

Seattle Chapter News



Seattle Chapter IPMS-USA
February 2001

PREZNOTES



Ooooh, 2001, a new year. And a terrific movie. I'm told the movie was better if one indulged in some recreational pharmaceuticals before it started. Interest is reviving in the movie and its hardware, especially for modelers. There are some decent kits of 2001 subjects, from Airfix' re-release of the *Orion* shuttle, to Captain Cardboard's *Aires 1B* and Space Pod kits, plus the *Discovery*, and astronaut/monolith kits from Lunar Models. There is even a rumor floating about that there may even be a new kit (or re-release) of the Moonbus. It is interesting, thinking back 30 years, and imagining the reality 30 years into the future.

Well, the ISS looks nothing like Stanley Kubrick and Sir Arthur C. Clarke's version, we're not all flying to the station via the Pan Am shuttle *Orion*, and as yet, only 12 men have walked upon the surface of the moon, to say nothing of going to Jupiter. At this point in time, we can't even hit Mars! At least we have our dreams...

Not that I have anything 2001-related on my bench. It is cluttered with projects ranging from 1945 to a "galaxy, far, far away". As this is written I have seven projects going at once (maybe I should shut my keyboard down and work on models!). The spaces adjoining my workbench are all filled with half finished models, related reference books, miscellaneous decal sheets, and assorted other "stuff." There is something fuzzy growing in a glass of what I assume to be some remnant of soft drink. Throw in a few non-model related items from Christmas that ended up in my model space and my bench looks like a disaster area. I even had to go out and buy a bottle of paint recently because I could not find the color I was looking for in the mess. Ewww. Maybe it just **seems** to be messier. I have always had multiple projects in the works at one time but now it looks like I've been working on my entire collection at once! Nope, I just checked the "garage o' kits" and they are all there. Could it be an age

thing? I don't remember things ever being this bad, but then again, I don't remember what I had for dinner last night. Those 37 active brain cells are even working double time.

Anyway, I have always had multiple projects going on at once with models in various stages of completion. This allows me to putty one model whilst the one I just painted can dry, and when **that** model has been puttied, I can put decals on a third model. I'm not spending an entire modeling session with only a putty knife or paintbrush so I'm always working on different aspects of modeling during one session. It seems to work quite well for me and even more so if I have two or more subjects with assembly, painting and finishing similarities. For me, this makes my hobby so much more enjoyable, as I am able to work continuously on models, and not having to wait for paint to dry, putty to harden, or decals to set. My rate of production has been consistent for a long time by working this way. The last model I **remember** working on from start to finish with nothing in between was a Frog Vengeance. It took about a day to finish (!) and there were no disruptions as it was

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Public Disclaimers, Information, and Appeals for Help

This is the official publication of the Seattle Chapter, IPMS-USA. As such, it serves as the voice for our Chapter, and depends largely upon the generous contributions of our members for articles, comments, club news, and anything else involving plastic scale modeling and associated subjects. Our meetings are generally held each month, (see below for actual meeting dates), at the Washington National Guard Armory, off 15th Ave. NW, just to the west side of Queen Anne Hill in Seattle. See the back page for a map. Our meetings begin at 10:00 AM, 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 2001 meeting schedule is as follows. To avoid conflicts with previously scheduled IPMS events and National Guard activities at the Armory, please note that some of our meeting days fall on the third Saturday of the month, not the traditional second Saturday (though all currently listed are second Saturdays). We suggest that you keep this information in a readily accessible place. All meetings begin at 10:00 AM.

February 10, 2001
April 14, 2001

March 10, 2001 (Spring Show)
May 12, 2001

IPMS/USA NEW MEMBER APPLICATION

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

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

Adult: \$19 Junior (17 years old or younger): \$9
 Trade Member: \$19 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: 6138
 Warner Robins, GA 31095-6138

Check out our web page: www.ipmsusa.org

Attention All IPMS Seattle Members, Please Read This

This is a repeat of last month's article, but several members said they either didn't read it, or read it and forgot to bring their donations. I ask that you please read it carefully, or re-read it and bring your donations.

From what I have been told, one of the most positively received innovations from last year's IPMS Seattle Spring Show was the giant model kit give-away. As you will remember, anyone entering a model in the show contest, or display only section, received one raffle ticket for each model entered, up to a maximum of ten tickets. Since the total number of models entered at the 2000 Show topped the 900 mark, it would seem that the promise of "booty" brought out the models! The entries for 2000 were nearly double the previous year's total. So we will try it again, to see if lightning can strike twice in the same place.

Most of the raffle prizes for last year's event came from two distinct sources. Firstly there were the generous donations from local model shop vendors, such as Skyway Model Shop, etc. Secondly, there were the donations from individual members. We plan to go to both wells again for the 2001 event.

Last year, the Show organizers asked for each IPMS Seattle member to consider donating two top quality models towards the raffle prize totals. It was stressed that these models would be door prizes, and therefore would need to meet the criteria of being good enough for you yourself to want to pick them if you won. However, being donations, we ended up taking anything that was given.

This year we must stress that we are only interested in the highest quality kits. The simple reason is that we have a large

number of "lesser" kits that no one was interested in claiming as prizes from last year. Sorry to say, no one wanted an Airfix He 177 or a 1960's Revell whatever. So this year, we must be firm in declining all such offerings. If no one wants them, why offer them up as prizes?

To get the ball rolling, I will be donating the following armor kits:

Tamiya W.German Marder APC
Tamiya British Land Rover 7
Tamiya Ford Quad Gun tractor w/25
Pounder field gun and limber
Italeri Italian M40-75/18 SPG

Two notes on which to end: Last year, a member came to me and said he wasn't going to donate because there was nothing in his collection he didn't plan to build. Sorry, but we didn't mention this as a criteria for not giving. The simple criteria for giving is as follows: I want to help my chapter run a first rate model contest, and the organizers have asked me to contribute. It's that simple.

Secondly, if you wish your contribution to go to a specific area of the show, e.g. **only** to the Junior Prize Drawing, then **please** state this up front when you hand over your donations.

And speaking of Juniors, we have **plenty** of Junior door prizes for the 2001 Show. We are therefore only actively seeking door prizes for Senior modelers, although if you wish to donate something towards the Juniors, go right ahead. However, the number of Juniors turning up at last year's event was abysmal, despite massive efforts on our part to attract them.

I look forward to receiving your generous donations at the February 2001 Chapter meeting.

Possible Special Guest at February Meeting

There is a strong possibility that Battle of Midway veteran Harry Ferrier will be able to give a short talk to our group at the February 10 IPMS Seattle meeting. His talk would last perhaps 20-25 minutes, followed by a Q&A session. At press time, the chances were 50/50 that Mr. Ferrier would be able to attend. I'm sure that all Chapter members would be interested to hear him speak.

The Battle of Midway was the turning point of World War II in the Pacific, leading to eventual Allied victory. At the very start of that fateful conflict came an ominous confrontation. At 7:00 A.M. on June 4, 1942, Grumman TBF Avengers of Squadron VT-8, on their maiden combat flight, attacking the Japanese carrier *Akagi*, were themselves attacked by Mitsubishi A6M Zero fighters. 8-T-1 was the only Avenger to survive the encounter. Radioman third class Harry Ferrier, who was the "tunnel" gunner and the pilot Albert Earnest made it back alive, the ball gunner did not. 8-T-1 was riddled with over eighty 20mm and MG hits. Ferrier went on to fight throughout the war.

[See the back cover of this issue for a photo of Ferrier's TBF after the Midway engagement - ED]

- Andrew Birkbeck

Monogram A-1H Model - Modelers Notes

by Bob LaBouy

As some of you saw at our January Chapter meeting I have just finished the “new” Monogram A-1H 1/48th scale kit. According to my dated notes, I started this kit in 1981 — that’s not too bad....a little short of 20 years! Because no one even peeked at my notes during the meeting, I threatened to send a copy of these notes to our stalwart Editor and Robert said he might even print them in a future Newsletter. Now I finally realized how desperate we must be for material for the newsletter.

As I mentioned, this kit is almost directly built “from the box.” Aside from the antenna and drilling out the exhaust ports and a set of after market decals, this is the way it came from Monogram. It’s a nice kit and I recommend it, especially for its age and price. The Monogram kit offers the modeler a pretty accurate and highly detailed kit and a good value for your modeling dollar. I believe it can be easily located in many hobby shops and though I haven’t seen it listed in the latest Revell – Monogram price lists, like most of their kits, I suspect it will eventually “be back in your modeling neighborhood soon.” I choose the AeroMaster decals over those in the kit which appear to me to be a bit “heavy” in their detail and appearance, not to mention that the film has yellowed considerably and I suspected they might not be up to current standards, expectation, or application.

As an average modeler, I took this kit from the box and decided to build the “MiG killer” portrayed on both the box and accompanying instruction sheet and decals. Sounds reasonable, right? Read ahead for a minute or two.

Decal and Aircraft Marking Notes

Probably more than you wanted to know.....but. This model depicts a U.S. Navy “Spad” as marked and flown by

Navy Attack Squadron One Seventy Six (VA-176), often known as the “Bumble Bees” and several other lesser nicknames. The Squadron’s official name is the

No less than AeroMaster (Gaston Bernel) and Cutting Edge (Dave Klaus) have both jumped into this fray as well. AeroMaster *sort of* solves their dilemma by saying the



LtJg. Tom Patton on the left, explains to Lt. Pete Russell how he maneuvered during the MiG engagement. (this photo courtesy of Harry Gann, who as many of you know passed away in early December, 2000).

Thunderbolts. These markings came from the early AeroMaster decal sheet (no. 48-365) and does not portray the well documented “412” aircraft discussed below, which was credited with the remarkable feat of shooting down a jet powered MiG-17 in 1966. The Monogram sheet provides the Thunderbolt’s markings for a/c no. “412” (BuNo 135326) and appears to be based on the “photographic evidence” (see the notes below).

Which Aircraft Did LtJg Patton Actually Fly?

This question has often been written about and is discussed with authoritative notes in several publications and books.

aircraft modeled here using their decals is for a MiG killer flown by a “LCDR H. G. Zimmerman, who scored a MiG 17 Kill (sic) while flying this A/C during a RESCAP mission for a downed flyer, on Sept 10, 1966.” Strangely enough, this aviator’s name is not listed among any records or books I can find which list the names of those officially credited with MiG kills during the Vietnam conflict. For example, while there are numerous logs and lists of MiG credits from Vietnam, none I have found list Zimmerman’s name or that date for a kill. The combat records (at least those accessible via the Internet) for the *USS Intrepid* also do not credit any MiG kills from their May – October, 1966 deployment to the South China Sea aside

from LtJg Patton's on October 9th. It is likewise not in either of the two major references by Bob Dorr. There is likewise no mention of such a claim by such well known authors as Norman Polmar, Peter Mersky, Barrett Tillman, nor any notes in the Tailhook Association, or the Association of the Naval Aviation Museum articles on Vietnam operations. My bottom line, at least at this date, is "no documentation (other than a decal sheet), didn't appear to happen."

While the Cutting Edge sheet notes appear to provide the final ending to this saga, there are lots of notes in well known books and articles about the A-1 which attribute Lt. Patton's MiG killing Skyraider to a/c no's 402, 404, 405, 412, 414, and 424 (which doesn't even appear to be numerically possible for VA-176 aircraft during that cruise). There are pictures of Patton taken with both 412 and 414, both of which appear to have been PR shots only. I haven't seen any shots taken of Patton with other Squadron's aircraft or other carrier air wings, but they may be out there somewhere as well...

As you will see from the attached photo, which was distributed widely through the courtesy of Harry Gann (who as many of you know passed away in early December, 2000), it attributes the kill to a/c 412. Even Harry wasn't there and was at that time serving in his capacity as a public relations person for the McDonnell Douglas Company, who obviously was proud of their aircraft's successes in SEA. It is now been established that the actual "kill a/c" for Patton's mission was a/c AK 409, BuNo 137543, not the aircraft shown in this famous, often printed photograph. Like many photographs, this PAO shot "I was about to do this when the MiG suddenly turned into my wing..." was probably staged at Tan Son Nhut near Saigon a few days later. You will notice there is another VA-176 aircraft in the background on the ramp area as well.

And remember, Vietnam happened just recently, is well documented and we had lots of "live pictures at 5:00" and numerous PR types following the daily action in that conflict. It makes a guy wonder what really happened during WW I and WW II. It also goes to show that the modeler can only do so much research and the best job at your documentation, then fate seems to take over.

Color Notes

Another aspect of this aircraft and this particular squadron is the long-standing discussion regarding the color of the bee's flightpath. As you will see from some sources, it is often shown in a red color. From many color photos, written documentation, and comments from former squadron, it is a "reddish orange," not just red and certainly not a standard orange, but a very dark red-orange. On both the AeroMaster and Cutting Edge (#CED 48096) quarter scale sheets, both of which are out of print and becoming rather hard to find, you will notice there is a slightly different hue to the red in the bee's "swoosh" and the efficiency E (which is definitely red). The Monogram "thunderbolt" is red as well and appears to be incorrect.

Monogram vs. Tamiya Kit

From my viewpoint, as a modeler just now "discovering" quarter scale kits again, the Monogram kit, built here, is far from the kit available almost 20 years later from Tamiya. Aside from the price increase, I feel the Tamiya offers greater detail all around. Since I have been working (with my apologies to one of our "Modeling Deans," Ted Holowchuk, since he probably looks at my meager efforts and wonders: "what the heck is he trying to do anyway") - I am trying Ted, honestly! In any case one of the key ingredients (as I understand Ted Sermon # 4 and #5), is that we need to work with the weathering on the model, any model, using the panel lines

and they really need to be engraved. The Tamiya has these essential little details finely engraved....well, o.k. not so finely done, but at least engraved. The Monogram, while it has all of the basic shapes and outlines done nicely, uses "surface details or panel lines" in most locations. These are much more difficult to work with and from all I can tell, downright impossible to replicate as a modeler? Hence I would strongly recommend the Tamiya kit, in spite of the price; this appears to be one of those many instances where the modeler really does get what you pay for.

Skyraider MiG-17 Kills

VA-176 Thunderbolts 9 Oct 1966

While flying a RESCAP mission over North Vietnam from the carrier *USS Intrepid* on Yankee Station in the Tonkin Gulf, four A-1 Skyraider pilots were engaged by four North Vietnamese MiG-17s. During this encounter, one MiG-17 was confirmed downed, another was probably downed, and a third was damaged.

This tape was provided by Walt Darran, Skyraider pilot from VA-165, a sister Skyraider squadron on the *Intrepid* (see notes below).

LCDR Leo Cook and his wingman LTJG Wiley were the lead section of Skyriders working to locate and hopefully rescue a downed US pilot in North Vietnam. While maneuvering at low altitude between ridges and cloud layers, they were jumped by what turned out to be two sections of MiG-17s. Calling out the attack on their common radio frequency, Cook and Wiley fought for their lives. LT Pete Russell and LTJG Tom Patton soon arrived in the area and immediately gained a position of advantage on the MiGs.

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Zvezda 1/72nd Scale Bell P-39N Airacobra

by Greg Reynolds, IPMS Santa
Rosa

I was startled to see this in the hobby shop the other day. Since I'm pretty well informed about original eastern releases, I expected it to be a licensed issue of the Heller or, God forbid, the Frog kit. A cursory inspection at the shop showed what appeared to be a new mold, so I brought it home for a closer look. Strictly speaking, the Zvezda kit is exactly that: a new mold. Sort of. It turns out to be a simplified and inferior copy of the Academy kit.



How are they the same? Putting the two kits side by side it is immediately obvious that vast majority of parts are identical in design. The engraved detail is identical line for line and rivet for rivet, just a little heavier. Most of the Zvezda parts aren't as crisp and have a bit of flash, but are otherwise interchangeable with the Academy. Most of the features are the same: the two piece canopy with separate (left) car door, nice instrument panel, detailed roll bar, detailed (but shallow) wheel wells and nose gear doors. All of Academy's flaws are duplicated, too: the

thin wing, the absence of slashed wing tips, the protruding radiator duct, the poor fabric detail, the misplaced gun barrels, the lot. They even copied the extra throttle quadrant on the right hand door! If you need a point-by-point, re-read my review of the Academy kit in the *Seattle Chapter News* from November 1998. It all applies unless noted here.

How are they different? There are fewer parts. Not counting clear parts, the Academy kit has 53 parts on three trees, the Zvezda has 40 parts on a single tree. Whereas the Academy kit has separate gun barrels and antenna, the Zvezda kit has these molded integrally. Also reducing the part count is the absence of some alternate parts. Academy included two sets of spinners and exhausts, the Zvezda

only one spinner molded with the prop blades and a single set of exhausts. The Academy kit features underwing gun pods and a 500 lb. bomb, the Zvezda has none of these. There are minor changes as well. Small lips have been added to the cockpit door jam and edges of the wheel wells to help locate the mating parts. The decals are different, providing a generic AAF scheme and Soviet markings for Capt. G A Rechkalov (Pokryshkin's wingman).

How is the Zvezda kit worse? As already noted, the detailing isn't nearly as crisp

and there is more flash. Typical of copied kits, the fit has suffered. The exhausts are very poorly done. They are too narrow for the RAF fishtail style, too large for the round style and best of all, they are completely flat on the underside. The Zvezda kit (like the Academy) incorrectly provides the 10'-5" diameter Curtiss Electric prop found on the P-400 and early P-39s, but not the "N", but in translation, the blades have become too narrow.

Is there anything to recommend the Zvezda over the Academy? Did I mention that it comes with a pilot figure?

Spring Show Desperately Seeking Volunteers!

The organizers of the Spring Show are still looking for volunteers to help run the March 10 event. In particular, we are looking for people to work sometime during the period of 10:30am until around 3:00pm. The two areas where help is needed are Registration (which is open from 9am until Noon), and Contest Room duties. This latter includes helping modelers find the correct categories for entering their models, and providing general room security. If you are willing and able to help during part or all of this time period, please contact me at the telephone number below, or at the February Chapter meeting. The more volunteers we have, the less work each individual has to do.

Andrew Birkbeck, Show Coordinator

(206) 522-3539 Evenings

Did You Ever Have One of Those Months?

by Bill Osborn

I thought I was going to have six models ready for the January meeting. As it turned out, it was good things went south, because there wouldn't have been enough room on the display tables. What a turn out! If this keeps up, we may need to go to the **big** room.

Back to my sad tale of woe. Several friends have told me that they use metal foil to mask canopies, because of the way it lies, and because it is easy to trim. These are the same friends who have been helping Jacob with his Ki-84. Enough said. Anyway, I said to myself, "This can't be too hard, you have vast amounts of metal foil from past abortive attempts at natural metal airplanes – what's to lose?"

So I proceeded to apply and trim the canopies and other windows on five WW2 aircraft (small windows). After painting all five models, and waiting for the paint to dry, decals to set, and topcoat to dry, I was afraid that the foil had become a firm part of each model. When I started to remove the foil, however, it came off with very little trouble. Hey, this is great – sharp frames and no paint bleed under! But wait, what's this all over my great canopies? Horrors! It's the glue from that neat masking job. OK, no problem – a little alcohol will clean off that nasty gunk from my soon-to-be-beautiful canopies. There's not that much booze in Seattle! So I started thinking, a slow process at best, "Who should I call?"

John Frazier got the nod as the best choice to be at home when I called. After the howdy dos were taken care of, we got right down to the heart of the matter. John said that he had some great stuff that would remove the nasty ole sticky mess as clean as could be. He just couldn't remember what it was called. I thanked John for his trouble, and other suggestions, and

thought I would give one or two a try. John, as any good modeler and friend would do, called back later and told me the name of the great stuff – Goo-Gone. As it was late in the afternoon, I waited until the next day to buy a bottle of this great stuff. Clutching my little bottle of golden (that's its color) good stuff, I hurried to my room to clean the sticky gunk off all those canopies. John was right. It did clean the sticky stuff – it just didn't remove it.

After I called John to tell him of my failure and discuss other ways to remove this gunk, I was disheartened, to say the least. So I started another model. John, bless his heart, called after a couple of days and said that after talking with other famous modelers in our area, he'd heard that WD-40 was the way to remove sticky stuff from canopies. Having a couple of cans of this product on the wall outside my room, I thought to give it a try. Do you know how slippery WD-40 is? With that wide spray nozzle and all the over spray, the models kept squirting out of my hands like olive pits. Actually, a little on a Q-Tip removed all trace of the leftover glue. A big **thanks**, guys!

You may recall that I mentioned at the start of this tome that six models were to be brought to the meeting. Only five had glue on the clear parts. The sixth was the X-32. The X-32 has three probes on the nose. At least it did have. Two of the probes are straight in shape, but the center one has all of those altitude sensors that show up on experimental aircraft. I just knew when I put the center one on, that somewhere along the line I was going to snap it off. I was smart enough to make the other two out of brass, but the furnished center probe had a couple of little out-of-scale gizmos to give a hint that there was more to this one.

After painting and decaling, I got all six models together for the final flat coat. Everything was going swimmingly until I got to the X-32, which was the last one to be painted. I ran out of things to hold it with. With this model, there are not too

many places to hold it by, if you intend to paint the whole thing, so I scanned my workbench for the proper item that would allow me to paint it without getting in the way. I sure wish I had found it. What I did find was a large set of dividers. I reasoned that if they were inserted into the tailpipe and spread out to put tension on the inside of the tailpipe, I could paint without interference. Well, this worked out fine until I put the dividers under a stack of models, to hold the X-32 out of harm's way until the paint dried. That's when the model slid off the dividers and speared itself into the top of my paint booth. Goodbye center probe. I just knew it. Well, it didn't look that convincing, anyway.

At the December meeting, Andrew B. asked me if I had stopped building models. The answer is no. I've just stopped finishing them.

Preznotes

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pre-family. I was younger (much!), skinnier, and I had more hair. Going to bed at 4am was not too much of a problem and I could get up at 1 or 2pm and go right to my workbench without guilt. Today, I still stay up somewhat late on weekends, not much past 2am, but those days are few and far between, primarily because of family, work and other considerations, including the old bod' which just ain't what it used to be. Although my production rate has slowed quite a bit, it is still continuous. I finished 16 models last year, even with the month out for that 'little' surgery I had.

Oh, yes. Next time you are on a crowded elevator, announce in a demonic voice: "I must find a more suitable host body."

See you at the meeting,

Terry

Ramblings on World War II Paint Schemes and Colors

by John Greer

Recently, in one of my mad airbrushing binges, I ran into a problem that has probably faced most of us during our modeling careers – choosing the right colors to paint a specific model. It really seemed so simple – a green, a brown, and a light blue. In each case, an FS 595 number was given for the color required. That's where the problem started - when I went to my paint drawers (and yes, believe it or not, I am organized enough to have my paints filed in separate drawers according to the nationality of the aircraft).

As I searched for the correct colors, however, I ran into a major snag. I had several **different** paints labeled with each of the required FS numbers. In one case, I had two rather different shades from the same paint manufacturer, with the same label, each supposedly being the specific color I needed. I realized at this point that there was a major problem brewing.

Let's look at the basics. First, we have numerous references as to FS numbers, RLM numbers, etc. Secondly, we have numerous "experts" who seem to have an infallible ability to interpret black and white photos and state unequivocally that certain shades of gray in said photos correspond to certain shades of the above-mentioned FS, RLM, etc., colors. Thirdly, we have a fair supply of color photos from the 1940s, but these are horribly suspect. What kind of film was used? How much exposure to sunlight have they had? And, let's face it, they are just plain **old**. The problem brings to mind a well-known color photo of an early P-51B that definitely looks to be painted in a brown and tan scheme. But if you look at the concrete runway, and realize that it also looks tan, and then you see the grass and see that it looks brown, you realize that the Mustang is actually painted in a standard Dark Green and Ocean Grey scheme.

The next problem we have to deal with is weathering. It is commonly accepted that USAAF Olive Drab faded dramatically and quickly – but did it fade equally in Europe and in the Pacific? What about USN Blue Gray, or the RLM colors during the Russian summer? What about the effects of the terrain at the many and varied landing grounds – grass, sand, coral, mud, PSP, etc.?

We're not done yet. Think about this: How many millions of gallons of paint do you imagine were produced between 1939 and 1945 just to paint airplanes? Do you think that all of these paints were produced in one batch in each country, or by one manufacturer, or even in the same year? Can you imagine how many different shades of Japanese Army Green were actually produced between 1937 and 1945?

Finally, there's this concept of "scale color" – the idea that color fades as it is viewed from a distance. I'm sure that this is a valid concept, but wouldn't it also vary with the clarity of the air? Would scale fading be more pronounced in smog-filled Los Angeles than in Cheyenne, Wyoming?

What all this rambling comes down to, is this. Before we jump on somebody's color scheme, we had better remember this – Until someone comes up with a time machine, and we can go back and look at the actual aircraft at the actual time, then none of us really knows for sure what those great airplanes looked like. So build, build, build; and paint, paint, paint – and to (expletive deleted) with the critics!

Monogram A-1H

from page 5

Use the Internet To Study History for Modeling Research

The details of this encounter were taped by the intelligence officer on board the *Intrepid* after the incident. It is available to listen to, using the Internet. While this tape recording lasts about 25 minutes, it is fascinating to listen to. The primary reason I recommend this is that many, if not most of us, were not involved in the Vietnam conflict and this a unique way for us to hear and "feel" the mission, as it was flown on that day, over 34 years ago now. This recording was made on the October 9, 1966 aboard the *USS Intrepid*. There is also a very nice color copy of this print on their web page.

The way to initially get into this subject is to access debriefing tape from the "Official A-1 Skyraider" web site. Its URL is:

<http://www.skyraider.org/skyassn/sartapes/migkill/migkill.htm>

As usual, your comments, observations or complaints are welcome. Thanks, Bob.

Cleaning Needle Files

via IPMS Boise

[Sometimes our regular contributors contribute things without even knowing it! – ED]

The question: "Does anyone have a way of getting the gunk out of needle files? I've tried metal brushes but didn't have much luck." Thanks, Doug.

The responses: The file card and suede brush (a fine brass wire brush) work fine for relatively coarse files. For fine needle files chemically dissolving will work. If you

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Book Review: *A Radar History of World War II* by Louis Brown

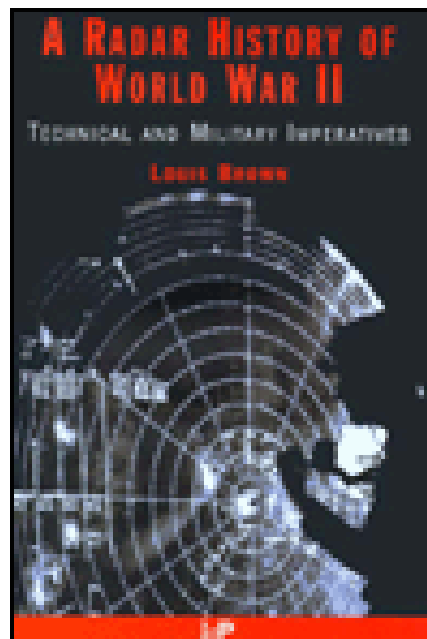
review by Wes Moore

It has been claimed that “The A-bomb ended the War, but radar won it.” Certainly it had a major effect on almost every campaign of the war. Anyone with an interest in WW II (that includes most of our members!) thinks they know a lot about it. Reading this book will show you how much of that is wrong!

This book is the first really comprehensive survey of the history of radar up to the end of WW II. Many of us know something about the development of “RDF” in Britain, and of the numerous marvels that came out of the MIT “Radiation Lab,” but radar was independently invented in at least five different countries (each of which thought they were the only one and kept it a deep dark secret). A list of the other surprises in the book would include:

- During the Battle of Britain, the Germans had better radar sets than the British (but totally failed to understand that the British tied their radar into an *Air Defense System*).
- The US Army Signal Corp, and the US Navy each invented radar independently of each other and the British.
- The “magnetron,” the tube at the heart of Britain’s deepest darkest secret “centimetric” radar, was independently invented by the Japanese and the Soviets (who even published their results!- but the British didn’t read Russian electronics journals).
- Polyethylene was a secret material used in high-frequency co-axial cables.
- The German Navy got radar on their ships before the Royal Navy.
- The South Africans and Australians built their own radar sets- hell, the *Romanians* built radar sets!

The book is tolerably non-technical (there is an appendix in the back explaining radio waves and antennas, but I wish there were more diagrams of tubes and circuits). There are intriguing photographs of the multitude of ground-based radars, possibly the start of some really bizarre dioramas. The air- and ship-borne antennas are not as well covered, but they have already been seen by most of us in many other books.



OK, so you’ve figured out that I liked this book (and think you should read it). How much did I like it? Enough to go out and buy it, even though the Seattle Public Library has a perfectly good circulating copy.

One last lesson from this book - the author relied on three types of sources for information: published reports and memoirs of “those who were there,” musty, dusty archives (which require a major investment of your life to dig through), and **the collections of enthusiastic amateurs**. He admits to being totally stuck on many important topics until he was able to tap into an informal network of folks who had squirreled away old tech manuals,

etc. I know lots of you guys are sitting on the same sorts of stuff - **Don’t throw it away** (no matter what your wife says)! Give it to a museum or archive! Use the Web to “publish” it! ...or at least plug into the networks that are springing up. The technical history of the 20th century is relying on **you!**

Institute of Physics Publications; ISBN: 0750306599. \$38.

Cleaning Needle Files

from page 8

have access to one, an ultrasonic cleaner does a spiffy job, too. The best solution, however, is not to get them clogged up in the first place! How? Ever heard of wet sanding? The same trick works for needle files. Use a little water when filing. Rinse and blot dry when finished. If you park the damp file so that air can reach all sides, it will dry quickly and it won’t rust. If you lay the damp file down on a flat surface, the moisture will be trapped long enough for rust to start. Greg Reynolds

First, try a particular type called a file brush or file card. It is a very “sparse” wire brush with very stiff bristles. They are available at Sears. Secondly, if you have been working on plastic, try soaking them in lacquer thinner for a few days then brushing. KL

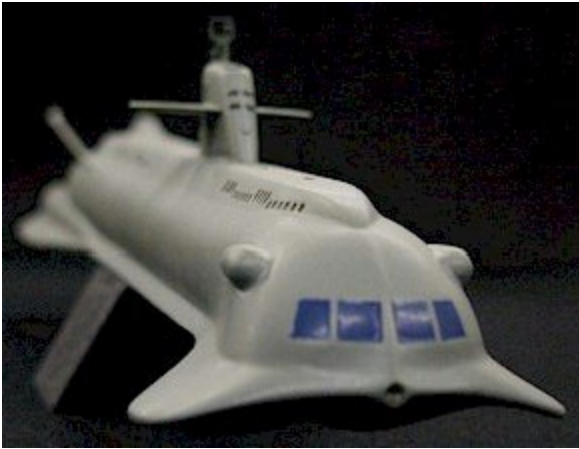
Real easy - go to your shoe store and purchase a suede brush. Works wonderfully - have used the same one for nearly 20 years. John Alger

Not environmentally nor health friendly, but a good soak in lacquer thinner does the trick nicely. Just don’t breathe the vapors or get it on your skin. It goes directly to the liver without passing “go” or collecting \$200. And it stays there until your oncologist removes the tumor. Jennings Heilig

And there you have it.

Masterpiece Models SSRN *Seaview*

by Terry D. Moore



Back in the '60's, Irwin Allen produced a number of hit TV shows, *Voyage to the Bottom of the Sea*, *Lost in Space*, *The Time Tunnel*, *Land of the Giants*, and so on. Some of the story lines were a little bizarre, with mad scientists, monsters, mayhem, aliens, and the talking carrots (!). Even though some episodes were way over the top in believability, the thing that kept me coming back for more was the hardware. The *Seaview*, flying sub, *Jupiter 2*, the *Spindrift*, and all the others were totally cool.

The newest release of the *Seaview* is by Masterpiece Models of Vancouver, WA. It is 16-piece resin kit of the final TV variant, with the four-bay bow windows, the version that carried the flying sub. My example had only a few small air bubbles that needed filling. I had the most difficulty removing the dorsal tail fins from their casting gates and I broke both of them due to the fact that they were thin castings and



the resin was relatively brittle. Parts fit is decent but some minor filling of gaps was required. The model only took me a few hours to clean up and assemble and after the filler has been sanded will only need some grey paint to finish. The instructions are of the "exploded view" type, relatively simple, but there is no mention made of how or where to attach the part that represents the flying sub bay doors. The instruction sheet also includes a certificate for the "Nelson Institute of Marine Research," Admiral Nelson's organization that built the *Seaview*. The model is a "fit the box" scale, only about 12" long, but it looks like the *Seaview* and it will fit in my display case better than the 3' *Seaview* model I haven't yet started!

A nice companion piece for this model would be a model of the flying sub, which would be about the size of a quarter. It was a fun project that only took two evenings to finish. I purchased mine for \$49.45 at Skyway Models but it is also available direct from the manufacturer:

www.masterpiecemodels.com

Golden Age Stars of IPMS #11

Voyage to the Bottom of the Sea is best remembered as a TV series, but its original incarnation was as a movie, starring Walter Pidgeon and **Joan Fontaine**. This was one of the few times Irwin Allen got to direct an Oscar winner!



Fontaine is the younger sister of Olivia de Havilland, and like her, was born in Japan to British parents, moving to California at an early age. Joan followed her sister into acting, and for a time in the 1940s was without a doubt the more famous of the two. Back-to-back roles in Hitchcock films, *Rebecca* and *Suspicion*, made her a superstar, the latter earning her the Oscar. My favorite of her roles was as an aristocrat's redheaded wife swept off her feet by a pirate in *Frenchman's Creek*. After the 1940s her star waned considerably; she remained fairly active until the mid-80s, in ever less prominent parts.

Joan and Olivia's sibling rivalry is well known, though probably overblown. I tend to take de Havilland's side, though Joan scored a coup by getting mentioned in a Bruce Springsteen song ("Does This Bus Stop at 82nd Street")!

Contest Categories for March 10 IPMS Seattle Spring Show

Junior: (Ages through 15. At their discretion juniors may enter any of classes 1 through 57)

1. Aircraft
2. Armor
3. Automotive
4. Space Fact/Sci-Fi/Fantasy
5. Ships
6. Miscellaneous (includes figures, dinosaurs, etc.)

Best Junior Award

Aircraft:

7. 1/73 and smaller; all subjects
8. 1/72 single prop
9. 1/48 single prop
10. 1/72 multi prop
11. 1/48 multi prop
12. 1/32 and larger prop
13. 1/72 single jet
14. 1/48 single jet
15. 1/72nd multi jet
16. 1/48 multi jet
17. 1/32 and larger jet
18. Civil, sport, racing, airships; all scales
19. Airliners; all scales
20. Rotary wing; all scales
21. Biplanes/Vintage Types; all scales (Pitts, Eindecker, Dr.I, CR.42, etc.)
22. Miscellaneous; scratchbuilts, vacuforms and conversions

Best Aircraft Award

Automotive: (All scales; non-military)

23. Factory Stock
24. Hot Rods (excluding dragsters and lakesters)
25. Custom
26. Pick-up trucks
27. Truck/Van/Crash, Fire and Rescue
28. Closed-course racers
29. Straight-line racers (dragsters, lakesters, LSR)
30. Motorcycle (includes sidecars)

Best Automotive Award

Diorama: (all scales) A diorama is two or more models relating to tell a story.

31. Aircraft
32. Automotive

33. Armor
34. Space fact/Sci-fi/Fantasy
35. Marine
36. Figures: A. Vignette (5 or fewer figures)
B. Diorama (more than 5 figures)
37. Miscellaneous (includes dinosaurs)

Best Diorama Award

Military Vehicles and Weapons:

38. 1/35 and larger, closed top through 1945
39. 1/35 and larger, closed top after 1945
40. 1/35 and larger open top AFV, half-tracks and self-propelled guns
41. 1/36 and smaller, all eras and subjects
42. Soft-skinned, all eras and scales
43. Towed artillery and missiles, all eras and scales
44. Conversions and scratchbuilts, all subjects, eras and scales

Best Military Vehicle/Weapon Award

Ships:

45. Engine powered
46. Sail and Unpowered
47. Miscellaneous

Best Ship Award

Single Figures: Horse and rider, mounted or dismounted = a single figure. Two figures on base = a vignette (36A). Space Fact/Sci-fi/Fantasy figures are excluded here.

48. Smaller than 54mm (excluding 1/35th)
49. 54mm (including 1/35th)
50. Larger than 54mm

Best Figure Award

Space Fact/Sci-Fi/Fantasy: all scales

51. Space Fact
52. Sci-fi, Vehicles
53. Sci-fi, Single creatures
54. Miscellaneous (includes dinosaurs)

Best Space Fact/Sci-Fi/Fantasy Award

Other Classes:

55. Collections (Five or more models that relate)
56. Flights of Fancy/Hypotheticals (all scales)
57. Miscellaneous (anything not covered above)

Special Awards:

- **Best US Navy Aircraft.** Presented and judged by Thom Morton of Dangerboy Hobbies.
- **Best Seaplane.** Presented and judged by Scott Taylor.
- **“The Muldoon Award”.** For the best unusual, 1/72nd, propeller plane; presented and judged by Kevin Callahan of The Supply Depot and Bill Osborn.
- **Best Italian Airplane.** Presented and judged by Emil Meinrich of Skyway Model Shop.
- **Best Blue Plane.** (At least 25% blue) Presented and judged by *Internet Modeler* E-zine.

Best of Show Award: Balloting by Entrants.

Notes

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

IPMS Seattle Chapter News 2000 Index

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<i>American Spitfire Camouflage and Markings Part 2</i>	Allen	July	Olympic Flight Museum Event	Laird	June
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<i>P-40 Warhawk in Detail (Parts 1 & 2)</i>	Clements	Feb	Scale Modelworld 2000	Greer	Dec
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Sword Grumman F8F-1/2 Bearcat
Tamiya 2-1/2 Ton 6x6 Cargo Truck
Tamiya Dornier Do 335A Pfeil
Tamiya Leopard 2 A5 MBT
Tamiya M60A2 MBT

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Golden Age Stars of IPMS

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Jennifer Connelly
Lupe Velez
Marilyn Monroe
Merle Oberon
Olivia de Havilland

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How Tanks Get Dirty, and How to Model Them**By Stephen C. Willoughby, IPMS New Jersey**

Some model builders have accepted the sacred truth that tanks get dirty. Some have not. Some continue to build beautiful "Parade Ground" vehicles that are so clean one could eat off of them. I personally in my eleven years on tanks have eaten off of many vehicles, but none were ever as clean as some models I have seen. I am sure some could argue convincingly that these have their place. I still don't buy it. Face it, real armored fighting vehicles get really dirty. Only models are clean. Even prototypes are driven around the mud puddles the Army likes to call the "Proving Ground" and get filthy. Sure, after a hard drive in the field the tanks in peacetime can be taken back and cleaned. Trust me, I have cleaned many a vehicle. But most of the "Parade Ground" builders are not building the tank after it is back in the motor pool, because they put personal gear on them, often in the manner of that esteemed Belgian. When a vehicle is in the field, and nearly the whole time it is in the field, from the moment it leaves the gate of the motor pool (and sometimes before) it is dirty and getting dirtier.

Okay, so how do tanks get dirty? Simple, they do not move over terrain, they move through it. That is how Shep Paine put it a long time ago in those Monogram *How to Build a Diorama* fliers. He also said that construction equipment provides an excellent example of how filthy tanks can get. Ever drive behind one of those big dump trucks on a highway and have a seemingly endless stream of sand hit your car, to the point you're afraid your car's paint is getting stripped off? Ever take your car down one dirt road and get out at grandma's or Uncle Benny's Farm Market and be surprised at how filthy the suspension of your just washed car suddenly is? Armored fighting vehicles do that everyday and all day for weeks at a time. Tanks are almost never driven on macadam because their tracks have a nasty tendency to rip it to shreds. Every time a tracked vehicle turns it plows a furrow in dirt and sand that can sometimes be four feet deep. That is how tanks get dirty.

There are in my experience about four types of terrain. Four different ways that the terrain affects a tank. They are: sand and dust, soil, clay, and the ever popular mud. All four have lots in common and often you could go through all four in one hour of operation. Sand and dust on the tank trail to the range, soil and clay going across country for a tactics table, mud in each of the never drying puddles on the tank, tactics table, then back to dust and sand on the firing range for a gunnery table, and your odometer says you only traveled twelve kilometers.

Now we'll examine each terrain type in detail starting with sand and dust. Most dirt roads (any road not covered by asphalt or

concrete) have dust. They will have dust unless it has just rained in the last eight hours or so, less time if the sun is out. Most coastal areas in the world have sandy soil. That is in addition to the obvious places in the world with dust and sand; deserts. Sand as a rule coats a vehicle moving through it with a coating of dust. I have seen dust on dirt tank trails in upstate New York so thick the vehicles had to drive 100 meters apart for dust distance. In many of the films I have seen of the Operation Cobra breakout in France in 1944 the dust was nearly as thick. Poland was a vast dusty plain in September 1939, as was Russia during the summer and fall of 1941.

What does dust do to a vehicle? It gets everywhere. From the bottom of the tank, to the tank commander up top in his hatch, it coats everything. Often, you could tell how high up someone was standing in their hatch by how high the dust extended on their uniform. You were supposed to stand "name tag level" in the open hatch, but being taller than some, I couldn't stand that low in the hatch so the dust would be to my waist most of the time.

The coat of dust on a dark colored tank is opaque on the suspension, with only the wheels betraying a little color where they hit the track. This opaque coating fades higher up on the vehicle from the fenders up to the turret. The best way to simulate this is by using an airbrush, gradually pulling it away from the vehicle being painted as you get higher up on it. Dust is most often a chalky off white color. Pastels are not opaque enough to be used by themselves. They can be used over a coat of dust to give it that chalky flaky appearance that dust can have. Now when it rains dust becomes mud. When a dusty vehicle gets rained on, the dust runs in streaks down the sides of a vehicle, looking very much like a spitting, streaking airbrush when you are trying to spray clear flat or apply too many coats of flat too quickly. Wet dust after a rain usually accumulates in the same places as washes do on models. There's another tool that simulates dust: the wash. I usually mix my dust color

with flat so that it's not totally opaque and leave it a little runny when I spray it to simulate this, and if my airbrush clogs and spits, it's okay because that is how real dust can look if it gets wet and runs.

Vehicles operating in areas without precipitation should of course have a more uniform coating of dust. The dust in deserts is nearly opaque on suspensions and lower hulls, but the coating of dust there also looks streaked because of the effects of wind on the dust in true deserts. The feet and hands of crew members also serves to streak and break up the uniformity of a coating of dust on upper areas of vehicles. In many pictures of tanks in the Western Desert in World War II the horizontal surfaces look swept. That was often the action of the crewmember's boots, not necessarily an actual broom. The vehicles also looked chalky and all the markings were nearly obscured. Those are the effects of dust.

Now in temperate areas of the world, dust is usually only on the roads. If you veer your vehicle off the road you hit one of two types of terrain: clay or soil. Their effects on a vehicle are nearly the same. Most soil or clay is moist. Not wet, that is mud, but moist. It is not wet to the touch, but if you run your hand through it will feel cool and if squeezed it will clump. If a tank goes through it, it will stick to the tank. However, it doesn't stick in places where most people can see it and not in big clumps like mud either. It sticks to the suspension, usually on the backs of the roadwheels, in any depression on the face of the track, behind the drive sprocket, in-between inter-weaved roadwheels, and other places like that.

Many has been the time when I've been cleaning up a tank and there is all this clay and soil behind the roadwheels just sticking to the torsion bars, or behind the return rollers. Not all of it gets there as mud, that is another story. Dirt also just sticks to the underside of a tank. The best way to simulate this is to mix water and white glue and strain in some potting soil. You have to pour it through a strainer so it

goes in without clumps. If it is too thick, add more water. Then you just paint it on the suspension with a thick brush. Pay special attention to the underside of the vehicle (this is good enough to satisfy 99% of contest judges), behind the roadwheels, trying to get little clumps inside any hollows. Try to get it behind the drive sprocket or return rollers, just hanging in little clumps. If you overdo it, it then becomes dried mud, more on that later.

When dry, you either spray your dust mixture or use Pastels. Pastels will stick to the dried mixture like mud. Be sparing on the application to the tracks and try to keep it from clumping as this is only moist soil and not mud.

Soil is usually a brown; Polly Scale Dirt or Earth are good colors. For a richer Northern European farm soil color most pastel sets have rich earth reddish brown tones. Black mixed with any Red Brown paint will work, however, painting the clumped earth is not generally a good idea unless you use washes. Pastels work better. Mixing in the paint with the mixture can also work. Dry brush it after all is dry with variants of the basic color and you can get some nice textures. By increasing the amount of potting soil in the mixture, you will clump more and you can feed it all over every crevice on the suspension and have huge clumps hanging all over the suspension and say its all dried mud.

Clay comes in two basic colors: yellow or red. It also comes in every color in between yellow and red. The pair of sneakers I wore in basic training to run were originally white. Now they're orange stained by Kentucky "red" clay. Fort Knox, Kentucky is the 'Home of Armor' and has been so since 1941, so if building stateside tanks in World War II, don't forget that orange Kentucky clay. Vietnam was famous for its red clay, which was a deep brick red in color. Kentucky also has clay that color. Korea and upstate New York have yellow clay. Clay is more moist than soil, and sticks better than soil. It also retains water better than most dirt and will have more

mud puddles. Get any kind of terrain wet and it becomes mud. Even if it has not rained in days, you will usually find a mud pit on any dirt road or hidden in the underbrush your tank just drove through. Mud and dust are the two all pervasive terrain types in the world, so much so as to inspire the saying "yeah, you could be standing hip deep in mud and still have dust blowing in your face." Wet glues dirt to a tank better than any bottle of Elmer's or Zap-a-gap. Add wet to any dirt and you get mud. Mud comes in many types. All of it sticks to vehicles going through it like glue. Drive through one puddle that is deep enough and you can turn a green tank into a sand colored one. Mud always comes with water and water will splash the mud everywhere. If you get into a mud puddle that is steep, as in one where the driver has to put on the gas to get out, the tracks will spray muddy water higher than the tank itself and tanks always spray mud on their fellow tanks. Remember, tanks always move in little herds called platoons. (three to five in number for the uninitiated out there) Nothing is more irritating than to be in a line formation, riding high and dry in the tank commanders cupola and have your wingman fly through a mud puddle and spray you with mud and water. Then there is going through a mud puddle so deep the water splashes over and through a closed driver's hatch, soaking him in the process.

Mud sticks to tanks. It gets into every crevice of the suspension, sometimes in huge clumps, with weeds growing in it. Sometimes tow shackles will dig little furrows in it bringing out clods of it and grass. It will fill every hollow of the track and stay there, coming off in huge clumps as you drive on to dry trails leaving a trail of mud behind you. But, it doesn't all come off. Two weeks later, when you have to clean the suspension you'll be there for hours with a shovel, removing all the mud that dried in every nook and cranny of that suspension. It will fill the entire hollow of the roadwheel inside and outside and then dry there.

I have yet to see anyone dare to realistically model a tank in the mud. I've done some kits with the added mud on the suspension in the nooks and crannies but no one has ever done, that I have seen, a vehicle with the mud sprayed all over from the riding through the puddles. Just look at the MIA's and Bradleys in Bosnia, all covered in mud sprayed onto them by their suspensions, and no tank color visible below the turret, which are covered in muddy boot prints and have mud color visible in every line as if each received a heavy wash of mud color, which they probably did from all the rain and sleet. Just how would you go about modeling that? By combining the techniques for soil above with that for dust. Right after finishing the suspension, but before adding the tracks, you paint it with your overall color, or if you wish your dried dirty mud color. I usually use Polly Scale Dirt or Earth mixed with White or Off-White. Remember, the tread surfaces of tires and roadwheels may have some rubber showing through. Now, mix up the potting soil with the white glue and water. Make it extra thick. For added thickness, Celluclay can be mixed in with it. Just glop it on that suspension, making sure to fill up all those crevices and nooks and crannies where mud accumulates. Fill up behind the return rollers, the inside surface of the roadwheel, the rear of the roadwheel (if doing a Sherman, you would not have to worry about blank faced rears of roadwheels in this case), behind the idler and drive sprocket - the whole gap around the final drive and rear fender of M48s and M60s fill up with mud that stays for months! Do some splatters up the front of the tank, the sides and the rear. Fill up the spaces inside the fenders and side skirts! (That's why MIs and Leopards have cut outs in their side skirting.) Airbrush the whole suspension with a darker and more brown version of your dirt or earth color to represent wet mud. Over this airbrush a lighter tone, your dust color for dry mud, if you're doing a vehicle after the rain stopped. Remember to paint your splatters. Splatter tips are made for many airbrushes these days for special effects. The mud color and mud mixture application could

also be masked underneath to achieve the effect of graffiti that is drawn into the dried mud (like the inevitable "wash me") Remember that wet mud is not true gloss unless the tank is driving through a puddle and there is water on the vehicle. It is semi-gloss and a darker color than dry mud. For true fanatics, try spraying clear gloss over the whole vehicle through a splatter tip or from a distance at the vehicle with your airbrush and put the crewmen in rain gear for a tank in the rain!

Revell Wheels of Fire Chrysler PT Cruiser Snaptite

by Mike Scheel, IPMS Quad
Cites Scale Modeler Society

This is the hottest car on the market, with a waiting list that stretches almost a year. But you can get a snaptite kit of it now. It has 36 parts molded in gray and metallic red. This is a skill level 1 for those 8 and above. Can an 8-year-old build it? Yes. The kit went together fast. I even did it without looking at the instructions.

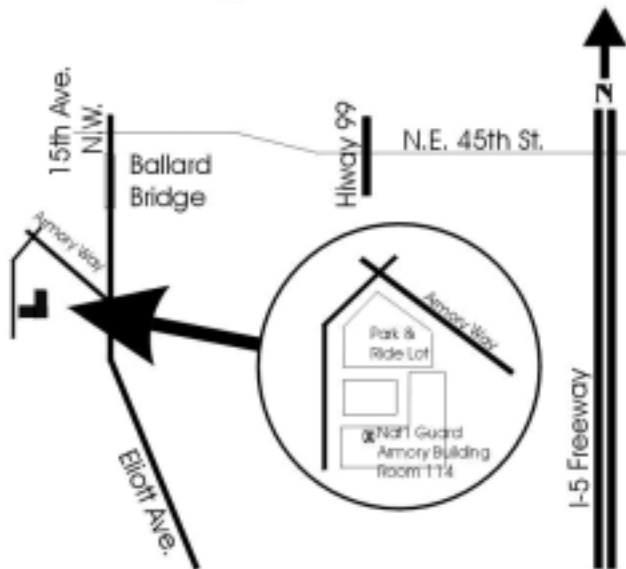
The kit uses two screws to hold the chassis to the body. Otherwise the parts go together with only a minor problem. There was bowing across the top of the windshield. (Photos will be available on the website at www.qcsms.org). The body has finely engraved panel lines with some raised lettering and emblems. The body shape, using the eyeball, seems to be on target with the retro styling of the prototype. The only chrome parts are the four wheels and the headlight interiors. The seat backs snap on to the fronts but leave rather large holes that should be filled. All in all, except for the fit across the windshield it is a fine model.



Photo # 80-G-11637 Damaged VT-8 TBF at Midway after battle, June 1942

Meeting Reminder

Saturday, February 10 10 AM



National Guard Armory, Room 114
1601 West Armory Way, Seattle

Directions: From North or Southbound I-5, take the 45th St. exit. Drive west on 45th, crossing under Highway 99 (or Aurora Ave. North) toward N.W. Market Street in Ballard. Continue west on Market St. toward 15th Ave N.W. Turn left (south) onto 15th Ave N.W. and drive across the Ballard Bridge until you reach Armory Way (just as you see the Animal Shelter.) Watch for signs. Park in the Metro Park & Ride lot.

If coming from the South, take Highway 99 onto the Alaskan Way viaduct to Western Avenue. Follow Western Ave. north to Elliot Ave. until it turns into 15th Ave N.W., then to Armory Way itself.