions**

Bob Sinfield	44
Danny Alvisse	33
Kevin Curley	25
Malcolm Robinson	23
Brian Lay	22
Jon Lowe	21
Robert Smith	

##### Military Vehicles



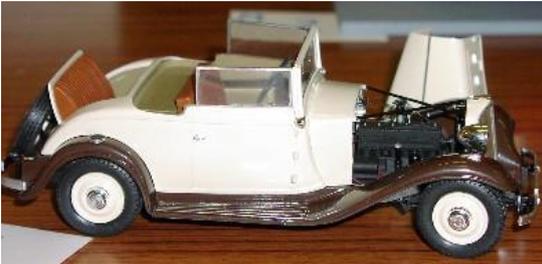


# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER



### Miscellaneous





# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### Wrighty's References

#### ***The Italeri Focke Wulf 190 D-9 Conversion to the TA 152C (Continued)***

Firstly apologies for the fact that the 3 views of the DB603L engine referred to on page 7 were not included in last months article, they now appear herewith.

#### Part 4 - Constructing the Gunbay

For this take a good look at the FW 190 and TA 152 drawings supplied on page 16 & 17 of the May 2003 edition of Sticky Fingers, you will see the 20mm MG151 cannons of the TA 152 vary in construction to the 13mm MG131 machine guns of the FW 190. But for our purposes the construction is the same, make and shape the breechblocks, add the barrels and gun butts as per the instructions and sketches on pages 11 & 12 (May 2003 Sticky Fingers). Note the ammunition supply tanks beneath the breechblocks on the TA 152, these are fitted with port and starboard sides and are made from thin plastic card, also a box type tank approximately half the height and on the centre line can also be made of plastic card and fitted in place in front of the port and starboard tanks. This serves the engine mounted cannon, which cannot be seen, so there's no more to do on that, except to drill out the centre of the propeller spinner where the cannon fires through.

The guns are mounted on a framework like a figure 7, which fits to the underside of the breeches. Two stiffener bars from the butts to the fuselage sides' angle forward are made and fitted to complete the gun support. The barrels are positioned at an angle such so they will poke through the troughs in the gunbay cover when it is closed. Finally assemble the engine parts, cowlings and propeller as described in the June 2003 Sticky Fingers and this completes the fuselage section modifications.

#### Part 5 – Wing Modifications

Although the 152C has the shorter wing of the 190 D-9, it is slightly longer in span (i.e. 36' 1" for the 152 & 34' 51/2" for the 190), whereas the difference is negligible in 1/72<sup>nd</sup> scale; it is clearly visible in 1/48<sup>th</sup>. To remedy this the upper wing halves are cut so the cannons are set 12mm from the wing root, 5mm wide extension pieces to match the wing chord and profile are made from 1mm plastic card and stuck to the wings to gain the extra length. Care needs to be taken to glue so that no visible line is showing at the join; the aerofoil profile is achieved by bending the extensions in hot water (as sketch 1).

The lower wing section also needs extending, the wing is cut just inbound of the cannon ejector aperture, now cut away the wing flaps and the fuselage fairing as per sketch 2, then glue inserts and match up with the upper wing halves. The wheel well apertures are a different shape, the wheel track is wider and the wheel covers are accordingly longer and less rounded in shape, plus the fact that the operating arms for the undercarriage legs are different. These difficulties can be overcome, first the wheel well part number 16 is assembled then cut as shown to take the inserts both sides as per sketch 4, by matching up to unmodified wings the wheel track can be checked, it should be 82mm to the outside of the tyres (don't forget that the wheel leg has toe-in so the wheel cover



# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

aperture will be slightly longer). Sketch 5 shows the actual shape and size (35mm overall) of the wheel cover in 1/48<sup>th</sup> scale, the original covers need to be reshaped and small pieces of card added to gain this shape. Now the aperture in the lower wing can be shaped to suit the cover again by cutting and adding small bits of card as necessary. A 10mm wide fillet is made to go between the now fatter shape of the wells, see sketch 4. Using the kit undercarriage leg, new flat retracting arms are made to replace the rounded ones, a glance at the plan will show how the 152 has a shallower angle than the 190, keep these parts by for later assembly.

Positioning the wing – the fuselage to wing fairing is now in the wrong place, this is cut away carefully as it is to be reused. The wing leading edge formers are now positioned further forward, using the new engine cowlings as a guide to its exact position. The leading edge formers are glued in place (i.e. forward of the fuselage extension pieces), the wing is now assembled and wheel wells stuck in place, when set off up the wing, the top of the wheel well will foul the rear of the engine and this needs trimming and thinning down (on the interior surface) until a satisfactory fit is achieved.

Hopefully when assembling the wings with these inserts you will have checked that you have got the dihedral correct on both sides, not easy, and mine ended up about 1/8" out. However even the original kit is noted for "gaping" as the wing joints. One way to fix this is to fit sprue tree stretcher bars just behind the seat where it will not be seen to push the fuselage out wider, this plus the new fuselage to wing fairing will help hide any gaps. Sketches 6 & 7 refer to this area of work.

### Part 6 – Wing Assembly

When the wing finally fits in position without the wheel well top fouling the engine glue in place. Line up the dihedral as near as you can on both sides, fit the stretcher bars behind the cockpit and align the new and existing fuselage underside fairings, see sketch 5 & 6 and stick in place. Now using the original fuselage to wing fillet reset into the new position at the rear of the wing as in sketch 8, you will now have a fairing gap (see sketch section 8), this needs filling with paper and then plastic card, which can be bent to shape and stuck in place. Wait till the glue is nearly dry and press into place and hold with masking tape until dry to prevent these parts lifting or distorting. Make good any suspect areas with filler, note also the cannon blister on each wing is in the right place, but needs filing and dressing to a different shape, see plans views of 152C compared to 190. The original flaps are now fitted with ribs cut from Post-it notes paper, 13 off, use oversize strips, position and press down and trim, once coated with paint, they will blend in. The flaps can now be reset at the desired angle.

Now the undercarriage can be fitted, test fit and check dihedral, note the legs lean forward and inward. Once the wheels have been fitted assemble in place. Note to correct a slight error in dihedral one leg could be fractionally shortened before setting in place. Don't forget to add a length of stretched black sprue for the hydraulic pipe to the brakes, this adds to the realism on the wheel leg.



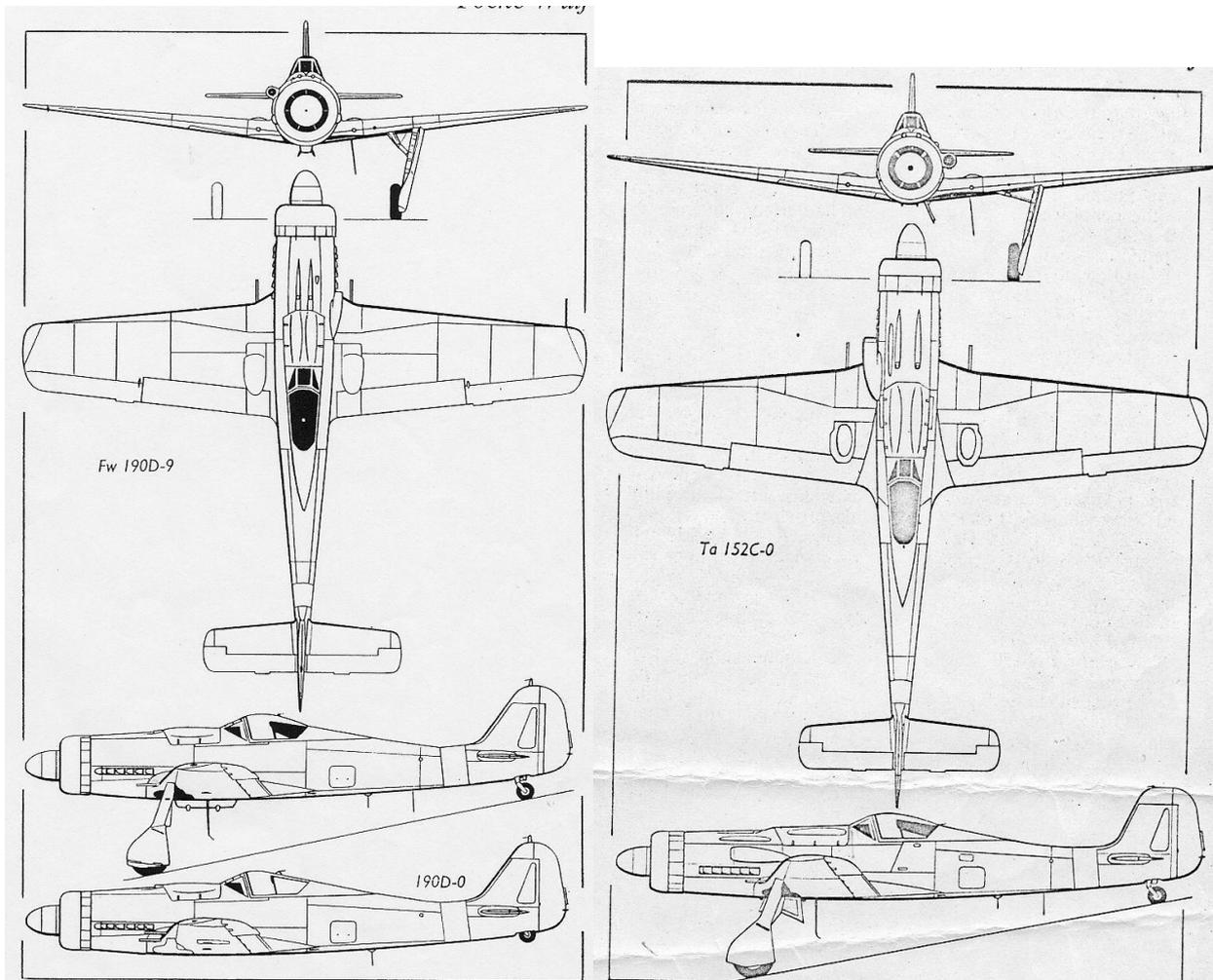
# "STICKY FINGERS"

## IPMS HORNCHURCH - NEWSLETTER

### Display Tips

Having done all this work, the very way the cowlings open will tend to hide much of it. So take the port cowling off, I luckily had a mechanic figure that I adapted to be just removing the cowling, thus exposing the port side of the engine. There is less to see on the starboard side so I fixed the cowl in the open position, at least one can get down to view this at eye to table level. The gunbay cover is open but still obscures some of the interior work; place a magnifying glass by the model, if you dare! This will enable the observer a better view, finally the underside of the engine has a lot to offer, so if we don't want everybody picking it up to have a look, place a small mirror under the engine on your base.

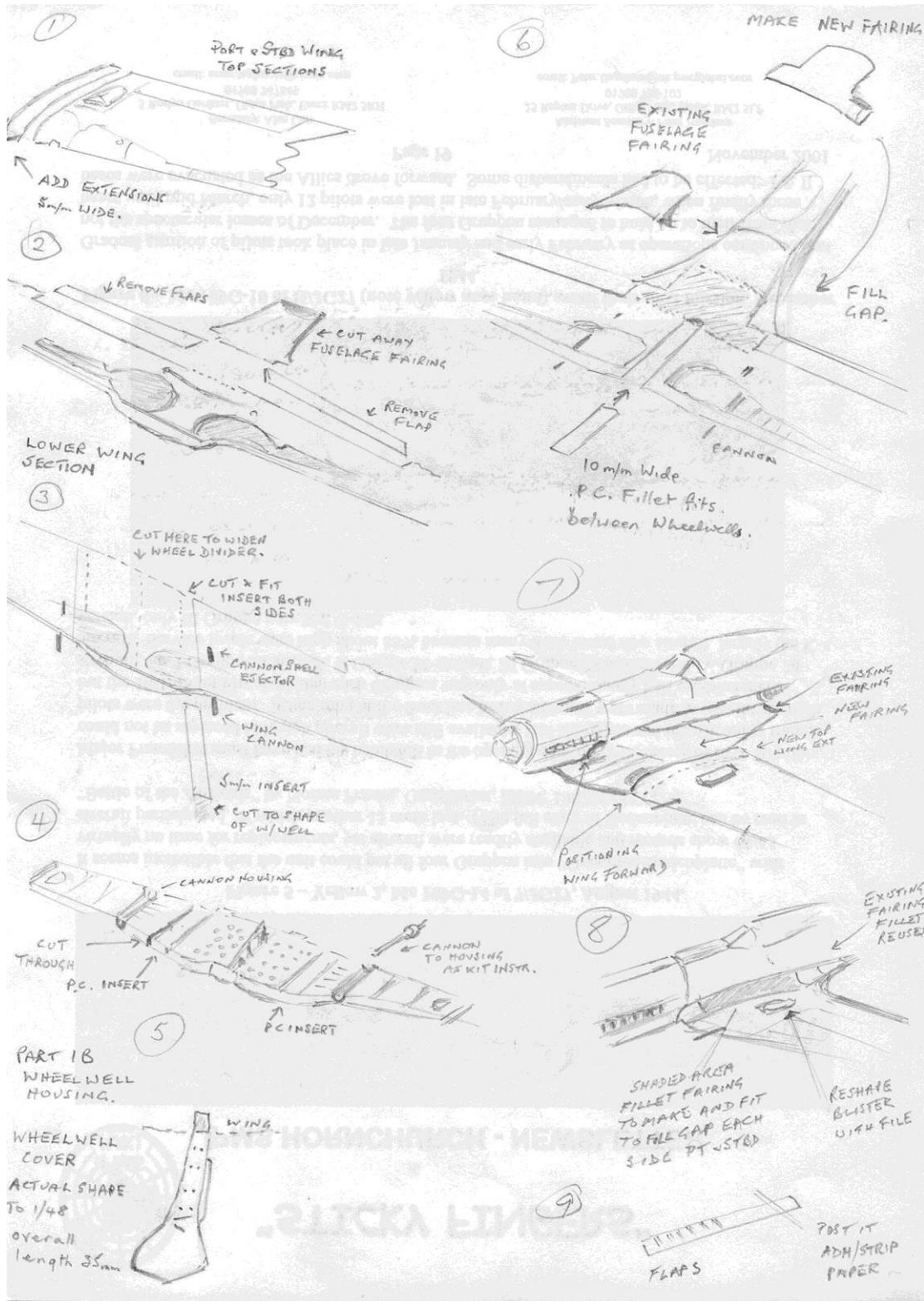
**Alan**





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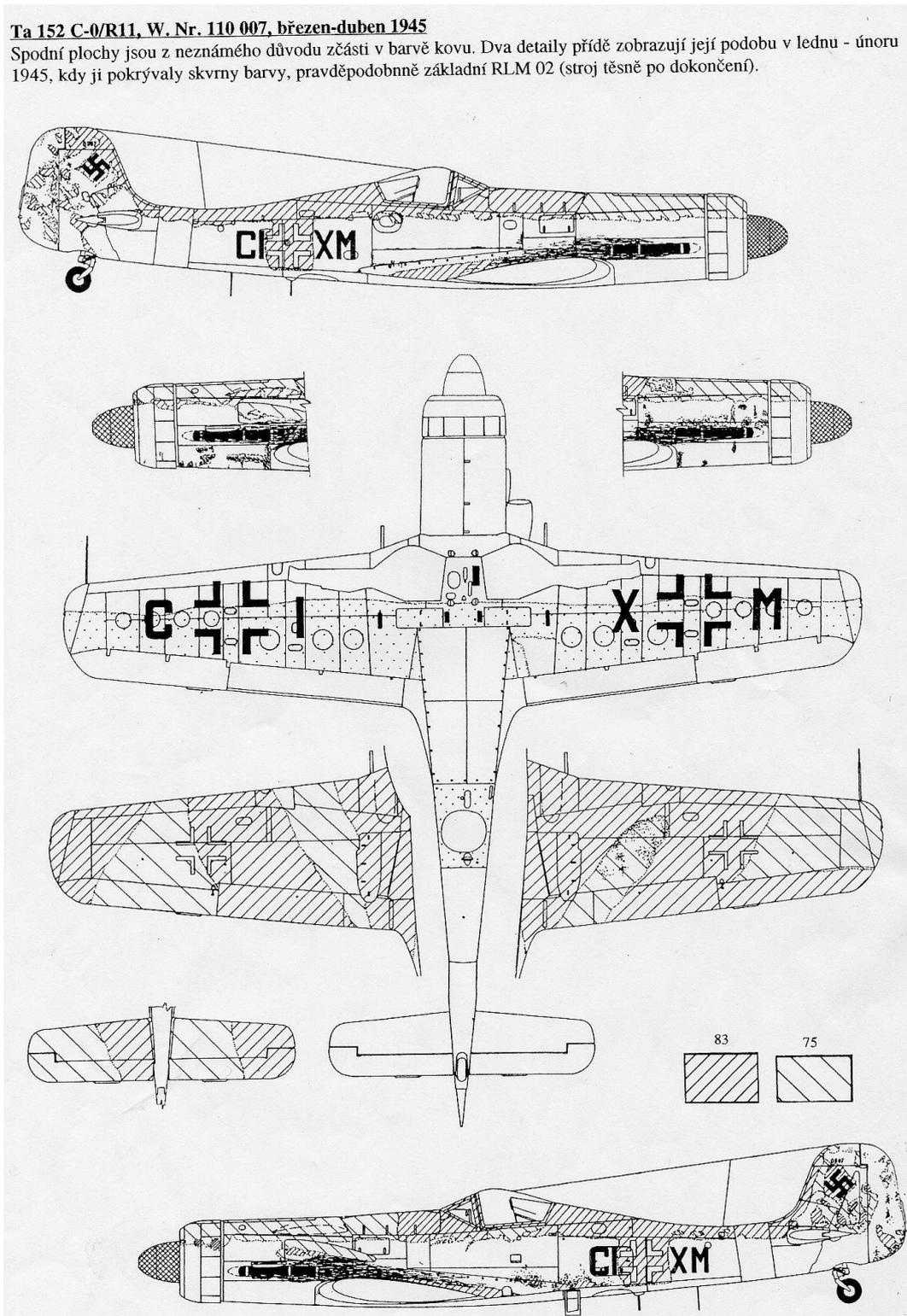


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Ta 152 C-0/R11, W. Nr. 110 007, březen-duben 1945

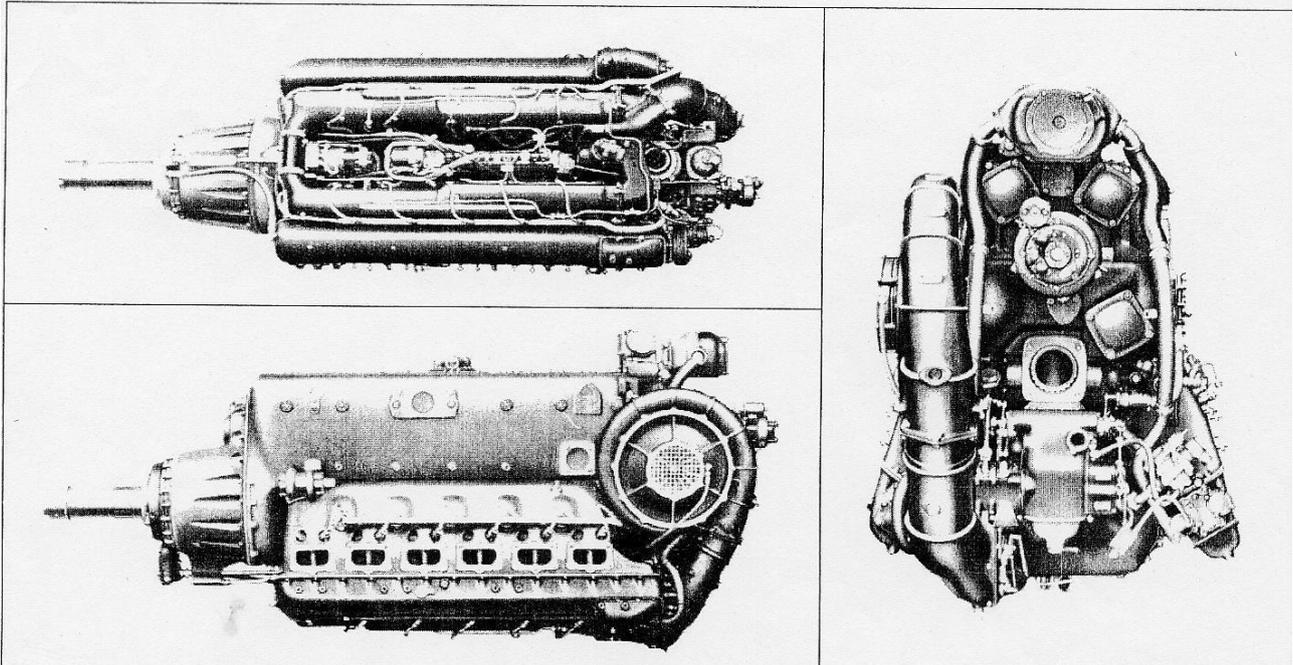
Spodní plochy jsou z neznámého důvodu zčásti v barvě kovu. Dva detaily přídě zobrazují její podobu v lednu - únoru 1945, kdy ji pokrývaly skvrny barvy, pravděpodobně základní RLM 02 (stroj těsně po dokončení).





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### Events Schedule 2003/2004

Items **highlighted** are where IPMS Hornchurch has booked space.

20 <sup>th</sup> September (Saturday)	<b>Little Haven Open Day, 11-5</b>
21 <sup>st</sup> September (Sunday)	<b>IPMS Farnborough</b> present Modelfest 2003 at the Frogmore Community Campus, <b>Yateley</b> , Hants. Doors are open from 10.00–16.00.
28 <sup>th</sup> September (Sunday)	<b>St Edmundsbury Scale Modellers Show</b> , at Moreton Hall, <b>Bury St Edmunds</b> . Contact Dominic Stevenson, 7 Silverdale Close, Ipswich, IP1 4JF, 01473 743189.
1 <sup>st</sup> November (Saturday)	<b>North Surrey Military Modelling Group Open Day</b> . We will be holding our open day at a new venue, The Thomas Wall Centre, Benhill Avenue, <b>Sutton</b> , Surrey. Any Clubs or traders interested in attending (or if you want anymore info), call Dus Adele on 02083935480 or email <a href="mailto:dus.adele@ntlworld.com">dus.adele@ntlworld.com</a>
2 <sup>nd</sup> November (Sunday)	<b>Elsecar Model Show</b> , Elsecar Heritage Centre, Wath Road, <b>Elsecar, Barnsley</b> . Details from Martin Blundell, tel 01226 753649.
22 <sup>nd</sup> /23 <sup>rd</sup> November (Saturday & Sunday)	<b>Scale Modelworld 2003</b> to be held at the Telford International Centre, <b>Telford Shropshire</b>
1 <sup>st</sup> February 2004 (Sunday)	<b>IPMS Milton Keynes</b> is pleased to announce the first show of the new year, ModelKraft 2004, which will be held on the 1st February 2004. <b>Bletchley Leisure Centre, Milton Keynes</b> .
8 <sup>th</sup> February 2004 (Sunday)	<b>Yorkshire 2004, Huddersfield Sports Centre</b> . Open 10.00–17.00. 60 clubs and SIGs and 30 traders.
24 <sup>th</sup> & 25 <sup>th</sup> April 2004 (Saturday & Sunday)	<b>Scottish National Model Championships 2004</b> , Dewars Centre, Glover Street, <b>Perth</b> . 10.00–17.00 each day.