

Seattle Chapter News



Seattle Chapter IPMS/USA
January 2007

PREZNOTES



Happy new year to you all! Once again, I've set no personal resolutions for 2007 and the only thing that came close to any sort of resolution for 2006 was that I didn't build to my average of 11.34 models per year. That one took a major hit as I was only able to finish six. I could probably blame it on the weather: two months plus of continuous sun last summer, the rains of November, the bit of snow we had, and the windstorm of December. But no, I'll blame it on the models I was working on for the last half of the year - the Modelcraft Whitley and the HiPM Bv 141.

The Whitley (ex - Frog) is a project I'm building for someone, but since I built my last one some 30 years ago, the molds have deteriorated to the point where I almost have given up. Too much filing, filling, and sanding with 220 grit paper!

The other project, the Bv 141, was finished on New Year's Eve, but it was quite the struggle. It was the only model I finished in the second half of the year and was about a five-year project with seemingly nothing but problems from the start. The first was the necessity to add a brass spar for strength, unfortunately, after I had glued most of the wings together. The second, was the infamous major glue spill into the cockpit, rendering most of the clear area totally fogged out. That alone kept the project on the back of the work bench for over two years. Once I had the replacement cockpit clear parts, it took nearly a year to screw up the courage to actually attach them to the model. Once that was done it seemed to go quite quickly. Masking the cockpit only took a week or two. Then I discovered that I didn't have any of the proper Luftwaffe exterior colors. That took some time. The actual painting took only one evening to apply the 70/71/65. That was the fastest, easiest part of the whole project. After waiting a few weeks I applied the Duracryl lacquer clear. Of course, I rushed it and applied a bit too much a bit too fast and it wrinkled all the lighter green and some of the underside blue. The model almost

embedded itself in a wall at that point. But, I set it down and vented my hostilities on chopping some wet firewood instead. Eventually I decided to try to save it by sanding the various wrinkles down with my Detail Master sanding/polishing system. It worked! I was able to apply the decals without too many problems (have I mentioned that decals are the bane of my existence?). I was able to get the model done shortly before the year was pushed out of the way by the new year. And I finally have a finished Bv 141. It's definitely a 3' model, but at least my favorite Luftwaffe aircraft finally has a space in the cabinet.

We'll see you at the meeting,

Terry

2007 IPMS Seattle Meeting Dates

Here are the 2007 meeting dates - all meetings are in the main room at North Bellevue Senior Center, except as noted:

1/13	7/14
2/10	8/11
3/10	9/8
4/14 (Bellevue)	10/13
4/21 (Spring Show at Renton)	11/10
5/12 (Craft Room)	12/8
6/9 (Craft Room)	

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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 modeler, regardless of interests. Modelers are encouraged to bring their models to the meetings. Subscriptions to the newsletter are included with the Chapter dues. Dues are \$24 a year, and may be paid to Spencer Tom, our Treasurer. (See address above). We also highly recommend our members join and support IPMS-USA, the national organization. See below for form. Any of the members listed above will gladly assist you with further information about the Chapter or Society.

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

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

Upcoming Meeting Dates

The IPMS Seattle 2007 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessible place.

January 13
March 10

February 10
April 14

IPMS/USA NEW MEMBER APPLICATION

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

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

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

Family (Adult dues + \$5, one set magazines, # of membership cards required: _____)

If recommended by an IPMS member, list his/her name and member number _____ (name) _____ (IPMS#)

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

Check out our web page: www.ipmsusa.org

The 'Prinz Eugen'

by Dan Farnham

When many people hear or read the name *Prinz Eugen*, they recognize it as the ship that was the escort for the *Bismarck* at the Battle of the Denmark Strait, in May 1941. That battle, since immortalized in song, word and film, is when the *Bismarck* and the *Prinz Eugen* engaged the *HMS Hood* and *HMS Prince of Wales*.

I first heard the name *Prinz Eugen* as a kid, when I first saw the movie *Sink the Bismarck!* Since then, it's been one of my favorite World War II movies, and it is part of my DVD collection. I was also raised on country music, and the well-known song by Johnny Horton, also called *Sink the Bismarck*, was and still is one of my favorite songs. As a kid, I knew every word of that song by heart, and I would always call the country music radio stations to request it - so much so, that two of the DJs got to know me by name! My mother bought the Johnny Horton album on cassette for me, and I wore it out



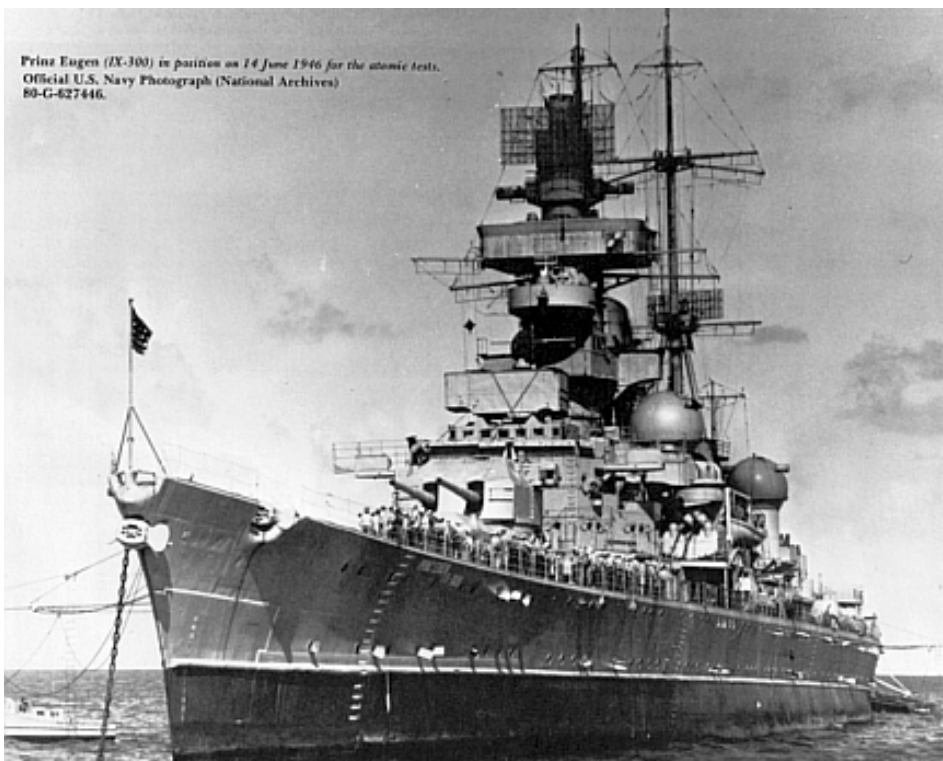
Center screw and rudder. Photograph by Dan Farnham.

from rewinding it constantly to listen to that one song. So, these early experiences helped set the stage for what would come later.

But as far as the *Prinz Eugen* goes, it was nothing more than a vague reference to another ship that was with the *Bismarck*, and for many years I took little note of it. Little did I know that in 2005, as I made plans to come to Kwajalein to take a firefighter position here, that that would all change.

As I prepared for the move, I did all the research and reading I could on Kwajalein Atoll and the Marshall Islands. One day, to my amazement, I stumbled across the information that the *Prinz Eugen*, escort to the *Bismarck* at the Battle of the Denmark Strait, is out at Kwajalein Atoll, and is a popular spot for local divers! That only helped to seal my decision to move to Kwajalein- nothing was going to stop me now! Of course, I had to sit and re-watch *Sink the Bismarck*, and I also began my research into this ship to find out how it came to be at Kwajalein Atoll. The story I was able to piece together is a fascinating one.

The *Prinz Eugen* was built at the Germania shipyards in Kiel. Construction started on April 23, 1936, and the *Prinz Eugen* was



Prinz Eugen (IX-303) in position on 14 June 1946 for the atomic tests.
Official U.S. Navy Photograph (National Archives)
80-G-627446.



Debris field. Photograph by Dan Farnham.

launched on August 22, 1938. Commissioned on August 1, 1940, the *Prinz Eugen* was a Admiral Hipper-class heavy cruiser. It was not, as some people mistakenly believe, a sister ship to the more famous *Bismarck*. The *Eugen*'s main armament was eight 8" guns, housed two-apiece in four turrets, and its combat displacement was just over 19,000 tons. By contrast, the *Bismarck*'s main armament consisted of eight 15" guns, and it had a combat displacement of approximately 51,000 tons.

The *Prinz Eugen* was named after "The Liberator of Vienna", Prince Eugene of Savoy, who had been an 18th Century officer of the Holy Roman Empire. Like most of the major German fleet units in WWII, the *Prinz Eugen* was never allowed to fulfill her potential because of Adolf Hitler's reluctance and lack of enthusiasm for surface ship operations. Hitler had an expressed fear of ship sinkings and the loss of prestige for the Reich that would come with it.

The *Prinz Eugen* is mostly noted for its sortie with the *Bismarck* into the North Atlantic in May 1941 to make combined attacks on Allied shipping, code-named 'Operation *Rheinübung*'. The two ships departed from Gotenhafen on May 18, and entered Korsfjord, near Bergen, in the morning of May 21 for refueling. The *Prinz*

the North Atlantic shipping lanes - and the vital British supply lines. On May 23, at 7:22pm, the two ships were sighted by *HMS Suffolk*, which radioed a position report and shadowed the German ships, while keeping enough distance from them so as to not appear too inviting a target for gunfire.

The next morning, May 24, at 5:37am, the *Prince of Wales* sighted the German squadron, and at 5:43am the *Hood* radioed an interception report. The stage was set for the Battle of the Denmark Strait, at that point just minutes away.

At 5:52am, the *Hood* and *Prince of Wales* opened fire. On the *Hood*, Vice-Admiral Holland had misidentified the lead ship as the *Bismarck*, when in fact it was the *Prinz Eugen*, and ordered the *Hood* to fire against "the ship on the left". It wasn't

Eugen and *Bismarck* departed that night under the cover of darkness.

For the next two days, as the British frantically searched for the two ships, the *Prinz Eugen* and *Bismarck* steamed for the Denmark Strait and the opening into

until two minutes into the battle that the mistake was realized. However, on the *Prince of Wales*, Captain Leach had correctly identified which ship was the *Bismarck*, and concentrated his fire accordingly.

At 5:54am, Admiral Holland ordered the gunners on the *Hood* to shift fire to "the ship on the right". (This order was apparently never executed, as the *Hood* continued to fire at the *Prinz Eugen* right up until the *Hood* was sunk.) During this same minute, Captain Lindemann on the *Bismarck* gave the order to fire, and at 5:55am the German ships opened fire for the first time since the start of the battle.

At 5:56am, the *Prinz Eugen* scored a hit on the *Hood*, which started a fire amidships aft. In this same minute, the *Bismarck* was hit by the *Prince of Wales*. The hit impacted on the bow and ruptured a fuel storage bunker, and the *Bismarck* began trailing oil.

At 5:57am, the *Bismarck* scored its first hit on the *Hood*. The *Prinz Eugen* was still firing on the *Hood*, and at the same time the *Bismarck* was hit by the *Prince of Wales* for the second time.

At 5:58am, the *Bismarck* was hit by the *Prince of Wales* for the third time. The



Anti-aircraft gun barrels. Photograph by Dan Farnham.

Prinz Eugen fired a final salvo at the *Hood*, then shifted fire to the *Prince of Wales*.

At 5:59am, the *Prinz Eugen* continued firing at the *Prince of Wales*, while the *Prince of Wales* and the *Hood* both fired at the *Bismarck*. The *Bismarck* continued to fire at the *Hood*. Late in this minute, Admiral Holland on the *Hood* ordered a 20-degree course change for the *Hood* and *Prince of Wales*.

At 6:00am, as *Hood* and *Prince of Wales* executed the turn, the *Hood* received the fatal hit and exploded. A 15" shell from the *Bismarck*'s 5th salvo against the *Hood* penetrated the light upper armor of the *Hood* and touched off a 4" ammunition magazine, which in turn touched off a 15" magazine. The resulting explosion broke the *Hood* in half. The *Prince of Wales* had to change course quickly to avoid the remains of the *Hood*.

By 6:10am, the Battle of the Denmark Strait was over. The *Hood* was gone, having sunk in only three minutes after the explosion, leaving behind only three survivors out of a crew of 1,500. The *Prince of Wales*, badly damaged by gunfire from both the *Prinz Eugen* and the *Bismarck*, had laid down a smokescreen and escaped from the fight.

And so ended one of the more notable actions that the *Prinz Eugen* was involved in. Luckily, the *Prinz Eugen* had not been damaged in the battle, despite several near misses. The *Eugen* had scored three hits on the *Prince of Wales*, and one on the *Hood*. At 6:14pm, the *Prinz Eugen* was released by Admiral Lutgens on the *Bismarck* for independent operations. After refueling at sea on May 26, the *Prinz Eugen* entered Brest on June 1.

The next notable action of the *Prinz Eugen* was the famous "Channel Dash", dubbed "Operation Cerberus". On February 11, 1942, *Prinz Eugen* left Brest with the battleships *Scharnhorst* and *Gneisenau*, escorted by six destroyers, for a dash through the English Channel. After



Divers examine a fire control director for the secondary armament. Photograph by Dan Farnham.

expending over 5,000 rounds of anti-aircraft ammunition and some heavy shells, she reached Brunsbüttel undamaged on the morning of the 13th.

For the next two years, the *Prinz Eugen* was involved in a series of minor operations, and was twice laid up for repairs. The first time was after being torpedoed in the stern by the British submarine *Trident* on February 24, 1942. Repairs were not complete until October 1942. From March 1943 to March 1944, the *Prinz Eugen* was used as a training ship in the Baltic. The second time the *Prinz Eugen* was laid up for repairs was after it collided with the German light cruiser *Leipzig* on October 15, 1944. Repairs took two weeks, and included the replacement of her bow.

The *Prinz Eugen*'s final actions of the war came during the period of March 10 to April 4, 1945. She engaged in shore bombardment operations against Russian troops off the Gulf of Danzig, to buy time for the retreating German Army. The ship fired on land targets around Tiegenhoff, Ladekopp, Zoppot and Danzig. On April

10, 1945, after expending all her ammunition, the *Prinz Eugen* left the Baltic for Copenhagen, where she arrived on the 20th.

On May 7, 1945, at 4 pm, the battle flag was lowered and the ship surrendered at Copenhagen with the light cruiser *Nürnberg*. The war was officially over for the *Prinz Eugen*. The next day, the *Prinz Eugen* was handed over to the British, who in turn awarded it to the Americans.

On January 5, 1946, the *Prinz Eugen* was put into service with the U.S. Navy as the *USS Prinz Eugen* (IX-300). With a mixed crew of Germans and Americans, the *Prinz Eugen* sailed for Boston on January 13, arriving on the 20th. Shortly afterward, it was moved to Philadelphia. There, the barrels of turret "Anton" were removed for testing.

It was then that plans were made to use the *Prinz Eugen* as a target ship in the nuclear testing at Bikini Atoll, in the Marshall Islands. The *Prinz Eugen* departed Philadelphia for the naval base in San Diego in March of 1946, and transited

through the Panama Canal. On May 1, the last German crew members left the ship, and the *Prinz Eugen* sailed for Bikini Atoll.

The *Prinz Eugen* was in position for atomic test "Able", on July 1. That morning, at 9 am, a B-29 dropped an atomic bomb from 29,000 feet, which detonated 518 feet above the surface of the lagoon. The *Prinz Eugen* was 1,194 yards from "ground zero", bow on, and suffered no appreciable damage other than scorched paint and a split mainmast. In addition, two hammocks had been blown up onto the main mast and much of the ship's rigging went down.

July 25 was "Baker Day". That morning, *LSM-60* lowered an atomic bomb to a depth of 90 feet in the lagoon. Detonation took place at 8:35am. The underwater nuclear explosion caused heavy hydrodynamic shock and severe radiological contamination of the surrounding water. The *Prinz Eugen* was 1,990 yards from the point of the explosion, and again was relatively undamaged. Due to the highly contaminated seawater that had rained down on her after the 'Baker' blast, salvage and inspection crews did not board her until eight days after the 'Baker' test. It was discovered that there was flooding and leaking from rudder bearings, and piping and fittings. But the flooding was controllable, and in late August plans were made to move the *Prinz Eugen* to Kwajalein Atoll for study. The move was completed in early September.

Certain structures inside the *Prinz Eugen* weakened over the next few months, and what had been controllable leaks turned into major flooding below decks. On December 21, 1946, in order to prevent the cruiser from sinking and blocking the shipping lanes in the lagoon, tugboats attempted to beach the ship against E nubuj (Carlson) island. There was a storm raging at the time, and the tugboats lost control of the cruiser. Overnight, the *Prinz Eugen* developed a 35-degree list to starboard, and driven by a northerly wind, ran onto the reef at E nubuj and capsized, where she remains to this day.



Top of main superstructure. Photograph by Dan Farnham.

And that is where I first saw the *Prinz Eugen*, on December 17, 2005, as the Continental Micronesia 737 I was onboard was on final approach to land at Kwajalein. My first view of the ship up close came in January, when I went out to the site with a group of friends on a boat. I was not yet scuba-qualified then, so I snorkeled above the wreck while several of my friends got their dive gear on and disappeared into the depths. The stern, center screw, rudder, and port screw shaft are exposed above the water. The starboard screw lies just under the surface of the water. In 1978, the port screw was removed and sent to Keil, Germany, and is now on display at the naval museum there.

In June 2006, I finally finished my scuba course, and it was time do some much-anticipated diving of my own on the *Prinz Eugen*. To date, I've made several dives on the wreck, and it's one of my favorite dive spots in Kwajalein Lagoon, because there is so much to see. It's only about a 20-minute trip by boat from the marina on Kwajalein, which is great because that makes it easy to do a couple of dives

during either the morning or afternoon boat rental slots.

There's a couple of different ways to dive the wreck. One method is to start the descent to the lagoon floor at the stern, and swim progressively deeper towards the bow of the ship. This method, however, limits bottom time on the wreck, and you don't get to see as much. The other method is to start at the stern, and follow the keel line to the bow at 60 or 70 feet, then drop straight from the bow to the lagoon floor at about 117 feet. From there, you then swim along the port side, following the lagoon floor as it gets progressively shallower towards the stern of the wreck. This method is much better, as you get to see a lot more of the wreck.

As I descended along the ship's bottom towards the bow, I saw that the bottom was still very intact, except for the area around the screws and rudder- there are several places where the hull is stove in several feet, undoubtedly from the combined effects of the underwater 'Baker' blast at Bikini Atoll, and the degradation

from saltwater corrosion over the years since. At 70 feet, I reached the bottom of the bow, and from there it was a straight drop to the lagoon floor at 117 feet.

Once I reached the lagoon floor, I swam along the port side of the wreck. When the *Prinz Eugen* sank, it rolled onto its starboard side, crushing the superstructure to one side against the lagoon floor. So, everything that is to be seen is on the port side. First to be seen are the two forward 8-inch turrets. As mentioned earlier, turret "Anton" is missing its barrels, and the second turret has fallen out of its mount onto the lagoon floor. These turrets were held in place by gravity only, so naturally when the ship rolled over, the turrets fell out of the mounts.

Continuing along the port side, I came up on the wreckage of the superstructure and a significant debris field. I swam over and peered into the flag bridge, although there is not much left inside. The gunfire directors for the secondary armament are very prominent in this area as well. Swimming over to the deck area, there's a torpedo room with live torpedoes still in their racks. An AA gun is in this area as well.

Continuing past the debris field and superstructure, you can easily see the two aft 8-inch turrets, both of which have also fallen out onto the lagoon floor. It's interesting to examine the insides of the turret mounts, as well as the mechanisms of the turrets themselves. The only problem here is that the area is so dark, that none of the pictures I've tried to take in this area have turned out.

After passing the aft main turrets, it's an easy ascent along the side of the ship, back to the surface. This is also a great time to go check out the starboard screw, as this is an ideal time for the required three-minute decompression stop at 15 feet.

Once on the surface and back in the boat, I'm able to reflect on the dive. It's thrilling and a bit heady (in the sense of getting

almost dizzy at times) to be able to dive on pieces of history such as this. Looking at those 8-inch guns, and thinking of the Battle of the Denmark Strait, it's a neat experience to be able to literally reach out and touch them. Seeing pieces of history such as this, in a non-museum environment, has a special meaning that looking at a museum piece can't quite bring. I don't

mean to detract from the efforts of those who work to preserve museum pieces - those people work hard and deserve a lot of credit for their work. It's just that, for me, seeing them in a non-museum environment has a meaning all its own. And you can count on one thing - I'll be making many more dives on this ship during my stay here at Kwajalein!



Live torpedoes, still in their racks. Photograph by Dan Farnham.



Aft 8-inch turrets (Cesar and Dora). Photograph by Dan Farnham.

DML/Dragon 1/35th Scale M1A1 AIM Abrams

by Bob LaBouy



Initial Comments and Caveats

I am going to try this again. Once again, the single person who apparently has read my prior notes, asked me to do it again. Those of you who saw my latest effort at our October Chapter meeting, seemed to approve and be impressed with the latest Abrams kit from Dragon (DML). I must admit that I've been impressed with the M1A when I've seen a couple perform in public demonstrations. It's very big, obviously heavy and from all written reports of both our country's recent military incursions in the Middle East, an awesome piece of military technology. Whether a result of tactics, equipment or training - probably all three aspects - its prowess and achievements against a variety of Soviet bloc armor during these conflicts is impressive to say the least. Finally, as part of my self-education (and the patient, kind assistance of "the good, bad and the ugly" - John Frazier, Steve and Stan Cozad - I'm not saying which is which, you can decide for yourself...), I used this kit as the next step in my armor building and finishing tutorial. I finally think I'm beginning to see what they have been talking about. My small success in

this instance appears to be largely due to the beautiful new kit from those crazy guys in China. With my pre-apologies to those who are praying for me, here goes...

Initial Kit Observations

Holy big kit, Batman! This is a large, highly detailed kit and not to trifled with. There are by various counts, at least 700 plus parts, two excellent photo-etch

sheets, several decal sheets and panel markings, and cardboard boxes (little boxes containing rations - unfortunately not included). If you want an easy build, buy one of the earlier Dragon kits and pass this one up.

Aside from the fact that this kit represents almost every aspect of the Abrams, the engineering on the parts and finish is superb. You see this in the crisp detail, the small amount of marks or flash that needs to be removed and in the top/surface detail. I compared what the kit provides with a few photos I took of an Abrams and as far as I can see, it is perfect and matches the real surface very closely. There are also a number of areas where alternate parts are included, allowing the builder to complete many things in either their "open," "closed," or "deployed" positions. The barrel is provided in both plastic and machined aluminum - either of which appear to be acceptable in my opinion. The detail can be further seen in the external machine guns: both the .50 cal M2 and the smaller SAW M240 7.62mm are not only detailed on the surface, but allow for the breech areas to be opened and have the barrel end open to simulate the actual barrel. No, while you might wonder, no

rifling is evident in either barrel opening - I guess some detail is still up to the builder. Another indicator is seen in the small clear hubs provided for each of the road wheels. In life these really are clear and allow the crew to quickly determine that sufficient lubricant is in each wheel hub. The individual track sections are reasonably easy to separate from their trees, and almost snap together. One way I judge a kit is the crispness of its detail and the accuracy of the kit's engineering. In this kit, angles are at 90° (where needed), and the edges and lines are crisp and sharp, leaving very little sanding to be done as you construct the tank.

There are enough decals on the main sheet for at least several M1s and lots of detailed stenciling marks. Add to this a sheet of CIPs (see notes below) and ration boxes and you'll soon see what I mean. While observing the model, one local wag commented on there being no rifling inside the main barrel; it should be noted Dragon didn't miss anything here - the M256 120mm cannon, originally developed in Germany for the Leopard 2, is a smooth-bore.

References

I usually attempt to share what references I've found useful and by that standard there are two I've used - both contain numerous photos of M1s during the Iraqi conflicts: *Marines On The Ground* (Mini Color Series # 7516) written by Gordon Arthur and published by Concord Publications Co., and Walter Böhm's *M1A1/A2 Abrams* (also a Concord Pub. Mini Color Series, # 7502). I am sure there are more I have not seen. I also found the Verlinden Publications Warmachines No. 13 *On The Road To Kuwait: Marines In The Gulf* very helpful in terms of colors and wear and tear on the vehicles. Of almost no value was the *M1 Abrams in Action* book by Squadron Shop, published in 1989, prior to these machines being used in serious combat. I also found the Echelon Fine Details decal instructions to be helpful, not to mention the beautiful decals themselves (URL: <http://pachome1.pacific.net.sg/>)

%7Ekriegsketten/). There are a great many photographic images of the Abrams on the Internet, most of them recent and providing a wealth of ideas for painting your kit as used in the Iraqi wars.

Just so you won't feel as "behind the curve" as I did, a note to the uninitiated about the "CIP" (or Combat Identification Panels) notes. One of the several mysteries I encountered as a new armor buff was to find out what those shutter like plates or the flat plates on the turret are. Asking resulted in a number of responses from other modelers, most of which were wrong. They aren't special armor panels, depleted nuclear material, nor flat screen TVs for the guys on the front lines. It took some digging, but here's the "skinny." These marvelous devices are reasonably new to our military armor and intended to reduce the number of casualties resulting from what we used to refer to as friendly fire and now are more politically correct in being called fratricide or "blue on blue" incidents. Following the '91 Gulf War, a simple, yet effective system was established. There are several panels displayed on the Abrams, using thermal film and tape, which provides a quick "cold spot" identification of friendly equipment to both allied aircraft and vehicles. These panels are easily removable and the two flat ones on the front facets of the M1's turret are held in place by Velcro tape strips (this is the corner painted markings you see so often in photos and drawings). There are often also side and rear facing panels which look like shutters or Venetian blind panels. There are apparently several color combinations, based on the color of the Velcro/thermal tape and the surrounding camouflage scheme. For my desert-colored tank, I used the base color and applied small pieces of real tape painted the color of the military tape I have in my collection. They look as close as I could imitate to the many color photo references I used. Again, your references will provide you with the colors and locations you need.

There is a bit of a weakness that continues to plague the Dragon line – the instruction sheet. I know it's easy for us to see the

problems in instruction sheets, but there are several items on the sheet which almost defy understanding. There also seem to be some parts which are not called out on the six very packed pages of instructions. When you consider that there may be over 750 parts to be concerned with, it's no wonder. To insure completion, I attempted to keep track of my progress, page-by-page, panel-by-panel, and item-by-item by placing tick marks and small notes on the instructions.

On the plus side though, one area I really do appreciate on Dragon's sheets is that they not only provide the usual Asian language notes on colors by referencing various Japanese paint manufacturers but also spell out the Model Master colors (which seems to be in much wider use on this side of the Pacific). Another most useful and informative aid is provided in the many detailed drawings Dragon provides on the bottom (or rear) of the model kit box. I can assure you that by carefully looking at these detailed drawings, your building experience will be easier and more rewarding. On more than one instance, there was a note I should have seen and missed, only to learn later "oh, I should have added that part there..." These small scans of the box bottom illustrates what I'm talking about, as does the amplified portion from this same sheet.

In the last few years, I've been almost overwhelmed by the quality I've seen in numerous models. This is especially so in the several armor kits I've enjoyed building. In case you've missed or are unaware of the many kits of the M1 Abrams that been available for the last few years, you're in luck. You can now stop searching for a good kit and probably get

rid of the other kits you may have stockpiled; the latest M1A1 Abrams from DML now provides the clearest path to a great kit I've found. You also need to recognize the many inexpensive kits listed on eBay (including many by DML) are of the earlier version.

Now that I've already given away the story within the story (and not the usual ploy used the local news lead of "a breaking story" later in the article...), I would like to talk about the very obvious level of quality exhibited by the folks from Dragon. I've been building their numerous great new kits for about two year now and continue to be impressed with their overall quality. Aside from the fact that DML gives the modeler a number of alternate items, hatches, treads and other external finishing items, the evident quality of what is provided is outstanding. In my mind, this is Tamiya level of quality and a "10" on a scale of 1 through 10 (with Hasegawa, my long time favorite, getting about a 6 or



7). You might “ask what about details?” Their M2 50 cal. and M240 5.56 mm machine guns are provided with the end of their barrels hollowed out!

Don’t forget the box top. I offer this reminder, realizing that I often use the box during the building project to store parts and carry it around in. However, in this instance there are several valuable aids included. The box top itself shows an Army Abrams in Iraq. This photo provides not only a good picture of the subject, but illustrates much detail about the “field condition” of the tank in the field. The markings for this tank are contained in the excellent decal sheet, which provides specific markings for six different tanks and numerous generic smaller detail markings and stenciling. The other significant aid is along the side panels of the box, providing some painting color references and some detail illustrations which can be very helpful in constructing the kit.

This kit is a winner - in any sense of the word. It provides the modeler with a very accurate model of one of the U.S. Army and Marine Corps’ most important and significant pieces of armor. It is both a large and impressive vehicle, which is evident from the completed model.

In my opinion this kit is a strong “10” and a project well worth your time and interest.

An Overnight Success, Ten Years in the Making

by Jacob Russell

“Prior preparation prevents poor performance” (James A. Baker II to his son, former Secretary of State James A. Baker III)

“Success is a journey” (Bill Russell)

Winning feels good! I won a First Place award at the IPMS/Vancouver show, in addition to a Second Place and a special

“Best Of “category award at the McMinnville show. I also won a Highly Commended award at our spring show this year, and a Third Place last year for my Schneider ’49 entry. These are the first awards that I have won in IPMS contests after ten years of modeling. Why did it take ten years to earn a First Place? Well, for one thing, I wasn’t a very good modeler when I began. I didn’t spray paint with my airbrush very well. I did a mediocre job of parts cleanup and a poor job on seams. I also worked alone and I did not know any other modelers, so I didn’t know that I wasn’t very good. I quickly became a much better modeler after I joined IPMS Seattle. I also discovered that I had my work cut out for me if I wanted to win awards at the local shows. I realized that the respect and appreciation of my peers, in the form of awards, mattered to me. There, I’ve said it: I wanted to win.

Have you ever looked at the results of the various model shows and noticed that the same names appear as winners, year after year? These modelers, such as Larry Baldwin, Andrew Bertschi, Andrew Birkbeck, Daniel Carey, Norm Filer, John Frazier, Bill Glinksi, Carl Kietzke, Bob LaBouy, Terry Moore, Jay Mullins, Tim Nelson, Bill Osborn, Jim Schubert, and George Stray share a common trait: they are always modeling. Several of these guys are virtual assembly lines, producing in six months what it takes others six years to do. How do they do it? Ask them, I haven’t a clue. I named these gentlemen because I like them, admire their work, and each has been an inspiration to me. I compare my work to theirs, and when I receive compliments from them I know that I have arrived as a modeler. I have given a lot of thought about why I finally have some tangible results to show for a decade of work. I concluded that I owe my success to four factors: mentoring, persistence, enthusiasm, and talent.

Mentoring. I made new friends soon after I joined IPMS/Seattle, among them Larry Baldwin, Norm Filer, John Frazier, Ted Holowchuk, Brian Mulron, and Jim Schubert. Each of these gentlemen has shared their skills and knowledge with me,

and I am a better modeler as a result. I encourage any club member to walk up to another modeler whose work you admire, and ask them to show you their approach to a specific task. You can find no shortage of “Experten” on the Internet, but this is a poor substitute for sitting next to another modeler and learning in person. Jim Schubert taught me a unique way to measure and mix paint several years ago, and I still use this method. We’re an relatively easy going bunch and few things excite us more than sharing our areas of interest or expertise with someone else.

Persistence. Bill Osborn and Carl Kietzke are two of the most persistent modelers that I know. They have an affinity for the arcane, esoteric, and obscure, so they usually build the limited run kits that many others shun. Take a close and careful look at one of Andrew Bertschi’s automotive paint jobs. He is an excellent craftsman and he won the Ted Holowchuk award at our spring show thanks to his diligence and persistence. He has a very methodical approach to painting car models, and his models are flawless. Bill Glinksi’s Wyvern is one of the best models that I have ever seen. I do not know Bill very well but I think he is willing to do whatever it takes to have a finished product that meets his own high standards. Jim Schubert and John Frazier hold themselves to similar lofty ideals. You should also be prepared for failure, and be willing to make mistakes. I have written in the past how I “lost” an entire year of modeling through experimenting with paints and clear coats. I didn’t finish a single model that year (2001, if memory serves) but my persistence paid off: I emerged with a painting system that I use to this day. Ted always said to find a system that works, and then stick with it.

Enthusiasm. I can’t imagine staying in this hobby for ten years without a lot of enthusiasm for it! I don’t enjoy filling seams that much, or checking for flaws in my work as much as others might. When I lose interest in tedious work I try to visualize the next step, which renews my enthusiasm. I have found that this enthusiasm has finite limits. I began

building the 1/48th scale Airfix Spitfire Mk.Vb nearly three years ago. The kit has raised panel lines and I agreed to rescribe it as a challenge from a Canadian friend. I reworked the panel lines on the fuselage and upper wings and then I ran out of energy, interest, and enthusiasm. I put the model aside and moved on to another project that I found more exciting. I had an epiphany of sorts several months later and decided to use the extra lower wing from the new Airfix Spitfire Mk.IX kit to complete my model. Ironically my friend had the same thought before I did, and also used a spare from another kit. Now I need to finish mine, too! I changed my approach to the model and renewed my interest in a project which I'd given up completing.

Talent. Based on my experience there is only one way to become a good modeler, and that is to build as many models as possible, to the best of your ability, within a reasonable amount of time. Every model can't be a magnum opus. Finish your model and move on to the next one. Easier said than done, but I digress. I learn something about the hobby and myself when I persevere and finish what I start, rather than setting it aside and starting a new model. Paul Hornung once said, "Practice, practice, practice", and this is certainly applicable to our hobby. I did not have any special aptitude or talent for model building when I began. I learned a whole new set of skills on the job. I try to follow the "Birkbeck method" of one hour of modeling per day. This works well for me because I have a short attention span, but I find that I do have the ability to focus on one or more tasks for sixty minutes. While it helps to have some innate skills, to be a good modeler you really have to work at it. Bob LaBouy is a prime example of someone who has made the most of his talents and taken them to a new level. Bob has certainly absorbed Ted's methods and made them his own. Practice, practice, practice, indeed!

I did not mention that my winning model was a tank, the 1/72nd scale Revell of Germany M1A1 Abrams. I have only become interested in armor in the last year or so, thanks to the pernicious influence of

Andrew Birkbeck. I had only built air-planes prior to building my first tank last year. I haven't the slightest idea why I experienced success with my fourth piece of armor when I have built more than four times as many planes. Jon Carr Farrelly pointed out that perhaps I was successful with armor because I thought less about it, and just built it. He may be on to something there!

In my opinion any modeler, by patient and consistent application of the four factors that I have listed above, can become a better modeler. I think that if you improve your skills and you are happier with the results of your work, then that is all that matters. Winning contests is the icing on the cake, but it's not why I build models. I build models because I enjoy it. Competition is not for everyone, but as they say, it does improve the breed. I consciously set out last year to earn some awards, and I have been successful beyond my wildest dreams. Winning feels good!

While We Model, What Size of Thoughts Are We Thinking?

by Scott Kruize

An e-mail message circulating among several IPMS Seattle members said that some guy, Nicholson Baker, had written an interesting article about model airplane kit building, and that we would do well to read it. I did a lookup and got his book, *The Size of Thoughts*, from the library.

The dust jacket explained that he's written four novels - for which he apparently has a large worshipful following - and essays for several periodicals, such as *The New Yorker* and *The Atlantic Monthly*.

This collection takes its name from the second essay, which I read to get a feel for the author. It starts out "Each thought has a size, and most are about three feet tall... Once in a while, a thought may come up

that [is] roughly the size of one's hall closet." This made not a bit of sense, and though I read all the way through the rest of the essay, I haven't a single solitary clue what any of it means.

But let's move on to the essay the e-mail steered us to. "Model Airplanes" is first in a subsection called *Machinery*, which also pontificates about fingernail clippers and old-fashioned movie theater projectors. Yes.

"Model Airplanes" drops sufficient names of kits, airplanes, tools and materials to establish some credibility with modelers. It's clear Mr. Baker has been attracted to kits, just like us, has shopped and bought them, opened boxes, fondled kit parts, all just like us. He even proves he knows about glue: "When you...applied a gentle pressure to the Testor's tube, a brand-new...art-blob...would silently ensphere itself at the machined metal tip..." But now, very strange impressions emerge. Would you believe that sentence about glue goes on, with increasingly odd references to "gnomonic surface highlights" and "vodkal interior purity", for one hundred and forty-nine words? In previous *Hurricane Bookshelf* reviews, I've excerpted whole sentences from their authors, but with Mr. Baker, sentence fragments will have to do: space won't permit otherwise!

Look, I myself am sometimes accused of over-writing. I concede the charge may at times be valid. I defend myself by saying I'm doing my best to be precise, and provide detail to my readers. I suppose I shouldn't claim I'd never write a one-hundred-and-forty-nine-word sentence. But if I do, it would be only because I thought it would convey vital information. By contrast, Mr. Baker strikes me as only trying to be clever. Really clever. Too clever. Clever, clever, clever!

Oh, well, let's return to his essay. Its purpose turns out to be, as best as I can make out (assuming it's not just to enhance his image of cleverness) to explain away to the world why he hasn't actually built any of the kits he names. "The reason is simply that...the activity of

model construction...[is] a long gradual disappointment.”

We'll return to that thesis. First let's consider the one and one-half superficially interesting ideas he presents. One idea is that a kit – the parts still on their sprues – is “at the apex of its visual complexity, where it can simulate every shock and strut of your craftsmanly ambition, before it has been harmed by the X-Acto knife...”

Well, I'll concede a set of sprues is both busy and tidy to the eye. But they're not like, say, exploded views in a shop manual or technical reference. It must be a Production Manager, not some design engineer, who has final say on the arrangement of parts in the molds, using measures like ease of manufacture, equalization of plastic injection volume, and minimization of cost. Not elegance of presentation: from our viewpoint, the arrangement of parts is pure happenstance. Even a kit were so well and authentically engineered as to include complete sets of components to make up engines, armament, landing gear, etc., they won't be arranged in educational order. A sprue held in the hand gives only an impression of order, not the real thing. So picture Mr. Baker, hands in midair, holding sprue trees while he rationalizes that he's already reached the pinnacle of modeling rapture!

Let's be clear: I defer to no one, not even Mr. Baker, in my enjoyment of the preliminaries of modeling. I love to browse the shelves at swap meets and at Emil's...love to crack open the shrink-wrap as soon as I get home...love to pull out and examine the sprues...love to tentatively hold large components together to get an early feeling for their fit and form...love to visualize what the final product might look like (without regard for my modeling limitations). I love all those things. But not only those: at some point, I want to start cutting and fitting together and gluing. The “preliminaries” eventually pale and give way to eagerness to start actual construction. I want to see the components fuse into three dimensions, to begin to represent the prototype. I want to start painting cool color schemes...lay down

national insignia decals...rig and arm the replicas not just for display, but for imaginary battle! Though I haven't yet, and may never, finish a project with total satisfaction about its final form, having the experience of completing and finishing a kit is a pillar of the modeling experience.

Stop at admiring the sprues? Not even attempt the next level of enjoyment?! Resignedly accept “the activity of model construction...[as] a long gradual disappointment”? C'mon, Mr. Baker! Let's see some spirit!

His remaining half-an-idea is that plastic injection-molding machinery is as remarkable and commendable as the jigs and specialized industrial machinery used by the factories that produce the full-sized aircraft we model, and therefore that we modelers admire –or should admire—them so much that we would gladly build and enjoy kits of them!

Nonsense. We like planes and cars, armor, ships, and spaceships. Of course we admire their designers and builders, even if –as in the case of warcraft—we personally fear and deplore their purpose in the real world. And of course we're grateful that replicas of them are placed within our reach, for such modest outlays. But I would never build a model of the intermediate machinery, even if I could recognize any of it. (I suspect that I couldn't tell an injection-molding machine from a nuclear particle accelerator, food processing sterilizer, light-bulb assembler, or you-name-it...Nor do I care.) But Mr. Baker asserts that kits like that –if only they existed—would be the ones he'd actually build!

I'm impressed with neither his excusing himself from actually attempting to build anything, or his claim he'd build some hypothetical kits that have no prospect whatsoever of appearing.

Perhaps this would be a good time to admit that a great many people seem to find Mr. Baker's compositions sheer delight, unconventional musings about the world, distilled into the cleverest of provocative

prose. I feel I should tell you this, in contrast to my own response, which you probably have enough clues about by now...but here's one more. *The Size of Thoughts* is readily available from Amazon and other booksellers, and from the King County Library System...but is not now, and will not be, on the *Hurricane Bookshelf*!

Do you wonder why I'm expending so much effort debunking what is –after all—only a small essay? I wouldn't have gone into this much detail about Mr. Baker and his musings about model airplane kits, except that I've found out he's famous (infamous?) for writing on an entirely different subject. It's critical to all modelers, and especially to me, who make my living in Information Technology. Don't you all find your library research enormously more productive nowadays, helped with computerized search functions? Can you bring yourself to remember the bad old days when all you could do was wander the transportation and history shelves, and paw through endlessly inadequate volumes of the *Guide to Periodical Literature* and ancient card catalogs? Well, be advised that Mr. Baker is the author of “Discards”, first published in *The New Yorker* in 1994, and reprinted in this collection. It's his diatribe, in an incredible sixty-one pages, against the dismantling of library card catalogs. He calls the recognition of their obsolescence, and replacement with computerized cataloging and search engines, as a “national paroxysm of shortsightedness and anti-intellectualism”!

I lack the moral strength to wade through all sixty-one pages, word for word, so thick with his typically copious overwritten details, ramblings, side trips, and esoterica. I've read it carefully enough, though, to relate the strange fact that he both understands, and is willing to enumerate for everyone to read, all the reasons why we've taken up the advantages of computer information search and retrieval. Nevertheless, he deplures it. As best as I can make out, his primary objections to the loss of antique varnished cabinets are that they're works of art, in and of themselves,

and that thumbing through their hand-written cards –festooned as they are with additions, corrections, erasures, happenstance cross-references, and even illegible scribbles—is some sort of transcendental aesthetic experience that Humanity should be loathe to relinquish. The man drives me nuts!

I devote myself to I.T. because its purpose is to extract useful information from a world filled with both data and ‘noise’. That’s why I can’t bring myself to join Mr. Baker’s flock of worshipful followers: he produces floods of glittery, clever prose...but no information of any use to anybody.

There’s no chance we’ll ever go back to the old ways of trying to pry useful information about our models, or anything else, out of libraries, or any other worldly or Cyberspace source. I, for one, am glad. I say Mr. Baker would be better off quitting his rambling and dissembling, and instead learn to use and appreciate the new technologies. And if you’re reading this, sir, please go to a meeting of the nearest IPMS Chapter or other modeling club. There you will find many more people than me who will tell you to your face that if only you’d stop those deep metaphysical musings, and start cutting apart your elegant sprue trees, and use your overcontemplated and overdescribed glue tube to actually put a model together, you might begin to enjoy the ultimate pleasures of model kit building. There’s a thought worth holding and considering... regardless of what size you think it must be!

Spooky Sabre

by Charlie Sorensen

This last week one of our number asked the group for help with a perplexing problem. He was having some difficulty with spraying our late Ted Holowchuk’s recommended formula for gloss coat, which consists of sixty percent thinner (Duracryl DTL876) to forty percent gloss

(Duracryl). Ted used, typically, a ratio of 80% thinner to 20% gloss, or more accurately, a semi-gloss mixture for the final coat. Our modeler was using approximately 22 lbs. of air pressure.

The problem was manifested in the form of a substance looking much like spun sugar emanating from the bowels of his Paasche H airbrush. Most disconcerting unless of course you are trying for the Halloween effect, or something out of one of the swamps Yoda inhabited.

Several of us wrote back that we thought he should be thinning down his paint mixture even further; the general consciences saying six-to-one at a low fifteen pounds of air pressure. This seems to have remedied the problem.

Other variables that can affect your painting in this manner are the temperature and humidity. In my former life working in an engineering model lab we were spraying (in a large booth) some prototype models and camouflages when we encountered this spun sugar problem on a massive scale. We were using large spray guns along with airbrushes so some of the cotton candy was a few feet long. What didn’t get stuck to the model flew across the bank of air filters in spectacular fashion. It had been a series of very hot, humid days. We also exclusively used lacquer paints and thinners. Thinning the paint mixtures drastically and widening the heat and humidity ratio helped, as did shooting at a very low pressure; something sometimes difficult with a large gun.

Mike Millette notes, “This is the reason I avoid Duracryl like the plague. It requires (in my experience) some very finicky mixing ratios. I find Model Master’s Metalizer Clear Coat to be 95% as durable and 1000% more user friendly. I spray it straight out of the bottle.”



Some recommended reading for more information can be found on the IPMS Seattle web-site in the Helpful Hints section. Ted wrote a series of articles on model finishing that are second to none. Also, don’t hesitate to send out an SOS to the membership whenever you may be having a problem or something just doesn’t seem quite right and you need a hand. There are always folks out there to throw a line.



A Step off the Beaten Path: 1/48th Scale Model do Sklejania Lublin R-XIII

by Ken Murphy

Maybe it was the feeding frenzy that made me do it. How else could I explain buying a kit from some foreign company I never heard of; of a subject I'd never heard of, with packaging that did not inspire confidence about the contents? Or maybe it's just that some people will buy anything if it's cheap.

It all started with the month-long going out of business sale at the Tacoma American Eagles store last summer. Each week for a month they reduced prices on everything in the store. Kits were flying out of the store (pardon the pun), but by the last weekend when everything was marked down 75%, not much was left. Among the dregs was a stack of Model do Sklejania kits of the Lublin R-XIII. What, you say? I'd certainly never heard of that company, which turns out to be Polish, or of that aircraft, which by the looks of the cover art, was a pre-war single-engine, two-seater something or other. But for the low, low price of \$4.74, I thought it would be worth a look. And after all, it was a sale – I had to buy something!

When I got home I took a quick glance. I was surprised – it didn't look all that bad. The parts looked clean with decent detail. The texture of the wing fabric was nicely represented and overall it seemed a simple, straight forward build. Which is just what I was looking for when, months later, I had burned out on my Jasta Schweinhimmel project.

For those of you who aren't Jim Schubert, here's a little background info on this obscure bird: The Lublin R-XIII was a Polish observation, close reconnaissance and army cooperation plane, designed in the early 1930s in the Plage i Laskiewicz factory in Lublin. It was a typical design for its time with mixed construction, fixed gear, struts, wire, the works. The "E"

version represented by this kit was powered by a Skoda-Wright Whirlwind radial and mounted a 7.7mm Lewis gun. A total of 288 were built in 7

variants, including 20 aircraft for the Navy. The kit includes floats for this version. It first entered service in 1931, but most had been withdrawn by 1938. Fifty were still with front line units when the war broke out. The history and data on the instructions is very thorough and detailed, but if you want a less stilted translation, Wikipedia has some good info and includes the only actual picture of the plane I was able to find anywhere.

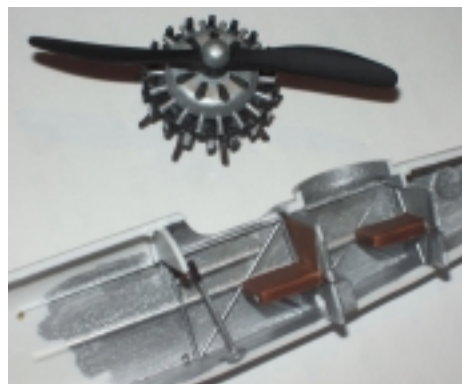
As mentioned above, the kit is pretty basic. The instructions include a grand total of 8 steps – 9 if you build the float version. There are 64 parts of which 10 are for the floats. The engine/prop assembly is the most complicated, with 13 parts of which 9 are the oddly arranged exhaust stubs. They curve out and up behind each cylinder and are quite tricky to attach and angle properly. As you can see in the picture, the cockpit interior is as simple as



they get; instrument panel, bracing, two seats, a stick and that's it. Lots of room to scratch build to your heart's content. I opted to keep it simple and build out of the box, though I regret not fabricating some kind of rudder pedals and harnesses, since they would be easily visible. But my whole point with this build was to keep it simple and not get carried away.

For the most part, the kit goes together pretty easily. A little putty smoothed out the fuselage and wing seams. Attaching the wing was a bit of a challenge, but I managed it without having to build an elaborate jig. The cabane struts are small and hard to align, but they fit nicely into the wing and I was able to eye-ball them into correct position. The rest of the various struts and braces were easy to fit. My only out-of-box addition was some monofilament line for the rigging. One interesting touch is that the control lines for the rudder run along the outside of the fuselage, so I included that with my rigging.

The camouflage scheme is my best guestimate based on the instructions, the box art, and pictures of other models I found on the internet. I don't know if it's accurate, but I like it. Since the scheme called for nice wavy lines, I used the rolled clay method for masking. This involves rolling out long ropes of children's modeling clay, about the thickness of a pencil or less and bending them to the



desired shape and lightly placing them on the model. I used rags, tape or paper to mask off the rest. When spraying, aim straight down. The roundness of the clay gives a soft edge effect, which can be controlled by the thickness of the rope – the thinner the clay, the sharper the edge. Oily residue from the clay has not been a problem. Just don't leave any actual clay on the surface! This is a fast and fairly easy technique if you're looking for something between a sharp Tamiya tape edge and an airbrush blur. The only drawback is in creating tight curves, the clay just won't bend enough without mushing out of shape.



My choice of colors was mostly based on need. I needed to use up an old bottle of Pactra Acrylic Flat Dark Green and I needed to try my new Misterkit colors I picked up on sale at Emil's. They come in brown bottles with no way of knowing the color inside unless you happen to speak Italian. I'm sure that's why they were on sale. Fortunately, Stephen Tontoni was on hand to help me interpret the labels. For the brown and yellow, I used "Bruno Mimetico" and "Giallo Mimetico." I must say, the color is smooth and dense and goes on very well. There is some debate over whether the undersides were silver or light blue. I chose the later.

For want of any alternative, I used the decals provided in the kit. They include markings for three aircraft. They are thin, but remarkably stiff. I had a difficult time trying to get them to snuggle down around the ailerons. Fortunately, the rest of the decals go on flat surfaces. Registration left a little to be desired and attempts to trim the excess carrier were hampered by the fact that the white areas were obscured by

the white paper background. Also, the white areas were not very opaque and I had to do a lot of touch up. The unit symbol of a hornet in a square was unusable. What was supposed to be a light blue background was dark blue and obliterated the image. Using the decal as a guide, I painted over it to create the right look.

What started out as a quick and easy distraction between serious builds, turned into much more as I got involved with this odd and interesting craft. It was challenging, fun, and stands out on the shelf, so if you're tired of building the same old Mustangs and Messerschmitts, you might take a step off the beaten path and try a Lublin.

The NorthWest Scale Modelers Show Is Coming!

by Tim Nelson

2007 is now here and it's time to get ready for the first and biggest event in the northwest modeling calendar: the NorthWest Scale Modelers Show at the Museum of Flight. The event will be February 17-18 in the Great Gallery, and is open to all modelers. It is an exhibition, not a contest, so please **bring all your models**.

The theme this year is "Model Citizens". Rather than a pretentious attempt to recreate aviation history this year, each modeler will display his/her collection as a whole. Our resident graphic artist, Jon Carr Farrelly, has created a small sign for each modeler's name which has the look of a hobby magazine cover. Jon has a list of known exhibitors, so please make sure he has your name. We will also have blanks for "walk-in" exhibitors. Come and let your collection be seen.

Set up will likely be on Friday, Feb 16, after 5 PM. If you can come and help with tables and linens, you will have the opportunity

for leisurely load-in and set up of your models on Friday night. Main load-in will be on Saturday morning, Feb 17, beginning at 7:30 AM. Please come early so we're ready to go by MOF opening at 10.

Bob Jacobsen of Galaxy Hobby has again graciously stepped up to host a "Make 'n' Take" event on Saturday, Feb 17 from 10 AM-2 PM. Two hundred kids will build a model and take it home. Bob needs volunteers to make this event happen, so please help out - it is a lot of fun and introduces many kids to our hobby for the first time.

We are very honored that five-time Space Shuttle astronaut and MOF President/CEO Dr. Bonnie J. Dunbar has accepted our invitation to speak on Saturday, Feb 17. She will discuss her career as engineer, astronaut, private pilot, and museum chief at 3 PM in the William Allen Theater. The presentation will be followed by an autograph session. This is the first occasion since Dr. Dunbar took the job as MOF "boss" that she has made such a presentation and we are very lucky to be the catalyst for the event.

The 8th Air Force Historical Society will join us again with 8th AF veterans and their growing collection of "Mighty Eighth" models.

We will have the traditional working tables, so bring works in progress. It is a great chance to interact with show visitors and show off our hobby.

All exhibitors will receive free MOF admission during the show. In addition, Jeff Frignoca, manager of the MOF gift shop and a long-time friend of the local modeling community, is offering a 10% discount all weekend long to show exhibitors. If you are a MOF member, your 15% membership discount is cumulative, making for a 25% discount.

Last year, 3,500 MOF visitors saw our show. So, please come be an ambassador for our hobby and enjoy a fun weekend with your fellow modelers. **Bring all your models** (but please dust them first)!

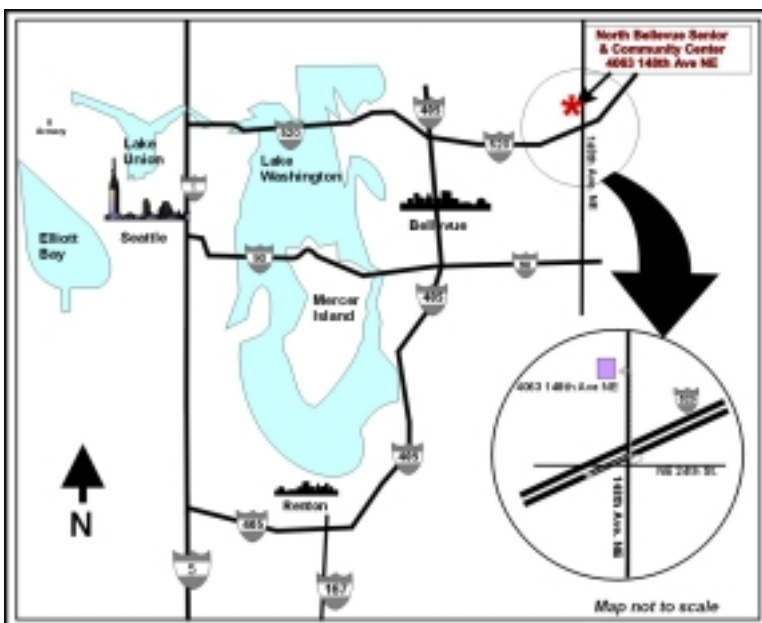
IPMS Seattle 2007 Renewal Form

Your 2007 IPMS Seattle renewal form is included below. If you have not renewed by the release of the January 2007 newsletter you will get a final reminder with this issue. If you do not renew then, you will not get any more newsletters. You can renew by writing a check for \$24.00 to IPMS-Seattle and mailing it to the address below. Or you can bring the form and payment to the January meetings. Please be very careful when filling out the form. Many of our returned newsletters are the result of poor interpretation of handwritten address information. Our e-mail distribution of the Newsletter has been working very well. You get the Newsletter the day it goes to the printer, and it is in full color. It also saves us a considerable amount of printing and postage costs and we would really like to encourage you to consider this method of distribution.

IPMS Seattle 2007 Dues Form		Remit to: IPMS Seattle ATTN: Spencer Tom 318 N.E. 81st Street Seattle, WA 98115
Full Name _____		
Mailing Address _____		
City _____	State _____	Zip Code _____
Telephone (Area Code) (_____) _____		
E-mail address _____		
<input type="checkbox"/> I prefer e-mail delivery of the newsletter. <input type="checkbox"/> I prefer regular mail delivery of the newsletter.		
<input type="checkbox"/> Please do NOT release my e-mail and phone information for distributed club rosters.		
Nomination for Meteor Productions award (with reason for nomination) _____		

Meeting Reminder

January 13 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.