

# Seattle Chapter News



Seattle Chapter IPMS/USA  
January 2005

## PREZNOTES



Best of wishes to all of you in the new year of 2005. I have but a few random thoughts for this issue:

- As you can see by the photo, the radiation treatments I recently finished have not caused any serious side effects...

- If I was to stop buying models today, and if I was able to maintain my 2004 pace of 17 models completed, I'll have my complete collection **finished** in March, 2042. I fully suspect that my Floquil will still be viable and I'll probably have half a tube of Blue Acryl filler left. Of course, the key words here are "if"...

- You know how I mentioned last month that after I was going to build a few out-of-the-box projects?

Didn't happen. Recently, members of the Galaxy Hobby Sci-fi club were handed a model of the AMT Moonscope dune buggy and told to "build something out of it". By the February meeting!

Of course, it's a project right up my alley - a few bits of styrene, spare warp nacelles from the Polar Lights *Enterprise*, put into a pot, bring to a boil, stirring occasionally. Definitely not out-of-the-box...

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IPMS Seattle Web Site (Webmasters, Jon Fincher & Tracy White): <http://www.ipms-seattle.org>

**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 2005 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.

**January 8**  
**March 12**

**February 12**  
**April 9**

**IPMS/USA NEW MEMBER APPLICATION**

IPMS No.: \_\_\_\_\_ Name: \_\_\_\_\_ M. \_\_\_\_\_ LAST \_\_\_\_\_  
(leave blank)

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Signature (required by PO): \_\_\_\_\_

Adult: \$21     Junior (17 years old or younger): \$9  
 Trade Member: \$21     Canada & Mexico: \$25     Other Foreign: \$28  
 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#)

**IPMS/USA** P.O. Box: 2475  
North Canton, OH 44720

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

## The Psychedelic Monster: Battle of Britain's B-25 Photo Ship

by Terry D. Moore

After watching the movie *Battle of Britain* in the theatre (I stayed for three straight showings the day it premiered in Seattle at the 7th Avenue Theatre) I discovered that I suddenly had become very interested in movie airplanes. I found a book about the time the movie was released entitled *Battle of Britain, the Making of a Film*, by Leonard Mosley, which covered the production of the film. Amongst all the Spitfires, Hurricanes, "Heinkels", and "Messerschmitts" was this very brightly colored aircraft with the interesting nickname *Psychedelic Monster*. It was Jeff Hawke's B-25, and was utilized as the camera ship for the production. Its bright paint scheme was so that it could be seen easily, as all the formations that were shot for the movie used the *Monster* as the point to fly to or from. All flying shots were planned well in advance and re-

hearsed in a hangar before any flying was done. The airplane had camera positions in the nose, the tail, the waist, and even a rig in the bomb bay that could be lowered to get even more shots, via remote control. On takeoff a fabric shield was placed over the nose camera position until after takeoff and was released when the aircraft was above "bug height".

I thought that a model of the *Monster* would be really different. Unfortunately, there was not enough information on the airplane at the time and my intent to build the *Monster* was delayed until very recently when I found another book about the production, *Battle of Britain, the Movie*, by Robert Rudhall. There were considerably more photos of the *Monster*, enough to allow me to build a model. So, 30-plus years later I was finally able to start my own *Monster*.

I used the Monogram 1/48<sup>th</sup> scale B-25 as my basis for the *Psychedelic Monster*. It's an older, but decent kit. I removed the armor panel from the sides of the nose under the cockpit and modified the engine exhausts. Other than that and the modifica-

tions required to make the movie airplane, the model was box stock. The clear nose camera position was a vacuformed copy of the nacelle end cap from the Polar Lights *USS Enterprise* starship, attached to the nose and faired in with styrene and putty. I also opened up the tail gun position and added the wind deflector and extension from sheet styrene. The upper blisters were from a Monogram B-29, as was the second football antenna.

The challenge for this model is the wild paint scheme. I assembled the model but left the wings off to make painting easier (it was!). I ended up using a variety of paint types. I painted the wings with Floquil white, Floquil yellow, and Testors black. My choice of masking material is Tamiya tape, and to put it mildly, I used a bunch! The fuselage was painted with Modelmaster red, Tamiya white and green, and Alclad II for the forward fuselage. Norm Filer created the movie logo on the nose in Illustrator and he kindly printed me a set of decals on his ALPS printer.

After the decals were applied I glued the wings to the fuselage. Prior to painting I made sure that the fit was good enough so that no putty would be required. It was not. Due to the fragility of the landing gear (I broke the nose gear a few times) I decided not to add weight to the nose, so I put a crewman at the rear hatch and he is actually holding up the model. The last bit of detailing I did was to lightly draw over the raised panel lines with a sharp mechanical pencil, to bring out some of the details. I added exhaust streaks using pastel chalk. The only things I did not add to the model were the Panavision movie cameras. I'll probably do that when someone produces a resin aftermarket set!

So, I finally have my *Psychedelic Monster*. I've also finished two Buchons and I have a Spitfire XIV on the bench that appeared in the movie. Now all I have to do is sacrifice a Tamiya Lanc for two engine nacelles so I can do one of the "Heinkel" bombers.



## The Flying Heritage Collection

by Jim Schubert

On Saturday, December 18, Paul Ludwig and I took the public tour of billionaire Paul Allen's Flying Heritage Collection of warbirds at Arlington Airport. Our interest in this tour was initially whetted by the front page article in the *Seattle Times* of Wednesday April 21, 2004. That article, written by Peyton Whitely ([pwwhitely@seattletimes.com](mailto:pwwhitely@seattletimes.com)), devoted 142 column inches to the opening of the collection to public view, and included five color photos.

Upon arrival we were greeted by Barb, the scheduler/receptionist, who ushered us into a small waiting room where we were shown a short movie made last Spring about the collection and the reuniting of Harrison "Bud" Tordoff with his P-51D Mustang, *UPUPA EPOPS*, which was used for the film by Steve Hinton to beat-up Arlington Airport. Bud was an amateur ornithologist when he enlisted in the Air Force. He got to Europe late in the war after the German press had used photos of some of the more salacious nose art and plane names to show what depraved people the Americans were. So, naturally, the word came down that all future nose art and plane names had to be approved through channels. Being a cautious wise guy, Bud Tordoff submitted the name *UPUPA EPOPS*. No one had a clue what it meant and didn't dare admit it so it was approved. It is the name of a rare bird. Bud pronounces it "Oop Oopa Ee-pops".

All of the planes in the collection - with a very few exceptions - are, or will be, airworthy and it is the intent of the collection's managers to fly each plane about four times a year to keep them active and in the public's eye. We were told the FHC web-site will announce flying dates. It was suggested the best place to watch the flying was from the restaurant apron on the east side of the field.

After this brief film we were introduced to our tour guide, Art Unruh, a veteran of the USAAF at the waist gun of a B-17G. His book of wartime memoirs is available on-site. The first warbird Art showed us was the Curtiss JN-4D "Jenny" in Love Field markings of 1918. There is nothing but a mild request to not touch the artifacts between the visitors and the planes - no ropes, no toe curbs, just good sense, respect, and courtesy. There is also no contemporary museology, interactivity, or atmosphere of time and place evident in the presentation of the planes. They are parked, well spaced, in rows on white epoxy concrete floors in very well lighted hangars. There's no mood lighting or sound effects and there are no interpretive signs blocking the view of the planes. **And** - there are no airplanes hanging, out of reach for detailed study, from the ceiling. This is an enthusiast's delight. It all looks rather like the way Doug Champlin displayed his fighter collection at Falcon Field in Mesa before he sold it to the Museum of Flight and they hid the airplanes from view amongst the vogue of current museology. The FHC display lets the artifacts speak loudly and clearly for themselves. Each plane has one very well executed sign that tells about the type and about the particular specimen, where it came from and, typically, "before" and "after" restoration photos of the plane. As an example of how free visitors are, whilst Art was giving his presentation on each airplane I walked around and peered into, under and around them to see details in which I was interested; on a couple of occasions actually getting down on my knees under the plane to look up into wheel wells, etc.

The artifacts, in the order they were shown to us were:

Curtiss JN-4D Jenny,  
Fiesler Fi 156C-2 Storch,  
Kettenkraftkrad and trailer,  
Fiesler Fi 103/V-1 Buzz Bomb (not airworthy [*Thank goodness - ED*]),  
Curtiss P-40C Tomahawk,  
Supermarine Spitfire Mk.Vc,  
North American P-51D Mustang,  
Fiesler Fi 103R (piloted Buzz Bomb - not

airworthy),  
B-17E: fin, outer right wing, and ball turret only,  
Nakajima Ki.43-1b Hayabusa (not presently airworthy),  
Grumman F6F-5 Hellcat (not presently airworthy),  
Mitsubishi A6M5c Type 52 Reisen (as recovered - will not be restored) and  
Polikarpov Po-2 (This plane was in another hangar undergoing maintenance).

Before Art walked us over to the other hangar to see the Po-2, we were shown a film about women pilots in the Soviet Air Force in WWII. This film was made by the FHC. We were also served very good chocolate chip cookies to go with the movie. Also in the maintenance hangar, but off-limits, were two Vought F8U Crusaders, a Republic F-105 Thunderchief, and two late mark MiG-21s. Art told us the collection has three each of the Crusaders and MiGs, from which they are building one airworthy machine of each type.

At this point we had been on site about two hours and were invited to stay as long as we wanted to examine the planes on our own or take pictures. One quirk here is that visitors are asked to include a person in every picture. The explanation of why had something to do with copyright. I didn't and don't understand that. The explanation on the FHC web site didn't help. Perhaps one of our lawyer members can explain it to us. I suppose if I'd wanted to take a picture of the inside of the I-16's wheel well I would have had to get Paul to bend over and get his head in the frame. Small price to pay for being able to get that close with that much freedom. To make it easier for visitors, some of the airplanes had small platforms on one side next to the cockpits so that you could get a good view.

We were told that the collection wants its airplanes to be as accurate as current airworthiness regulations and common sense permit. The Mustang, for example, is not polished; it is clean, fresh looking, bare aluminum where that is what North

American delivered in 1944. The wing is also the way North American delivered it; all the seams and rivet dimples have been filled, and the whole wing then sanded and painted with aluminum varnish except for the flaps and ailerons. It also has a vacuum tube radio. That is by way of saying the airplanes are restored to like new condition but not over-restored to better than new condition.

I asked specifically about the Me 262 Schwalbe that the collection bought from Ed Maloney's Planes of Fame Museum and was told that it was in process of restoration to airworthiness. I then asked what engines they would use and Art told me they were rebuilding the Jumo 004's with custom made turbine and compressor disks, blades, stators, and with new hot-section parts made of current alloys and were expecting a minimum service life on the rebuilt engines in excess of 200 hours instead of the less than 10 hours maximum service life of the original Jumos.

Tours are given only on Fridays and Saturdays between the hours of 10:00 - 12:00 and 2:00 - 4:00. They must be booked by phone at 360-435-2172 on Thursdays between 9:00 - 4:00, or via the FHC web site at [www.flyingheritage.com](http://www.flyingheritage.com) and paid for by credit or debit card in advance. The cost is \$20 per adult; \$16 for veterans and seniors. The FHC web site is very good and has several videos on it. To view the videos you must have Microsoft Windows Media Player installed on your computer. I don't so all I could see was the very short intro video which opens with Steve Hinton buzzing the photographer with the Mustang.

Information available at the collection and on the web site lists, in addition to those noted above, the following airplanes in the collection:

Currently being restored -  
Messerschmitt Bf 109E-3 Emil,  
Hawker Hurricane Mk.XIIIb - (Scott Kruize take note),  
Mitsubishi A6M3 Type 22 Reisen (two-seater field modification),  
Focke-Wulf Fw 190A-5 Wurger,  
Republic P-47D Thunderbolt ( I don't know if this is a razorback or a bubble),  
Goodyear FG-1D Corsair,  
North American B-25J Mitchell,  
Boeing B-17E Flying Fortress,  
Messerschmitt Me 262 Schwalbe,  
V-2 Vengeance Weapon,  
Douglas AD-4N Skyraider,  
Ilyushin Il-2 Shturmovik, and,  
Lockheed P-38J Lightning.

Future restorations -  
CASA 2.111D (Spanish license-built He 111 with Merlin engines),  
Nakajima Ki.43-1b Hayabusa (currently on display),  
Grumman F6F-5 Hellcat (currently on display),  
North American F-86A Sabre,  
Mitsubishi A6M5c Type 52 Reisen  
Yakovlev Yak-3U,  
Republic F-105G Thunderchief,  
Vought F-8 Crusader,  
Mikoyan & Gurevich MiG-21 *Mongol*,  
BAe/Hawker Harrier GR.3,  
DeHavilland DH.98 Mosquito, and  
Messerschmitt Me 163B Komet.

In addition to these, for what it's worth, Chris Banyai-Riepl did a search of the FAA registry in February 2003 and found a Noorduyn Norseman Mk.V and a Republic F-84G Thunderjet also listed as belonging to Paul Allen's Vulcan Corporation. Chris is going to do another search.

A big "thank you" to Paul Ludwig and Chris Banyai-Riepl for their help with this report.

*[Jim took some photos of the collection, but they weren't ready in time to be printed - Jim's photo on this page of the FHC's Fi 156 was taken several years ago- ED]*

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## Hurricane Bookshelf

by Scott Kruize

Editor's Note: Hurricane Bookshelf will not be run this month, so that we may allow the column's author to finish exorcising his Yellow Zero Daemon. He does mention various books and videos, however, so his entries will be found scattered throughout this issue. Hopefully he'll feel better next month and we can resume our normal format...



## Movie Review: *The Aviator*

review by Paul Ludwig

JoAnne and I went to see the movie, *The Aviator*, and we like it so very much that I recommend it to everyone. It is so good that I would buy the DVD if I had a DVD performance equipment home theater. As most of you know, the movie is about part of the life of Howard Hughes, who needs no introduction to our group. Except for the opening scene of Hughes and his mother when Hughes was a boy, the movie spans Hughes' life from the time of his making of his movie *Hell's Angels* to a time shortly after he flew his Hercules eight-engine flying boat. I wanted more, and the movie length is nearly three hours!

Leonardo DiCaprio played the role of Hughes extremely well, I thought. Before I saw the movie I was determined not to believe DiCaprio was suited to the part, because in film clips of the movie which I saw on TV, I did not think DiCaprio looked or sounded like Hughes. Most people who watch the History Channel on TV - those who get it - may have seen documentaries about Hughes with actual newsreel film of him speaking before a Senate committee in 1947, and those who see the newsreel film see a man who spoke directly, did not lie, and did not wave his arms or make silly head movements. Hughes was an edgy personality. He was a billionaire and he was not bothered by Senators, or competition from Pan American Airways, or problems in aircraft design and construction. He went ahead with all of his ideas and he was an accomplished man who spoke and acted with an edge to everything about him. He, in my mistakenly prejudiced opinion, was not going to be served well by the boyish DiCaprio. I was wrong. Seeing the movie swept away previous notions. DiCaprio did an excellent job of bringing to "life" the controversial Howard Hughes. The script, photography, and direction by Martin Scorsese were outstanding, in my opinion.

Now, to the good part: if Howard Hughes had not built and flown, or been a part of, in some way, some of the greatest aircraft ever seen, who in our group would want to know about him, or see a movie about him? Will there be a sequel, telling of how he managed the construction and use of the *Glomar Explorer*? Or how he owned part of Las Vegas? Or a movie on the drill bits which fueled his empire? I doubt it. In other words, the movie is filled with scenes of a great man and his great aircraft. Let's take most of these aircraft in turn, seen as the movie progressed.



Jim Schubert, who does not go to movie theaters, wants to get the DVD and see it when it becomes available. He told me the World War One reproductions of aircraft used in this movie, for the scenes showing the making of the old Hughes' movie *Hell's Angels*, are very accurate. Six Fokker D.VII reproductions, five SE.5a reproductions (two of them 7/8th scale), and one original Thomas-Morse Scout S-4C were used in *The Aviator*. Since *Hell's Angels* was the first great movie about aircraft, pilots, and men in aerial warfare [*I'd respectfully disagree - Wings came out three years earlier, and had Clara Bow - ED*], Hughes' determination - as played by DiCaprio - to make the combat scenes seem accurate is well-portrayed by the director in this movie. I won't take away the good part, by telling about to what lengths Hughes went, to get "background" for filming a swirl of biplanes fighting it out at altitude.

Next in sequence, if I recall correctly, are scenes of Hughes flying a very pretty Sikorsky S-38. Jim verified the designation for me. The sounds of the engines and the beauty of flight help create magic in this movie.

Hughes' H-1, or as it is also designated - the 1B, is seen during construction but it is so near completion that the camera is allowed to take in the entire beauty of the ship in some scenes, and to my mind, this model, reproduction, movie artifact - whatever it is - is so beautiful that I refuse

to nitpick what is was not. The real H-1/1B is so beautiful but so unavailable to non-travelers that for Hollywood to create this aircraft for the movie is a job well done, and worth our applause. Of course, Computer Generated Images (CGI) are needed to show the plane taxiing, taking off, and flying - then crash-landing in a beet field. Again, the sound of the engine is music to my ears.

The XF-11 staggers the mind: mine, at least. I was spellbound when the movie showed Hughes starting engines for the very first test flight: the depiction of the contra-rotating prop getting going is wonderful. Again, there are CGI of the plane in motion and in the air and I enjoyed every second of seeing Hollywood's portrayal of this event, because the XF-11 was a very lovely design and, for a propeller-driven aircraft, it was at the very limit of capability. Also

depicted is the crash, nearly killing Hughes.

The Hercules has to be seen to be appreciated. I, for one, do not care if the thing in the film is not real, it is good enough, wonderful, even, and the real airplane was a marvel of creation, so if Hollywood had to use props and CGI, to show it taking off, all I cared about, as I sat mesmerized, was that it was Hughes' triumph of engineering and a slap in the face of the Brewster Committee. Yes, the CGI can be nitpicked, but why do it? There are some real contemporary bits of color film included in the "fake" movie, about when sections of the Spruce Goose were transported down highways to Long Beach harbor. You might be just as amazed as I, to see these huge sections be taken down city streets. These scenes were not CGI. The interior shots of the cockpit during a water takeoff are familiar, in the sense that there is vibration on any takeoff, but from water, a lot of vibration.

When the Lockheed Constellation fleet suffered grounding, because one crashed, there is a great CGI scene of dozens of TWA Connies on a ramp. The beauty of the Constellation is caught so very briefly, but it is there. There are other scenes of aircraft, notably a Boeing Model 100 on which Hughes removed the top wing to make it fly faster.

Hughes loved Hollywood, girls, fun, and power. JoAnne liked the scenes in the famous, but now gone, Coconut Grove night club, the singers, the big-band music of the 1930s, and costumes. I had hoped to see more Art Deco interiors, but what was seen came and went quickly. A lot of great, real automobiles of the era were in many scenes. JoAnne and I wondered if scenes showing Hughes' deteriorating health fit the time. His testimony giving during the Brewster Committee hearings showed him sharp and in command - following bouts of mental health problems. It did not make sense, but it showed in which direction his health was heading. I enjoyed the women.

## 1949 Schneider Trophy Race Reminders

by **Tim Nelson**

2005 is upon us, which naturally means the 1949 Schneider Trophy Race is imminent. As of this writing, New Year's Day 2005, we have 65 assigned numbers, including entries from Portland, Boise, and Vancouver, B.C. I estimate that about 15 models have been completed to date.

As we approach the climax of this project, please remain cognizant of the following:

- "Race" rules were published in the May 2004 newsletter, with further information about race number placement in the July newsletter. A full brochure with this information can be downloaded from Jon Carr Farrelly's web site at <http://braynededesigns.com/1949SCHNEIDERFLYER.pdf>.

- You will need a unique race number, assigned by yours truly. To obtain your number(s), please contact me by email at [timndebn@comcast.net](mailto:timndebn@comcast.net). Since I'm trying (with mixed success) to reserve blocks of numbers for certain countries, I will want

to know the country or countries you're representing. If you don't know yet, you may want to defer on getting a number for a few weeks.

- Remember that a big part of the fun here is writing the one page "history" of your racer(s). I recommend keeping everything on a single piece of paper no larger than 8.5 x 11 inches, and using one of those do-hickies that holds a page upright (as I brought to the December meeting).

- We will be prominently featuring the 1949 Schneider project at the Northwest Scale Modelers model show at the Museum of Flight, 19-20 February. Please make a maximum effort to display your entries at this show. Works in progress are welcome. (You are strongly encouraged to display **all** your models at this event, as well.)

- The big event is the special 1949 Schneider Trophy category at the IPMS/Seattle Spring Show on 16 April. We are working on a special trophy for the winner, as well as several other awards for various cool things.

Keep it simple, keep it fun, and let's look forward to seeing the whole project come together this spring.

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### They Were So All Zeros, Part 1

The first war-related autobiography I ever read was given to me by my grandparents when I was 10. It was Robert Scott's *God Is My Co-Pilot*. This is saturated with references to dogfights with all the Zeros he and the guys of the Flying Tigers and 14th Air Force fought. Of course, in real life neither force ever encountered a single Zero, engaged as they were against the Japanese Army, not the Navy. Their opponents were Nakajima Ki-27s and Ki-43s. I'm not going to admit to you how much past the age of 10 I got before I realized this!

### They Were So All Zeros, Part 2

The videotape series *Warbirds of WW2* includes a tape ostensibly devoted exclusively to the Mitsubishi Zero. During the introduction, while the narrator rambles on about the Zero's success from its speedy and maneuverable qualities, the newsreel footage shown is of a Nakajima 'Hayabusa'. Hayabusas are seen time and time again, filling nearly as much screen time as actual Zeros.

## Trumpeter 1/144<sup>th</sup> Scale SSN-21 *Seawolf*

by Chris Banyai-Riepl

The *Seawolf* submarine came about to counter the supposed increase in Soviet naval forces during the Reagan years. The unfounded fears of widespread improvement and expansion of the Soviet naval fleet, especially their nuclear missile submarines, led the Reagan administration to press for a new class of attack submarine. Originally capped at 29 submarines, this was later changed to 12. Even still, these 12 boats would have taken roughly one-quarter of the entire Navy shipbuilding budget, all for a ship that was designed to counter a threat that did not exist, made all the more apparent with the collapse of the Soviet Union in 1991.

Politics aside, though, the *Seawolf* is definitely one impressive submarine. Easily the quietest vehicle in the sea, it is estimated that the *Seawolf* is quieter at 25 knots than its stablemate the *Los Angeles* class submarine is tied up at pierside. The propulsion system, coupled with an outstanding hull design, has the *Seawolf* operating 75% faster than the *Los Angeles* class submarines before being detected. For weaponry, the *Seawolf* doubles the number of torpedo tubes, and can carry the full gamut of surface weapons such as the Harpoon and Tomahawk. While capped at three submarines, the *Seawolf* class will perform admirably as an interim boat until the true 688 replacement arrives.

As complicated a system as the *Seawolf* is, for those who want to build a model of her, well, this kit is really quite simple. The kit comes molded in the typical Trumpeter light gray plastic, with finely recessed panel lines. The engineering of the ship is as you would expect, with a couple interesting variations. A small decal sheet provides hull numbers and periscope wraps.

The main hull is built up from six pieces, with the front and rear being separate from the main center hull. All are split into top and bottom. Once the hull is together, the rest of the assembly is quick and painless. The fore diving planes are split into upper and lower pieces, and are pegged to fit into the hull. The cruciform tail pieces are also separate and split in halves, and are butt-joined to the hull.

One interesting feature of the *Seawolf* is the ducted propulsion system. This is made up of five pieces in this kit, and will look quite neat when finished (although painting it will need to be done in steps). The sail is in three pieces, with a separate top fitting onto the right and left halves. All the various periscopes and antennae are separate, which will greatly help in painting. The finished sail fits onto the hull, and that finishes the model.

For painting, the *Seawolf* is the basic black and hull red. The instructions suggest the upper hull be painted in engine gray, which is probably a good balance for scale effect. The decals are very basic, but well printed, and should pose no problems in application.

While most submarine kits are done to either 1/700th or 1/350th, this big kit in 1/144th really does a great job of showing of the attractive lines of this powerful submarine. Its simple construction and painting makes it a perfect weekend project. My thanks to Stevens International for the review sample.

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## They Were So All Zeros, Part 3

One of the other organizers of Pierce College's "World War Two Week" looked on as Ken Murphy and I put up my collection "They Weren't All Zeros", and commented, "I thought they were all Zeros because they're all marked with those big round red meatballs, which look like zeros."

## Trumpeter 1/25<sup>th</sup> Scale 1963 Chevrolet Nova SS Convertible

by Joe Staudt, IPMS #39453

In the early 1960s, the "Big Three" realized that there was a market for small, economical cars. Ford responded with the Falcon, Chrysler with the Valiant, and GM with the Chevy II, which soon became the Nova. These cars appealed to the "baby boomers", who were just beginning to come of age, and who had limited budgets. They were compact on the outside, with thrifty six-cylinder engines, yet they could still carry up to six adults. For the more affluent buyers, they could also be dressed up with lots of additional options. The Nova SS was the sportiest and priciest member of the Nova family, and appealed to the young, fun-loving spirit of the compact car buyers.



Novas have long been a popular subject for model kits, too. All of the major manufacturers have produced one or more versions of this car. Trumpeter has now joined the fray with two kits: the 1963 Nova SS Convertible and Hardtop. Unlike previous kits, however, this is a highly detailed rendition, with well over 150 parts, including a sheet of photo-etched pieces. There are, however, no decals.

The kit is molded in white, along with a tree of chromed parts, clear and red-tinted trees, rubber tires; metal springs for the front end, and the photo-etched parts. Each tree is individually bagged so there

are no loose parts rattling around in the box, and nothing gets scratched. Each tree is also identified by a letter, and each part on each tree is numbered, so when the instructions call out part number A12 or B33, it is easy to find the right tree. There was almost no flash anywhere on my copy of the kit, and no sink marks in the body, which looks to be an accurate representation of the Nova shape. A convertible boot is provided, but an “up” top is not.

The 27-piece engine assembly creates a good-looking rendition of the Nova’s in-line six-cylinder engine. Unlike most kits I



have built, each piece has a hole that it fits into; often, a rectangular hole that makes guarantees the part is attached in the correct orientation. Everything fits together snugly. The chassis is interesting in that it comes together much like real car would: a separate “cradle” assembly containing the engine and front suspension attaches to the unibody. The front wheels are poseable, but the tie rod is a tad short and causes the tires to point in different directions. The exhaust system is chromed, but most of us will probably strip and repaint these parts. The tire/wheel assemblies are quite unique, and result in a very accurate-looking whitewall configuration; it is unfortunate that Trumpeter chose not to put a realistic-looking tread pattern on these otherwise nicely-done pieces.

The interior builds up on the chassis. The side panels have excellent engraving detail, with separate pieces for the arm rests, door handles, window cranks, and even the chrome trim pieces. The dashboard looks good, but there is no engraved detail on the gauges and no decals, so the finished product looks rather “unfinished”. This is highly disappointing for a kit of this complexity, especially since the dash is so visible in a convertible. The trunk lid is molded separately and is hinged, but there is no interior trunk detail; again, disappointing for a kit of this caliber.

The instruction booklet divides the assembly process into 25 separate steps. All parts are clearly labeled, and most of the drawings show quite clearly how the parts should go together. Painting instructions are provided as well, although my references disagreed with

the recommendations on some details. For example, the dashboards were quite often painted the same color as the body of the car, rather than the color of the interior.

Many of the chrome trim pieces that are normally molded into the body are provided as separate parts that fit into grooves molded into the body. This end result is quite realistic-looking. The photo-etch tree provides the “Chevrolet” and “Nova SS” scripts, as well as a rather ingenious-looking set of hood hinges that I presume are meant to be operational. As this was my first experience with photo-etch and I’m not particularly good with tiny little bits and pieces, I didn’t attempt this. There is also a set of plastic hood hinges, but they are molded in the open position, so I didn’t use them, either.

While this kit assembles well and the parts fit together as expected, I did run into a few problems:

- Don’t install the air cleaner on the engine in Step 1; it interferes with the left fender well when attaching the body to the chassis in Step 22.
- The windshield-mounted rear-view mirror, part B11, is not called out anywhere in the instructions. It should be installed in Step 21, after the windshield is installed in the body.
- In Step 22, the part numbers for the front and rear side trim pieces are swapped; the front pieces are E1 and E4, and the rear pieces are E6 and E3. Also, the headlight lenses should be F4, and the backup light lenses should be F5.
- The hood latch interferes with the grill. The latch is a two-piece assembly, and I may have gotten one of the pieces backwards; this was one of the few instances where the instructions were unclear. I ended up removing it.

The bottom line is that this is a really great kit that goes together well and results in a nice finished product. It is not without its problems, however: for example, you can see through to the trunk behind the rear seats, and the door lines on the interior panels didn’t line up with the exterior door lines. The lack of dashboard gauge detail is also annoying in a kit in this price range, and some decals to provide additional details would be appreciated. But none of these problems are insurmountable for an experienced builder. I’m looking forward to trying out Trumpeter’s recent 1960 Pontiac kit as well, and I hope these are just the first of a long line of challenging, high-quality kits of interesting automotive subjects from Trumpeter.

## Hasegawa 1/72<sup>nd</sup> Scale Heinkel He 111H-6

by Dave Morrisette,  
IPMS #33653

Hasegawa continues its great slate of releases with a 1/72<sup>nd</sup> scale version of the famous German He 111 bomber from WWII. Three schemes are included in the kit; all are Russian Front aircraft with RLM65 Blue undersides and splinter RLM 70 Black Green and 71 Dark Green tops.

The kit is molded in Hasegawa's standard light gray styrene with very nice recessed panel lines and clear parts. Parts break-down indicates future versions to come. The canopy is in multiple pieces, and the engine nacelles are separate from the wings. There are also some unused parts

on the tree hinting at future variants. The modeler building this kit has several configuration choices.

There is a complete bomb bay and the doors can be posed open, or you can go with SC1000 bombs hung under the fuselage. There are different exhausts between versions 1/2 and version 3. There are also several holes to be opened in the wings. Overall, not too many choices so I chose scheme 1 from KG27 in Russia in the spring of 1942. It has nice yellow wing tips and a good group insignia.



almost impossible to see if you pick a version which has the windows painted over. The rear bulkhead and cockpit assembly fit great when I closed the fuselage, but I left the tail wheel off - it can be added later and would only get in the way.

The assembly of the wings and tail were without any problems, including construction of the nacelle that took only a little putty to fair into the wings. Overall fit is great for this kit. I decided to open the bomb bay. Hasegawa supplies the bottom of the bomb bay as an insert in the fuselage that fits well and looks convincing. The bomb bay doors will need to be cut to open them, but no big deal. I attached the gondola to the bottom. It's molded in clear plastic, and very nice. Fit

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## They Were So Yellow, Part 1

It wasn't only the Aurora "Famous Fighters" series which led me to believe "Zeros are yellow!" I switched to the Airfix/72 series, whose every cover painting pulsed with gunfire and glory. I swear their Zero (all guns blazing) was shown over a naval engagement (all guns blazing), and it was definitely, if not the precise bright traffic-sign shade as the Aurora equivalent, yellow. Airfix molded all its models in plain medium gray plastic, a great frustration after my prior experiences with 'correctly' colored moldings. I actually had to start painting entire models! And what a nuisance, as I started the Zero, to realize my bottle of yellow was almost empty. I remember, like it was yesterday, having to make a special trip out to the only nearby convenience store to search its tiny toy-and-hobby section and dig out their last bottle of Testor's light yellow. What else could I do? Models had to be painted up to look like their box art!

Construction starts with the cockpit and bomb bay - 17 pieces, and all are nicely done. I added some masking tape seat belts, as the cockpit is very visible through the greenhouse nose. There are few ejector pin marks in the cockpit, but most won't be seen. I painted the cockpit RLM66 with a good wash and dry brush. The bomb bay has the bombs in it and is very nice but is





was also great on this part. I placed the guns in the gondola but in hind site, I could have used tweezers and installed them through the top after I was done. Overall, the kit was a gem so far in that after about two days, I had most of the airframe almost ready for paint.

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## They Were So All Zeros, Part 4

Catalogs? Of course I've got catalogs! I've bought stuff, right? I've got a credit card, right? It was just the holiday season, right? Of course I've got catalogs! And what a crucial source of aviation history they are!

There in black-and-white on page 97 of the current Hobby Surplus mail-order catalog is a section entitled:

### JAPANESE ZEROS

1/48th Scale: Sale \$10.99 each:

#ARI00325 Kawasaki Ki.100

#ARI00327 Nakajima Ki.84 'Hayate'

#ARI00328 Nakajima Ki.44 'Shoki'

The key illustration is - of course - the Zero.

The nose is a little different story. The instructions would have you build the five-piece clear nose the then add it to the fuselage. I tried and after much frustration, gave up on this method. The nose consists of a top, bottom, rounded nose, top hatch, and a small side panel. Try the following method - mask all the panels first. I didn't and yikes, was it difficult when I did it with the canopy assembled. (Also, Meteor and EZ Masks, this is a wonderful opportunity for a great masking set!) Then glue the top canopy and let it dry. Add the bottom and let it dry. Add the side, front, and hatch and the entire thing fits wonderfully. I only used a slight amount of Elmer's Glue to fill a small spot.

Painting was straightforward - I used Xtracolor enamels on the kit and it painted up wonderfully. There is a fair amount of masking due to the paint schemes but that's what makes it neat. Once the paint was dry, I decaled directly over the paint and had no problems with silvering although the yellow fuselage band was not opaque enough and should be painted and not decaled.

I would also like to compliment Hasegawa - the main gear are very finely done, casted beautifully, and look great. I added the

landing gear, antennas and props, flat-coated the entire thing and then followed with the clear parts and this little beauty was ready for the shelf.

This is a great little kit and I want to thank Adrian Leung, Dragon Models, John Noack, and Hasegawa for the opportunity to review this gem. I cannot say how nice it is except to tell you that it took about eight days to get this done, start to finish and this is because of the wonderful fit. Needless to say, I recommend this kit highly especially to all Luftwaffe fans; it was a joy to build.

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## They Were So Yellow, Part 2

I think I've just solved the Mystery of the Yellow Zeros. A DVD-video set entitled *Disney Treasures: On the Front Lines* recently came out, and I had to have it, if only to see *Victory Through Air Power*, which hasn't previously been seen in public since the Second World War. More about that later - but in watching other features on the disks, it hit me that the artists for the model companies of the 60s must have gone to the movies during the war and seen these same films.

Like the great Disney wartime epic, *Commando Duck*. This has Donald fearlessly parachuting alone from a large transport plane. (A Lockheed Constellation with twin, not triple, rudders? - Terry?) He's carrying a full load of commando equipment, although this mission is so dangerous from the first moment that he manages to lose it all, retaining only his life raft. But that's enough: in a complicated sequence of events that you have to see to believe, and maybe not then, it gets trapped into filling up with a whole river before bursting and inundating the secret Japanese air base. Amid the wreckage are bunches of single-engine fighter planes, all of which are Zeros, and (you knew this film was in Technicolor, right? - No expense spared by the Disney Studios to defeat the Axis!) they're yellow!

## Diorama Construction, Part Eleven

by George Haase

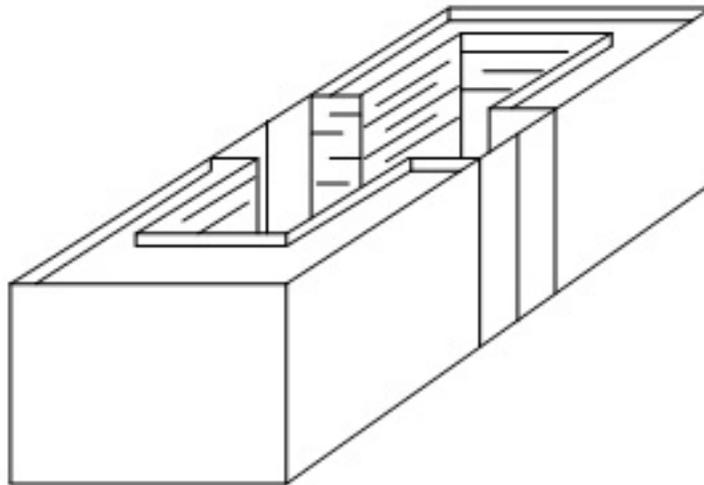
### Wood Structures (continued)

The last, I hope, major wood type item to mention is actually inside the rail car. While this is really neat and all, I haven't fully decided to do it. It would be usual for these gondola-type cars to have some supplemental armor added to protect the "crew" from small arms fire and the like. You can't add this to the outside of the car because of railroad clearance requirements - the car's outside dimensions are already all that they are allowed to be. What they did in many cases is build a wooden false wall inside the rail car about two feet smaller in each direction. The intervening space or a foot all around the perimeter of the car was then filled with dirt. They would also expand this slightly by adding a framework over the top of the rail car over which a tarp could be spread to protect the "crew" from the weather. I like this. It is cute. Sand bags are an alternative but, because they could shift badly at the most inopportune moment, their use was generally limited to locations opposite something like a door, where they could be moved when the door was opened.

The structure here is a simple straight wall-like thing. I propose a 2x4 externally braced (relative to the rail car it would be internally braced, but external in the sense that it is the inside that is external and visible) structure with 1x4 sheeting. For this I will gather the needed balsa wood parts estimated based on the drawings made beforehand and use either the alcohol/shoe dye stain to instantly age the wood or stain it with the acrylic English Oak stain I have found at The Home Depot. I will assemble each of the six wall sections and join the three sections for each end (remember, left side, right side and end wall - there is a door in the middle of each side wall that breaks the interior structure into two separate structures). After assembly, I

will paint with some sealer to protect the wood from the water. When dry, I will super glue the sections into the rail car. Then put some cut-to-fit Styrofoam into the space between the car wall and the wooden wall just added. Atop this I will apply some real dirt with the scenic cement/water mix (thus the need to use the balsa sealer protect the real wood parts from the real water parts). The dirt will get the basic dry brush treatment once dry.

One end of the rail car will be set up as the sheltered space and a basic "roof" structure (central ridge beam and some perimeter, meaning side, pieces to attach a tarp for a roof). Stained scale 2x4s will be glued to the interior wood frame of the "earth-armor" to support the structure. Again, the tarp will be a section of non-embossed paper towel material with a water and white glue treatment. Colored with acrylic paint and then dry brushed with something complementary. Grommets (made from thin slices of the insulation of a fine piece of wire) will be inserted at strategic locations to tie down (fine sewing thread for 1/35th scale string) the tarp.



The alternative of a wood floor for the warehouse building, rather than concrete or stone, should also be addressed. Given that tree is probably cheaper, although less durable, than concrete, it would, therefore, make a certain amount of sense to have the warehouse floor made from timber and

planks. Given the slight angle of the building relative to the base, it will be rather simple to construct a heavy timber floor. While the angle means that the resultant floor requirement will be a little more than a suggestion, it will not exceed eight feet in width so neither middle supports or cross bracing (X-bracing) will be required. Back in the old days, flooring for the main level of a house would consist of 2x10 or 2x12 joists on 16-inch centers with 3/4-inch tongue and groove planks applied on a 45-degree angle to the front of the building. For a one-story building the lighter joists would be used. For a two-story building, the heavier joists would be used on the first floor and the lighter ones on the upper floor, or floors. In modern times (today), the diagonally applied planks would be replaced with 3/4-inch 4x8s of T&G particleboard that are glued, as well as nailed, to the joists and each other. Our warehouse building's floor will be built in the time-honored tradition but with much heavier materials. The joist will be more like 4x16 inches and the decking will be diagonally applied 2x10s. As per usual, do a little engineering and estimate the

amount of material required before you start. Assemble the required wood and pre-stain it. Having seen how the English Oak stain is working, that is a good alternative. The principle thought is to use a dark stain like Old English Oak, which is really dark. The dark would be

appropriate for the floor of this building. It (the dark color) would also highlight, if that's the right word, the lighter colored wood materials higher up.

**Metal Structures (So New!)**

The transfer crane is probably the largest metal item after the rail car's frame, trucks, and wheels. It may not, however, be the most noticeable. It will hide fairly well up under the roof structure but it is an important item. Otherwise why does the roof extend out there over the rails like that? Basically, the transfer crane is a pulley system with which to lift the load and a beam over which the pulley system and load can be rolled to transfer the load from one place to another along the length of the beam. The beam would extend into the building so the beam can occupy the middle window over the door. Remember, this is a less than carload warehouse so this does not have to lift multiple tons of load. The crane is just for things that are too big or too heavy for a hand truck or dolly or are already loaded on pallets.

A couple of other questions come up. If we have this crane to move things, how did the things that were too heavy or large for a hand truck or dolly get to where this crane will move them? May I suggest another transfer crane to assist with the moving of loads from where they come off the truck to where this crane can pick them up and move them from the building to the rail car. Since where the crane meets up with the actual truck loading dock interface is beyond my comprehension right now (it is late at night), plus it would be too complex to build at this time, let's make it be something off scene. Remember the discussion about suggesting things that are not actually modeled. Let's let this be one of those things. This second transfer crane will come in from off scene beyond the far (un-modeled) end of the building. One thing we could do here to make life a bit more interesting is to have this second beam curve so that the loads being transferred can be moved down the loading dock and then into the building. Now this could be cool.

Another question is how do we support this/these cranes if we cannot "hang" them from the roof structure? The obvious

answer is another cantilevered arm that reaches out adjacent to the roof structure beams and supports the crane beams. We can put an inverted "U" structure just inside the doors to support one end of the beam. We can put another "U" structure at the end of the beam that extends over the track. This can be just inboard of the masonry structure that supports the far end of the roof. The beam that curves and goes down the loading dock off stage left should have one support just after the actual curve. The roof structure has a support truss attached to the supports on either side of the door. We can put an "L" bracket with a supporting diagonal beam just outboard of the roof support that is next to the door. When the doors open, they will hit up against the roof supports after no more than 120 degrees of swing. The crane beam support will be outside of that so, while visible, it will not be in the way.

All of this can be made from Evergreen Plastics "I" beam. I think that we can "weld" it (for us 12 inch to the foot scale people that means cut the desired pieces and glue them together). The figures below show the arrangement. Added strength and swap protection is added by "welding" a plate over the angled "I" beam. The real fun part will be getting the beam to curve into the doorway. The best way to do it would be like the real thing would be done - cut wedges form the "I" beam, bend it and weld it together on the new seam, (see Figure 3)

Figure 1

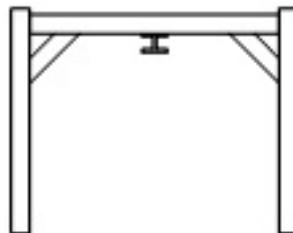


Figure 2

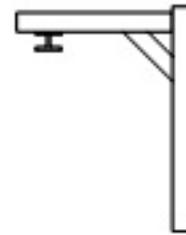
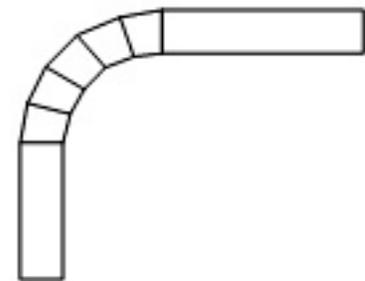


Figure 3



**Hinges**

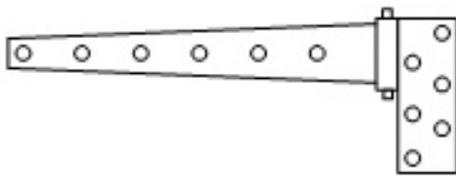
The hinges are an interesting item but we will probably have to scratch build them. I do not expect that they will need to operate so that saves a lot of work. Because of how heavy these doors are supposed to be, we will need a hinge on the top, bottom, and the middle. That will mean six hinges, all alike. I do not think that they will be so difficult to make that they should be cast, but then, a little ornamentation would be nice. I will reflect the utilitarian nature of the facility by making a straight strap hinge. Some sheet plastic, some tube and some rod are all you need. Remember the weights you are dealing with and the corresponding forces and leverages. Take a look at the hinge on the door to the room you are in. Better yet, a trip to the hardware store will help even more because then you will get to see big strap hinges like the one we are trying to model. The strap is attached to the door and should extend at least half its width. Usually, these become thinner as they go out along the door and assume the shape of a long triangle (or a tall triangle laid on edge). The base is the part that gets inlaid

into the doorframe. This will want to be a little longer than the usual case in which the base is as long as the cylinder. The cylinder where the strap and the base interleave is like your fingers when you fold your hands together. The interleaving metal parts wrap around the pin, which holds the parts of the hinge together.

For maximum support, you would mount the top and middle hinges in this fashion and the bottom one up side down. The base needs to be inset into the doorframe so when the door closes the inside of the door can lie flush against the doorframe.

Make the straps, bases and cylinder/pin units separately and put them all together at final assembly. Working on the strap with the door in your hand is a lot easier when the rest of the hinge is not waiting just off the edge of the door to get broken off by a 12 inch to the foot scale finger tip.

One of the reasons for decorative straps and the like is to spread the area over which the strap is attached to the door ... it increases the leverage. If you go the decorative route, remember to make them all alike. Clamp the plastic for the six straps together, draw a half pattern on a folded piece of paper, cut it out, unfold it, trace the full pattern on the top most blank strap and then go at it with knife and file.



of the rod (or stretched sprue maybe) before I cut it and insert it in the hole.

**Latch, Locks, and Other Hardware**

The latch and other door closing hardware are also not too difficult to build. Since basically a bunch (but less than a carload, remember) of cargo goes into the warehouse until a carload's worth is collected and then it comes out of the warehouse, one could not expect a lot of need to open and close the doors. Two or three times a day would be a lot for this type of facility! A simple fold-over type hasp with a keyed padlock for the lock would probably be more than enough. We also have to make a padlock, 1930s' style - none of this pile of thin sheet Master Lock business (see Figure 1). About the only thing we can add to make things interesting is a means to pin the left door to the floor so the right door can be locked to it. That would consist of an inverted "L" shaped piece of metal that can project into a hole in the floor and thus pin the door. A couple of slices of electrical wire insulation to make the mechanism and a piece of the solid wire to represent the pin and you're done (See Figure 2). Another piece of the insulation for the lock ring and some sheet plastic for the hasp and the whole thing is ready for paint (See Figure 3).

Figure 1



Figure 2

I will represent the cylinder with a section of plastic tube and the pin with a piece of plastic rod. The screws would be flush, especially on the base. At this time I am planning on drilling holes in the strap and base for the screws. When mounted on the door and frame, I will then insert a small section of rod into the holes and sand them flush. I plan on adding the screwdriver slit by cutting a little slit in the end

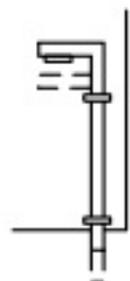
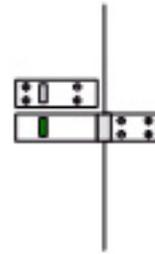


Figure 3

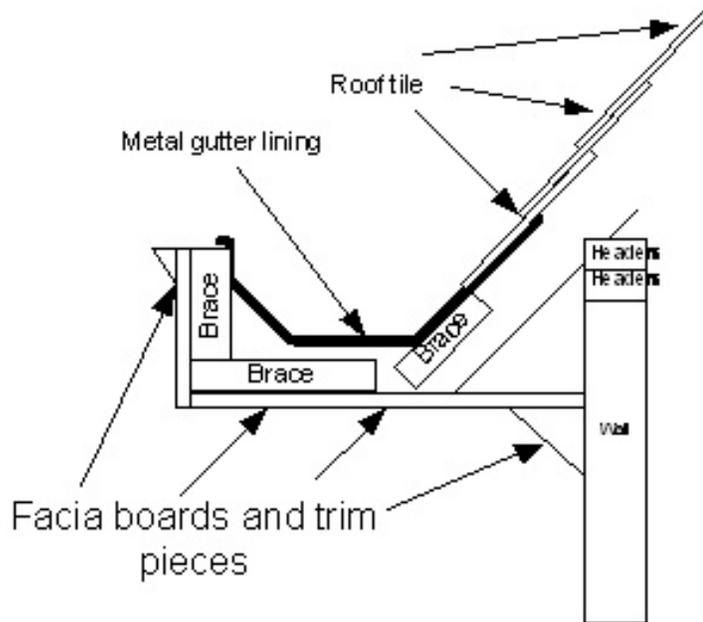


Speaking of paint, all the above metal parts I paint with steel, give a wash with black, and a dry brushing along the wear points with chrome.

**Gutters and Downspouts**

The continuous metal gutter and downspouts we see on virtually every building these days are actually a rather recent innovation. In the old days, water was allowed to drip off the edge of the eaves and land on the ground below. In those areas of the country that get a couple of feet of snow on the ground at one time, gutter design and installation is a serious art form. Snow melts off the roofs, even with a couple of feet of insulation in the attic space, the part of the roof over the house is still warm enough to melt the snow. The water flows down to the eave where, now surrounded by ambient air, the water will re-freeze. The resultant ice dam causes fresh snow melt to back up until it backs up under the overlapping shingles and into the house. Trouble. Problem. Pain. True. The house in which I lived in Syracuse, New York had no gutters except for over the back porch screen door. Actually, none of the houses in the neighborhood had them. But these were built in the 1960s or more recently.

Before the days of the guy with the gutter forming tool on the back of his pick up truck that could form and install continuous gutter to your house in any of 16 colors of baked enamel galvanized steel, gutters, and the art of their construction, were the province of the carpenters. The figure below shows how the gutter was an extension of the eave, rafter tail, and soffit.



These days this construct is called an internal gutter. As you can see, the gutter section is cantilevered off the end of the rafter tails. Since the gutter is integral with the end of the roof, you can see why this arrangement is susceptible to freeze/thaw backflow into the roof structure and subsequently the house.

Today's external gutter is probably a better arrangement. In addition to being merely applied to the external fascia board, it is light in weight, and is easy to pitch (to aid in carrying the water away).

The problem is that we don't have much external gutter in 1912 when our building was supposed to have been built. Conversely, this is just a little warehouse and I don't think it would be worthy of the effort and expense of an internal gutter. Furthermore, there should be little need for this added level of protection from the elements because: 1) the cargo requiring an open car (i.e. a gondola or a flat car) should either not need protection (i.e. gravel, coal, etc.), be packaged to protect it from the elements by the shipper (i.e. tarp covered), and 2) cargo that can be carried in a closed car (i.e. a box car) will have the car itself providing weather protection. All you need is to have the roof extend over the doorway of the car so rain will not roll

off the roof and into the car. Of course, in our case we have an open gondola car half under the roof, so it's a good thing it isn't raining.

Let's file all this away and save it for a more urban project. Just change the angles - you've got the basic idea. Remember that Super Diorama from the VLS guys that appeared in *FineScale Modeler* a few years ago? This is what was supposed to be behind the cornices at the top of most of those inner-city buildings. Just change the pitch of the roof to nearly flat (a pitch of 1 inch in 12 feet is good) and add the internal gutter at the roof-wall joint. Nowadays, you see a pipe (downspout) exiting the wall a couple of feet from the top. In the "old days", the pipe would just extend about three feet from the building and the rainwater would just pour out and land on the sidewalk or the people below. In the "even older days", this simple straight pipe was converted into an architectural feature - the gargoyle. As you may recall, these little stonework creatures were constructed to look like some gnome perched on the edge of the building, looking downward with their mouth agape. Through the open mouth is where the rainwater that fell on the roof exited - a nice image...

*to be continued*

## PrezNotes

*from page 1*

- The Revell U-boat won't fit into my spray booth. For that reason, I've moved it down the queue. I've pencilled it in somewhere between my Classic Airframes Hudson and my Hasegawa F-104C...

- Ever since I organized my kit collection, I still, to this day, can't figure out why I have so many 1/48th scale Me 109s. It's second only to my collection of B-17s. A mystery for the ages...

- I recently picked up the new 1/12th Mercury capsule. Problem is, I have been contemplating building a Redstone booster for it. I'm sure Lowe's has the correct diameter PVC pipe and then all I'll have to do is to scratch build the fins. A completed Mercury/Redstone stack will be several inches taller than me! Hmmn, I wonder if Jill will let me keep it in the house? Apparently, work is in progress on a companion Gemini capsule. That would take a really **big** piece of PVC pipe...

- Today was a beautiful day weather-wise, not conducive to model building at all. I have noticed lately that unless it's raining, even in the winter, I'm not spending a lot of time at the bench. Am I a foul weather modeler?

Enough of this rambling. According to Jeff Renner at KING-5 news, we're supposed to get dumped on pretty good in the next few days. Maybe enough to get some serious time at the work bench. Perhaps I need to clean it up a bit for my next session...

We'll see you at the meeting,

## Terry

## 2005 IPMS Seattle Dues Renewal

If the envelope that this newsletter came in has a “**LAST ISSUE**” label on it, it means that I have no record of your renewal for the next year and this will be your last newsletter. Don’t let that happen! Robert and the other members have a lot of good articles planned for the next year.

You can renew by writing a check for \$24.00 to **IPMS-Seattle** and mailing to the treasurer, Norm Filer, at the address on page two of this newsletter. Or you can bring the form and payment to the January meeting. **Please be very careful when filling out the form.** Many of our returned newsletters are the result of my poor interpretation of handwritten address information. Thanks, Norm.

### IPMS Seattle 2005 Dues Form

**Full Name** \_\_\_\_\_

**Mailing Address** \_\_\_\_\_

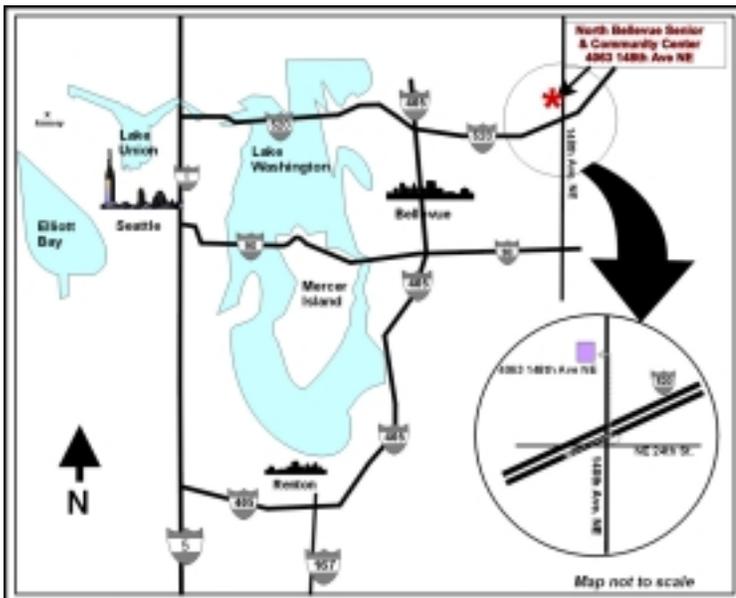
**City** \_\_\_\_\_ **State** \_\_\_\_\_ **Zip Code** \_\_\_\_\_

**Telephone (Area Code) ( \_\_\_\_\_ )** \_\_\_\_\_

**E-mail address (optional)** \_\_\_\_\_

## Meeting Reminder

## January 8 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.