



Seattle Chapter IPMS/USA
August 2003

PREZNOTES



With all the travelling I've been doing early in the summer, I have accumulated enough notes to practically carry me through the end of the year for this column. Yes, another airline Preznotes. For the next few issues you will probably recognize that some of my flights have been good and those that have been "not so good".

One of our members who used to travel a lot used to take a model to work on whilst he was airborne. I thought about doing that, but in this day and age it's not an easy proposition. About all that you could accomplish these days is basic beginnings - removing parts from the sprue, some clean up, and that's about it. The only tool you would be able to use would be an emery board as anything sharp or pointy (X-acto knife, needle file) would be strictly verboten. Bottle glue would probably be restricted as well. It is, after all, a hazardous substance. Of course if you were intrepid enough, you could be at the decal stage. All you need is water and a napkin and you would be set. Nothing dangerous about those items.

I was working on four models I had planned to take to the convention in Oklahoma City. I finished only one. Decades ago, I would have had a problem with this. I would have been trying to finish a model and get it packed, and ready to go, forgetting about anything as conventional as sleep, or meals, until it was done. At least I was never crazy enough to take an unfinished model and try to finish it in the hotel room the night before the convention starts! On the model that was next closest to completion, I accidentally spilled a drop of lacquer thinner on the model. Unfortunately, it wrinkled the paint quite severely in that one little spot. The thing is, it didn't bother me. I did utter an expletive but that was it. No ranting or raving, cursing the dogs, questioning my heritage for being so

clumsy, or anything like that. Jill tells me it's age - she might be right. Anyway, I put the model down and I'll work out the problem later. I'm thinking of trying something similar to what Les Knerr did a few years ago with a simple yet very effective way of handling a problem. He discovered that the canopy on his A-6 was cracked. He applied paint to the area surrounding the crack so that it resembled polishing compound and painted up a crewman with a rag polishing the canopy. Brilliant!

Continued on page 15

Possible Meeting Date Changes!

Due to the September and October meeting dates conflicting with the McMinnville and Vancouver shows, we are attempting to move the IPMS Seattle meetings for those months to non-conflicting dates. However, by press time, we do not know if it will be possible to do so. When we know for certain (either way) we will send out an e-mail to everyone, as well as having the dates in the newsletter prior to the September meeting.

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Public Disclaimers, Information, and Appeals for Help

This is the official publication of the Seattle Chapter, IPMS-USA. As such, it serves as the voice for our Chapter, and depends largely upon the generous contributions of our members for articles, comments, club news, and anything else involving plastic scale modeling and associated subjects. Our meetings are generally held on the second Saturday of each month, (see below for actual meeting dates), at the **North Bellevue Community/Senior Center, 4063-148th Ave NE**, in Bellevue. See the back page for a map. Our meetings begin at 10:00 AM, except as noted, and usually last for two to three hours. Our meetings are very informal, and are open to any interested plastic modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. Dues are \$24 a year, and may be paid to Norm Filer, our Treasurer. (See address above). We also highly recommend our members join and support IPMS-USA, the national organization. See below for form. Any of the members listed above will gladly assist you with further information about the Chapter or Society.

The views and opinions expressed in this newsletter are those of the individual writers, and do not constitute the official position of the Chapter or IPMS-USA. You are encouraged to submit any material for this newsletter to the editor. He will gladly work with you and see that your material is put into print and included in the newsletter, no matter your level of writing experience or computer expertise. The newsletter is currently being edited using a PC, and PageMaker 6.5. Any Word or WordPerfect document for the PC would be suitable for publication. Articles can also be submitted via e-mail, to the editor's address above. Deadline for submission of articles is generally twelve days prior to the next meeting - earlier would be appreciated! Please call me at 425-823-4658 if you have any questions.

If you use or reprint the material contained in the newsletter, we would appreciate attribution both to the author and the source document. Our newsletter is prepared with one thing in mind; this is information for our members, and all fellow modelers, and is prepared and printed in the newsletter in order to expand the skills and knowledge of those fellow modelers.

Upcoming Meeting Dates

The IPMS Seattle 2003 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.

August 9
October TBA

September TBA
November 8

IPMS/USA NEW MEMBER APPLICATION

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

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

Adult: \$21 Junior (17 years old or younger): \$9
 Trade Member: \$21 Canada & Mexico: \$25 Other Foreign: \$28
 Family (Adult dues + \$5, one set magazines, # of membership cards required: _____)
 If recommended by an IPMS member, list his/her name and member number _____ (name) _____ (IPMS#)

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

Check out our web page: www.ipmsusa.org

2003 IPMS/USA National Convention Report

article and photos by
Terry D. Moore

The 2003 IPMS/USA convention was held over the July 4 weekend at the Cox Convention Center, in downtown Oklahoma City. Attendance by members of our chapter was very sparse: John Alcorn, Thom Morton, and myself. The venue was very well lit with a lot of room between aisles in both the model room and the vendor area, which was adjacent to the model room. However, the concrete floor was a bit rough on these old feet after four days.

The show gave the appearance to me of being a very well run event. I only saw a line once (I was in it) at model registration. To me it felt more like a large regional show as opposed to a national contest. There was no convention program per se, no scheduled tours, a limited number of speakers, and only one guest of note. Our own John Alcorn gave two presentations - one on the Battle of Britain, and another on scratch building techniques. In the vendor room there were a number of empty vendor tables. Amtech and Accurate Miniatures were both notable by their absence. Revell and Tamiya were the only major kit manufacturers with a presence, with Revell having the only new item about to hit the local shops later this year, the Breguet Atlantic in 1/72nd scale. Meteor/Cutting Edge had a third fewer tables than in the past, but they did have a good selection of inventory. I spent a few \$ at their booth purchasing a lot of space related items: Shuttle detail and decal sets including a great looking thermal tile decal sheet, conversion sets, and so on. I also purchased a few resin kits, books, and decals. Probably the most unique vendor was HobbyLink Japan, a Japan based mail order company run by an American, Scott Hards. He brought a couple of tables worth of interesting and unique items

generally not available here at the local hobby shops. Overall, I felt that the number of vendors was down from the last convention I attended, in 2001, at Chicago. Consequently, I came home with a few extra dollars that I'll be able to spend at the local hobby emporiums when the new kits that were not available at the show come out later this year.

There were 1,504 models entered in the contest by 511 modelers. Some categories were lightly populated. For example, 1/48th scale large multi-engine had only three entries. The automotive categories and 1/48th small aircraft were very full categories, with numerous splits in the aircraft category. The awards dinner with the diminutive rubber chicken was probably the most successful I have ever seen. Not only did the slide show featuring all the winners actually work all the way through, the entire proceedings were concluded by 10PM. A new record!

The George Lee Judges Grand Award went to a Caterham Super Seven BDR by Mark Jones of Huntington Beach, CA, (below right) and the Popular Best of Show went to a 1/35th scale Type VII U-boat by Mike McFadden of Flagstaff, AZ (above right).

Local winners included Mark Ford of Port Angeles, Kent



Eckhart from Boise, and yours truly. [Terry won a Second place in Hypothetical (Other than Sci-Fi) for his Blackhawks Skyrocket, and an OOB award for his Miss Coral Reef - ED]

The 2004 convention is scheduled for August 4-7, in Phoenix and the 2005 convention was awarded to Atlanta.

Rusty White and his crew did a good job running the show and I enjoyed myself, probably the most important thing when attending a convention. I have included a few of the many photos I took. Enjoy...





Clockwise from top left: Arlo Schroder scratchbuilt this beautiful 1/32nd scale Curtiss SBC-4; David Weeks of Spring Valley, CA won Best Space/Science Fiction for his Little Joe 1B; a warrior takes a rest; proof it can be built - the Amodel Sukhoi T-4; another major winner, for Best Miscellaneous, was this collection of Civil War Heavy Artillery, by Russell Holm of Round Rock, TX.



Clockwise from upper left: This vacuform 1/48th scale Felixstowe F.2A by Lance Krieg of Des Moines, Iowa took home the Detail & Scale Special Award, and the Michael L. Fritz Memorial Award; Conquistadors, by Bill Chilstrom of Moscow Mills, Missouri; a Second place in Humor in Modeling went to Hulk Modeler by Gene Savoy, of Durby, Kansas (but where's Jennifer Connelly?); "The Mercamino" custom car; Steve Hustad of Eden Prairie, Minnesota, scored a class win with this 1/72nd scale Arado Ar 95A-1



Pentathlon - Here We Go Again - Or Do We?

by Jim Schubert

The Pentathlon was a contest-within-a-contest at our annual Spring Show in the years 1997 through 2000. Prior to the first event the idea was talked about with much enthusiasm and we expected about ten entrants. We got five! In the following years we twice more got five and once, only three. At that point the Contest Committee dropped the event because of the overwhelming lack of interest. I still like the idea because it fosters diversity in modeling and invites us to model in areas outside our usual fields.

Terry Moore and I were the prime exponents of the Pentathlon then and were keen participants. We still like the idea and would like to try it again in a modified form to make it easier and more appealing for more modelers to participate. I believe the old rule, that at least two of the models in an entry had to have been completed in the 12 months preceding the event, discouraged most people from entering. In my new proposal that rule is gone. A month ago about a dozen of us were having a bull session at which I floated a proposed set of revised Pentathlon rules. Those proposed rules, revised as a consequence of the bull session, can be found to the right.

The bull session revealed that the rule about no Fantasy, Sci-Fi, etc. was especially contentious. When asked why that rule, which was also contentious in the previous Pentathlon, was still there I replied because it was a prejudice of mine held in the interest of easing the judges' task by keeping like subjects with like subjects.

Let Terry or me know what you think of the idea of reviving the Pentathlon and we will make a presentation to the Contest Committee regarding its re-establishment.

PENTATHLON 2004

IPMS-SEATTLE SPRING SHOW MARCH, 2004
THE ULTIMATE TEST OF YOUR MODELING SKILLS
COMPETE WITH YOUR PEERS

- EACH ENTRY COMPRISES FIVE MODELS (Built by the entrant)
- NO SCALE RESTRICTIONS (Each model may be to a different scale)
- MODELS NEED NOT RELATE TO ONE ANOTHER
- THE FIVE MODELS NEED NOT BE FROM THE SAME PERIOD IN TIME
- NO PREVIOUS PENTATHLON 1st, 2nd, OR 3rd PLACE WINNERS (All other winners OK)
- AN ENTRY COMPRISES ONE MODEL FROM EACH OF THE FOLLOWING CATEGORIES:
- **AIRCRAFT** - ANY MANNED MACHINE FOR FLYING IN THE EARTH'S ATMOSPHERE : No interplanetary, or ballistic, vehicles
- **AFV** - ANY MILITARY FULL, OR HALF, TRACKED VEHICLE: Kettenkrad to Maus
- **SHIP** - ANY MAN MADE MARINE VESSEL
- **AUTO** - ANY CIVILIAN (non-military) VEHICLE
- **FIGURE** - ANY HUMAN FIGURE
- ALL MODELS MUST HAVE, OR HAVE HAD, A PROTOTYPE IN REALITY: No fantasy, Sci-Fi, fictional - movie/TV/comic/etc., Luftwaffe '46, or other What-Ifs
- THE FIVE MODELS WILL BE JUDGED AS ONE ENTRY Each model will be scored individually and the score for each entry totaled; highest score wins
- NO LIMIT TO NUMBER OF ENTRIES OF FIVE MODELS EACH FROM EACH ENTRANT

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or 425-774-6343 and I am at:
razonjim@tscnet.com or 360-297-1640. My
e-mail will change soon as we are finally
joining the 21st century and getting DSL.

Model Like an Egyptian

by Wesley Moore

I recently had the opportunity to spend some time in the Museum of Fine Arts in New York City. This is one of the premier museums in the world, full of “omigawd” moments, when you recognize a world-famous artifact, or walk into a room and realize that world-famous artifact is **that big** (it’s the **only** thing in the room!).

I only had one day, so I could only see a small fraction of its offerings, so I decided to head for the Egyptian “end” of the humongous building. Most of it was what you’d expect: large stone things... hieroglyphs... models...

Models? You gotta remember that the ancient Egyptians believed that you **could** take it with you. Their burial sites (at least those that weren’t looted until we looted them) are crammed with things to serve the occupant in the afterlife. If you were a big enough wig to get your own pyramid, you got the real thing (they’ve uncovered an entire ship at Giza). If you had to make do with a smaller tomb, you made do with miniature versions: i.e., things that we would call models, including ships, buildings, and dioramas of farms and workshops. (For us, it has the added advantage of giving some insight into how the Egyptians did things.)

Because we have cell-phones and etched brass, we think we’re pretty darn smart. But, if you stop and look closely at the itty-bitty things they left behind, you will come to appreciate that 5,000 years ago, there were some pretty skilled, talented, and clever people working in wood, clay, plaster, and metal. I’m sure their customers were very pleased...

What trace will our hobby leave 5,000 years hence? I’m sure people will still be shaping miniature versions of the things around them for their own amusement, but we cannot possibly imagine all the forms they will take, beyond the timeless wood,

metal, and...plastic? But what will be left from circa 2000?

Injection molded polystyrene is really good at capturing fine detail, but it **is** a trifle fragile. And, alas, no current culture I’m aware of has taken up the practice of placing small plastic objects in the tombs of their revered elders.

So I can safely say that the only hope of **anything** of what we do surviving for a few millennium would be for an item to get through the “contemporary” period, and thence the “out-of date” era (when most examples bite the dust), to flourish as a valuable “antique,” and finally to find ‘permanent’ existence as a treasured “antiquity” in some museum, and for the museum to escape the ravages of war and/or budget crises. Or to be accidentally buried in some low-oxygen, neutral-pH bog, or maybe a plane wreck in Antarctica...

In other words P (survival) << P (snowballinhell). (Read as “Probability of survival much less than the chances of a snowball in Hell.”) But, hey, it **could** happen, so when you finish that P-47 diorama, glue the airplane to the base, find a cover for it, and on the bottom carve: “P-47, United States Army Air Force, England, 1944.” And carve it deep...with your name!

Modeler’s Eye Books

by Paul A. Ludwig

I recently purchased a new book in the *Modeler’s Eye* series about the Messerschmitt Bf 109G-6, published in Japan with English translations throughout by Scott T. Hards. All of my modeling friends who have seen this book have been extremely impressed with the full use of color photos, extreme close-up detail, and English text. Those of you who own *Aero Detail* books may have noticed Scott’s name in the credit list.

Scott lives in Japan, and since 1995 has operated his own mail order business,

HobbyLink Japan, which sells Japanese kits, books, and accessories to the rest of the world at greatly reduced prices. He also works for the publishers of aviation books originating in Japan, but which are also sold in English-speaking countries, requiring the use of English. Scott has traveled to at least one IPMS National Convention, and is obviously an aviation and modeling enthusiast.



Modeler’s Eye books number three so far: Nakajima Gekko Type 11 (Irving), F/A-18C/D Hornet, and Bf 109G-6. No. 4 will be on the Fw 190D being restored in Arizona, and is scheduled to be released later this month. I bought two of the books from Galaxy Hobby and one from RZM Imports, but Scott says that he can get books (and kits) to any of us faster than the importers. I will order No. 4 from Scott not only to save money, but because Galaxy Hobby may sell out of the *Modeler’s Eye* series by the time I drive up there, as I do so infrequently.

Scott has an e-mail address, scott@hlj.com, and I feel sure that he would like to hear from some of you, particularly if you appreciate the work he does translating so many fine books with such accurate, on-the-mark descriptions of arcane aircraft technology. I plan to use his web site for all of the *Modeler’s Eye* series.

HobbyLink Japan can be found at <http://www.hlj.com>.

Dujin 1/72nd Scale Caproni CH.1

by Jim Schubert

Toward the end of 1933 the decision was made at Caproni to change their image from that of a conservative maker of bombers and observation planes by adding a fighter to their product line. Thus in early 1934 a study was begun to design a single seat, biplane fighter that was better than the Fiat CR.32, which was just entering service with the Regia Aeronautica, having first flown in April of 1933.

Caproni hoped to participate in the next fighter competition for the follow-on to the CR.32 with their new design. Antonio Chiodi, Caproni's chief engineer headed up the study himself. For this product Caproni changed their product designator from "Ca." to "CH." to signify the importance they attached to their new direction. The CH.1 prototype first flew in May of 1935, by which time the Air Force was fully equipped with CR.32s.

A 780hp Gnome-Rhone 14Kfs 14 cylinder, air cooled, two-row, radial engine provided the power for the CH.1. Engineer Piero Magni designed a long-chord cowling, based on NACA research, to enclose the engine. Armament was to be two 7.7-mm machine guns, in the fuselage, synchronized to fire through the propeller. The structural heart of the design was a radial truss athwart the center of the airplane that carried the engine mounts, the undercarriage and the four wing spars as well as the fuselage truss, which extended back to the rudder post. The fuselage was clad in aluminum skin for streamlining but the wings and empennage were conventionally fabric covered. The fixed undercarriage was enclosed in good looking, racer-style, wheel pants.



Initial flight test results were very promising. The airplane was faster, climbed more quickly and had a higher ceiling than the CR.32; handling was the equal of the Fiat and maintenance was much simpler and

easier to perform. Development was expected to push performance even higher to make the airplane a strong contender in the next fighter purchase competition. Lamentably the airplane was heavily damaged when it flipped over onto its back in a landing accident. Caproni determined the airplane was too damaged for economical rebuild and, disheartened, abandoned the whole project.

Although it was a fighter prototype the CH.1 looks more like a "Golden Age" racer. The pilot's hood even opened like that of many racers, being made of two thin pieces of flexible clear plastic that divided at the top center line and slid down into the cockpit side walls.

This is my first experience with a Dujin resin kit although I've read several reviews of other subjects in *Bent Throttles*, the journal of the IPMS-UK Race & Record Planes SIG. The kit parts are wrapped in an A-4 size copy of Harry Robinson's beautiful four-view drawing, from *Le Fana* noted below, which is itself wrapped in a half A-4 sheet displaying the kit number - DA 72184 - and the subject and scale. All of this is sealed in a plastic envelope.

There are 17 cast resin parts of medium to good, but not great, quality having large films of flash surrounding all of them. Two very clouded and useless vacuformed canopies are included along with two short lengths of airfoil cross-section copper rod of different chords. There are no instructions; just the four-view with a list of three references and color notes. There are no decals.

The parts match Harry Robinson's drawing perfectly but are generally a little ragged and will require a lot of preparation work - filling, filing, sanding, priming; and then doing it all over again a couple of times. The fuselage is in halves with only a separate seat and

instrument panel provided for interior detail, so you get to design your own interior. The wings and tailplane are each cast in one piece with delightfully thin trailing edges. The separate rudder is also well cast with a thin trailing edge. Many small details and one large one are not provided. The big detail that's missing is the large annular oil cooler, shown in the photo, that sits inside the cowling in front of the engine. I have not tried it yet but it looks like a cooler from a "Claude" or an "Oscar I" can be adapted to the CH.1. The windscreen/canopy will be the hardest part to correct as it is not only clouded but is of the wrong lateral cross-section so there's no point in trying to polish it. An idea of the correct cross-section can be gotten from the drawing but you really need to look at the rendering at the head of this review to understand that the sliding side panels cannot have hard-edged kinks in them. I'll tape the fuselage halves together and glue a block of Bass (Lime) wood in place with Elmer's white glue and carve, file and sand it to the correct outline and cross-section. This will then be the male mold for vacuforming a usable windscreen/canopy.

This one is not for beginners or for the faint of heart; it'll take a lot of work and a fair bit of time but you can get a good result because the outline and dimensions are quite acceptable. The kit's engineering and quality are not Tamiya's but the subject makes up for any such shortcomings and it is accurate. The only real difficulty is with the windscreen/canopy but any persistent modeler can overcome this. When you finish you'll have a

beautiful "Golden Age" racer - Oops!, I mean fighter prototype - looking lovely in its red, white, and green livery. You'll have to scrounge a pair of House of Savoy crests for the rudder and a pair of "CH.1"s



for the fuselage. I don't know if anyone in North America handles the Dujin line of kits, which are mostly of esoteric subjects without a large market appeal. A listing of twenty new releases from Dujin appears in

the June issue of *Scale Aviation Modeller International* (SAMI); the CH.1 is amongst them.

Friend Charley Schaaf bought the review kit from Hannant's for about £18, including p&p, and sold it to me for the same price with the proviso that if I did not have it finished within one year I had to give it back with no refund - talk about motivation! Another release in this new batch that appeals to me is the De Havilland D.H.71 Tiger Moth monoplane racer - that's the kind of subject done by Dujin and good for them for doing so.

References

L'Album du fanatique de L'Aviation,
No.59 of October 1974*
Air International, Vol. 8, No.6
Italian Civil and Military Aircraft 1930/45, J. Thompson
The Complete Book of Fighters, W. Green & G. Swanborough

*I was extremely fortunate to have purchased a collection of *Le Fanas*, Nos. 4 through 170, a couple of years ago and so had this issue available to me. The lead illustration above is cropped from the cover illustration of that issue, as is the photo of the oil cooler.



BIPLANO DA CACCIA CH.1

Flying Boats and Seaplanes

by Bill Osborn

Has anyone noticed that over the last two years we have been blessed with a whole gaggle of seaplanes and flying boats? We have a couple of French boats from Azur (both of which I've built), two offerings from Sword, a couple of resin kits, a monster from Revell, a couple more from my favorite Amodel, and now a WW1 boat

wingspan is 29.15m, which my rough math says is around 90ft. One of the reasons (if I needed one) to buy this kit is the color schemes. The decal sheet is rather sparse with only national insignias for two countries, Britain and Chile.

I don't think the British did a very good job trying to hide this plane when it was in the air, or sitting on the water either. (The schemes were actually adopted to make the planes **more** visible in case of a forced landing.) One of the schemes shown has a

Spruce. And what was Service Brown? Maybe some of you WW1 Anglophiles could give me a hint.¹

The kit comes in a light gray plastic with very little flash. I did notice a little mismatch on some parts. As I said it is a twin-engine plane, the engines hang all naked between the wings so they need to be good looking. Roden helps; there are 31 parts to **each** one! You get a beaching gear with 16 parts, 24 wing struts, seven upper wing parts, and five including spars for the lower.

There is an 11-page instruction sheet provided, it even includes a rigging layout and suggests that the box top artwork be used as a reference. There are lots of small parts; the Lewis guns even have separate ammo drums. For some reason there are a few parts that are not used, could Roden be planning a different version? Until then I'll just bumble along as usual.

¹ Roden ties all of its painting instructions in with Humbrol paint colors – the colors mentioned are all colors in the Humbrol line. "Service Brown", for example, is Humbrol 10, which is just about the same shade as ModelMaster Brown 1540. The actual color is British PC 10. One frustrating thing is that Roden often calls for discontinued Humbrol colors; the primary upper surface color specified in the new Bristol F.2B, for example, is Humbrol 108 WW1 Green, which has been out of production for several years. There are several sites on the web that give Humbrol color equivalents in the other paint ranges:

<http://www.fortunecity.com/meltingpot/portland/971/reference/humbrol.htm>

http://www.ipmsstockholm.org/colorcharts/stuff_eng_colorcharts_humbrol.htm

<http://www.swan.ac.uk/mateng/gavins/ipmswestglam/menu.htm>

<http://personal5.iddeo.es/anabelju/yuri/fs595aen.htm>

<http://fbriere.free.fr/250/paint.htm>



from Roden. It's enough to make a guy want to go and buy a place on a lake. I haven't even thought about the kits already released that are being re-released with floats.

If you think that a glutton for punishment like me would pass up the chance to spend my kids' inheritance on all this plastic, you should know better by now. I do want to build all these kits. But I know there is a good chance they will never get past the "cut the parts off the sprue and see how they fit" stage.

My latest kit is a Felixstowe F.2A by Roden. This is a WW1 twin-engine biplane with about a gross of parts and yards of rigging. The kit looks good in the box and even better when you take it out. The

blue and white body. The guy that thought this one up must have been the inspiration for Keith Ferris a few years down the road. The blue and white are broken up into wide stripes and triangles on the upper body while the hull is "Service Brown" (?). The red and white one has blended squares and rectangles from the trailing edge of the wing forward; the aft body and vertical have diagonal stripes that follow the slope of the vertical.

The two other schemes are more subdued. The Chilean version is in "Natural Wood" and "Medium Sea Grey". The other British plane is in "Natural Wood" and "Light Buff". All flying surfaces are "WW1 Green". Don't you just love these "name" colors? What is natural wood? Could be anything from Ash to Teak, Mahogany to

P-51 Mustang: Development of the Long-Range Fighter by Paul A. Ludwig

reviewed by Jim Schubert

First, a caveat; fellow IPMS Seattle member Paul and I have been close personal friends since 1972. That bias notwithstanding, this is a fine book that definitely belongs in the library of aviation enthusiasts who have a keen interest in the technical, administrative, political, and command intricacies of WWII in North America and Europe. Buy, and read, this book - you'll learn a lot that will surprise you.



The Germans' aerial offensive early in the war was not nearly as effective as it could have been had they developed an adequate long-range escort fighter to accompany their bombers on missions to Britain. Failing to learn from this prime example, laid at their feet by the Germans, the British and the Americans also failed to understand, and fill, the need for fighter escort for bombers all the way to the target and back and with sufficient fuel for a decent loiter time over the target. The powers that be remained convinced that

high flying bombers could penetrate deeply into well-defended enemy air space unescorted by fighters. It took a shamefully long time and the deaths of thousands of airmen for them to change their minds and accept the obvious and then do something about it.

In this book Paul conducts us on a tour of the several overlapping and intertwined time lines of events that finally - almost amazingly - resulted in an Allied victory over Germany in the air. There were some terrible egos lusting for power and authority in the USAAF, who seemed more concerned with their personal status than with the lives of Allied airmen and the defeat of Germany. In my opinion, some of these miscreants ought to be posthumously court martialled! Reading of the high-handed shenanigans of, for example, Colonel Oliver P. Echols of the USAAF is guaranteed to make you angry.

Paul's massive and intensive research, over about 30 years, has equipped him to do a fine job of tracing the various overlapping and entwined time lines of events occurring in parallel to present his tale. This story tells of the development of the long-range escort fighter culminating in North American Aviation, Inc.'s P-51B, C, D, and K Mustangs powered by Packard-built Rolls Royce Merlin 60 (V-1650-3) vee-12 engines. Airplane type wise this story begins with the P-35, P-36, XP-37, etc. in the mid-1930s and goes through the XP-60 and all the "Request for Data 40C" or "R-40C" airplane projects and the families of, mostly, never built, exotic, liquid cooled, high output engines commissioned by the USAAF. (For a listing of these airframes and engines see the review of MPM's kit of the Northrop XP-56 Black Bullet in the September 2001 issue of the Internet magazine, *Internet Modeler* at www.internetmodeler.com.)

Whilst all the talent, time, resources and money required to pursue these exotic airplanes and engines was being squandered, North American designed, built and delivered their Allison V-1710 engined NA-79 Mustang I, (later P-51A in the USAAF)

for, and to, the RAF. The USAAF's Materiel Command studiously ignored, and damned, this airplane until it was almost too late to develop and produce it. It is especially painful to read, even at this remove in time, of the problems experienced with the P-47 and the P-38 as escort fighters whilst the Mustang was being ignored as "Not Invented Here". Our British allies were, however, quick to realize the potential of their Allison Mustang and installed the Merlin 28 in several airframes for study. And, of course, we all know how this tale played out. Nonetheless, this is a good read - rather like a who dunnit and even though you know the end result, you'll keep turning the pages to make sure it turns out the way you think you remember it did. It did - we won.

An interesting technical revelation is in Paul's telling of the reasons for the re-engined Mustang being faster in level flight than the Spitfire Mk.V equipped with the same Merlin 28 engine. We've heard a lot over the years about the Laminar Flow Airfoil. More recently we've been hearing quite a bit about the Meredith Effect producing "jet-thrust" from the radiator exit. Now Paul shows us that the major reason for the Mustang's lower drag lies in the fact that from their placement of the wing, cockpit canopy and radiator housing relative to one another, North American unwittingly applied the Whitcomb Area Rule to their airplane years before Richard Whitcomb of the NACA defined the effect. They struck it lucky!

For those concerned about specifics this book has:

- Hardcovers,
- 224 numbered pages,
- 357 black & white photos,
- 14 color photos,
- 18 color profiles,
- 6 drawings,
- 5 copies of document pages,
- Sources list,
- References list,
- Glossary of abbreviations and an Index.

Continued on page 16

Diorama Construction, Part One

by George Haase

I propose to take a few issues to develop, and submit to the membership for their consideration, a few ideas that have been rattling around in the back of my brain for a while (Yes, that is that clanking sound you heard last month). I will try to include as many techniques and mediums as I can, consistent with the subject. Maybe you guys will be inspired to delve into this level of the art form and give the diorama form a try. So, without trying to duplicate Shep Payne's (or anyone else's) book on the subject, here is the subject outline for this exercise ... I may have to revise this a bit as other thoughts occur to me.

1. Diorama Definition
2. The Story (The play's the thing)
3. The Details (Where the Devil lives)
4. Orientation (Which slice of life)
5. The Example (I've been working on the railroad)
6. Resin Casting (Make one, cast many)
7. Concrete (The basic building block of big things)
8. Buildings (Now we're getting serious)
9. Wood Structures (So nice, so friendly)
10. Metal Structures (So new!)
11. Figures (People!)
12. Vehicles (Goodies!)
13. Finishing (Tying it all together)

Diorama Defined

Some people, and I think Webster is among them, consider a diorama a modeled scene with limited viewing angle. Basically, this is what we in this hobby consider a box diorama. The box diorama is probably the epitome of dioramas in that in addition to the required model and scenic construction, you also need to add cabinet making and lighting and set design, on the micro-scale, to the required skill set.

What we usually consider a diorama is basically a modeled scene that tells a story. It is open to viewing from all sides, and thus we do not get to take certain short-cuts made famous by a certain author. Dioramas vary in size, scale, and complexity but with few exceptions the modeled elements do not extend beyond the edges of the base. In fact, this brings up one of the major story elements available in the diorama format: This is the ability to imply or suggest things not actually modeled.

The Story (The play's the thing)

And there is the first strategic factor that needs to be considered. Too many dioramas (mine included) consist of a bunch of something (figures, aircraft, cars, trucks, armor, whatever) on a board with some scenic elements thrown in to tie it all together. The "connected" diorama tells a story. Given how we read, the eyes will be looking at the diorama from left to right, then top to bottom. Unless there is a compelling reason to alter that, you should probably orient the scene from left to right then top to bottom. Like the words in a sentence, the sentences in a paragraph and the paragraphs on the page, the elements / building blocks of the story should be oriented from left to right, top to bottom. The viewer's eye will traverse from scene to scene, or element to element, "reading" the story (be it one figure to the next, group of figures to the next figure or group of figures, or tank, or truck, or figures on the tank or truck, or car, or mechanics working on the car, etc.).

And there are many story elements and devices that may be used to tell the story. Too often the collection of the aforementioned something is included simply because there is more space on the board, in the scene or the builder has another model that's like the rest of what's there. The first diorama I built consisted of a more or less destroyed house with the ESCI and Tamiya German Fallschirmjäger (Paratroopers) defending the facility. I still think that it was fairly well done. The figures were OK, the building was that poured plaster in a clay mold thing I do

and the details were nice (expended brass, door hinges, floor joists and interior wall detail, etc.). Other than the presence of an interior wall, the whole group of nine figures could have been eliminated with one well-placed grenade or certainly an artillery round. There were nine paratroopers in the diorama simply because there were six figures in the ESCI set and four figures (one was just standing there and thus not used) in the Tamiya set.

The story was simple... "Bunch of guys defending a position". There was, however, no particular rhyme or meter to the story. There was a guy firing out a door, window, or whatever every inch and a half. OK, but after "Bunch of guys defending a position" there was little left to say. OK, so most of the elements of good modeling were there, some of the details were very nicely done (and certainly the details are what add depth and texture to the story) but other than "Bunch of guys defending a position", there was little else being said.

I once saw a 4" X 4" 1/87th scale WWII armored attack on entrenched positions diorama entered in a local model competition. While it was a little thin on modeling (how can you screw up mini-tanks when you don't even paint them), it was real heavy on story. Story is a major strategic element. In fact it may be **the** major strategic element. Readers of history and military or business ventures that include a discussion of strategy and tactics will recall that the ideal situation is a good tactical execution of a good strategic plan. A great strategic plan may still succeed with mediocre tactical execution but the highest level of tactical execution cannot overcome a lousy strategic plan. With this diorama, what the builder lacked in tactical execution (basic modeling skill and execution) did not measurably detract from the great story being told.

General story telling usually focuses on one of two lines... the **action** or the **characters**. Shep Payne noted in his book on dioramas that extreme action poses add drama to a scene. While this may be true, I

suggest that doing this convincingly is extremely difficult (How do you pose that guy in mid-air, anyhow?). I suggest that you model either “action pending” or “action completed”. “Action pending” and the tension associated with the need to do something (like charge across that field and ...), or the need to do something in less time than you have (like get that second round out before...).

The diorama format only allows us to suggest at these things. Given that it is a frozen moment in time, action can only be hinted. Both time and place are part of the story. What happened in the second before the scene that is modeled and what will happen in the next second after the scene that is modeled can only be suggested by what is modeled. Additionally, what is happening two inches off the diorama is totally left to suggestion. The sniper in the tree suggests a target several feet away. People hosing down the countryside with automatic weapons or a bayonet charge suggest an opposing force some inches away. People brewing up coffee and cooking eggs over the stove suggest no enemy in sight. On the other hand, character development can be even tougher in that it relies on a commonality of experience with the viewer that the modeler can draw on, again, to suggest things that are not there. The heavyset fellow with a big smile, rosy cheeks and a stein of beer in his hand probably suggests “Party Time” or “The Student Prince” to most of us. If you think thoughts like obese, cholesterol-laden, alcoholic, with high blood sugar and due for a terminal case of cirrhosis of the liver then you’ve probably spent too much time in a classroom.

Usually you want to keep the story tight and simple. Remember that most of the story is being told by suggestion. The action and the character development are largely happening in the mind of the viewer. Do not include something in the diorama that says or suggests something other than **the story** as it will be a distraction. The viewer may not understand why

but the diorama without a tight story line will leave the viewer with an “Oh! That’s nice!” feeling rather than a “Wow!”

I’m sure most of us have seen someone’s 2 X 3 foot maintenance depot scene in 1/35th scale. The last one I saw had six trucks (each slightly different), two jeeps, a tank, and a self propelled gun. The SPG was receiving maintenance to the gun, the tank was being re-tracked, one of the trucks and both of the jeeps apparently belonged to the maintenance unit, although one had the hood open and someone was futzing with the engine. The remaining five trucks had a tire being replaced, someone working on the engine, someone working underneath the front end, the hood open with no one working on it, and the fifth appears to have been the source of cannibalized parts. There must have been 30 figures, a couple of pieces of building, a field crane (hoist), and a whole bunch of other heavy maintenance tools scattered all over the place. Everything was completed to a uniformly high level of accuracy and detail. So, how come it never won an award? May I suggest that the problem is that the story is diluted? Does it really take two guys to re-track an M-4? Unless it is after hours (?) when there’s no one else around or there is absolutely no rush whatsoever, do you usually see only one guy working on the engines of 6X6 trucks (one under it, one leaning through the open hood) or two guys changing out a tire? And while this activity is going on there are six guys playing cards at a table and another six guys in various states of relaxation scattered around the back half of the scene. Rather than a bustling maintenance unit scene, one gets the feeling that this is a sampler of the builder’s modeling skill and that items are included only because there is space on the board for another truck over here, a jeep over there, and a forge in the middle here! Too much needs to be explained to justify what the viewer is seeing. The story needs to be either tightened up or other elements added to the scene to incorporate the story elements that otherwise need to be explained

in order for the diorama to be convincing. Maybe a bunch of lights and lanterns and people holding them for their co-workers to explain that it is 2 AM and these few workers are finishing up on rush jobs that need to be completed in the middle of the night. Now that would be a challenge...model 2 AM!

The point is the **story**. Keep it tight and be consistent. If something does not contribute to the advancement of the story line, do not include it.

How do I know if my story line is getting diluted? While generally stories involve either the action or the characters, effective storytelling actually requires planning. I am sure you’ve all seen one of those “Making of...” type TV specials about the making of some movie or another. The things you usually see are interviews with the actors about their characters (a character development exercise), a couple of “how they did that” pieces about the special effects or graphics in the movie (the action exercise), and a production sequence that shows some of what the 357 other people working on the film do to support the six people with speaking parts in the movie. In this last section there is usually a reference to storyboards. These are drawings of each scene in the movie and are often very detailed. They are part of the planning of the telling of the story. Storyboarding your diorama is a good planning practice. A quick drawing of the story you are trying to tell with your diorama can save a lot of grief or dilution later (see the outline for this article I did after the first paragraph – that’s a form of storyboard). It is easy to add or delete elements from your drawing...it is not easy to delete something on which you’ve just invested a week of your life - especially if it turned out pretty good. With effective storyboarding, the modeling challenge will then be in the area of how well you can model the story you have just developed.

When you’ve got the storyboard, have a modeling friend give it a look. If he or she gets it, you have the beginnings of a good

story line. They may offer (if they don't ask, they may be holding back, thinking that they're being polite) suggestions about things to include or delete. I've even done storyboarding with word pictures while making the long drive from the IPMS Seattle meeting. One of those storyboards that I've always wanted to do is the mini-diorama of one of those fording tubes that comes with some of the armor kits sticking up about a foot out of the water. The caption is "I thought you said that you checked the gas!" Another is an M-113 with the top half of the hull sticking out of the water and the caption "What do you mean 'out of gas'...we're the armored cavalry!" I know there is a certain lack-of-gasoline component weaving its way through these storyboards ... maybe it has to do with where we were at the time - in heavy traffic on I-5.

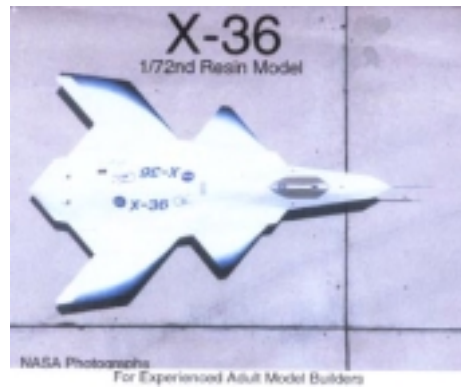
Referencing those single figures I put on the peanut butter lid base...the single figure can escape with a simple story line - Marching, Advancing at the ready, Shooting, etc. A single sentence explains the story. Add a second figure and you usually need a second sentence. Two sentences is a paragraph. Remember that one of the basic tenants of English Composition is that a paragraph is a collection of sentences conveying a single central idea (a rule not necessarily followed in this article or by this author, of course). If the narrative for your diorama uses one sentence to describe the actions of each figure or vehicle and it needs a second paragraph to describe what's going on, you should re-think your storyboard. Maybe you have the elements of two dioramas there.

to be continued next month

Muroc Models 1/72nd Scale X-36

by Chris Banyai-Riepl

The X-36 is a 28% scale tailless fighter agility research aircraft. The two airframes were built by McDonnell Douglas, which later merged with Boeing. The first of 33 flights was made on May 17, 1997, at NASA's Dryden Flight Research Center (DFRC). As of June 2003, one of the X-36s is in the collection of the Air Force Museum in Dayton, Ohio, while the other remains at Dryden. More information on the X-36 program can be found at the DFRC website at <http://www.dfrc.nasa.gov/> including over two dozen photos.



This is an all-resin model and is the perfect kit for those who just need to finish something, like me. The sum total of parts is under ten, and the only real challenge will be painting the false canopy section. You get a single casting that makes up the entire fuselage and main wing assembly, while another casting contains the parts for the separate canards, landing gear, and wheel well doors. This simple construction means about half an hour's work and the model is ready for paint.

Construction is really that easy. Other than trimming the parts from the resin gates, the only other work needed is to hollow out the exhaust section in

the back. The canards need a small piece of wire to attach to the fuselage, and looking at the photos at the DFRC site I can see that displaying the plane with the canards sharply angled dramatically changes the look of the plane.



The decals are printed on an ALPS printer and include all the stenciling and the leading edge gradients for the wings and canards. The detail in the decal sheet is excellent and really simplifies the painting process of the model, as all you really have to do is paint the whole thing white.

This is a very nicely cast model of a rather unique aircraft, and the simplicity of the model ensures that it will be a quick build, even for me. With a price of only \$9.95, this is a very affordable kit that almost builds itself. Highly recommended.

All Muroc Models kits are available from the AFFTC Museum at Edwards AFB. They can be ordered via email through the Flight Test Historical Foundation at ftfh@antecom.net.

The cost is \$9.95 plus the cost of shipping.

[Thanks to Chris and www.internetmodeler.com for permission to use this and Jim Schubert's Caproni CH.1 article. - ED]



Correction

I received a very nice e-mail from Richard Caruana, author of *The English Electric Lightning: A Comprehensive Guide for the Modeler*, which I reviewed in the June issue of this newsletter. In my review, I noted my disappointment at the “absence of a drawing showing the demarcation lines of the later grey schemes”.

Richard pointed out that, “The side fuselage demarcations are clearly shown in the color profiles on pages 44 and 45. The wing demarcation is shown on page 109, even giving the amount of wrap around the wing leading edge.” He’s quite right (I’m not sure how I missed the drawing on page 109), and I’m happy to make the correction.

Richard notes that he’s in the process of finishing an entry in the same series about the Gloster Meteor, and then will be

tackling the Hawker Tempest and Hawker Siddeley Buccaneer. Definitely ones to look forward to!

PrezNotes

from page 1

I was recently reading an article about how a modeler applied decals - being very careful to trim the decal as close to the color as possible, using only a brand new #11 scalpel blade, wetting the backing paper with room temperature water, sliding the decal off the paper and onto the model using only a brush, blotting off the excess water with an “absorbent cloth” and lightly applying a setting agent. All I could think of was the Wicked Witch of the West: “These things must be done... delicately.” Give me a break. Here’s how I do it: I cut the decal off the paper with an

old pair of scissors, plunk it in warm water for about a minute, and using just my fingers, slide it off the backing paper and onto the model. I press out the bubbles with those same fingers, add more water as necessary to keep it from sticking to my fingers, and slide it around until it’s where I want it. Sometimes I have to slop some Solvaset on the decal to get it to settle and then I still use my fingers to remove those pesky wrinkles invariably created by the Solvaset. Hey, it’s worked for me for close to fifty years. Deal with it.

Oh yes, pending a possible conflict with my work schedule, I plan on giving a brief demo on how I got the natural wood finish on my hydroplane at the meeting on Saturday.

See you at the meeting,

Terry

Upcoming Model Shows, Contests, and Aviation Events

Saturday, August 9 - Sunday, August 10

Abbotsford Air Show, Abbotsford, British Columbia. Seattle’s Museum of Flight will be running a bus to the air show on the Saturday, Contact the MoF at 206-764-5720 for details

Sunday, August 17

First B-29 on Okinawa; lecture at the Museum of Flight by John Swihart, who landed his damaged aircraft on the island during the contested action. 2 pm.

Saturday, August 23

The Birth of Aviation; new Exhibit at the Museum of Flight, primarily about the Wright Brothers, will open in the new Personal Courage Wing. The July 17 *Seattle Times* notes that that the first aircraft from the Champlin Fighter Collection has arrived, and will also be displayed in the partially opened Personal Courage wing on August 23. Through August 23-September 1 only, visitors will also be able to experience EAA’s *Countdown to Kitty Hawk*, a traveling exhibition organized by the EAA, that includes the full-size 1903 Wright Flyer replica. **Walter J. Boyne lecture**; at Museum of Flight. Boyne, a former Director of the NASM, will talk about the opening of the *Birth of Aviation* exhibit, and sign copies of his new book, *Dawn Over Kitty Hawk: A Novel of the Wright Brothers*. 2 pm.

Saturday, September 13

Evergreen Aviation Museum Model Show & Contest. Sponsored by IPMS Portland & Evergreen Aviation Museum. Show theme: Record Breakers. All IPMS categories. Registration, 9 am - 12 noon, judging completed by 3:15 pm. Museum entrance fees: \$9.50 adults; \$8.50 seniors; \$5.50 children. Contest entry fees: Adults, \$5 for 1-4 models, each additional model \$1; Juniors ages 11-17, \$1 per model; Juniors 10 and under, free. For more information, contact Brian Yee at 503-309-6137, Web site: <http://www.geocities.com/oregonshow/>

Saturday, October 11

33rd Annual IPMS Vancouver Fall Model Show & Swap Meet. 9 AM - 4:30 PM. Entry fees: Adults, \$5 (CDN); Juniors (16 and under), \$2 (CDN); Spectators, \$2 (CDN) for adults, free for 16 and under. Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada. For more information, contact Warwick Wright at 604-274-5513, e-mail jawright@telus.net, or see the web site at <http://members.tripod.com/~ipms>

Northwest Scale Modelers - That Other Seattle Model Club

by Tim Nelson

Northwest Scale Modelers (NWSM) is a group of 25 or so local modelers interested in airplanes, automobiles, ships, sci-fi, figures, etc. In short, we are a lot like IPMS-Seattle, only smaller and a little more intimate (not **that** kind of intimate!). Most of us are IPMSers. Significantly, we have no dues, no elected officers, no web site, and no letterhead - not much of anything other than a keen interest in modeling.

The club's origin goes back to circa 1990, and I don't have the history or inclination to delve into it here. Suffice it to say that anyone interested in spending an enjoyable couple of hours a month talking about models is welcome.

NWSM is blessed and cursed to meet at the Museum of Flight. It is an exciting time at MoF with the building of a new wing to house the Champlin Fighter Collection. Our relationship with MoF over the years has ranged from warm to cordial to hostile

to one of benign neglect (mostly the latter). We are currently emerging from a difficult time with a new individual in MoF management. However, we are able to conduct our meetings in a decent room in a historic building at a world class aerospace museum, basically in exchange for conducting an on-site model show once a year.

The NWSM Model Show, a large display traditionally in February at MoF, is the signature event of the club. It is not a contest, but an exhibition of models and exchange of ideas that is fairly unique among Northwest modeling events. You don't have to be a "member" of NWSM to exhibit at the show. Look for announcements on the 2004 NWSM Model Show in coming months.

NWSM meets at 7 PM in the Red Barn at the Museum of Flight on the first Thursday night of each month. Museum admission that night is free, which is not coincidental. We generally have a "theme" each month, but we encourage bringing models of any stripe, completed, or in work. Give me a call (425-823-5227) or send me an e-mail (nelsontd@gte.net) if you'd like to find out more.

P-51 Mustang Book

from page 11

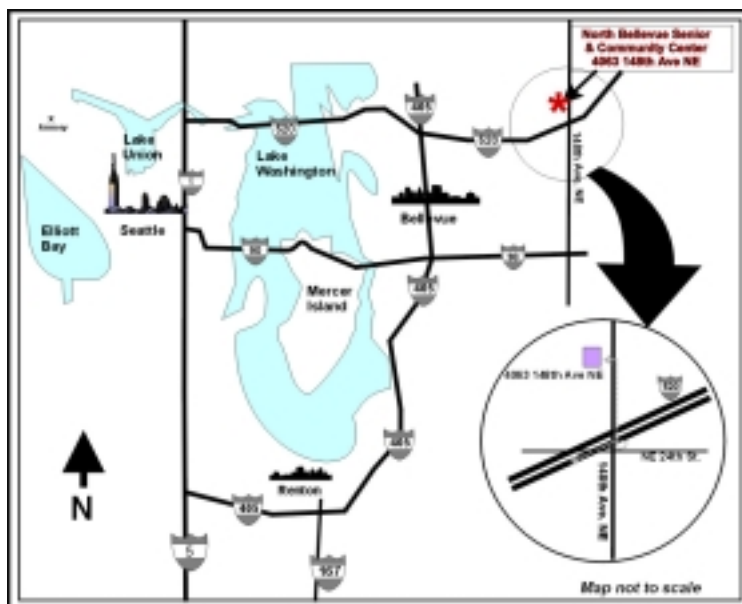
My personal taste in this kind of history would be for it to have a large - perhaps a foldout - timeline chart so that we could more easily follow the several labyrinthine parallel plots, some maps for geographic orientation of the various commands, a bit more on the Douglas DS-312A that so impressed Hap Arnold, pictures of all of the R-40C projects, pictures and specs of all the exotic engines being developed for the USAAF, and several military/government/industry organization charts. Of course, adding all this good stuff would probably make the book much too big and much too costly.

My nit-picking druthers aside, this is a good book; buy one and learn a lot from it as I did.

Classic Publications, UK,
2003, ISBN: 1-903223-14-8
MSRP: \$56.95

[Note: In addition to being written by a Northwest author, there's another subtle Northwest connection - the cover photo shows 4th FG ace Duane Beeson's P-51B, Boise Bee. -ED]

Meeting Reminder



August 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.