

Seattle Chapter News



Seattle Chapter IPMS/USA
February 2002

PREZNOTES



It's time for me to climb onto my soapbox for a few minutes. A few months ago, a directive from IPMS/USA banning certain types of models at contests was issued, dealing primarily with models depicting sexual or excretory functions. They are banned outright. Models depicting nudity and violence must be displayed separately from any other models, behind screens, away from other models. It's censorship! The reason for this? "...the generally litigious nature of current society."



Excuse me. If mom brings little Jimmy in to see the model show and is offended by all the weapons of mass destruction on the tables, what's to prevent her from suing the pants off us? Ooh, perhaps I should rephrase that: taking us to court. Better. I think what bothers me the most is the fact that this is a ruling handed down to us by the national organization. We have no say in the matter. In all the 30 plus years I have been organizing and participating in contests and shows, only once have I seen a problem with a model - and it had nothing to do with sex or violence!

Personally, I think the policy that IPMS Seattle has had for the past several years - entries can be rejected at the discretion of the contest committee, and we have had a sign posted at the point of registration warning about the fact that "certain subjects may be deemed objectionable to some people" - is a very valid method for screening models for a contest. In the past we have asked that some models not be displayed. Instead, we now have a ruling from on high, written by a lawyer, with subsections ad nauseam, telling us what kind of models can't be allowed at our show. I like our method better! So, if you are working on that diorama of the German peeing off the bridge, or you have dinosaur droppings on your model, forget about it! If you have a model of Michelangelo's David, a girl with a bit too much cleavage, or a Nazi death camp diorama, that's OK, it just has to be put behind curtain number one. I'll climb off my soapbox now. Thanks for letting me vent. Just don't get me started about PC! [The IPMS/USA directive may be found in its entirety on page 14 - ED]

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Public Disclaimers, Information, and Appeals for Help

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

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

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

Upcoming Meeting Dates

The IPMS Seattle 2002 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except for the March Spring Show. To avoid conflicts with other groups using our new 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.

February 9, 2002
April 13, 2002

March 9, 2002 (Spring Show)
May 11, 2002

IPMS/USA NEW MEMBER APPLICATION

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

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

Adult: \$19 Junior (17 years old or younger): \$9

Trade Member: \$19 Canada & Mexico: \$25 Other Foreign: \$28

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

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

IPMS/USA P.O. Box: 6138
 Warner Robins, GA 31095-6138

Check out our web page: www.ipmsusa.org

Osprey Aircraft of the Aces #41 American Volunteer Group Colours and Markings by Terrill Clements

review by Norm Filer

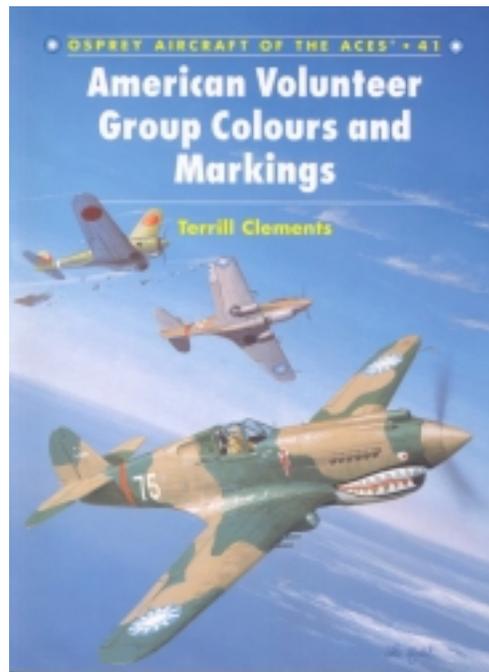
One of the more interesting and popular aspects of our American military heritage has been the involvement of American nationals in what at the time would have to be considered foreign wars. Young Americans, for whatever reasons, have gone overseas to join the military of countries involved in wars that either the United States had not yet become directly involved in, or would not become involved in at all. A few examples are the American flyers that joined the French Aviation Service and flew with the Lafayette Escadrille, and the British Equivalent, the Lafayette Flying Corps, in the First World War. Others went to Spain and formed the American Brigade during the Spanish Civil War.

Perhaps the two most well known to us aviation history/modeling types are the Eagle Squadrons that later formed the now very well known 4th Fighter Group of the Eighth Air Force in England during the early stages of the Second World War, and the subject of this review, the American Volunteer Group in China.

The Flying Tigers have always been a very popular subject, both from the history and the modeling perspective. But, at least in my opinion, much of what we have had in the way of information has been sketchy and not very well documented. There have been several "I was there" books and attempts to piece together at least some of their history. But for an outfit that lasted just about exactly one year, there really has not been much in the way of decent, well researched and documented history.

That ends with this book! I was very impressed with the solid research and

attempts to substantiate everything. Many authors have a tendency to just let their story flow and don't interrupt with the evidence that lead them to their statements. IPMS Seattle member Terry Clements has done a great job of balancing his facts with supporting evidence. When you finish this book you will almost have the feeling that you were there in China. It (the book) is that good. (China apparently was not).



If you are familiar with the Osprey Aircraft of the Aces series, you know what the layout will be - an equal balance of text, photos, and artwork relating to the subject. The ninety-six pages are crammed with good stuff. We get a brief but detailed explanation of why the AVG was formed and even how it was financed. For those of you who think sneaky financial dealings might be unique to the current politicians, this will take care of that idea rather smartly.

Most of the significant individuals we have come to associate with the Flying Tigers are covered with brief, but complete, biographies. These are scattered throughout the book in individual boxes

that have a picture with the text. Their relevant post-AVG information is also noted.

I really like the fact that this goes well beyond the "Aircraft of the Aces" of the title. There is an extensive discussion about who was involved with the training, building up the Tomahawks after shipment, how the group was organized, and a million other first-person observations and quotes.

And just in case you think this is a study in adulation, I should point out that the warts are well covered too. But like everything else, they are well documented and balanced. I especially like the coverage of University of Washington alumnus Greg Boyington, now a bit of a "Hollywood legend". The fact is that while a good pilot, he was a terribly difficult individual to deal with. Terry points this out via the recollections of several that were there, then actually quotes Boyington's own book, which supports the statements about his misdeeds while with the AVG. The balance is commendable.

When the aircraft markings are discussed, every detail is confirmed with recollections from someone that was there, and nothing is missed. If a photo or two will help with the detail, they are there as well. Nothing seems to have been guessed at. When you finish digesting this book, I think you will be confident enough to build that accurate AVG P-40 model you have always wanted.

The subject is somewhat obscure as far as history is concerned. The AVG only lasted a bit more than one year, but we all now have a "real" story that puts a lot of the myth to bed for good.

Amazing what can be done in only ninety-six pages!

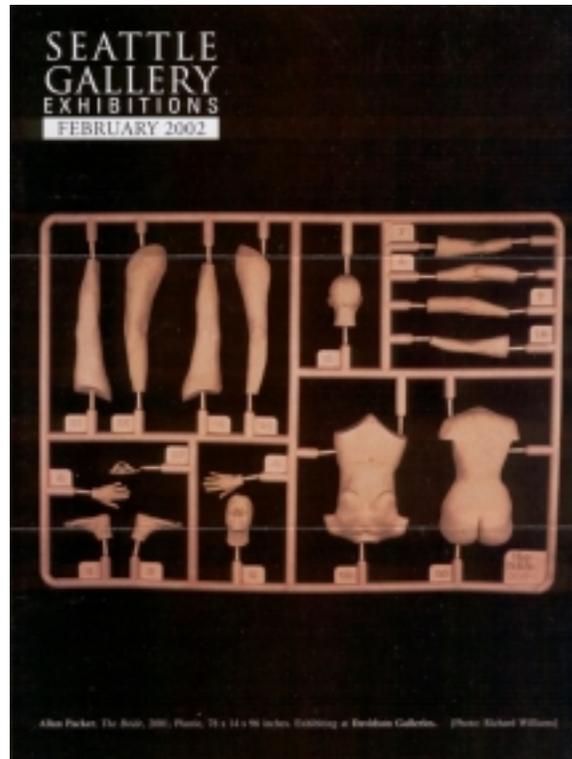
New, But Necessary?

by Paul A. Ludwig

As I was looking through the annual issue of *Great Scale Modeling 2002*, I saw an article (starting on page 70) that mentions the use of Ren-Board when making large assemblies. An address for Vantico, Inc. is given. Because John Alcorn has created an interest in scratchbuilding, I have thought about salting away the necessary tools and materials for scratchbuilding a model. I wrote to Vantico; when I was told that the prices for six-foot long lengths of Ren-Board reach into the hundreds of dollars, I was no longer interested in Ren-Board. If I get into scratchbuilding, I'll use basswood.

In a previous issue of the same publication, there was an ad from The Kingston Vacuum works offering vacuum forming tables, and since I wanted to acquire a vacu-form machine, I bit on buying the largest of the three offered. For \$199, I received the Zeppelin Master, which has a table size of 11x16. It is made of wood, and comes with a supply of varying thicknesses of sheet plastic. I have not tried using it because it is salted away (without salt). Since John Alcorn's machine is made of aluminum, and hand-made, I guessed that having one made of metal would be expensive, and that is why the Zeppelin Master at that price appealed to me. Compared with the metal ones, it's a bargain. Anyone interested in it, or the smaller machines, should look at www.warmplastic.com, or phone, toll free, 877-560-6398. The company also offers a 1/72nd scale kit of the Sanger-Bredt Spaceplane, and some other things applicable to our hobby.

Not long ago I bought some aftermarket stuff for the Tamiya 1/32nd scale F-4J, and came across an ad for Flightpath. Only one US seller deals in Flightpath sets, and out of curiosity, I e-mailed enough sources to get the Welsh address of Flightpath. I ordered a few sets with my credit card, and the company sent me their catalog. Many of you would be surprised to know that Flightpath offers quite a lot of aftermarket sets in 1/72nd and 1/48th scales. They have only a small offering in 1/32nd. There is a web site at www.djparkins.com and their e-mail address is djparkins@aol.com.



Lastly, for those art enthusiasts who receive the free monthly *Seattle Gallery Exhibitions* brochure, the cover of the February 2002 issue shows "The Bride" by Allen Packer. This piece, which is 78" by 96", is sculpted in the form of a sprue tree from a kit, except that parts one through fourteen, when assembled, create a figure of a female nude.

Special Awards for IPMS Seattle Spring Show

At press time, the following special awards had been confirmed for the March 9 IPMS Seattle Spring Show. More may be coming...

Midway 60th Anniversary - Best Battle of Midway Subject. Sponsored by Tracy White. 2002 is the 60th anniversary of the pivotal WWII battle. As such, a special award will be given for the best model of a vehicle or figure of a subject involved in the battle. Subject must be in markings and configuration used at time of conflict. Subjects include US Navy ships and USN, USMC, and USAAF Aircraft listed on the US Navy Historical Center's Midway US Forces list, and Japanese Navy ships and aircraft listed on the US Navy Historical Center's Midway Japanese Navy Forces list.

Best Green Airplane. Sponsored by Internet Modeler. Best airplane that is at least 33% some-shade-of green.

Best Civilian Automobile/Motorcycle. Sponsored by Jon Fincher. This award will be given to the model which best represents a civilian automobile or motorcycle. No military or racing subjects will be considered, but any civilian road vehicle is eligible - from the 1886 Daimler-Benz to the Mini Cooper, from the earliest Harley Davidson to the latest Honda crotch-rocket.

Best British Subject. Sponsored by Robert Allen and Keith Laird. This award will be given to the best model of a British subject. All categories of model - airplane, automobile, armor, ship, figure, etc., will be eligible. Subjects must be of British origin (multi-national projects such as Concorde or Eurofighter will be eligible only if in British markings,) and/or be depicted in British military or civil markings (i.e. a British Airways Boeing 747).

**Messerschmitt Bf 109:
Warpaint Special Number 2
Drawings and Text by Chris
Banyai-Riepl**

reviewed by Terry D. Moore



Ninety-six pages of Bf 109s! If you are looking to do that special color scheme - that 109 that is offbeat, unusual, or otherwise very interesting, then this is the book for you. *Messerschmitt Bf 109: Warpaint Special Number 2*, by IPMS Seattle member Chris Banyai-Riepl, has hundreds of profiles covering the entire range of 109 from the prototype to the post-war Hispano Ha.1112. The text is minimal, which is good because it allows more space for the profiles (some with four-view renderings). Besides, there are other books that cover the history of the aircraft in detail. There are quite a number of photos (some in color) that I had not seen before. I now have a much greater range of ideas for the dozen or so 109s in my garage o' kits, and that's after the several British, American, Japanese, and Russian aircraft I have plans for. Now, there are even several (!) Luftwaffe schemes that are screaming at me.

Excuse me, I have to go to the local hobby emporium and buy a few more Bf 109's...

**Special Hobby 1/48th Scale
Arado Ar 96**

by Hal Marshman, Sr., IPMS Bay Colony Historical Modelers

This, my friends, is a model of what I call a very desirable subject. The Ar 96 was to the Luftwaffe what the T-6/SNJ Texan was to American military aviation. In addition to its importance, this was an elegant little bird, featuring some very advanced technology, considering the time of its debut.

Special Hobby's Ar 96 is cast in pale blue-gray semi-hard plastic, with fine engraved detail. I found that I had to enhance some of this engraving around the control surfaces and the rear of the cowling with a few strokes of the back of a nr. 11 blade for greater delineation.



The cockpit is totally resin cast and very well detailed. A couple of items that I didn't care for are the cast-on seat belts, as I prefer to make my own. A few of the resin parts are somewhat ham fisted, such as the flap lowering levers and machine gun barrel. Take your time with the cockpit assembly as some of the parts need trimming and careful fitting.

The wheels are adequate but not flattened. They also display some flash. Gear legs are simple and not clearly defined. Ditto the oleo hinges. In contrast, the tailwheel assembly is quite decent. While on the landing gear, let me advise you that the separate resin cast wheel wells will have to

be sanded down quite a bit to get them to fit properly between the wing halves.

Propeller assembly consists of the nose cone, two separate blades, and a resin cast cap. Note that you have to drill holes in the nose cone to accommodate the prop blades. A really nice dummy engine front is cast in resin to show through the nose intake. There are no locating devices, so locating this beauty has to be done carefully. I might as well mention right now, as in so many Eastern European kits, there are no locating pins through out this kit, so careful alignment of parts is mandatory.

Canopy is one piece vac-formed, and only one is provided. The Ar 96 canopy was very modern indeed, featuring framing only around the edges of the canopy parts, so this one can be installed in one piece, and not obscure interior detail.

The decal sheet includes markings for one Luftwaffe bird, a Hungarian plane, or a Czechoslovakian item. The sheet is well done, and the white markings are opaque enough. Even so, I like to prepaint the lighter colors, as with white, to ensure that they show up as they should.

I spent a good deal of time sanding, fitting, and filling on my example. The end result was worth the effort, but I can only recommend this kit to the experienced builder due to the lack of alignment pins, and the amount of effort required to produce a respectable end product. In other words, I'd put it on a par with the early efforts from Classic Airframes.

The Champlin Fighter Museum Project

Two Models: Recovering My Perspective

by Scott H. Kruize

Talking with Terry Moore the other evening, he asked me to bring my two - yes, two - Champlin Fighter Project models to the January IPMS Seattle meeting, and tell their story there. But it turned out that there were a lot of models... the meeting started late... a two-minute time limit was requested of the Show-and-Tell presenters... the clock ran down, all the same... what with one thing and another, I didn't get to speak. I see now that our Prez cleverly contrived this whole plot to get another article for the newsletter!

When Will Perry was passing out Champlin Fighter Collection project assignments, he seemed quite serene about giving me the Fokker D.VII. This, despite the fact that I'd built only a handful of models since getting back into plastic modeling a few months previously, and only one was a WWI subject. The Testors' re-issue of an old Hawk model I'd once built back in my Calvin-esque 1960s wasn't a contest winner by any stretch.

But Will said that the kit would be so good, I'd just have to build it "out of the box." At the time, I didn't appreciate how difficult the Champlin project would be for others: using sheet styrene and lots of epoxy putty to splice aftermarket cast-resin sections into parts of two or three injection-molded kits, to try to represent the kludgy conglomerates of the real collection.

At least "my" D.VII, though a replica made in the 60s, was built fairly faithfully to the original. Will said I wouldn't need to worry about modifying the kit; just assemble it according to the "Guidelines", and duplicate the color scheme. Quite straightforward; even easy. "I've seen your work,"

he said, "and I'm confident you can do a good job."

Well...

This is the same fellow who said to the Museum representatives, "We will exceed your expectations." **There's** a high standard: the finished kits would be displayed together, at times next to the full-size prototypes, for very large crowds, indefinitely into the future. The quality of my work may be rising as I hang around with you guys, but my standards are rising even faster, and it's all too clear how far I have to go. Besides, I've not only never built anything of contest caliber, I've never built **anything** for other than my own amusement.



One other consideration: it was explained to me that the kit, by DML/Dragon, was very elegant and **out of production**. I can interpret those terms as well as anybody: it's scarce and expensive; better not blow it!

The kit, when I got it, was finer than anything I'd ever bought, and not just in the quality of the plastic moldings. It also contained things I'd never even seen before: parts made of photo-etched stainless steel.

Perhaps you will now understand that I was a little intimidated, worried, even depressed by the whole thing.

I cheered slightly after reading the kit instructions and a review that Will included, from a 1998 issue of *Scale Models International*. Apparently, kit construction wasn't going to be that hard. I cheered up further when I finally got my hands on two other aids to the project. One was a set of snapshots of the original, showing the cockpit, engine, guns, landing gear, and some of the strutwork and rigging. The other was the SMER kit, acquired on E-bay. The kit is wretched beyond belief, as awful as the DML kit is great. But the SMER kit had two things I really needed: a full-color three-view of the scheme I was trying to reproduce, and a

set of decals! I had especially wondered how I was going to duplicate the fuselage side emblem, a winged sword. Now, at least, I had the means at hand to simulate the appearance of the real thing.

Nevertheless, I was still in a somewhat negative frame of mind when, at Skyway Hobbies, I found myself examining other Fokker D.VII kits. Something great about browsing at Emil's: many boxes are opened. I got to compare an old Aurora kit with a more recent Monogram, and sure enough, just as I'd heard, they were shot from the same molds. The Monogram had

been cleaned up a little, with good decals and clearly drawn instructions. The big difference was that all the ghastly engravings for decal locations were gone.

Question on the side: who in the world decided, way back when, that plastic models needed to have their markings carved into them all over? The factory owners must have found it very expensive and difficult to do. Then their decal sizes and shapes scarcely ever turned out to match the engraving. I remember this from my childhood, quite distinctly. Of course, I realize that back then, the market was small boys like me. It couldn't have occurred to the manufacturers that one day, aging adults like us would be the only ones building their kits. But even at that, who decided that little kids, however ignorant, ham-handed, and impatient, couldn't place decals as shown on diagrams and box art? And how is it that, once one of them did it, all the others had to follow suit?

Oh, well. My thoughts returned to Emil's and the kits in front of me... good job, Monogram, and good riddance to that engraving... Contemplating this, the light bulb finally went off over my head: the DML kit may intimidate me, but the old Aurora kit certainly doesn't. I built a bunch of the WWI Aurora "Famous Fighters" back then; I can certainly build this one now. It'll be great practice!

Transformed, and now eager to start production, I gave Emil eight bucks and hurried home. The project now seemed easy and inviting. Like Calvin, I used to spend a maximum of one afternoon building a model; this took longer. But not much longer; a jillion hours or a fortune weren't needed, making an award-winning museum piece; I just wanted to give a visual impression of the Champlin fighter that was good enough.

Still, I took time to fill the seams, mask the paint lines properly, drill out the exhaust, and otherwise do what I was too impatient to do, as a kid. I also 'stretched' a bit. (According to Stephan Tontoni, modelers should 'stretch' with each new model:

trying a new technique or material, honing some newly-sought skill.) I built a cockpit floor, used stretched sprue to substitute for some kit struts, and aligned everything over graph paper as the "Guidelines" suggested. I devised a simple way, not too time-consuming, to simulate the lower-surface 'lozenge' fabric with airbrush and homemade mask. To save that precious decal set, I made a reasonable facsimile of the fuselage winged-sword emblem with a cardboard template and Tamiya masking tape. It all worked out fine, and when I sprayed on an overcoat of clear gloss, results actually began to resemble those snapshots of the real thing!

So I brought the completed model to the December meeting of the Northwest Scale Modelers, and put it on the display table in front of everybody without telling them

I'm glad I did the "dress rehearsal" model; I wish I'd thought of it sooner. Now I'm well into the DML kit, and scarce-and-expensive though it may still be, it's coming along fine. In some ways, in fact, it's easier than the Monogram kit. The seams fit better; the metal interplane and landing gear struts are sturdier; cockpit details don't need creation from scratch. I brought my progress so far to the January IPMS Seattle Chapter club meeting without worrying that it would draw harsh criticism. I've still got 'fiddly-bits' to add, and some paint and decal work to do. But the main thing is my **attitude**, all changed now. The machine guns must still be assembled from a number of plastic and photoetched metal parts, but now it doesn't seem like a forbidding task so much as an elegant sculpture that I **can** do.



OK, guys, which is which? - ED

what it was. They knew I had this assignment, and I steeled myself for cries of dismay and demands that the project be given to someone who could make **good** models.

But everyone who gathered around seemed pleased with it, and I even heard remarks like, "Hey, that came out looking pretty good!" I was gratified.

The day after I finished the Monogram model, I opened up the DML box again and looked the contents over afresh. Know what? It didn't look so tough any more!

You know what else? I'm aware this plane won't win a contest, any more than anything else I've made; certainly not against high-caliber work you guys turn out. But I firmly believe that when it takes its place with the rest of the models, and is seen by the museum representatives and their guests, it will exceed their expectations!

Building the *USS Vincennes* CA 44

by Bob LaBouy

As I mentioned at last month's IPMS Seattle meeting, I want to pass on several observations and notes about my 1/350th scale model of the *USS Vincennes*. Even though not yet complete, I want to pass on my observations, based on my initial efforts over several months time.

It is also important to note, that while I've been model building for several years now, this is one of only a few ship models I've attempted. Yes, like others I built the Revell ships in the 50s and 60s, but have only undertaken one other ship model in recent years. I built the DML 1/350th *Los Angeles* class submarine (while working toward our 1992 National Convention) and was surprised to learn that it took 2nd place in its category. Only later did I learn that I was apparently the *only* entry in that category. Oh well.

My desire (for many years) has been to build a model of the *USS Vincennes* as a method of remembering a fine young man (and the other young sailors and Marines) who lost their lives aboard this very attractive cruiser. When I first read a few years ago about the availability of the 1/350th scale kit of a *New Orleans* class cruiser, I knew I had to tackle the project and began to gather references. It is also significant that this coming August 9, 2002, is the 60th anniversary of loss of the *USS Vincennes*, along with her sister ships the *USS Astoria* and *USS Quincy*, the *RAN Canberra*, and several smaller ships. Losses aboard the *USS Vincennes* alone were approximately 337 officers and men lost (or 32%) and approximately 730 survivors of the 1144 men aboard her that night. The *Vincennes* Association hopes that 90 of the approximately 120 survivors thought to be alive will attend this year's reunion. That terrible night was later widely reported as one in which "heroism was commonplace."

As I mentioned, my Uncle Ray Cosgrove, (for whom my web site is dedicated), served aboard the *USS Vincennes* during World War II and was lost aboard her she was suddenly sunk off Guadalcanal on the night of August 9, 1942. This battle, which cost the allies four cruisers and a destroyer, is generally known as the Battle of Savo Island. It was the first of several major naval engagements in what has become known as "iron bottom sound" and that night's sea battle is often referred to as the U.S. Navy's worst loss during any armed conflict.

There isn't a wealth of information about this gallant ship and the others lost that night; if interested, I can gladly supply you with some references and the names of several books and articles covering this engagement and our naval losses that night. Like many other military losses, that action was plagued by a series of misunderstandings, errors in judgment and generally held perceptions ("truths" of the time) by all hands and the command structures of the time. One example, if you'll permit me; the commonly held notion that there was little to fear from the Imperial Japanese Navy because as we "all know" the Japanese suffer from very poor eyesight and would never be able to attack and fight under nighttime conditions. This stereotype was illustrated in virtually every Hollywood movie, in which the Japanese were portrayed with very heavy glass lenses. This very *shortsighted* perception about an entire nation literally guided our country at a time when we were at war with another country.

To my knowledge there is only one 1/350th scale kit that even represents the *New Orleans* class of cruiser, and that's this kit, Classic Warship's *USS Quincy*. There simply isn't another model available in this scale. Classic Warship does however advertise a *USS Vincennes* in 1/700th scale, which I chose not to even attempt, since that scale is just too small even with my Optivisor-guided Mk I's. At approximately 21 inches long, this model allows sufficient detail to be seen, while the smaller 1/700th scale doesn't, in my opinion (and vision).

I believe this is what we hear referred to as a "mixed media" kit. I was very reticent about building this kit primarily because of my limited ship modeling experience. I have since learned that my fear was well founded, though based on ignorance alone. Now that I've completed most of this task, my fear is *real* and based on fact! With my apologies to the memory of President Roosevelt, sometimes fear *is* a healthy thing and we should recognize its validity. The basic components are a resin cast hull (in two pieces) and superstructure, accompanied by a sizeable sheet of photo etched brass and a bag of lead castings. That's the good news.

This *USS Quincy* kit (according to Classic Warship's web site) sells for \$180 (kit # CW050, *USS Quincy* CA-39 (1942) waterline w/photo-etch @ \$150, and # CW051, Lower hull kit @ \$30). I anticipated a *really great kit* for that money. I was and continue to be very disappointed from the cost and value standpoints. Why? This kit, especially for that kind of money, doesn't hold a candle to anything you'll find among the many fine and highly detailed plastic kits we commonly see and purchase today.

I began to see problems right away. While I continually call this a *kit*, it isn't in the sense that we normally view our plastic kits. It is similar to calling one of those vacuform "thingies" a kit. Possibly more demanding than vacs. I just don't know what else to call it, but a kit. Even the basic hull and superstructure displays numerous small air bubble holes and flaws that require immediately attention (filling and sanding) before the basic structure can even be primed.

The instructions (and that phrase really is a stretch when you see what you get in this kit) are very vague, amateurish, sometimes almost non-existent, poorly organized, drawn, and presented. I recognized from the beginning that since my model is of the *Vincennes*, a sister ship in the *New Orleans* class, that there would be some structural differences from those shown on the *Quincy*. There are aspects

and areas of the drawings that do not reflect the kit's actual contents, items that are not shown in their correct orientation in the "instructions." There are several steps and parts provided in the kit and brass photo etchings that are not even mentioned or shown at all. At the same time there are details called out in the drawings (usually for PE parts) that don't appear to be on the PE sheet. I think the best bet is to use these instructions as a very basic "guide" and they may also serve to keep sprayed paint or sandwich droppings off your modeling desk.



The color reference drawings are very questionable. While there are but a few actual period photos of the "Vinney Maru" (as she was affectionately known to her crew at the time), they tend to contradict the one given for the *Quincy* and almost certainly don't accurately represent the *Vincennes*. She was painted in a USN Measure 12 – Modified scheme (often called a "dapple" finish) and certainly appeared to differ significantly from both her sister ships the *Quincy* and *Astoria*.

I am most impressed with the photo-etched sheet and it contains **many** of the things you'll need to build the *New Orleans* class cruiser. Some of you will quickly notice, I use the phrase "many." This is because there are also many other detail aspects of the *Quincy* cruiser can only be imagined unless you invest in more photo-etched brass. I found that an additional order of approximately \$45 in Gold Medal Models

PE sheets (from Loren Perry, who recently transported himself and his cottage industry onto Lopez Island) were extremely helpful and necessary.

[URL ref: <http://www.goldmm.com/products.htm>]

Sheets of special importance include those with railing sections, ladders, hatches, and gun mount details for the 20mm guns.

Without these photo etched details, you'll have to go with what's provided in the kits and in many instances, I believe you'll be disappointed. I should also hasten to

mention that most, if not all of the level of detail and finish I am talking about is totally invisible to the casual observer, those who stay at least three to five feet from the model or those with vision restrictions.

Another area of concern in my opinion is that of the cast lead "details."

These include the gun barrels, small gun mounts, small boats and a number of other items. I can't mention some of them by name, because whatever these tiny lead "droppings" might represent are unknown to me. The only way I have been able to identify most of the lead "things" is by going over the listed lead inventory and trying to slowly eliminate the more identifiable items. I still have several items that were either just by-products of the casting process or which I can't identify at all. For me to now mention that the level of detail on these lead parts is poor at best is probably a redundancy, right? Suffice it to say, the plastic modeling industry certainly has it "hands down" over what one gets here for the price of this \$180 kit.

This is not a kit for those who like to quickly turn out a completed model. It can be built into a nice representation of the desired *New Orleans* class cruiser. I am

pleased with my completed effort (again, remembering that I'm not more than 60% finished). If worked on and completed by one of our more accomplished modelers, I suspect one could obtain a competition quality model or one worthy of museum display. Realizing one of our intrepid builders is still working on his 1/350th scale kit of the *USS Fletcher* after almost four years (and he isn't through yet....!), which is only about half the size and complexity of these cruisers, you can just guess at the effort such a completed model would require. I suspect I could have completed five or six aircraft models in the time I've invested in this model.

For those of us who actually enjoy the thrill and self-satisfaction of actually completing a model, this kit is a daunting and demoralizing project. I suspect that I have will have from 200-250 hours into this little critter when completed and it is definitely not "ready for prime time." At the same time, it was personally a rewarding experience. I certainly learned about using PE parts, applying small amounts of cyanoacrylates glue (CA), and working with resin. I am pleased with the model's overall appearance to this point (again, remembering to stand back away from it a bit). I painted almost the entire project using Floquil's Polly Scale water based paints. They are a pleasure to use, supply the necessary WW II Naval colors and allow for good coverage and finishing when hand brushed.

For a sizeable chunk of capital, one gets a very amateurish kit, almost certainly has to purchase added aftermarket parts, and then invest a large amount of time and effort to complete the kit. I am sure I would be hesitant to recommend it to another modeler and will most certainly never attempt a second kit of this type. It is definitely not a kit for a novice or less experienced modeler. I should also warn you that I recently read another modeler's review of a similar kit and he was extremely pleased. I may just be me that's lacking? Look it over and if you're ready, lots of luck to you.

Revell AG 1/72nd Scale PzKpfw VI 'Tiger' I Ausf. E with Part's PE Zimmerit

by Bill Glinski

After many years of building 1/72nd aircraft, I'm hooked on 1/72nd scale armor after seeing a new Revell kit built up at an IPMS Seattle meeting a year ago. I've been pumping out these babies ever since. So I'm biased, but how else can you build a nicely detailed Tiger tank with zimmerit for under \$20?

The Kit



The model consists of 182 pieces molded in dark olive drab plastic. The detail is crisp throughout. Two sets of wheels are included, the rubber rimmed cast wheels, and the later style all-steel wheels. Also included are two types of exhaust shields, plus separately molded turret pistol ports and gun sights. With good references and careful study of the kit parts you can build a mid or late production Tiger. Instructions are provided to build a late production only. The decals are included for two late versions.

Tow and track replacement cables are molded separately as is the jack. On the down side the rest of the tools are molded to the top of the hull making for some tedious painting at the end. The 88mm gun

barrel is thick and not to scale; it has almost no taper as seen in photos and on drawings. No figure(s) are included so you have to scrounge elsewhere.

Photo-etch Set

I used the Part brass photo-etch zimmerit set. Part offers two different sets of zimmerit for the Tiger, a factory fresh pattern and a worn pattern. I purchased the new pattern. The set contains twenty-five nicely etched pieces and instructions. Thanks to Dave Kuligowski of Mighty Military Miniatures for introducing me to the Part photo-etch line.

Construction

I first studied the kit and photo-etch instructions to see if the kit required any modifications. I found two problems. The first was attaching the zimmerit pattern to the rear of the hull. The photo-etch piece for the hull rear had no cut out for the track clamp. I had to remove the molded track clamp by shaving it off the back of the hull; I wasn't able to salvage it for later use. The alternative would have been to cut a hole in the photo-etch part, which I was reluctant to do. Secondly, no locating holes for the kit pieces are present on the zimmerit so I dry fitted the appropriate brass pieces marked and drilled locating holes. I also had to deviate from the kit instructions to allow adding the zimmerit. The photo-etch instructions have you adding the zimmerit with the kit fully assembled.

Once I was satisfied with the planning, construction began. I usually leave off the wheels and tracks for last to make painting

easier. I completed the lower hull as per the instructions except for leaving off the exhausts, exhaust shrouds, rear fenders, bow gun, headlamp, shackles, jack, and cables. The turret was built leaving off the main gun, turret basket, hatch, MG mount, and spare tracks.

At this point I added the zimmerit after checking the fit of each part. The brass parts were attached with gel-type super glue to give me a little working time to get things aligned. I used a brass tube and a glass surface to roll the rear portions of the turret zimmerit pieces. Everything fit perfectly. Once all the zimmerit was added I lightly sanded edges and corners to blend in everything and to get rid of sharp edges.

I feel the kit barrel and muzzle brake are overscale so I replaced it with one from a Hasegawa Tiger kit. Ironically, it's the best part of that kit. I added the rest of the parts except for the running gear, cables, jack and MGs.

Painting and Finishing

I airbrushed the entire model using automotive gray primer and checked for any flaws. I chose a late war camouflage scheme for a Tiger in France in July of 1944. Revell instructions call out Revell AG color paints, with no FS equivalents mentioned. They call for sand yellow, red brown, and sea green. My personal preference for a dunkel gelb base coat is Model Master British Gulf Armor Light Stone with a little white added. The model and wheels were painted with the light stone. I used Pactra Hull Red and Dark Green for the disruptive pattern, but then any red brown or dark green will do. Fortunately I have old stocks of Pactra paints. With its lead content they're still usable after all these years. For tight camouflage patterns I usually mix my paint six parts paint and four parts thinner. I used a Badger 150 with a fine tip and needle and sprayed the pattern almost a quarter-inch away at 9-11 psi, frequently cleaning the tip with thinner to prevent clogging and paint splatter.

After drying overnight I painted the tools, which was a bit frustrating because my hand isn't that steady, resulting in a lot of touch up painting to correct my mistakes. I sealed the paint job with Duracryl automotive clear lacquer thinned four parts thinner to one part clear. I use this due to its rapid cure time. I can lay down an oil

dark earth mixed in and then drybrushed with steel. I then installed the running gear, tracks and remaining parts with gel super glue. Some of the drive sprocket teeth needed removal to allow the tracks to fit. A bit more work is required for the track sections, but the results are worth it.



paint wash after an hour without fear of lifting the paint. The wash consisted of a mix of burnt umber and black artists oils thinned to accelerate the drying time. Once dry I wiped the wash with a cloth and artists oil thinner. When done I resealed with clear, and then applied decals.

I decided on markings for a Tiger in the 3rd Company of SSsPzAbt 101. The crosses were taken from the kit, the PzAbt 101 marking is from a Hasegawa sheet, and the numbers were from a HO scale Trident Lines German Tank Numbers sheet purchased from Walthers.

The next day I applied Testors Dull Cote sprayed 6" from the surfaces at 25 psi. When the flat coat was dry I drybrushed the model and wheels with Testors Sand. The tracks were painted black with some

I left off the side mounted track replacement cables for personal preference. I made a brass handle for the gunner's hatch, scratch built the MG ammo box, and added a gun sight and ammo belt from an Eduard aircraft sheet. The figure is from an old ESCI half-track kit, best figure in 1/72nd from a kit (in my humble opinion). He even has a throat mike molded in. Final weathering consisted of spraying the lower hull with dark earth and the gun muzzle and exhausts with dark gray.

If you've never done a small-scale armor kit then I highly recommend this kit. The detail and ease of construction make it enjoyable and is a great value for your modeling dollar.

[Thanks to Chris Banyai-Riepl at www.internetmodeler.com for permission to use this article - ED]

Revell Germany 1/230th Scale *USS Skipjack*

by Terry D. Moore

The *USS Skipjack* (SSN 585) was built by the Electric Boat Division of General Dynamics in Groton, CT. She was launched in May 1958, and commissioned in April 1959. The *Skipjack* was the prototype of the new fast attack submarine, mating the hull of an *Albacore* Class boat with a nuclear reactor. She served the U.S. Navy primarily in the Atlantic and was the first nuclear ship to operate in the Mediterranean. A sister ship, *USS Scorpion* (SSN 589), was lost off the Azores in 1968 with all hands. *Skipjack* was decommissioned in 1990 and her disposal was completed at Puget Sound Naval Shipyard in 1996.

The last time I saw this model was back in the '70s, with an Aurora name on the box. I built a few of them and remember it with fondness. When I saw this kit the other day at the hobby shop, I just had to get it, if nothing else, to revive pleasant memories of yesteryear. The surprising thing is that this kit cost me only \$5, possibly the least expensive Revell Germany kit ever! The model was originally designed to the standard box scale, in this case 1/230th, which would allow the model to fit the standard Aurora box. It consists of approximately 21 parts, including a stand, and also a small decal sheet. The parts are molded in medium gray plastic with a few raised scribed lines on the hull. The parts appear to be well molded with no flash on my example and do not show their age at all. The hull halves may require some minor filling and sanding, as will the hatch that shows the reactor vessel.

This model is very simple to assemble and one could finish it with only two evenings work if you chose to build straight out of the box. I won't comment on its accuracy as I have no detailed plans or information, but it looks good compared to the few photos I have examined. It will be nice to have a *Skipjack* in my display case again.

Color, Always Color

by Bill Osborn

Why is it that we always worry about color? This has become a prime concern for some of us. Is it the right shade? Is the scale effect correct? Even the "Experts" can't agree sometimes. Even color photos can be wrong. Yet most of us have our Federal Standard fan for reference. I've seen many articles dealing with scale color and how to achieve it. So far I've not done much in that direction. Maybe that's why I am never happy with my paint jobs.

It seems that no matter what color I want to paint the current project, the correct color isn't in my stock of paint. Off to the local provider of such items, (that's a hobby shop to you with a more practical side). Once there, if I can find the color needed, great, but most of the time the references given are by color name with not a hint as to what shade of purple the Martians used on their "Death Ray" platforms. I know that not everyone has good color chart references, but it would be nice to at least have a maker's number for the color given on the plans.

So what happens? I buy two or three bottles of paint that I think could be mixed into the proper shade. Now it isn't a big deal, except that I'm always looking at new paint to improve, or at least help improve, the part of this hobby that I have the most trouble with. The other day as I sat in "The Cave" looking for the right bottle of paint, it dawned on me that over the years I've purchased several bottles of paint. Now I know that most of you have several units of color in your collection, so maybe you'll understand.

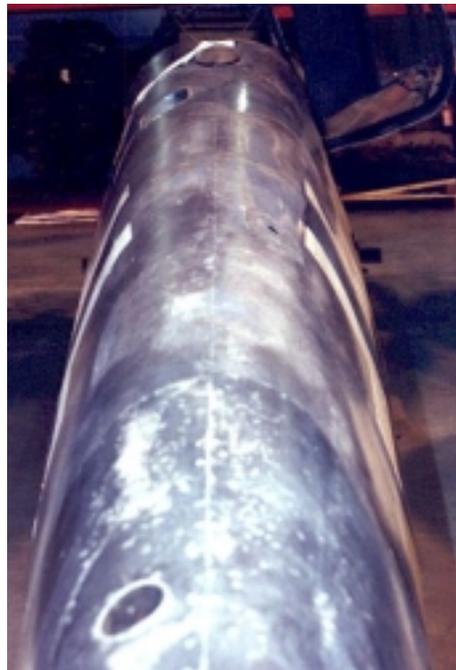
Well, as it seems to take forever to sort out the right shade needed due to the many bottles scattered in, on and around my bench. That was an exercise in futility. The thought accrued to me; maybe I should count all these small containers of liquid gold. Now I'm wondering if it was a good idea or not. I counted them twice and came up with a different answer each time.

However, both answers led me to believe that I have somewhere between 1150 and 1200 bottles of paint. And do you know what? I never have the color I want.

Things Not as They Seem

by Hal Marshman, Sr., IPMS Bay Colony Historical Modelers

There are some things that we as modelers do that are contrary to the way the real things are. It would seem that the biggest reason we depart from strict realism is that we do not want to appear amateurish, and leave things undone that might be construed by our peers (contest judges?), etc., as poor or negligent workmanship.



I have recently been delving into that perennial Luftwaffe workhorse, the Bf 109. If ever there were an example of what we should leave undone in order to preserve accuracy, this baby is it. First of all, from the frame aft of the cockpit, to the frame just ahead of the empennage, the fuselage displays a prominent seam, both top and bottom. I generally sand and fill these seams just as on any other model, but then

recribe them in the interest of accuracy. As provided in the kit, the exhaust stacks display a raised seam right down the horizontal center. Do not eliminate these seams. The exhaust stacks were made up of upper and lower stampings, welded together at the middle, leaving prominent raised welded seams. This is not just a Messerschmitt thing; you will note the same seams on Spits, Hurricanes, Mustangs, Airacobras, and just about any other WWII inline-engined bird. As regards our 109, be aware that the large supercharger air scoop on the port side of the cowling was built in the same manner. After assembling this air scoop, I've been known to replace that seam with stretched sprue. If you check your photos closely, you will also detect this seam on the starboard air scoop on Fw 190D aircraft. Before you jump me and say "What about the early 109s," let me mention that through the "E" series, the entire square shaped intake was one stamping, thus no seams.

Recently, there was a gorgeous 109G-10 in *Fine Scale Modeler*, cover shot and all. The builder accentuated the vertical side panels, but totally neglected the upper and lower seams, creating the appearance of completely circumferential panels. No beginning, no end. In all practicality this situation just cannot exist unless you choose to believe that in wartime, a fighter plane manufacturer would fill and smooth upper and lower seams. With the urgent demand for frontline machines, I tend to doubt it. As I type this article, I seem to not have noticed the exhaust stacks and intake, but you can check that out for yourself, if you so desire.

One should note that Bf 110 and Me 210/410 aircraft also display the same method of manufacture, and thus models of these birds should also show top and bottom seams. Several books on the 109 show photos of how the vertical panels interlocked top and bottom, and fore and aft. This was a very strong and simple way of interlocking that provided rapid construction and efficiency without the necessity of a complex rigid frame aft of the cockpit.

Upcoming Model Shows and Contests

Saturday and Sunday, February 9 and 10

NorthWest Scale Modelers Model Display and Workshop at the Museum of Flight. This is a display only, not a contest. All modelers are invited to bring models of all subjects and scales. Features the public unveiling of the MOF Champlin Collection in 1/48th scale. 10 AM to 4:30 PM both days. Admission included with museum admission. Museum of Flight, 9404 East Marginal Way, Seattle (on the West side of Boeing Field).

Sunday, February 17th

IPMS/Silicon Valley Scale Modelers present their annual Kickoff Classic Contest and Show at the Napredak Hall, 770 Montague Expressway, Milpitas, CA. *[Just in case anyone is in the San Francisco Bay Area that weekend! – ED]* For more information, contact Chris Bucholtz at (408) 723-3995 or the SVSM web site at www.svsm.org/.

Sunday, February 24

7th Annual Sunday Show & Swap Meet. Model car show presented by Performance Modeling Club. Mount Vernon, WA. For information, mail an LSASE to: Performance Modeling Club, 9569 Glenwood Acres, Sedro Woolley, WA 98284 or call Craig Cherryholmes 360-755-9464 (days) or Cliff Russell 360-856-4413 (evenings).

Friday-Sunday, March 1-3

Vancouver Motorsport Show Plastic Model Car Contest and Display. Pacific Coliseum at the P.N.E. Fairgrounds, Vancouver. B.C., Canada. For more information, contact Jeremy Mahovlich at 604-942-0140.

Saturday, March 9

IPMS Seattle Spring Show 2002. 9:30 AM to 4 PM. North Bellevue Community/Senior Center, 4063-148th Ave NE, Bellevue. Entry fees: \$6 adults (unlimited entries), \$2 juniors and spectators. For more information, check the IPMS Seattle web site at www.ipms-seattle.org, or contact Jon Fincher (evening phone 206-439-0565; e-mail jonfincher@attbi.com) or Tracy White (evening phone 206-938-5964; e-mail whitet@blarg.net). A complete list of categories will appear in next month's newsletter.

Sunday, March 10

19th Annual Auto Modelrama - Model Car Contest and Swap Meet. Hosted by the Automotive Model Builders of Greater Vancouver. Sheraton Inn Guildford, 15269 - 104th Avenue, Surrey, B.C., Canada. Theme class – Pony cars. Entry fees (any number of models) – Adult \$5; Youth \$3; Juniors \$1; spectators \$2. For more information, contact Seymour Douglass, 2468 E. 7th Ave., Vancouver, B.C., Canada V5m 1T1. Phone: 604-254-5081; e-mail: seymour_douglass@telus.net

Saturday and Sunday, March 23 and 24

Model Car Contest at the Great Northwest Rod & Custom Show 2002, N.W. Washington Fairgrounds, Lynden, WA. Call 360-299-2250 for more information.

Saturday, May 4

IPMS/Yakima Model Show. Selah Civic Center 261 South First, Selah, WA. More information coming as we get it.

Sunday, May 5

Puget Sound Model Car Sunday. Hosted by Puget Sound Auto Modelers Association. Puyallup Elks Club, 314 – 27th Street NE, Puyallup. For more information call Doug Hale 253-627-1005; e-mail: herwallet@aol.com.



*Two more photos of Bill Glinski's
Tiger I*



International Plastic Modelers' Society/USA Official Policy - Contests

from Chuck Davenport, President,
IPMS/USA

[This is the complete text of the directive that Terry Moore mentioned in this month's Preznotes - ED]

Recently, there has been a noticeable increase in commentary both from the membership and from guests to our numerous contests (local, regional and national) concerning the presence of models featuring nudity and other explicit adult themes.

In response, the Society is inaugurating an official policy that will allow us to preserve the family orientation and principles on which it was founded while, at the same time, provide a degree of freedom for creative expression. I would like to thank fellow Society member, Mark S. Gustavson, Attorney at Law, who is responsible for drafting the policy and providing legal counsel for the E Board through the process of preparing and enacting this policy. Though Mark has plenty to do with his family, professional practice, organizing the bi-annual GSL International Model Car Championship, the National Model Car Builders' Museum, and writing the Autophile column for the *Journal* magazine, he still found time to lend his legal expertise for the benefit of the Society.

As we make our way through the new millennium, we are committed to balancing the competing needs of a changing society with the basic beliefs and principles of IPMS/USA. We have worked for months to fashion a policy that we believe strikes a fair balance between applicable law while preserving legitimate free expression. We believe that this policy will generate discussion both pro and con. Chapters undergoing the rechartering process for 2002 will already be aware of this policy, since it was included as part of the rechartering paperwork for 2002.

As with all such matters, we expect and depend upon the personal discipline and good judgment on of all IPMS members. If we govern ourselves, then we'll comply with the law while providing a limited venue for those with differing modeling interests. Thank you for your shared vision and commitment to common goals. The IPMS/USA leads the way!

Official Policy of IPMS-USA

Part One - Prohibitions:

Concerning all sanctioned IPMS contests (local, regional and National — "IPMS events"), each of the following depictions (individual models, groups of models, collections or dioramas) are prohibited in competition and may not be placed on display at any IPMS event:

A). There shall be no depiction of excretory functions depicting any human being or animal. For instance, and not by way of limitation, there can be a model of an empty 19th century outhouse, but no human being should be depicted in the graphic process of using the facilities in a restroom.

B). There shall be no depiction of sado-masochistic activity, equipment, settings or situations, to any degree, regardless of whether there are figures in the model and regardless of whether any figures present in the model are clothed. For instance, and not by way of limitation, no one should be permitted to enter a model of a scene from an S/M movie/book or related setting.

i). The matter of the depiction of a judicial punishment scene (e.g., a diorama of thirteenth century Spanish punishment of heretics) might be permitted in the discretion of the event chairperson.

C). There shall be no depictions of explicit sexual conduct, bilateral or autoerotic, regardless of degree and regardless of the clothing-status of the participants, that involves the touching of the breasts or genitals or other erogenous zones of any depicted figure.

D). There shall be no depiction of any nude human male or female figures where the genitalia of the figure is exposed where the clear intent of the same is to portray a sexual scene.

Part Two - Screened Presentations:

Concerning all sanctioned IPMS contests (local, regional and National — "IPMS events"), each of the following depictions (individual models, groups of models, collections or dioramas) may be entered in the competition or put on display but can be presented only behind opaque screens or similar visual barriers and only where visitors are provided with a fair description, in written format, of the contents of the models behind the screen. This screened presentation covers competitors and the general public, but no person younger than 18 will be admitted except in the presence of an adult responsible for the young person, subject to the provisions of governing local law:

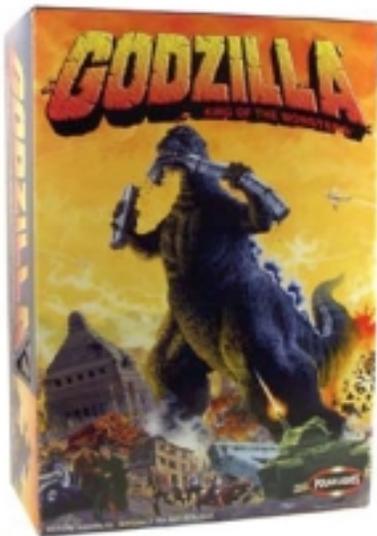
A). Depictions of any nude human male or female figure, subject to the 'screening system' described above. For instance, a model of Michelangelo's David would be permissible; the equivalent depiction of a woman would also be permissible. A figure exposing a woman's breast(s) or genitalia absent sexual activity, would be a permissible subject only to specific local laws that would prohibit the same.

B). Models or dioramas of historic events (e.g., general dioramas or specific depictions of the result of the activities of the communist Cambodian Pol Pot regime, a Soviet Gulag, or a Nazi death camp) where the suffering of human beings, or the result of a pogrom, is depicted. Where the theme, content or subject matter of presentations is graphic or would violate any provision of Part One of this policy, then the presentation is prohibited in any setting.

Polar Lights Godzilla

by Terry D. Moore

Polar Lights' new Godzilla kit just showed up at the local hobby emporium and I just couldn't leave home without it. Wow! I was not expecting this thing to be so **big**. And **green**. The kit consists of 76 parts in bright green injection molded plastic, consisting of a 16" high Godzilla, based on the original 1954 creature that devastated Tokyo, plus a rubble strewn base. Much to the consternation of the other kits in my collection, I started it as soon as I got it home.



The parts fit is quite nice, although it requires use of an epoxy putty such as Milliput, Magic Sculp, or A+B to blend the seams together. I had the major components assembled in less than one hour and I would expect that the putty work will take at least that long. With the epoxy putty no sanding will be required. A nice feature of this model is that Godzilla's back plates (fins?) are all numbered on the model to show their correct location. Well done, Polar Lights! The instructions are simple and straightforward and I will admit to having looked at them before I started but I think you could probably get by without.

The model presents itself as a terrific exercise in washes and dry brushing, due to its very textured skin detail. The current issue of *Modeler's Resource* has an excellent article on assembling and painting Godzilla, as well as an article on how the master was sculpted by renowned figure sculptor Jim Groman. There is no photo etch (yayy!) and no decals (yayy!) to worry about. The kit is packaged in a very sturdy box and at less than \$30, it's a real value for the money. If you have any interest at all in the big guy, then buy this kit. It's fun. It's easy. It's a no-brainer if you are just looking to glue parts together. It also won't fit in my display case, so I think I'll take it to my office to scare away those pesky salespeople!

Volunteers Still Needed for Spring Show

As was mentioned last month, the IPMS Seattle Spring Show is fast approaching – March 9 is not as far away as it may seem! As always, we will need your help to put on a good show. Our move to the Bellevue Community/Senior Center means that this year we cannot set up the contest room until the morning of the show, so we need as many volunteers as possible to help with setting up the room on Saturday morning, and then with taking down the room after the show is over later that day.

We also may need help with registration, and helping to direct traffic in the model room. If you can help with any of these duties, even for an hour, we'd love to have you. Please see show coordinators Tracy White and Jon Fincher, or any club officer, for more information or to sign up.

Preznotes

from page 1

Our Spring Show is only a month away, and it looks like Jon and Tracy have things well in hand on the planning end, and

Stephen and Will have the judging end well organized. It looks like it will be another terrific show. The only thing I ask of our membership is a lot of help to set up everything the morning of the show and to take down everything afterwards. We have time constraints that we did not have in years past and your assistance is greatly appreciated on show day.

I want to thank everyone for their input at the January meeting. It would appear that your Executive is generally on the right track. I am going to try to arrange for a few demos this year, something that will not interfere with the meetings and hopefully everyone will enjoy. More later.

Right after I finished the Collect Aire X-15, I jumped from the frying pan and into the fire with a Vintage/Sky Models SM.79, all resin, photo-etch, and cast metal. Ewww. All things being equal, I'd rather be doing a Tamiya kit out of the box! The people that built the master and designed the decals did a magnificent job, but the production end was a real disappointment. One of the nicest things to come out of this "project" is that I have learned to use the little photo-etch Hold and Fold device, which takes bending brass out of the nightmare realm and into a more palatable locale (The Twilight Zone?). The model has been a challenge, and of course, now that it is nearly done, Classic Airframes has announced the injection-molded version, due imminently. Damn.

Would someone do me a favor? Will someone out there start working on a Collect Aire or Microscale XF-92A? I'd like to build an XF-92A and I'd rather not have to start either of these versions. If you get far enough along (painting stage), maybe Tamigawa or Revellogram will announce it as a new release!

See you at the meeting,

Terry

Golden Age Stars of IPMS #18

It's probably a bit of a stretch to call **Raquel Welch** a Golden Age Star, but let's face the facts – *One Million Years B.C.*



was released 35 years ago. Clad only in carefully placed animal skins, the image of Welch in that film was permanently seared

into the public consciousness, even among those (most of us, I suspect), who never actually saw the movie.

Raquel Welch is something of an enigma among movie stars. How many other major stars have appeared in so few good movies? Most other “sex symbols” have a classic or two on their resumes. Marilyn Monroe starred in *Some Like It Hot*, voted by the American Film Institute as the best comedy of the 20th century. Sophia Loren won an Oscar for *Two Women*. The best film in which Raquel Welch appeared was either *The Three Musketeers* or *Fantastic Voyage*, both certainly enjoyable, (and Raquel was very good in the former) but hardly four-star classics. Over the past couple of decades, Welch's output has been mainly made-for-TV movies, fitness videos, and the occasional guest spot on shows like *Sabrina*, *The Teenage Witch*. Not exactly the stuff of legend.

Still, that prehistoric role gets Welch in this series. Many actresses have been models, but how many have been the subject of models? On your left, in its full uncensored glory, is Terry Moore's figure of Raquel as Luana, sculpted and produced by John Wright of Vision Models, in New Zealand. On your right is the original.

While channel surfing the other night, I could swear I saw Raquel, now in her early sixties, in a new series on PBS. Perhaps it's not too late for a comeback?



Meeting Reminder

Saturday, February 9

10 AM - 1 PM

**North Bellevue Community/Senior Center
4063-148th Ave NE, Bellevue**

Directions: From Seattle or from I-405, take 520 East to the 148th Ave NE exit. Take the 148th Ave North exit (the second of the two 148th Ave. exits) and continue north on 148th until you reach the Senior Center. The Senior Center will be on your left. The Center itself is not easily visible from the road, but there is a signpost in the median.

