Seattle Chapter News

Seattle Chapter IPMS/USA
June 2005

PREZNOTES

On the horns of a dilemma...

Looking ahead to one of my next projects, the Hillson FH.40, better known as the slip wing Hurricane, I find I'm in a bit of a dilemma, primarily with how it's to be painted. The Hurricane, an older, well used Mk.I, was acquired by Hill & Sons to further their project involving the slip wing concept. Here's my problem. Was the aircraft left in original Dark Green/Dark Earth or was it repainted in Dark Green/ Ocean Grey? The project did not have a top priority so were funds allotted to repaint the aircraft? Were the undersides yellow? Was the slip wing painted in the current colors or painted to match the Hurricane (if it was indeed left in DG/DE)?

Unfortunately, my FH.40 references don't indicate what colors the ship was painted. The black and white images are no help, either. Not that it usually matters, because I usually grab whatever color most closely matches the color I'm trying to put on my model, but this is such an unusual subject, and the time frame occurs with a switch in colors takes place, that this one takes a bit more thought than normal to try to get it somewhat close to "right". I have the same problem with a model a ways down in the queue - my Battle of Midway B-17. Some of the B-17s were painted in an interesting camouflage.

Unfortunately, no details seem to have surfaced in the last 60+ years as to how they were painted. Not even the color guru, Dana Bell, has found any information about the Hawaiian Depot B-17 colors. Oh well, maybe I'll just paint my A7M next. At least I know what colors that plane was painted in.

I'll be absent from the June meeting as my youngest is graduating from the University of Washington. If you know anyone that's looking to hire a newly graduated geologist, please let me know as I know someone that needs a good job. Norm and Keith will be running the show, so we'll see you next month.

Terry

See page 3...

In This Issue

SEATTLE CHAPTER CONTACTS

President:
Terry Moore
3612 - 201st Pl. S.W.
Lynnwood, WA 98036
Ph: 425-774-6343
tall11@verizon.net

Vice President:
Keith Laird
528 South 2nd Ave.
Kent, WA 98032
Ph: 253-735-9060

Treasurer:
Norm Filer
16510 N.E. 99th
Redmond, WA 98052
Ph: 425-885-7213
n.sfiler@GTE.net

Editor:
Robert Allen
12534 NE 128th Way #E3
Kirkland, WA 98034
Ph: 425-823-4658
editor@ipms-seattle.org

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.

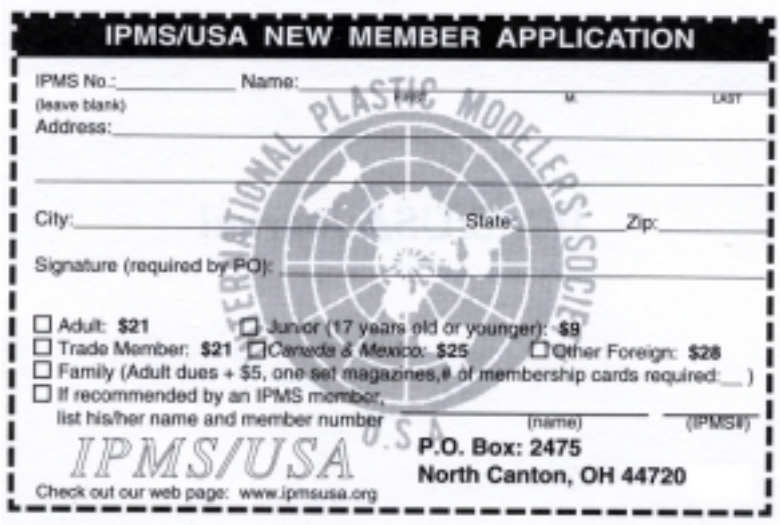
The views and opinions expressed in this newsletter are those of the individual writers, and do not constitute the official position of the Chapter or IPMS-USA. You are encouraged to submit any material for this newsletter to the editor. He will gladly work with you and see that your material is put 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 accessable place.

June 11 **July 9**
August 13 **September 10**


IPMS/USA NEW MEMBER APPLICATION

IPMS No.:_____ Name:_____
(leave blank) First M. Last
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

Tamiya 1/72nd Scale P-47D Razorback

by Hal Marshman, Sr.

Let me preface this review by saying that I am for the most part, a 1/48th scale aircraft builder, with occasional forays into 1/32nd and 1/72nd. This model was the result of just such a foray. Additionally, anyone who is so closely associated with a certain airplane as I am with the old Jug, certainly is obliged to do a review on such a well publicized kit as this. Okay, so let's look at the kit!

The model is cast in the normal light gray plastic, with finely engraved surface detail, raised where necessary. It has been suggested that this is a pantographed-down duplicate of Tamiya's superlative 1/48th kit, but there are a few differences that say no to that suggestion.

The cockpit is really great, and would be a credit to a 1/48th kit. The only extras I put in were my standard scratch-built seatbelts made from masking tape. All other interior portions are equally well done, as are the wheel covers and wells. The gear themselves are petitely cast, with full cover wheels that need only a pass or two with a file to show weight. The tail wheel and covers are also represented with well done components. The engine is superbly rendered. You are provided with two props, both the Curtis Electric "toothpick" type originally provided with the Jug, and the improved Curtis Electric paddle blade (symmetrical) type. For ordnance, you are provided with two 500 lb. bombs, and the papier-mâché 105 gallon-type drop tank. Speaking of ordnance, the .50 cal. machine gun blast tubes are properly set up parallel with the ground, not the leading edge of the wing itself. As an aside, I should mention that these blast tubes were stainless steel, and should be painted bright silver. I toned mine down somewhat, so that they wouldn't become a focal point of the completed model. The clear parts consist of a windscreen, sliding canopy, gun sight, armored glass panel, landing light, and wingtip light lenses, all nicely cast and crystal clear.

How did all these great parts assemble? In a word, terrific. Everything fit well, and aligned well. No problems with seams or misalignment reared their ugly heads. Tamiya's engineering was as flawless on this kit as it was on its 1/48th scale brethren. That having been said, don't expect it to fall together with no effort on your part. Tamiya of late has been making their sprue attachments pretty tough (or so it seems to me), and I did expend just a little extra effort cleaning these items up. Hey, this is a plastic model, and you are expected to do some work, that's what the whole thing is all about.

There was one disappointment in store for me. The kit markings are for a Pacific bird, and Frank Klibbe's *Little Chief*, 61st FS, 56th FG. Don't get me wrong, *Little Chief* was a very flashy bird, and with eight kills, Klibbe is fairly widely known. It's just that Monogram used this scheme for their Razorback, as did Hasegawa on their initial 1/48th Jug release, and Tamiya also used it for their quarter-scale bird. Rumor on the net has it that Tamiya will soon release a thirty deuce Thunderbolt. If so, and if it's a razorback, wadda ya wanna bet it's old HV*V again? With so many well known razorback schemes around, it would seem that something less hackneyed could have been selected. I went aftermarket for mine, doing another 61st plane, the *Hollywood Highhatter*, and a very sharp bird it is.

In any event, if World War II fighter planes are your bag, and you like 1/72nd scale, this is one great kit, and retails for less than twenty bucks. I have no problem saying that Tamiya set a standard here for other manufacturers to attain.

Polar Lights 1/350th Scale *U.S.S. Enterprise*, NCC-1701-A: An In-the-Box Review

by Gordon Erickson

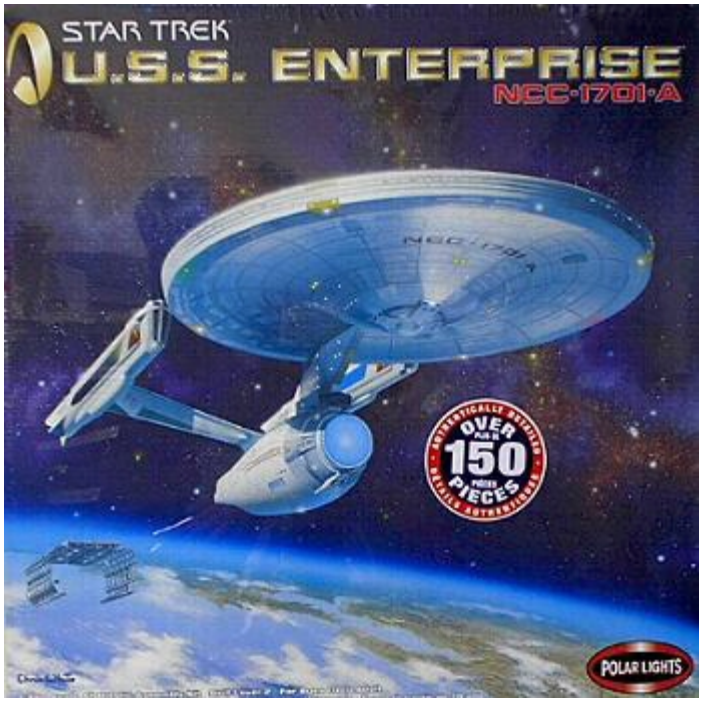
The new Starship *Enterprise* from Polar Lights has been one of the kits most eagerly-awaited by science fiction modelers. Finally released after a number of delays, it has definitely been worth the wait.

This is the version of the *Enterprise* featured in the first six *Star Trek* movies. It can be built as either the ship from the first three movies, the Refit *Enterprise* as it's known; or the last three, commonly called the *Enterprise* A. The instructions clearly indicate the parts to use for each version.

It is molded in white and clear plastic ("Over 150 Pieces!", as the box proudly proclaims) with a large and very complete decal sheet. The clear parts come on four large sprues and duplicate every window, spotlight, strobe, and running light on the ship. There are also clear parts for the glowing portions of the main deflector and warp drive nacelles.

The kit was designed and mastered by *Star Trek* experten Thomas Sasser. He has been building and lighting *Star Trek* models for years and has also manufactured his own line of resin kits, conversion sets, and decals for various Starfleet vessels. He and a network of fellow experts on the *Enterprise* combined their efforts to produce what is arguably the most accurate and detailed *Enterprise* kit ever made. It is also the largest injection-molded Starship model ever, with a length of 34 inches for the finished model. The Primary Hull (the "saucer") alone is around 16 inches in diameter.

A lot of thought went into the engineering of this kit. The *Enterprise* presents some interesting challenges due to its unique design - specifically the Primary Hull-to-Dorsal Pylon-to-Secondary Hull attachment and the relatively small area of the Secondary Hull-Warp Nacelle Pylon joint. This is only made worse by the large size of this model. After a test-fitting of the major components it appears that both of those problem areas have been successfully dealt with - but be sure to follow PL's assembly sequence for uniting the major components!



Another problem with an *Enterprise* model is finding a stable way to display it. PL has solved this problem by providing a large section of "space dock" with three clear parts to support the model. The clear support for the Secondary Hull is plain and intended to be "invisible" but the two supports for the Primary Hull have detail molded onto them so they can either be left clear ("invisible") or painted to look like umbilical connections. To highlight how much thought went into designing this model there are over 20 decals for the stand alone!

This kit was also designed to be very lighting-friendly. There is more than enough space for L.E.D.s and plenty of room to run wires and/or fiber optics.

Parts and decals are included to detail three interior areas of the ship – the Officer's Lounge (just behind the Bridge), a complete Cargo Bay and Shuttlecraft Hangar, and the Botanical Garden (between the large windows on the bottom of the secondary hull). If you look closely at the part for the Botanical Garden you can see ripples molded into the ponds and streams!

It's in the Botanical Garden and Lounge that you encounter one of the kit's few shortcomings. The clear parts for these areas are very thick and the view through them is quite distorted making it nearly impossible to discern any of that gorgeous interior detail. They are quite simple in shape, however, and it should be little trouble to vacuform or even smash-form replacements for them.

To equip the hangar you get four Shuttlecraft, two Travel Pods, and six "Work Bees". The "Work Bees" are a single piece casting and the Shuttlecraft are four pieces each. The Travel Pod consists of a white bottom half and a clear part for the top half which has that big front window. Decals are provided for the Shuttlecraft and Travel Pods.

The vast majority of the parts fit well. The construction that I have done on the Primary Hull and the test-fitting of the Secondary Hull revealed a few areas that will need a spot of putty but nothing major.

As good a kit as this appears to be, it is not without pickable nits. But they really are exceptionally minor and I don't really feel the need to go into them. The instruction drawings are smaller than I'd like and the location of some of the clear parts is a bit vague. Polar Lights helps clarify this by

molding the number of the clear part onto the interior next to its location.

The most challenging aspect of building any Federation starship model is painting it. The color scheme on the original TV series *Enterprise* was fairly simple – overall grey with a few sub-assemblies painted in different shades of grey. To make the ship more visually interesting on the big screen the model makers employed a painting technique for the movie models that has come to be known as "Aztecing". It involves painting an intricate, symmetrical pattern of shapes in different shades of the base color to suggest panels.

Polar Lights provides a separate sheet with painting instructions for applying the Aztec paint scheme including a template for creating masks for the Primary Hull. It's not as complex as the pattern on the actual filming model but it will challenge the capabilities of many modelers.

The decals are glossy and disappointingly thick, much like the ones in their 1/1000th scale Original TV Series *Enterprise* kit. The decals for the Cargo Bay and Shuttlecraft Hangar went on nicely, though, and responded well to Micro Sol. After an application of Testors Dull Cote they came out looking just fine.

For references, I would recommend starting at the website of Starship Modeler (**http://www.starshipmodeler.com**) or CultTVMan (**http://www.culttvman.com**). Both of these sites offer reference photos of the filming miniature, bulletin boards devoted to Sci-Fi modeling in general and this kit in particular, and links to other useful reference sites. In addition they are a great place to find out about any aftermarket items that become available for this kit, e.g., lighting sets, resin super-detailing parts, alternate decals (anyone for a big "mirror universe" Refit E?) and the like.

Fans/worshippers of the Starship *Enterprise* will love this kit – even if they have no room to display the finished model.

Review model provided by Skyway Model Shop (**http://www.skywaymodel.com**)

Port Angeles to Host Model Show in June 2006

IPMS North Olympic Peninsula Modelers Society will be hosting a model show at Fort Warden on Saturday, June 3rd, 2006. That's about all the information we have right now, but we'll keep you posted as the date draws nearer. It's great to hear about another show in the area!

Correction

In last month's *IPMS Seattle News*, the name of the builder of the Northrop XP-56 that placed first in the Flights of Fancy category at the 2005 IPMS Seattle Spring Show was incorrectly given. The winner was Brian Geiger. My apologies for the error.

Models to Baghdad

by Scott Kruise

I gathered up a bunch of my model airplane kits, 27 altogether, and was given three more (car kits; of course I didn't have any...) from Emil at Skyway Hobbies, when he heard what I was doing. I sent them off to the honorary IPMS Chapter in Baghdad and as you see, the guys are using them. I received this note from of one the service-men stationed there:

Scott,

I wanted to write and thank you for sending models to Iraq. I am stationed in Baghdad with the IED Task Force. Its great to relax and build a model in my down time. I picked up the Fiat biplane and will try to do it justice.

Please pass on to the other individuals that donated models that it means a lot to us - Thanks again.

The attached photo is of one of my detachments, we have three. Take care!

Ted Martin

MPM 1/72nd Scale Lockheed Vega DL-1/Y1C-12

by Jim Schubert

The history of the Vega has been covered in the newsletter in reviews of the previous releases of this kit. The big difference in the version offered in this third release is the all metal, rather than wood, monocoque fuselage; you get both in the kit. In 1929 Lockheed was bought by Detroit Aircraft Corporation, which ran Lockheed as a subsidiary and built the ten metal fuselages. The Vegas with metal fuselages were model-numbered "DL" for Detroit-Lockheed. The fuselages were shipped by rail from Detroit to Burbank where they were mated with their standard Lockheed built wooden wings and tails and finished for delivery. In my opinion the prettiest of the DLs was the USAAC's Y1C-17 (DL-1B Special), msn 159, Speed Vega with its polished bare metal fuselage and chrome yellow wings and tail and the wire braced undercarriage peculiar to the Speed Vegas.

The kit is essentially the same as the three prior releases with the addition of the metal fuselage, which is characterized by several longitudinal, raised, skin joints. Do not sand these off and scribe lines to replace them; they were actually raised, extruded, aluminum strips used in fastening the skins.

Consistent with kit makers' universal belief that only subjects with military colors and markings will sell, MPM have provided same for two USAAC Y1Cs which appear to be accurately rendered although there is some question about whether the background for the 36th Pursuit Squadron's panther was yellow - as on the box art - or white -as on the decal sheet. You'll have to do your own research because I don't know. The other military offering depicts a plane of the 14th Bomb Squadron. Both have blue fuselages with yellow wings and tails.

The third set of markings, provided in a nod to the civil fraternity, is where MPM's train fell off the track. They purport to depict Vega DL-1A, G-ABGK, msn 155, built for Lt. Cdr. Glen Kidston of London in September 1930. He and Owen Cathcart-Jones set a London to Paris speed record with the plane on February 21, 1931 and later - March 31/April 6, 1931 - after modification for long range flying, they set another record from London to Cape Town. Whilst in Africa, following this flight, Kidston was killed in the crash of a D.H. 60 Moth. G-ABGK was shipped back to England and sold, in July 1933, to "Horrie" Miller, Managing Director of MacRobertson Miller Aviation Co., Ltd. of Perth.

Miller's intent was to fly the plane in the 1934 Centenary Air Race from England to Melbourne as part of the celebrations of the centenary of the state of Victoria and the city of Melbourne. This race was sponsored by Miller's partner Sir Macpherson-Robertson a wealthy Melbourne candy manufacturer. As Miller became too busy to fly the plane himself he hired Capt. James Woods of West Australian Airways for the job. Jimmy then hired Flt. Lt. D.C.T. "Don" Bennett of the RAAF as navigator.

As an aside - in WWII Don Bennett founded and led the RAF's Pathfinder Force, ultimately rising to be an Air Vice-Marshal. To make this long story shorter, it will suffice to say that after leaving Mildenhall, Suffolk on October 20, 1934 and staging through Marseilles, Rome, and Athens, the team crashed on landing at Aleppo, Syria due to a seized oleo strut in the undercarriage. Woods suffered cuts about the face and head and Bennett an injured knee and three crushed vertebrae.

Where MPM got it wrong with the markings for this historically significant airplane is that they, along with almost everybody else, picked up and repeated the error from Bill Kelly's masterful 3Q3 1968 issue of IPMS-USA's Quarterly where the markings on this overall white airplane are called out as being black. They were red. Incontrovertible evidence of this is provided by a static scale model commissioned by Glen Kidston of his new Lockheed. This model is still owned by the Kidston family and shows the markings to be red. There is also a small omission from the kit's markings for the MacRobertson race and that is the name "Puch", in black , on both sides of the engine cowling.

A significant physical error is in the fifth window in the passenger cabin. MPM gives it as a duplicate of the other four windows on each side but it was, in fact, square on the DL models, not rectangular as on the wooden models. The box artist got this right but the maker of the metal fuselage master got it wrong.

A parting shot: The box art, as you can see, just does not look right. The proportions are close but not convincing and the airplane, though shown in flight, has the landing gear compressed as it would be on the ground.

In spite of my negative comments, I think this is a really fine kit for an enthusiastic model builder and I've already bought two. It's not very good, however, for an assembler of Tamigawagram kits. Keep 'em coming MPM - we love you for it!

Now when can we expect to see your Air Express, Sirius, Altair, and Orion kits?

References

Aviation Heritage - The Journal of the Aviation Historical Society of Australia; Vol. 24, Nos. 1 & 2 combined, 1984. A special edition on the Centenary Air Race.

http://www.adastron.com/lockheed/vega/vega.htm, which has a detailed history of G-ABGK.

Kudos for Schneider '49

by John Alcorn

When I first heard about Tim Nelson's idea for a Schneider 1949 model contest, I was skeptical. "Bogus", "Silly", "More waste of time", "Trivial pursuit" were among my initial reactions. At best, it seemed like a way for chapter members to recycle old kits from their overstocked inventories.

But gradually, as I began to learn of what people were doing, and even see some of the emerging projects, my skepticism gave way to mild interest, and then enthusiasm.

Then I learned that I was to be a judge of the event, with John Amendola and Norm Filer, (and later, head judge). When I arrived at the Renton Community Center on that Saturday morning (16 April) and saw the 50-odd (some very) entries arrayed on a long table, I was at first excited. But this emotion soon turned to apprehension: "How the hell are we going to make an intelligent and fair judgment of the best among all of these many great entries?"

John Amendola volunteered that we should make a first pass selection of candidates from among the entries. This we did, selecting 15. Meanwhile though, the entries kept arriving, forcing us to assess new arrivals, and eventually adding four more.

Then I made a pass-through, placing a dot (call it a star) beside those that I favored among the 15 plus on our list, ending with 10 dots. I then went down the line again, scrutinizing each dotted one more closely, adding an additional dot to an even smaller list. I repeated this a third time, giving a third dot to about four emerging prime candidates.

Then I gave the list, now with three vertical columns, to Amendola and Filer. They individually performed three passes, as had I - placing one, two and then three dots for their emerging choices. When they had finished, we simply counted the dots for each candidate to determine the winners.

Mike Millette's #88 Shinden was the clear winner, with ten dots. (One of us had made it a four dotter.) Andrew Bertschi's beautifully rendered #48 Yak-9 was a solid nine-dot second. Jacob Russell's #9 Caudron-Renault CR 714 "Sea Cyclone" shared six dot honors with Mike Millette's #75 Sea Fury for a third place tie.

Since there were so many fine entries, we were given permission by Chief Judge Charlie Sorenson to award several Honorable Mentions, which we made to:

#90 - Jim Schubert's highly modified Kawanishi E15K "Norm", as "J-R ACE"

#71 - Will Perry's Horten "El Corredor"

#69 - Mike Millette's "push me/ pull me" Me 109ZV "Libelulle"

#37 - John Chilenski's Lockheed "Seastar"

#82 - Horten

For the record, since they were all so good, here is the remainder of our ultimate candidate list:

#36 - Do 335R "Renwal"

#1 - Spitfire S.49

#7 - P-47 turbo-compound "Battle Hymn of the Republic"

#61 - DeH Vampire "Kookaburra"

#31 - Do 335ZJ Zwilling

#50 - DeH Hornet "Blackfly"

#22 – P-51 "Miss Chiquita"

#70 - Horten

#44 - Ta 154

For this event we gave primary emphasis to design imagination, subject choice, configuration revisions and livery; with somewhat less focus upon workmanship than for conventional categories, where the subject matter was determined by historical fact.

In accordance with the contest instructions, special awards were made for:

Probable Race Winner: Mike Millette's #88 Shinden - It looked to be doing 500mph just sitting there.

Mitchell/Castoldi Design Brilliance: This was won by Mike Millette for his #31 - Dornier Do 335 "Zwilling".

Best History Narrative: This went to Tim Nelson for his genesis of #22 - "Miss Chiquita".

People's Choice: This went to Will Perry for his blue and white Horten #71.

I believe that this collection is so good and interesting that it deserves to be shown again, perhaps at the next West Coast IPMS/USA Nationals. So, take good care of those models, guys.

Finally, I would like to offer my heartiest congratulations to Tim Nelson for the inspiration; and to all of the modellers who contributed so enthusiastically, imaginatively and competently to its realization.

Jolly good show, chaps!

Hurricane Bookshelf: Old Stuff

by Scott Kruize

Here's a riddle:

What single group, of all the population of the country, is the most knowledgeable, sophisticated, and enlightened? Even in the confusion of wartime? A group that scorns rumor and nonsense, but reads the latest reliable publications. The group with the "straight dope" about the aircraft in use around the world, the state of domestic and foreign aviation production, and an accurate understanding of what's going on in the field and on the war fronts.

For example, who knew in April 1936 all about how the German air force had fought the First World War, with what equipment, training standards, production resources, strategies, and tactics? And had before them complete details about the astonishing new "Sky Flea" French homebuilt, which was taking the amateur market by storm? And knew just how to construct the lightest possible air frames that would permit indoor flight of many minutes, on next-to-no power, but also how to build the beefier structures to carry the newly-available gasoline-burning engines, some of nearly 1 cubic inch displacement? And could enumerate with scientific precision just how aerodynamic stability is achieved in three dimensions? And were fully cognizant of the essential dimensions and layout of the ultramodern Douglas D.S.T. commercial transport, while the rest of the public could only gasp at its size and gleaming sophistication?

And - most important all - knew what Englishmen, "keenly alive to the potential horrors of a future air raid", had built to "nip the threat in the bud". It was a new interceptor fighter "built for tremendous speed and climbing ability" and "powered with a Rolls-Royce Merlin engine", whose "horsepower is probably one thousand"!

These "in the know" people could even model this marvel from Hawkers, "from the first plans of it ever published"!

The answer is modelers, of course, and in the good old U.S. of A., their bible was *Model Airplane News*, which is still being published today. All during the war, for twenty cents per copy, this magazine kept its readers, our friends-and-relations (and ancestors!) well informed.

The October 1943 issue told all about how modern radio control kept dense formations of Allied fighters and bombers on course and able to fulfill their missions, the virtues and disadvantages of various aircraft configuration layouts - even the least conventional - and what was happening on the war fronts all over the globe.

There are three-views and a set of model plans for the Kawasaki "Army S-97", which was "the forerunner of the Zero". There's an article about propeller pitch, and another headlined "The Helicopter Is Here", all about its genesis, tests, current operations, and future possibilities.

There's a three-view to go with "Britain's New Marvel", an article about 'The Plane on the Cover'. It describes in some detail how "From the autumn of 1935 sprung a family of Hurricane fighters which, in company with the contemporary Supermarine Spitfire (M.A.N. June 1943 issue) saved England and possibly the entire world from the feudalistic slavery of the Nazis in the Battle of Britain…in the midst of this great aerial campaign Sidney Camm and associates worked night and day on a new design; a fighter possessing all of the Hurricane's inherently good qualities together with considerably more additions. This new design was kept carefully 'under wraps' and saw extensive action before its name was even mentioned in the news. Revealed as the Typhoon, the new fighter continued to be a mystery as to details until after its brilliant protective work in the Commando raid and Dieppe on August 19th, 1942."

Nor was all this information just to keep modelers informed and entertained. The Cleveland Models ad says "Australian Pilot Says Modelbuilding Was Big Help in His Flying Training" and "When You Build Cleveland Models, You're Building Models that Pilots, Bombardiers, Instructors, Cadets in Training and Mechanics of All Classes in the Air Force Build".

Megow's ad shows a V-Mail from a pilot overseas to his brother back home, clearly urging him to keep modeling: "You're on the right track, all right…learning about…aeronautics…I am sure glad, partner, that you are in this with me, and we'll show them a thing or two!" The Joe Ott Manufacturing Company says it best:

"The Model Builders of Today Will Be the Pilots, Designers, Engineers of Tomorrow!"

Further reading for budding aeronauts could be gotten from books. In fact, readers of M.A.N. knew their own Editor, William Winter, wrote not just magazine articles and essays but also authored *War Planes of All Nations*. (I have the second printing of his book, from September 1943.) Like the magazines, the book has yellowing pages, but it's all clear enough to see how much valuable and accurate information was printed here, in black-and-white, for even young boys to read. I may smile at the Kawasaki S-97, "forerunner of the Zero", but really: overall the information is solid and reliable, especially considering wartime censorship and - even more - the effort it took to glean information not just about our own side's aircraft, but those of our enemies!

The modelers of that time were not content to merely build and fly models of airplanes. The wanted to know the prototypes' development and operational histories; their structures, powerplants, and systems. They became knowledgeable and sophisticated. Can we, with our access to the flood of information available, even the Internet, do less?

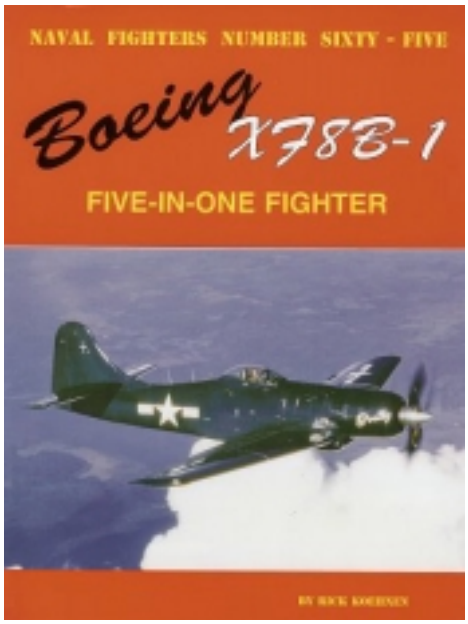
I aspire to follow their lead, not just to put together bits of plastic and color them with acrylics for idle amusement. The modelers of the '30s and '40s certainly didn't have it so easy, but they persisted, and they learned…some even going on, as the ads promised, to become the movers and shakers of aviation. I can't go that far, but perhaps as author of Hurricane Bookshelf, I could take some inspiration from Bill Winter (who left us only two years ago) and try to 'stretch' myself. I know! I could build Hawker's single-seat "marvel" - the talk of our elite group in April 1936 - from "the first plans of it ever published"!

Steve Ginter's Naval Fighters Number Sixty-Five: *Boeing XF8B-1; Five-In-One Fighter* by Rick Koehnen

reviewed by Jim Schubert

Perfectly lousy timing - this very nice, it-sure-would-have-been-useful, book comes out a month after Bill Osborn and I did our review of Valom's new kit for the newsletter's May issue. Murphy lives!

It's a typical Ginter book, which is to say it's very close to being a one source reference for all a modeler, or keen aviation enthusiast, needs to know about the three prototypes of this flying dump truck that Boeing built during WWII. For a whole lot of reasons - none of them to Boeing's credit - the plane was passed over for the Douglas AD Skyraider and Martin AM Mauler. The recent loss of the X-35 leaves Boeing, still, with no production fighter since the P-26 Peashooter. I don't count the Douglas, McDonnell, or North American fighters, even though Boeing does; they're not really Boeings.



Rick Koehnen has expanded his July 1975 Airpower magazine article into this book in cooperation with Valom on the advent of their release of two kits of this big Boeing "fighter". The 68-page volume uses three color photographs, 105 black & white photos, and 42 drawings to tell the tale of the XF8B-1. Like most Ginter books, it's not well edited and there are several errors of fact and grammar but nothing that detracts from its overall value to the modeler/enthusiast reader; the effect of the errors is akin to the distraction of hitting small bumps in the road whilst driving, being minor distractions enroute to your destination of appreciating this big "fighter" from Boeing.

I bought my copy at Emil Minerich's Skyway Model Shop in Seattle for $15.95 and consider it good value for the money and as you know, I am both cheap and critical.

Steve, how about doing one on the Kingfisher?

Macchi C.202 Folgore, by Przemyslaw Skulski

reviewed by Chris Banyai-Riepl

The second title in Mushroom's Orange Series, this book continues the 'orange' concept of combining Mushroom's Red Series that cover history and their Yellow Series, which are dedicated aircraft monographs. For such a fascinating aircraft as the C.202, this combination makes this a book well worth having. The book is broken down into logical sections, first dealing with the development, then the operational record. Following this comes the majority of the book, the technical data and detail photos. Finishing up the book is a profile section, showing some of the many color schemes worn by the C.202.

For those who need help deciphering what all the different C.202 Series are, the section on the development of the type will be of immense help. This section, after outlining the initial creation of the type, breaks down the specific Series, from Series I to Series XVI, with scale drawings of many of these, showing the various differences. This will be of great use to the modeler, as not only are the differences outlined, but also included are the serial numbers for each Series. This will make identification from photos very easy.

Speaking of photos, this book has plenty of those. Throughout the development and operational history sections there are many clear photos showing the C.202 at various stages during its lifespan. These flow nicely into the photo detail section, which combines period construction photos with images of museum examples. This book draws upon the two surviving examples, those being a C.202 Serie XI at the Museo Storico Dell' Aeronautica Militare Italiana in Rome and the unknown C.202 (which could be a Serie VI to IX machine) at the National Air & Space Museum in Washington, DC. With these many examples to work from, there is little left unseen in these walkaround photos.

The history section and profile features do an excellent job of detailing the appearance and operations of this type. The C.202 saw extensive service with the Regia Aeronautica in several theaters, including Italy, North Africa, and the Eastern Front. In addition to service in the Italian air force, the book covers operations with other forces, such as the Luftwaffe, as well as captured examples with various Allied forces. The profiles are well done, with 48 side view illustrations and four top view illustrations. Just about every standard camouflage scheme is presented, making this an excellent reference for the modeler.

This second title in Mushroom's Orange Series continues the standard set by their PZL P.23 Karas book. The combination of an aircraft monograph and aircraft history makes for a well-rounded book that will be popular with modelers and historians alike. My thanks to Mushroom Model Publications for the review copy.

Mushroom Model Publications, ©2005
ISBN 83-89450-06-2
Softbound, 96 Pages
Available from Mushroom for £9.99

[Thanks to Chris Banyai-Riepl and **www.internetmodeler.com** *for permission to use his and Jim's articles. - ED]*

Handling a Model Collection

by Ned Shaw

One of the benefits of visiting model makers away from home is finding other ways of doing things. The Birmingham, Alabama, Museum of Flight was bequeathed a collection of hundreds of well-made models. The Fantom Flashers IPMS meets at the Museum and pitched in handling the collection. They used a very practical method that I'd not noticed before.

It required only sheets of styrofoam, some equal lengths of dowelling and some rubber bands. After placing the models on a sheet of styrofoam, close packed but not touching, dowels were shoved into the sheets at bracing points to prevent lateral motion. Since some dowels were angled in opposite each other preventing vertical motion only a few needed rubber bands between opposing dowels to clamp down the models. In lieu of dowels popsicle sticks would work for smaller models. The good point of same-length-sticks is that two or more sheets may be stacked for transportation or storage.

Further protection could be opened cleaners' or grocery bags draped over to keep out dust or rain.

The collection nearly fills a medium sized unused rest room while it is integrated into displays.

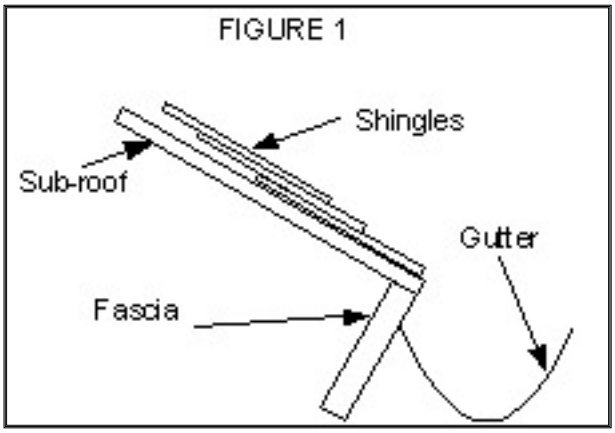
Diorama Contruction, Part Twelve

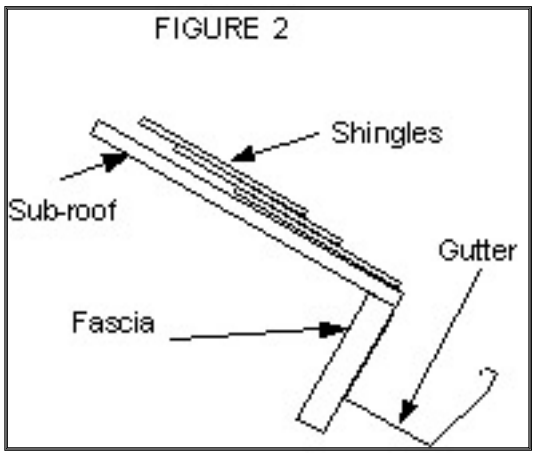
by George Haase

(Continued from the January 2005 newsletter.)

For those doing a more modern building, actually, prior to the little molding machine on the back of the pick up truck, metal gutters were a simple cup shaped (half-round) galvanized metal troth (4-inch diameter light metal) that was sloped slightly to the corners of the building. There, a hole in the bottom of the troth lead the water to a down spout pipe (2-inch diameter light metal) that carried the water to ground level or below. Rain barrels were common in the old days. This provided the household with a high volume source of fresh water that wouldn't have the mineral content of well water. My mother's house was in a then rural area outside of Buffalo, New York and had 65 gallon barrels at each corner to supplement the well. She always said that having one's hair washed in rainwater was wonderful. The gutters did not drain the whole roof. Just the back shed and part of the rear of the house. The back shed was built atop the root cellar and couldn't afford the risk of having that much water undermine the foundation. The rear of the house also needed gutter protection because the well was located there and water falling from 20 feet could drill an unwanted hole or trench.

The half round metal gutter would require special brackets that would hold the gutter both up and out. Because the half round meets the fascia board only at a tangent point, the bracket is the only mechanical connection to the fascia (see Figure 1 to the right). Engineering-wise, this is weak. Brackets every four feet would be an absolute minimum. The



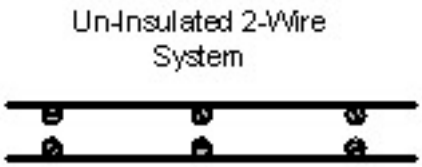


modern gutter (see Figure 2 above) not only looks more like it was intended to be there but it has good support. There is a flat side against the fascia board and all we need to do is hold up the outer lip. This is done these days with a pin (sort of a giant nail) that goes through the outer edge of the gutter, spans the "cup" through the back wall of the gutter and into the fascia board. Take a look at your own gutters for how this is done today.

But enough about things we're not going to do.

Lighting

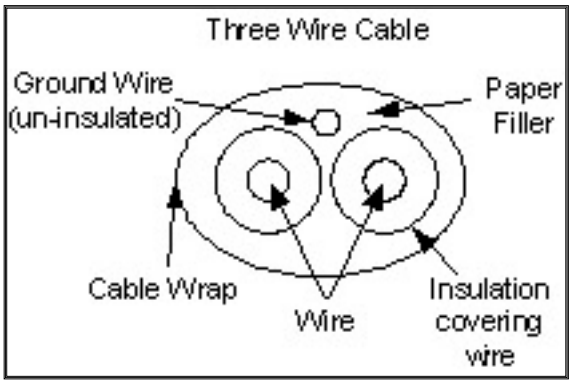
Although it is possible, I consider the use of separate unshielded wire for electric lighting to be unlikely. It would be visually interesting, to say the least, and not inconsistent with a 1912 hypothetical construction date. The separate unshielded wire would also be consistent with the disconnected nature of the facility and the use of 12 volt DC lighting systems. The same advantages (low cost, low power, easy maintenance, fire resistance, etc.) that make low voltage systems ideal for landscaping today used to make them ideal for our little isolated outbuilding. Remember, this used to be the norm. It wasn't until the proliferation of rural electrification (in this country) and massive municipal generators and distribution systems that 115-120 volt house power became the norm. How to do this? Remember the current goes to and from everything in the system - that's the basis of a "circuit". So you need a pair of wires - one to and one from the light, switch, wall plug, whatever. The easiest way to do this would be to run a piece of fine "Sun Tan" colored panty hose thread between the paired insulators from (for example) the rotary switch box to electric light box. The insulators would be 1/32nd inch diameter by 1/8th inch long pieces of white styrene rod onto which one puts a white painted Grant Line Bolt Head to trap the thread. It looks sort of like a ladder, except that there are no rungs. The insulators need be no more than four inches apart and no more than four feet between insulator sets. Also, the power has to originate from somewhere. Wires from the switch to the light wouldn't work. How does the switch receive power to switch?



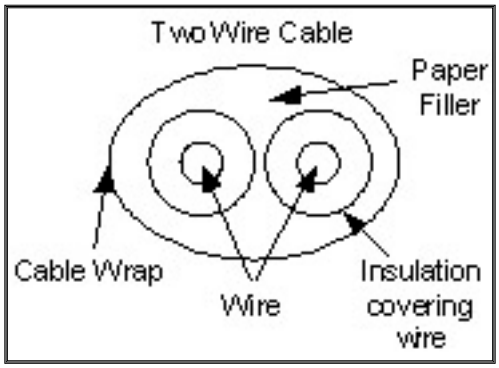
Given the possibility of cargo shifting and slamming into walls and other structures, I would think that shielded cable would be the most prototypical. If not for the original structure as built in 1912, it would have been retrofitted as soon as the higher

voltage would have been made available. The neatest way to do this would be to run armored cable between the unused insulators of the unshielded wire, which is the way I'll do it.

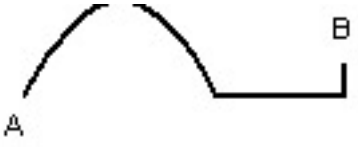
So what's this armored cable business? First of all, there is two- or three-wire cable. I think that the original two-wire, remember, that it was actually replacing the paired un-insulated wires on standoff insulators, was called BX Cable. Modern three-wire is known as RX Cable. While the major upgrade was the inclusion of a third wire, for anti-shock grounding protection, and the cover is plastic these days rather than braded tar paper, the insides still consist of a pair of insulated wires held together with paper insulation. OK, fount of useless trivia, what's all that for - That's as bad as modeling them-thar brake pedals on the M-8 Armored Car. Who's possibly going to see it? That's so when you include a guy replacing a wall plug in your diorama some day you'll know how many wires should be sticking out of the wall. At any rate, what's this armored cable. Homogeneous armor plate with wires in it? Will it turn rifle caliber bullets? No armadillo-breath. The armor is just supposed to protect the wires in the cable from being shorted out by an accidental cut, puncture or crushing accident.



The oldest armored cable I'm aware of had a light metal strip (about a half inch wide after the shaping) formed in the manner shown below that was spirally wrapped around the cable. As the metal was



wrapped, the edge of the pocket formed by the bulge at A was laid into the groove at B. The arc formed by the bulge provided the strength for the armor and the play between B and the other side of the arc (opposite A) allowed the armor to flex as the cable was curved in corners and the like. Clever these engineer-types, aren't they?



You can still find it in older houses. My grandmother's house was re-wired in the early 1970s. All the aluminum two-wire cable was replaced with three-wire. Some of the old two-wire was this type of armored cable. I will simulate the old armored cable by running sections of old "G" String from my guitar painted dark grey with a little dry brushing of light grey. This does not receive wear so no chrome or silver. There are no moving parts here! Quite the opposite! I have seen this type of armored cable twice. Two feet of it are on an attic exhaust fan motor, it is bright aluminum. The rest of it has been either General Electric Blue-Grey or Brunswick Green. The former has always been associated with industrial applications. The latter has always been associated with outdoor lighting that usually terminates with a lighting fixture. The fixture is usually a dark green baked enamel on the outside and cream on the inside. My cabling will be blue-grey on the inside (up to terminal junction boxes) and then green for the outside lighting fixtures. More on that later. Don't forget cable clamps. These would be shaped a bit like the upper portion of a question mark with the loop going over the cable and the flat part having a hole in it through which a nail, nut more likely a screw, would attach the clamp, and thus the cable, to the building framework. These would be supplied by the cable manufacturer, among others, and would be the same color as the cable.

Today, however, we use conduit (thin walled metal tube) that is run independently of the wires. In the construction the conduit is run, Later, the electricians fed the wires through the conduit. Why? I think that the conduit is easier and less expensive to make, the cable run in the conduit is the same as that run it the rest of the structure and you may get to involve the pipe fitters union in the construction process where before you only had to pay the electricians. How to? Run 1/32nd inch diameter plastic rod or tube between junction boxes. There are boxes for about everything that happens. A "box" backs up each a switch, outlet or light fixture. The box is firmly attached to the building's framework and the conduit is attached to it. The switch, outlet or fixture is also attached to it. Through all these mechanical features the cable actually runs free. The cable does not provide any mechanical support, which is good because it isn't that strong anyway. Boxes are also located in the conduit run when the cable is supposed to branch. You can make the boxes from ¼ x ¼ by 20 thous plastic for a square box (i.e. junction or light fixture) or ¼ by ? by 20 thous plastic for a rectangular box (i.e. switch or outlet).

A collar representing the connection mechanism between the conduit and the box should be added where such joints occur. A sliver of plastic tube with a 1/32nd inch inside diameter would be just fine. Since the conduit comes in 10 or 12-foot lengths (like gas pipe, called a "stick"), if there is a run that exceeds the length of a "stick" you need to have a joint. Construct this with a 1/16th inch long section of tube with a 1/32nd inch inside diameter and a couple of pieces of stretched sprue to represent the compression fittings that attach the coupling to each conduit stick.

The flexible armored cable system would also use "boxes" in a similar fashion (backing up each switch, outlet or light fixture and at all junctions). This cable, however, is usually available in whatever length it is needed so couplings are few and truly far between.

Figures (People!)

Resetting the scene for a moment, and since we don't have a continuity staff to remember exactly how the scene was originally set, I'll just tell you how it is set today: the early morning fog has just burned off and the German Army's version of the Keystone Cops has assembled at the appointed location (at a LCL Warehouse near the edge of the rail yard) to get their anti-partisan protector rail car prepared for the day's trip "from Tedium to Apathy and back". (Note: You get a special prize if you remember where that quote comes from.) It is southeastern Germany, April 1942, and the train is assembling on another track. The officers and the senior non-coms are going over the map of southwestern Poland, checking areas on the route that might be locations to encounter problems. "Wasn't it right here, Shultzey? Remember that man was just standing there on the outside of the curve just looking at us as we rolled by. Bet you there's a mine there within the month." The other non-coms are seeing to the provisioning of the car, including creature comforts, food, and the weapons of war. Two years from now, this unit will have expanded to include an entire company of infantry, a section of light tanks on depressed center flatcars, and a battalion each of artillery and anti-aircraft guns in purpose built armored railcars - for each end of the train! There will also be self-powered armored cars to precede each major rail movement to interrupt partisan activity that might be out there getting ready for the train to come along. Instead of a Lieutenant or a Captain, the officer group will be headed by at least a Light Colonel. But that that will be then. This is a much more pleasant and pastoral now. It is so peaceful, you can almost hear those "Contented California Cows" in the background. Whoops! Scope creep! Just because I have a cute little Tamiya cow figure does not mean that I should use it! Remember, "Setting the Scene" in episode two?

It is well past the hour of oh-dark-thirty when the patrol started to get its act together. It is way too warm for snow, but the temperature will not get past 15 degrees C today. There is heavy overcast and the lights have been turned off. It isn't raining – yet. It will probably do so before the day is over. The men will be back later today, just after dark, so they need to be prepared to return in the rain. 300 kilometers east…transfer them and their car to another train…then 300 kilometers back… "From Tedium to Apathy and back". (Note: The special prize is still available.)

While some things have changed from when I started this, most of the story remains the same. I would still like a couple of civilian railroad workers or cargo handlers to include so as to reinforce the background of the story line and set design, but I am still looking for suitable figures.

So what have we in the way of figure requirements? The first thing is that there is no active combat. So all those figure sets featuring guys hosing down the nearby but unseen opponents with the latest in automatic weapons are out. It is also mid-early 1942 so all those figure sets with the cute camo smocks and such are out too. So, what do we really have going on here? An Officer group standing around talking (seems designed for the Tamiya "Officers Conference" set) and a bunch of others sitting, standing or loading things (seems designed for the Italeri "German Rest Area" set and the Tamiya "German Soldiers at Rest" set, and I think we can pick a few of the Italeri "German Artillery Figures" set to give us people loading and carrying things. All these figure sets are fairly old and feature the M-1935 field jacket. In April of 1942, the M-1943 jacket, and all those cute (read that as "colorful") camo smocks and such would not be available yet. So, these figure sets are just right. We will have the field grey (a grey-green from Pactra*, Polly S and others) and stone grey pants (the field grey II in one Japanese manufacturer's brand of acrylic paint and Uniform Field Grey in Testors Acryl paints*) [* = the field paints I used]. In the main, these figures aren't bad. I think that the Tamiya "Officer Conference" set was released something like 30 years ago and is maybe a little underdone (the engraving is a little too subtle), especially in the face area. The Italeri "Rest Area" set was originally, I think, an ESCI figure set and are a bit over done (grooves and creases on the uniform, overly defined puffy eyes, etc.). The Italeri "Artillery Figures" set I seem to recall first seeing in a Revell box from the same era as the Tamiya "Officers Conference" set. They too are a bit underdone. The set also has a few figures that suggest that they may have been originally molded as being about 5 feet tall. Given that this is a bit short for the average master race infantryman, the mold makers appear to have made the guys a little taller…mainly in the neck. I do not really recall ever seeing a real guy-type guy have a neck like these figures. I have seen a few (very few) women with a swan neck, one that seems to be a vertebrae or two longer that I would have expected, but then, since these figures have interesting poses, nice equipment, sleeves rolled up, and appear to be carrying things, I decided to use them. Maybe we have an interesting bit of sub-

plot here. “Achtung! Streche!” “Hey! Stretch!”

The two figures from this set that are the most interesting have the long necks. They also have a pair, one on each side, of the pouches for the Gewehr 43 automatic rifle. This is sort of a combination of the M-1 Garrard and the K98 Mauser. The soldier carried/wore two of these big pouches on the front of the equipment belt one to the left and the other on the right of the buckle. One contained two 10 round clips, very like the M-1, although I think the M-1 clip held only 7 rounds. The other pouch contained an additional thirty rounds packed loose in the pouch. I guess they figured that with 10 in the rifle and 20 more in back-up clips, if the soldier needed more than 30 rounds right now that it was time for either the bayonet or getting out of Dodge. The problem with it is two fold. First, this rifle wasn’t introduced until 1943 Remember, our situation is supposed to be in April, 1942. Second, the figure set does not include the rifles (Ouch!). The late war weapons set from Tamiya does include the rifle, but then, the figures would probably be wearing some sort of smock type thing over the M-1943 tunic, neither of which these figures have. So, unless I can come up with something else, or an alternative rationale, I will have to cut these pouches off the figures and rework the areas so it appears that the guys are just wearing the equipment belt with no pouches.

All the figures start as blobs of plastic body parts on a sprue. My figure building philosophy is to separate the basic figure parts that make a given figure from the sprue, prepare the pieces and then glue them together to make one assembled figure. Of the figure sets chosen, all have their personal weapons and equipment as separate attachments. One is bareheaded, one is wearing a sidecap (Feldmutze) and the rest have separate hats or helmets.

In preparing the parts:

1. The first thing that has to go is the sprue gate nub. Careful carving removes this.
2. The mold parting lines also need to go. These figure sets have been around for 20 to 30 years so the molds do leave a bit of a parting line. Again, careful carving removes this little blemish. Despite their age, there are no sinks and no push pin marks.
3. Using a set of miniature files (Swiss Pattern Files) I re-establish the drapes, creases and folds in the clothing.
4. Using a the back of a knife point (I generally use scalpels or #11 Exacto or Exacto-type hobby knifes) I re-scribe the line between the shoes/boots and pant leg, the collar and the neck and the cuff and the wrist/arm. Sometimes there is a bit of carving needed at the cuffs, especially when the arm is elevated and the sleeve is pulled tight against the wrist on top and left loose below. There is another technique that some use. I just haven’t had the guts. What you do is cut the hand off. Drill and carve out the end of the sleeve - without the wrist and hand this is much easier. Attach the hand to a wrist/forearm-sized piece of plastic rod or tube (1/8th inch or so). The piece of tube or rod, if you can get it that big (sprue is good too; it usually isn’t round, but then neither is a forearm) can be used as a handle for painting the hand. With the hand separated from the arm it is also often easier to “mount” whatever is supposed to be in the hand and work the fingers around whatever it is so that it really looks like it is being held. When it is time to mount the hand, you just cut the forearm piece off to the correct length and voila!
5. I drill a hole into a foot (usually, sometimes a sitting figure will get in the seat - just as long as it is out of sight) and superglue in a piece of #14 gauge wire. This makes a good handle when painting and may be a good mounting support for holding the figure on the diorama once we are ready to mount the figures.
6. I glue the pieces together. Usually, this involves gluing the left and right leg-to-the-belt together followed by the thorax (that’s the chest part for you non-Biology majors out there) and finally the left and right arms. I do the best I can to correctly position the parts but filler is usually needed.
7. Once the glue joints are dry, at least the next day, I apply Squadron Green Putty to the seams as necessary. I generally use the Testors Liquid Cement (getting a little hard to find these days) with its little applicator brush to wet down the putty and work it into the seam and figure.
8. Once this dries nice and hard (at least a couple of days) I will carve, scrape, file and sand the areas to restore the folds, creases and desired seams. Again, the pattern files are very helpful.
9. Use an old toothbrush and give the figure a wash with soapy water (dish wash soap is ideal - the idea is to eliminate finger print oils. Your fingers have probably eliminated any mold release that’s left. But the dish wash soap will take care of that too). Follow this with a good rinse and dry in the hot room. And finally,
10. Prime the figure. I use a Floquil white paint of some sort (Reefer White, Bulkhead White, etc.) on metal and resin figures. Plastic figures: The point is to use a carrier that will not be used to cover the primer. The carrier in Floquil paint will eat plastic so watch it here (more on dissimilar carriers later).

So, now we have your basic figure standing sort of stiffly, sort of doing something, but who knows what because there is nothing in the hands and, for the most part, it looks like the guy didn’t quite get all the way into the Guillotine when the blade came down (no top of head). I do the “Skin Out” method of figure painting. You figure painters out there will have your own methods and such, so please read patiently as the following might be a bit boring. For you other people out there, especially those who would like to include the odd whatever-driver (car driver, pilot, commander, gunner, loader, pointer, trainer, bather, watcher, doer, stander, sitter, whatever-person) but just cringe at the thought of painting a person, I’ll give you two methods of painting figures that actually produce IPMS Regional Award Winning Results (especially if you’re the only one to enter the category, but even if

you're not - and not just out here on the left-coast). The basic idea is that when you apply paint to the figure you are putting it "on" the figure. It stands to reason, then, that you put the paint on like you put clothes on. First paint the eyes, then cut in the skin parts, then the uniform or clothing parts, then the accoutrements parts (web gear, leather straps and belts, etc.) then the attachments (medals, buttons, buckles, etc) and finally the attachments (guns, canteens, shovels, gas mask containers, etc.). The idea is that as you overlay the layers you can cut in the next layer of color. As an example, imagine the difficulty of painting a coat after you've painted the buttons. Possible, but not easy.

Method 1

This is real simple, takes maybe three days to finish a figure, 99.99% of the time is consumed waiting for the paint to dry. No, I do not recommend that you watch the paint dry, just put the figures in a drying room. I have found that putting the figure on top of the water heater is the perfect answer. My water heater is located in a closet under the stairs along with some shelves, brooms, vacuum the cleaner, etc. Point being is that given the lack of a thermal jacket on the water heater, this little room is about 85 degrees, winter or summer. It is a great drying room for model projects. Put it in on Tuesday evening and it's ready to go the next day.

This method works great for figures 1/48th scale (about 35mm) and smaller.

First, prepare the figure. See the steps above. While figures this small usually do not come in separate pieces or with detached equipment, they usually have a sprue gate nub and a mold parting line. This latter item can be a real pain with 1/72nd scale soft plastic figures.

Removal of the mold parting line on these little figures is particularly important. With these figures a lot of the lack of detail is in the recesses where the manufacturing process will prevent the figure from releasing from the mold if there are undercuts down there. This "fault" is

Upcoming Model Shows and Aviation Events

Thursday – Sunday, June 16-19
IPMS Region 7 ReCon. Sponsored by Anchorage Chapter IPMS and the Aleutian Tigers-IPMS Fairbanks Alaska. University of Alaska Anchorage Student Union. Contest Schedule of events: Thursday 16 June: Early arrival and set up. Friday 17 June: Model entry; Seminars; base tours(?); Evening mixer. Saturday 18 June: Model entry, cut off noon; Judging preparation seminar; Afternoon Judging; Military vehicle display; Evening banquet. Sunday 19 June: Machine gun shoot; Seminars; Model pick-up. Themes - Cars: Alaskan junkers: Any well weathered civilian vehicle, dirt and rust encouraged; Military: Winter War—Any subject representing combat in cold weather. For more information: Please include words such as IPMS or models in your subject line to prevent deletion as junk mail. Paul Cote, **cotepmc@alaska.net** or Joe Koss, **jkoss@gci.net**

Wednesday-Sunday, July 20-23
IPMS/USA National Convention, Atlanta, GA. Cobb Galleria Centre. For more info: **http://www.ipmsusa2005.org/**

Saturday, September 17
2005 Model Show and Contest. Presented by IPMS Portland Oregon and the Evergreen Aviation Museum. Evergreen Aviation Museum, McMinnville, Oregon. 9 am - 4 pm. Costs: Museum Entry: $11 adults, $10 seniors, $7 Children, Museum Members free. Contest Entry: Adult: $5 for 1 to 4 models/entries, $1 each additional entry ; Juniors 11-17: $1 per model entry; Juniors 10 and Under: Free; Display Entries: Free. Special Awards List: Michael King Smith Memorial Award: Best of Show sponsored by OHMS; The Evergreen Award: Best Rotary Wing Craft; Johnnie E. Johnson Memorial Award: Best Royal Air Force Subject, sponsored by Tony Roberts; Best of Show: Peoples' Choice sponsored by OHMS; Best Vietnam War-Allied Subject sponsored by Mike Howard; Best Israeli Subject sponsored by Larry Randel; Best Anti-Aircraft Weapon Subject sponsored by Adam Cox. For more information, contact Brian Yee at 503-309-6137 or e-mail at **BYee1959@msn.com**

Saturday, October 1
Show Off the Good Stuff Contest, sponsored by IPMS Palouse Area Modelers. Moose Lodge 501, Moscow, Idaho. For more info, e-mail **uwhuskys@hotmail.com**

Saturday, October 8
IPMS Vancouver 35th Annual Fall Model Show and Swap Meet. Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada. 9:00 am - 4:30 pm. For more info: Warwick Wright, phone : 604-274-5513, e-mail: **jawright@telus.net**
Web site: **http://members.tripod.com/~ipms**

forgivable because the area will be in extreme shadow. The mold parting line, however, is usually on the most exposed and detail heavy portion of the figure. Not removing this is a real problem for the finished figure. Removing this is a real problem for the modeler. You need a real sharp knife blade (scalpels are good here). You must actually cut the thin little bit of soft plastic off the figure. You can't scrape it, file it or sand it off. The problem is with cutting the mold parting bead material off without cutting a big chunk out of the figure. The answer is a very sharp knife and lots of patience.

Once the figure is prepared (OK, for step #5 the little soft plastic figures could use a straight pin for the "handle") it is time for the paint.

1. Paint the figure with base coats of acrylic paint. For a US Infantryman, flesh for the face, OD or khaki drab for the uniform and helmet, khaki drill or tan for the web gear - you get the idea. Paint as close to the desired lines as practical/ possible as this will be the "final" color, sort of.
2. Let dry thoroughly. A day or two in the drying room should do.
3. Mix some washes with turpentine-based paint of darker colors for the acrylic base coats. Rust for the flesh (shadows the recesses as you might imagine and it also warms up the base flesh tone), dark grey for the OD, dark brown for light brown or tan, black for the steel - you get the idea. Apply the washes to the shadowy places.
4. Set this to dry for a couple of days in the hot room.
5. Once dry, a little dry brushing of lighter versions of the base colors adds highlight.
6. Finally, just the slightest dark earth wash for the eye sockets, nose, mouth, colors, and cuffs.

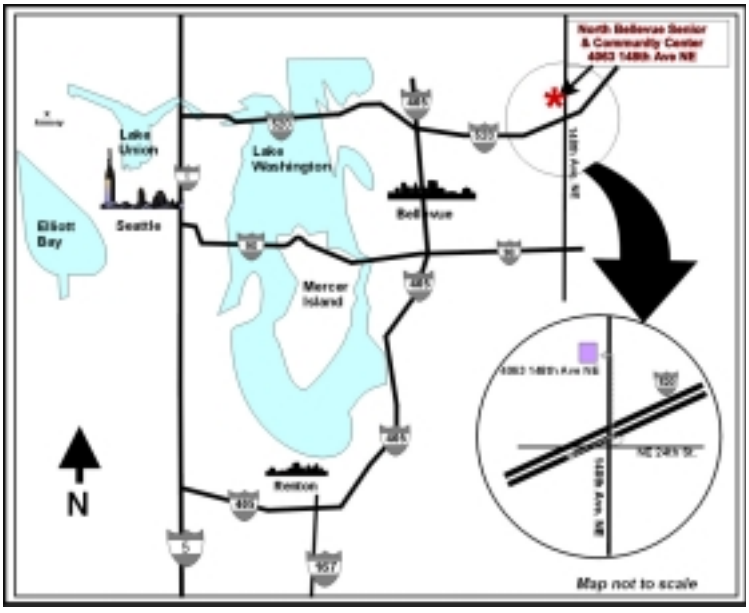
The carrier business is important. While basically a three-step process (acrylic paint, turpentine wash, dry brush) you will note that, as I said above somewhere, most of the time involved is taken waiting for paint to dry. Also, the turpentine-based washes will not eat into the acrylic based base color coats. The acrylic paint protects the primer from the turpentine. The dissimilar paint carrier in each step/layer of the process is the key. Another tip, the acrylic based paint works best on the soft plastic figures, if you are working in that scale. This is because the soft plastic figures will flex a bit in handling, but then, so will the acrylic paint.

It will take several days to complete the process but as you can see, once the paintbrushes come out, it is really 5-minutes a day for a week. The rest is all drying time.

to be continued...

Meeting Reminder

June 11
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.