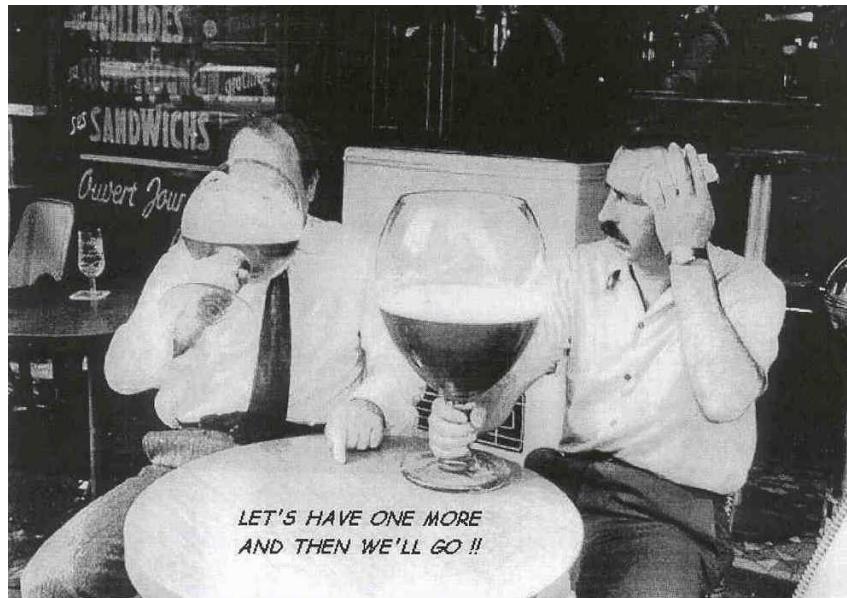




"STICKY FINGERS"

IPMS HORNCHURCH - NEWSLETTER



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AND THEN WE'LL GO !!*

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Dave's "Divulgences"

Hi gang, tonight is competition night so I hope that you have all worked hard and made some fine models, good luck to you all. Also Brian Lay is giving a talk on how to build and paint Sci-Fi figures.

On a different note I hope that you have all been thinking about the job as the money keeper.

All the best.

Kit Build - 1:350th Scale Tamiya USS Enterprise CVN-65

After reading last months magazine on what can be done for the magazine I thought I would write this. I hope this does not bore and you find it interesting.

Having such a large kit and full of excitement for it, I just could not build it out of the box and not being able to afford any detail sets a lot of scratch building had to be done and not taking any notice from critics from some model magazines all in all I think the kit is just right.

So here we go.

First the hull, it comes in two parts with two nuts and bolts. After you put the two parts together you find that you have a seam line around the front part of the hull. To get rid of this you need to use at least one and a half tubes of superglue. When you have applied at least 10 layers of glue and let them set you then sand down the area with 400 grade wet and dry and finish with Scotchbrite to leave a smooth finish. Job done.

Next was the interior. This was going to be a sod. Not having much reference on the ship, except an article from Fine Scale Modeller and a book Bob Plumridge lent me I started to scratchbuild.

First the deck floor. I cut 6 pieces of sprue at a length of 2" each and glued them upright on the inside base of the hull at 4½" apart. Then I measured the widths inside, then cut plasticard to size and fitted them in (3 pieces in all). Then the walls, again using plasticard, I measured from the new deck floor to not quite the top of the hull (I left 3/16" of an inch which made the walls one inch and one 16th deep and fitted the parts in, 15 parts in all). Then looking at Bob's book I started to scratch build the parts for the walls, like girders, bulkheads, access panels, tool cabinets, hose stations etc. Plus a corner of a tape cassette case, because it was see through Perspex made it easy for a LED. After sanding it to shape and adding very small parts and then masking it, I then drilled a hole 2 lights wide in the starboard wall, then glued the part over the hole in the wall.

Having added all the scratch parts that could be seen, I drilled 4 more holes in the walls for more LEDs, then covered the holes with parts from the spares box. After that was done I airbrushed the walls with a mix of Humbrol 64 and 27, then added decals from the spare decal tin to make the inside look busier. Once it was all dry I then drybrushed the inside with Humbrol 67 and 29.



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Then came the deck side openings, parts B12 and B10, which are in the closed position, so I had to drill and cut the parts so I could have them in the open position. After I had done this I glued them in, then painted them. Then came the roof, which was in 3 main parts. Why 3 parts? Because of different widths, which you have to measure from port to starboard.

After that I started to scribe panel lines on the roof and then drilled 12 holes for the LEDs. Then after that I added the details such as girders, piping, junction boxes, light covers, wires etc. I then masked off the light covers, then airbrushed the roof with Humbrol 67 and 27 mix, then drybrushed one dry. I then added the LEDs and wires, first on the walls and then on the roof.

Bear in mind that all the wires have to interlock to get a circuit for the positive and negative and must be fitted to a 9-volt battery. After all that was done and putting the roof to one side it was then time to start on the aircraft and tractors.

The aircraft colours was easy, white underside and US Gull Grey on top, some of the tails were red, but I leave this to any questions after cutting wings and tail folds. I then glued the aircraft to the hanger deck, I then built a fire tender and added some scratch built parts, then painted it and added decals and then glued in place. One of the tow tractors was converted as a weapons tow tractor just by making it smaller, then painted and glued in. I then made a normal tow tractor, glued it in with a tow bar on to an A-7 Corsair and also to an A-6 Prowler.

The next stage was the bridge/island; this had 3 LEDs, which was done the same way as the roof. The only things I added apart from the LEDs was 10 thou Perspex cut to size then painted clear blue (Tamiya X23), I then built the rest of the island up, minus small parts. Masked and airbrushed, it was then put to one side.

The next job was to fit the parts to the underneath of the base, which included a switch, 2 wires and a battery box, black tape and superglue. I then drilled 4 holes through the base and the bottom of the hull for fitting of straws later. I then drilled a larger hole for the wires to fit through. I then airbrushed the exterior and then sealed with Johnson's Kleer.

After wiring up the lights for testing, which was OK, it was then time to fit the roof, flight deck and island, which was easy once you fitted the wires out of the way.

The flight deck however comes in 3 parts which made it awkward not to lose any deck detail and meant I had to use superglue as a filler and after sanding down, some of the detail was gone, but I put the detail back when I had finished the main paint job.

I then airbrushed the flight deck with Humbrol 27 and Xtracolour Ocean Grey and then sprayed it with Johnson's Kleer. Then came the deck pad eyes, which I did with a cocktail stick and after that Johnson's Kleer again.



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I then masked the lined areas on the deck and airbrushed them and then sealed the deck with Johnson's Kleer. I then painted and fitted the rest of the parts on to the ship. After that I started to do the decaling, but knew that you didn't get enough decals with the kit to make it more accurate. So I went through all of my decals and just had enough to fit around the elevator edges, which was tiring. I then fitted the elevators, adding the hydraulic cables and dry brushed the deck, added cables to the masts, plus signals etc.

Then came the rest of the aircraft and deck vehicles. These aircraft and the ones in the hanger represent the Air Wing 11 circa 1980-82, which Bob Plumridge was kind enough to let me have, thanks Bob.

The tractors were done the same except for one, which was done as a white fire tug, simply by cutting and adding a water tank and a guard around the back and a hose.

Model complete.

Paints used:

Humrol - 27, 64, 160, 33, 40, 140, 52 22, 19, 67, 29, 11, 127, 126 & 129
Xtracolour - Ocean Grey
Tamiya - X23 Clear Blue

Reference

Thanks to Bob Plumridge and his book
Fine Scale Modeller March 1997

Total number of added parts including wire and LEDs and plasticard was 590.
Model started 4/4/2002 and finished on 21/2/2003

At times this project was very tiring but all in all a great and exciting kit to make.

Any questions please ask.

Dave



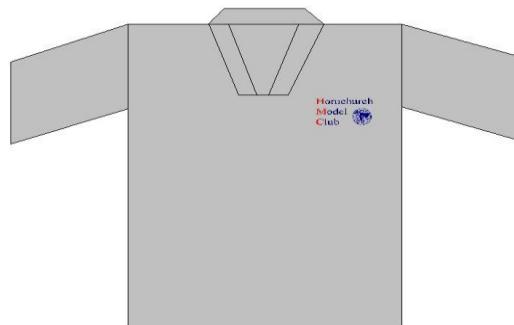
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Peter's "Prattlings"

Club Sweatshirt/Polo shirt

We had a good response in terms of numbers from club members last month indicating at least a level of interest that would make this project worthwhile undertaking. Unfortunately there appeared to still be a lack of awareness over the proposed design of the logo. For those who don't know here's what is being proposed.



If you don't like the design and want the club to consider something else please let me know as soon as possible as we should go ahead with this fairly soon. There was a suggestion of using the RAF Hornchurch badge, which incorporates a bull motif and was something that Alan Wright did a few drawings of a few years ago, unfortunately the design is fairly complex and as such wouldn't translate too well into a motif.

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!

Article Title/Subject	Comments
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.



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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 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 of 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!"



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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

Scale Aviation Modeller Volumes 3, 4, 5, 6, 7, 9	Flypast Volumes for 1994, 1995, 1997, 1999 and a D-Day Special
Scale Aircraft Modeller Volumes 18, 19, 20, 21, 22, 24	Aviation News Volume 21 1-23 1992
Aircraft Illustrated 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.

A Joke

A woman was out golfing one day when she hit her ball into the woods. She went into the woods to look for it and found a frog in a trap. The frog said to her, "If you release me from this trap, I will grant you 3 wishes."

The woman freed the frog and the frog said, "Thank you, but I failed to mention that there was a condition to your wishes that whatever you wish for, your husband will get 10 times more or better!" The woman said, "That would be okay," and for her first wish, she wanted to be the most beautiful woman in the world. The frog warned her, "You do realize that this wish will also make your husband the most handsome man in the world, an Adonis, that women will flock to. "The woman replied, "That will be okay because I will be the most beautiful woman and he will only have eyes for me." So, KAZAM - she's the most beautiful woman in the world!

For her second wish, she wanted to be the richest woman in the world. The frog said, "That will make your husband the richest man in the world and he will be ten times richer than you. "The woman said, "That will be okay because what is mine is his and what is his is mine. "So, KAZAM she's the richest woman in the world!

The frog then inquired about her third wish, and she answered, "I'd like a mild heart attack."

Moral of the story: Women are clever bitches. Don't mess with them

Peter



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Ricky's "Ramblings"

Walking through the crafts marquee over the Hornchurch town show Angela saw a table in there with a load of plastic models on it. After talking to them for a few minutes she came over to me at a different table and told me what she had been talking about with them. So after much 'earole bashing I went to talk to them myself.

That was about ten years ago and I've been with this club ever since and some great times I've had here.

Those of you who were at the last meeting will understand why I wrote this, but for those of you who weren't there, I am standing down as the club secretary as I shall be moving to Norfolk (if all goes well) in the near future.

If my memory serves me right the people who I spoke to all those years ago were Alan Wright and Wally and it was due to them that I am here now. My initial reaction was I suppose one of fear thinking "My models aren't as good as those" and "what do I need a club for" and this is the same reaction I get from other modellers I speak to at the Southern Expo when I'm on the door.

I would be the first to put my hand up and admit that I am not a prolific builder like some in this club. My problem is too many fingers in to many pies not giving enough time to each. So like the new years resolutions I've created a " moving resolution" to drop some things and concentrate on my modelling. I want to start putting into practice a lot of the things I've learnt from everyone who has been connected with this club down the years. I hope I've put something back into this club in my own special way and will really look forward to meeting you all at the shows. I've spoken to a few people about still trying to send in some articles for Sticky Fingers as long as you keep it going yourselves by supplying articles. Time and again its been proved to me that info you take for granted others in the club know nothing about so get out the paper and pen and start writing. However I'm afraid "Ricky's Rambling" will have to be killed off to be replaced by "Norfolk Nerd".

Ya Gotta Laugh

The Roman army were camping near Newcastle in 10 AD when they were annoyed by a lone Scot throwing stones at them. A Centurion was ordered to take 100 men and deal with him. The Scot promptly ran away and was pursued over the hills by the Romans.

After a week had gone by the camp commander was surprised to see his centurion and only one other man returning, both wounded and exhausted. The commander said, "What happened to you "?"There were two of them" came the reply. Rumour has it that shortly after this incident Hadrian's Wall was built.



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Conversions And Super Detailing

Most modellers begin their modelling career by building models straight out of the box, without adding more details than what's already included in the kit, but more experienced modellers like to create something that is beyond the standard kit, something that nobody else has.

Although it may appear hard at first glance, converting a kit (sometimes also called *kit-bashing*) does not necessarily have to be a very complicated business. For instance, cutting off and repositioning the control surfaces of the aircraft (ailerons and rudders) is an easy conversion that will make a model look more "alive". (By the way, to cut straight lines through plastic, use regular sewing thread. If you work carefully and slowly, you will be able to make a very clean and straight cut.). Another easy conversion can be as simple as adding extra ordnance to the aircraft, like missiles or targeting pods not included in the kit. If there are pilot figures provided, you can cut off and reposition the arms and the head, so that the pilot appears to actually *do* something, like saluting, working the radar or checking his kneeboard map, instead of just sitting in the cockpit like a dummy.

Many parts that are not quite in scale can be replaced by more authentic looking pieces. A thin plastic sheet or a piece of copper usually looks much more realistic than the antenna, pitot tube or actuator rod it replaces.

Trailing wing ends and landing gear bay doors are usually much thicker than they should be, these can be sanded to a more correct thickness. Transparent plastic parts can be easily modified. Canopies and windows can be sawed (not cut) in two to display them in an open position. Head-up-displays can easily be substituted with tiny parts cut from negative film (you know, that transparent part that comes before the photos). Gun barrels and exhausts can be drilled up. As you see, there are many things that you can do quite easily and which will make the model more believable. You should feel free to experiment as long as you are happy with what you're doing.

Replacement parts

Some kits offer the modeller a choice of versions. Quite often there are a number of parts that are not needed for the certain version you choose to model, but don't throw those extra parts away! Even if they are not used for your current project, they may come in handy whenever you do a conversion in the future. You would be surprised to know how many parts can be used in other model projects - and not just generic details, such as drop tanks, bombs and missiles. Also keep your unused decals, preferably in a binder where they are safe from sunlight and humidity. (*How do you keep your spare decals? Don't forget you may have thought of something no one else has*)

For more advanced conversion projects, you can purchase additional replacement parts, such as new ejection seats, weighted or "bulged" wheels, complete cockpit sets and engine details. These parts can be purchased in specialist hobby shops or over the Internet and used to extend the detail level of a model to far beyond what is possible with the parts provided in the kit. A model that has been enhanced with additional parts to display such a wealth of detail is called a *superdetailed* model.

Resin and Metal



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Often third party accessory parts are made of *resin*, which is a polyurethane material. Just as regular styrene plastic, it can be used to create parts with incredible detail, but it doesn't require the same expensive and advanced technology as the injection moulding process.

Be warned though - working with resin material is much more difficult than working with the styrene parts that were included in your kit. Large parts, such as wings and stabilizers often have no positioning lugs, and you will have to glue them butt-end to the fuselage, which is much more difficult. (*Again got any ideas on how to connect the wings*) Since regular model cement does not work with resin, you will have to use superglue. The resin parts are often marred by trapped air bubbles, which means more sanding and filling work. The material also has different sanding characteristics than plastic.

If you wish, you can even create your own details by using RTV material (*room temperature curing vulcanising*), but this method is not for the occasional modeller. You can also buy white metal parts, or *photo-etched* part.

Dioramas

If you wish to display your model in a more interesting environment, you can build a complete *diorama*, or a scene from real life. For instance you can create a diorama of two or more aircraft being prepared for flight, with crewmen climbing onboard and ground personnel hoisting bombs or attaching missiles to the wing pylons.

Building dioramas is a challenge on its own, because it will require all the model building skill and imagination you have.

There are lots of diorama accessories to be purchased separately, from human figurines to buildings and tow trucks, but you will have to create some additional detail from scratch. If you are skilful, you will be rewarded with an interesting and believable scene from real life.

It is up to you to decide upon the level of complexity for your model building and conversion projects. The most important thing is that you are happy with your modelling. And don't forget to have fun!



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Photographing Your Models.

(Copied from the A.C.T. Scale Modellers Society, Canberra, Australia, Internet site)

([www://http.actms.asn.au/home.atm](http://http.actms.asn.au/home.atm))

1. Camera choice.

It makes best sense to use a 35mm single lens reflex for this kind of photography, as we need to see exactly what the camera will see and only an SLR will allow this. I'm not advocating that you rush out and buy the latest and greatest; in fact perfectly good results can be had from the cheapest of second-hand Pentaxes through to the best that Nikon has to offer. What does matter is that the camera is in good, clean condition and provides you with access to a full manual mode of operation or aperture-priority at the very least. It should also have an accurate TTL (through-the-lens) light meter and if it has a depth of field preview lever you'll find that will come in very handy too, but it's not critical. Autofocus, autowind, autoexposure etc., are all well and good in some situations, but will see no use in the photographs we are going to take.

2. Lens choice.

The best lenses for close-up photography are macro or micro lenses. These are designed specifically for focusing at close distances and give their best quality at reasonable magnifications, but are prohibitively expensive for the dabbling amateur. I would imagine that most of you have either moderate zoom lenses (28-80, 35-70, 35-105mm etc.), normal lenses (50 or 55mm), or smaller telephotos (90, 105, 135mm) available, so we'll concentrate on their use. Do not be fooled by the "macro function" of your zoom lens, it is not a true macro lens, it simply has a close focus ability, but it will suffice admirably for the task at hand. Try not to use wide lenses (35, 28 etc.) as these produce too much distortion of the subject when used at close distances.

To find out how close your lens will focus, attach it to the camera and rotate it to its closest focusing distance. At this point the lens will also be at its longest, physically. If you are using a zoom lens, ensure it is first set to its longest (telephoto) focal length. Don't be fooled into using your biggest zoom either (80-200 or 70-210mm), the smaller one (if you have more than one) will suffice. Now have a look through the viewfinder and move the camera towards or away from the subject until the image appears in focus. That's as close as you can get, so it will give you an indication of the magnification available to you with your existing equipment. If it's not close enough for you to fill the viewfinder with your model, then try another lens or read the next section.

3. Lens accessories.

If you need a bit more magnification, there are a couple of low-cost options available to you. The first is a hollow steel tube called an "extension-tube". All this does is fit between the lens and the camera and move the lens further away from the film, thus increasing the magnification on film. They contain no optics, are quite cheap and available in sets of three varying lengths for a variety of camera types. Ask at your local camera store and insist on the "automatic" or "aperture-coupled" type, as they will make your life a lot easier. The second option is close-up filters that screw directly to the front of your existing lens and function in a manner similar to prescription spectacles. Available in a range of magnifications, they are relatively cheap and of reasonable quality, but due to their optical nature, they will compromise the resolution of your lens a little. I would be inclined to try the extension tubes before the close-up filters.



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4. Film choice.

Most people would instantly reach for a roll of Kodacolor Gold 100 (or similar) without thinking about why and this type of film would suffice in most situations. If we are going to learn through this experience however, we have to dispense with the familiar and turn to transparency (colour slide) film. There is sound reasoning for this, as will become clear shortly.

Colour negative films, processed through chemistry called C-41 (Fujicolor, Kodacolor, or virtually anything with 'colour' at the end of the name) are the most commonly used films of all and are of generally very high quality. They require an intermediate printing stage however, during which the printer operator can make a variety of alterations in colour balance and density away from what you had in mind. You're carefully researched and mixed RLM-whatever can come out looking anything but, as the person doing the printing has seen neither RLM-whatever, nor the lighting conditions under which the photograph was taken. Further, if you have deliberately altered exposure, lighting or filtration for any specific reason, the printer can nullify all your efforts by printing everything back to a pre-programmed normality that was anything but what you intended. Shoot the family on 'colour' films, switch back to them when you're fully confident of your technique, but shoot transparency films while you're learning. Why?

Anything with 'chrome' at the end of the name (Ektachrome, Fujichrome, Agfachrome etc.) is a colour transparency film that is processed through E-6 chemistry (one exception is Kodachrome which uses its own peculiar process). The great thing about transparency films is that you will see any changes in exposure and colour balance that you have made, right there on the final mounted slide. The drawback is the requirement for a slide projector, lightbox and viewing loupe or other supplementary viewer to view them (don't hold them up to the overhead lights, as this is not an effective way to judge density or colour). Processing is also limited, with only a few places in Canberra running an E-6 line. Two of the more reliable are Bica Prolab in Fyshwick (Kodak Q-Lab monitored, but slightly more expensive as they are primarily a professional laboratory) and Civic Fast Photo (also Kodak Q-Lab monitored) in the city. They will allow you to have a good look at your results on their counter lightboxes too and may also be able to advise you of any glaring errors in your results.

Transparency films are also available in two specific types, intended for use under different lighting conditions. Tungsten balanced films (Fujichrome 64T, Ektachrome 160T etc.) are balanced for use under photoflood type bulbs or household lighting (not fluorescent). They balance out the warm red cast that would otherwise occur under this kind of lighting. Daylight balanced transparency films are more numerous and are available in both professional (Fujichrome Provia 100, Velvia 50 etc.) and amateur boxings (Fujichrome Sensia 100, 200, 400 etc.). The images that accompany this article were shot on Fujichrome Sensia 100 or 64T, which are as good or better than, in my opinion, any other equivalent transparency films available. If you also invest in 80A and 80B type filters for your lens, you can also shoot under tungsten household or photoflood lighting onto daylight balanced film and the filters will correct the colour balance for you. This is probably the preferred option, saving you having to use two different types of film. Film speed is the last issue, with very good quality being



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available from the current crop of 100 ISO films. For the work that we are going to do, you'll soon see that we'll need nothing faster. So, armed with our Fujichrome Sensia 100 and 64T, what else do we need to know?

5. A little photographic knowledge can go a long way.

The things that trip people up the most are also the simplest concepts in photography. Depth of field, focusing, lighting and correct exposure are the four main factors that will make or break our results, so let's look at each in turn.

Depth of Field is the zone of acceptable focus that we create in the image by selecting a lens aperture appropriate to the effect that we wish to convey in the final photograph. The aperture is the opening in the lens that lets light pass to the shutter and consequently the film. It is adjustable, generally in one stop steps. The aperture scale is as follows:

f1, f1.4, f2, f2.8, f4, f5.6, f8, f11, f16, f22, f32, f45 etc.

The difference between each number on this scale is one stop, with each whole stop difference being a doubling or halving of the amount of light that passes through the lens. Numbers that do not appear on this scale (e.g. f4.5, f9.1, f13 etc) are intermediate stops and may only represent 1/2 or 1/3 stop differences. Be aware of this if your camera and lens combination is a modern one that is capable of adjusting the lens aperture in intermediate stops. The smaller the number, the larger the aperture and the shallower the depth of field in the image. The larger the number, the smaller the aperture and the greater the depth of field in the image. We would use f16 as an absolute minimum for the kind of subjects we'll be dealing with.

Focusing is another of those critical issues where errors are often made. Often we are tempted to focus on the first thing in the image, so a photograph of an aeroplane may have a nice sharp propeller, or a well focused wing tip but little else. Around halfway into the image is the point we want to focus on. If I shoot a picture of an aeroplane that is canted at 45° to the camera, then I'll focus on the canopy (see image #1), not on the propeller. The depth of field at f16 or greater will take care of the focus over the remainder of the model.

Lighting can be as simple or as complex as we want it to be. Quite frankly, the best light for model photography is that wonderful soft light we get in the middle of the day in Canberra, when the sky is completely overcast. You'll get great, even illumination, with virtually no shadows to worry about. Of course, that mainly restricts us to the winter months, when the overcast is often accompanied by rain and makes conditions less than ideal. If we're forced inside, we can make do with a couple of anglepoise lamps that most of us should have anyway.

Correct exposure is obtained when the shutter speed and aperture are selected correctly for the light intensity and the film sensitivity. Your camera should have some means of advising you of a correct exposure and how to set it. Due to the wide variety of metering systems available, I can't begin to describe the procedure for all and sundry. If in doubt, read the manual. What I can say, is that we will always require small apertures and generally long shutter speeds (typically 1/30 - 1/8th outdoors and 1 - 4 seconds under tungsten lighting) and this will require



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that the use of a tripod, or some other form of stable camera support is mandatory. As a reference point, our outdoor shots might be in the vicinity of 1/8th second @ f22 with 100 ISO film on an overcast day, with our indoor shots being around 4 seconds @ F22 under two anglepoise lamps with 100 watt bulbs. If your exposures differ widely from these (slight differences are understandable), then it's likely that your metering is not functioning correctly or your camera operation is uncertain.

Bracketing is a means of assuring at least one correct exposure in a sequence of shots by deliberately under or overexposing from the camera's recommendation. If the camera indicates an exposure of 1/15th @ f22, we would take a shot using these parameters, but also take shots at 1/8th and 1/30th without altering the aperture from f22. This is one stop over and one stop under correct and provides us with a little insurance over any metering errors that our cameras may produce. Feel free to bracket 3 stops either side of correct, as film is the cheapest part of photography and I'd rather waste some than not get the result I was after in the first place.

One final point of note is that modern cameras will also give the user a greater freedom over the selection of shutter speeds. The one stop difference shutter speed scale is as follows:

30, 15, 8, 4, 2, 1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000, 1/2000, 1/4000, 1/8000 etc. Any shutter speed that does not appear on this scale (e.g. 1/300, 1/750, 1/6) is an intermediate 1/3 or 1/2 stop shutter speed.

6. The Outdoor Set-up

The diagram above shows a typical overcast day set-up. Take note of the direction of the light and the location of a reflector in relation to the model. This provides even illumination allowing us to see all the details in the model, but remains realistically natural.

The table is around 80cm high, with some static railway grass covering the surface as a model base. The wall in this photograph is around 100cm behind the model and shows you how much depth of field can be obtained at f22 (lens is 105mm). The background is your choice (the wall was used purely to illustrate depth of field), with trees or sky being quite effective, or travel brochure style calendar photographs setting a location. Naturally, these can be closer to the model than 100cm, just make certain that they are not casting shadows on the model.

7. The Indoor Set-up.

Naturally, an indoor set-up is going to be more complex than an outdoor, but it can be done quite effectively on a budget. The diagram shows a similar set-up to our outdoor one, but utilising two or three anglepoise lamps (don't forget to use an 80 series filter for daylight film, or shoot straight to tungsten balanced film) in place of the sun and the reflector. The lamp to the left of the model is our "key" lamp and provides the main directional light. The light to the right is our "fill" light and, as the name implies, it fills in the shadows created by the key light to provide more even illumination. If we use the anglepoise lights as is, we end up with fairly harsh lighting that creates large shadows under the model and stark highlights along fuselages and the like. By softening the light with a diffusion material (a screen printing frame with two or three layers of drafting film stretched over it in place of the screen printing mesh) we more closely approach the quality of overcast outdoor lighting. The sequence of photographs below shows the effects obtained with both unsoftened lamps and diffusion material (image #'s 5, 6, 7,



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8, 9, 10, 11) and the introduction of a background lamp to illuminate the wall or paper background behind the model. This last lamp may not be needed if a travel type photograph is used quite close to the model, but will be required if the background is placed around 100cm away.

Ricky

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Brian's' Build

Figure Painting

This will detail a simple method I use to give some shading to figure models. I will be dealing with a face but the same method can be used for clothing. I have worked in this way with figures ranging from 1/32 scale to 1/6 scale with good results, the larger you go the more detail needs to be added.

The paints I use are Tamiya or Citadel acrylics and Windsor and Newton Artisan oils, these oil paints are specially formulated so that they can be thinned with water and cleaning up is done with a little soapy water so no messing about with smelly thinners.

After any filling and cleaning up is done give the model a coat of Halfords primer, I prefer white on figures but if the colours are going to be dark use grey to make covering easier.

I start with the flesh areas, give these a coat of bronzed flesh and leave for at least a day to dry thoroughly. This is a good base flesh colour but if you want a paler looking skin you can use Elf flesh or Pallid flesh, a darker shade will need a little brown mixed in.

The next few steps use oil paints, for starters to get shadows mix equal measures of Raw umber, Burnt sienna and Yellow ochre, work this mixture all over the flesh areas then wipe off using tissue paper, this will leave paint in the dips and creases to form shadows and will tint the rest of the flesh to give a more realistic colour.

Highlights are added by putting a little yellow on places such as the nose, cheeks and forehead, leave this for about 45 minutes before wiping this off with tissue, then for more highlighting use white on smaller areas again leaving for 45 minutes before wiping off. For male figures I use a little thinned Brick red on the lips, for female figures I use a deeper red.

The eyes are next, I carefully paint in the whites leaving a little shadow around the edge for the lashes, the irises are painted in whichever colour you wish and then a small pupil is painted in the centre. These must be lined up properly otherwise you will have a boss eyed figure, the best way to research this is to look at your own eyes in a mirror.

For the hair I start with a medium shade of the colour I want then use a darker wash and finish with some drybrushing in a lighter shade, for black I start with dark grey and use dark blue for the drybrushing. The oil paints leave a shine on the figure so I give it a coat of matt varnish, this also protects the paintwork, and the eyes should have a little gloss added to give a damp look.

I hope this is useful there are many ways to paint figures this is just the one that I prefer.

Brian



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IPMS Hornchurch Annual Competition

July Aircraft Voting Results

1/72nd scale or less

Position	Entrant	Entry	Votes
1 st	Ian Brown	Arado E.555	84
2 nd	Ian Brown	Handley Page Hampden	81
3 rd	Daniel Alvisse	Aero MB200	55
4 th	Alan Wright	Nakajima Ki-45 Nick	24
5 th	Peter Bagshaw	Republic P-47D Thunderbolt	22
	Charles Thompson	Messerschmitt Me-110G	21
	Peter Bagshaw	Henschel HS-132	18
	Alan Wright	Aichi Grace	10
	Ken Sparks	Heinkel He-111	7
	Charles Thompson	North American P-51B Mustang	5

Greater than 1/72nd scale

Position	Entrant	Entry	Votes
1 st	Keith Money	General Dynamics F-16 Fighting Fulcrum	78
2 nd	Keith Money	McDonnell Douglas F-4E Phantom	71
3 rd	Paul Kirby	Messerschmitt Me 109G-4 Trop	63
4 th	Ted Taylor	Henschel HS-123	48
5 th	John Hone	McDonnell Douglas F-4F Phantom	46
	Ken Sparks	Douglas A-4E Skyhawk	20

Wally Arrowsmith Trophy (Aircraft) – Current Positions

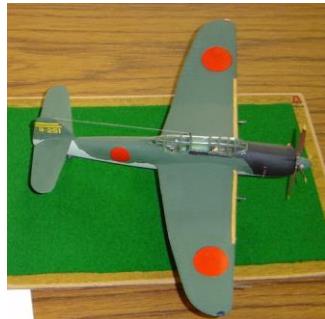
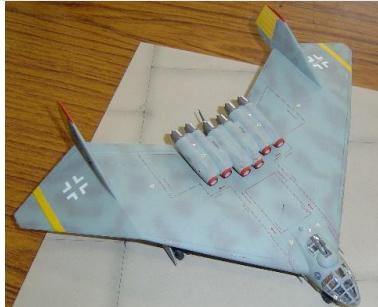
Ian Brown	48
Keith Money	48
Alan Wright	24
Peter Bagshaw	22
Daniel Alvisse	21
Paul Kirby	21
Ted Taylor	19
John Hone	17
Charles Thompson	10
Ken Sparks	10



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72nd or less



Greater than 72nd Scale



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Many thanks to John Huston for taking the photos for this months report.



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Wrighty's References

Fighter Squadrons of the Fleet Air Arm in W.W.II

800 Squadron

Formed originally from 402 and 404 Flights in 1935, the outbreak of war found the squadron equipped with the Skua aboard the Ark Royal. From September 1939 until February 1940 they operated on Trade Protection and working up to full operational readiness. Landed ashore at Hatson to allow Ark Royal to go on to the Mediterranean to train her strike squadrons. It was during this spell they carried out their famous attack on the Koenigsberg, which was sunk at Bergen in the Norwegian campaign.

Rejoining the Ark Royal on her return to the UK, they took part in the Norwegian operations and evacuation between April 1940 and June 1940. Near the end of this campaign heavy losses were incurred when they attempted an attack on the Scharnhorst.

The squadron was made good and rejoined their carrier, the Ark Royal, sailing to join Force H in the Mediterranean. Operating from August 1940 to April 1941 the carriers busy programme of action found the Skuas had many shortcomings and during April 1941 they were withdrawn and replaced aboard the carrier by the Fulmars of 807 Squadron.

The unit returned to the UK where they reequipped with Fulmars themselves, in May 1941 they were split into X, Y & Z flights to join carriers being employed on ferrying RAF aircraft to the Mediterranean. X flight went to Furious and led Hurricanes into Malta, they were intended to go on to Crete, but were retained in Malta for interdiction sorties over Italy until November 1941.

Y Flight went to Argus on ferry work between May 1941 and June 1941. Z Flight went to Victorious also for ferrying between May 1941 and June 1941. This unit interrupted its task to take an active part in the Bismarck episode, when they acted as shadowers.

In July 1941 the squadron was brought up to strength embarking aboard Furious on her return from ferrying, they took part during July 1942 in the Kirkenes and Petsamo operation, but losses were incurred the unit was rebuilt again and worked up in readiness for a new carrier, this was the Indomitable, which they joined in December 1941, sailing for the Indian Ocean. En route they were disembarked to Aden to make way for RAF aircraft being ferried by the carrier. They rejoined in April 1942 whereupon they took part in the defence of Ceylon and afterwards the operation in May 1942 at Diego Suarez. Following this the Indomitable left for the Mediterranean where in June 1942 the unit converted to Sea Hurricanes. They were operational in time for operation Pedestal in August 1942. Unfortunately Indomitable was damaged and the squadron was landed ashore until a new carrier could be found for them.



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Building up strength and working up as necessary, they joined the new escort carrier Biter in October 1942, preparing for and taking part in Operation Torch (November 1942), after which they returned to the UK. Disembarking from Biter as she was now ready for convoy duties. The early part of 1943 was spent in Scotland on shore-based operations, as no carrier was available, apart from a non-operational spell aboard Unicorn. With the Seafire expansion in full swing, the days of the Hurricane were over and the unit was selected as the first to equip with the Hellcat in July 1943.

Based in Northern Ireland they began training and gaining operational standard with the new fighter, this took up the remainder of 1943. In company with 804 Squadron they joined the assault carrier Emperor. In January 1944 taking part in a Gibraltar convoy and anti submarine sweep during February 1944. They then returned to the UK to join the exercises for the Turpitz attack, "Goodwood" in April 1944 and then coastal strikes followed this in May 1944. On returning from this operation 804 Squadron was absorbed into 800 to form a 20 aircraft squadron. During June 1944 covering operations for Operation Overlord were carried out.

Emperor then proceeded to the Mediterranean and it was here that the unit was formed into No. 7 Naval Fighter Wing along with Wildcat equipped 881 and 882 Squadrons. The Wing was involved in Operation Dragoon in August 1944 and in the Aegean operations from September to November 1944. On completion of this Emperor returned to the UK in order to prepare to join the Eastern Fleet.

During the winter months the squadron at Northern Ireland was built up to 24 aircraft and new pilots brought in. When fully equipped they rejoined Emperor in early 1945 and sailed for the Indian Ocean. They continued training and working up took place en route and also from shore stations in Ceylon. The squadron and carrier took part in 3 major operations whilst with the Eastern Fleet between April 1945 and August 1945. Disbanded swiftly followed in November 1945 on the carriers return to the UK.



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Events Schedule 2003/2004

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

31 st August (Sunday)	Brampton Model Show – Priory Centre, St Neots, Cambridgeshire.
7 th September (Sunday)	IPMS Leicester Model Show , Wycliffe Rooms, Lutterworth , Leicestershire. The show will be open from 10.00–17.00. Contact Martin Connolly: telephone 01455 284600, e-mail connollymj@fsnet.co.uk
	Model World, Romsey , Hampshire, 13th annual model fair organised by Rotary. At Mountbatten School, Whitenap Lane, Romsey, Hampshire. Sunday 10am-5pm. For info. Please contact: Nick Campbell-White on 01962 713891 or Alan Hilder 023 8081 1804
20 th September (Saturday)	Little Haven Open Day , 11-5
21 st September (Sunday)	IPMS Farnborough present Modelfest 2003 at the Frogmore Community Campus, Yateley , Hants. Doors are open from 10.00–16.00.
28 th September (Sunday)	St Edmundsbury Scale Modellers Show , at Moreton Hall, Bury St Edmunds . Contact Dominic Stevenson, 7 Silverdale Close, Ipswich, IP1 4JF, 01473 743189.
1 st November (Saturday)	North Surrey Military Modelling Group Open Day . We will be holding our open day at a new venue, The Thomas Wall Centre, Benhill Avenue, Sutton , Surrey. Any Clubs or traders interested in attending (or if you want anymore info), call Dus Adele on 02083935480 or email dus.adele@ntlworld.com
2 nd November (Sunday)	Elsecar Model Show , Elsecar Heritage Centre, Wath Road, Elsecar, Barnsley . Details from Martin Blundell, tel 01226 753649.
22 nd /23 rd November (Saturday & Sunday)	Scale Modelworld 2003 to be held at the Telford International Centre, Telford Shropshire
1 st February 2004 (Sunday)	IPMS Milton Keynes is pleased to announce the first show of the new year, ModelKraft 2004, which will be held on the 1st February 2004. Bletchley Leisure Centre, Milton Keynes .