

RT Volume 40, No. 2 Spring 2018 article text

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Cover Comment: *Current IPMS Canada members are receiving a free decal sheet that covers the five aircraft shown: a Norseman, an RCAF Yale, an RCAF Expeditor, a USAAC XP-40 and an RCAF Spitfire Mk.I*

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Editorial

Steve Sauvé, C#0323 RT@ipmscanada.com

Free decals!? Again?!

In this issue current paid-up members will find the first of two free decal sheets for this year. We hope you'll like them. A lot of work goes directly into getting the free decal sheets and the supporting articles ready for printing and publication. You should give thanks to Exec members Jim Bates and Bob Migliardi who put up with an unrelenting series of emails from me to get the decal-associated articles finalized for this issue.

Part of the background information for the Spitfire and XP-40 articles comes from Carl Vincent's work in the Canadian Aviation Historical Society Journal (*This article will be reprinted in the next issue of **beaverTales***). Carl is a retired IPMS'er (#154), former National Director and a prolific RT contributor 'back in the day'. Carl and CAHS Journal Editor Terry Higgins graciously allowed us to use this material for the article preparation and for re-publication in **BT**. We are grateful for their cooperation on the project.

A special shout-out also goes to Bob Migliardi, our art and decal artwork designer, for his work to get the article artwork ready to go with the decals themselves. My modelling friends will know that the Spitfire is my #1 favourite aircraft on the planet, so when I kept 'futzing' around with the photos and article artwork and asking Bob to do a 'nip here' and a 'tuck there', he kept knuckling under to my stream of tear-filled demands for some small changes.

So this circles back to our call every couple of years for help with coming up with future decal subject ideas. The catch is that those same folks with the ideas need to do the research and bring the references together so that it can be considered. It has to have a chance at being reasonably popular with the membership. Not a pet project for something you alone would want to do; we've got to look at it from a more-practical point of view. Get it touch if you've got something to suggest that you'd like to pursue.

Roll call on the tool bins...

Now that I'm getting to the workbench more often (*in between sessions of getting RT ready for all you wonderful guys and gals*) I'm finding far too often that **a.** - I've got too many disorganized tool bins, and **b.** - my memory is so crappy these days (*I know I'm preaching to the choir here*) that I have no real clear idea of what I have and where I've stored all these 'can't live without' gizmos and doo-dads to make my modelling go easier. I'm thinking that when I have a break between projects that I really should do an old-school military 'roll call' and open up every bin and box in the workshop and try to do an

inventory to remind myself exactly what I have available. This might also help tailor down the number of duplicate tool purchases I make at the hobby shop and conventions. On the other hand, how many #11 blades is too many for one modeller to have?

The future...

I enjoy being the RT Editor, but at some point I'll hand over the job to somebody else. And I guess that goes for the rest of the National Executive committee. We need new and hopefully younger blood getting involved at the national level to carry IPMS Canada on into the future. Bob and Kerry discuss this in their own columns; do we go to an election system or continue on with some variation of the current system? Either way, we need a way to keep the IPMS Canada machine moving. We're all replaceable and we'll all need to be replaced, sooner or later. Whether it's by election or by people stepping forward, it will be by the will of the membership and members' interest in keeping IPMS Canada running well into the future.

I'm hoping to get to the US Nats in Phoenix in August so if you plan on being there and you'd like to help out with our 'Best Canadian Subject' award, please get in touch. Or just reach out and say hi to me and your fellow IPMS Canada members who make the trek to Arizona.

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National Director

Bob Migliardi, C#0490 box626@ipmscanada.com

This ND column will be a bit different, because many of you will already have seen it.(!?) It's largely a repeat of material that appeared in the latest *beaveRTales* e-newsletter. So why run it again? Well, there are still a handful of IPMS Canada members for whom we don't have a working email address. (You're really missing out on some good material.) Also, it's important, as it deals with the very structure of our society. So... here's a slightly edited reiteration.

First there is the matter of a new "Associate" category of membership. The idea is that for a relatively small fee this would provide a membership card so the "Associate" could gain entry to events which require IPMS National membership, e.g. the IPMS/USA or IPMS(UK) Nationals; access to the discounts which some vendors/suppliers provide to IPMS Canada members; four issues of *beaveRTales*; the ability to purchase merchandise that's available only to IPMS Canada members; and the ability to purchase IPMS Canada special items that would be provided for free to "Regular" members. "Associate" members would not receive RT.

Do you think this would have any appeal to either yourself or modellers that you know who are currently non-members? Email us and let us know what you think of the idea. box626@ipmscanada.com

Then I asked THE question... Should IPMS Canada operate with a constitution, by-laws, and an executive elected by the membership as, for example, IPMS/USA; or should we carry on as it currently exists?

If the membership does chose the former, it will not be an immediate thing, nor will it be a simple process. I estimate it will take at least a year... probably more. I think the first step should be to sound out the membership on the concept. Let's not bog down in details at this point. For now let's just see if you think this would be A) feasible; and B) desirable. Think it through... for example, what would an elected National Executive mean? National members would have to come forth and offer themselves for the various elected positions. Could these executive members living in different parts of the country work together efficiently? How should they be nominated? Should they have any particular qualifications (or disqualifications)? How long should they serve? Can they be 'impeached'? How will they campaign and how will elections be conducted? This is just one small aspect of a prospective change, so you can see that there would be many, many things to consider. That's why we're taking this step-by-step approach. And the first step is... Let us know what you think. Is this an idea whose time has come... or is it just a pipe dream?! For now please keep it simple and on point, i.e. do you think this is a good idea and something we should pursue? Or are you in the "if it ain't broke, don't fix it" camp? Email us at box626@ipmscanada.com We'll let you know what the members are saying in the next *beaveRTales*.

Chapter & Member Liaison

Kerry Traynor, C#4083 CML@ipmscanada.com

As with a number of my columns, the idea for this one comes from a recent discussion of the idea of IPMS Canada holding elections for its executive. I was asked what my job as Chapter and Member Liaison entails and for that matter, what do the other execs do at IPMS Canada Head Office. So I thought it might be helpful if I shared how IPMS Canada Executive currently operates.

The IPMS Canada executive works in meeting the IPMS mandate which is to promote the plastic model hobby and to bring some form of benefit to our members. We do this with a limited budget and limited number of volunteers.

Currently, there are 10 members who sit on the executive of IPMS Canada. We live in various parts of Canada and the United States; you can read the bio's on the IPMS Canada web site to find out where. Most executive members have a portfolio for which they are responsible. The executive meets on a monthly basis, with those of us located outside of Ottawa attending the meeting via Skype.

100% of our budget is generated by membership dues. The IPMS Canada budget is totally focused to the benefit of members and in promoting the plastic model hobby. Our biggest expenditures are the printing of **RT** and in producing special projects such as the decal sheets IPMS Canada offers from time to time. By the way, there is no head office. The best our budget allows for is a P.O. Box mailing address.

Our mandate is pretty straightforward and we do what we can in meeting that mandate. However, there is always room for improvement and the idea has been raised that maybe change is required. In particular, the electing of the executive who administer IPMS Canada.

If you have not already done so, I urge you to read the National Director's column in the most recent *beave**RT**ales*. Bob lays out how we are going to go about this potential change in how we do things. It will be very important for you to send us your opinion, regardless of which side of the fence you sit, so that we can get a true and substantive sense of how members wish to proceed with the idea of elections. So please take the time to write us and give us your opinion.

Take care,

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A 1:35 Reichsbahn BR 52 Locomotive

By Barry Maddin

IPMS Canada C#6000

Truro NS

During WW II, Germany found that they required a greater number of locomotives to meet their war time needs. Due to manpower and material shortages a new locomotive was developed based on the Reichsbahn BR 50 class locomotive. The resulting BR 52 was a simplified version of the BR 50 but with 1000 fewer parts and about 3000 other parts simplified and with the build time reduced by 6,000 hours. The first one was completed at the workshops of Borsig, Berlin in September 1942. The BR 52 had an axle load of 15 tonnes with a maximum speed of 80 km/h forwards or backwards making its performance as good as the Class BR 50. During the war 6300 BR 52's were built with the locomotive continuing to be used today.

The Kit

The kit is the 2005 release from Trumpeter # 00210 Baureihe 52 Mit Steifrahentender or simply, BR 52 with rigid frame tender (**Fig. 1**). The instruction booklet is 36 pages long with well thought out exploded view line drawings. The parts come on 17 sprues of light grey plastic; a sprue of clear parts and a small fret of photo etch. I found the mould lines to be rather prominent and some parts suffered from mould misalignment leaving a step that had to be sanded down. There are a number of ejector pin marks that have to be dealt with as many are visible when everything is assembled. Having said that the detail on the parts is very well done with crisp definition on the bolt and rivet heads. Additionally there is a sprue of

vinyl sand distribution pipes and the clear parts are cast crystal clear without any deformations. You also get eight segments to build a rail bed for the locomotive and tender to sit on. Some parts do cry out for additional details, such as air, vent and oil lines which considering the size of the kit should be added to keep the peace with railroad aficionados. To build an accurate war time locomotive a careful study of reference material is needed. The kit provides a number of components that were added to the locomotive post war and there are items that need to be added for a wartime locomotive that are not included with the kit. The kit tender is the rigid frame type that was only manufactured for a short period because the design caused excessive wear on the rails in tight radius curves. The tenders were used throughout the war but in small numbers. The decal sheet has had the swastika of the national eagle symbol covered over to facilitate sale in Europe, however there is an excellent replacement sheet available from Archer Transfers.

The Build

The instructions start with the track bed and in order for the Tie assemblies to fit correctly I found that the direction to cut off a portion of Road A needed to be done to both segments of Road A not just the one (as indicated in the instructions). Also the Tie segment L4 didn't need to be cut as indicated in the instructions. After I cut both Road A segments I didn't have to use the second L4 Tie segment but instead used both of the L8 single Tie segments to complete the rail bed. The L8 single Tie segments are not even shown in the instructions but are provided on the sprue. If you don't cut the second Road A segment you end up with a large gap where a Tie should fit but no matter how you try to configure the Tie segments there is always a gap. The Tie and Road segments just snap into place forming the road bed but I glued them so there would be no track sag later on. A small amount of filler was used to hide the joints between the road segments (**Fig. 2**). The rails had ejector pin marks on one side along the length of the rail between the base and head of the rail. I filled them in with my mix of Squadron Green putty and liquid glue and carefully sanded them when dry (**Fig. 3**). I installed the rails so that repaired side of the rail was on the inside of the rail bed. The rail joints need to be positioned between the Ties so that the connectors fit together without interference from the track mounting plates (**Fig. 4**).

I next tackled the locomotive frame ensuring the two side rails were straight and true. With the cross pieces in place the frame is very solid. The leaf spring assemblies required a lot of clean-up as the mould halves were slightly offset and they had heavy mould lines. My jeweller's files took care of the problem and they fit with no problems on the frame. Each spring has a rocker arm between them and I had to trim off one of the pin tabs in the yoke so that I could fit them onto the ring on the end of the springs (**Fig 5 & 6**).

I assembled the rest of the frame having to fill in the ejector marks on the back side of the supports for the boiler and walkway. Based on pictures of surviving BR 52's I added air lines to the two main air tanks by drilling a hole in the centre of a Tichy hex bolt head with a # 67 (0.032") drill bit and gluing the hex head onto the air tank. I then drill through the air tank with the hole in the hex head as a guide. I then glued 0.030" lead wire in the air tank holes. I also added air drain/vent handles and plugs to the air tanks (**Fig. 7**).

Using a # 77 (0.018") drill bit I drilled holes and installed oil lines and with a # 69 (0.0292") drill bit I also drilled and installed steam vent tubes on the steam piston boxes (**Fig. 8**). The frame assembly was now complete (**Fig. 9**).

The cabin was next and I had purchased the Eduard BR 52 Interior photo etch set item # 35877 to enhance the cabin. The cabin built on its own looks nice but this is one area that I thought should be as detail as possible. The cabin consists of the fire box face, floor with seats, front wall, side walls, back wall and roof. The Eduard set consists of three frets with items for all the segments of the cabin. Bruce, a member of our Halifax IPMS group had seen that I had bought the Eduard set and lent me the Wings & Wheels Publications "Kriegslok BR 52 Train in Detail # 1". The book is an excellent reference source with detailed pictures of a number of BR 52's and tenders. Many of the pictures I had found on the internet were in the book, but the book provided clarification regarding post war add-ons. For instance on the fire box face the kit and Eduard set provide two boiler water sight gauges whereas the war time locomotives only employed one gauge for the port side boiler not the two. The position of valve armatures and the location of gauges were clearly identified by the book for the war time locomotives. Additionally the locomotives were built at a number of factories in different countries and all had minor configuration differences which are spelled out in the book. The moulded detail on the floor planks is nicely done but I re-scribed the gaps between the wood floor planks to enhance the floors appearance. I then glued the fire box face to the floor. Building the fire box face I used almost all the Eduard etch items allocated but I didn't use the etch gauges because they were a pain to build and I didn't like the way they looked. Instead I used the kit gauges but I cut them in half along the mould seam with my razor saw which brought them closer to scale. I also made and added a Bosch forced feed lubricator (a device to heat and distribute warm oil) to the face of the fire box and added all the oil

and water lines using 0.020" and 0.030" lead wire. Because I didn't use the second boiler sight gauge I had to clean up the mounting position and run a water line into the spot that the gauge would have sat. I cut out one side of the seat boxes and added the etch doors posing the fireman's seat door in the open position and glued the seats to the floor (**Fig. 10**) I decided to paint each of the cabin segments as I completed them so as per my references I started with painting the lower half of the front wall in Vallejo 862 Black Gray with the upper half in Vallejo 869 Basalt Gray. The fire box face was painted Vallejo 950 Black with the valve wheels painted Vallejo 957 Flat Red, Vallejo 864 Natural Steel and Vallejo 844 Deep Sky Blue. Gauge pipes were painted Vallejo 999 Copper with the lever handles and boiler water sight gauge face Vallejo 801 Brass. The wooden handles were painted Vallejo 846 Mahogany Brown with the floor and seats painted in Vallejo 941 Burnt Umber and the seat cushions Vallejo 818 Red Leather. The gauges were painted Vallejo 950 Black with their faces Vallejo 993 White Gray. Using a silver pencil I highlighted wear areas and used Vallejo Pigment 73108 Brown Iron Oxide on the fire box door and floor plate. I also scrubbed Vallejo Pigment 73116 Carbon Black onto the floor plate and the floor between the fire box and the opening for the tender where coal dust and pieces would have fallen onto and collected (**Fig. 11**).

The cabin roof was next and needed a couple of ejector pin marks filled in. The Eduard etch set provides electrical fuse and switch boxes with interconnecting cables for installation on the ceiling. I carefully folded the photo etch and glued it in place and added a mounting ring for the cabin lamp. Based on photos in the ref book at the rear of cabin on the roof there are stowage bins for the crews to store personal items and tools. The stowage bins are not included in the kit so I had to scratch build them. The pictures show the stowage bins following the curved roof contour so I used the roof edge to draw out the shape of the bins face on 0.030" plastic card. I then cut out the bottom piece and glued them together. With 0.010" card I made access doors and a central rib. I added a grab handle to the central rib with 26 gage wire and made the round handles on the access hatches using straight pins cut to fit. I made the door hinges with Evergreen # 210 .030" rod and Evergreen # 113 0.015" x 0.060" strips. I then added strengthening ribs to the bottom of the bins using Evergreen # 261 0.060" U Channel (**Fig. 12**).

I painted the electrical and fuse boxes Vallejo 995 German Gray with the wires picked out with Vallejo 861 Glossy Black. I then painted the roof and stowage bin Vallejo 869 Basalt Gray. I painted the interior of the lamp lens with Tamiya X-26 Clear Orange and glued the lens in place and gave the roof interior a wash with Charcoal Acrylic craft paint (**Fig. 13**). I then assembled the sides of the cabin as per the instructions and with the photo etch. I chose to have the cabin doors open and added 0.020" lead wire to the valve manifold on the right side wall. I then painted the window frames Vallejo 950 Black and the lower half of the walls Vallejo 862 Black Gray with the upper half Vallejo 869 Basalt Gray. The seat back pad was painted Vallejo 818 Red Leather and the valve wheels and handles painted Vallejo 957 Red and Vallejo 801 Brass (**Photos 14 & 15**).

I glued the sides in place and added an Engineer figure to the drivers position (**Fig. 16**) and then glued the rear wall in place (**Fig. 17**). I didn't glue the roof in place so that I could display the locomotive with the cab fully visible.

I then assembled the fire box, boiler and smoke box without problems. I glued the fire box and boiler assembly together and then to the cabin. Using 0.020" lead wire I added air lines to the sand box and valves. Based on reference pictures I made the whistle linkage using Evergreen # 124 0.020" x 0.080" strips, # 292 .080" angle, # 143 0.040" x 0.060" strips, # 210 0.030" rod and # 218 0.020" rod (**Figs. 18 & 19**). I then turned my attention to the chassis and diverting from the instructions installed the drive wheels, linkages, brakes and brake rod assemblies to the chassis. Knowing I would not be able to access the interior parts of the chassis with the boiler assembly in place I masked off all the mounting points and primed the interior of the chassis with Krylon Light Gray primer. I then painted it with Tamiya XF-63 German Gray and gave it a wash of Lamp Black acrylic craft paint. I test fit the boiler assembly to the chassis and found I had to add a couple of shims to two of the mounts to get everything in contact and sitting level. I next tried to glue the vinyl sand pipes in place but I couldn't find any glue that would stick to the vinyl. So using the vinyl pipes as a template I substituted the vinyl pipes with 0.030" lead wire. Further study of walk around pictures on the Net revealed a large return spring for the throttle shaft. I coiled 26-gauge wire around a mandrel and installed the spring (**Fig. 20**).

I then assembled the steam powered air compressor and added applicable air lines, relief and steam control valves. I glued it in place and painted it with Vallejo 995 German Gray (**Fig. 21**). When Germany deployed the BR 52 to the Eastern Front the bitter cold caused problems with the steam systems. The Germans built sheet metal covers to insulate specific areas and the steam powered air compressor was one of those areas. The kit provides a cover for the compressor but with the added valves and air lines the kit cover would not fit so I built a replacement. Using the kit part as a guide I cut out the sides and top from 0.030" plastic card and the doors from .020" plastic card. I built an interior frame

with Evergreen # 291 .060 angle and Evergreen #124 .020" x .080" strip & # 115 .015" x .100" strip. I used photo etch hinges from my spares box and attached the doors in the open position to show off the compressor. I painted the box inside and out with Vallejo 995 German Gray and installed the walkway and mounted the box in place (Fig. 22). The locomotive was now ready to be painted so I masked the cab openings and primed the unpainted areas with Krylon Light Gray primer. I let the primer dry for a day and painted the locomotive with Tamiya XF-63 German Gray (Fig. 23).

I next assembled the tender which was pretty straight forward. I did cut off the inside corner of the coal box enforcement ribs which on the real thing prevented water from collecting between the ribs. I also added latches to the underside stowage boxes. I bored out item J5 which on the real tender is a steel tube to hold a coal rake. I added electrical cables for the lights using 0.015" lead wire and with Evergreen # 143 0.040" x 0.060" strips I made valve handles for the two steam lines at the rear of the tender (Fig. 24). On top of the tenders water tank based on reference pictures I added hatch stops using strips cut from a photo etch fret. I replaced the kit hatch grab handles with brass wire and added rib hinges using Evergreen # 113 0.015" x 0.060" strips. I also added a lifting ring from my spares box (Fig. 25). On the front of the tender along the buffer mounts I added mounting bolts using Tiche bolt heads. I used Evergreen # 124 0.020" x 0.080" strips with six disks punched from 0.020" sheet to make two oil reservoirs that sit on each side of the coal chute. I then installed oil lines from the reservoirs to the buffers and tow bar bushings. I also added electrical boxes and air lines with a valve and connector (Fig. 26). The real tender utilizes air for its braking system but the kit is missing the air brake pod so I scratched an air pod from bits and pieces and added an air line with 0.015" lead wire (Fig. 27).

Using Krylon Light Gray primer I painted the tender (Fig. 28) and when dry I painted it with Tamiya XF- 63 German Gray. I applied the Archer Dry Transfers (AR35219) BR 52 Locomotive Markings and then gave the tender a wash of Wrought Iron and Lamp Black acrylic craft paint with a pin wash of Red Oxide acrylic craft paint. I painted the electrical boxes Vallejo 953 Flat Yellow and the air and steam valve handles Vallejo 957 Flat Red and gave everything a coat of Testors Dullcote (Fig. 29). To add additional realism to the tender I took pieces of real coal and holding them inside of a plastic bag crushed them into smaller bits with a pair of flat jaw pliers. I then covered the surface of the plastic coal in the hopper with a thick coat of white glue and dumped the real coal pieces onto the glue. I then mixed a thick soup of white glue and water and poured it over the coal, locking it all into place when dry (Fig. 30).

I turned my attention back to the track assembly and needing something to fill one end of it I decided to make a track stop. Looking at pictures on the net I selected a style that fitted the time line and location. I constructed the stop using Evergreen # 115 0.015" x 0.100" strip, # 169 0.080" x 0.250" strip, 0.030" plastic sheet, Tiche rivets and bolt heads, Grandt Line nuts and Plastruct # 90873 0.040" hex rod cut to make nut and bolt heads. I added bumpers from my spare parts box left over from a Dragon flat car kit which completed the track end assembly. I mounted the track stop on the rails and painted the whole track assembly Krylon Black paint & primer

I then painted the rails and metal parts of the track stop with Vallejo Environment 821 Rust Texture. I painted the rail bed with Decoart Storm Cloud Gray acrylic craft paint and dry brushed the Storm Gray with Decoart Morning Gray Mist. The wooden parts of the track stop and the rail sleepers were painted Deco Art Burnt Umber. Where the locomotive and tender would have run on the rails I painted the rail tops with a silver metallic Sharpie marker. Wanting to portray the rail bed in early Spring I dabbed white glue in spots and sprinkled Woodland Scenic Snow onto the glue (Fig. 31).

I returned to the locomotive and applied the Archer Dry Transfers and like the tender I painted the electrical boxes Vallejo 953 Flat Yellow and the air and steam valve handles Vallejo 957 Flat Red with the lamp lenses under the walkways painted with Tamiya X-26 Clear Orange. I painted the running surface of the train wheels with Vallejo 864 Natural Steel and applied a silver pencil to the wear areas on the locomotive and tender. As with the tender, I gave the locomotive a wash of Wrought Iron and Lamp Black acrylic craft paint with a pin wash of Red Oxide acrylic craft paint with an extra Lamp Black wash applied to the smoke box as the real smoke boxes were a slightly darker tone than the rest of the locomotive (Fig. 32). The engine and tender are connected together by pinning the tender to the engine tow bar. However to simplify moving the display I left them apart and didn't secure the engine or tender to the rails.

Conclusion

The locomotive and tender makes for a large display with the track length itself at 341/4" long and at 1:35 scale there is lots of room for added detail throughout the kit. Building a war era locomotive does require some additional research as many of the pictures on the net show modified post war locomotives. I used only one of three Eduard photo etch sets available so if you have the inclination you could really go to town detailing the kit. I learned a lot about steam engines

during my research and building the locomotive and tender was very enjoyable. Although there were prominent mould lines and mould misalignment on some parts and a number of ejector pin marks the kit went together well. So if you are a railway fan or you want to build something different this kit fits the bill.

References

- Wings & Wheels Publications "Kriegslok BR 52 Train in Detail # 1"
- modelrailforum.com
- Primeportal.net

About the author:

Barry retired from the CF in 2009 after a 37-year career as a Navy Stoker, an Army Vehicle Technician, and finally as an Army EME officer. In 2009 he and his wife moved to Truro NS from Ottawa where they built their retirement home, including a hobby workshop, which is strictly off limits to the cats. Barry started building models before he could spell 'plastic' and currently builds mostly 1/35 WW II armour and military vehicles, although he does dabble in other areas. He is a member of AMPS and has been a member of IPMS Canada since 2000.

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Painting woodgrain textures

by Brian Latour

IPMS Ottawa, Ontario

In many modelling settings, wood is everywhere. Buildings, scenery, army equipment, aircraft propellers and even the stocks of rifles are often made of wood. This can pose a challenge when painting miniatures, figures, or any other thing where you are trying to make something that looks like wood but smaller. Like with flesh tones, wood is not a uniform colour; rather, it has a directional grain to it. Ergo, in order to represent that at the scales we are interested in, we want to include those woodgrain textures in our piece.

This sounds like a daunting task, but fortunately, there is a very easy trick to making your wood look great which doesn't demand a high level of artistic talent.

When talking about painting wood, one of the first things that someone might ask is "*why not steal a bunch of wooden coffee stir sticks from Starbucks? They're wood, right?*" While that is an option, this is one of those many cases where using the actual item without any sort of painting or modification doesn't quite give the correct result due to the effects of scale and lighting. Instead of looking like an actual piece of wood, it will look like someone glued a giant coffee stir stick to your model and may ruin the immersion rather than create a realistic effect.

Another option that comes to mind is carving the texture into a piece of plastic, but again we run into scale issues. Too small of a groove and it will be hard to see, but a groove barely a half a millimeter in depth at some of the scales I work at would represent an inch deep gouge in a board, which is something that we just don't see in real life. Further, trying to carve these wood grains into a small, fragile piece like a rifle at a small scale is not an easy task.

Instead, we're going to be painting the wood grains on. It sounds intimidating and possibly a little crazy, but so long as you have the right equipment and the right paints, it's actually not too hard.

For this project, we're going to need some acrylic paints in various shades of grey. We will need a light, midtone, and dark grey, as well as some black and white, though you can always mix up any shade of gray with the black and white if you want.

Second, we're going to need some sort of brown acrylic ink. I like to use Scale75's Inktense Wood or Inktense Chestnut for this application, depending on the shade of wood I'm going for, but I'm sure there are some other figure painting inks or artist acrylic inks out there that can work. The Inktense Wood ink is great for raw boards, while the Chestnut is really good at representing stained, finished wood products like a hardwood floor, tabletop, or the stock of a rifle. Finally, we're going to need at least one good brush with a fine tip – I recommend a small (perhaps 10/0) liner brush if you have one, because as the name implies, a liner brush is really good for painting lines, and the grains in a piece of wood are nothing but fine lines.

In this case, I wanted to create a hardwood floor for Nancy Steelpunch, a 35 mm (approximately 1:48, for all you scale modellers) scale miniature on top of a square, 25 mm plinth. I had the idea of portraying her indoors, perhaps in a saloon or speakeasy. So, to begin, I created that floor by gluing a bunch of pieces of strip styrene to the top of my base. I chose to do it at about a 45-degree angle to the plinth, simply to generate a little more visual interest than if the boards were oriented parallel to the edge of the base. I also made sure to include a couple breaks in the flooring where one board stopped and the next one started. Since I wanted the flooring to look a little beat up as though she were in an old saloon, so I didn't put too much effort into sanding down the edges where I clipped them, and roughened the plastic up a little with coarse sandpaper.

(Fig. 1) With the flooring laid down, the first step is to prime it and paint it in your midtone grey. Make sure to paint in the direction of the grain where possible; after all, brush strokes look kind of like wood grains anyways, so if you paint in the direction of the grain, you don't need to worry too much about getting a nice smooth coat.

Next up comes the process of painting on the grains in the wood, but first, a little discussion about the fluid mechanics of paint on a brush. Paint brushes store paint in the bristles and when you run it over a surface, that paint flows off the tip and onto that surface. Thin paints flow better, so by using thin paints, a brush with a fine tip but a sizeable enough belly to hold paint, and the proper brush control, you can paint some very fine detail.

(Fig. 2) This is why a liner brush is ideal for painting on woodgrains. With the business end having a very long, thin profile, you get a nice balance between a fine tip and enough volume in the bristles to store enough paint that you can actually paint a long, fine line before you either run out of paint or have it dry out on the tip. That's why if you watch old videos of Bob Ross making his paintings, you will see that at the end of every show, he signs his paintings with a liner brush and some very thin paint.

(Fig. 3) So, with thin paints and your trusty liner brush, start with a light grey and begin painting lines running along in the direction of the grain of the wood. The lines should be roughly parallel, but they don't have to be perfect because wood is a natural product and therefore wood grains have some element of randomness to their texture. The lines shouldn't all go all the way from one end of the board to the other, as wood grains on the surface start and stop. Further, if you have a break where one board stops and the next board starts, make sure to stop your lines at the end and start anew, as woodgrains don't carry on from one piece of wood to the next.

(Fig. 4) Once you're satisfied with the woodgrain pattern you have generated, repeat the process, this time with a darker grey than your base colour to paint in the dark parts of the woodgrain texture. Once you're done with that, feel free to follow up once more with just a bit of pure white here and there to get some additional contrast. If your wood has cracks between multiple pieces like on floorboards, you can also go in there with your liner brush and some pure black to get those to show up.

When we're done, we should get something that looks kind of like a woodgrain texture only in black and white instead of colour. What we've essentially done here is create a value sketch – painting in the lights and darks of what we want, but without any actual hue or colour. This is where our inks come in. Inks are simply acrylic paints with a high pigment density, but with a very thin consistency, more like water than actual paint. Inks have a myriad of uses, and can be applied with either a brush or an airbrush or mixed in with regular acrylic paints.

(Fig. 5) In this case, we're going to be applying the ink as a glaze. Using either a brush or an airbrush at a very low pressure setting, simply paint the ink over the entire surface of the wood, attempting to get a more or less consistent finish. If you're using the right products and applying them properly, you will see the ink quickly colouring the wood and turning it into an amazingly realistic looking wood effect.

You may need multiple coats, and as always when working with inks, you need to make sure it dries completely between coats, but that's it! You can always experiment with different inks and washes, adding additional hues, or putting different varnishes on top of the wood in order to get interesting effects like aged or weathered wood. Further, there is nothing stopping you from adding more lines and another layer of ink on top to get another layer of detail. But for this project, the colour and shine of the Scale75 Intense Chestnut alone gives me the hardwood floor effect that I'm looking for, so I'm not going to futz with it.

With the right tools and the right techniques, this is an amazingly simple way to get some very nice and realistic looking wood effects on your miniatures. It can be useful for painting miniature furniture, bases, scenery, and all kinds of weapons from spears and clubs to rifles and shotguns. Hopefully this technique helps you out, as properly rendered wood can really kick up a project to the next level.

About the author:

Brian Latour is a federal civil servant originally from Winnipeg who now lives and works in Ottawa. He built model airplanes in his childhood and teenage years, and briefly built 1:1 scale airliners for a living in the mid-2010's. He discovered figure painting in 2015; Brian mainly paints fantasy figures and busts in scales from 25 mm to 1:8, but been expanding into aircraft and Gundam modelling as of late. Brian also writes hobby and gaming content at iceaxeminiatures.wordpress.com

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An Oddball Expeditor...

**EXPEDITOR Mk. 3T, S/N 1414,
ICAO code VC-FBH,
The Central Experimental and Proving Establishment,
1947-48**

The Aircraft

We have very little information on this particular RCAF Expeditor, but it does offer the modeller of Canadian aircraft a very nice option on some unusual and short-lived marking practices in the life of the early postwar RCAF.

History and RCAF service of Expeditor 1414

- Beechcraft construction number: 6613
- U.S. Lend-Lease serial number: 43-35861
- delivered via RAF as HB263: (date unknown)
- taken on strength by RCAF: 16 June 1944
- re-serialised as 1414: (date unknown)
- re-designated from Expeditor Mk. II to Mk. III: (date unknown)
- re-designated as Expeditor 3T: (date unknown)
- stored (Saskatoon): 21 September 1964
- struck off strength: 26 November 1964
- to Crown Assets Disposal Corporation: 2 August 1966

An Expeditor Mk. I was basically a USAAF C-45B and a Mk. II was basically a USN UC-45F

It's my understanding that the Mk. III (or Mk. 3) designation was post-WW II and the changes included making the aircraft more suitable for peacetime use. The 3T was a basic transport. Most squadron and station "hacks" were 3T's. There were many conversions to and from the various RCAF variants, but 1414 appears to have stayed as a 3T.

Information via Jeff Rankin-Lowe

Those Roundels

The first Canadian standard roundel, called the **Type 1 Roundel**, was similar in appearance to the RAF Type 'B' roundel. It consisted of a red Silver Maple leaf on a blue disk. This was approved for non-camouflaged aircraft on January 19, 1946. The Type 1 roundel was to be adopted on March 28, 1946, with the first noted use on June 12, 1946. It officially lasted until May 1948.

The exact shape of the RCAF roundel maple leaf was subject to wide variation, particularly during its early period. Close examination of photos will reveal many of these differences; we initially thought that VC-FBH was an RCN aircraft, which had its own distinctive maple leaf!

The Type 1 roundel was known to have been applied on the Anson, Canso, Chipmunk, Dakota, Expeditor, Harvard, Lancaster, Liberator (VIP), Mitchell, Mustang, Norseman, North Star, S-51, Vampire and Ventura.

Those ICAO Markings

In the early post-war years, the ICAO (International Civil Aviation Organization) developed a system using five-letter designators to identify civilian and military aircraft of various countries.

Starting 9 May 1947, a five-letter ICAO registration was assigned to each aircraft in RCAF service. Interestingly, only a few other countries seems to have embraced this practice for their military forces – they obviously knew better!

The RCAF was assigned the letters **VC-**, the RCN was assigned **VG-**, and Canadian civil aircraft were assigned **CF-**. For the military, the third and fourth letters designated a unit (**FB** in this case denoting CEPE), and the fifth letter in the string was the individual aircraft code within the unit.

From 1 June 1947, the fuselage markings were to consist of the two-letter unit designator, a roundel, and the individual aircraft letter, reading left to right on both sides of the fuselage. Roundels were to be applied to both upper wings and fuselage sides. The full VC code was to be applied on the under wing surface with VC under the right wing and the remaining three letters under the left wing. The last three letters were also carried on the upper wing surfaces, inboard of the roundels, with the two-letter unit identifier on the upper left wing and the last letter on the upper right wing. This Expeditor is obviously a very early example of these confusing post-war markings. It uses a blend of the full five-letter ICAO registration, but with an early RCAF roundel mixed in.

This ICAO designation system proved extremely unwieldy and it was discontinued by Canada's armed forces in 1951, though the system lives on in civilian use around the world to this day.

Modelling an RCAF Expeditor

Note that the post-war Expeditors had the long nacelles and extended inner leading edges.

In 1:48 the Belcher Bits resin set is available to produce this version from the ICM kit. (belcherbits.com/lines/148conv/bb39.htm).

In 1:72, the only late version is the Hobbycraft C-45H. (Note that Hobbycraft produced two C-45 kits – the wartime C-45F version with short nacelles, and the post-war C-45H with the longer nacelles.)

Expeditor references

Okay, a search will not produce too many hits for literary works on this aircraft. Apparently few authors are trying to make their fortune on the Expeditor. We found this one - **Civil and Military History of Beechcraft 18 by Robert K. Parmerter, published 2004.**

Your second-best bet for references will probably come from online searches for material. To make up for the shortfall we are providing you with a selection of RCAF photos of other 'Bugsmashers' in service.

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The Curtiss XP-40 that visited Ottawa in May 1940

by Jim Bates
IPMS Canada C#6008
Seattle, WA

The History

The arrival in North America of Spitfire Mk.I L1090 caused much excitement on both sides of the border. Once the RCAF had accepted the aircraft in February 1940, and agreed to restore the airplane to flying condition after it had been damaged while crated for transport across the Atlantic, the USAAC, along with the RCAF, were very interested in evaluating the already-famous fighter. Arrangements were made so that the USAAC Materiel Division at Wright Field, Ohio, could evaluate the Spitfire in Canada. To sweeten the deal, they agreed to bring along the Curtiss XP-40 and allow two RCAF or RAF pilots to fly it.

On May 16, 1940, the USAAC and USN representatives arrived at RCAF Station Uplands with the XP-40 and a very shiny Douglas C-39 transport. The evaluations and inspections took place without incident and the XP-40 returned back to Wright Field. The two Commonwealth pilots that flew the XP-40 were Wing Commander F.V. Beamish, RAF, and Squadron Leader Ernie McNab, RCAF. It appears that both pilots were allowed two flights in the aircraft, each of less than 50 minutes in duration. The report prepared by Wing Commander Beamish found that *"performance of the two aeroplanes was practically the same."* He also stated that the XP-40 was quite large, heavier on the controls, and that the Allison engine was not as smooth-running as the Spitfire's Merlin. About the only plus on the XP-40's side was that with its *"constant speed propeller could outclimb the Spitfire with its two-pitch propeller."* To conclude, he stated, *"In my opinion, from a fighter pilot's point of view, the P-40 does not reach the high standard set by our excellent Spitfire. Again the Allison engine is not nearly so compact or as smooth in operation as the Rolls Royce Merlin."*

The Aircraft

Ordered as the tenth P-36A, serial number 38-10 became the only XP-40 when it was fitted with an Allison in-line engine. The XP-40's configuration changed many times after its first flight in October 14, 1938. By the time of its evaluation by the RCAF, it appeared superficially similar to the later P-40B, but still with differences that we hope to clarify here.

Kit Recommendations

Currently, the best kit of the P-40B in 1:48 is the Airfix kit, while in 1:72 the competition involves Airfix vs. Hobby Boss. The Airfix kit has good shape, but some find the panel line details too heavy, the landing gear should be shortened, and the canopy is too tall. The Hobby Boss kit is one of their EZ Build lines with some issues...a raised radio door for starters...but if you want a quick build... (*Trumpeter has issued P-40B/Cs in 1:48 and 1:72, but in the opinion of the author the above stated kits are a better starting point for the XP-40.*)

Modelling notes

The adventurous modeller may wish to try grafting a P-40B nose onto a P-36 kit, replicating in miniature what Curtiss did to create the XP-40. The alternative is to start with a P-40B kit, which will require the builder to:

- Remove the armoured windscreen from the canopy (*on the Airfix 1:48 kit, use clear part D10 and leave off clear part D02.*)
- Reshape the cockpit rear quarter-windows (*the ones behind the sliding canopy*). On the XP-40 they are shaped the same as they were on the P-36. While the difference is subtle, the P-36 windows are longer and come to a sharper point than on the P-40B/C.
- Remove all the wing armament and the gun bay panels, top and bottom. On the 1:72 Airfix kit this isn't much of a chore on the top of the wing as the gun bay panels aren't present on the kits. They will need to be filled under the wing, along with the ejector chutes.
- Remove or leave off the pole antenna on the spine.
- The XP-40 was fitted with a shorter tailwheel in a fairing with bulged doors. This setup was a carry over from the P-36 and was eliminated by the time the P-40 entered production, and
- During early operation of the P-40-CU (*the first production model; basically the XP-40 with wing guns*), ground loops were quite a problem. In order to cure this, the leading edge wing-fillet was modified (*see photos below for details*). The XP-40 had a similar wing shape to the P-36 without the sweeping curve of the P-40B/C.
- At the time of its flights in Canada it was configured to carry just two, 0.50" calibre machine guns in the fuselage. However, the guns themselves were not fitted and the openings on the upper cowling were blanked off.

Colours and Markings

At the time of the evaluation the XP-40 was overall natural metal finish and in most photos it appears to have been polished to a high shine. Other paint and marking details to consider:

- Cockpit interior would have been painted silver.
- Propeller blades should have followed the U.S. standard of natural metal blades with part of the rear face being painted in colour Maroon 18. This colour was directed to be painted, starting either 18 or 24 inches from the propeller hub. (*a reasonably good match is Vallejo Burnt Cadmium Red 814.*) For more detail on the use of Maroon 18 colour, see ascalecanadian.com/2015/09/maroon-19-and-usaac-and-usaaf.html
- The propeller blades carried the standard Curtiss logo and markings on the front faces.
- USAAC cockarde insignia are found in four positions, two above and below each wing, along with **U.S.** under the right wing and **ARMY** under the left, painted in black.
- The standard USAAC tail stripes cover the rudder.
- There is a black/dark grey walkway on each of wing root.

Decals

Our decal sheet provides only the Wright Field 'arrowhead' insignia and the '10' for the tail. The other USAAC and P-40 markings can be sourced from your model kit decals, the spares box or from aftermarket decals.

Starfighter decals has some P-40 and P-36 sheets in 1:72 and 1:48 that can provide the standard markings needed for this model.

XP-40 References

- ipmsstockholm.org/magazine/1999/09/stuff_eng_p40.htm
- p40warhawk.com/Variants/XP-40.htm
- p40warhawk.com/Variants/P-40B.htm
- joebaugher.com/usaf_fighters/p40.html

- Aircraft Pictorial 5 - P-40 Warhawk by Dana Bell , Classic Warships Publishing; 1st edition (2013)
 - Forthcoming book by Carl Vincent on Curtiss Fighters - the Canadian Connection. Aviaeology Publishing, stores.ebay.ca/Aviaeology
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Canada's First Spitfire: L1090 Ottawa, 1940

Information compiled by the Editor

Two of the decal marking sets you are receiving with this issue are to help you build models of aircraft that had a unique meeting - a Spitfire Mk.I and a Curtiss XP-40. For a very short time in May, 1940, these two aircraft shared the same ramp space at RCAF Stn Uplands, the new Ottawa airport and the site of an expanding BCATP airfield.

The following excerpts from Carl Vincent's article in the Canadian Aviation Historical Society Journal are reprinted here with permission. Carl's full article will be republished in the next issue of **beaverTales**. Ed.

"Soon after the outbreak of war the Spitfire was sent from the UK on loan to the United States..." [Based on the service history below, the aircraft may have been selected for shipping on 29 August, 1939, but it appears to have not started the voyage until after the start of hostilities]

"Some sources claim that the Spitfire made it all the way to Wright Field, but that is certainly not the case, ... it was obvious that the US Army and Navy had never set eyes, let alone hands, on a Spitfire. ... For "political reasons" the Americans did not want the Spitfire flown in the United States - presumably because, as the exchange [of an American fighter for the Spitfire] had not been effected, the Spitfire was still a foreign warplane. Therefore, both for financial and administrative reasons it would be better if the Spitfire was in Canada and temporarily on RCAF strength. ... there would be no objection to RCAF or ... US pilots flying it during its sojourn in Canada."

"... on February 20 the Spitfire arrived at Rockcliffe. When it was uncrated it was found that at some point during its journey ... it had been damaged. The fin had been badly crushed ... it was feared that this damage would extend to the fuselage. The starboard tail was slightly damaged while the spinner was dented."

"... the engineering personnel at the RCAF's No. 1 Aircraft Depot had been able to thoroughly examine the damage to the Spitfire and judged that the injury to the fin was fairly serious. However, they considered that, despite the total lack of Spitfire drawings they could reproduce the damaged structural components and restore the aircraft to flying condition, but that it would require several weeks. ...The work was eventually carried out by No. 6 Repair Depot in Trenton, Ontario."

"...on May 11, the Spitfire's engine became unserviceable due to supercharger trouble. There was no time to wait for the RAF to supply a new engine, so the RCAF asked permission to install one of their own Merlin III's, presumably a Hurricane spare."

"The US party arrived by air on May 16 ... eight USAAC representatives ... plus three from the USN. The flights and examination of the aircraft appear to have been carried out without incident [at Uplands Aerodrome] and the US personnel and the XP-40 duly departed [for the USA]."

"[The Spitfire] *had been formally on RCAF strength since February 19 and was struck off on June 25. The Spitfire was shipped from Montreal on June 27, 1940 and eventually re-entered RAF service, on August 1, 1940, ending its days as instructional airframe 3201M.*"

Spitfire L1090 modelling notes

L1090 is a fairly early Mk.I and shows some very early production features mixed in with some newer items that started getting introduced on the production line.

Based on what can be gleaned from the photos taken of L1090 while she was active in Canada, here are some modelling features to consider for building a model of this Spitfire Mk.I during its short time on RCAF strength. Some of these numbered comments are keyed () to the drawings and the photos elsewhere in this article:

Airframe

1. Four of the 0.303" Browning machine gun muzzles extend beyond the wing leading edge, on the innermost and outermost gun positions on each wing (*in other words, from left to right, guns 1, 4, 5 and 8*).
2. It carries the early, untapered (*i.e., straight*) radio mast.
3. There is no HF antenna wire visible between the fin and the antenna post.
4. There is no armoured glass windscreen fitted.
5. The front windscreen is fitted with the early, curved side panels.
6. The domed sliding canopy has the early flat sides with a clear-view pop-out panel.
7. The aircraft is fitted with the seat headrest.
8. There is no voltage regulator fitted behind the headrest
9. There is no reflector gunsight is fitted or visible. The ring and bead sight is not evident in any of the photos.
10. There is no fuel tank "deflection armour" fitted.
11. The area of the fuel tank shows transverse lines of rivets that are not normally seen because of the fuel tank armour.
12. It is carrying a black-painted de Havilland three-blade metal propeller with 4" yellow tips. No manufacturer markings are visible on the blades.
13. The engine's manual crank access opening is seen on this aircraft, on the starboard engine cowling panel, along with the small brass instruction plate beneath it.

Colour Scheme and Markings

14. The aircraft is painted in the 'A-scheme' pattern of Dark Green and Dark Earth. It has absolutely hard-edged camouflage; there is no soft edge visible at all on the airframe.
15. The bottom of the aircraft carries an interesting combination of the early Aluminium-painted belly and tailplanes, while the wings are painted White and Night (*the colour Night is a slightly cool, bluish-black shade, not a pure black*)
16. The starboard wing has white-painted wheel hubs, undercarriage leg, door, and wheel well.
17. The port wing has Night-painted wheel hubs, undercarriage leg, door, and wheel well interior.
18. The main tires have white-painted **DUNLOP** lettering.
19. The inner surfaces of the wing flaps appear to be natural metal painted Aluminium.
20. There are red 'undercarriage down' indicator pegs visible on the wings.
21. The upper wings have the standard 1" wide black walkway guides. See the drawing for the different shapes used on both sides on the early Spitfire. It appears that the warnings, **WALKWAY INBOARD** and **WALKWAY FORWARD** may also be present on L1090.

22. There are many white-painted 'locked' indicators on the cowling fasteners and on other parts of the airframe.
23. There are also black 'locked' indicators on the Aluminium-painted parts of the cowling.
24. On both sides of the aircraft, the lower part of the rudder camouflage paint does not match the adjacent fuselage paint. There is more Dark Green visible on the rudder. This may be related to the RCAF repairs discussed in the original CAHS article that will be republished in the next issue of *beaverTales*.

Wear and Weathering

25. There is some moderate 'scuff wear' visible on the port wing root area.
 26. For weathering this aircraft in this scheme, keep in mind that it appears that it was crated up for shipping one week after its first flight and probably didn't see much sunlight until it was uncrated when it arrived in Ottawa in February, 1940. It is clear in the photos that the paint is in very good condition, with minimal wear and tear visible while it was flying in Ottawa in May.
 27. Notwithstanding the above comment, for some reason it appears that many of the wing fillet fasteners are devoid of paint. Close examination of the photos will reveal this feature. This may be related to the aircraft being reassembled in Canada.
 28. Careful examination of the photos will reveal signs of some repainting around the tail, particularly on the port side of the vertical fin, where the Dark Earth appears to be a slightly different tone or sheen. More noticeable is that the base of the rudder on both sides appears to be in a darker shade of Dark Green. How much of this is related to the transportation damage described in Carl Vincent's CAHS article is not known.
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North American NA-64 Yale in RCAF and French markings

by Jim Bates
IPMS Canada C#6008
Seattle, WA

The History

Yale 3399 was one of the 119 NA-64s inherited by the RCAF after the fall of France. Intended as 'intermediate' trainers to assist with conversion from the Tiger Moth and Finch to the Harvard, the Yale wasn't just a Harvard with fixed landing gear. While the Yale was part of the family of aircraft derived from the NA-16, it had a different wing and engine from the Harvard which, along with the fixed landing gear, lead to an airplane which had some rather nasty flying characteristics. Once it was determined that the RCAF didn't need intermediate trainers, most of the surviving Yales were converted into wireless (radio operator) trainers.

The Aircraft

Yale 3399 was taken on strength with the RCAF on September 16, 1940, and served with No. 1 Service Flying Training School (SFTS) at Camp Borden. During its time at Borden, it had a brush with Hollywood when it appeared in 1942's 'Captains of the Clouds', which was filmed in 1941. 3399 also appeared in a news clip which can be viewed at

criticalpast.com/video/65675057838_Royal-Canadian-Air-Force_AT-6_Harvard_Camp-Borden_mock-attack_simulated-dog-fight.

Like most Yales, 3399 had its share of minor accidents while at Borden. It was involved in a Category C2* accident on February 1, 1941, a Category C1* accident in April 29 1941, and a Category C1* accident on April 4, 1942.

On May 4, 1942, it was "allotted for conversion to wireless trainer." The conversion was done at either No. 6 Repair Depot (RD) or 9 RD and it later flew at No. 4 Wireless School at St. Catharines, Ontario, and No. 1 Wireless School at Mount Hope (near Hamilton), Ontario. (Though not noted on its record card, 3399 nosed over on September 7, 1944 at St. Catharines.)

Yale 3399 was struck off RCAF Strength on 25 September 1946, and stored at the Brantford, Ontario, airport after the war. It was one of thirty-some Yales purchased by Ernie Simmons and kept on his property until sold by his estate at auction in 1970. The Yale was purchased by the Canadian Harvard Aircraft Association (harvards.com) and after a long-term restoration took the air again on May 20, 2010. The Yale can be seen today at the Association's hangar in Tillsonburg Ontario, and occasionally in the air over Southern Ontario.

Yale Kit Options

Luckily, two nice Yale kit options are on the market:

- For 1:48 fans, Belcher Bits (belcherbits.com/lines/kits/bk4.htm) offers a product which includes a complete Occidental Harvard kit and resin conversion parts. Mike Belcher has indicated that the resin parts alone are also available to those who don't need the source kit.
- In 1:72 RS has recently issued a short-run Yale kit. rsmodels.cz/en/modely-letadel/plastikove-modely/1-72/92208/na-64-yale

Colours and Markings

Our decal sheet provides you with only the unique markings for 3399 as it is seen in the 'Captains of the Clouds' movie. The standard RAF/RCAF markings can be found in the model kits, your decal spares or your favourite aftermarket sources.

The following points are offered for your modelling consideration:

- All Yales were delivered to the RCAF in natural metal finish.
- Yellow high-visibility panels were added above the wings, horizontal stabilizers, and the top of the rear fuselage.
- Interiors were painted with aluminum lacquer.
- Propellers were natural metal on the front face and Maroon 18 on the rear. For a detailed discussion of this colour see ascalecanadian.com/2015/09/maroon-19-and-usaac-and-usaaf.html
- There is a dark grey or black anti-skid walkway on both wing roots.
- The aircraft had the short engine exhaust stack and wheel spats at the time the movie was shot.
- It appears that 3399 was fitted with a replacement wing after one of its accidents in 1941. Oddly, the replacement wing was fitted with the French roundels still in place, and the yellow upper wing high-visibility panel was not yet added at the time of the movie filming. It has to be presumed that at some point after it achieved cinematic immortality the French markings were removed and that the wing was refinished in the standard RCAF marking scheme.

Some Yale References

- Canadian Harvard Aircraft Association Aircraft - harvards.com/our-aircraft/
- Canadian Warplane Heritage Museum. More photos and details of restored Yale 3350 can be found at warplane.com/aircraft/collection/details.aspx?aircraftId=34.
- en.wikipedia.org/wiki/North_American_NA-64_Yale

☐ Canadian Harvard Aircraft Association -
facebook.com/pg/canadianharvards/photos/?tab=album&album_id=642604572440846

☐ airic.ca/html/chaayale.html

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A Canadian goes to Hollywood...

NORSEMAN CF-AYO, screen name CF-HGO

by Bob Migliardi
IPMS Canada C#490
Ottawa ON

History

A Canadian-designed and built Noorduyn Norseman is one of the stars of the 1942 movie, "Captains of the Clouds". The movie also starred Jimmy Cagney, Dennis Morgan, Allan Hale, and Reginald Denny (see Jan 2016 *beaverTales*), with a special appearance by Canadian WW I flying ace Billy Bishop playing himself. If you've never seen the film, it's about a smart-ass bush pilot (Cagney) who eventually joins the RCAF. His aircraft is a Noorduyn Norseman, marked as CF-HGO.

The prototype Norseman, powered by a Wright R-975-E3 Whirlwind engine, was flight tested on floats on November 14, 1935. It was sold and delivered to Dominion Skyways Ltd. on January 18, 1936, registered as CF-AYO and named 'Arcturus'.

In the summer of 1941, Warner Brothers leased CF-AYO for the filming of "Captains of the Clouds". Principal aerial photography took place near North Bay, Ontario, with CF-AYO carrying the temporary registration 'CF-HGO'.

CF-AYO was later lost in a crash in Algonquin Park, Ontario, in 1952. Its wreckage is currently on display at the Canadian Bushplane Heritage Centre in Sault Ste-Marie, Ontario (bushplane.com).

Modelling

A 1:72 scale Norseman was produced by Matchbox, and the same kit was more recently re-issued by Revell. It provides wheel, ski, and float undercarriages, so you can build HGO in either configuration.

Colour Scheme and Markings

The photos are all frame grabs from the film, so they are not the best quality. There don't seem to be any high quality shots of the movie aircraft, so maybe they didn't have a still photographer on the film crew. They probably would have been in B&W anyway.

The colours of CF-HGO are a black fuselage with orange-yellow flying surfaces and trim. (this looks close to FS 12473 or the slightly lighter FS 12544. See the colour swatch representations of these two orange shades, along with the equivalent of RCAF Trainer Yellow). The float gear is natural metal or silver paint.

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