



“STICKY FINGERS” IPMS HORNCHURCH – MAGAZINE



(Worlds smallest Aircraft Carrier).

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Norfolk Nerd

It's been rather a hectic few weeks in the Norfolk household of late, I think we've spent more time down south for one reason or another. Also I've been ill for a few days probably due to the lack of sun up here. I've never seen so much rain especially in June.

A few weeks ago I went to the Hannants one day open day event with everything at 10% discount and bought a few kits. Oh all right more than a few as all the Eduard kits were half price..... ok so it was more than a few more like two big boxes full. I also picked up a form of cardboard model of the Hawker Hart produced by the Hendon RAF Museum which I've never seen before.

WE decided to make the middle bedroom into a joint hobby room which I've almost completed now. With a bench around two walls, bookshelves and electrics I'll soon be able to get started on my modelling. *(Latest news added in before sending my shower room stuff, six internal doors and tiles also all my new kitchen equipment has just been delivered in the same week. Anyone tell me what modelling is?)*

YA GOTTA LAUGH

After a long night of making love, he notices a photo of another man on her nightstand by the bed. He begins to worry.

"Is this your husband?" he nervously asks.

"No, silly," she replies, snuggling up to him.

"Your boyfriend, then?" he continues.

"No, not at all," she says, nibbling away at his ear.

"Is it your dad or your brother?" he inquires, hoping to be reassured.

"No, no, no!!!" she answers.

"Well, who is he, then?" he demands.

"That's me before the surgery." She said.

LOCAL BASES

I have two RAF bases near me Neatishead, which is about three miles away, and Coltishall, about six miles away both of which have been in the news recently.

This is an excerpt from my local paper about the two bases.

NEATISHEAD

In the dimly lit room, screens flicker with moving aircraft watched intently by rows of eagle eyes. This is no game, but the deadly serious task of guiding aircraft safely through the skies and watching out for any threats to the nation's security. The task has been done by RAF Neatishead since 1941 but within months the proud station, whose crest carries the motto WE WATCH THE SKY, is likely to be reduced. Its masts and a handful of maintenance men will stay. But its screens, bunker and 400 strong squad of operators are set to go. Armed forces minister Adam Ingram's final decision is still awaited, following consultations with trade unions, but he has already signaled that he is inclined to switch Neatishead's monitoring role to RAF Scampton in Lincolnshire.

Some 260 of the personnel were due to go to the Boulmer base in Northumberland this summer during what was to be a refit of the base they would still go but would not return if closure was confirmed. Another 140 would be posted elsewhere.

The base commander said that it looked as if things are going to end after sixty years. The job of identifying and tracking aircraft then scrambling fighters to any threat has changed little since the station was born in

the infancy of radar. Neatishead began as a field used by a Second World War mobile radar-----whose moving aerials were powered by squaddies pumping away on bicycle pedals. Its operators tracked German bombers and scrambled night fighters from Coltishall. In the Cold war the base went underground, and charted the movements of Russian bomber. The corridors of the bunker are full of bends and beds, one to absorb any bomb blast, the other to sleep personnel in a nerve centre which could shut its metal doors and survive for more than a fortnight. The stations biggest tragedy came in 1966 when three firemen died in a stairwell during a blaze, and it resulted in the bunker being shut for nearly 30 years. However the masts and scanners above ground kept working. Unlike the days when each station had its own scanner, today's are part of a Nato-wide network so the screens can be anywhere, and since the terrorist attack in New York could just as easily monitor a seemingly friendly airliner as a warplane or missile. Operators work on two floors in their grass covered home, nicknamed Teletubbyland. One team identifies aircraft and another controls them--an intensive task which can take a year to learn from scratch.

COLTISHALL

Rumours were flying over the future of another Norfolk RAF base whose planes are set to be pensioned off.

A question mark hung over RAF Coltishall when the Jaguar jets are to be replaced in 2008-9 by the typhoon Eurofighter, based elsewhere. Over the last few weeks Norfolk jungle drums have been beating out tunes including

- An early closure of Coltishall, with its training squadron returning to Lossiemouth in Scotland and its operational ones going to Coningsby in Lincolnshire
- A change of use to take Chinook transport helicopters now based at Odiham in Hampshire
- Air-to-air missile development from a re-located unit currently at Valley in South Wales

An MoD spokesman stressed that such talk was "pure Speculation" but which was later confirmed to be true when the base closes in two years time

DID YOU KNOW?

- Bawdsey Manor became the first operational Radar station world wide in 1937. Eight masts were built here. They were an essential link in the radar chain, which helped so greatly during the Battle of Britain in 1940.
- Bentwaters air base was started in 1942 and was named Bentwaters after an old house that stood on the main runway site. During the Cold War, there was intense activity at the base. It closed in 1993.
- There are tangible remains of World War Two on Dulwich heath and Minismere Beach. On the beach are the remains of anti-tank blocks on the beach. The area around the "Scrape" at Minismere nature reserve was originally formed when low lying land was flooded during WW11 to prevent invasion.

Painting Photo Etched Instrument panels

I've seen many a method for painting photo etched instrument panels. One technique was to spray it black and then use the weather-wash way to fill

in the gray, however the wash colour always showed the black thru it. Another technique was to spray the gray first, mask everything with Bare Metal Foil, cut out all the instruments and then spray them black. The drawback with this was, it was very time consuming and the foil glue softened the acrylics.

This new technique with the knowledge that acrylic clear varnish is the toughest thing there is, is another method to add to the list.

First clean it of course. Acrylics bond to metal like nothing else, so the panel is sprayed a dark gray. Now clean your airbrush. By the time you have done this the gray is dry. Next spray a layer of clear Acrylic over the panel. Again clean your airbrush. The varnish should now be dry. Now it's time to spray a lighter gray.

Use an enamel paint thinned down, this is crucial for this technique to work, which speeds up the drying time. Let it dry, so that you can touch it without leaving finger prints. Now take a tightly woven cotton cloth, damp it with white spirit and wipe it over the instrument bezels. You remove the grey enamel without harming the clear acrylic. And look at that everything that's etched in to it is grey. Try also wetting you fingertip with white spirit this works even better.

ADDRESS UPDATE.

RICKY PRAGER.

"NEWLANDS"

BRUMSTEAD ROAD

STALHAM

NR12 9DE

Telephone: 01692 580114

E-Mail: Ricky.Prager@btinternet.com

Bit of a giggle...

I'm not eating any more chicken...

A little boy and girl at school were having lunch in the shelter shed.

"Tommy," she said, "I'm not eating any more chicken sandwiches."

"Why?" he asked.

"Cause I'm starting to grow feathers down here," she said, pointing to the bottom of her tummy.

"I don't believe you," he said. "you'll have to show me."

Behind the shed they went, where the inspection took place.

"You're right," he said. "I've been eating a lot of chicken also. Perhaps I'm getting feathers too."

"Well, I'd better have a look," she said.

After a lengthy examination, she looked up and said, "Oh, I think it's too late for you. You've got the neck and giblets too."

Peter's "Prattlings"

Useful Military Warnings

"Aim towards the Enemy." - Instruction printed on US Rocket Launcher

"Once the pin is pulled, Mr. Grenade is not our friend." - U.S. Army

"Cluster bombing from B-52s is very, very accurate. The bombs are guaranteed to always hit the ground." - U.S.A.F.Ammo Troop

"If the enemy is in range, so are you." - Infantry Journal

"A slipping gear could let your M203 grenade launcher fire when you least expect it. That would make you quite unpopular in what's left of your unit."

- Army's magazine of preventive maintenance.

"It is generally inadvisable to eject directly over the area you just bombed."

- U.S. Air Force Manual

"Try to look unimportant; they may be low on ammo." - Infantry Journal

"Tracers work both ways." - U.S. Army Ordnance

Five-second fuses only last three seconds." - Infantry Journal

"Bravery is being the only one who knows you're afraid." - Col. David Hackworth

"If your attack is going too well, you're probably walking into an ambush."

- Infantry Journal

"No combat-ready unit has ever passed inspection." - Joe Gay

"Any ship can be a minesweeper once." - Anon

"Never tell the Platoon Sergeant you have nothing to do." - Unknown Army Recruit

"Don't draw fire; it irritates the people around you." - Your Buddies

"If you see a bomb technician running, try to keep up with him." - U.S.A. Ammo Troop

Peter.

AFV Desert Finishes and Weathering Techniques



1. Preparation

Ensure the model is free from 'greasy' fingerprints. Any parts not needing painting at this time should be masked (eg open hatches/interiors should have cotton wool blanking inserted which if manipulated carefully will prevent damage to any internal detail).

If applicable, the turret should be separated from the hull to allow easy handling during painting. Also undersurfaces and those hidden nooks and crannies need a coat of paint too. Otherwise, ensure the model can be picked up for painting without affecting surfaces. A simple tissue can be used to handle the model without leaving grease marks or blemishing the already painted surface.

TIP - Care at every stage will provide you with a better result - short cuts only tempt disaster. Believe me experience tells!

Ensure any details that can't realistically be added afterwards are attached prior to painting (eg. rusting effects on exhausts obtained by using Liquid Poly and baking soda, or the wonderful world of damage, dents, nicks, surface texture, bullet and shell hits etc.).

TIP - Remember LESS IS BETTER! Overdoing weathering damage is easily done and next to impossible to remove!

2. Pre-Shading Primer Coat

The decision on what colour to use as a primer coat is essential to the final result, no matter how much covering up you might try to do later.



Have plenty of reference available. It is invaluable when attempting to get the final shading, colouring and weathering just right. If colour reference is available for the subject you are modelling, ensure you refer to several sources, as the variations in printing of photos can easily give an artificial look and feel to the vehicle. Obtain the best estimate of what the vehicle should look like and use your instinct and judgement on which shade to trust in implementing it onto the model. If no reliable reference is available regarding the colour of a vehicle or ID numbers, record your best estimate of how you think it should appear.

If you are doing a vehicle with a lighter overall finish, your primer colour needs to be lighter than if you are doing a darker finish. However, in both cases the primer colour needs to be significantly darker than the primary colour, eg. when modelling an Allied Gulf War vehicle Tamiya XF-52 Flat Earth can be used, whereas when doing a German WWII North African scheme XF-10 Flat Brown is more appropriate.

TIP - I prefer not to use black as it produces contrasts that are too harsh as well as a somewhat stark and sterile overall look.

Spray your choice of primer coat, though not too wet. Several light coats are better than one heavy wet one. A wet coat also increases the risk of glossing

especially with acrylics, not to mention the chance of burying detail and unsightly paint runs. To reduce the risk of glossing another tip is to add a modicum of flattening agent to each colour, eg. Tamiya X-21 Flat Base for acrylics. The flatter the finish the better. It is easier to simulate a semi-matt finish if desired from a matt surface, than by using semi-gloss paints to begin with. No matter how well a vehicle is finished/weathered using a semi-gloss medium it will invariably look too glossy in miniature - so I try to avoid this.

Aha! I hear you say - how are you going to prevent silvering of decals? Patience all will be revealed!

OK, you have carefully achieved a nice even flat coat of your choice of primer colour but, unless you sit on the right hand of God, you will notice blemishes, a gap, fingerprints, glue marks, whatever - now is the time to rectify them.

You'll be keen to keep going; but don't! Fix all of those annoying little blemishes now, give it to a friend to check out it if necessary - I have plenty who are more than obliging just for the chance to pull an impending 'masterpiece' to pieces! Don't be afraid, its part of the healing process!

TIP- By the way, ensure you include the interior surfaces of the open hatches with your primer coat as the dimensional effect of pre-shading applies equally to internal surfaces.

3. Base Colour

Study your references - very rarely is the primary colour of a vehicle ever 'authentic' straight from the tin or bottle. Mix and match is the key and don't forget to keep some of that carefully mixed base colour for later touching up if necessary.



TIP - Record the contents of the 'mix' once you have settled on the correct shade, as you may need to paint another or similar vehicle in the future.

Technique: Apply progressively lighter coats working up to the corners and edges, gently applying slightly more intense colour to the centre sections while less at the edges. Allow more primer coat to show through in the areas that would not get full light in normal daylight, eg. undersides of mudguards and tracks which can be left as primer coat at this stage. The open flat surfaces of the vehicle that obtain the most light should be given a fair depth of this primary colour.

TIP - I found that after some practice it was easier to paint up to a line, corner or edge than applying a thin fine line of darker colour later.

4. Interiors

Carefully apply successively lighter coats to the exposed interior on hatches, etc. using the same principle. The newer generation of airbrushes such as the Aztec series make it far easier to airbrush areas which were once a paint brush only job.

5. Decals

Prior to applying decals I paint vertical surfaces with clear flat enamel

usually Humbrol. However, acrylic can be used. If using enamel over acrylic ensure the acrylic finish underneath has cured for several days first.



You'll notice that as the clear flat dries it will darken slightly. This is OK as the natural fall of light generally causes vertical surfaces to be darker than the horizontal surfaces.

TIP - Hedge your bets and always trim excess film from the decal right up to the coloured edge using a new sharp blade to ensure no film is visible.

Decals can now be readily applied to the surface. I find 'Mr Mark Softener' from Gunze Sangyo to be an excellent product for settling decals down, even over the most undulating surface. Don't panic when applying it as your decal will wrinkle severely prior to it hugging down to a 'painted on' finish!

Additionally, 'Mr Mark Softener' hardens the decal to the point where once set, it will accept light sanding which can prove useful at times when the light overspray (described in Step 7) becomes a bit overdone!

TIP - I have also found that using this product seals the decal sufficiently - eliminating the need for a clear overcoat.

6. Detailing

This is the time to apply detail painting to tools, headlights, taillights,

aerials, stowage, fittings etc. Then apply paint chipping to all susceptible areas, access hatches, and wear areas where the crew would walk on the vehicle and where external, as well as internal, loads are fitted and/or removed.

TIP - Use a darker colour to achieve chipping and wear in small amounts and apply with a fine pointed 00/01 brush. Remember to concentrate chipping and wear to edges and hatch surrounds, while lessening the chipping and wear away from such edges. However, the random spot can be added here and there. Start by applying a little at a time, as this effect can be very easily overdone.



I use a darker primer colour for these chips, as this is the general rule on most fighting vehicles, eg. Gulf War AFVs were mostly dark green underneath, while German WWII vehicles were oxide red.

Applying the above technique to my Gulf War M1A1 mine-plow, allowed for these levels of wear - light tan topcoat, dark green base coat at the edge of chips, then a small amount of shiny natural metal.

A small amount of natural metal can be sparingly applied to the most prominent areas of wear if desired, but it's almost always surrounded by small traces of primer chipping.

7. Blending

Photo 6 Apply a very light 'dust coat' of a light tan or grey over all painted

detail, including decals, this technique can also use the lighter of any camouflage colour used. This will reduce the amount of contrast between the various details; improving the realism and making the vehicle appear 'washed' with daylight as would be expected in the bright desert environment.

NB - This blending is equally important with multi-colour camouflage schemes where dusting over the entire vehicle improves realism dramatically and ties in all the colours.

8. Finishing

Study the vehicle in reference photos - look for any colouring highlights on specific areas. Apply a small amount of drybrushing using a similar lighter colour. Generally, I use enamels for this step by picking up some of the thick pigment at the bottom of the tin with a flat brush, removing all but a trace by 'pre-brushing' onto a rag or paper, then applying very gently to catch highlights and raised areas.

TIP - This process is generally most effective around the wheel rims where the wheel nuts and higher surfaces protrude above the desert groundwork accumulated on the wheel hubs, and on any additional surfaces that might reflect natural light, eg. top surface of gun barrels, etc.

9. Pastels

These are one of the most important tools for achieving a realistic, weathered and dusty desert campaign vehicle finish.

Good quality artist's dry pastel chalks are powdered by rubbing them on wet and dry sandpaper before being applied to the kit with a wide flat brush to all surfaces. Use the edge of the brush and apply to corners, edges or concentrations of dust as it falls down the vertical hull sides or glacis plates.

Concentrate dust on hull sides, tracks, horizontal fenders, and especially around the mudguards and rear of AFVs.

TIP - Use lighter coloured pastels for dust and surface fading and darker tones for accentuating crevices, joints and perforations. Be sure to apply

dusting in natural patterns where dust would logically accumulate or fall due to weather and movement.

Pastels can be applied with equal effectiveness to figures too, by matting down any shiny clothing!

10. Final Touches

It is the finer details that I find completes a model and gives that extra level of realism - some examples are listed here:



Applying the 'Rustall' process to exhaust pipes and mufflers. Don't apply copious amounts of rust to desert vehicles as moisture there is usually at a minimum.

Add black pastel to gun muzzles and exhausts. If the exhaust lies over the hull as it does on some modern AFVs, apply a light touch of matt black with the airbrush. Don't forget APU and NBCD pack exhausts also on modern AFVs.

Use lead pencil to highlight vision block glass; exposed metal on high wear areas, and metal tread bars and grousers on tracks. Sand really polishes high wear areas on drive sprockets and track links to a mirror finish.

Apply pastel dusting equally to exposed stowage.

Add very minor surface rust to spare tracklinks stowed on the vehicle.

Apply light drybrushing to the rubber track pads (if any), on modern AFV's to simulate wear. Most have internal pads that the road wheel tyres run on, which will need painting and fading.

For desert softskins add mud/dust in a rotating spray pattern to duplicate the application of it on the real vehicle.

Apply black/brown washes to the fuel filler caps and for residual spills down the sides of vehicles, which can look very authentic if applied sparingly, especially when it washes away the pastel dust in the appropriate areas as per the real thing.

Try a mix of burnt umber oil paint with a dash of silver enamel for machine gun barrels.

A good way to accumulate built up dirt and dust in wheel arches and mudguards, etc. is by using dabs of clear matt and applying suitably coloured railroad groundwork material to it.



Conclusion

So there you have it - painting and weathering desert theatre AFVs in 10 easy steps. Happy modelling.

IPMS HORNCHURCH
July competition results.

1/72nd scale or less.

Position	Entrant	Entry	Votes
1 st	Peter Bagshaw	Republic F-84 Thunderjet	88

Greater than 1/72nd scale.

Position	Entrant	Entry	Votes
1 st	Mick Pitts	Junkers JU-52	83
2 nd	Ted Taylor	English Electric Lightning	63
3 rd	Keith Money	F-16 Fighting Fulcrum	59
4 th	Brian Lay	Hawker Typhoon	47
5 th	Brian Lay	Miles M35 Libellula	32

Wally Arrowsmith Trophy (Aircraft) - Current Positions.

Brian Lay	36
Mick Pitts	25
Peter Bagshaw	25
Ted Taylor	23
Keith Money	21



Peter Bagshaw.



Mick Pitts.



Ted Taylor.
 Money.



Keith



Brian Lay.



Brian Lay.



Tom Newton from the Little Haven Hospice, Being presented with the cheque by Mick Pitts.