



## PREZNOTES



After whipping out a Hobbycraft P-26 in less than 12 hours (including the rigging!) I feel I'm on a roll as we enter February. So far this year, I have managed to finish six models. Of course, most of them were 90% finished anyway and all I had to do was some detailing. With these six models finished I have nearly matched my output for all of 2003. You would think I could probably coast, but, as I mentioned last month, my output of 11.48 models per year since I joined IPMS Seattle would suffer and there are standards that just have to be maintained. So, in addition to the half dozen or so partially finished things already on the bench I have started more models in the last week.

These include a Monogram B-25 which I am converting into the camera ship used in the movie *Battle of Britain* [which has now been issued on DVD for under \$10 – ED] as well as an Eduard X-1, which I am painting as the Russian experimental aircraft in the abominable movie *Jet Pilot*. In addition, tonight I pulled a Heller Trident interceptor prototype off the shelf. Definitely a basic, ancient kit and it shouldn't take me too long (!). I'm going to blame all this increasing clutter on my bench squarely where it belongs: with Jill. **She** has been "forcing" me to watch *American Idol* and I just can't sit there idly watching bad singers with large egos without **doing something with my hands**. (Jill has a rebuttal: "I think not! He got hooked because I asked him to tape it for me. He didn't **have** to watch it while it was being taped.")

Fortunately she does allow me to sit in the living room with a model on my lap. At least Simon Cowell is only a major distraction whilst I'm cutting parts from the sprue. It also works for my style of modeling - getting as much assembled as I possibly can before painting and detailing. Last week I was able to get all the major subassemblies done on the B-25, including

putty work and sanding. Last night I blasted a coat of chromate green on the interior bits and I hope to have the fuselage glued together by the meeting. Of course, my progress will slow when it comes time to paint. The real aircraft was red, white, and green, with black and yellow stripes and a bit of natural metal thrown in to boot (its nickname was the *Psychedelic Monster*). It will definitely look different than any other B-25 you may have seen. Of course, if you know me, I like those color schemes that are perhaps "not quite normal." The aforementioned X-1 is another example. It will have absolutely no markings whatsoever. It should make the model a lot easier to finish, as I don't have to go through the decaling process. Who knows what I'm going to have to start **next** week. Oh well, back to the show...

See you at the meeting,

*Terry*

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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 accessible place.

<b>February 14</b>	<b>March 13</b>
<b>April 17 (Spring Show at Renton)</b>	<b>May 8</b>

**IPMS/USA NEW MEMBER APPLICATION**

IPMS No.: \_\_\_\_\_ Name: \_\_\_\_\_ M. \_\_\_\_\_ LAST \_\_\_\_\_  
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Address: \_\_\_\_\_

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Adult: \$21     Junior (17 years old or younger): \$9  
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 Family (Adult dues + \$5, one set magazines, # of membership cards required: \_\_\_\_\_)  
 If recommended by an IPMS member, list his/her name and member number \_\_\_\_\_ (name) \_\_\_\_\_ (IPMS#)

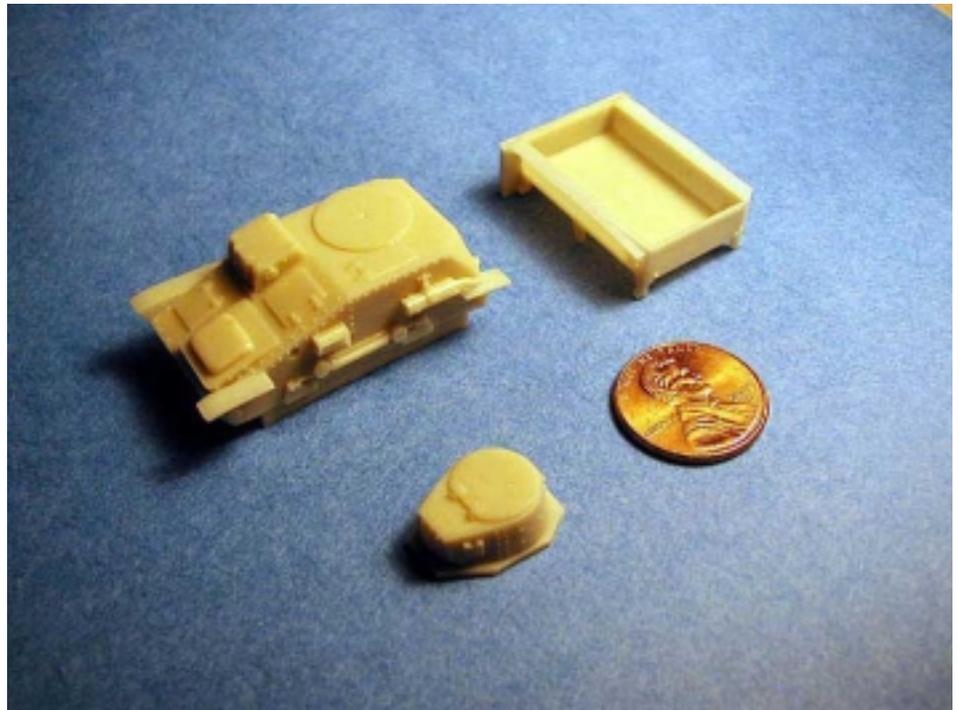
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Check out our web page: [www.ipmsusa.org](http://www.ipmsusa.org)

## Modelkrak 1/72<sup>nd</sup> Scale Chokei Sensha Tankette – Type 92 with Trailer

by Will Perry

In the late 1920s, the Carden-Lloyd tankette designs were popular with military procurement offices as well as armored vehicle designers. These tiny tiddlers offered little protection from fast metal objects, but they did provide an armored force at bargain basement prices. Japan joined the club - it bought the Carden-Lloyd design and used it as a starting point for indigenous designs. By the early '30s these efforts had produced the Type 2592 Chokei Sensha, also known as the Type 92. This design weighed about 3,5 tons, carried a crew of two, and sported modern design features – a turret, front mounted engine, and a sloping glacis plate.



The Type 92 doesn't seem to have had much of a history – just a starting point for the widely produced and operated Type 94. One reputable source (the excellent *TANKS!* website) claims that the Type 92 didn't exist at all, just a bogus designation for early Type 94s. The magnificent

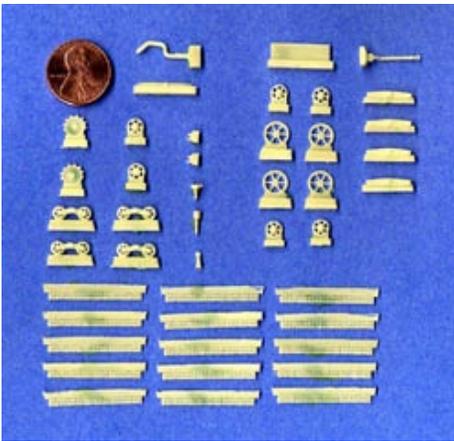
*Japonska Bron Pancera/ Japanese Armor Vol. 1* (AJ Press, 2002) believes it really existed. This work has a short history, three photos, and a couple of 1/35<sup>th</sup> scale side-views of the Type 92, including the trailer that's included with the Modelkrak kit.

Modelkrak's Type 92 comes in a small, beefy box, with about 40 tiny resin parts protected by bubble-wrap. It's hard to say exactly how many parts – my kit had a generous supply of spares (not included in the parts scan). (Despite all the extras, the review copy was missing three parts. I fired off an email to Jadar Hobby (Warsaw, Modelkrak's manufacturer and distributor). The parts were in my mailbox seven days later! The kit also includes an exploded-view instruction sheet with just enough info to get the thing assembled.

As the norm for resin armor, there are no open hatches or interior details. The trailer is a simple box on wheels, with tracks. Modelkrak could have made a more interesting choice by modeling an armored trailer, or, at least, providing a few boxes and drums to carry around in the utility model. For the most part, the moldings are crisp, and edges are straight. The surface texture of the parts will benefit from a squirt of primer and some delicate spot-sanding. All parts have pouring blocks to remove, often larger or thicker than the part they're attached to. Size and fragility will make parts preparation quite a chal-

lenge, something that will keep you out of the pool room for several nights.

Dry fitting wasn't possible because of the pouring blocks, but kit assembly looks reasonably straightforward, with the exception of those resin tracks. It's hard to imagine them wrapping around the suspension in an easy or tidy manner. At least there are many spares for practice. There are no decals and the instructions cite "Olive" as the tank's color. This agrees with a photo in *Japonska Bron Pancera* book, though a camouflaged example is also depicted.



The first resin armor I built had about six parts, but it turned out a long build because of crude molding and scratchbuilding to add detail. This kit is on the opposite end of the spectrum – many nice parts and lots of detail out of the box. But I'm sure that this will also be a long build, due to the clean-up of all those exquisite, tiny parts. Modelers seeking a more colorful and historic subject might prefer Modelkrak's Type 94, or move up a scale to the pricey Fine Molds offering. But for those who like their armor tiny, exquisite and obscure, this kit will fill the bill.

Thanks to Jadar Model for the review sample and the terrific service with the missing parts.

## A Collector of Models: A Confession

by Paul Ludwig

It is easy to agree with Jacob Russell's guest editorial in the January *Seattle Chapter News* for the simple reason there is not much to disagree with – except to admit to Jacob that I am in that category he is not fond of. I am a collector. Not only a collector of models, but also of kits. May I say, Jacob, in my only objection, that you may have stirred a tempest in a teapot because IPMS Seattle is an example of that situation wherein, "if it ain't broke, don't fix it." It ain't broke. However, you see it differently. I think being a member comes down to making choices.

My reason for not modeling as much as Jacob wishes is that until recently I worked much harder and longer at writing. And prior to that at a job. A job that saw me work nights and days intermixed. A job that left me tired much of the time. I'm not tired anymore, but if our club adopts a rule for a modeler/collector to build one model a year, I will drop out. If the intent of a small group of our members is to permit membership only to those willing to build one a year, I will let my membership lapse.

I come to the meetings to see the models, to learn, and be with the guys – guys who know something about airplanes and models. I'm learning how to make a better model than I have ever made. I've built only two models since joining IPMS Seattle. I like to have models of planes I revere. I either pay for them or I buy kits expecting that one day I'll build them. I am currently working on a model and doing it to the best of my ability. I admit I was intimidated at the start of being a full-time member, around 1995. But I learned that all I have to do to keep from being overintimidated is to keep trying, keep improving, and listen to the top modelers. IPMS meetings are important to me because I enjoy getting out of the house to talk with modelers and see their models.

IPMS Seattle is filled with guys who like to relax and have fun. The company I worked for, and the union I paid dues to, have agendas. I can relax at a meeting, where the only agenda is to have fun. IPMS Seattle is a club in which like-minded members have organized venues in which to gather. It is still a unique experience to be invited to another's home and be a welcome guest. In my opinion, the club should not expect anything of its members, but the members expect something that is "fun". I try not to attend the lunches afterward and in that respect I'm a dropout. I try to avoid eating goodies the members bring, for the simple reason I'm trying to hold the line on weight gain – even if it's not working.

I certainly am one who does not build a model a year, and I have been on the verge of dropping out more than once, because I don't build models in as dedicated a manner as others, and I've felt embarrassed to attend meetings with nothing to show. So far, everyone has been very tolerant of a slowpoke like me. The 1/48<sup>th</sup> scale Tamiya P-51B I built after 1995 was very poorly done, and I admit it. However, I am building the Tamiya 1/32<sup>nd</sup> scale F-4J, and proceeding with it slowly because I want to build a model I can be proud of. At one time I expressed the view to drop out and was advised that this club is as much a social institution as it is a club for dedicated model makers. I'm at the age when I need social institutions. I meet sometimes three times a week with guys my age just to talk, laugh, and tell jokes and stories.

I got into the business of collecting models in 1972 or so because at the time I had a full-time job, I also wanted to be a writer. I wanted some three-dimensional models to inspire me instead of 8"x10" glossy black-and-white photos of Spitfires. Prior to 1970, when I lived in Minneapolis, I built a model, and when I moved to Seattle I saw an ad for an IPMS model show and attended, where I met Jim Schubert. I intermittently attended IPMS meetings from then until 1995 because it seemed to me at the time that most of the members of IPMS Seattle were boys. That

may not have been true, but in the 1990s Jim and I had lunch and by that time my model collection had grown. I was extremely interested in model airplanes built by anyone – not to collect, but to enjoy seeing. Jim described how modelers my age in Seattle were making models that won top honors at national conventions. I was not totally out of the IPMS picture prior to 1995; I had attended a convention in 1974 in Los Angeles, where I met John Alcorn. At lunch with Jim in the 1990s, he mentioned Ted Holowchuk's fine models. Suddenly my hometown of Seattle offered me a chance to see great models without my having to travel to conventions to see them. I asked him to get me to the next meeting up at Ted's house. That was sometime around 1995. Jim has helped keep IPMS Seattle going for at least these past three or four decades and he deserves a lot of credit. At Ted's and elsewhere, I was astounded to see such great models being built. I wanted to build models too, but at first I was too intimidated by other modelers' work. My one completed model – a P-12E – could not compare.

When I moved to Seattle in 1970, I was so enthused about the Spitfire that I wanted either to write a book about the Spitfire, or build a 1/8<sup>th</sup> scale Spit out of metal. Since I'd never worked with metal, the choice was easy. By 1973, I'd built the 1/32<sup>nd</sup> scale Hasegawa P-12E, since plastic is easier to work with than metal. With Jim's help, my P-12E came out reasonably well. I hated doing the rigging, but who loves doing rigging?

My heart was set on researching and writing about American-flown Spitfires, and – later on – the Mustang. I became very active in researching the history of US-flown Spits. By 1985, I had flown all over the US to attend reunions of fighter pilots, and ground crews, where I interviewed some very special people.

In the early 1970s I saw a model magazine from England that had a model of a Spitfire on its cover, and I wrote to the magazine asking if my letter would be forwarded to the maker of the model, Peter Cooke. Peter

replied, asking me if I'd be interested in him building model Spit PR.XIX for me, and I said, "Yes".

I began collecting Peter's models – I was his first customer. Aside from my full-time job, I researched and wrote manuscripts and bought Peter's models, and those from other modelers, until I retired in 1994. The whole purpose of my collection was to have "eye candy" for me to enjoy during my off-duty, non-writing, non-researching hours. Starting with my retirement ten years ago, I had more time for modeling but my attention was focused upon writing books, and when my books were published, the monkey was off my back – the monkey being a self-imposed burden to excel in an area other than flying.

There are some in our IPMS Seattle group who build for their customers, and beyond Seattle there are many who work on commission. Some may criticize those who pay for models. Most keep quiet about those who pay for models. Very memorable was the Sunday morning at the close of a convention in Albuquerque many years ago. Long before the convention I had commissioned Rodney Williams to remake an Airfix 1/24<sup>th</sup> scale P-51D into a P-51B, and Rod did a superb job. Getting in the taxi on Sunday morning to head to the airport to go home with my gem of a model in its box, a kid in the back seat also leaving the convention asked me about my model, and I told the truth, that I'd paid for it. I can't recall his exact words, but they were insulting. His were words between total strangers, words which needed a fighting reply, but I kept my mouth shut because I was speechless – not so much because of the kid's stupid remarks, but because I realized that one should not give a worthwhile comeback to a truly stupid person.

Writing is my first love, and modeling is second. It goes without saying that the models I collect are better than what I can do myself, but I'm going to be a good modeler. Maybe, Jacob, it comes down to choices. I'd like to be a better model builder, but I'm a writer, and a collector,

and I like to socialize. The privilege of being a member of IPMS Seattle, the way it currently is, offers me what I seek.

I believe if we regulate IPMS Seattle more than it already is, or make it more officious than it already is, more members will drop out – me included. When I first began attending meetings more regularly, around 1995, I was cowed by the awesome talent surrounding me. My palms seared. My acquisitive urge mushroomed. My ability to keep up swooned. Yet I like being at meetings, and laughing and telling stories, and looking at models. Then I go home to putter with my F-4J and it looks for all the world like a mountain I have to climb – and I will!

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## **Book Review: *On Target Profiles #2: RAF and Commonwealth P-51 Mustangs* by Jon Freeman**

**reviewed by Jim Bates,  
IPMS #36213**

*On Target Profiles* are a new series of books by the Aviation Workshop of England. The publisher states that the books are "...not designed to be the last word on the subject of camouflage and markings, but are an addition to your existing reference material. They are inspirational sources for modelers." What you get in this 32-page soft cover book is a series of profiles by Jon Freeman of a multitude of Mustangs. The vast majority of the Mustangs are from the Royal Air Force, but Canadian, Australian and South African aircraft are included. All versions of the Mustang flown by the Commonwealth are covered. Most of the profiles are a side view of the plane with a detailed caption. Every fifth subject is a four-view profile with a caption. Also included are some paint chips, a break down of RAF

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## Pavla 1/72<sup>nd</sup> Scale Boeing P-26A Peashooter

by Jim Schubert

Boeing initiated design work on the Model 248 fighter at their own expense in September 1931 in the absence of a US Army requirement. The Air Corps, however, immediately began telling Boeing what they wanted in this transitional fighter and to ensure that they were heard, executed a contract to bail engines, instruments, and other equipment to Boeing for three test airplanes designated XP-936. The first flight of this new plane occurred on March 20, 1932 from Seattle's Boeing Field. The second airframe had, earlier, been sent to Wright Field in Dayton for structural testing by the Air Corps. The third plane was sent to Selfridge Field near Detroit for service testing. The two flyable planes and the structural test specimen were bought by the Army and redesignated, in quick succession, XP-26, Y1P-26 and finally P-26.



To reduce weight Boeing took some backward steps from the Model 214 Monomail and B-9 designs, which both had retractable landing gear and cantilever wings, giving the all-metal P-26 fixed undercarriage and wire braced wings. It was quite clean in spite of this and with only 20 hp more was almost 30 MPH faster than the P-12F and had a 500 feet/minute better climb rate.

A ground loop and fatal flip by a P-26 early in the type's service caused Boeing to redesign the headrest to make it taller and

stronger to provide turn-over protection for the pilot, thus giving the type its characteristic profile. So modified, the planes became P-26As.

The production version, Boeing Model 266, was ordered by the Air Corps in late 1933. A total of 136 Model 266s were built along with a dozen export Model 281s. Four panels of split flap were added to the Model 281 to reduce landing speed. The Army tested the first 281 and liked the flaps so much that they had all extant P-26s retrofitted with the flaps and made them a standard feature of the rest of the production run. After fitment of the flaps, there were no externally discernible differences amongst the P-26, P-26A, B, C, or 281s. Later an extended tail wheel strut was retrofitted to many P-26s to improve the pilot's visibility on the ground.

The Army bought 136 Model 266s plus the three Model 248 prototypes. Boeing speculatively built another 12 Model 281s for export. The first and fourth 281s, c/n's 1959 and 1962 (civil registrations, X-12271 and X-12275) were used as demonstrators and specially painted. The first was used to successfully sell ten 281s to the Kuomintang Government, but was destroyed in a crash after the sale was made. The second was used in an effort to sell planes in quantity to the newly elected Spanish Republican Government. They, instead, bought the less expensive Hawker Fury in quantity but did buy X-12275 as a specimen for their nascent aviation industry. So, altogether, a total of only 151 P-26s were built.

Despite being so few in number they were a colorful lot and a modeler's delight. The Air Corps had, in sequence, four basic liveries, Boeing's two demonstrators were each differently painted, the Chinese planes had two liveries, the US hand-me-downs that went to the Philippines had two liveries and the US hand-me-downs that went to Guatemala also had two liveries. In Army service before WWII the P-26s were amongst the most brightly and wildly marked airplanes ever. There are two

surviving P-26s - one in Ed Maloney's Planes Of Fame Museum in Chino, California is flyable and the other is on static display in the National Air & Space Museum in Washington, DC. Both came back to the US from Guatemala in 1957. The US Air Force Museum in Dayton has a reproduction that was built for them in the early 1990s. Two flyable reproductions are under construction in Oregon.

The first question on most older modelers' minds when considering this kit will be, "Is it better than the late 1960s Revell kit?" Yes - but. Both have accuracy problems but Revell's, though more extensive, are easier to correct.

Pavla's crushable, but in this rare instance not pre-crushed, end-opening box contains: 32 parts cleanly molded, with almost no flash, in medium gray styrene; 16 good looking parts cast in an off-white resin; and two vac-formed windscreens. The beautifully cast Pratt & Whitney R-1340 even has the oil sump - a rarity in models. The engineering of the kit is conventional with the fuselage in vertically split halves. The wings and tail are one piece moldings. The wing is molded with the belly of the fuselage included.

The big accuracy problem is with the wing and it is tough to correct. Pavla ignored the dihedral break in the wing. The real P-26 wing center section was built as part of the fuselage and has no dihedral. The 3.75° dihedral of the outer wing panels begins where the outer panels are joined to the center section. This break is at the undercarriage struts. I plan to make a longitudinal saw cut part way through the fuselage piece - molded with the wings - on the inside, in line with the keel and cut the outer wing panels off at the dihedral break line. After the belly/center section is assembled to the fuselage proper, I'll make good the root problems that I've created with filler and files. The outer wing panels can then be reattached at the proper angle of dihedral. The trailing edge of the wing center section from the dihedral break inboard to the fuselage should be slightly

“gulled”. Far smaller problems are that the wheels/tires are too skinny and the propeller is rather nondescript. Both problems are easily solved by a raid on your spares box.

The ten-page instruction folder includes a brief history of the type in both Czech and English, a parts map, a symbology, a list of colors (with FS numbers!), a ten-step assembly sequence and a color and markings guide for four airplanes. The four airplanes are: a USAAC blue and yellow plane of the 18th Pursuit Group, 19th Pursuit Squadron from Wheeler Field, Hawaii in 1939; an olive drab and yellow plane of the 1st Pursuit Group, 17th Pursuit Squadron from Selfridge Field, Michigan; a Philippines Air Force plane in two shades of olive over pale gray from Batangas Field in December 1941; and an overall pale gray plane of the Chinese Air Force in Nanking in mid-1937. The decal sheet provided for these four planes is sharply printed in perfect register but has very little of the servicing stenciling found on P-26s.

The painting instructions are vague in placing a question mark (?) between callouts for aluminum and chromate yellow for the interior. There is no doubt at all about the fact that all Boeing, and most other US military, interiors were sprayed with aluminum varnish at this time. The instrument panels had a black crackle finish. Photos in the References cited below confirm these interior colors.

All the P-26s and P-26As were delivered without flaps; all the Bs, Cs and 281s were delivered with flaps and the As were all retrofitted with flaps. Pavla has correctly scribed the four flap panels. The other three makers - Revell, Hasegawa, and Hobbycraft - of P-26A kits have all missed the inboard flaps and show only the outboards. And, yes - I know that Aurora issued a P-26A but choose not to acknowledge it because it is so inaccurate and is also to an odd “box-scale”.

This is a good kit and will build into an accurate model if you correct the wing

center section/dihedral problem. It'll be an even better model with fatter tires and a better propeller.

With reference again to the old Revell kit; its engine, Townsend ring cowl and propeller are unusable and must be replaced with the same items from the Monogram F4B-4 kit. You must also sand off all of the oversized rivets that were in vogue back then. I used wheels/tires from an Aurora 1/150th Boeing 747 on my Revellogram P-26. You can still buy both of the old Revell and Monogram kits for about \$5.00 each in most well stocked shops, which combined is less than half the \$21.98 that I paid Seattle's Skyway Model Shop for the review kit.

Kudos to Pavla for the subject and brickbats for getting the wing wrong.



P.S. Included herewith are a couple of photos of my Revellogram kit-bashed P-26A built in 1971. The scallops, unit insignia, and stripes were all brush painted with Pactra flat enamels.

#### References

*Aerofax Minigraph 8, Boeing P-26 Variants*: Peter M. Bowers, Aerofax, Inc., Texas, 1984, ISBN 0-942548-13-2. A terrific one-source reference.

*Boeing P-26 “Peashooter”*: Edward T. Maloney, Aero Publishers, USA, 1973, ISBN 0-8168-0584-9. Great photos - a good supplement to the Aerofax.

*Boeing Aircraft Since 1916*: Peter M. Bowers, Putnam, London, 1966, Library of Congress Card 66-11374. The bible on Boeing airplanes. Mine is an original issue and only goes through the early 737-200s. [ISBN for the updated 1989 edition is 0-87021-037-8 - ED]

*Mini In-Action Number 2*; Larry Davis, Squadron Signal Publishing, Texas, 1994, ISBN 0-89747-322-1. A pretty good general reference.

*Profile 14, The Boeing P-26A*: Peter M. Bowers, Profile Publications, UK. A fair general reference; Pete's dress rehearsal for the Aerofax book?

*Scale Models* magazine, November 1974: Bob Jones review and build of the

Hasegawa 1/32nd scale P-26. Very good G.E. Codding drawings in 1/72nd.

*Air Progress* magazine, July 1965. Good James Triggs drawings except his bomb rack is a physical impossibility.

*Air Enthusiast* - Fourteen: Comprehensive history, color profiles and a very nice cut-away.

*AAHS Journal*, Spring 1972: Good interior photos of Ed Maloney's P-26.

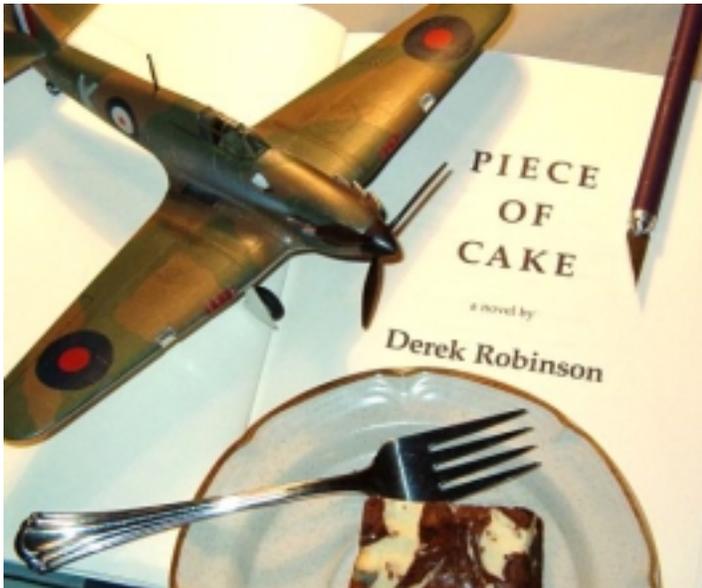
*World Aviation in Spain - The Civil War, 1936/1939 - American and Soviet Aircraft*: J. Miranda & P. Mercado, Silex Publishing, Madrid, 1988, ISBN 84-7737-005-2. A good article on the Model 281 with numerous drawings and some

interesting, mostly speculative, color schemes.



## Hurricane Bookshelf

by Scott Kruize



*Piece of Cake* by Derek Robinson

Our esteemed Newsletter Editor, Robert, must by now be resigned to the fact that his fellow Chapter members aren't British. This review ought to cheer him up as we demonstrate that, even so handicapped, we're nevertheless able to learn some useful English phrases!

My aviation history reading taught me that "It's a piece of cake" is British slang for a task that's as sweet and easy as eating dessert. A WW2 RAF pilot's account told how his squadron leader got the nickname "The Confectioner" because he thought **everything** the squadron was ordered to do was "a piece of cake." Among other things, this included flying off to save Malta in their Supermarine Spitfires from a small aircraft carrier. Neither he nor his pilots had ever been near a ship before, but he told them to just stomp hard on the right rudder pedal and both brakes, hold them there while revving their Merlins up to the max, let go of the brakes when the 'batsman' waved, then try to keep the kites

reasonably straight till they ran off the end of the deck into the air. "It's a piece of cake!"

The slogan makes a fine title for this novel about a Hurricane squadron. After some prewar mishaps, such as their nearsighted squadron leader running his expensive new Hurri into a ditch, they're put on alert as soon as war breaks out. They're quickly sent to France, eventually returning home to fight the Battle of Britain. In between, they test their aircraft recognition training when sent out to intercept

what they believe to be a formation of Dorniers...try 'Fighting Area Attacks' against German tactics learned in Spain...attempt aerial sharpshooting with .30-caliber bullets at 900 yards range...learn the difference between peacetime close-formation aerobatics and evading live Oerlikon cannon shells...find out how well their parachutes work...and through it all, revel in wartime camaraderie and the sheer joy and excitement that only combat can provide!

In other words, *Piece of Cake* is a more-or-less constant string of disasters, much like Voltaire's *Candide*. I wonder if Robinson felt obligated to bring its philosophy into the history of aerial mayhem in the Twentieth Century? *Candide*'s mentor constantly explains each catastrophe befalling them by asserting that "Everything always works out for the best in this, the best of all possible worlds." Life is a "piece of cake." Sure! The American phrase – dare I say the British might benefit from learning it? – is 'SNAFU'.

This book was made into a *Masterpiece Theatre* Presentation on PBS. I watched it a while back. The adaptation was no more than just adequate. Being a Hurricane fan, I was of course disappointed that the series was made with Spitfires, but understood. There were no more than three Hurricanes in the whole world flying at that time. That's how many were used in the movie *Battle of Britain*. Rumors to the contrary, I've nothing against the Spitfire—but it's not the same thing.

Beyond that technical change, the TV production was too mild for a war drama. Its characters were sort of flat, and the details of the story - such few as they were picked out of the 570-page novel - were not very well handled. I'll give an example from another movie adaptation you may be more familiar with. In *Bridges of Toko-Ri*, the central plot line concerned pilot officer Brubaker's attack of nerves before the Big Mission. In the novel, he tries to harden his nerves by following the example of the crazy/brave helicopter pilot, and stands facing down the huge steam catapult piston as it hurtles to within inches of his face. In the movie, he merely walks to the end of the flight deck and lets the headwind blow on him. **Lame!**

The adaptation of *Cake* is like that. Many exciting, dramatic, even horrifying incidents fill the novel. Such few as are in the 'Masterpiece' presentation are weak.

I know it's a cliché to say "the book is better", but I really think it is, and worth the time and trouble to find and read it all the way through. My edition is hardbound, from Alfred A. Knopf of New York; paperback versions are available.

Here's a sample. See for yourself if such details aren't worth your attention.

from *Piece of Cake*, by Derek Robinson

"CH3 had not come back from a patrol when the squadron left Chateau St. Pierre. He was, in fact, overdue, but nobody had time to worry about that...

His role of Reconnaissance Liaison had at last been put to good use...Bletchley had had the bright idea of using CH3 as an airborne observer, reporting enemy aircraft - size, type, speed, course - direct to the ops room. The work was fairly dangerous: while he was snooping on one lot, another lot might be snooping on him...

There were odd little bunches of Me-109s wandering about, freelancing for trade. Towards the end of his patrol he spent twenty minutes avoiding one such group, a section of three that kept trying to edge round between him and the sun. They were clever: sometimes they scattered and flew on different courses at varying heights, making it hard for him to keep track of them. In all that soaring brightness it was easy to search and search, and find a dot, and blink, and lose it again.

In the end the contest was a stalemate. The 109s re-formed and turned away. CH3 turned for home. As he opened the throttle he glanced back, and behold: the Germans were diving steeply in line astern. He dipped a wing to clear his view. Three Blenheim bombers, far below, flying east to west: almost certainly returning from a mission: moving very slowly, like fish against a stiff current. CH3 went down too

It was a romantic act and it surprised him. There was no question of saving the Blenheims; that was impossible. What swayed him was the opening he knew the Messerschmitts would offer. They would dive, attack and climb steeply away to avoid the ground-fire. That was the opening. It was like playing tennis and pouncing on a volley and drilling it through a gap: no time to think: you took your chance because it would be a sin to waste it.

The Germans aimed to attack on the flank. The Blenheims had seen them coming and had staggered their formation to give the gunners a better field of fire. All three bombers had been holed already by flak and the middle plane's starboard prop was windmilling. The gunners opened up when

the first fighter was still five hundred yards away. CH3 watched admiringly as the German pilot dipped and skewered to baffle them: the 109 looked so *right*; those neat, small wings had an amazing grip on the air; that thrusting nose packed more power than a Hurricane's. The German steadied and fired, aiming half a length ahead of the nearest Blenheim, which obligingly sailed into the shots and immediately wallowed. By then the 109 had missed the middle bomber, was battering the tail of the third, and went rocketing back into the sky as if climbing a ramp.

That was the opening. CH3 had cut short his dive and flattened out well above the Blenheims. Now the 109 drifted into his sights in perfect plan-view: dark green camouflage on top, dove-grey sides, just visible, yellow spinner, square wingtips, square crosses, even the cockpit was square. The pilot's head was twisted to the left, looking back and down. CH3 fired.

It was like touching a trout. For an instant, hits sparkled all over the Messerschmitt's engine cowling; then the plane leaped aside and vanished. CH3 banked hard the opposite way and opened his throttle wide. The encounter was over, he'd had his chance, it was time to go. But the other 109s had seen him..."

## Airfix 1/48<sup>th</sup> Scale Hawker Hurricane Mark I

by Scott Kruize

This is an ancient, but still readily available kit. A few areas require some putty, sanding, and re-scribing; but nothing too daunting for intrepid IPMS members. For its age, detail is good, including even a choice of De Havilland or Rotol prop/spinner combinations. Both were commonly installed on this Mark. The wing panels are done as metal, not the fabric covering of the very first production batches.

The paint scheme - color shades, layout, delineation - is as accurate as I can make it. The particular markings are bogus, but based on two sources from my Hurricane bookshelf: *Piece of Cake*, and *Camouflage and Markings: Hurricanes - European Theatre*. *Cake* is fictional, but as I tried to simulate a 'Hornet Squadron' plane serving with the Advanced Air Striking Force in France, I strictly followed standards and examples described in *Markings*. Interesting exercise: it seems that no matter how hard Officialdom tries to rationalize and standardize, there's just no way to impose perfect order in the field, on airplanes flying on operations. Even so simple a directive as: "fighter aircraft will



have their port undersides painted black, starboard white” produced a mess of different interpretations. I picked a common one, basically the ‘flavor’ I most wanted to paint!

My current notion of authenticity is to read such materials as *Camouflage and Markings*, and finish my model in compliance. I then run a ‘thought experiment’: if I were clever enough at photoediting to clip some existing airplane out of the reference

pictures, and sneak my model into its place, would anyone notice? Of course, many of *you* would! - But I mean: if there’s no obvious error or inconsistency, I say: close enough!



## Upcoming Model Shows and Aviation Events

### Saturday, February 14

**Tuskegee Airman Lee Archer.** 2 PM in the MOF theater. Forty years after Lee Archer was given credit for four and one-half victories, cadets at the Air Force Academy researched and added a half credit, making Archer an Ace. Museum of Flight, 9404 East Marginal Way S., Seattle. Phone: 206-764-5720.

### Sunday, February 15

**Flying the Hump.** 2 PM in the MOF theater. Harry Giles flew the Hump and will present his personal experiences. Museum of Flight.

### Saturday, March 20

**Galaxy Hobby Annual Model Contest and Show.** Registration: Friday, 3:00 - 7:00 PM and Saturday - 10:00 AM - 12:00 Noon. Entry Fee: \$5 for up to five models; \$1 for each additional model. Saturday PM Schedule: Judging: 1:30 - 2:30; Awards: 3:30; Pick Up Models: 4:00. For adult modelers - Kids’ show will be on April 24. Galaxy Hobby, 19332 60th Ave W, Lynnwood, WA. Phone: 425-670-0454. Web site: [http://www.galaxyhobby.com/annual\\_contest.htm](http://www.galaxyhobby.com/annual_contest.htm)

### Saturday, April 17

**IPMS Seattle Spring Show.** Renton Community Center, 1715 Maple Valley Highway, 9:15 AM - 4 PM. Full details in next month’s *Seattle Chapter News*. Web site: <http://www.ipms-seattle.org/Springshow/>

## Tamiya 1/16th Scale Wehrmacht Infantryman

by Hal Marshman, Sr.

This is the latest release in Tamiya's line of 1/16th scale German World War II military figures. Before I get into the kit, I must take a second and clarify the meaning of the word "Wehrmacht". The term Wehrmacht refers to the German military, being the Heere or Army, The Kriegsmarine or Navy, and the Luftwaffe or Air Force. The Waffen SS was not a part of the Wehrmacht, being a political army, best explained as a paramilitary arm of the Nazi party. Such being the case, although usage has become such as to make the Wehrmacht synonymous with German Army, this was not really so. On to the figure...

Tamiya has given us a representation of a German Army enlisted man in field marching order. As kitted, he carries a MG-42 light machine gun, along with a choice of folded or extended bipod stand, a detachable ammo drum, and the waist pouch for the MG tools. The figure comes with two heads, one to use with the helmet and one bareheaded. The helmet is the 1936 style with crimped rim, but as in other figures from this line, does not show the rivets used to attach to the liner or the vent holes. The face is quite decent, and with little effort, could be an 18-year-old recruit or a grizzled older NCO. He wears the regular tunic, which can be painted to represent either the 1936 style, or the simpler 1940 tunic. The collar patches, chevron backing, and breast eagle are relief cast onto the tunic in the proper places, as is the cufftitle on the right sleeve. Tamiya has provided a decal sheet with all these insignia, plus shoulder strap decoration, 2nd class Iron Cross ribbon for the buttonhole, and helmet decals. The rear of the box shows where to use the decal items. The shoulder straps themselves are separate plastic pieces. Now, as to these decals, they certainly look terrific, and I've seen them on a painted figure and

they look quite good. That having been said, I'm sure that those among you who paint figures regularly would rather paint the insignia themselves. For me, that's part and parcel of the fun. The only belt clasp included is the Army buckle, and it's very well rendered.



As far as accessories are concerned, Tamiya gives us a standard sprue with the MG-42 parts, helmet, bayonet, pistol holster, potato masher grenade, Schmeisser MP-40, gas mask tin, bread bag, Schmeisser magazine pouches, and canteen. These accessories and the choices they allow you to make can lead to some highly individualistic renderings. As for my self, I elected to eliminate the MG-42 and go with the MP-40. I also chose to use one set of mag. pouches, so had to Dremelize an area on the jacket so that they would look right when fitted. I took the bareheaded option, and ground down the top of the head so that I could use the M-43 visored field cap that came with the Panzer officer. Fits well, looks good, and gives me a figure just that little bit different

than the next guy's. I also did my figure as a Panzer Grenadier, which means the shoulder strap piping is in grass green, and not the white Waffenfarb (branch of service color) of the regular infantryman.

For those of you who read my review of the Tamiya Machine Gunner last year, this again is more than a figure to paint, it's a plastic kit the same as an airplane, tank, ship, or car. Most parts are in two halves, and must be cemented together carefully and seams eliminated just as in any other plastic model. When finished this is a pretty decent representation of a German Army soldier, and I can heartily recommend it.



## Book Review: *P-51 Mustang From 1940 to 1980* by Dominique Brefort and Andre Jouineau

reviewed by Norm Filer

In September I reviewed *Corsair, 30 Years of Filibustering* by the same publisher (Histoire & Collections) and while it has many similarities, this is an entirely different format. This is a smaller Osprey-sized series called *Planes and Pilots*.

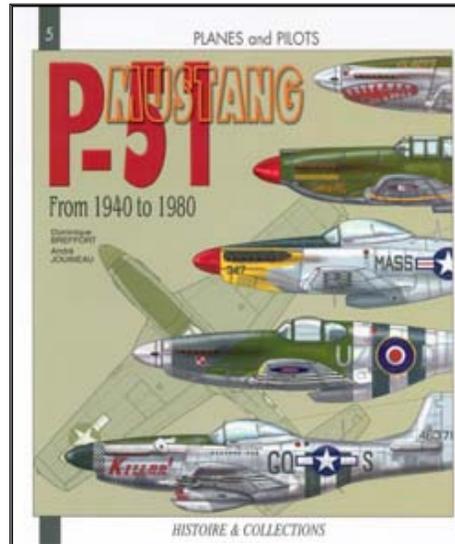
When I first opened this, my first reaction was, "Oh my, another Mustang book. What can they possibly add to the already overworked book market on this airplane?" I must have 25-30 books on the bird that cover various periods during the Mustang's long operational career. And another bunch on various eras and operators like the famous 4th Fighter Group or Korea...

Well, the answer is they may not have added any profound new information, but they sure added a lot of very nice color information. There are no less than 200 color side view profiles, a brief but concise development history for each version, a few scattered photos, and a very nice color section that presents a guide to all the US fighter group markings of World War II. Notice I said **all**. Not just the usual 8th or maybe 8th and 9th Air Forces in Europe. The 5th, 7<sup>th</sup>, 14<sup>th</sup>, and 15th AFs in the Pacific and MTO are also covered.

But the main course here is the side view profiles. 200 of them! There are four to a page, and each is about six inches long, so they are big enough to really see the markings. And that is what this is all about. Markings! Markings! Markings! The profiles start with the British Mustang I, then move on to the A-36 Apache and Allison-powered P-51A and F-6A. From there it starts to get into the meat and potatoes of the "real" Mustang, the Merlin powered versions. There are 10 pages of

profiles on just the P-51B and C versions alone.

The meat in the main course is the P-51D and K versions and they are generous here as well. It should be noted that in these two sections, the subjects are almost exclusively US aircraft. (The foreign users get their turn later.)



The lightweight Mustang efforts are covered on one page with no profiles, but since the F, G, and J never really amounted to much more than development efforts, this is understandable.

Three pages of Mustang Aces are somewhat of a bonus section as they might just as easily have been in the chapters for the B/C/D/K versions.

From here on it just gets better. The seldom seen H gets twelve side views of mostly Air National Guard airplanes and then it is off to Korea. The twelve profiles here include logically the "Souths", - Africa, Korea, and Australia (South Australia?).

At this point most authors seem to consider the Mustang's career to be over, but we're only two-thirds of the way into this book. As those annoying TV peddlers say, "But wait, there's more!"

A short section on the post-war Cavalier two-seat conversion TF-51 and the same company's stillborn COIN bird, then the radical Cavalier and Piper turbine conversions and even four examples of postwar racing birds.

Finally the rest of the world gets its turn. There are twelve pages (48 profiles) of all the countries that used this airplane at one time or another. A short paragraph explains a bit about the circumstances for each country. Some unusually good stuff here.

And finally, just in case you thought they wouldn't think about the obscure Mustang, the last section is on the Siamese twin, the F-82 Twin Mustang. This one gets the now usual twelve profile treatment too.

The selling point for me on this book is that everything relating to Mustang color schemes is all here in one place.

No technical details, engineering development, production dissection, or stuff like that, just piles of color schemes in nice big format. I hope the various plastic kit manufacturers helped pay the costs on this book because it sure should help them sell a bunch more Mustang kits.

Downsides? Yeah, there are several. But most are just personal preferences rather than outright errors. The various chapters tend to mix the side view profiles up in a very random order. An example is that there are five 357th Fighter Group P-51Ds shown on three separate pages. Why not put all on one page? This makes it difficult to find a specific squadron. I would have liked to see it in perhaps group or squadron order, or at least by the various Air Forces like 8th, 9<sup>th</sup>, and such. Or even Europe and Pacific.

The profiles artist may have been done a disservice by the printers. The colors tend toward odd shades in places. The Blues often have a purple tint for example. I also found the shading and shadowing of the profiles to be a bit too heavy and make the

subject look a bit darker than I would like. This is especially noticeable on the natural metal side views.

I am not sure the actual aircraft shape is as accurate as they might be. This really shows the most with the Twin Mustang. The shape is just odd to my eye. But since the intent is to show color schemes, they work just fine.



A couple of research errors that I caught were the Philippine Air Force profile has the center of their national insignia and the background of the squadron emblem on the tail in green. It should be dark blue.

Another minor point, not necessarily in error, is that the Mustang in Korea section shows two South Korean airplanes and both have the ends of the revised US National insignia lacking the blue end to the bars. South Korean Mustangs had examples with this type and the more normal blue end bar as well. To only show one version is a bit misleading. It tends to lead to the conclusion that it was only one way.

Most of this material has been covered in other books but only in bits and pieces. Here we see a real broad sampling in one place of all the users and eras.

If you like the Mustang, (and who doesn't), and have considered building a fleet or several examples, then your book just has to be this one. Enough neat paint schemes here to keep you building for a long time.

## New Stuff and Other Grumblings

by Bill Osborn

Many of you know that I have some minor problems with painting. I think I've mentioned this before. One thing I've had a problem with is random pattern hard-line camouflage. It's always hard to mask and get it to look right. Well, thanks to modern science, there is a new product on the market that makes it a little easier (at least for me) to obtain at least something that at least looks like I know what I'm doing. The people at the Glad factory have come out with a new plastic wrap. It's called Press to Seal. You tear off a hunk and put it on top of a bowl, dish or wing, rub it down with your finger and it seals the top of the bowl, dish or wing. On the bowl and dish that's all. The wing, or any other model surface you want to work with, is now ready to mark the camouflage.

I used a fine line paint pen to draw the desired pattern on the film. I forgot to mention that the model already had the base color sprayed on. Then with a **very** sharp blade I lightly followed the pattern marked out, and removed the unwanted excess and go to the next blotch. Sprayed at a low presser straight at the mask. Reversing the process can touch up any blow-by or run- under. Also, if you make a slice in the model while cutting out the pattern the paint covers it up.

This brings us to the grumbling part of this article. The model used as a test for this trial was chosen because I liked the color scheme. I found the decals at one of the past nationals after seeing a picture in a magazine. The instruction sheet that came with the decals had a five-view layout of the scheme I wanted, so away I went. Big mistake. I started at the tail and worked each surface at a time. All this was done freehand without using the pen. Well to make a short story longer, as I worked forward things started to look weird. I

couldn't get the sections to match. Then after a couple of hours of frustration I figured out the five-views didn't agree with each other! By this time I had the masking done clear up to the nose section. The only photo I have of this plane is a three-quarter front flying shot; it shows the colors well, but only one side. Artistic license comes into play, or in my case I'll fumble through it.

Hopefully, the model will be finished by the time you read this. But, with me you never know.

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### On Target Mustang Profile

from page 5

Mustang variants and serials, and an offer for a decal sheet including some of the aircraft illustrated in the book. The profiles are well generated and there are many interesting schemes in the book. The book certainly does inspire you to pull out a Mustang kit out of your closet! My only complaint with the book is that no references are given to the primary sources used to generate profiles and no photographs are provided to back up the profiles. For example, on Page 8 there is a RCAF Mustang I of 400 Squadron with a night black underside. In all my years of studying RCAF aircraft I have never seen a photo of an aircraft in this scheme. So does the Aviation Workshop know something I don't or did they misinterpret a black and white photo? There is no way to tell. I just wish they had provided either a photo or reference to a photo to back up each profile so that those of us who wish to dig further could study their sources and come to our own conclusions.

Recommended if you are looking for inspiration, but keep in mind you may need to do further research to confirm the profiles in the book.

Thanks to the Aviation Workshop and John Noack for the review sample.

## Diorama Construction, Part Six

by George Haase

### Concrete (Other Than Steel, The Basic Building Block Of Big Things Old And New)

There are several methods of convincingly simulating concrete. Why concrete? Concrete has been around for a long time. The Romans used concrete. In addition to the structural uses of concrete, the Romans even used it to mold appliques of figures, animals and other scenes for the decoration of buildings public and private. It is, or can be, used to make just about anything, even ships! In this discussion I would also include various flavors of brick and stonework since they are all in the same extended family (plus, they aren't either wood work or metal work which are the only other categories available in the outline).

So what is concrete and how do we replicate it? As I understand the basics of concrete, it is primarily a mix of ground-up and baked limestone, with other fillers or strengtheners, which is re-hydrated, poured onto a mold or form and allowed to de-hydrate. When "dry", it assumes the shape of the mold or form and, depending on the fillers or strengtheners, can be remarkably strong rock-like material. It thus has innumerable uses and can be used as the foundation of a building or its roof and nearly everything in between.

The traditional method of replicating concrete is with real concrete-like materials. These include various plaster-like (and thus concrete-like) materials like Plaster-of-Paris, Spackle, patching plaster and water putty. Carefully carving and painting of the surface of a piece of plaster can simulate various flavors and types of rock, brick, and stonework.

Even sheet plastic can be scuffed up a bunch and with appropriate painting and

weathering can look something like concrete. It can be viewed as a really hard and smooth section of concrete to which some surface detail needs to be added. Because it is so hard it has some capabilities that are advantages – most important among these is that you don't need a mold. Walls, or other structural components, are constructed as a basic plastic box, to which details are carved or added. I have some cut stonewalls that are basically the aforementioned plastic box with the joining pattern cut into the surface. The Japanese gate figure base that I built features a slight diagonally sectional cut to the walls. Those walls are a plastic box of rectangular cross section. The long side of the rectangle represents an interior and exterior of the wall as covered by stucco. The exposed ends simulate the rows of bricks in the wall over which the stucco was applied by two layers of .020 sheet plastic with a brick pattern carved in them. Some of the bricks were missing from the second layer, exposing the bricks of the first layer below, or behind, as the case may be. A bit of work, true, but so much easier than making a plaster casting of the wall and then carving the internal structure of the wall on the exposed ends. One problem with plastic is that it tends to be very flat (didn't I just say that that was a strength). Only the most carefully constructed stone or brick buildings would ever be so flat over the whole surface of the wall, bridge, etc... Another is texture. Brick, stone and concrete are close to earth in texture. Even with a lot of scuffing, it is difficult to get sheet plastic to simulate the texture of brickwork. Personally, I save plastic for small examples of very carefully laid brick or stonework.

On the other hand, the biggest problem with actually casting something is that the first thing you'd have to do is build a mold of the desired size and shape (More on this later.). Although one thing I do is to cast sheets of plaster about 1/4<sup>th</sup> inch thick and use them like plastic sheet to build larger structures complete with carving the brickwork into the surface of the plaster sheet (More on this in the Building section!)

A new building material has been recently made available to modelers - Expanded Polystyrene Insulation Board. This comes in various thickness and colors and is even referred to as "pink-board" or "gray-board". This differs from Styrofoam insulation in more than just the base material. If you cut into the expanded polystyrene, a cross-section looks like a slice of bread with a lot of very small little air bubbles trapped in an irregular lattice of the material. The material cuts easily and the cut faces have that same slice of bread look. The Styrofoam material's cross-section looks like a pile of beads. While it too cuts easily, the cutting process tends to remove whole beads rather than cutting through them. The resultant big round divots in the wall leave a less than realistic concrete structure, unless you're building the cross section of a nuclear reactor containment building in Texas! (Reference from an old *60 Minutes* program.) I generally only use this material as a lift. When I want an area to be higher than the surrounding area I can glue (white glue is just fine) in a layer or two as needed to raise the surface. The material is waterproof so it works well with the landscaping technique I use these days.

So how do we make this beastie? Take a section of the pink board. It is called "2 Inch", but it is really 1-7/8<sup>th</sup> inch thick. It is just about perfect for the height of the floor of a rail car sitting on the adjacent track (remember that we raised the resin rails section a bit). Draw the outline of the loading dock and include the floor of the warehouse. While it would also be appropriate for a heavy timber floor in the warehouse, this would also logically lead to a heavy timber loading dock. Correspondingly, if we have the concrete mixer showing up for the loading dock, we might as well have them pour a few hundred more cubic feet of concrete for the floor of the warehouse. This means that you need to include as much of the warehouse **and** the loading dock as will be on the base when you set up the layout of the loading dock. One other thing to consider: how do you get up there from the ground? Not wanting to eat valuable loading dock edge

with a set of stairs I suggest that the stairs be cut into the poured concrete immediately adjacent to the building itself. Take a real wood cutting type saw and cut the pink board as square as possible just a bit outside of the layout lines. Take some 120-grit sandpaper, wrap it around a piece of 1x4 and sand the pink board nice and square. Sanding down to the layout lines like this will allow you to eliminate the saw marks and any other imperfections as you dress the cuts. My dog, Scooby (part Yellow Labrador Retriever, part elephant, and part termite) likes to get pieces of firewood from the wood pile, drag them out into the middle of the back yard and chomp on them. This is hilarious and weird at the same time. He'll lie there with his "six-inches-longer-than-they-ought-to-be" legs folded one over the other in imperial fashion in front of him and chomp on a piece of stick or log. When it occurs to him that something just isn't right about the piece he's chomping on, he'll go over to the log pile and get another. Guess what he did, while nosing around in the model room, when he found the plastic bag of balsa wood? While the roofing will take long thin pieces, the floor would require lots of short heavy pieces, which I now have in abundance. So, the paragraph in the Wood Structures section discussing the floor will be added for now obvious reasons.

Now that we have the desired shape we need to do a couple of things to it. One thing to remember about 19-not-much (you know, 1910, 1920, 1930, etc...) is that there just weren't as many lawyers running around looking to make a living from liability suits. The point being that there weren't a lot of guard rails and safety yellow diagonally striped edges to the concrete adjacent to the five-and-a-half foot straight drop on to the steel rails below. If there were paying passengers around, first, the dock would only be about a foot or two high. A porter would assist the passengers with a stool to the stairs of the passenger car. Still, my research indicates that one basic European practice would be to pave the three feet or so adjacent to that one or two foot drop

off with brick. So what do the areas with a more dangerous drop off like our five-and-a-half feet get? Remember, there are no paying customers around, only employees and contract employees of a shipping customer. OK! Scrap the cynicism. We'll inlay a single row of brick one foot from the edge just to let the grunts know that the edge of the world is near. OK, so we're on the continent - let's make it a double row of bricks that start one meter from the edge, maybe. I think that our building will be a little older and scruffier and not have the tactile warning strip of a row of bricks to alert workers that the edge of the world is near. Plus, I couldn't get the thing to look right when I tried to carve the little pavers in to the surface. I'm having enough trouble with the painting of this thing. We will, however put a safety fence around the stair well.

I will cover the foam with a thin layer of spackling compound. There are a couple of reasons. First is that this will texturally differentiate the foam concrete of the loading dock from the foam cut stone in the building. Secondly, as soon as the thin layer of mud is applied to the sides, I will take pieces of wood and press them into the mud to represent the forms used in the mold (yes, we've got mold again). If a little of the mud oozes out between the boards, all the better - just like the real thing.

Painting? First, remember to use acrylic paint to avoid problems with the carrier eating up the foam. I would use a light grey for the base color with a heavy dry brushing of a very dark grey. A light wash of very light tan and a final light dry brushing of a black will finish the thing for now. OK didn't work. While old concrete takes on a light tan color, my Pactra acrylic "mud" developed a distinct green cast the day after it dried. I'm going to use a light gray color and then **airbrush** on the black aging color. A wash of black to get into the crevasse will follow and that should do it.

Now that we've got the concrete loading dock, off to the building.

## Olimp 1/72<sup>nd</sup> Scale Curtiss JN-4 Kits: JN-4A/D (Early) and JN-4H/JNS-1

by Chris Banyai-Riepl

The Curtiss JN-4 family was the most successful American WWI aircraft design, with thousands produced by the end of the First World War. The basic design was modified for a variety of uses, including the more powerful JN-4H and the N-9H floatplane. The simple design helped the Jenny become the backbone of the immediate post-war barnstorming age, where pilots admired its predictable handling characteristics.

It has been a long wait for an injection-molded JN-4 kit in 1/72<sup>nd</sup>, but finally we have not one, but **five**, from a new manufacturer called Olimp Models. The first two kits, the JN-4A/D (Early) and the JN-4H/JNS-1, share the main airframe pieces, with the only differences in the detail pieces. Each kit comes with three sprues, two of which are duplicates making up the necessary pieces for the interior. The parts are nicely done, with the only visible flash being around the prop. Each kit comes with a small decal sheet providing options for two aircraft.

Construction is simple for both kits, with no apparent problem areas. The JN-4A/D kit uses the kit fuselage as is, while the JN-4H/JNS-1 kit requires the modeler to remove the nose and use the alternate nose pieces. The interior is simple to put together, with separate seats, instrument panels, control sticks, and a three-piece floor. The engines in each kit are different as well, but construction is similar, with separate cylinder banks mating to the engine top. The other difference between the kits is also with the engine area, that being the front part of the cowling and the exhaust pipes.

*to be continued...*

The rest of the kits are straightforward, with the only real challenge being the rigging. The wings are split into three pieces for both the upper and lower wings. This is undoubtedly so that the later kits can easily be made from the same base molds, but it will add a bit of extra work for the modeler. The ailerons are also separate, although none of the other control surfaces are. The struts all are nicely done and look to scale. The only thing missing from this kit is a rigging diagram, which would be very beneficial considering the amount of rigging the Jenny had.

The decals in both kits are nicely printed with what appears to be dense, opaque colors. The JN-4A/D (Early) kit includes markings for a JN-4D out of Love Field, Dallas in 1918, finished in overall clear doped linen (CDL) with olive drab metal sections. The second option is a JN-4A of the Royal Naval Air Service in 1918, and is finished in dark green over CDL. The JN-4H/JNS-1 kit has markings for a U.S. Marines JN-4H out of Miami in 1922. This plane is overall light aircraft gray, with yellow wing and tail upper surfaces. The second option is a JNS-1 of the USAAC in 1927, finished in a dark green fuselage and yellow flying surfaces.

These new kits are a great way to break into the modeling scene, and I hope Olimp continues along these lines. The Jenny is a very welcome addition to World War One modeling, and I can't wait to see the next variants, especially the N-9H.

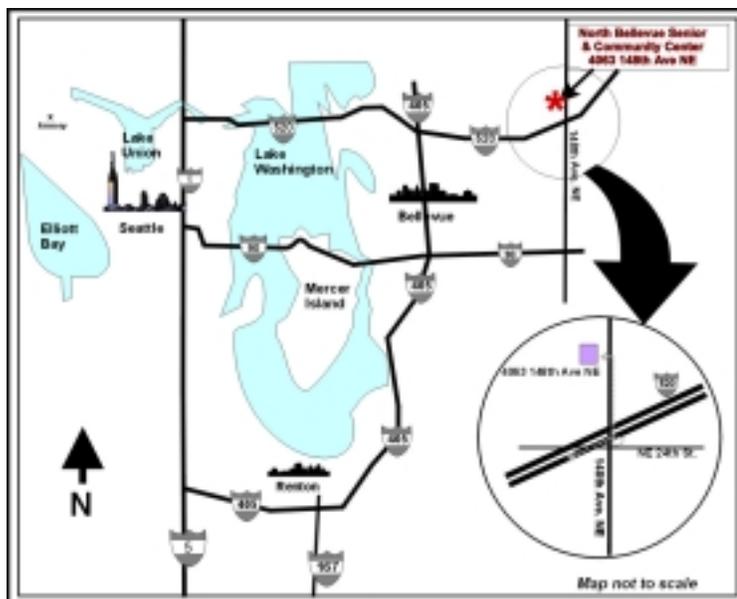
My thanks to Olimp Models for the review samples.

*[Thanks to Chris and Internet Modeler at [www.internetmodeler.com](http://www.internetmodeler.com) for permission to use Chris, Jim, Will, and Norm's articles. - ED]*



## Meeting Reminder

**February 14**  
**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.