Seattle Chapter News

Seattle Chapter IPMS/USA
April 2004

PREZNOTES

I have mentioned this before, but I have an aversion to many of the resin aftermarket bits that show up at the local hobby emporium about the same time that a new kit is released. I'll buy a resin set for a model only if I think it will enhance it somehow. For example, I bought the Belcher Bits tail for the Monogram PBY because the model looks terrible without the corrected tail. The same with the Revell/Pro Modeler Bf 110G. The engines just don't look right, so I bought the corrected resin replacement engines to make the model (in my mind's eye) look better. I tend to be very choosy about what I buy. The same with photo-etch and decals. I am very selective when I visit the hobby shop. The space in my garage o' kits devoted to aftermarket products fills up only a very small cabinet. What a surprise to find, when I recently was gathering up my resources for a Pfalz D.III, that I had every aftermarket product known to man for the airplane! How this occurred, I'll never know. The model, the old Aurora/K&B I have had for years, and my plans were to add some details to the cockpit and that would be that. Whilst sorting through my stash, I came across an Engines & Things replacement engine, an Eduard photo etch Spandau machine gun set, an Eduard photo etch detail set, and two sets of decals! All this for one model. And it's not even my favorite airplane! What gives here? As far as I can tell, it's the only model in my entire collection I have done this with. Hmmm. I just dunno…

Well, we are going to have two meetings this month. Our regular monthly meeting this Saturday, the 10th, and then the following Saturday, April 17, is our annual Spring Show at the Renton Community Center. I am going to use this meeting to make sure that we have enough help in the following areas:

SET UP AND TAKEDOWN OF THE SHOW AREA
MODEL REGISTRATION
MODEL ROOM HOST (directing people to the right tables)
MAKE'N'TAKE
RAFFLE DRAWING

We need members to help out in each one of these areas. I am not asking for the sun, the moon, and the stars, but we need just a little bit of your time to help in these areas. All I want is an hour or so of your time. I would like to see more of our membership, instead of the usual dozen or so, work to make this a successful show. We'll talk about it at the meeting Saturday.

We'll see you there,

Terry

In This Issue

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Public Disclaimers, Information, and Appeals for Help

This is the official publication of the Seattle Chapter, IPMS-USA. As such, it serves as the voice for our Chapter, and depends largely upon the generous contributions of our members for articles, comments, club news, and anything else involving plastic scale modeling and associated subjects. Our meetings are generally held on the second Saturday of each month, (see below for actual meeting dates), at the **North Bellevue Community/Senior Center, 4063-148th Ave NE**, in Bellevue. See the back page for a map. Our meetings begin at 10:00 AM, except as noted, and usually last for two to three hours. Our meetings are very informal, and are open to any interested plastic modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. Dues are $24 a year, and may be paid to Norm Filer, our Treasurer. (See address above). We also highly recommend our members join and support IPMS-USA, the national organization. See below for form. Any of the members listed above will gladly assist you with further information about the Chapter or Society.

The views and opinions expressed in this newsletter are those of the individual writers, and do not constitute the official position of the Chapter or IPMS-USA. You are encouraged to submit any material for this newsletter to the editor. He will gladly work with you and see that your material is put into print and included in the newsletter, no matter your level of writing experience or computer expertise. The newsletter is currently being edited using a PC, and PageMaker 6.5. Any Word or WordPerfect document for the PC would be suitable for publication. Articles can also be submitted via e-mail, to the editor's address above. Deadline for submission of articles is generally twelve days prior to the next meeting - earlier would be appreciated! Please call me at 425-823-4658 if you have any questions.

If you use or reprint the material contained in the newsletter, we would appreciate attribution both to the author and the source document. Our newsletter is prepared with one thing in mind; this is information for our members, and all fellow modelers, and is prepared and printed in the newsletter in order to expand the skills and knowledge of those fellow modelers.

Upcoming Meeting Dates

The IPMS Seattle 2004 meeting schedule is as follows. All meetings are from **10 AM** to **1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessable place.

April 10
May 8
April 17 (Spring Show at Renton)
June 12

IPMS Seattle Spring Show Category List

Due to a mixup in communication, an incorrect category listing for the April 17 Spring Show was printed in last month's newsletter. Here is the correct listing. Please note that the numbers of the categories have been completely revamped from past years.

JUNIOR: (Ages through 15. At their discretion juniors may enter senior classes)
001. Aircraft
002. Armor
003. Automotive
004. Space Fact/Sci-Fi/Fantasy
005. Prefinished (any subject)
006. Miscellaneous (including figures, dinosaurs, naval)
Best Junior Award

AIRCRAFT:
101. 1/73rd and smaller; all subjects
102. 1/72nd single prop
103. 1/72nd single prop
A. Axis
B. Allied
104. 1/72nd multi prop
105. 1/72nd multi prop
106. 1/32nd and larger prop
107. 1/72nd single jet
108. 1/72nd single jet
109. 1/72nd multi jet
110. 1/72nd multi jet
111. 1/32nd and larger jet
112. Civil, sport, racing, airships; all scales
113. Airliners; all scales
114. Rotary wing; all scales
115. Biplanes/Vintage Types; all scales
116. Miscellaneous; scratchbuilts, vacs, and conversions
Best Aircraft Award

MILITARY VEHICLES and WEAPONS:
201. 1/35th and larger, closed top through 1945
A. Axis
B. Allied
202. 1/35th and larger, closed top after 1945
203. 1/35th and larger open top AFV, half-tracks and self-propelled guns
204. 1/36th and smaller, all eras and subjects
A. Axis
B. Allied
205. Soft-skinned, all eras and scales
206. Towed artillery and missiles, all eras and scales
207. Miscellaneous; scratchbuilts, and conversions
Best Military Vehicle/Weapons Award

FIGURES: Horse and rider, mounted or dismounted = a single figure. Two figures on base = diorama. Space Fact/Sci-fi / Fantasy figures excluded .
301. Smaller than 54mm (excluding 1/35th)
302. 54mm (including 1/35th)
303. Larger than 54mm
Best Figure Award

SHIPS:
401. Powered - 1/700th and smaller
402. Powered - larger than 1/700th
403. Unpowered
404. Submarines
Best Ship Award

AUTOMOTIVE: (All scales; non-military)
501. Factory Stock
502. Hot Rods
503. Custom
504. Pick-up trucks
505. Commercial Truck, Van, Fire and Rescue, Misc.
506. Competition - Closed Wheel
507. Competition - Open Wheel
508. Motorcycle
Best Automotive Award

SPACE FACT/SCI-FI-FANTASY: all scales
601. Space Fact
602. Sci-fi, Vehicles
603. Sci-fi, Figures and Creatures (includes dinosaurs)
Best Space Fact/ Sci-Fi/Fantasy Award

DIORAMA: (all scales) A diorama is two, or more, models relating to tell a story.
701. Aircraft
702. Automotive
703. Armor
704. Space fact/Sci-fi/Fantasy (includes dinosaurs)
705. Naval
706. Figure Diorama
Best Diorama Award

OTHER CLASSES:
801. Collections (five or more models that relate)
802. Flights of Fancy/Hypotheticals (all scales)
803. Prefinished (all subjects and scales)
804. Miscellaneous (anything not covered above)

NOTES
a. Prior IPMS-Seattle First Place winners are not eligible.
b. IPMS-USA National Contest Rules generally apply.
c. Head judges' decisions are final!
d. Only one category per model.
e. Where classes are subject to interpretation, the entrant may choose the category; e.g., a Fiat CR.42 could be entered in class 9 or 21; a Pitts in 9, 18, or 21. Judges may reassign models to a more appropriate class at their discretion.
f. If your diorama is overly large, please phone ahead.
g. At the judges' discretion "**Highly Commended**" ribbons may also be awarded.
h. At the judges discretion categories may be split.
i. Judges wear ID tags. After awards are posted, feel free to discuss your results with them.

Special Awards

Best Civilian Auto/Motorcycle: Jon Fincher
Best Small Air Forces: Stephen Tontoni, Will Perry
Best Now and Then: Scott Kruize and Ken Murphy
Best British Subject: Robert Allen, Andrew Birkbeck, Keith Laird
Best French Subject: Pascal Valadier

Continued on page 11

Special Hobby 1/72nd Scale Goodyear F2G-1/2 Super Corsair

by Jim Schubert

As the story of the F4U series of Vought Corsairs is quite well known, I will address only the short history of Goodyear's F2G-1 and -2 "Super Corsairs". In 1943 the US Navy's Bureau of Aeronautics (BuAer) directed Pratt & Whitney to install their new XR-4360, 3,000 hp, four-row, 28-cylinder "Wasp Major" engine on F4U-1, BuAer 02460 in place of the standard P & W, 2,000 hp, two-row, 14-cylinder, R-2800 engine to explore its compatibility with the Corsair airframe*. At about the same time BuAer also directed Goodyear, a licensee producer of Corsairs under the FG-1 designation, to modify two FG-1As to have cut down rear decks and bubble canopies. Following satisfactory development testing of these three airplanes, Goodyear was given a contract for three XF2G-1's fitted with the big engine and the bubble canopy. These airplanes were only slightly faster than the R-2800 powered Corsairs but had an exceptional rate of climb on the order of 4,500 feet per minute at sea level. Two production versions were ordered in quantity; the F2G-1 land based fighter and the F2G-2 carrier based fighter. The difference being that the -1 had no tailhook or wingfold and was fitted with low pressure tires whilst the -2 had a tailhook and hydraulically folded wings. Both had a fin and rudder one foot taller than the precedent FG-1. The extra foot permitted the installation of an auxiliary rudder below the normal rudder to offset the torque reaction of the massive R-4360 on take off and in the event of wave-off. By this time, 1945, with the war winding down, the Grumman F8F Bearcat well along in development and jets on the horizon, the production order for the Super Corsairs was reduced to five each of the -1 and -2. Some of the Super Corsairs went on to post war fame as racers; the rest were scrapped.

(* Engine Designations: In the standard engine designation system the initial letter indicates the cylinder arrangement: I = Inline, O = Opposed, R = Radial, V = Vee, W = double-vee whilst the main number indicates the displacement of the engine in cubic inches, i.e. an R-2800 is a radial engine displacing 2,800 cubic inches (~46.7 litres) and an R-4360 is a radial engine displacing 4,360 cubic inches (~72.7 litres). The basic designation may be preceded by a "G" indicating "Geared" as opposed to direct drive. If the engine is only built as a geared engine the preceding "G" is not used. The basic designation is almost always followed by a "dash number" to indicate the development level of a particular production lot and is often followed by another letter - usually "W" indicating Water injection. This designation system does not indicate horsepower or manner of cooling.)

The first and most obvious question about this new and pricey - $27.98 - kit is, how does it compare with the earlier Aviation Usk (now Xotic-72) kit for $17.95? It's a lot better but has only US Navy markings; no colorful racers in this kit - for now - but it does include the long intake trunk fitted to some of the racers; so there is hope that we will see some colorful options in a future release of this kit.

The standard, flimsy, end-opening Czech box (Oh how I hate end-opening boxes!) contains two sprue trees carrying the 31 main parts sharply injection molded in medium gray polystyrene. There are no sink marks in any of the parts in my kit. Some of the smaller parts do, however, have more flash surrounding them than is currently customary in Czech kits. Apart from this occasional flash, the quality and detail of the parts is on a par with Tamiya's 1/72nd kit of the F4U-1D. Special Hobby, unlike Aviation Usk, got the wing right by correctly representing the large fabric covered areas of the wing.

That execrable box also contains a bag of 42 (!) sharply cast resin parts. The parts count is inflated by eight exhaust pipes and 16 rocket rails. The biggest error in the kit is in this bag; it is the engine. As noted above, the R-4360 has 28 cylinders in four rows. Each row, thus, has seven cylinders. The kit provides an engine of two rows of nine cylinders each! To compound the error the resin engine has only three magnetos whereas the real engine had seven around the front of the reduction gear case. Throw this engine away. Replace it with a proper R-4360 from Engines & Things. To be fair, I must note that Aviation Usk also got the engine

wrong in their kit by providing a nine-cylinder face.

Two beautifully vacuformed, crystal clear, canopies are provided to let you see the well detailed cockpit interior even if you choose to model the plane with the canopy closed.

Special Hobby gives us a small sheet of photo etched metal parts and a printed film sheet of instruments to be mounted behind the photoetched panel. The decal sheet is well printed in perfect register and provides markings for one each XF2G-1, F2G-1, and F2G-2. The decals appear to be of sufficient density for the white to cover the Sea Blue base color of the airplane.

The ten-page instructions folder includes a brief history, a table of specifications, a very well illustrated seven-step assembly process, three pages of colors and markings information and one page of advertising. Lamentably, the instructions call out colors only by Humbrol number - not even a color name; this is unacceptable. The brief history has a different and highly original take on the engine; "...the radial Pratt & Whitney R-4360 Wasp Major engine, which had 24 cylinders arranged in four rows." That, if correct, which it is not, would require each row to have six cylinders instead of the kit's nine and the actual engine's seven. Proofreader!

Despite my nit-picking (John Amendola calls me "Nitpickulus") this is a very good kit, from which a good looking F2G can be built out-of-the-box; so long as nobody counts the cylinders or magnetos on the engine. Thanks to Special Hobby for their choice of this esoteric subject. Now, how soon will the racer's version be released and will it have the ten different sets of markings that the five F2G racers wore in the 1947, 1948, and 1949 Thompson Trophy races? And don't forget the minor configuration differences introduced by each team in pursuit of an advantage.

References

o *Detail & Scale Volume 55, F4U Corsair - Part 1; XF4U-1 Through F2G*: Bert Kinsey, Squadron Signal Publications, USA, 1998, ISBN 1888974-08-7.
o *F4U Corsair In Action No. 145*: Jim Sullivan, Squadron Signal Publications, USA, 1994, ISBN 089747-318-3.
o *The American Fighter*: Enzo Angelucci & Peter Bowers, Orion Books, USA, 1987, ISBN 0-517-56588-9.
o *Racing Planes and Air Races Volume IV*: Reed Kinert, Aero Publishing, USA, 1968, Library of Congress #67-16455.
o *Famous Fighters of the Second World War - Second Series*: William Green, Doubleday, USA, 1962.
o *Aero Detail 25 - Vought F4U Corsair*: H. Maki, T. Yamada & H. Kuroki, Dai Nippon Kaiga, Tokyo, 1999.
o *Raceplane Tech Series, Volume 2; Round Engine Racers: Bearcats & Corsairs*: N. Veronico & A. Grantham, Specialty Press, USA, 2002, ISBN 1-58007-035-3.
o *Bent Throttles Journal of the Air Racing & Record Breaking Aircraft Special Interest Group - IPMS/UK* No. 9 December 1998: Anders Bruun, Sweden.

Khee Kha Art Products 1/72nd Scale Fairchild F.71

by Jim Schubert

Sherman Fairchild's first airplane, the FC-1, was built in 1926 specifically to carry Fairchild Automatic Aerial cameras for photo surveying. Demonstrations of the FC-1 and its performance in the 2,600 mile 1926 Ford Reliability Tour stirred much interest. The FC-1's original 90 hp Curtiss OX-5 engine was soon replaced with a 200 hp Wright J-4 Whirlwind and, with other changes to facilitate broader applications, became the FC-2. The first FC-2, c/n 2, gained a lot of good press for Fairchild when its buyer, the US Department of Commerce, assigned it to accompany Charles A. Lindbergh on his 23,000 mile triumphal tour of the 48 US states in 1927. Modified to mount the 300 hp Wright J-6-9, the FC-2 became the Model 51. By the end of 1928 Fairchild had built 162 airplanes; pretty good for a startup!

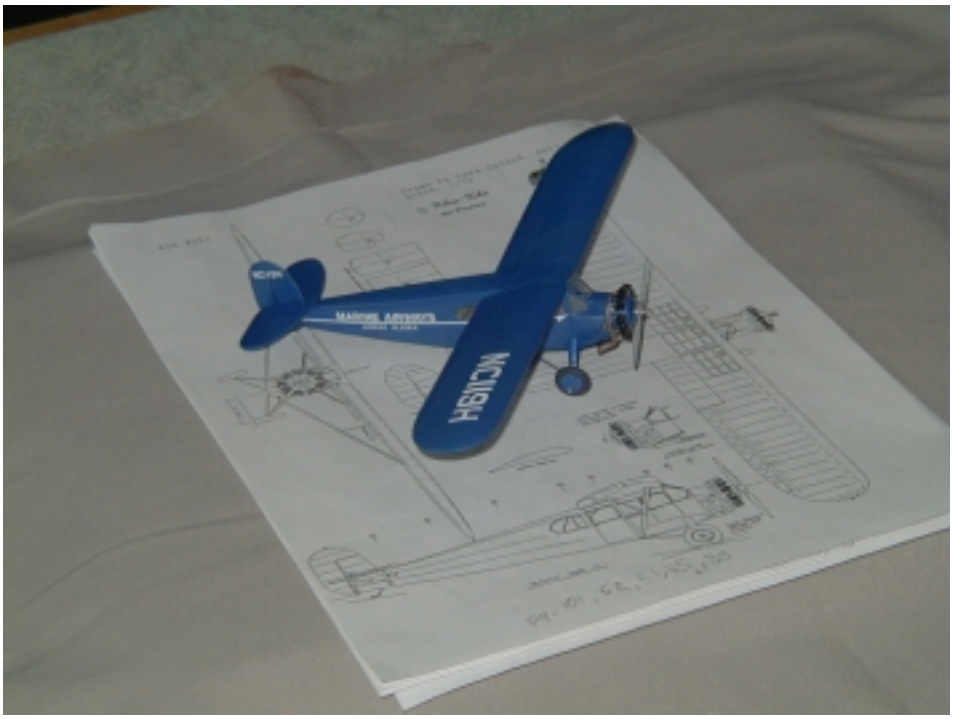
With a switch to the 400 hp P & W Wasp and the addition of six feet to the wingspan and two feet to the length, the Model 51 became the Model 61. Fairchild model numbers were a confusing muddle. Suffice to say the F.71 is most like its immediate predecessor the FC-2W2, one of which was Commander Richard Byrd's colorful orange and blue *Stars and Stripes* used on his 1929 Antarctic expedition. The conversion of this kit from an F.71 to a FC-2W2 is quite simple. Fairchild's smaller, four-place, Model 41 followed. Only eight of these were built for private and executive use. The Model 71 was the ultimate development of the FC-1 configuration. The quick I.D. features of this seven-place design, to distinguish it from the very similar FC-2W2, are the curved rear cabin windows and radiused upper corners of the fuselage. A total of 117 Model 71s was built by the end of production in 1931. Seven went to Canada's Department of National Defense, 14 to the US Army and one to the US Navy; the rest were sold to civilian operators. The FC-2 designation system overlaid the simpler Model numbering system for many years and causes a lot of confusion - so be careful with your research on these airplanes.

This is the first kit from Khee Kha Art Products and, I suspect, it is also the first kit manufactured in Alaska. The kit's designer, and Khee Kha's owner, is Lars Opland, who made his own drawings for the Model 71 as he could find none in the published sources available to him. The kit comes in a resealable plastic bag containing: one 8" x 10" sheet of .040" white polystyrene with 26 vacuformed parts for your consideration; a smaller bag containing the beautifully cast resin engine, propeller and left and right exhaust manifolds along with a vacuformed clear, three panel, windscreen; a 3/4" x 3" sheet of clear styrene for the side windows and -

the pièce de résistance - nine pages of well illustrated instructions printed on 8 1/2" x 11" paper. No decals are included. The vacuforming was done into a female mold so the detail is quite good, especially as it relates to the wing ribs. Lars' approach to the fuselage is different from any I've ever seen. The forward fuselage, back to the second window, is vacuformed in conventional halves; from that point aft the fuselage is built up of separate vacuformed sides, a flat bottom and vacuformed top. It's a bit complex but it sure looks like a good solution to the shape problem. I would ignore the wing and landing gear struts provided and use Contrail, Strutz, wood or brass substitutes. I think I'd also be inclined to use the clear Scotch Tape windows technique, set out in the Fairchild F-24 review in the August 2001 issue of *Internet Modeler*, for the side windows.

The instructions are superb and take you step-by-careful-step through the building of this model. They are a little soft on colors and markings though, giving only two schemes; one for a Reeves Airways red, yellow and black airplane and another for a standard Fairchild factory scheme of dark red (Burgundy) and very pale cream.

A photo, from the first reference below, of this scheme is reproduced here. Note that the red atop the wing is not scalloped as Lars speculates but carries over the wing's leading edge, top and bottom, about six scale inches and sharply radiuses into the width of the fuselage across the top of the wing center section. Details of Byrd's FC-2W2 *Stars and Stripes* are given in the Paul Matt drawings in the second reference below. The instructions include Lars' excellent 1/72nd scale general arrangement drawing of the F.71.



This is a fine and very welcome kit of an important civil subject. It is definitely not an easy build but the end product is worth the effort. A big thank you and bags of kudos to Lars for his first kit. A small note included with this kit shows a side-elevation drawing announcing the next kit will be the Bellanca Skyrocket high wing monoplane with typically broad-chord Bellanca wing struts.

The kit is available directly from the manufacturer for $20 plus $5 postage; the $5 is good for up to three kits.

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zdk@mtaonline.net or
angelika@mtaonline.net

References
For this review, I used:
o *Fairchild Aircraft 1926-1987*: Narkiewicz & Thompson, Narkiewicz/Thompson Publictions, USA, 1997, ISBN 0-913322-04-0.
o *Paul Matt's Scale Aircraft Drawings - Volume 1*: Sunshine House, Inc., USA, 1991 & 1992, ISBN 0-943691-04-4.

Lars gives as his references:
o *Flying Beats Work - The Story of Reeve Aleutian Airways*: Stan Cohen, Pictorial History Publications, 1998.
o *Alaskan Wings - Aviation in Southeast Alaska - the Golden Years*: Jim Ruotsala, Seadrome Press, 2002.
o *US Civil Aircraft, Volume 1*: Joseph Juptner, 1962.

If you have any other FC-2W2/F.71 information - especially colors and markings - please let me know.

Art Print Profiles

by Hal Marshman, Sr.

Something a little different this time. One thing I really like about the fringe areas of our model building hobby, is color profiles of the aircraft we model. We've all seen aircraft paintings by various well-known painters. Usually these are of the airplane in question, in an action pose. Shading and highlighting are paramount to this venue, as the artist wishes to show his subjects off as realistically as possible. We as modelers can look at these artworks, and appreciate them for what they are, and enjoy them as such. Because of the foregoing facts however, it becomes difficult for us to use them as reference material as regards colors and markings. We've all seen profiles that are supposed to help us in this manner, also shaded and highlighted to the point where they are next to useless to us. Nice to look at, but what can be learned from them?

Well, I've made the acquaintance of an artist who also builds models, and is very aware of our visual needs. To me, his work is still of a high artistic quality, gently shaded and highlighted. Big but! You can still readily make out all markings and the nuances of colors. He is constantly expanding his line. If you pull up his site, you will see that he does many U.S.Navy early jet era subjects, such as FJ Furies, ADs, A-4s, A-7s, etc., his dad having been a Navy pilot. From my point of view, he also does Hellcats, P-51Bs, and Jugs. He has rendered many of the 56th FG aces P-47s, and markets them singly, or in a single page of five profiles. He now has two such five-profile sheets. Mr. Mudgett does his homework, and doesn't commit paint to canvas until he's certain he's got it as right as possible. He has become friends with many W.W.II pilots, including 21 victory ace Col. Fred Christensen of the 56th FG. Remembrances and photos from these pilots add to the authenticity of his work. These profiles are large enough to be framed and hung on the wall of your workshop, model room, or anywhere you want to display them. Now, best of all, you are able to purchase these excellent pieces of art at moderately low prices. I won't quote them here, but if you want to look at his site, or write him, here are his net address, e-mail, and snail mail address:

http://www.stephenmudgett.com/pages/1/index.htm

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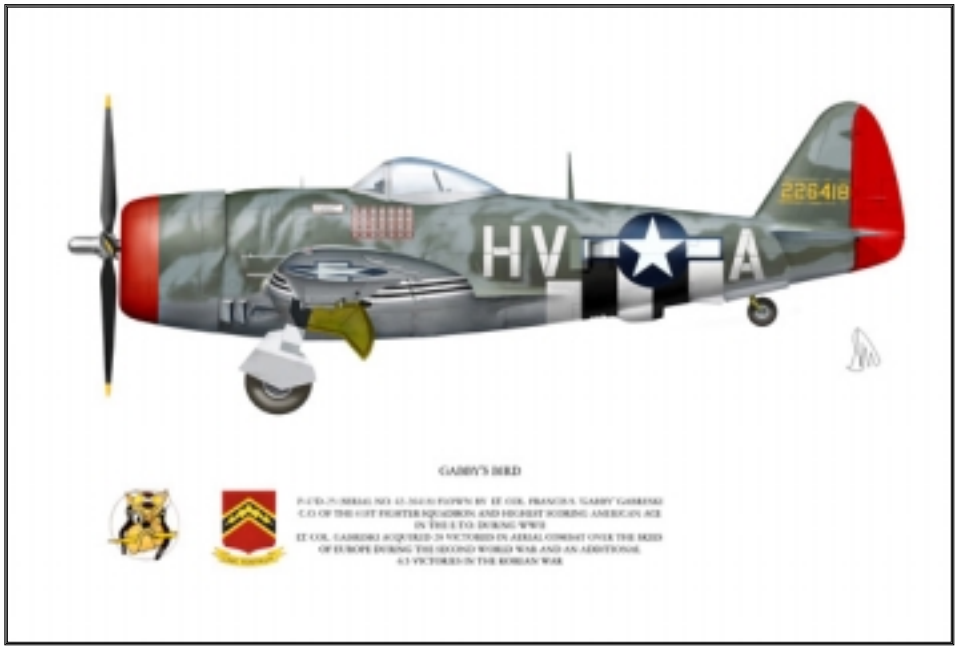
Go ahead, check him out. I believe you will find as I have, that Mr. Mudgett produces quality work at affordable prices.



Hurricane Bookshelf

by Scott Kruize

Nostalgia Trip

I can well understand the concept of "Seventh Heaven", because I've been approaching it, level by level, throughout my life. At least, as a modeler…

The first discovery was that Thunderbird Drug Store, within easy walking distance of my childhood home in Lakewood, had a great selection of plastic kits. Adding to my joy of discovery: every now and then a new shipment would come in with even more kits. All I had to do was go there regularly and have new kits practically dropped in my lap!

The second discovery was discount department stores, like Gov-Mart and the 88¢ Center. (If you don't know what Gov-Mart was, you're making me 'date' myself. It's a long-defunct chain, whose big Tacoma location was managed by Ken Murphy's father!) While normally I had to pay list price for kits - 49, 69, even 89 cents! - if only I could finagle a ride from my parents to the discount place, I could save a dime or more per kit; significant savings, on an allowance of less than a dollar…

The last kit I remember buying in my Early Modeling Phase (the 60s, till I left for college) was a Chance Vought OS2U Kingfisher. By that time, the premier line - Monogram Models - had raised their prices past a dollar apiece; no wonder I couldn't afford them! But Father took me to the 88¢ Center and there was the kit, list price $1.49, for 88 cents! Yes!

Third discovery was used book stores, a little away from modeling, but not from this essay's theme…recall my first column? I said I discovered used book stores when I went off to the U District, starting an addiction that persists to this day. It was there I found a hardbound copy of *The Hurricane Story*!

Not sure what order were discoveries four, five, and six, but no matter: they were garage sales, model club swap meets, and discount mail-order hobby shops; each, in its way, meant more stuff for fewer bucks. (No loss to Emil from the last: I was into my Second Modeling Phase, radio-control flying models. This phase is by no means over but I try to say as little as possible about it to you IPMS readers).

Seventh was, of course, eBay.

This *American Modeler Annual* is an eBay acquisition. It's recent, and a 'hit' almost by happenstance; I was idly browsing my favorite categories. Well, perhaps not so idly; my bookshelves and hobby cabinets took a sharp turn towards overflowing as soon as I learned the ins and outs of eBay.

The auction item's picture took me, with a shock of recognition, back to early 1964 and the magazine rack at Thunderbird Drug Store, close by the model kit display shelves. I didn't identify it; the only model mag I knew was *Model Airplane News* because, since 6th grade, I'd read it regularly in the school library.

I'm embarrassed to say I pulled the magazine only partway free of its rack, glanced at the cover, and dropped it again with a grunt of disgust. Ken Murphy (yes! He was with me that day! Gads, I've known him forever!) said, "What's wrong?" And I blurted, "Oh, another Spitfire picture." "No, it isn't. Look again!" I'd seen so many pictures of Spitfires on book and magazine covers, I wasn't even psychologically able to see my favorite fighter on the one occasion it jumped out at me!

So I did look again, and was satisfied. I even glanced at the magazine's contents, including the cover essay. But it was about using enclosed plans to scratch-build Douglas Bader's Battle of Britain Hurricane from balsa, for U-control gas power; totally beyond my abilities or budget. In fact the whole issue was about flying models, which I wasn't into. Besides, its 75¢ price meant I'd have to forgo buying one-and-a-half 1/72nd scale Airfix or Frog or Hawk fighter kits!

Anyway, I own it now. Paid rather more than seventy-five cents for it, nearly forty years after seeing it that first time, but, strange to relate, I don't feel deprived of one-and-a-half kits.

See? I really must be in "Seventh Heaven"!

"Now and Then" - Revell 1/72nd Scale Hawker Hurricane

by Scott Kruize

1964's *American Modeler Annual* had only a few plastic-modeling tidbits. One was page 84, "Revell News". The smallest illustration on the page was just past "The Roth Report" with Big Daddy's new *Mr. Gasser* customizable hot-rod kit, but before you got to the Lotus 25, *Great Eastern*, PT-109, and Golden Palomino. It was unnamed, unlike the others in the series (Spitfire, Messerschmitt, Zero, and Mustang) but at least it was there: a Hurricane!

I remember having to go farther afield than Thunderbird Drug Store to actually find the kit, but when I did, I spent my 49¢ (plus tax) happily, and hurried home to start production. I didn't rush it, though: it wasn't till the following evening before it was done!

You participants in that 'feeding frenzy' around the 'dollar-a-kit' box at our last meeting need no explanation how I came to start this NABBROKE. Oops; sorry! Ken Murphy and I have re-titled our Special Award as "Now and Then", to emphasize that you have to build now what you once built way back then.

Back then, I carefully cut out and framed the box top art. Oh, well…the bag's contents were complete and undamaged, the kit just as I remembered it.

Let's pause on that last phrase. Yes, the kit's contents and quality were exactly as in 1964. It's me that's different. Not just maturity, experience, wisdom - OK, wise guys: age! No, I mean my standards have risen so high over the intervening years. A large variety of kits have worked their way through my hands, with more waiting in the closet. Pride in its 'Authentic Kits' ("It's Real Because It's Revell") was never misplaced; even Revell's 1964 quality standards exceed certain recently manufactured kits. But it's obvious our favorite industry has advanced enormously, and the best quality it offers now just swamps the best of back then.

Back to now, and the re-build of the circa-1964 Hurricane. Its nine main parts went together just as easily now as back then, but my goodness! Was the wing-to-fuselage joint really that bad? Was, huh? Even the spirit of NABBROKE (keep it simple, quick, and fun) couldn't stop me now from slathering two big dollops of 'Green Stuff' on the fore and aft 'caverns'!

I cut down the parts count by doing the gear 'up', just as back then, and was soon ready for paint. Back then, I did the underside in 'Duck Egg Blue' (mixed it myself from Testor's blue and white enamels!) and the top camouflage in brown. No need back then for the second camouflage color: the plastic was molded in dark green, right? Why paint more than you have to?!

All right, I admit that now I actually painted everything, including green paint over green plastic. It came out OK, but my goodness! Was the surface detail really that deep and overdone? Was, huh? Guess I didn't notice, then…

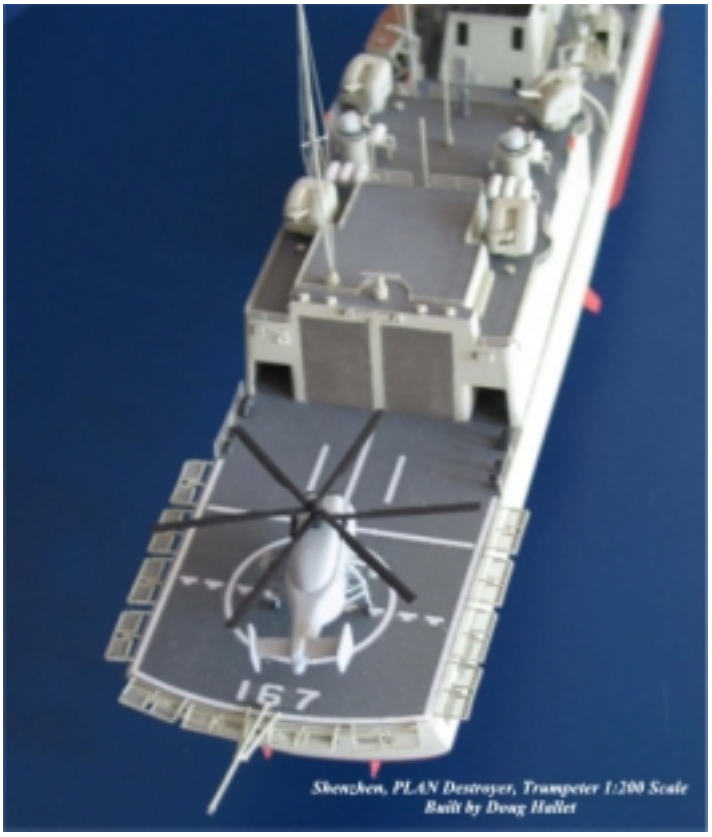
I notice now. Certainly I don't dispute Andrew Birkbeck's assertion that these are the 'good old days'. With a high quality Tamiya-Hasa-Academy kit, a perfect replica is easy right out of the box. To make an old kit into a good model, by our standards now, is lots of difficult, frustrating, and - worst of all - unnecessary work!

Still I stand by the NABBROKE idea. With hands in the present, but mind halfway in 1964, it was fun to build the Hurricane. Now as then!

Trumpeter 1/200th Scale *Shenzhen* (Type 54 *Luhai* Class)

by Doug Hallet

Shenzhen comprises the one-ship *Luhai* Class and was commissioned in 1999 as the second generation of indigenously designed Chinese warships, after the two *Luhu* destroyers, *Harbin* and *Qingdao*. Not counting the two *Sovremennys* bought from Russia, she is also (for the moment) the most recent Chinese destroyer to enter service. A second ship was apparently canceled in favor of newer designs and the first vessel in two new classes of *Aegis*-style DDGs is currently on builder's trials.



Although the kit comes with a Ka-28 helicopter, this appears to be wishful thinking on the part of Trumpeter. Photos I've seen show it equipped with the Z9 Dauphin.

At the time she entered service, there was considerable speculation in Western circles that *Shenzhen* was a stop-gap design until the Chinese could come up with a new generation of weapons systems more on par with the USN, such as long range VLS SAMs. This was assumed in part to the large open deck area in front of the bridge and to the fact that *Shenzhen* carries essentially the same weapons and sensor array (twice the SSMs) as the previous *Luhus* on an extra 1500 tons displacement. This has turned out to be exactly the case The ship recently left service for a major refit affecting virtually all systems, which should give modelers the opportunity for a new kit from Trumpeter or countless more hours of scratch building.

Shenzhen is my first attempt at a large-scale surface ship using advanced techniques. I originally bought the kit as an understudy for the Trumpeter *Sovremenny* kit, which it matches closely in size, but with only 250+ pieces. The *Shenzhen* represents a transitional point for Trumpeter, between less detailed motorized kits intended for the Chinese domestic market and those designed for more discerning hobbyists. Although surface detail is very good, a lot of small items that one would expect to appear in 1/200th scale were either left off or stylized, and I ended up doing a good bit of scratch building. There was of course, no dedicated PE set for the kit. My choices were Tom's 1/200th set for lower railings, Aber (a Polish company) for inclined ladders, and bits and pieces from the original Trumpeter *Sovremenny* PE set for the lattice masts and upper areas, where the length between stanchions on the Tom's set would not look as good. Fortunately for me, there is a minimum of rigging required.

Contrary to most photographic evidence, PLAN ships are painted a light green color, which does not show up well in pictures. I myself had the strange experience of making a ship tour of DDG *Qingdao* in

Spring Show Special Awards

from page 3

Best Aircraft from the First Twenty Years (1903-1923): Pearson Modeleers
Best Pacific Theater WWII: Tracy White
Best Canadian: Jim Schubert
Best Float/Sea Plane: Bob Dempster/ Seattle World Cruiser Foundation
Best Italian Aircraft: Emil Minerich
Now and Then: Scott Kruize and Ken Murphy

Everett, Washington several years ago and then seeing photos taken by *Haze Gray and Underway* the same day, which seemed to show the ship in a completely different color. Let this be a lesson to anyone attempting to paint their kit based solely on photos. I ended up using a mixture of Tamiya IJA green and Model Master light gray at a ratio of about 4:5, which seems to simulate the shift in hues depending on lighting conditions fairly well. One final note of interest - PLAN destroyers are named after cities. Shenzhen is the large coastal metropolis directly opposite Hong Kong.

Specifications (as built):
Length - 490 feet; Displacement - 6,600 tons; Speed - 29 knots; Crew - 290
Armament - 16 C-802 (Sunburst) SSMs in mid-ship box launchers, 8 cell Cortale SAM system with recessed reloader unit, 4 dual 37 mm AA guns, 1 dual 100 mm cannon, 6 torpedo tubes, anti-submarine mortars and decoy launchers.

[Thanks to Steve Backer and **steelnavy.com** *for permission to use this article. - ED]*

Diorama Construction, Part Seven

by George Haase

Buildings (Now we're getting serious)

Buildings in dioramas are tough, meaning difficult, meaning hard to effectively include in a modeled scene. Even in 1/72nd scale they tend to dwarf our models, which is what the diorama is supposed to be featuring. Regardless of your scale, even a Porta-Potty is several times larger than a person. I think that this is why we generally only see portions of buildings, sections of buildings, or the remains of buildings in dioramas. Buildings are massive. The "suggestion of buildings" is about all we can put in a diorama without turning the exercise into an undergraduate architectural school's class project. They are very big and very heavy. Our little diorama will be no different. Only a small section (suggestion) of the freight building and its roof will actually be modeled. While it is likely that they will be the first things a viewer looks at (and the second, third and fourth as well), with the figures and the rail car off in the also ran department, they will fade to their proper level of set design once the viewer gets to the action. Like when the curtain opens for Act I, the audience needs a moment or two to take in the setting and get settled into the scene before they start paying attention to the action. That's why the main characters rarely begin Act One of a play on stage and, regardless, everyone waits until the curtain is fully opened, plus five seconds, before anyone who happens to be on stage when the curtain goes up actually moves.

The inclusion of buildings generally introduces big straight lines to the scene. These cause problems with the orientation and composition of the scene. While a pile of rubble is a pile of rubble, an undamaged building is generally a big do (see previous paragraph) that offers a bunch of straight lines that shouldn't align well with the edges of the base. In our scene, we will have a section of the building oriented, along with all those other straight lines (track, rail car, loading dock, etc) at about 30 degrees to the edge of the base. This will allow enough of the loading dock, building and roof to be displayed to give the massive impression of these massive structures. It will also allow us to showcase a bunch of different modeling techniques and mediums (wood, metal, plastic, foam, plaster, resin, and dirt).

Techniques for building construction are many. A couple of them that I have tried include:

· A log cabin built the old fashioned way - dried sticks notched as the pioneers would have done their logs, interlaced to build the walls. It was supposed to be a mostly destroyed cabin so I burned the ends away from the notched log corner. A little white glue helped hold everything together. I built the fireplace out of individual pebbles "mortared" together with a bit of plaster, just like the builder would have done (yes, I included the smoke shelf inside - how do you think I got that soot effect);

· Cast plaster. I rolled out a 1/8th inch thick layer of children's modeling clay, formed walls of clay around the perimeter to form a simple mold and then, using a suitable brick-shaped piece of balsa wood, I pressed the brick pattern into the clay, including the brickwork for window and door openings. The previously mentioned diorama with the German paratroopers involved one of these castings. There was a big problem getting the plaster out of the mold and the casting was rather thoroughly destroyed. The modeled building was constructed as primarily a rubble pile. Lesson! Don't make the plaster too runny in an attempt to get it to flow into all your mold detail without serious reinforcement. Make the plaster according to the directions, add a touch of vinegar to retard setting time and work it into the mold with your Mark I fingertips. The agitation and mushing around of the plaster will also help prevent air bubbles from getting trapped in the recesses of your bricks and, finally, some sort of mold release on the clay surface would be nice;

· Cast plaster. Variation on a theme two: Using Durro's Water Putty and a very simple mold (just the edges formed from a rope of modeling clay pressed against a piece of Plexiglas - the Formica of the kitchen cabinet would also work fine but get permission from the Domestic Goddess first) I have cast a straight sheet of plaster material about 1/4th inch thick. I use Durro rather than Plaster-of-Paris because it is much stronger (possible problem ahead, however…keep reading) and it can hold its own self up. Once the Durro dries (next day), remove the mold edges and begin the layout of the project. Cut the desired sections from the sheet (I have used razor saws and knives, although the knives dull up real quick - take a whet stone with you), dry fit and trim as necessary. If you are going to do cut stone, brick or whatever, layout the seam lines and carve them in. Do all this cutting within the first couple of days. Water Putty is more like concrete than plaster in one sense - as time goes on, both of these products become considerably harder. After a day or so in the mold, water putty is readily cut and worked, like plaster. After a week, you'll need power tools to cut it. Plaster remains fairly soft (this is relative to saws and knives, of course) for years. While the plaster material is relatively workable, it is also easy to make a mistake. Although it is somewhat repairable (mix some more plaster to patch things) it is best to just be careful in the first place;

· Cast plaster. Variation on a theme three: I made a mold master using a 4 by 18 inch section of model railroad vinyl brick sheet mounted to a piece of ¼ inch plywood and made an RTV mold from it. I can cast a section of brick wall in plaster using the mold. I made a mistake when making the mold - while the sidewalls are adequately thick, nearly an inch wide and 3/8ths inch thick, the area over (I guess its "under" when the mold is in use) the portion of the mold over the brick detail is only about 1/16th inch thick. The result is the detail surface of the mold has warped sufficiently

so that the weight of the plaster only undeforms it a bit. It is good for brick roads, which over the years assume an undulation all their own. Again, if you use water putty, cut to size, fit, and shape all within the first week or bring on the Skill Saw;

· Sheets of plasterboard. I remove the paper from the outside to expose the actual plaster (texture and painting preference) but leave the inside alone to help it retain its strength. The inside also needs a simulation of interior walls (paneling, wallpaper, etc.) which can be simulated by stained balsa or bass wood, cutouts from magazines or newspaper advertising flyers. (Think about that one for a bit - I added wallpaper to the interior walls of one diorama that started life as a photograph of a carpet in a carpet ad in Better Homes and Gardens magazine.);

· Stick built. Using balsa or basswood and the littlest bit of white glue, you can actually build up the structure of the building just like the carpenter. Leave the wood natural or stain it just like real wood - they will take stain a little different from each other so you can get a different effect by mixing the two in the same scene. I find balsa to be softer and a bit "fuzzier" than bass wood - Bass wood is stronger for the same dimension. Before you start down this path, remember there does have to be a reason for this. This is way too much work to get in to if you are going to cover it with walls. This would be way beyond super detailing an engine over which you then put a cowling. At least the cowling is designed to be removed. Plaster-on-lath, brick veneer or plasterboard is not designed to be removed. It may be removed - but then, accommodating the stray tornado, hurricane, or artillery barrage is not a usual design element, unless we are designing a fortification;

· Styrofoam packing material. I am always on the look out for pieces of packing material that have the bunker look. I have made a few of these. At one time, the garage had about 60 cubic feet of "interesting" Styrofoam shapes in it. This is no longer the case as the use rate was way lower than the "Oh! That one's neat too" collection rate, and the "boss" put her foot down. Right through a piece of it, which she then threw at me. Almost all of it has now gone to the recycle farm in the sky. Remember to pin (a tooth pick is fine - think about it; how much do these things weigh) and white glue these fantasy constructs together and do not let any petroleum products (like paint or paint thinner) touch them directly. A couple of drops of paint thinner will eat a crater, so, unless that is what you want (shell crater, phaser blast hole, etc.), use acrylic paints;

· Expanded Polystyrene Foam Insulation Material. The relatively new kid on the block may be able to simulate any stone, brick or concrete surface. It comes in various thicknesses and may be cut, sawn, rasped, carved or sanded to any desired shape. As with Styrofoam, do not touch this, unless you mean it, with paint thinner or anything turpentine/petroleum based as one drop will dissolve a crater. I have not used this material for this purpose before, so a learning session for me will follow.

Yes, in case you missed it, the tense of the verbs has changed to future. What I am now talking about is what I intend to do. For the building thing:

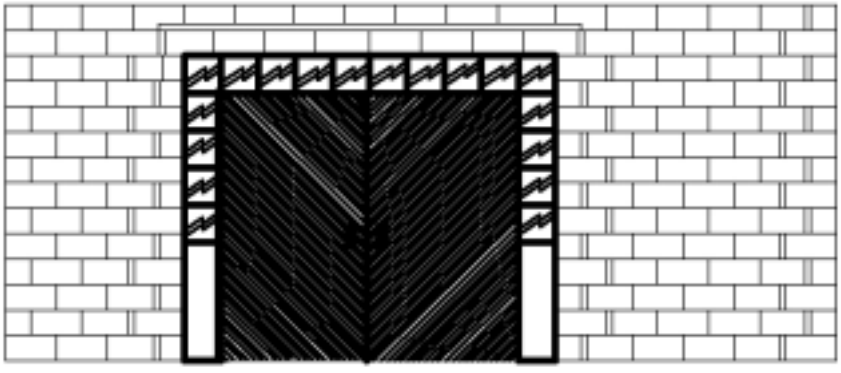
1. Get a wall-sized chunk of the pink-board or blue board material to work with. Cut a full thickness piece as large as the wall is tall.

2. Slice this into ½ inch (plus a bit) thick pieces for use as walls with a saw (It will cut very easily so blade control will be **very** important). Additional sanding and the like will probably be required to prepare the surfaces as both sides will be visible. A piece of foam ½ inch by 3 inches would be roughly 1.5 foot thick by 10 feet high. The plus a bit is because the stone at the drip rail will support the roof diagonal braces and will extend out beyond the rest of the wall by 1/8th inch. See the story board and engineering drawings you had to do before you started this project...did I mention the associate degree in architecture or architectural drawing that would be helpful to have before you start this project? You might also apply to the Cleveland Correspondence School for Continuing Professional Education Credits, just for reading through all this.

3. Door and window openings will be cut into the wall in accordance with the plan view. (See below) and then the cut stone pattern will be carved into the interior **and** exterior surfaces. The stonework around the door and window openings will be different than the adjacent wall areas.

4. Latex or acrylic paint will be applied to the entire wall section to both color it and protect the polystyrene foam. After this a set of acrylic washes will be applied to bring out the relief elements. Air brushing, then dry brushing will follow.

5. Wood details like doors, windows and associated frames will be stained, fabricated, weathered and added to the appropriate openings.



6. Such metal work as might be present (lights, locks and latches) will be constructed, painted, weathered and added to the appropriate places.

7. Bits of crap, crud and corrosion, along with some rust, will be added as the whim strikes. Remember, this is Germany (early-to-mid-war, but still Germany) so disrepair or apparent lack of attention to routine maintenance should probably be kept to a minimum. No! I'd call the aftermath of a "Thousand-Bomber-Raid" a bit more than evidence of a lack of routine maintenance, but then, that's a different project.

8. Since the roof will cover almost everything, and painting in and under it will be difficult, final finishing and placement will be done before the roof is added and even then, the roof will probably need to be engineered to be removable.

to be continued

Hints, Tips, and Techniques

by Jim Schubert

In response to huge demand. No, really; a couple of modelers did actually ask for this. Here is the first of what ought to become a continuing column in our - it's yours too - newsletter. I'm going to try to structure this missive into three broad parts: **A. Build A Model, B. Specifics** and **C. Trivia and Oddments**.

A. Build A Model

Before you can build a model you need to choose a model. We'll assume you're going to pick a kit. Which kit? That 1/48th scale plank-on-frame, Mamoli *Sovereign Of The Seas* sure would look nice on the mantle - much better than that Revell 1/24th scale, pre-painted, snap-together Swatch Smart Car and there's only about $500 difference in the price. The ship, even if you did a crappy, slap-dash, job of it, will take years of painstakingly precise model work; the car, even if you do a superdetailed, all wired, all plumbed, ASM job of it, will take a couple of days. Think about it.

Ok, the subject is chosen. Or is it? You've bought the kit and you're fondling the plastic with visions of the killer model to follow. Remember - you've got to start with the finish. What colors and markings do you envision for this masterpiece? Do you have them? Can you get them? Can you apply them with your current skills and equipment? If not, what's your game plan? **Do not wait until the model is built to define the finish color and markings**! Do your research before you start the model. Use all your reference resources, Google it, talk to your modeling friends, read kit reviews in the various print and internet journals - my current favorites are *Bent Throttles*, *Windsock*, and *Internet Modeler* (**www.internetmodeler.com**). Plan ahead. Buy the paint and decals before you start work because if you don't you may commit yourself to building a physical configuration of the subject that you can't paint or decal to match what you've built.

Check out the parts, decals, and instructions. Compare them with your prior research to make sure there are no problems. Also make sure all the parts are there. Look for problems: sink-holes, short-shots, scratched clear parts, bent/broken decals, etc. Heed cautions in the reviews you've previously read. At this point a lot of how-to guides will tell you to wash the sprue trees of parts in warm-soapy water to remove residual mold-release agent. Don't bother. I've done it only once in 56 years of building plastic models and that was a Heller Dewoitine D.520 that was so greasy it was unpleasant to touch. All of your handling, sanding, filing, etc. will make a pre-wash academic and you might lose a part down the drain. We'll clean the model before we prime it.

Remove the large parts from the sprue trees by snipping, cutting or sawing - **do not twist 'em off**! Remove one part at a time and clean it up ready for use. Trim, sand, file the sprue gates and mold-parting lines from each part. Mold-parting lines, especially on small, fiddly, parts are the bete noir of modelers and judges **do** look for them. Ted was a terror on this when he was judging. Put the cleaned up parts in a container separate from the raw parts to avoid confusion. For a change of pace after a session of large parts, switch to the small parts. Here opinions diverge. Ted left the small parts on their sprue trees and cleaned them up in situ. I don't. I remove 'em, clean 'em up, and put them in a lidded clear plastic box to avoid spilling and losing them. Whatever works for you. (To be continued…)

B. **Specifics**

"Snip, cut or saw the parts off their sprue trees" he said. With what? There are myriad special snippers designed for modelers. Rule of thumb: The more expensive they are - the better they are and you can spend up to $30 for a good one. I'm cheap. I don't use a snipper: I use a small wire cutter from Sears. With good snippers you can cut real close to the part saving time on the clean-up. With my wire cutter, I cut as close as I can without damaging the part and then carve, sand or file the rest of the way.

For cutting, there are the ubiquitous "hobby knives" (read Xacto) and scalpels. The part, and the sprue tree from which it is to be removed, need to be placed firmly against a cutting surface to avoid breaking the part or adjacent parts. I use one of those green "self-healing" cutting boards available in sewing and craft shops; they are available in an incredible range of sizes. And, by the way, they're not all green; some are white. My wife has one that is four feet square. As require, I sometimes also use a piece of Plexiglas, glass or wood to back up my cutting. Beware. Scalpel blades are weak. If you bear down on one to cut a part off the sprue tree, it's apt to break sending a piece of sharp, surgical steel flying. Ouch! Experience - wanna see the scar?

For sawing there are several brands of razor-saws available in different thicknesses and teeth-per-inch (TPI). Buy two or three for your tool box. My favorite for

sawing parts off sprue trees is a Micro-Saw blade available from Micro-Mark. These fit in the small Xacto knife handle and are about an inch long. They come in three sizes, all of which I bought but I only ever use the smallest. It is .010" thick and has 40 TPI. Reheat makes phot-etched saw blades that are only .005" thick!

NB - If you're not on Micro-Mark's mailing list, get on it. Phone them at 1-800-225-1066 or visit them on the web at **www.micromark.com** for a catalog or to order.

For the kind of sanding or filing that is done at this stage of the build, I mostly use the throw-away abrasive sticks sold for working on ladies' fingernails. They are available in a variety of sizes and each has a different grade of abrasive on each side of the stick and they are cheap. Files for basic parts clean up need to be a bit more coarse than those you'll use later for finishing work. Always use the coarsest abrasive that will do the job at hand; otherwise you are wasting time. We'll get real serious about fine sanding later on.

C. **Trivia and Oddments**
When you first open a new kit, especially if it's in an end-opening box, I recommend that you put the sprue trees in resealable plastic bags to avoid loosing any ripe parts that fall off the trees. You should always keep the clear parts separately bagged to avoid scratching them.

Let's skip out of this sequence now for some random ideas…

To avoid getting half a pound more filler on the model than you want - that you'll just have to sand off anyway - mask around the area to be filled and apply the filler by dipping it out of the tube or bottle using a round tooth pick as an applicator tool. Peel that masking tape off - taking much of the excess filler with it - and remask the area with fresh tape to minimize the damage you do to molded-in detail when you sand down the filler.

Never throw anything away until you've examined it thoroughly for parts usable in model building. Electric appliances are a good source for wire of many sizes. Plastic cutlery is a good source for interesting compound curve shapes if you're customizing a car or airplane. Vacuformed clear bubble packaging can be a source for pre-curved clear parts.

To make your paint easier to mix before you use it each time drop three or four small shot into each bottle. You can buy shot in sporting goods stores that sell reloading equipment and materials to shooters. It comes in a variety of sizes and materials. Get shot about 1/8th inch in diameter and avoid lead. The shot then serves the same purpose as the ball-bearing in a rattle-can of spray paint.

If you use lacquers for painting and have bought the very expensive good lacquer thinner that Ted recommended, don't use it for clean up. That good stuff costs you about $25 per quart; use the cheap stuff from the hardware store that is about $3 a quart to clean your airbrush, paintbrushes and bottles, etc. Use the good stuff only for thinning the paint you actually use on your models. BTW, the Testors Model Master enamels thin very well with lacquer thinner and dry faster.

Afterword
Your feedback and input on this column and my approach to it is earnestly solicited. Some have suggested I not bother with the format used above and just compile random ideas. What do you think? Send me your comments and any speed secrets that help you build such great models.

Jim Schubert
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Upcoming Model Shows and Aviation Events

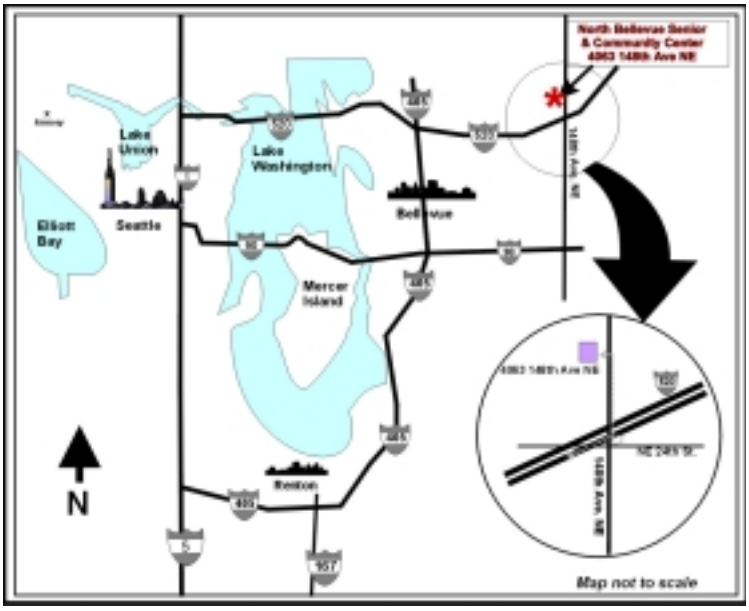
Saturday, April 10
Northwest Friends of the Aces Seminar. Four World War Two Aces will speak at 2 PM in the theater. Attendance is free and there will be an autograph signing. Dudley Amoss, Kelly Gross, Donald Hillman, and Robert Schimanski will appear. Museum of Flight, 9404 East Marginal Way South, Seattle. Phone: 206-764-5720. Web site: **http://www.museumofflight.org/**

Saturday, April 17
IPMS Seattle Spring Show. Renton Community Center, 1715 Maple Valley Highway, 9:15 AM - 4 PM. See pages 3 and 16 of this newsletter for further details. Web site: **http://www.ipms-seattle.org/Springshow/**

Saturday, April 17
Bucey Lecture - The New Visionaries of General Aviation. Two men who are "leading lights of general aviation's Renaissance" will speak at 2 PM. MOF.

Saturday, April 17
This is the opening day of an exhibit of photos taken by the famous British aviation photographer John Dibbs - his first-ever exhibition. Dibbs now lives in Seattle and those of us who buy or subscribe to aviation magazines will recognize John's name credited to many recent, excellent color photos taken of current-day warbirds. MOF.

Meeting Reminder



April 10
10 AM - 1 PM

North Bellevue Community/Senior Center
4063-148th Ave NE, Bellevue

Directions: From Seattle or from I-405, take 520 East to the 148th Ave NE exit. Take the 148th Ave North exit (the second of the two 148th Ave. exits) and continue north on 148th until you reach the Senior Center. The Senior Center will be on your left. The Center itself is not easily visible from the road, but there is a signpost in the median.

Spring Show April 17

Spring Show Venue

The location for our Spring Show is the **Renton Community Center**, at 1715 Maple Valley Highway, Renton. We will be using both gyms this year, unlike last year when we just used one, so there should be lots of space available both for the models and vendors.

Directions:

From the North: Take I-405 southbound to Exit #4 (Renton-Enumclaw). Go through the first stop light, turn left on Maple Valley Highway (South 169). This will take you under I-405. Continue about 500 feet and turn right at the first stop light. Follow the entrance driveway around the athletic fields to the large parking lot area. The Renton Community Center and Carco Theatre are adjacent to one another and the parking lot.

From the South: Take I-405 northbound to Exit #4 (Maple Valley-Enumclaw). This exit will divide, take the first exit to Maple Valley-Enumclaw (South 169). At the stop sign, at the end of the off ramp, turn right. Go approximately 200 feet to the stop light and turn right. Follow the entrance driveway around the athletic fields to the large parking lot area. The Renton Community Center and Carco Theatre are adjacent to one another and the parking lot.