

Seattle Chapter News



Seattle Chapter IPMS/USA
September 2009

PREZNOTES



Last night, I finally broke my modeling drought. I cleaned the dust off the bench, organized my tools and **actually worked on a model**. I figure my last time there was sometime in May. This summer was not very conducive to any sort of modeling, what with the exceedingly warm dry summer we had and other things that were going on around here. The same models were still there as I left them, with a few extra projects thrown in on top. It felt really good to physically glue parts together and work with putty. All I need now is to connect the airbrush and put some paint down on one of these projects.

Now if I can only maintain the incentive I had the other night, especially with kits like the new Czech Model Cessna T-50 that is now appearing at the local hobby emporiums. It's quite the esoteric subject and considering that it's not just another Me 109 or F-18 kit will be a most welcome addition to my garage o' kits. It's the subject matter that interests me, given my penchant for movie and TV theme subjects and this one does not disappoint. The model comes in the markings of the "Cowboy of the air", Sky King, among others. I certainly remember watching the adventures of Sky, Penny, and Clipper and how Sky would always fly the Songbird to the rescue of whoever was in trouble, usually Penny and/or Clipper. The first season of the show featured the Cessna T-50 and then the program moved up to a Cessna 310, a much sleeker looking airplane (for which a kit of in 1/48th scale would be most welcome). I only remember watching the show as a kid, but Jill on the other hand had a much closer association with *Sky King*. Kirby Grant, the actor who portrayed Sky, was a friend of Jill's family and whenever he visited he would play with Jill, carrying her around on his shoulders and other such things. Jill never made the connection between her play friend and the guy on TV. So now, Jill has

commissioned me to build a model of the Songbird for her. I'm stoked...

While I've been writing this column I've been watching the movie *Zero Hour*, starring Dana Andrews and Sterling Hayden. I found it at the video store a while back packaged along with another movie with airplanes, *Skyjacked*. The interesting thing about *Zero Hour* is that the insanely funny movie *Airplane!* is based on *Zero Hour*. It's been fun watching this movie as so much of the dialogue in *Airplane!* has been lifted from *Zero Hour*, which is a totally serious movie, and is now generating unintended laughs. The only thing missing in *Zero Hour* are the lines: "The fog is getting thicker. And Leon's getting larrrrgggerrrr..."

I won't be at the meeting Saturday as I'll be at work. We'll see you next month.

Terry

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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 \$25 a year for regular mail delivery of the newsletter, and \$15 for e-mail delivery, 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 2009 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessible place.

September 12

November 21 (Third Saturday)

October 10

December 12

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 Ohio 2009 IPMS Nationals: The Reports of (The Modeling Industry's) Death Are Greatly Exaggerated...

by Eric Christianson

There has been (at times) rampant speculation of this hobby's imminent demise, what with the high prices pushing merchandise out of the reach of our younger recruits, copyright legal issues, growing popularity of die-cast and pre-built toys (egad!), video games, the Economy, Rush, Nancy, Lions, Tigers, Bears, etc. etc.

Baloney.

If the Ohio IPMS National Convention is any bellwether of where this hobby is going, this kind of rubbish may be just a bit premature. This year's extravaganza in the Midwest was everything it should have been, and more. Not much to poke fun of, nothing to complain about – just a really great show. We still had the obligatory nose-honking and pratfalls - but the show itself was a huge success!

I knew things were going to be good before I even arrived. Approaching the Ohio-bound gate at the St. Louis airport on Wednesday morning, model box in hand, my eyes met others carrying similar boxes. Like the Gary Larson cartoon when the only two warthogs at the crowded cocktail party first spot each other, us modelers at the gate instantly bonded, conversing in that obscure tongue of the serious modeler. Celebrity!

Sweating every bump on the flight out, surely hearing resin cracking and machine guns rattling around, my model and I somehow arrived safely in one piece in beautiful Columbus, Ohio. A shared taxi ride bought us to the Hyatt Regency – the stunning venue of this year's show. These IPMS hotels are always so cool!

I dumped my (empty) human-body-sized suitcase in my room, donned my nerdiest modeler attire and raced down to the registration line, hoping to avoid what has eluded me at every other National show I've attended – a possibility of bypassing the dreaded registration crawl. Nope – not this time either. While in line, I overheard a man say to his wife – 'I've never seen a line like this!' Intrigued, I turned around and asked them if they had ever been to an IPMS National Show before. No, this was their first. They drove from (gulp!) a small mining 'town', 600 miles north of Toronto. He is a miner, she a homemaker, both in their forties. We laughed – where they come from there aren't any lines – because wherever they go, they're always the only ones there! I met up with these two often over the next four days. Dare I say they ended up buying more stuff than I did! At the banquet she told me in confidence that her husband had had the time of his life – and she had fun as well. Great couple.

Registration finished, I looked in my bag and found my coveted IPMS pin and equally coveted decal sheet (which I will never use). (Note to our club - If we host a National event, let's give the people something they can use; like canopy striping, or letters, symbols, stencils, etc. I have a pile of beautiful IPMS decal sheets that are useless to me). I proceeded to the (functioning!) ATM and made my IPMS withdrawal. So far so good – with the Convention pin and working ATM, the Ohio event has eclipsed that fiasco in Orange County, two for two. I headed to the Vendor room; cash in hand, spirits high!

I walk in and to my horror I make a quick judgment as to the relative size of the room, panic setting in. This room is too small for the Nationals. I will be through this place faster than a pig through a bucket of slops. Then I focus beyond two open doors, 30 yards opposite. Another room? I move quickly through the center aisle of this room and the doors at the other end to find another, same-sized room. Ok, my breathing has slowed somewhat. Still disappointed by the limits of what I see before me, I start to browse around. I

cannot help but notice a steady stream of modelers leaving the second room like leaves in an autumn creek. So like a hapless bug, I let myself get sucked out the door and down the hall where I see Room number three! Four! Five! Six! And more! I finally reason there are three main rooms and at least four smaller rooms – I never settled on an accurate count. Ha! Ha Ha Ha Ha! My eyes glaze over, dilated; drool forms on my lip. I am in my zone - I bask in the IPMS National Vendor Room sun!

I doubled back to the first room; spirits lifted considerably, and overhear a familiar voice at a nearby vendor table. It's none other than the venerable Floyd S. Werner – the Viet Nam Vet Cobra pilot/cop/master modeler guy who does those Master Class Model Building DVDs. I've seen his Bf 109G-6 video more than *Star Wars*. 'You're like a rock star to me' – I gush at him. 'Golly, I've seen all your movies!' Floyd (we're on first-name basis now) is selling new figure painting DVDs, Small Shop 'Hold and Fold' and Photo Etch cutting sets and other assorted trinkets and accoutrement. I am just throwing money at him like an out-of control teenager. If Floyd says he uses it, well it must mean that I need it too!

Consequently, I am barely 20 minutes into the vendor room orgy and have already made a considerable gash in my vendor room cash. I've been here before. Taking a breath I escape to one of the smaller rooms. It's a weird sci-fi kind of room (no offense, Terry) with Draculas and Wolfmans all over the place. At the end of the room there is this poor, unfortunate guy selling high-end German airbrushes starting at about \$350, looking as out of place as a butler in a loony bin (again, sorry Terry!). I avoid his desperate stare and move over to a stack of non-monster models to purchase the old Monogram 1/48th Typhoon kit (I need the four-bladed prop).

I'm a raffle guy - I know this kit is worth three bucks, and I know about 50 people who would give me their old kit if I asked. I also know that I have limited space in my

bags. So, with all this in mind, I ask the vendor 'how much?'; he says ten bucks, I say 'too much', he says, eight bucks, I say 'OK' and I hand over the cash. Clearly – I need to step away from the vendor rooms for a while and let common sense take hold. I am just so thrilled to be in the Vendor room at the IPMS Nationals that I have (again) lost all perspective!

I meet up with my amigos from Seattle and elsewhere (see Show Metrics, below) and we go out to eat. I order a ground sirloin-steak burger smothered in gorgonzola and an ice cold, 20-ounce amber beer. I am in heaven.

In the morning, not skipping a beat, we meet for bagels and I order my favorite – cream cheese on an Asiago bagel, with lox, tomato, red onion, capers and a large coffee. This is my one and only Daddy-vacation, dammit - for four days a year, it actually IS all about me! ☺

Thursday morning promises an all-day field trip to the U.S. Air Force Museum in Dayton. We will miss the vendor rooms and the display room but when in Ohio, one must see this museum! We ride out in a nice, air-conditioned bus through an exciting and humid Midwestern thunderstorm to arrive at that hallowed ground for all aircraft enthusiasts – the USAFM. Arrangements have been made for us important modelers to visit the experimental aircraft hanger first, which resides on the actual Air Force Base (Wright Patterson). Along with a large variety of red-headed step-children-aircraft of the Air Force world, we walk around the amazing XB-70 Valkyrie and (at least) five Air Force One aircraft, including my favorite; Ike's beautiful Constellation, the 'Columbine III'. After an hour we are off the base and onto the Museum proper. For those who have not been to see this museum yet, the displays are organized around themes: Early Years, Air Power (WWII), Korean War, Southeast Asia, Cold War, and Missiles and Space. These huge hangars are beautiful and well laid-out. And did I mention huge? Don't bother using a flash on your camera - the aircraft and museum

displays are illuminated with what can best be described as 'mood lighting' – not for amateur photo bugs like me.

Two memories stand out for me; when my sore feet were near their very end, I looked up and focused waaaaay off in the distance, and saw the tail of a B-36 bomber – pointed AWAY from me! That meant that even if I could physically make it over to that area, I would still have to walk around an entire B-36! And there were layered aircraft beyond it. Did I fail to mention huge?

The second strong memory was in the Missiles and Space gallery, where a dozen or more full sized nuclear missile platforms stretched up to the very top of a special dome built for the display. I am 51 – for a good part of my life I was convinced I would die in a thermo-nuclear war. Convinced. It is hard to leave this room with dry eyes. It filled me with the conviction that ANY problem or hardship, no matter how entrenched, can be transcended and ultimately resolved.

Back on the bus, back into the wild weather, and back to the Hyatt. The

Vendor room was nearly closed so those of us who could wait to eat headed straight for the show room.

The main display room at an IPMS National event is a living, breathing thing. Each day, as more models come in, the room shifts and eddies as categories are split, whole sections are moved, the 'big' dioramas show up and lighting is adjusted. Trying to make sense of anything before Saturday is a fool's errand. The best you can do is to just walk the aisles and be absolutely stunned with the work that is on display. This year (and this is not the same for each show), every single category was completely filled out, and then some. No paper models this time (?), but just a slug of (real) space entries, car entries, ship entries, and figure entries – as well as the always popular armor and aircraft categories. Numbers were around 2,500 entries – so, counting multiple-piece deals, there were over 3,000 models on display. And the quality - all at 'Nationals' level. The number of armor models on display is now nearly on par with aircraft. Resin and small-run kits and scratch-builds are on the rise, and now appear in numbers and in every category.



It was very satisfying to see a good number of young people and children walking the aisles and asking questions. There was an hourly make-and-take going on the whole time and plenty of junior entries – many of which put my own modeling expertise to shame – but in a good way! This hobby will continue, I have little doubt.

Among the displays, I had many favorites, but one stood out this year, and that was a blue-water warship, the *U.S.S. Baltimore* (1944), a Yankee ModelWorks 1/350th heavy cruiser resin kit (see below, opposite page). Reminiscent of Ralphie, the boy in *A Christmas Story* who is mesmerized by a Red Ryder BB Gun (with a compass in the stock!), I gazed at this sleek beauty each time I entered the display room, absolutely spellbound.

I decided that I had to have it – and vowed that my first (real) ship model would be built just like the one sitting in front of me. After about three passes I embarked on a mission: To find the Yankee ModelWorks booth and make my ‘big’ purchase for the show. I eventually located them at the end of one of the big vendor rooms, with hundreds of ship models stacked in starch-white, crisp boxes. These ship guys are clean dudes.

To my delight, front and center was my *Baltimore*, out of the box – bags and bags of resin, while metal, PE, CAD drawings.... oooooohhhhh!

So I say – Yessirreebob, how much? And he says, without blinking an eye, “\$325”. I blinked. And blinked again. Out of the fog a thought emerged - it’s a REAL GOOD THING I didn’t hit THIS table when I first arrived! Sensing my hesitation, this very clean man apparently corrected himself; ‘BUT! – today we have a show price of only \$225!’ These ship guys are also crazy dudes. Even more so than those Sci-Fi dudes. (Terry! Sorry!)

Not to be defeated, I humbly beseeched his pity – this would be my first ship model – could he possibly suggest a kit that



would carry much of the look of the *Baltimore*, but be more befitting of my (meager) funds and skill set? He steered me to the brand new Dragon 1/350th destroyer kit, the *U.S.S. Gearing* DD-710 (1945) (a plastic model with a plastic model price). Sensing a possible future customer in me, he threw in a large PE set for the *Gearing* at 20% off. I like these guys. Compassion goes a long way with me!

During one of our boisterous lunches at the local food court, a tall, lanky guy shows up with one of our group. His name, we learn, is Chad Lebo. Mr Lebo is a long-haul truck driver that talks with the slow, determined cadence of a serious man who works hard and suffers few fools. Mr. Lebo, to our pleasant surprise, is an ardent modeler. It turns out that he drives all over the country year round picking up and depositing his loads, and visiting just about every hobby shop in between our shores. When asked, he calls off all of the good shops that he has had to take taxis to because he couldn’t fit his rig down the narrow streets. How does he model? Well, he folds this that way, and folds that this way, pulls this up, pushes that down, covers these over – and voila! Modeling room behind the driver’s seat! With an

airbrush booth to boot! It turns out he has a convenient source of compressed air!

I haven’t said much about seminars and if there was a single poor mark to be had by the Ohio group, it was the lack of meaningful seminars. Usually a high point of the Nationals for me, I attended several but only found one worthy of note – ‘The Art of Airbrushing Show Quality Model Cars’ given by one of the main car guys in the industry, Donn Yost. I am not a car guy – I’ve only built two NASCAR kits in my life, but I think that this is because my models look like toys while car-guy models look like...cars. There is a lot I learned from this seminar, and I walked out with a DVD on his technique – a common offering these days – and a determined goal to make 2010 the year of my first (real) car, possibly a Ford GT40 (my favorite). Donn’s technique is laying on a huge amount of enamel paint in very light dusting coats, always turning the model, never stopping until nearly two ounces of thinned paint are gone. Yes, I said two ounces. And Model Master enamel, not lacquer. This guy starts with a bare and polished model (12,000 grit) and just sprays and sprays until the paint is gone. He then puts the model in a metal cabinet (to deter static charges that attract

dust). I have to watch the DVD to see what happens next but I believe that the painting process itself produces the absolutely fantastic finishes he is able to achieve with his award winning entries (six at this year's show alone).

Finally – the night of the banquet came. Historically, this has been a CFOTFM (Charlie Fox of the First Magnitude). Not a simple process to begin with – the accounting of all the winners, their names, the entries, the categories, the splits – all brought together only hours after final tally has been made... But Ohio pulled it off with very little issue. It was long (six hours from sit-down with beers to get up to go see the models), but entertaining, and the food was good. (Note to our club - If we host a National event, let's look at having a split screen, photo on the left, credentials and category on the right, with a running, [humorous] commentary in the background by the speaker. We could cut this part of the banquet ceremony down by two-thirds and do a better job giving the winners their due).

At the end of the banquet there was the normal rush to the display room, but the Ohio chapter had the good sense to keep the doors closed until everyone could make it up there. This gave most of the people time to look at some of the winners again, including me. The Best of Show, Best Ship, and People's Choice award went to an aircraft carrier that I didn't even get a change to take a picture of (1/350th *Harry S. Truman*).

All in all, those who attended had a great time and we are looking forward to Phoenix next year; and Omaha in 2012. I'll be bringing my *U.S.S Gearing* with me next year and maybe I'll pick up that big *U.S.S. Baltimore* while I'm there!

I look back on my good friends that came out to the show this year from Seattle, and everyone else I am lucky enough to know from our two clubs here. And the people I met from all over, including my friends from that little mining town up in the Canadian wilderness, and Mr. Lebo, who at this very

moment is probably driving his semi down some stretch of highway, thinking about his next Dragon PzKpfw IV. And all the young faces and excited children who roamed the main display in that big ol' Hyatt Regency ballroom.

And I think; this is a very good hobby, a very good thing.

Show Metrics

In attendance from our club were Andrew Birkbeck, Eric Christianson, Norm Filer, Bill Johnson, Paul Ludwig, Emil Minerich of Skyway Model Shop, Tim Nelson, Gerry Nilles, Stephen Tontoni, and Alex Tula.

Also present were Mark Ford and Roger Torgeson from NOPMS, Kent Eckhart Jr. and Don Silence from Boise, and Mike Tsompas and Tom from Eastern Washington. Michael Tontoni (Steve's brother) drove out from Philadelphia to see the show and the museum at Wright-Pat.

Tim Nelson won big with a 1st Place in Civil Aircraft/smaller scales with his NASA M2-F1, a 2nd Place in Airliners/Larger Scales with his Supermarine Stranraer, and 3rd Place in Figures/Science Fiction with his Creature from the Black Lagoon. He painted it black and white – cuz' that's what it looked like on TV! I think that's why the judges looked past all the other figures in that category, including at least two other Creatures, to award Tim the trophy. Great Job Tim!

Other winners included Roger Torgeson, who took a 2nd place with his gorgeous USS Langley and Alex Tula, who won a Premier Award with his humor in modeling entry "Take me to your registration!". (But don't make me stand in line! - EC)

Alex Bigey, a pilot known by many but who I have only met for the first time, came all the way out from French Polynesia to win with his beautiful Antoinette.

[For more photos of the show, see page 14. - ED]

Make Your Own Drawings

by Wesley L. Moore

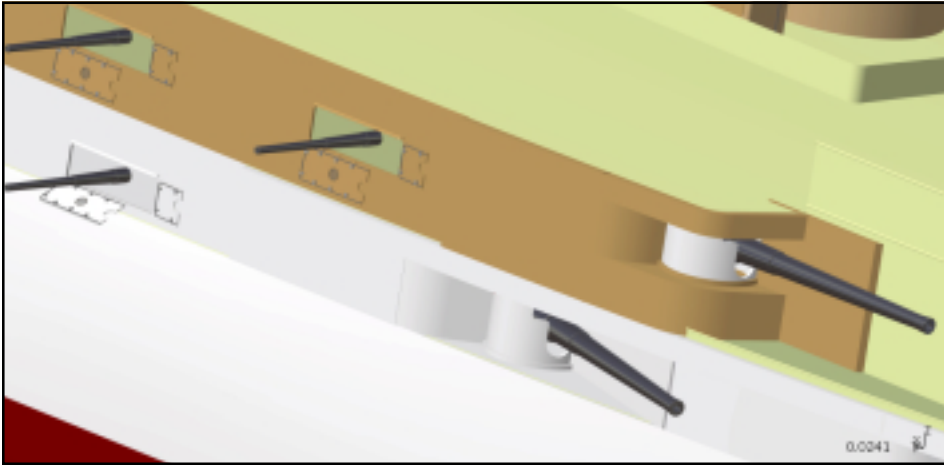
The *USS Washington* (ACR-11) computer-aided-scratch-building project which you have so patiently tolerated in these pages would not have been possible without the Internet. Unfortunately, browsing far and wide leads to lapses of memory on exactly where you encountered something. In this case, I cannot attribute the remark, "It's not really scratch-building unless you make your own drawings!"

I tend to agree. No-one in their right mind (and I admit, this does NOT cover all modelers!) is going to scratch-build a model for which there exists a reasonable kit (ignoring the question of scale), and there is usually not a reasonable kit unless there are reasonable drawings. Conversely, if there is not a kit, it is very likely that there are no trustworthy drawings. Having suffered through a few projects of this sort, allow me to pontificate a bit on the process...

Choose your weapons - at a minimum, a drawing board, sharp pencils, a scale in decimals (not 1/16ths!), a T-square, a protractor, and triangles. At a maximum, a CAD system that allows modeling in 3-D. (Ah, modern technology- when you model 3-D surfaces, you can compare views of your efforts directly with photographs.)

Collect every scrap of info you can on your victim - photos, handbooks, images from Web sites, images from books, all of the previous un-trustworthy drawings, all of the previous lousy kits. A crucial bit of info may lurk in an apparently useless diagram, or a key image in the background of something else.

Make your drawings in the scale you will be building, or in a scale that can easily be reproduced in the final model scale. Otherwise, Murphy guarantees that a critical dimension will be miscalculated as you fabricate a model part. Being able to plunk a piece down on a drawing outline is of critical importance.



Trust no-one! Scrutinize every bit of every drawing against the photos that you have, no matter where the drawings came from, or how good they look at first glance. Be especially suspicious of drawings made for some other purpose - for example, one wouldn't expect a "lines" drawing to faithfully render the upper turret (but it might!).

Version awareness is key - your goal is to make a faithful reproduction of a particular version at a particular time, but you are going to be blessed with pictures and drawings of various versions at various times. It takes dogged detective work to sort this out.

The goal is to make plain the three dimensional shape of the original. I am "drawing" my armored cruiser in a 3-D CAD system, so my drawing product IS the shape (as best I can figure it out). If you are working in 2-D, hopefully you know a bit about how drafting works, and can figure out what views and cuts will unambiguously indicate the contours in question.

It may be that the contours are unclear from the documentation at hand. In that case, take a generous lump of modeling clay, stick it on a backing plate, and mold or carve the section in question until you are satisfied that you understand what is going on.

It may very well turn out that you end up knowing more about the geometry of your project than anyone else on the planet. It is also likely that you are bringing an extinct species back to some sort of life. Discharge that responsibility wisely...and try to get your drawings "published" in some form.

OK, the Pope wants his hat back, but allow me to share some experiences with my armored cruiser. First, this is my first ship model scratch-building project since I tried to do a *USS Florida* as a teenager. I have been astounded by the amount of stuff that these pre-Dreadnought ships had on their decks - hatches, winches, ventilators, cleats*, fairleads*, bollards*, stanchions*, cover-plates, and a regatta's worth of boats and their requisite davits* and



cradles, any one of which could be its own drawing project. In fact, when I get bogged down in a particularly complicated bit of the hull, I "relax" by modeling up some simpler bit. My favorite so far is a 45-star 1908 US flag.

I am served by a lot of prints of original USN drawings, but they are of the four different members of the class (*Tennessee*, *Washington*, *North Carolina*, and *Montana*, later renamed *Memphis*, *Seattle*, *Charlotte*, and *Missoula*), mostly updated to later refits. I have come to realize that the last two were noticeably different from the first two: different armor, anchor fits, funnels, hatches, deck machinery, etc. They all went through major refits ~1911, with their foremasts replaced with "cage" masts. The *Seattle* and *Charlotte* carried seaplane catapults on their quarterdecks* for a while in 1916-17, which were hastily removed with the entry of the US into WWI. I have come to realize that a lot of my swearing at the long-dead draughtsmen who created these drawings was undeserved - I was victim of the differences between the individual ships.

I haven't yet decided on a scale for whatever physical models emerge from this project, but I have decided on a "style," to wit "builder's model." When I was a young lad visiting Atlanta, we visited the famous Civil War Cyclorama, depicting some battle in Sherman's capturing of Atlanta. Big whoop...but in a side gallery there was this enormous model of the *USS Atlanta* (the one sunk off Guadalcanal), which was the coolest ship model I had ever seen. It was a builder's model, an example of a large scale model delivered to the customer (in this case the USN) along with the real thing. It turns out the Navy maintains a collection of them, exhibited at the Naval Academy, or loaned to various museums (see www.dt.navy.mil/cnsm for a gallery of examples). I hope the *Atlanta* is still there in Atlanta...

Continued on page 16

Roden 1/48th Scale Junkers D.I

by Ken Murphy

Every genre of modeling has its own special challenges: cars require flawless finishes; tanks and armor just the right amount of weathering and wear; ships, watch-like tiny details; figures, realistic skin tones; jets, multi-toned metal finishes, and the list goes on.

For my favorite genre, WWII aircraft, the challenge is usually birdcage canopies of various complexities. For my other favorite genre, WWI aircraft, the challenge is rigging (something I've yet to master, but not for want of trying practically every method I've ever heard of). So after a particularly excruciating adventure in rigging, for my next build I was looking for something a tad less challenging. As I scoured the racks at the local hobby shop, I came across the Roden Junkers D.I.

I was unfamiliar with this odd bird and I found its truck-like elegance to be less than appealing – even in romanticized box art. But there were two things about it that I found very attractive: no canopy and no rigging! This held the promise of the kind of easy build I had been looking for. I could hardly wait.

First Look

A quick look inside showed that I had in my hot little hands a pretty nice kit. It had the kind of clean molding and attention to detail that I have come to expect from Roden. And it had one thing I didn't expect: the decals looked very good. I have a couple other Roden kits of WWI aircraft and I have been impressed with the plastic and disappointed with the out of register decals. These looked fine. Maybe it's just that roundels look horrific if they are even the slightest bit out of register, but a cross is less critical. But for more information about how it looks in the box,



please see Mike Whye's First Looks article in the March '09 issue of *Internet Modeler*. His is of the long body version, but the kits are essentially the same. More on that in a moment.

Backstory of the Bird

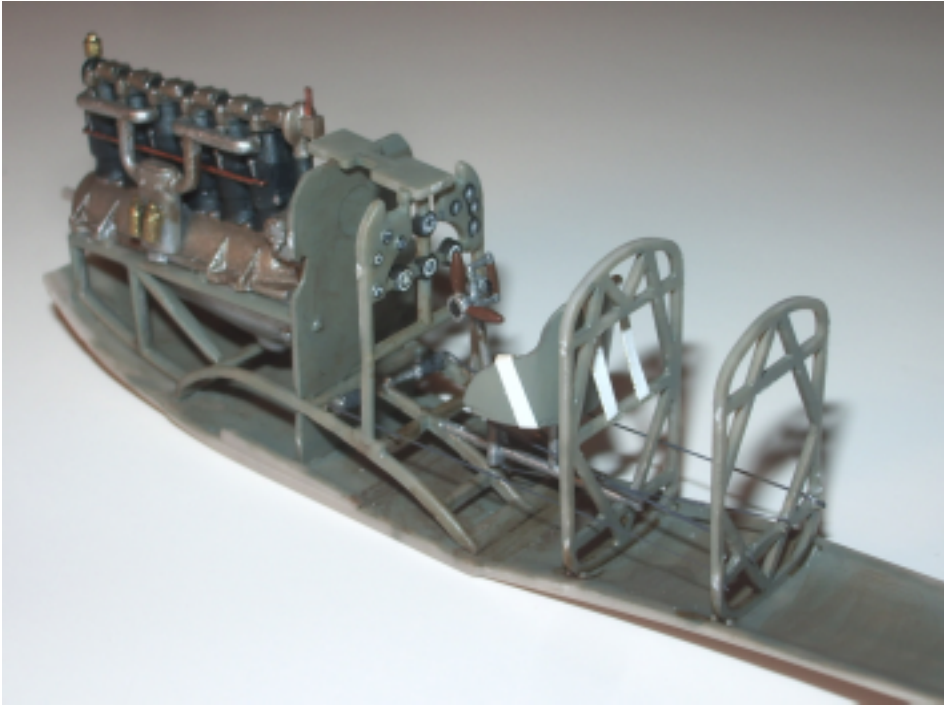
But first things first: I like to start by finding out something about the subject. Turns out that the Junkers is one of those obscure aircraft that non-the-less has real historical significance. In 1918 it became the world's first all-metal fighter. The instructions give a surprisingly detailed history in pretty good English as well as in Ukrainian and German and include these tidbits of information:

The rapid development of the aviation during the WWI was aimed at improving speed, range and maneuverability. Structurally, aircraft from that period remained the descendants of the Wright Brothers' first flying machines - still produced from the traditional materials such as wood, canvas, struts, and wires. However, the revolutionary designs of Hugo Junkers were a significant departure from all previous aircraft. The Junkers J.I, Junkers CL.I, and Junkers D.I were made entirely of metal. The framework was made of

duraluminum tubes and was covered with sheets of corrugated aluminum in a process Junkers patented in 1912.

Another innovation was the thick cantilevered low wing monoplane configuration which allowed for dispensing with the second wing and forest of bracing wires. The prototype (Junkers designation J.7) first flew in September 1917. The new design was plagued by a many problems, like vibration of the wings in flight and bad controllability of the ailerons. Nevertheless, the biggest problem was the absence of a suitable engine. The best engine available at the time was the Mercedes D.IIIa, which developed only 160 hp, enough for a traditional airplane, but not for the much heavier metal design.

After many modifications to the overall design, in July 1918 Junkers entered the Second Fighter Competition with the new J.7 and J.9 which incorporated a short fuselage for better maneuverability. Both planes were designated D.I and it's interesting to note that, as I alluded to above, Roden has kits for both: the early long and later short fuselage versions (Kits No. 433 and No. 434 respectively). Mine is the short version.



The pilots that took part in test flights recommended it strictly as “an airplane for fighting with balloons and airships.” Furthermore, as a low-wing monoplane, it had a limited view downwards from the cockpit, and this also resulted in disapproval from many pilots.

However, the Idflieg (Inspektion der Fliegertruppen - “Inspectorate of Flying Troops”) were intrigued and ordered 100 aircraft, but by the end of the war only 41 had been built.

In October 1918, a few examples of the D.I were shipped to the front lines but they were not a factor in any air battles.

After the war, the D.I had one last opportunity to prove its worth. In 1919 German air forces assisted the governments of the Baltic countries in their struggle against Russia. Junkers all-metal aircraft had big advantages over wood and linen types. For instance, metal aircraft were not subject to the whims of the weather, while the canvas and wood of other machines deteriorated very quickly.

Only one original D.I survives to this day. It is hanging in the Musee de l’ Air et de l’ Espace at Le Bourget in Paris. I have it on no less an authority than Jim Schubert, that the restoration of this aircraft has a number of historical inaccuracies.

The Build

Uh-oh, my “easy build” bubble was burst. Checking out the sprues and admiring the excellent representation of the corrugated surfaces, it suddenly dawned on me. How am I going to handle the seams on these without destroying the corrugations? It seemed like an impossibility (pardon the pun). But as I fit the wings and fuselage pieces together, everything fit perfectly and the corrugations matched! A clever bit of great engineering on Roden’s part was to build up the fuselage from four pieces instead of two halves that would have required massive reconstruction. Building it up from a floor, two sides and a top allows the corrugations to fit together just like the real bird. Fears of corrugation abated, I got to work on the interior.

The nicely detailed interior is built up on the sled-like floor of the fuselage and

consists of several internal frames, floor, engine and supports. The very unusual control stick was a challenge. It comprises three parts which have tiny points to glue together and which then have to attach to a control bar that runs under the pilot’s seat which attaches to the same bar by way of a thin vertical rod. It’s not as complicated as it sounds, but it was a challenge to my gluing skills and patience. As an added touch, I ran some control wires from the rudder peddles under the seat to the rear framework. You have to look hard to see them, but I know they’re there. All in all, it adds up to a pretty nice interior - almost a shame to put a fuselage around it. One more tricky bit: the machine guns have their ammo cases attached to the bottom of them and they slip into slots behind the engine. These took some fussing with to get them to sit parallel and straight. But other than that, the interior goes together nicely.

Now for the part I initially dreaded, buttoning ‘er up. But the sides and top fit perfectly and all the corrugations meet. No filler or sanding required. The only fix required was a divot in the end of the tail cone on one side that required filling, but that may have been merely a molding defect in my copy of the kit. The rest of the build was equally as easy. The corrugations in the wings fit nicely and the wing to fuselage joint is flat requiring no filling, filing or futzing. The separate control surfaces fit just as well. I opted not display the ailerons at an angle to better maintain the contour of the wings, but I drooped the tail feathers and put a slight angle to the one piece rudder. That was a bit tricky, as the post to attach it to the fuselage is as thin as a pin and the hole for it twice that size.

I had some trouble with the fragile and fussy landing gear. The tiny contact points of the struts to the fuselage are close to scale – they are very thin on the actual plane - but they make for a real gluing challenge on a model. As I was fussing with this, the only disaster of this build occurred. I was pushing the wheels onto

the spreader bar, a tight fit, and the bar snapped in half. I glued it together as best I could, but I've yet to work up the courage to fix the obvious lump it left behind.

Only a few fiddly bits were left and the build was done. The only "rigging" is a pair of cross wires on the undercarriage (which I will add after I fix the spreader bar).

The Paint Job and Decals

The paint was done in stages throughout the build, particularly the all white tail and the wheels and gear struts. The rest was done on the completed build. The instructions have call outs for Model Master colors, though I went my own way on some of the colors. Markings are given for two aircraft. I opted for the more interesting scheme for aircraft s/n 5185/18, Western Front, Autumn 1918. As you can see, it consists of typical German green and purple. For these I used Model Master RLM 62 with a touch of RLM 82 to darken and warm it up and Tamiya X-16 purple with a touch of white. For the undersides I used Tamiya XF-23 light blue.

To create the intricate camouflage pattern, I enlarged the image from the instructions and used the copy as a template to cut out the shapes from a rolled out sheet of modeling clay about 1/8th inch thick using an X-acto knife. I touched up the edges with a round stick them laid the pieces on the purple pre-painted airframe. Then it was just a matter of spraying exposed areas as perpendicular to the surfaces as possible to avoid too soft an edge. I hand painted the prop using a base coat of Tamiya sand brown and white then hand painted with Model Master leather to represent the laminations, then did a light coat of Tamiya smoke to give it a little blending and tone down the colors. I should mention that all these paints are acrylics.

The weird thing is the decals turned out to be the hardest part of the whole build. Whodda think? I had read reviews of the



kit and builds from other sources which warned of the problem. "I had problems getting the decals to settle over the corrugation." What an understatement! I started with a cross under the wing. Repeated applications of Micro Sol made no impression whatsoever on the impervious slab, so I brought out the Big Gun – Solvaset, the strongest decal softener I have!

Nothing. Not even a budge. The decal had all the pliability of sheet steel. Another douse of Solvaset and light pressure with a soft cloth, then a little harder. Then harder still until I thought I was going to smash the wing! Then I tried pushing it into the corrugations with a Q-tip, then a stiff brush, then my thumb, then a jackhammer, a steamroller, and dynamite! Okay, okay, I didn't actually use dynamite, I just wanted to. I have never in my life had such a hard time with a decal. In one review I read, the author abandoned the decals and just painted the crosses on. Not a bad idea, but I was not going to be defeated! Eventually I was able to make it work with a combination of gallons of Solvaset, FIRM pressure, slicing with an X-acto

knife, more pressure and lots of touch up paint, and that's it. Simply multiply this process by ten and you're done.

Conclusion

In the end, you have a very nice model of a truly historic and revolutionary aircraft that will really stand out on the shelf. This is a very nice kit that I heartily recommend, but if you are looking for a plane with no canopy to fuss with or rigging to frustrate you, be careful what you ask for, because every kit (and every genre) has its challenges!

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

Hasegawa 1/48th Scale Bf 109K-4

by Hal Marshman Sr.

I am very fond of the late G and K variants of the Bf 109. Another thing I'm also fond of is late war German camo schemes. The bird I've built seems to have had the engine unit from one fighter married to a completely differently painted airframe. According to EagleCals, whose decals I used in this build, the plane probably belonged to JG 52, and was found in Czechoslovakia in April of 1945. It is unusual to find an operational Luftwaffe fighter without some sort of staffel or gruppe markings, but putting the aircraft into action sometimes demanded that the usual amenities not be observed. The camouflage is also unusual, in that the mottling you generally see along the sides of a 109 are absent, and that unusual wavy line is used to break up the silhouette instead. Another item to note is the hard outline splotches on the fin. Tail assemblies at this time of the war were being manufactured in garages and barns, often times without the benefit of such sophisticated tools as spray guns, meaning that

the camo had to be hand painted. I really enjoyed painting this model. Oh, the yellow stripe around the engine cowl took the place of the yellow undercowl, as an identifying mark on late war fighters. I used Model Master enamels, RLM shades 75/82/76. Be aware that MM bottles the late dark green shade as 82, and the bright green as 83. These numbers should be reversed.

How about the build itself? The G and K series Bfs from Hasegawa have been around quite a while, but are still considered decent kits. They still go together well, and are still cleanly pressed. There is one hang up however; the outer clamshell flaps suffer from mild to severe dimpling. Doesn't take much to apply a coat or two of typewriter correction fluid such as White Out, and then sand them down smooth. Took me maybe a half hour to do all four. If you look really closely at 109 pictures, you might notice that the drop line from the main antenna cable to the fuselage enters the skin via a white



ceramic insulator. In this case, I also had to install a similar insulator at the forward terminus of the main cable where it enters the skin. This particular bird had no mast, and the cable threaded through the DF loop. These insulators were done by drilling .025 holes, then using Evergreen .025 rod to simulate them. You may also note that the supercharger intake on the port side of the engine cowl has a bead where the two halves join. This is true on the real thing, so I duplicated it with stretched sprue. Another thing I had to add was the stiffener in the centers of the radiator and oil cooler intakes. The kit makes no provision for them. The interiors of these models are pretty basic, so I used an Aires interior. I built the baggage door at the rear slanted bulkhead of the cockpit with thin sheet styrene. The seat belts and buckles are from tape with buckles cut from sheet styrene. The brake lines are craft wire. There's one other thing I had to do: the wheel bulges on the wing upper surface are attached via a pair of projections. You have to drill the wing tops at an indicated area and then cement the projections into them. You now have unrealistic blemishes at the ceiling of the wells. Filling and sanding them down usually does away with the detail Hasegawa casts in. I restored the rib detail with Evergreen 2x4 stock.



Continued on page 16

Hurricane Bookshelf: WWII, As Described During WWII. Funny or Not...

by Scott Kruize



Last issue, I wrote about the Russian convoys. The book *73 North* describes the battle fought between the two great German ships *Admiral Hipper* and *Lutzow*, and a handful of tiny escorts. The former had timid leadership, while the latter were manned by some very skilled and determined British sailors. The convoy got through.

I came across a cartoon drawn at the time. Ships flying the Stars and Stripes reach port and are busy unloading sustenance for the Red Army. Two uniformed commissars pore through their English/Russian dictionary as they stand amid the crates piling up: 'Toasties', 'Nifties', 'Niblets', 'Nucoa', 'Crisco', 'Mazola', 'Snax', and 'Spam'!

Most of the books on the 'Hurricane Bookshelf', including those about World War II, were written long afterwards. Still, I read materials written at the time whenever I come across them. The viewpoints of people actually involved in the war, when the issue was in doubt, shed light on the conflict, and on human nature itself, that is absent from 'after the fact' histories and analyses.

F.E. Compton & Company of Chicago are printers of *Compton's Pictured Encyclopedia*. Late in 1940, before our country got

dragged in, war raged in Europe and between Japan and China. With so much news of the fighting, and 'armchair analysis' of what was going on, Compton's decided that an encyclopedic reference was needed for American readers.

This War Supplement is a slender volume of only about a hundred pages. Like the regular encyclopedia, it is arranged alphabetically, and the entries are of many topics in the regular volumes. This supplement's entries, though, are only about their importance in wartime. Here are four examples, from A to Z, of the opening words for entries on common materials and their special martial significance:

ALUMINUM AND BAUXITE: *Today aluminum, the lightest of all metals, rides the skies as part of the duralumin in modern airplanes. Aluminum alloys cut down the weight of military equipment; the metal can replace copper for electrical transmission; and it finds a host of other uses in peacetime and wartime. Every belligerent nation therefore needs either the metal or bauxite, the ore of aluminum.*

PHOSPHATES: *As a fertilizer, phosphates are indispensable to agriculture. They also have special wartime uses in smokescreens, tracer bullets, and incendiary bombs.*

WOOL: *Though synthetic wools are now produced on a large scale in Germany, armies must still depend mainly upon natural wool for their clothing. Wool is also needed for other war purposes, especially for making felt washers for shells and guns.*

ZINC: *For the past five years zinc production and consumption figures have risen sharply, reflecting the international armament race and accumulation of war stocks. 'Galvanizing' or coating iron, steel, and other metals to protect them from corrosion is the principal use of zinc. Alloyed with copper to form brass, and in other alloys, it plays an important part in the manufacture of munitions.*

In between are references to Ciphers and Codes, Chemical Warfare, Communication in War, Conscription, Contraband, Economic Warfare, Financing War, Propaganda, and even Youth at War. There are entries for many of the countries of the world, considering the resources they have available, including manpower. Their involvement (actual in 1940, or potential) is the core of the entry. Ireland's entry, for example, gives the vital statistics of size, population, and political organization, then reads:

Northern Ireland, as part of the United Kingdom, automatically declared war on Germany when Great Britain did. Eire, on the other hand, declared its neutrality - the only self-governing state of British Commonwealth which failed to join Great Britain.

Eire, even if it can maintain its neutrality, is bound to be vitally affected by any war in which Great Britain is involved. It depends upon England for 50% of its imports, and it is an important factor in England's food supply - shipping 90% of its exports, chiefly agricultural products, across the Irish Sea. Adjustment of British economy to war conditions, therefore, brings new problems to Eire. Increased demands for food supplies and the possibility of being obliged to get along with greatly curtailed imports of petroleum and other necessary raw materials are among them. Premier de Valera has established a new ministry of supply to mobilize the country's resources and to work in close cooperation with the departments of the British government which control economic affairs.

Eire must also depend on Great Britain for protection in wartime, for its coasts are entirely dependent upon the British Royal Navy for defense. As a result of problems created by the war, Great Britain appointed Sir John Maffey its first diplomatic representative to the new Irish state.

A lot to learn here that just isn't in many other history books I've read. Before, it would never have occurred to me that a



war encyclopedia should include a substantial entry on Fats and Oils. It's all too obvious after reading:

In Europe's "war of nerves" fats and oils assume more than economic importance. Medical science emphasizes the direct dependence of human nerves upon bodily fat supplies. High morale requires healthy nerves; and of course fats and oils are needed for their energy value in diets, as well as for many industrial uses.

The viewpoints of people actually involved in the war, at the time, are different and certainly enlightening. I'd wondered if the war and the grim news of it so worried and discouraged people that humor was curtailed. Not at all: cartoonists among us find humor in all times and situations, and apparently we appreciate their jibes.

The cartoon about the American Lend-Lease supplies and their flummoxed Russian recipients came from a cartoon album by a famous New York City-based publishing house. The album's a modern reprint, but its contents date back to the early 20s, when the publisher's social and cultural magazine began to be read, and not only by big Eastern city readers. Lamponing political types never goes out of fashion, during the Depression or even in wartime. Examples: some big city elites don elegant furs and nightclub wear, and urge a friend to come along: "We're going to Hyde Park to hiss Roosevelt!" Elsewhere, the Nazi Party convenes. Goering sits in the large top center seat, in his ornate uniform, while to either side and beneath him, tables stretch out, row on row, neatly filled with party functionaries

sitting up straight, perfectly uniformed and attentive to Hitler at the podium: "...and I think I can say, without fear of contradiction..."

I urge members of our club, and the modeling community as a whole, to read materials from the times gone by, funny or not. This cartoon album is one, although I won't name it. You may wonder why I only give descriptions of some of the humor, rather than running actual samples, and am vague about the source. There's a simple explanation: a polite inquiry went to the appropriate minions at the publishing firm, explaining our not-for-profit club and the book review column I write for the newsletter, and requesting permission to do reprints of a few cartoons so readers would enjoy them and be encouraged to get a copy of the publisher's album for themselves. I thought they'd fall all over themselves saying "Have at it! Oh, boy! FREE publicity for our publications! Thanks so much!"

Silly me. A reply did come back from the minions, and quickly. (One must admire the alacrity with which they monitor their email accounts, and their cultured condescension to deal with such a humble applicant as myself.) They have a well-organized set of rules and procedures in place for just such a request as mine: to a nonprofit organization like ours, they ONLY require a hundred and thirty dollars apiece to reprint any old cartoon.

We conclude that human nature has strong threads of continuity though all time and space, particularly stupidity and mindless greed!

"Don't antagonize people who buy their ink by the barrel." I don't buy my ink by the barrel, but have latched on to something that seeps over the whole world even better than print. Our newsletter can eventually be read by anyone, anywhere. Even by minions at a certain New York City-based publishing firm, and of course all their competitors. You might all want to think things like this through again. The Hurricane Bookshelf is not the only one always open to new material...or old!

2009 Show Schedule

- 9/19 McMinnville OHMS - see <http://www.geocities.com/oregonshow/> for full show details
- 9/26 Sci-Fan Galaxy Hobby Lynnwood#
- 9/27 Silvana 5th Annual (note: last month's newsletter listed the date as 10/27 - 9/27 is the correct date)
- 10/3 Moscow ID Bring out the Good Stuff
- 10/10 Burnaby BC IPMS Vancouver
- Vancouver guys came down to nudge our own members to come up and judge At their Show and Contest
- Pick awards for the best
- With more judges, it's less of a drudge!
- 11/8 Clackamas OSSM
- # indicates multiple day event, only first day listed. Thanks again to Carl Kietzke.

Skyway Model Shop Sale

Skyway Model Shop will be having a sale, Saturday and Sunday, September 12 and 13. Everything in the store will be 20% off, with 50% off selected items.

IPMS Nationals Show Photos

photos by Eric Christianson and Tim Nelson

This page, clockwise from below: A well-done piece of German armor; Donn Yost's winning Pontiac GTO; Best of Show, Best Ship, People's Choice winner, a 1/350th Harry S. Truman; Tim Nelson's Creature; a 1/24th scale scratchbuilt Mitsubishi Ki-46

Opposite page, clockwise from top left: Tim's Stranraer; James Bond with a bevy of beauties; the USS Los Angeles does a headstand; a very nice 1/24th scale Ferrari Testa Rossa





Lewis Pappas

Lewis Pappas, one of the earliest members of IPMS Seattle, has passed away. Louie was born December 2, 1924 to William and Jenny Pappas. He died Aug 16th 2009 in Renton, where he was a lifetime resident.

He worked as a custom furniture upholsterer. His interests and hobbies were many and included building WW I airplane models, model railroading, puppet making, miniature dollhouse building, and woodcarving. He was a PFC in the 401st Bomb Group, USAAF, in England during WWII.

He was preceded in death by his parents, bothers Gus and Ted and sister Mary Paulson. He leaves Vivian, his wife of 62 years; children Vicki (and Norm) Miskin, Steve Pappas, Lora (& Joe) Shannon, Sandy Frank, Linda (& Gary) Stallman and Lonnie Pappas. He is also survived by ten Grandchildren; 17 great grand children; one great-great grandson; his brother Sam; sister Olympia; and ten nieces and nephews.

There will be private interment at Tahoma National Cemetery. You may sign the online guestbook at www.bartonfuneral.com.

Norm Filer remembers Louie:

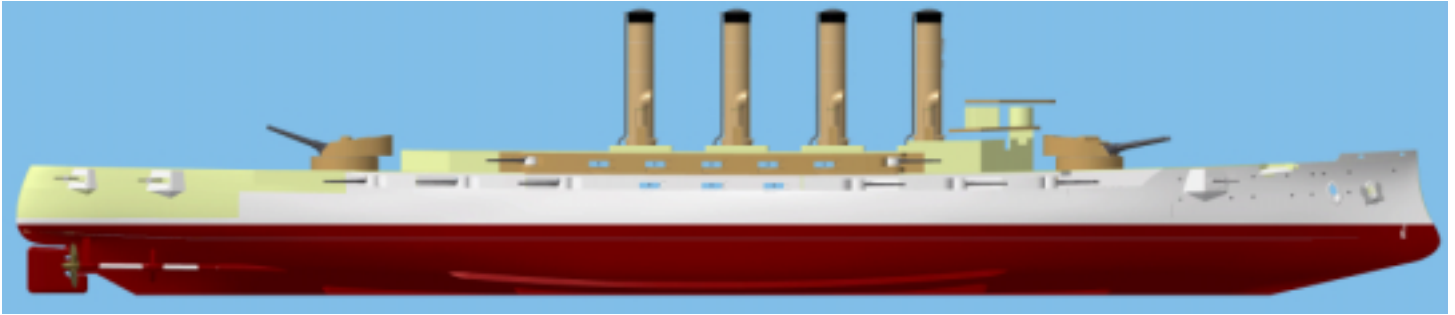
Louie was one of our earliest members. I met him in one of my very early Saturday morning hobby shop runs. We often met

guys like that. I would guess about 1963. Sherry and I had made our first home purchase, a (very) small 8x33 mobile home. I invited Louie home to continue the discussion. The mobile home was old and used and the only place to sit was on a hide-a-bed couch across the front end. It was in terrible shape and we had thrown a blanket over it to hide the worn out covering. As Louie and I came in and I introduced him to Sherry, she apologized for the couch. Louie said some thing like "Oh, that's no problem" and promptly walked over and pulled the blanket off and started to look at it.

Sherry about dropped through the floor. In about five minutes Louie told us that he was an upholsterer by trade and if we could find a covering material he and I (?) would recover it. Sherry found what she wanted and we hauled the thing over to Louie's place up in the Sunset area of Renton. In about three nights, with me "helping" he had it done and it was beautiful. Sherry still has kind thoughts about that.

Then, when we were exiled to Ellensburg to complete my degree, we lived in that little trailer. One afternoon Sherry called for me to come look at what had just driven up. Out front was a car with a little 8' pram upside down on the top. The boat was completely covered with the side view markings of a Fokker D.VII. Complete with Lozenge and the whole thing. Louie had been over fishing and stopped in to say hello. Neatest boat I think I have ever seen.





Make Your Own Drawings

from page 7

These models were lovingly constructed by a shop at the ship-builder's yard, or contracted out to a specialized company. Some of them took longer to build than the real thing! Typically, they were very detailed, but showed a somewhat idealized version of the real thing - as if she had just emerged from dry-dock, with no stains or wear.

So that's my goal - I should live so long...

Progress: the CAD model has a complete hull, including all the "casemate" guns and ports. Nearly all the hull details are done. Some of the upper-works are started, with

funnels, ventilators, and the "conning tower" (not just for submarines...).

(*See, I'm still learning to speak Nautical.)

Hasegawa Bf 109K

from page 11

As said above, I used EagleCals for my markings, and was not disappointed with them. They are opaque, true as to color, and properly aligned. The colored profiles and description paragraphs that accompany the decal sheets are a real bonus. In this case, the sheet I bought featured four -K examples. Of note, is that the last plane on the sheet is really a last ditch manufac-

ture. The main panels on the wing bottoms are not even painted, but left in natural metal. I have also heard that the wheel



wells are also in NMF. I do believe I'll do this one at a later date, it intrigues me.

Meeting Reminder

September 12
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.

