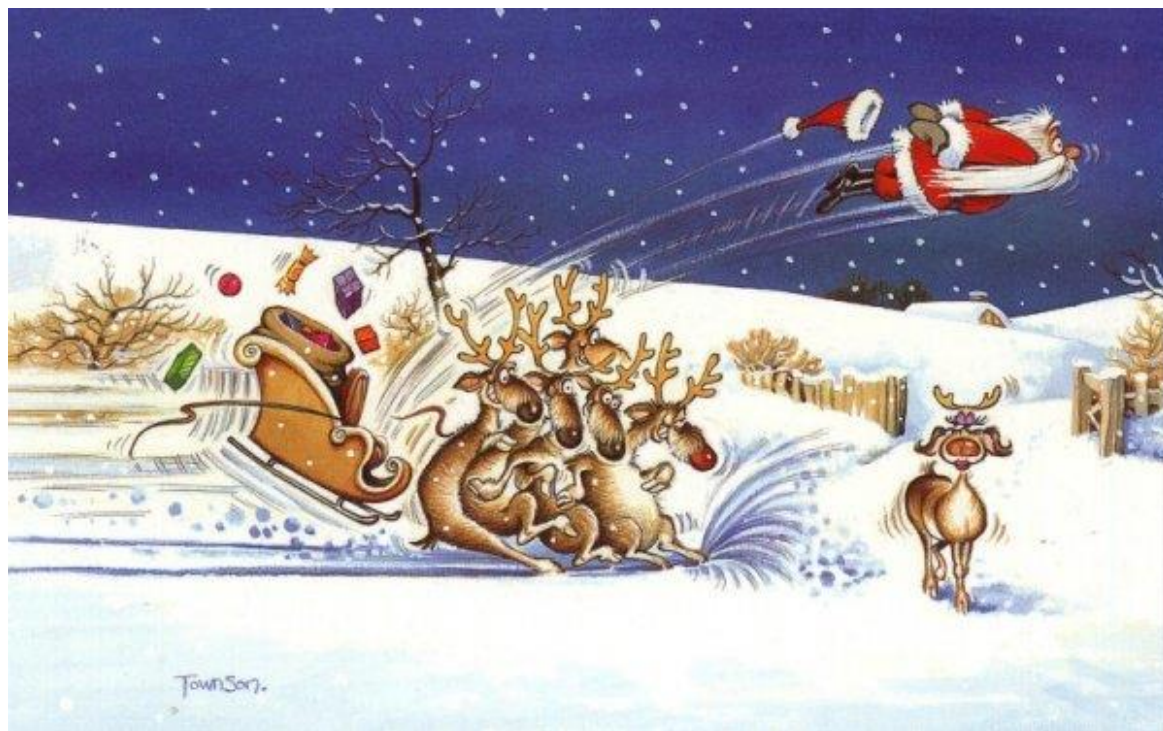




"STICKY FINGERS" Magazine.



Wishing each and every one of you a very Merry Christmas.

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Club Secretary: Peter Bagshaw.

Editor: Daniel Alvisse.

Peters Prattling

Next month – January 2006

Is the 3rd of our competition nights.



Last Months Talk

I think we had an interesting talk last month; there were certainly some very unusual pictures to see. It was perhaps unfortunate that some of us were a little tired after the ravages of Telford over the weekend, must remember to set the November meeting to be something gentle. If we are interested John would consider coming back to give us a more mix and match presentation on topics such as Ilford airmen, Essex airmen or just a selection of more interesting aircraft pictures. Have a think and hopefully by the AGM we can decide what we want to do.

Southern Expo & the Hornchurch Show

Plans are coming together for Southern Expo, so far we have had a fair amount of interest about the show. The question tonight is do we hold the Hornchurch Show and who is willing to volunteer?

Forthcoming Shows

Shows with **highlight** have been booked for us to attend.

6 th February 2006 (Sunday)	ModelKraft 2006, Milton Keynes show. I have sent off the request for 2 tables. Hopefully this year they can organise the table allocation a little better.
12 th March 2006 (Sunday)	North Somerset Model Show. The Winter Gardens, Weston-Super-Mare. 10:00 to 5:00. Adults £2, Concessions £1.50 & Children £1.
18 th & 19 th March 2006 (Saturday and Sunday)	Southern Expo – we are definitely booked in for this one.
23 rd April 2006 (Sunday)	East Midland Model Show. The Leisure Centre, Hinkley, Leicestershire. 10:00 to 4:00. Adults £3 & Children and OAPs £2.50.
20 th May (Saturday)	Southdown's show at Lancing, West Sussex
20 th August 2006 (Sunday)	IPMS Avon. Yate Leisure Centre.

IPMS Nationals News

The IPMS Nationals (sorry ScaleModelWorld) is to be held in Telford for the next 3 years.

Airfix have set out what is for them a hectic release schedule for next year, the following are definitely in the pipeline for re-release/production.

1/72 nd	Britten Norman Islander (re-release, apparently they've had to remake the clear parts) BAe Nimrod MR2P
1/48 th	English Electric Canberra (4 versions .2/B.20, B(I)8 and PR.9 and the Martin Baker B-57B) Spitfire Mk1 as a modification to the Mk.Vb and a Mk.IX as a modification to the Seafire.
1/32 nd	A re-release of three classics Ford Escort, Triumph Herald and Vauxhall Viva in a box set

How many modellers does it take to decorate a Christmas tree?

- Is it plastic, resin or vacform and does it have instructions?
- Depends on the scale and how many refs you have. At least, that's what it says in Fine Scale Caroler. Does it have the latest update and detail sets?
- One, But it won't get done until he has all the reference books, colour charts and after-market stuff available.
- So it won't be finished until Easter.....the year after next!
- Just decorate it and be thankful that we have a tree in this scale.
- One, as long as he thinks "it looks like a tree to me"
- Depends, is there a 50% sale at Hannants on Christmas trees?
- Still scratchbuilding mine! Let you know soon.... ;-)
- 21: One of decorate it, and 20 to discuss, comment, criticise, make helpful suggestions, provide obscure references or reminisce about how they once decorated a Christmas tree, etc, etc.

Frog Spawn Competition

Tonight is the culmination of the Frog Spawn Lottery Competition, here is a final list of the entrants.

Entrant	Model
Alan Carr	Grumman Hellcat
Alan Carr	Grumman Wildcat
Alan Wright	Westland Lysander
Danny Alvisse	Supermarine Spitfire XIV + V1
Danny Alvisse	Westland Lysander
Ian Brown	Miles Magister
John Huston	Hawker Typhoon
Kevin Curley	Hotspur Glider
Nick Pedley	Hawker Sea Hawk
Peter Bagshaw	Dassault Mirage III
Peter Bagshaw	Percival Proctor
Peter Collins	Fairey Barracuda
Ralph Hebron	Douglas Boston
Ralph Hebron	Miles Magister
Ralph Hebron	Miles Master
Ricky Prager	Lockheed P-38 Lightning
Robin Bellamy	Bristol Blenheim
Roy Prager	Lockheed P-38 Lightning
Wally Arrowsmith	de Havilland Hornet
Wally Arrowsmith	de Havilland Vampire

There have been 20 entrants so the winner of tonight's competition is in line to win at least £10.

Ray Hanna Dies

The following was copied from the OFMC website: -

It was with great sadness that we announce the death of Ray Hanna.

Ray, who was 77 years, joined the Royal Air Force in 1949 having learned to fly in New Zealand in 1947/48. Following training on the Prentice, Harvard and Meteor he was fortunate enough to fly such piston types as the Tempest V, Sea Fury, Balliol and Beaufighter.

His first operational posting was to 79 Squadron, 2ATAF flying FR9 Meteors. In the fifties, he flew nearly all the early British jets including Vampires, Venoms, Attackers, Sea Hawks, Swifts and Javelins.

Ray first led a team of four Hunters in 1957, in 1963/64 was a member of the College of Air Warfare Meteor Team and was selected for the newly-formed Red Arrows as No 3 in 1965.

To the best of my knowledge, he remains the longest serving Leader in the history of the team.

Ray's leadership is widely regarded as making the Arrows the world-renowned aerobatics team they ultimately became and, in recognition of his contribution, he was received a bar to the AFC he had previously been awarded for several feats of airmanship.

Ray retired from the RAF in 1971 for a new career in civil aviation, initially on the Boeing 707 with Lloyd International Airways followed by seven years with Cathay Pacific, again with the 707, and for two years the Lockheed L-1011 Tri-Star. In 1979 he was asked to head a private diplomatic 707 company with world-wide operations.

With his son Mark, who was so tragically killed flying a Me109 six years ago, he built up a vintage warbird collection at Duxford which ultimately became the renowned 'Old Flying Machine Company.' In addition to achieving acclaim on the display circuit, the OFMC has numerous movie credits.

Ray was undoubtedly one of the finest display pilots ever, and regarded by many as the best of the best. Ray displaying his famous Mark IX Spitfire MH434 was a joy to behold, and a sight which will be sorely missed on the display circuit.

Far more important, he was a fine man.

Well that's all for now so happy modelling.

Peter

For Sale.

Omega compressor with a Badger 200 airbrush and a braided air hose.

For more information contact:-

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9 Lincoln Close, Hornchurch. RM11 3HD

Bit of a Giggle.

It is hard to find a joke without a dirty word or two in it. Here is one with none:

Two tall trees, a birch and a beech, are growing in the woods. A small tree begins to grow between them, and the beech says to the birch, "Is that a son of a beech or a son of a birch?"

The birch says he cannot tell. Just then a woodpecker lands on the sapling.

The birch says, "Woodpecker, you are a tree expert.

Can you tell if that is a son of a beech or a son of a birch?"

The woodpecker takes a taste of the small tree. He replies, "It is neither a son of a beech nor a son of a birch. It is, however, the best piece of ash I have ever put my pecker in."

Tips and Techniques:

Painting Faces with Oils

Nothing breaths more life into a scale model then a crisply painted figure. Likewise, one of the most challenging and rewarding aspects of figure painting is painting the figure's face. This article describes the steps I employ to paint faces.

Step One: Preparation

Prep the figure by washing it in soap and water or Polly S Plastic Prep to remove any oils left on the figure during the manufacturing process. If the figure is white metal, prime it using Floquel Gray Primer.

Before painting, I mount the figures on furniture chair legs. Spare furniture chair legs provide a convenient means of gripping the figure while painting. Most home improvement stores carry the legs for about \$2 dollars each. To mount a figure, drill a 1 inch hole through the figure's heel and insert a straight pin smeared with Super Glue. Then drill a hole in the top of the furniture leg and set the figure in place. Before you commence painting find a well lit work area. Natural light is the best light source to work in, since it doesn't distort colour, unlike many forms of artificial light.

Step Two: Base coat

Once the figure is mounted, apply a base coat of Humbrol 8th Army Desert Yellow HM1 (8th Army Desert Yellow has been discontinued) or Humbrol Matt 119, Light Earth. If you are a die hard Polly S user, Polly S Earth Yellow is also a viable alternative. When painting with Humbrol, take the paint from the bottom of the tin and place the pigment on an index card. Next, using ONLY Humbrol thinner than the pigment, on the index card pallet, to a paintable consistency and paint the figure's entire head. Use a chisel brush to apply the base coat, since it allows you to apply the maximum amount of paint with minimal streaking. If the paint went on unevenly, apply a second coat. Finally, once the base coat has been applied set the figure aside and allow it to dry for a couple of days. Be sure to give the base coat adequate time to dry, if you don't it may lift, forcing you to start the process all over. To accelerate the drying process, place the figure in sunlight. If you are looking for an even faster method of drying, use a crock pot.

Step Three: Shadowing

The shadow areas on a face include the area under the brows, and the surface on either side of the nose. Other dark spots include the underside of the chin, and the gap between the upper and lower lips.

Begin by mixing in equal parts, burnt sienna, raw umber, and yellow ochre artist oil paint. I prefer to use either Grumbacher or Windsor Newton brand paint. Use an index card as a pallet to mix the paint. Once the paint has been thoroughly mixed, cake the substance on the figures face. Then using a large chisel brush remove the paint from the face. The residual paint will remain only in the cavities of the face, providing convincing shadows. Continue to buff the face, removing any remaining excess paint. Buffing will also enhance the highlight areas of the face such as the cheek bones, bridge of the nose, and forehead providing more depth once the highlighting phase begins. Let the figure dry for a couple of days.

Some figure painters forgo this drying period and proceed with adding highlights in the "wet stage". I found technique doesn't enable the blending to be as crisp and often turns the face into a gooeey mess!

Step Four: Painting the Skin

Skin colour is a function of many variables such as: race, weather conditions, or if the figure is wearing a helmet. In this article I am going to describe how I paint the skin colour on a typical Caucasian figure.

First, add slight amounts of cadmium yellow to the forehead, bridge of the nose, and cheek bones. Blend and feather the cadmium yellow into the face so only a slight tint remains. Blending is accomplished by gently passing a dry chisel brush across the freshly painted areas. After every other pass clean the brush by wiping it on rag or paper towel. Next, apply a "micro layer" of portrait pink artist oil paint toned down with a slight amount titanium white to the neck, sides of the face, and forehead. A "micro layer" is a thin layer of paint that is nearly transparent and dries on contact to the surface being painted.

To create the micro layer first cut the paint using odourless turpentine or Humbrol thinner, the paint should be thinned so it is nearly transparent. To achieve the right paint consistency, practice on the side of your hand or a piece of index card before applying the paint to the figure. Once the micro layer has been applied gently blend and feather out the paint.

A pink tint to the flesh adds life to the figure. Verlinden's figures contain too much yellow colouring in the skin, making them appear like they have a severe case of jaundice. Bill Horan's figures, on the other hand, have just the right amount of pink in the skin giving them a lifelike, battle worthy appearance.

Finally, adjust the pink to conform to the particular weather conditions that the figure is a party to. For instance, an Africa Korps tanker is going to have more distinctively tanned features compared to a Minuteman huddled around a camp fire at Valley Forge. Since painting skin tones that conform particular weather conditions is a complex issue, this technique will appear in a separate article.

Step Five: Hair

Once the skin has been applied, its time to add the hair. For brown hair use Humbrol Matt 29 brown mixed with Matt 33 black as a base colour. Then paint over the base coat using thinned Matt 110 Natural Wood. When painting blond hair, use yellow ochre oil paint, Add highlights using thinned Matt 110 and hint of olive green paint. Once you have completed the hair, set the figure aside and let it dry for a day or so.

Step Six: Eyes

Perhaps the single most difficult aspect face painting is the eyes. The infamous "pop-eyed" look steers many people away from painting the whites of the eyes altogether. The key is to avoid harsh contrasts between colours. Polly S Sandstone has a mat/yellowish tint that doesn't leave the harsh contrast that white paint would leave. Begin by applying Polly S Sandstone to the figure's eye area. Let the paint dry for about 2 minutes. Then using a stiff brush, buff the paint out of the eye area, the residual Sandstone paint will conform to the exact shape of the figures eyeball. If necessary, use flesh coloured paint to fill out the shape of the eyeballs.

Step Seven: Highlighting

Facial highlights naturally appear across the forehead, on the checks, down the bridge of the nose, on the cheek bones, and finally on the tops of the ears. Begin highlighting by adding a slight amount of brick red oil paint to the top of the checks, and then employ the aforementioned blending procedure. Using titanium white gently dry brush across the forehead, cheek bones, bridge of the nose, as well as the tops of the ears. Once the titanium white has been applied, gently blend and feather. Be patient, it may take several iterations before you are satisfied with the results.

Step Eight: Finishing Touches

The final step is to hit the odds and ends that have been saved till last. Paint the teeth using Polly S Sandstone, pause for about two minutes and then buff the area using a stiff brush. Eye brows are added by lightly dry brushing with Humbrol Natural Wood No. 110. This is also the time to add any final highlights to the hair. Provide colour to the lips by subtly dry brushing with brick red toned down with titanium white. Finally, use a 000 spotter brush to insert the pupils in the figure's eyes.

Using Small Diameter Solder to Make Tow Cables

Most armour kits contain the plastic tow cables for armoured vehicles. These cables, while sometimes sufficient, are usually not up to the quality standards in today's world of photo-etched and resin detailing sets. And usually they just don't look good!! I have found a way to make tow cables from small diameter solder that is easy and very effective.

I use .015" diameter solder. I can't remember where I got my original spool, but you should be able to get spools from Radio Shack or other electronic supply stores. It may be a special order item, but it should be no problem to get. I have had my spool for several years, and haven't even made a dent in it yet. I will probably last a lifetime, so in this sense it is very economical.

Solder is very easy to use and stays in place once you bend it or shape it. It is much easier to shape than picture hanging wire or aluminium or steel wire found at Home Depot or other such stores. Those have their uses in modelling, but making cables with them is, in my opinion, too difficult. Solder, however, is somewhat more delicate than wire, and will break if you bend it three or four times in the same place.

Take two or three strands of wire about six to eight inches long, depending on how long and how thick you want the cable to be, and twist them together with your fingers. You will find that the wire twists easily, much easier than any other wire. Keep twisting until the twists are very tight and close together. Refer to pictures of the real thing for the proper look. Be careful when twisting. You can break the solder by twisting too tightly. After about five minutes or so of work, you should have a realistic looking tow cable. You can use the plastic end pieces that come in the kit. Simply superglue them to the ends of the cable.

Polly S Interceptor Aircraft Black

I have been modelling for twenty plus years, and have always thought straight black was too much for items such as road wheels, tracks, and other rubber items on armoured vehicles, but wound up using it anyway. Usually anything that was black on a real tank often faded in a short time to a very dark charcoal Gray. This faded colour is Polly S Interceptor Aircraft Black.

This is one of my favourite and most-used colours. I paint road wheels this colour instead of black, use this colour for washes...you name it. I buy it by the box instead of by the jar. Try it. I love it!

Scratch building and Detailing in Detail

Styrene and Scale

When choosing material for scale scratch building, styrene in sheet, strip, rod and tube form is usually the first choice. Not only is it familiar, it is relatively inexpensive and lends itself to many applications. One of the largest selections available is from Evergreen. They have recently added structural shapes to their already extensive inventory. Plastruct has produced strip and tube in styrene and many structural shapes in ABS plastic. New styrene based structural shapes are closer to prototype in cross-section and easier to use. Styrene materials are available in limited forms and sizes from several other catalogue sources.

Most styrene stock is sold with dimensions based on the inch and usually the metric equivalent is included. Complicating the matter, some material is measured fractionally while others are decimal. This is similar to the real world but usually the actual item is in fractions of an inch or metric while the material is measured in decimal making conversions an approximation rather than a precise equivalent.

For example, to make a piece of 2x4 lumber in 1:35 scale, you will have to decide on .040 x .100 or .060 x .125 as there is no perfect size. Since real 2x4s are sold undersize, it is better to err on the smaller side.

When it comes to scale thickness it becomes more difficult. It is not practical to exactly simulate 1/8 inch sheet metal in even 1:35 scale since this would be much thinner than the .005 sheet normally available. Even .005 sheet styrene doesn't hold its shape well and is readily dissolved by normal solvent glues. If you try metal sheets you are playing with foils which are too delicate to stand up to most modelling needs. The ubiquitous tube lead foil is actually thicker than .005 inches thick. Fortunately, in miniatures, visually acceptable is more important than scale exactitude. Small boxes and box lids can be made from .010 sheet styrene which is relatively workable. For longer parts, such as 1/4 inch armour plate, .015 or .020. Inch will hold its shape better and not look oversize. Of course, if the edge is not visible, then use thicker styrene for strength where practical.

For ammunition and other round items, notice that scale 7.62mm (.30cal) is only .22 mm which is about 1/3 the size of the smallest commercial rod (.64mm) and that 12.7mm (.50 cal) is still 4/5 this size. Fortunately there are etched brass ammo belts available from Verlinden and others and although they are flat, with judicious painting they will appear three dimensional. Stretched sprue will have to suffice for those scattering spent casings around.

For the larger calibres the picture is better and several sizes come fairly close. If you are making gun barrels, there are fine brass rifling sets out which will bring the scale calibre down very close to the correct size. Another method of reducing the bore to scale is to use aluminium tubing. For example to bring a 3/8" O.D. Styrene tube's bore closer to scale 203mm, insert a 1/4" aluminium tube and for 175mm or 18cm add the next size smaller telescoping tubing. See Table 2.

One of the more misunderstood and misrepresented part is the radio antenna. WW II German vehicles had thick rod antennas early on. Later Panthers and late command vehicles had thinner metal rods as better technology came into use. The "star" antennas still had a rather thick mast but finer rods. The longer rod antennas tapered only slightly.

U.S. Whip antennas were covered with a fibreglass coating and had several sections with connectors similar to today's camping tent fibreglass poles. Modern U.S. Vehicle antennas have thick bases and taper a good deal along the lower portion and have flexible mounts. Using inappropriate size wire (usually too small) will not lose the war for the Allies but it does change the appearance of the model.

On the other hand kit supplied antennas, handrails, and brush guards are usually too thick and benefit from the small effort it takes to replace with near-scale thickness wire or flat brass, or styrene rod. Notice that even the small size rod (.020 or .035) makes for a hefty handle while .035 is about the largest turret handrail you will ever see.

Painting Armoured Vehicles with an Airbrush

This is a technique to add to your collection, one that I learned from Terry here in the club, called the cloud pattern. It is a technique for airbrushing models and which is relatively easy and adds so much more life and depth to armour models. It can be used with any type of paint (I use Polly S), and with any decent airbrush with a fine tip.

First, spray the entire model with a darker colour of the base coat. For instance, for desert sand vehicles, I use Polly S Earth Brown or Military Medium Brown. For Russian green, I usually use Polly S Black Green. For Olive Drab vehicles (modern or WWII), you can vary the colour. For some vehicles, I base coat with Polly S Interceptor Air Black (to get an overall faded green-grey look), or with Polly S Fantasy colour Ogre Dark Brown (a deep dark chocolate), or mix about 80 percent Polly S Olive Drab with 20 percent Interceptor Air Black (to get a darker olive). These colours may look way to dark at first, but don't worry. They will add to the overall effect of the airbrushing.

Next, install the fine tip in the airbrush. I use either a Paasche H series with a fine tip, or a Badger 200. Mix a batch of the normal base coat (sand, olive, etc.), thinning the mixture a little more than usual. You will also apply the paint on a much lower pressure setting, between 5-10 psi.

The idea here is to spray the normal base colour over the darker base colour so that the normal base colour is translucent, giving the impression of an olive drab vehicle for instance, but allowing some of the darker base coat to show through. Also, you want to spray a heavier concentration in the centre and gradually fade out as you approach the edges. The edges should be very close if not the actual darker base coat. The recesses on the tank should be left the darker base coat as well. The lower hull and wheels should also be a bit darker than the upper hull and turret. They get dirty, and are not as exposed to fading as much as the upper surfaces.

This is where the fine tip and the thin paint come in handy. The proper consistency paint will allow you to spray with the fine tip and lower pressure, giving you more control over the cloud pattern. This will allow you to be very subtle in the transition from normal base coat in the centre to the darker base coat on the edges, and will give the model an overall better look of depth.

On camouflaged vehicles, the procedure is the same. There will always be a base colour under the camo scheme (German dark yellow, for instance). Your cloud pattern will be based on this base colour. Once the darker and the normal base colours are in place, paint the camo scheme using the same technique as you did in applying the normal base colour. The camo scheme colours do not have to be 100 percent opaque to look good. If just a hint of the base colours show through, it will add depth and "wear" to the model. This is not a fast process, but neither is it a slow process. I can usually knock out the base coat in an hour or so, and the cloud pattern in a couple of hours, depending on the model.

Dry brushing will also serve to blend the colours even more, so that when you look at the model, you can see the two (or more) colours, but the transition is so smooth it looks completely natural.

I got really good results on my first try, so don't be discouraged. Give it a try. And remember, practice makes perfect. Some points to remember are, darker base colour, thin normal base colour sprayed at a much lower pressure with a fine tip in the airbrush. It's almost like simulating the shadows on a tank like you do when you paint figures. You are just using an airbrush.

Below is a table with colours I use. They are all Polly S except where indicated. I tried to give several colour variations depending on your preference. The first one is my preferred. Don't worry about the brand; it's the colour that matters! Experiment!

Desert Sand

Darker Base Colour: Earth Brown

Military Medium Brown

Floquil Military Dark Brown

Testors Medium Brown

Normal Base Colour: Desert Sand

Desert Lt. Brown

Russian Green

Darker Base Colour: Black Green

Floquil Military Black Green

Humbrol WWI Dark Green

Floquil Military German Dark Green

Normal Base Colour: Topside Green

Olive Green

Dark Green

Testors Green Drab

Panzer Gray

Darker Base Colour: Interceptor Air Black

Humbrol Black Gray

Normal Base Colour: Panzer Gray (any brand)

Olive Drab

Darker Base Colour: Tamiya Acrylic Field Drab

Testors Green Drab

Olive Drab/Black mixture

Ogre Dark Brown

Normal Base Colour: Olive Drab

Embossing Rivets on Scratchbuilt Vehicles

In creating rivets by embossing there are two problems to solve, uniform depth and uniform spacing. One quick fix for spacing is found in needlework shops. This is called punched paper or perforated paper. This paper comes in different size sheets but is usually 14 holes per inch or every 2.5 inches in 1/35th scale. Every other hole will yield a scale spacing of five inches. In addition, the diagonal rows will give the approximate spacing of four and eight scale inches.

A piece approximately two by four inches is all that is needed for most projects. To add detail to a model missing rivets the easiest method is to cut a piece of .010 or .015 styrene sheet to the appropriate shape using the kit part if possible. If a line of rivets along one edge is needed, first draw a guideline with a straightedge and pencil. Mark the location of the first rivet and place the perforated paper over the mark and guideline.

Remember that you will have to work on the reverse side of the workplace on a wood or plastic surface. Use your punch, awl, or embossing tool to push the rivet bump out. Where a panel needs rivets on both sides (where the internal structure is visible) use strip styrene embossed in the same way and line up the rivet marks.

Don't forget, rivets have to hold two things together and often come in different sizes on the same piece. Thin styrene will have a tendency to curl when applying pressure but the strip can be straightened before construction. Be careful when working close to the edge as the previously straight edge can become very wavy. This method also does not work on styrene thicker than .020 inches. The second problem is of uniformity in size (amount of material deformed). The harder one pushes the tool, the larger the rivet (until it becomes a hole) and the less it looks like a rivet. The tool has to push through enough material to form a definite bump. The

greater the definition, the more realistic the result. Most poor results are caused by an incorrectly shaped tool. The best combination of tool shape, material thickness, and pressure are a result of practice.

To make an embossing tool with a depth stop use a dental tool with a broken tip. Dental tools make excellent modelling tools. A tool with a fairly straight shank and brass tubing which fits snugly over the shank are all you need. Eyeball measurements are sufficient here.

After the bent scraping portions are removed from the tool, slip a piece of brass tubing over the shaft as far as it will go and mark the distance. Usually just rotating the tube will do this. Measure the distance to the tip and cut the tubing so enough of the shaft will protrude to make an embossed rivet in whatever material thickness you need. The final embossing tip shape and length will have to be determined by making test rivets and filing the point. Additional brass tubes can be made different lengths for other thicknesses and different results. Colour code the tubes if you need to. Some double ended dental tools will provide added versatility.

Remember to only use enough pressure so that the brass stop touches the material and hold the tool vertically. This takes practice so try different materials and holding methods.

Well my fellow Modellers that's all for this year, I do hope that Santa brings you all that you would like to have under the Christmas tree.

*On another note Our club magazine is starting to and is going to get a lot smaller without the **HELP** that you could give, Once again I am asking for contributions to the magazine in the way of articles for it be it:- Humour, Tips, Trade secrets whatever it would be nice.*

If you do decide to send me anything to be included say for instance the next Issue please could you let me receive it at least 7 days before the Club meets.

I can be contacted by:-

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Or even just pop round in person.

Well that's that.

You and your Family all have a wonderful Christmas and a Happy New Year.

See you in January the Editor. (Danny).