

Seattle Chapter News



Seattle Chapter IPMS/USA
September 2006

PREZNOTES



Well, at least I haven't CA'ed myself to my pants or my chair since the last meeting. However, since it's been such a long time since I glued plastic to plastic using my favorite bottle of Testors, I've managed to leave lots of fingerprints on the model I'm working on. You would think that I'd have learned to do the most basic part of model building after all these years (decades)! At least I've been able to spend a few hours at the bench this month. It's almost like starting over with that first Airfix kit.



Speaking of Airfix, if you have not heard yet, Humbrol, the parent company of Airfix, has been placed into "administration", somewhat similar to a Chapter 11 here. Many of the staffers at Airfix have already been given their pink slips and it remains to be seen what will happen to one of the oldest plastic kit producers (established in 1949 - older than I am!) in the world. The administrator can attempt to find an investor or a buyer, or go as far as to sell the parts and pieces of the company piecemeal. We'll have to wait and see what happens. As far as their announced releases of a 1/72nd Nimrod and a 1/48th scale EE Canberra, that's all up in the air at this point. Hopefully they'll be able to resolve everything - that would be a benefit to the modelers of the world.

Don't forget that next week is the contest hosted by OHMS at McMinnville, Oregon. Unfortunately, my work schedule prevents me from attending, so if anyone has a bit of extra space, would you consider taking a few of my models?

Next up after McMinnville will be the IPMS Vancouver show on October 7 and following that on October 13/14 is the SciFan contest at Galaxy Hobby in Lynnwood.



I heard from the boys on the Peninsula and their next show will be June 16, '07 at Fort Worden.

That's it for now...

...we'll see you at the meeting,

Terry



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IPMS Seattle Web Site (Webmasters, Norm Filer & 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 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 Spencer Tom, 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 2006 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.

September 9
November 11

October 14
December 9

IPMS/USA NEW MEMBER APPLICATION

IPMS No.: _____ Name: _____
(leave blank) FIRST M LAST

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

Adult: \$25 Junior (17 years old or younger): \$12

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

Six Questions. Approximately.

by Scott Kruize

Odd volumes sometimes find their way onto the Hurricane Bookshelf. This garage-sale acquisition inspired me to...ah...let's have a little background information, first:

If you attend a NorthWest Scale Modelers' monthly meeting at the Museum of Flight for the first time, you will notice things missing from most organizations, such as:

- No officers*
- No dues
- No bylaws
- No Robert's Rules of Order procedures at meetings

*Meetings are constrained from degenerating into total anarchy by "The Person Who Talks The Most"...as close as we can come to designating a de facto leader without giving him an official title.

But we do have:

- Announcements of modeling significance by whoever knows about them
- Show-and-Tell
- —loosely connected to a Theme suggested, by popular demand, at the previous meeting, and
- Six Questions*

*Invariably the Questioner does more than six, forging on through snide remarks and catcalls, mixed in with ridiculous, and occasionally even correct, answers...

I did July's Six Questions, based on *The Home Front: USA*, by Ronald H. Bailey, in the Time-Life Books series World War II, copyright 1977, Alexandria, VA.

The NWSM, as a whole, is a pretty bright group. Or at least they know a lot of historical trivia, which may, of course, not be quite the same thing. Anyway, I got

only partway through most questions before they sang out answers, mostly correct. They're presented here so you can match your wits with theirs:



1. When war came, the head of the American Legion in Wisconsin proposed a guerilla army of the state's licensed deer hunters, should any Axis troops dare invade. How large a force would that have been?

2. William Ball from Fredericksburg, Iowa, was killed at Pearl Harbor. Back home, five brothers he knew in childhood joined the Navy to avenge him. Who were they?

3. A conscientious objector in Fentree County, Tennessee, could at least be assured of getting a sympathetic hearing from the head of the local draft board. Who?

4. The draft registered 50 million, of whom more than 10 million were ordered to report for induction. Of these, 42,973 claimed to be "conscientious objectors". How many went to prison for it?

5. Marrying a serviceman entitled a wife a \$50 monthly allotment check, besides benefits from the \$10,000 GI Life

Insurance policy. What name do we give to women who married for these things rather than love and devotion?

6. How many combat planes did America produce during World War II? (Some respondents remembered my prior Hurricane Bookshelf review of *America's Hundred Thousand* – but that referred only to fighter planes. How many of all types put together?)

7. Who ran the Special Committee To Investigate The National Defense Program, and how much money is it estimated to have saved the American taxpayer?

8. It says in the book that he'd visited a shipyard only once, before his industrious crews began to build one-third of America's 2,716 'Liberty ships'. Who was that?

9. A major victory in the culture war against the Axis: who cleverly got shipments of chicle from South America approved, by having his plantations also grow rubber, so the products could be shipped together...and then even managed to get strategically-rationed sugar approved for his product by convincing the Government, and industry, that it was a "great reliever of wartime tensions"?

10. Japanese balloon bombs, carried on the jet stream that only a few Japanese scientists knew about, until our B-29s encountered them, came down in the hundreds in the continental U.S.A. How many were killed by this weapon?

11. At war bond rallies, you might buy Betty Grable's stockings, or even Man-O'-War's horseshoes at auction. How much for a kiss from Hedy Lamarr?

12. To discourage hoarding and too much black-market trading and selling, how often did American citizens' ration books expire, and get re-issued?

Continued on page 12

2006 IPMS Region 7 Convention at Evergreen Aviation Museum

The 2006 Oregon Historical Modelers Society show will be the IPMS Region 7 Convention and will be held on Saturday, September 16. As usual the show will be at the spectacular Evergreen Aviation Museum in McMinnville, Oregon.

The museum showcases more than 60 military and civilian aircraft including a SR-71 Blackbird, Titan II Missile, and the Hughes HK-1 (also known as the Spruce Goose). It will be "Air Force Day" at the museum on the day of the show so be prepared for many additional fun activities at the museum. The museum will be unveiling their newest aircraft, an F-100 Super Sabre and an F-5 Tiger, on the day of the show.

The Region 7 IPMS convention will give entrants an opportunity to showcase their models among the best in the northwest. Model registration begins at 9 am and closes at 12 noon. The models will be displayed and judged until 4 pm at the close of the show.

Again this year there will be a free Make'N'Take event for younger modelers. There will be a selection of models for kids to build (with the help of older hands) which they can then take home.

Every person who enters models in the contest will receive one complimentary raffle ticket. For more chances, tickets will be on sale for \$1 each, 6 tickets for \$5, or 13 tickets for \$10. Raffle drawings will be at 12:00 pm, 1:00 pm, 2:00 pm, 3:00 pm, and a Grand Prize drawing at 3:45 pm. Several great kits have already been donated, and more are expected.

The Museum is located at 500 NE Captain Michael King Smith Way, McMinnville, Oregon. The Evergreen Aviation Museum is located about a one hour drive southwest of Portland. From I-5, take Highway 99W to Highway 18 and proceed to

Cumulus Ave. in McMinnville. The Museum is across the street from the McMinnville Airport on Capt. Michael King Smith Way.

For more information by phone about the show, contact Brian Yee at 503-309-6137 or e-mail at BYee1959@msn.com.

The show web site is <http://www.geocities.com/oregonshow/index.htm>

Registration forms can be downloaded at <http://www.geocities.com/oregonshow/reginfo.htm>

Tentative Show Schedule:

9:00 a.m.: Doors open and Model Registration Begins
11:30 a.m.: Judges Meeting (In the Museum Theater)
12:00 p.m.: Registration closes, Judging Begins
3:00 p.m.: Judging Complete
3:30 p.m.: Final Raffle Prizes Awarded
3:35 p.m.: Awards Ceremony with Special Award winners announced
4:00 p.m.: Show Complete
5:00 p.m.: Museum Closes

Costs:

Museum Entry: \$11.00 adults, \$10.00 seniors, \$7.00 Children, Museum Members free.

Contest Entry:
Adult: \$5 for 1 to 5 models/entries, \$1 each additional entry
Juniors 11-17: \$1 per model entry
Juniors 10 and Under: Free
Display Entries: Free
\$2 discount off Contest Entree fee for IPMS members (must show card or have ID number)

Special Awards List

Michael King Smith Memorial Award: Best of Show sponsored by OHMS
Best of Show: Peoples' Choice sponsored by OHMS
The Evergreen Award: Best Rotary Wing Craft sponsored by IPMS Seattle

Johnnie E. Johnson Memorial Award: Best Royal Air Force Subject sponsored by Tony Roberts
Pete Ball Memorial Award: Best F-100 Super Sabre sponsored by OHMS
Best Real Space Award sponsored by Geraths Design
Best Ford sponsored by OHMS
Best Harrier sponsored by Harrier SIG/Brad Hoskins
Best '40's and '50's Jet Fighter sponsored by Naplak.com
Best Post-WW2 Armor Subject sponsored by OHMS
Best WW I Subject sponsored by Jon Lange
Best Anti-Aircraft Weapon Subject sponsored by Adam Cox
Best Vietnam War-Allied Subject sponsored by Mike Howard
Best Soviet WW2 Subject sponsored by Brian Yee
Best Israeli Subject sponsored by Larry Randel
Best Use of Weathering sponsored by Southern Willamette Valley Historical Modelers Society

2006 Class Lists

100 - Aircraft

101-1/73rd and Smaller
102-1/72nd Single Prop
103-1/72nd Multi-Prop
104-1/48th Single Prop/Allied
105-1/48th Single Prop/Axis and other
106-1/48th Multi-Prop
107-1/32nd and Larger Prop
108-1/72nd Single Jet
109-1/72nd Multi-Jet
110-1/48th Single Jet
111-1/48th Multi-Jet
112-1/32nd and Larger Jet
113-Civil, Sport, Airliners and Racing: All Scales
114-Biplanes/Vintage Types/Airships: All Scales
115-Rotary Wing: All Scales
116-Vacuforms/Scratch-Built/Conversions: All Scales
Best Aircraft Award

200 - Military Vehicles

201-1/49th and Smaller - Military Vehicles
 202-1/36th to 1/48th - Military Vehicles
 203-1/35th and Larger Open Top AFVs,
 1945 and earlier
 204-1/35th and Larger - Closed Top AFV,
 1945 and earlier
 205-1/35th and Larger Open Top AFVs,
 Post-1945
 206-1/35th and Larger Closed Top AFVs,
 Post-1945
 207-1/35th and Larger - Half-Tracks and
 Self-Propelled Guns
 208-1/35th and Larger - Armored Cars and
 Soft-Skinned
 209-Towed Artillery and Missiles - All
 Eras/All Scales
 210-Conversions and Scratch-Builds - all
 Subjects/Eras/Scales

Best Military Vehicle Award

300 – Automotive

301-Competition-Closed Wheel
 302-Competition-Open Wheel
 303-Competition-Drag Racers
 304-Showroom Stock, Box Stock Cars
 305-Street Machines, Custom Cars and Hot
 Rods
 306-Pick-Up Trucks, SUV
 307-Commercial Trucks
 308-Motorcycles
 309-Curbsides
 310-Scratchbuilt-All Scales

Best Automotive Award

400-Ships And Sailing Vessel

401-Ships-All scales, motorized and non-
 motorized
 402-Submarines-All scales

Best Ship Award

500-Space Fact/Sci-Fi/Fantasy

501-Space Fact
 502-Space /Sci-Fi Fantasy

Best Space Fact/Sci-Fi/Fantasy

600 - Figures

601-Figures, Smaller than 54mm
 602-Figures, 54mm, 1/32nd and 1/35th
 603-Figures, Larger than 54mm
 604-Figures, Mounted
 605-Dinosaurs

Best Figure Award

700 - Diorama

701-Aircraft
 702-Armor/Military-Less than five figures
 703-Armor/Military-Five or more figures
 704-Automotive
 705-Ship/Maritime
 706-Space Fact/Sci-Fi/Fantasy
 707-Diorama-Miscellaneous

Best Diorama Award

800 - Other

801-Flight of Fancy
 802-Collections - Five or More Related
 Models
 803-Humorous
 804-Miscellaneous - Anything Not
 Covered Above
 805-Group/Club Entries (each entry will
 count as one kit for entry cost)

900 – Junior (Under 18) (All Scales)

901-Aircraft
 902-Armor
 903-Automotive
 904-Ships
 905-Space Fact/Sci-Fi/Fantasy
 906-Figures
 907-Diorama

Best Junior (Ages 11-17) Award

Exhibition / Display

All Subjects/All Scales (Not judged)

Contest Rules and Notes

IPMS/USA National Contest Judging
 Rules will be used.

Categories may be adjusted by the Head
 Judge based on number of kit entries on
 the day of the show.

Contestant may enter a model in IPMS
 Contest Classes and one OHMS Special
 Award Class.

Juniors may compete in Senior categories
 if desired.

All judges' decisions are final.

Note for Class 805—Each Group/Club
 Entry will count as 1 kit for entry cost
 (even if the group build consists of
 multiple pieces).

No Sweeps allowed.

Vendors

Current vendors signed up to participate
 are:

Just Plane Hobbies
 Masterpiece Models
 R & J
 Skyway Model Shop
 Eagle Editions
 Gary Hunley
 Randy Crete
 Garland Angleton
 Robert Otero
 Norm Sturm
 Forrest Beattie
 Perry Aircraft
 Steve Cozad
 Ray Peterson

Building a Replica 1953 Ford Victoria

by Jon Fincher

Preamble...and Ramble...

Once upon a time, oh, about four years ago, our own Tim Nelson came to us and asked if anyone would be interested in building some replica models for something called the Champlin Collection. Being a young, idealistic boy of 35, I signed up to help the effort, looking forward to the challenge of building as close a replica of a real airplane that I could. Two years later, a jaded, cynical, prematurely-aged grump of 37 delivered his model to the Museum of Flight, where it sits today, treated like that awful lamp your great-aunt gave you for Christmas - stored out of sight 99.9% of the time and only shown the light of day when she visits. During the building process, my comments and pointed critiques (some call it whining, a label I steadfastly deny) prompted the following reply from Mr. Nelson: You know, nothing takes the joy out of modeling like building on a deadline.

While I appreciated this wisdom at the time, and have oft repeated it, I obviously have more belly than experience under my belt, and it appears I use my head to hold more hair than memories. Were it otherwise, I never would have taken on my latest project - building a replica of another vehicle at the request of another person. This time, however, there would be no time limit, and even less reference material to draw upon. Plus, I get to write (and get to read) a few newsletter articles - what a bargain!

You see, the story begins, as I remember it, sometime last winter, when a gentleman who lived (note the past tense) in my condo noticed my garage door open (which it usually is when I'm working on a project). Not being a builder himself, he asked me if I'd like to build a model for him of a car he used to own. He even had the kit to start with, and was willing to pay me

for my time. Knowing there is no way he could pay me a reasonable rate for the hours I'd put into the project, I told him (and here's where I wish I had double-jointed knees to kick myself with) I would do it for nothing. And so began another journey...

The Real Introduction

The subject: A custom 1953 Ford Victoria.

The kit: Lindberg's 1/24th scale '53 Ford Victoria (how lucky was that?)

The challenge: Build it to represent an actual car owned by my friend in the late 1950s/early 1960s.

The Build - Begin with the Power Plant

The engine was fairly easily done - this was my first flathead engine, so some placement of parts was off from the more familiar muscle car era (distributor in front on top of the pulleys? Two coolant feed and return hoses? Oil filter on the wrong side? What the?) I added a turned aluminum distributor and plug wires, and thanks to the weird distributor placement on flatheads, had to find a creative place to run the wires (instead of down from the plugs and above the headers, I had to run them up from the plugs and over the heads). Masking tape pulley belts lend some interest and accuracy to the final engine bay, as did black washes and dry brushing of the metalizer steel engine (I had no references for actual engine color). More on references later.

The Build - Body like a Brick...

All the time I was working on the engine, I was working on the body as well. Here's where the real customization work began. My friend's car had very little ornamentation on the exterior - no rear wheel well covers, no hood ornament, different bumpers, bullet tail lamps, and the piece-de-resistance (emphasis on "resistance", synonymous with "trepidation", "caution", and "abject irrational gibbering fear"), a custom bird-cage grill. This was going to be a challenge...I love challenges!

At least, that's what I told myself when I wasn't trying to convince myself this is fun.

Filling the extra body holes was easily done with gap-filling CA, and the entire body was covered with Mr. Surfacer 1500 and sanded to remove high-spots. I'm beginning to love Mr. Surfacer - the 1000 brand fills divots and heavy scratches with ease, while the 1500 is a good brushable filler for general work. It makes a great guide coat for sanding work before primer and sealer, and best of all, I don't need to break out the airbrush for it - brilliant! Too bad I had to have a Japanese friend of mine translate the instructions on the bottle to see how to clean it off my brushes.

The Build - Paint

Anyway, once I was satisfied with the rough body work, I started reading an article in *Scale Auto Enthusiast* (I'm sure you military modelers have heard of it, maybe even seen it once or twice) by Mark Gustavson on how he gets his gorgeous finishes, and decided to follow his formula, which is based on using real automotive paint products. So, article in hand, I proceeded to apply multiple automotive primer coats, which were sanded in between with 3M auto body sandpaper in between (starting with 600 grit and working up to 1500 grit for the final primer coats). The final coat before real color was an automotive sealer, which isolated the primer from the later color coats. The quart can I bought cost me around \$30 from Wesco, and will probably go bad on the shelf before I can use it all (in other words, if you want some, just ask).

I ordered paint from Model Car World (<http://ourworld-top.cs.com/mcwautofinishes/index.html>) to match the color my friend reported was on his car. MCW's paints are real automotive lacquers bottled for modeler's - to put it another way, I can go on the Internet, find an exact color match for a given manufacturer's paint, and pay a premium for a two ounce bottle. In the future, I'll go

to Wesco, have the guy behind the counter find me an exact color match (using my Internet references), and buy a quart for \$30+. I get my rattle can primer, sealer, and auto body sandpaper there anyway.

Despite the premium price, I did learn a few things about using auto paints.

1. My cheap lacquer thinner won't touch it - I had to use acetone to clean it out of my airbrush (note to self: get real lacquer thinner next time you're at Wesco).
2. Auto lacquer dries quick and hard, which is good - no more polishing through color coats. The caveat to fast drying is leads directly to point number...
3. Because it dries so fast, I can't spray it like normal model lacquers or thinned enamels. Auto paint is formulated to spray on 1:1 autos through HVLP (high velocity, low pressure) guns at 45-50 PSI. While spraying through an airbrush at 15 PSI is a valid scale reduction, the paint itself hasn't been scale reduced. This leads to orange peel, frustration, and heartbreak - in other words, I've got to turn up the pressure and lay it on thicker on the later coats.

The Build - The Big Mistake™

Two color coats, one intermediate sanding with 1500 paper, and two more color coats later, I was happy with my progress, despite the air pressure problems. My happiness, however, like a bug flying across the highway at windshield level, was short-lived, for it was then, and only then, that I noticed my first Big Mistake™

On the rear of the body, below the trunk lid, there are some mounting holes - I'm not sure what they're for. Problem is, my reference photos show nothing mounted there, and no holes in the body where these holes are. I did mention this was after my first four color coats, right?

After sanding the area around the holes to remove most of the paint, I filled the holes with styrene rod and cemented them in place with liquid cement. I then clipped

them as flush with the body as possible, and proceeded on a multi-step clean-up process involving sandpaper, sanding sticks, the chisel ends of files, and some Mr. Surfacer to make the bare spots as smooth as possible. I'm still not done, but it's better than having holes.

The Build - Chassis, Bling, and the Little Mistake

In the meantime, I got to work on the chassis. I managed to scratch-build some coil-over shocks for the front suspension - this was as useful as detailing the backside of an instrument panel, as the shocks are buried between the frame and the control arms. I also began scratch-building rear leaf springs to replace the poorly detailed kit pieces. And then, like a woman in an old country song who smells an odd perfume on her man's shirt collar, joy left me again as I noticed my first Little Mistake (used with permission).

Part of the front chassis is actually a front body panel (it sits below the grill and above the front bumper), and needs to be painted with the body color. Why is that a mistake? Because the chassis is currently painted flat black - all the way around. Why is that a Little mistake? Because I can fix it with masking tape and paint. This is when joy bought my story that it was my aunt's perfume, decided I was worth a second chance, and maybe we could be in a southern rock song instead...

The front and rear bumpers in the kit have pusher bars on them - unfortunately, the reference car's bumpers did not, which meant I had to remove them from the otherwise correctly shaped kit parts. However, it's never that easy, is it?

The degree of difficulty on this maneuver is that the kit bumpers are molded hollow in back - simply cutting the pusher bar portions off would have left each bumper in three separate pieces. Using resourcefulness only a modeler could draw forth and appreciate (because it was completely lost on my wife and daughter), and which I didn't know I had, I filled the hollow area

behind each pusher bar with gap-filling CA and set it with CA kicker. This provided enough support to allow me to cut the pusher bars off, grind the stubs down with my rotary tool, and sand the area smooth. Some Mr. Surfacer and a coat of primer later, and I had a bumper ready for gloss black, which will be covered with Alclad II Chrome (just for the bling, baby!) before the bumpers get installed.

The Build - Itchy and Scratchbuild

The toughest part of the build to date has been the front grill. I've seen nothing like it in any kit, so set down to do my first bit of major (or minor, depending on if John Alcorn's reading this article) scratch-building (OK, it was my second, but the first time I was following along with an *FSM* article, so it doesn't really count). My biggest problem was how to build it so it looked like a kit piece rather than a grade school art project.

The grill, when viewed from the top, follows the angle of the hood, so I roughed that angle onto a small piece of wood to act as a jig. Stock styrene rod of roughly the correct diameter was gently heated over a match and quickly bent to the correct angle - six pieces would be needed for this grill (I counted them on the reference photo - and people scoff at the New Math. Pshaw!) Each bent piece was laid into the wood jig, with another smaller piece of the same diameter rod in between each to act as a spacer. Once in place, some masking tape held it all together and tight while I glued in smaller diameter styrene rod in the center and midway on each side. Once the glue set, the spacers were extricated from the jig, the tape was removed, and the grill was halfway done. The kit grill was molded with a surround in place which I could use, so I cut the kit grill away from the surround, drilled some small holes, and mounted the new grill in its place. A little sanding and primer, and it too will be ready for gloss black and Alclad II Chrome.

Continued on page 16

The Time Before Tamiya

by Ken Murphy

For the last five months, I've been involved in the kind of modeling I like the least – re-modeling. It was the longest time I spent away from hobby since I returned to it a couple of years ago after a break of nearly 30 years (the period sometimes referred to as “The Dark Ages”). The current hiatus got me thinking about that earlier one and how much has changed in those intervening years.

Just as my old house was being upgraded with the use of new tools and materials that didn't exist when the house was built, I couldn't help but think about how the hobby has changed with the new materials and tools that didn't exist when I first started.

When I could escape for a moment, I'd gazed longingly at my unused work bench, still cluttered with several half-finished kits, scattered tools, paint and brushes, piles of books and magazines, sheets of sandpaper and decals, tubes and bottles of glue and paint. I couldn't help but wonder: “How did this happen?”

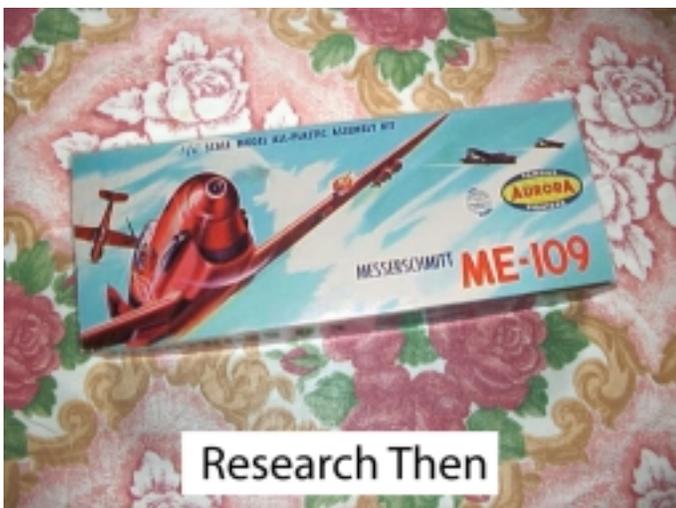
When I was a first modeling, way back in my youth or as friend Scott would say, during my “Calvin-esque” period, I never had a mess like this around. For one thing, I didn't have a work bench - I worked on

the kitchen table. I was either done or all packed up and put away by dinner time. What a luxury as an adult to have a place where I can work and just leave the mess for next time. But workspace is just the most blatant difference. I also started thinking about all the other things that have changed.

The first and most obvious is that the hobby itself has grown up - as have I. There was a toy-like simplicity to the models of my youth; few parts, brightly colored plastic and simple instructions (laughably simple in some cases). One of the things that I loved most about opening a kit was reading the “history” of the aircraft waiting inside. These were usually brief, often inaccurate and as fanciful as the box art. Speaking of box art – now there is an area in which modern kits have not improved. The skill of those artists amazes me still. A lot of the romance went out of the hobby for me when many companies abandoned box art for photos of the models, and not very good photos at that. Now when I go to a hobby shop, I'm thrilled to see all the great box art again. But it's what's inside that is truly amazing. Just as I have grown more sophisticated and demanding in my old age, so it seems, have the models. I'm hard pressed to find a kit with fewer than 40 or 50 parts. Some of the old kits were so simple they were barely more than plastic versions of stamped balsa flyers. Many of today's kits today have reached a sophistication that is of museum-like quality.

My first foray back into modeling in the modern era was very much like my last experience some 30 years ago. I wandered into the model section of a department store, which I often have done over the years, since I never lost my interest in looking, when I found something interesting – a 109 in markings I'd never seen before. With some vacation time coming up and on impulse, I bought the kit, some tube glue and Testor's generic military paint set. I had an X-Acto knife and brushes at home. In other words, I had all the tools I had ever needed to put together a model. You can imagine the results. None the less, it brought me back. All the old feelings I had relished as a child were relived now; marveling at the box art, the Christmas morning-like joy of opening the box and, as we say now, fondling the plastic, fitting the big pieces together and imaging the results. Before a drop of glue or paint has touched the plastic, I've already gotten my money's worth. Speaking of money, as a child, my weekly allowance of about one dollar would buy a small kit (a 1/72nd anything) and maybe some paint and glue. Now kits can be as much as 100 times more expensive. However, since the cost of a kit then would represent approximately 100% of my disposable income, today's kits are relatively much cheaper than anything I could buy then.

Back then I'd visit the shop on Saturday morning and by Saturday afternoon I'd have it done. Needless to say, things are



Research Then



Research Now



quit different now. Now I can buy a kit on a Saturday morning and by Saturday afternoon have it done – just three months later. Then, I never had more than one unbuilt kit in my possession at a time. Now I can afford stacks of kits. Which brings me to one of the most shocking revelations of my second coming; kit collections! I couldn't for the life of me, fathom why anyone would have more than the kit they were currently working on. You build a kit, then go out and buy another. Granted, buying the kits is a good part of the fun, but let's be reasonable here. Well, apparently reason has nothing to do with it. I chided Scott about his closet full of kits – many more than he could possibly build for many years – I mean, what's the point? It seemed to me like some kind of mania. I have lots of money, so I'll buy enough to

stock my own hobby shop! Yes, I had a few kits, mostly great bargains gathered up at meetings, but nothing like a kit **collection**. In fact, I was quite proud that I was well within Jacob Russell's 25 Kit Rule. Then one day, at an IPMS meeting I was complaining about kit collectors when Jim Schubert uttered the words that would send me down the path to madness: "Whenever you see a kit you think you might want to build someday, buy it – you never know if you'll ever see that kit again." I bought two of his old kits then and there. He may be a crafty old salesman, but it made sense - a sort of twisted, perverted kind of sense, but sense and since then my collection, er, supply of kits, which I will **definitely** build someday, has expanded to over 100. I know most of you will find that number pitifully, laughably

small, but it's nearly overwhelming to me and I've had to build extra shelving in my garage to store them. Now if only I could find the time to build them...

While on the subject of kits, another big difference is the number of manufacturers. When I was looking for kits at the hobby shop, or the drug store, I could choose between Revell, Monogram, Aurora and Hawk or perhaps one of those exotic kits from the only foreign company I knew: Airfix. That was it. Now there's everything from A-Model to Zvezda, AMT to DML, ESCI to ERTL, Hasegawa to Hobby Craft, Testors to Tamiya. The list goes on and on. I can name over 50 and I find new ones all the time. Among my small collection, uh, supply of kits, I count 38 manufacturers.



The best news is that along with the profusion of companies comes a profusion of modeling subjects. Before, your subjects were Spitfire, Messerschmitt, Mustang, and Zero. Now, there are more subjects than you could possibly build in a lifetime. But of course, that's not enough either. Another strange concept I was introduced to was building more than one version of a subject. Of course, as a child, options were limited. Why would you want to build more than one Spitfire? There was only one kit and one set of decals. The term "aftermarket" was unknown. Now not only can you build practically every type of aircraft that ever flew, but nearly every individual one too!

If someone had told me as a child that I was building "out of the box," I would have laughed. Of course it was out of the box. Everything was out of the box. Now there are resin sets, etched metal, white metal and my favorite, decals. I still prefer to build out of the box, but I'll spend as much on decals as I did on the kit just for the extra quality and variety. Knowing what to do with these new decals falls under the general heading of "research." In the past, research was reading the brief history and looking at the box art. The finished model should look like the picture on the cover, shouldn't it? Now, I don't think I could list all the sources of information available on even the most obscure subjects. The explosion of information available to the average modeler in the last 30 years has led to vast libraries, piles of magazines and some serious storage problems. And now there's the need for high speed cable for your computer so you can swiftly search the Internet for even more.

Tools and paints are the next big area of change. All I used in the old days was a tube of Testors glue, an X-acto knife and a couple of bottles of enamel paint – usually black and silver, since I rarely painted anything other than the propeller, gear struts, machine guns and the pilot. According to the box art, the color of the plastic was the color of the plane, so there was no need to paint it. Now, even if the kit

is molded in the same gray color that the actual plane was painted, you would have to paint it. Seams and imperfections must be covered, but most importantly it wouldn't be the right shade of gray. To help with this, paint companies now provide us with a rainbow of colors specially mixed to exacting standards to faithfully reflect the exact shade of RLM 74 as seen from a scale distance at high noon on a clear August day in 1943 Russia. All so we can say we used the correct color.

As with paints, I could go on and on about tools, I'm still learning about new ones everyday. My tool box is fairly simple. Only three or four kinds of glue, several kinds of sandpaper, a collection of small files, clamps, clothes pins, three kinds of tape, dozens of brushes, three airbrushes, a CO2 tank, a respirator, a Dremel tool, a vice, sprue nippers, several tweezers and some loose odds and ends. I have numerous supplies such as white and green putty (can anyone tell me what the difference is?), various kinds of CA and accelerator, white glue, Future, Micro Sol and Set, Acryl thinner and solvent and much more. All just to build a model.

A lot has changed over the years. In many ways, it's not even the same hobby. It's like the difference between wiffleball and baseball. But some things are the same. For me, they are the reason I returned. Browsing the hobby shop looking for something new. The thrill of opening up a new kit. Learning something new about the subject. Overcoming the challenges of building. Admiring the results. Those are the things I hope never change.

Movie Reviews – The Transition

by Jon Fincher

As my modeling genre choices transition to strictly civilian subjects, so too will my movie reviews transition away from military titles to civilian titles of interest to modelers. This article marks the last military movie review I plan to write, and the introduction of a new genre of movie reviews – car movies.

Saints and Soldiers

First, let's ring out the old with a surprise movie I caught on the History Channel a while back. An independent film released in 2003, *Saints and Soldiers* tells the story of four American GIs captured by the Germans who escaped the slaughter that was the Malmedy Massacre. Corporal Greer (nicknamed Deacon for his strict Mormon lifestyle) wrestles with his own inner demons, and is balanced by the atheist and medic from Brooklyn, Gould. Supporting Deacon is his sergeant, Gunderson, who takes command of the ragtag outfit, which also includes Pvt. Kendrick, a Louisiana boy who just wants a cigarette. As the boys make their way through enemy territory to find their own lines, they dodge German patrols, meet up with an RAF flyboy named Winley, and interact in a very well done character study.

The film takes place during the Battle of the Bulge. Winley was shot down on a recon flight, and needs to get his information, written in code, back to Allied headquarters. The other four now have a mission beyond saving themselves, although it doesn't ease the tensions between Greer and Gould. Greer, we learn, worked as a missionary in Germany before the war, and during the film meets an old friend, now prisoner, wearing German feldgrau. When he lets the prisoner go during his night watch, the entire team feel they've been betrayed – later, the released prisoner pays Greer back for his kindness in the final scenes.

Some historical and technical problems can be found. The language used in this film differs greatly from WWII movies shot in the 50s and 60s. More modern and flowing to 21st century ears, it seems out of place in a movie about 1940s soldiers. Also, two of the main characters are from the 101st Airborne Division and state they were captured after fighting on Elsenborn Ridge – however, at the time of the Malmedy Massacre, the 101st was nowhere near Elsenborn. There is also some minor suspension of disbelief required at the end, when the men, dressed in German uniforms, drive a stolen Jeep towards the American lines and aren't shot by the Allies immediately. On the technical side, at one point Winley attempts to set out on his own in a snowstorm. Your ears are filled with the sounds of bitter winds blowing biting snow – your eyes, however, see gentle flakes of snow lightly kissing Winley's face.

That said, this is a very good film. The cast plays off each other very well – the stress between Greer and Gould simmers visibly, popping off every now and then in good, direct dialogue; Kendrick and Winley have their own stress as Winley smokes while Kendrick wants one but is too proud to ask (and Winley too devilish to offer); and Gunderson walks the thin line between them all, trying to lead without killing them all. The plot flows well and through realistic scenes and scenarios – avoiding German patrols, helping Belgian widows, and sneaking through the German lines all happen as though there was no doubt it ever would. While not all the men make it at the end, the changes that occur in them are natural, never forced, and it is clear that while the war brought them together, it was the togetherness, not the war, that changed each of them.

Historical Accuracy: Four Stars. The scenes are right, vehicles and equipment correct, the Massacre correctly portrayed, and only someone conversant in military history wouldn't dismiss the displacement of the Screaming Eagles.

Storyline: Four and half Stars. The plot just flowed, with very few hitches, glitches, or

problems. The language is easy to understand (if more modern than it should be), and the character study portrayed is easy to watch.

The "Guy" Factor: Three Stars. There's not much in the way of battle scenes – some shooting occurs (more at the ends than the middle), but most of the movie is the play of five guys from different backgrounds having to live through hell together.

Overall: Four Stars. This film won 16 different independent film festival awards, and those judges were right – this is a great film.

Death Race 2000

Now, for the transition, from the serious to the sublimely absurd – from olive drab to Italian red. *Death Race 2000* is a Roger Corman cult classic from 1975 which tells of a far future American society in the year 2000 (gasp!). America has collapsed on itself, the economy failed, and blame is placed on Europe (naturally – it couldn't be our own fault). The American leader, satirically called only Mr. President, has instituted the Great Cross Country Race, where five teams of drivers and navigators try to drive from New York to New Los Angeles. The winner is revered above all other athletes in the new America, and his prize is getting to shake the hand of Mr. President at race's end. Among the drivers are Calamity Jane, Mathilda the Hunn, Nero the Hero (played by Martin Kove, most famous for his role as the evil sensei in *The Karate Kid*), Machine Gun Joe Viterbo (played by a very young, but no better spoken, Sylvester Stallone), and his arch-rival, two-time race winner and fan favorite, Frankenstein (played by Kwai Chang Caine, AKA David Carradine). The twist in this race? Points are awarded along the route for running down pedestrians. More points are awarded for young children and the elderly (at one point, a local hospital parks the old folks in their wheelchairs on the race route for "Euthanasia Day"), and less for able-bodied women and men. As part of the satire dealing with hero-worship of athletes, some citizens even sacrifice themselves to the racers freely to show their love and admiration.

As the race begins, we are introduced to an underground organization led by one Thomasina Paine (no overt symbolism there), who are tired of following a "passive resistance" philosophy in their opposition to the race and the rule of Mr. President. They plant Paine's granddaughter, Annie, as Frankenstein's navigator in order to replace him with their own driver to get close to Mr. President at the end of the race. What they don't know is that Frankenstein has plans of his own, and not just about winning the race for the third time.

This is standard B-rate, vintage Roger Corman stuff – a movie made on the cheap (Corman admits that the single biggest expense on the film was David Carradine's salary), but as a mindless entertainment, nothing beats it. As with most budget films of this kind, there is a smattering of nudity and some graphic violence and blood (which should serve as a warning to parents before letting the kiddies watch it uncut), along with some stilted acting and forced dialogue, but the plot itself moves forward fairly well. If you're looking for higher meaning in a movie, I'd recommend avoiding this one and going for something deeper, like *Babe* or *Chicken Run*.

The DVD I watched has some interesting and enlightening commentary from Roger Corman – the cars used were all custom coaches built on top of Volkswagen frames and engines (and yes, five used Volkswagens with custom bodies were still cheaper than Carradine). There were only five cars made (one for each team), and in most scenes, the actors themselves are driving them (although the actress playing Calamity Jane, Mary Woronov, did not know how to drive and used a stunt driver). In trying to identify the body styles, it appears Frankenstein's and Viterbo's cars were based on a 70's Corvette body, while the others appear to be custom built in a manner similar to local weekend dirt track racers as can be found in most parts of the country – cold hammered sheet steel welded over tube frames. None of the cars feature roofs, seat belts, or roll cages (although

Frankenstein's car does have a lizard-like set of dorsal ridges running from the front bumper back to the tail), and all are two-seaters. One other car makes a brief appearance – the Resistance chases Frankenstein in a late 60's Mustang fastback.

In the lack of accuracy department (accuracy? It's a futuristic sci-fi film!), all the race cars are portrayed as front-engine cars – at one point, Frankenstein asks his navigator to tweak the spark advance on the car while it's running (!?!), and she crawls forward to do so. Unless the coach builders did some major engineering work on those old VW's, that's pure fantasy. There are also no fuel stops shown or planned for during the three days of racing – single evening pit stops in Missouri and Arizona are the only scheduled stops reported (those VW engines sure do get great mileage! Hundred miles to the gallon, too! And if a fan belt breaks, they use a rubber-band...). In a scene late in the movie, Frankenstein and Viterbo are attacked by an airplane (a single seat pusher with forward-swept wings and canards, owned and operated by the French Air Force according to Mr. President) carrying what appears to be a single bomb underneath – however, numerous explosions occur as the plane chases the drivers through the Arizona/New Mexico desert.

All things considered, for what it is, I liked this movie. While it bears little resemblance to the story on which it was ostensibly based, it is good, if blunt, satire, slightly political in nature as all good blunt satires are. For mindless entertainment, it can't be beat. From a modeling perspective, the cars would make great scratch-building subjects – at least one was based on a Kharman Ghia frame (Mathilda the Hunn's Buzzbomber), and the body styles of others lend themselves well to kit-bashing from other donors, or scratch-building using sheet and stock styrene. Corman himself also reported that several of the cars used in the film were sold to car museums (at a profit, of course), so better references than DVD screen captures may

be available, if one could find the museums. The inaccuracies of the movie are easily overlooked – if you've already increased your suspension of disbelief and desire for culturally relevant film-making enough to be entertained by this movie, you won't notice (or won't care about) the obvious problems outlined above.

For this review and others moving forward, I'll forsake the Historical Accuracy portion of the review, and replace it with the more appropriate Modeling Potential.

Modeling Potential: Three and a Half Stars. You'd have to scratch-build the coaches for any of the cars, and find decent references, but the chassis' are available in a variety of scales and forms.

Storyline: Three Stars. The plot moves and flows well, but some forced dialogue and B-rate acting make it more staccato than it should be.

The "Guy" Factor: Four and a Half Stars. Fast cars. Nude and semi-nude women. Gratuitous violence. Good triumphing over Evil. Other than a drink and a cigar, what else does a guy need?

Overall: Four Stars. I generally like cult films, and I liked this one. After seeing this, I wonder if more recent films made about the near future will be as dated, campy, and entertaining as this one was when the near future is the near past.

Next Month (or whenever): *Vanishing Point*, Old and New

Homefront

from page 3

13. When Japan took all of the Dutch East Indies at the start of the war, a call went out for donations of tires and other rubber products. How much was gathered?

14. In the southwestern U.S. in 1942, there was some trouble about this - on a small scale - but in June 1943, some 2,500 soldiers and sailors began pummeling 100 young Mexican-Americans. What was the

ostensible target of their wrath, which the Los Angeles City Council finally banned altogether?

15. Approximately by what amount did American farm production increase during the war? (With 800,000 fewer workers, who went off to war, but with some volunteer help from the Boy Scouts, FFA and FHA, etc.)

16. A great aviation milestone: May 30th, 1943, was the 25th anniversary of regular U.S. airmail service. During the celebration service, an airplane flew close to the Capitol dome. What kind of airplane was it? (Two hints: it flew very close to the dome, and no one in the crowd had ever seen such a plane before...)

Answers

1. 25,000. Page 8

2. The Sullivan brothers, who were all killed on November 14th, 1942, while aboard the *U.S.S. Juneau*. Page 22

3. Former WWI Sergeant Alvin York. Page 43

4. 25,000 served as medics or other noncombatant military; about 12,000 more in alternative nonmilitary service. Only about 6,000 refused to serve in any capacity, and were imprisoned. Pages 45-46

5. "Allotment Annie" – and some realized that if \$50 a month was good, \$100 would be better - or even two or three! Of one such: "...two of her husbands met by chance at a pub in England and compared pictures of their wives. After the Shore Patrol broke up the fight, the two sailors joined forces to end the career of this particular Annie." Page 52

6. THREE hundred thousand! Specifically: 296,429...and that was on top of 102,351 tanks and self-propelled guns; 372,431 artillery pieces; and 87,620 warships. (That's gotta include smaller vessels like landing craft, right? -Surely not all major Fleet units?) Page 77

7. Senator Harry S. Truman, to the tune of \$15 billion. Page 78
8. Henry Kaiser. Page 82
9. Philip K. Wrigley. This master lobbyist and marketer got sticks of his gum issued into every 'K' ration, and convinced industry "To help your workers feel better, work better, just see that they get five sticks of chewing gum every day!" Say: if you're just dragging listlessly through this newsletter, maybe you need to take a stick or two! Notice that his company is still alive and well! Page 84
10. One group of six, only: Rev. Archie Mitchell's wife and five of his parish kids, out on a picnic in the woods. They came across the bomb while he was parking the car. Page 107
11. \$25,000. - Such a steal! But apparently the prize was too much for the winner to bear! Page 109
12. Monthly. Page 112
13. 54,000 tons. Nevertheless, the problem wasn't solved until large-scale synthetic rubber production hit its stride. Page 126
14. "Zoot Suits". Page 149
15. Total farm production in 1945 was 250 percent above 1939. Page 181
16. A helicopter, which Sikorsky was just starting to produce for the Army. Page 182
- Before I read this account, I didn't know much about the Home Front here in the good ol' U.S. of A., and could really have done only "Two Questions", both of which involved Bugs Bunny: his smash hit "Any Bonds Today?", which he sang for national audiences in the movie theaters in between the double features, was written by Irving Berlin. And the remake of "Little Red Riding Hood" had—for the first time—a sensible explanation of why Grandma wasn't home. Bugs, taking a short cut to arrive before the wolf could start his routine with Red, finds a sign on her door: "Working the swing shift at Lockheed!" Making Lightnings, Hudsons, and Constellations, no doubt...no Hurricanes, though...we'll resume their story next time!

Upcoming Model Shows

Saturday, September 16

IPMS Region 7 Convention at Evergreen Aviation Museum 2006, sponsored by Oregon Historical Modelers Society and Evergreen Aviation Museum. 500 NE Michael King Smith Way, McMinnville, Oregon. See pages 4 and 5 of this issue for more information. For additional information, visit the web site at www.geocities.com/oregonshow, or contact Brian Yee at 503-309-6137.

Saturday, October 7

IPMS Vancouver 36th Annual Fall Model Show and Swap Meet. Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada. For more info, contact: Warwick Wright, phone : 604-274-5513, e-mail, jawright@telus.net, or visit the show web site at [www: http://members.tripod.com/~ipms](http://www.members.tripod.com/~ipms)

Friday - Saturday, October 13-14

Sci-Fan 2006. This two-day event features hundreds of the best fantasy figures, spacecraft and robots in the northwest. Schedule: Friday, 12 noon - 7 PM, Contest Entry and Display; Saturday, 10 AM - 12noon, Contest Entry and Display. 1:30 - 2:30 PM, Closed for Judging; 4 PM, Awards and Door Prizes.

Categories: Movie/T.V. Spacecraft; Real Spacecraft; Other Spacecraft; Ground Vehicles; Other Sci-Fi; Display Only (Free Entry); Diorama; 1:1 Scale; Movie/T.V. Robot; Japan Anime Robot; Other Robot; Japan Anime Figure; Human Figure; Animal/Monster Figure; Movie/T.V. Figure. Entry Fee: \$5 for up to five models; \$1 for each additional model.

Rules:

1. You may enter as many models in a class as you want but can win only **one** award in that class.
2. It takes four models to make up a class. If fewer models are present classes will be combined.
3. Classes may be added as required.
4. Kids under 18 may enter but will be judged along with adults with the same fee.

Galaxy Hobby, 196th & Highway 99, Lynnwood.

Phone: 425-670-0454; E-mail: info@galaxyhobby.com; Web site: www.galaxyhobby.com

My Colorful Bug Infestation: Building 1/72nd Scale F-18s

by Norm Filer

Over the past several years I suspected there was something going on in my closet. My stash of unbuilt plastic kits just kept getting bigger and bigger. I knew I wasn't building them as fast as I had in past years, but I also knew the display case was getting pretty full so I must be at least keeping up with the stash reproduction rate.

Then one day I discovered that I had a lot of kits of this little Navy Bug called the F/A-18 Hornet. I also seemed to have accumulated a heck of a pile of decals of Hornets in very attractive paint schemes. As I started pulling out kits and matching up decals I started to realize it was going to take a very concentrated effort to convert it all into something more than attic insulation.

To be honest, I have always been an easy pushover for US military aircraft in fancy markings. I like the CAG birds and Special Event markings and usually will model one of those over a standard line bird almost every time. Since I model in 1/72nd scale almost all the time, doing multiple builds of the same kit works pretty well for both shelf space and cost (well, at least it used to). I have a bunch of Phantoms built and over 90% of them are either CAG type birds or specially marked for some event like an Anniversary or something. The original plan was just to build only US military aircraft, but that went by the wayside rather early as other countries that operated the Phantom started painting them in totally irresistible schemes. The Japanese really did me in. I am still trying to catch up with their beautiful stuff.

Since painting and decaling are my favorite parts of modeling, and I do like the challenge of applying the fancy paint and markings I guess it came as no surprise to me when I started building my F-18 stash



that some of the really colorful Canadian Anniversary birds would be first in line. The fact that my friend Dave Koss of Leading Edge Models in Calgary, B.C. kept feeding me decals didn't hurt much either.

For me, there really was only one choice, the Hasegawa F/A-18A thru D kits. Later the new Super Bug (F/A-18E and F) kits joined the parade. While far from an easy build, it is by far the best 1/72nd kit out there and has the added advantage of providing all the various versions produced to date.

Assembly of the kit is an ongoing study. I have now assembled 18 of the A thru D versions and two of the Super Bugs and am still trying to determine how to assemble the A-D fuselage without having to fill and sand most of the detail off various parts of the thing. The biggest two problems are the insert parts on the sides of the aft fuselage and the joint between the top and bottom of the nose. Careful alignment and slow progressive gluing can reduce the rear fuselage and intake mismatches but the nose just has to be a best fit, glue, then sand out the side seams until it is smooth.

Once the fuselage is assembled, filled (!?!?) and sanded smooth, the rest of it goes pretty quick. Oh yeah, I did it again. Of the eighteen A-D kits I think I remembered to drill out the LEX fence holes on

maybe two. You need to do that almost as soon as you start taking parts out of the box. Other wise it is a good flashlight and a dark room to find the darn holes. If you backlight them just right with the flashlight you can find the holes. Another item worth keeping in mind is that most of the kits have vertical tails included for both the A and C versions, so you need to determine what version you want to do at a relatively early assembly stage.

The only aftermarket parts I use are usually the seats. While the kit seat will look OK if you keep the canopy down, a good aftermarket seat does make a big difference. Many aftermarket companies make both early and late F-18 seats in 1/72nd so that is not a big stumbling block.

The wings and vertical tail parts generally are a very good fit, but the single seat canopy is usually not. How the same basic kit can have some that have pretty decent fitting canopies and others that are just too wide to fit well is a mystery to me, but it occurs all the time for me. Usually I glue it on and then mask the clear area above the side joint with sturdy masking tape and either fill and sand or just sand until the darn thing fits. Usually it is fill and sand. That darn joint is very visible after painting and is right in the middle of the focus on the finished model so it needs to look good. The extra attention now pays off later.

I leave off the gear doors, gear struts, various antennas, and the tail hook until after everything is painted and decaled. I am a bit ham fisted and if it sticks out, I will break it for sure.

The F/A 18E and F Super Bug kits

To the casual observer, the Super Bug appears to be much the same as the other versions. But in reality it is bigger, wider, and generally different in every part. So are the Hasegawa kits. The Super Bug E and F kits assemble somewhat the same but seem to exchange the poor fitting fuselage of the early kits for a much more complex wing assembly and a rather hard to align forward half of the new fuselage. Other than that they look a lot alike when finished and on the shelf.

One observation regarding both kits - neither has any semblance of intake trunking. It is a minor irritation on the A thru D versions as the intake is small enough that you can't see much in there. On the Super Bug kits the intake is a big square hole and the lack of intake trunking is much more apparent. I would love to see someone make an aftermarket fix. I would be one of their best customers! And, at least for me, intake covers is not a fix, it is a cover-up.

There are a whole bunch of aftermarket decals out there, and more coming every day. I am currently building about two or three kits a month and I think I am losing ground to the new sheets and new schemes coming out world wide. Those darn Canadians are doing a couple a year and now the Australians have a couple. To make it even more difficult a lot of the former Navy F-14 squadrons are converting to the Super Bug and bringing whole new designs to the tails. Boeing is getting rich selling real airplanes and I am going broke buying kits and stickers.

Going in, you need to understand that you will probably spend twice as much time decaling one of these schemes as you spent building and painting it. Due to the large areas they cover, it is often a matter

of applying a single decal and then going away and doing something else until it dries. If you hurry the process you usually end up screwing the last decal applied up while trying to apply the new one.

My single most important word of advice when attempting some of these fancy paint and decal subject is to think things through very carefully before you start the finishing process. Often the separation lines between colors are determined by the decals that will go in that location. Careful study of the directions, the decals and photos often will help you determine how to finish that area. One of the things I really like about Leading Edge decals is that Dave provides several pages of very detailed painting and decaling instructions to help you through the process. Some others have made attempts to give much needed help, but others leave you to figure it out for yourself.

Examples of this are the very fancy Canadian tiger striped orange bird. The very complex tiger stripes on the spine all have to fit exactly where they belong or you end up either not making it all the way to the tail if you put them on too close together or you run out of airplane before

you run out of stripes. Either way, it is far too late to go back and fix it.

As long as we're talking about that model, it brings to mind another consideration. Many decal makers just hang the artwork on an actual aircraft drawing scaled to whatever scale they decide to work in. As odd as it may seem, kits don't always exactly match the real aircraft drawing or the drawing the designer chose to use. This is especially apparent when these fancy markings have to fit exactly. To compound the problem when the quickie designer finishes his work he just does the math and changes the artwork to whatever scale he needs and sends it off to the printers. I strongly suspect this tiger scheme was done this way. Whatever kit or scale it was designed for I don't know, but it did not fit the 1/72nd Hasegawa kit worth a darn. I ended up making several new decal parts that would actually fit the spine and look right. Once completed it is one of the most spectacular color schemes on my shelf, but the process was painful and frustrating.



The good guys know that even in the same scale, kits are different and allow extra material so the decal will fit or at least tell you what kit the decal is designed to fit. Going from maybe 1/72nd to 1/32nd will really give the modeler headaches as the chances of a good fit are about zero.

It is my hope that these photos and article might encourage you to expand your skills and challenge you to try some of these exotic schemes. The finished models are really great on the shelf and the satisfaction of having attempted one and finished it is well worth the effort.

An added bonus for me is that the collection seems to take on a direction and life of its own. I now have a tendency to look at the finished models in the display case and try to determine what the next one should be. Questions like what color scheme would complement what is already there, or what country needs to be added are now considerations.

Go build a Bug!

[Thanks to Chris Banyai-Riepl and www.internetmodeler.com for permission to use Norm's article. - ED]

'53 Ford Victoria

from page 7

The Build - References? We don't need no stinkin' references!

I've mentioned references once or twice in this article. My references are more than just my friend telling me, "I had this '53 Vic painted red - can you build it?" I've actually got six pictures of this car in various poses and angles. Before you get excited, let me explain further - I've got six black and white photos from six 3x3" 40+ year old faded color photos, photocopied on a single sheet of 8.5x11" paper. I've seen the color versions once, but I can do little but confirm their existence - I have no access to them now. The one shot I don't

have is a good interior shot of the dash - I'll have to contact my friend for more info before I get to work on it.

Epilogue

Luckily, the rest of the build should be much easier, and you'll hear about that in future articles on this build-up. Coming up - the rest of the body paint, interior (I've got real color references for that - it's white with black piping and grey carpet! No, really!), finish the chassis, control panels, wheels, and final assembly. Stay tuned, but don't hold your breath - of all the things I'm famous for, building fast and writing regularly ain't two of them...

As an aside, this entire article, along with its conclusion, can be read at my blog at <http://scalemodelling.blogspot.com/>.

Meeting Reminder

September 9 **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.

