Seattle Chapter News

Seattle Chapter IPMS/USA
November 2002

PREZNOTES

Whilst most of our membership was enjoying the contest in Vancouver a few weeks ago, I was forced by circumstance (working on the 1:1 remodel) to stay at home. Fortunately, however, I was able to slip away for a while to attend the Sci-Fan contest at Galaxy Hobby in Lynnwood. There were about 75 models entered in the contest and every one was unique, different, and interesting. Everything from an operating phaser (just short of discharging an actual phaser beam) from the

original *Star Trek* TV series to *Gundam* figures, monsters, creatures, and spaceships. Other notable models were a beautiful Spiderman diorama, and a terrific model of the *Spindrift* from the TV series *Land of the Giants* that was complete with functional lighting. One modeler traveled all the way from Oregon to attend and brought a number of *Star Trek* spaceships. There was even a half completed 1:1 scale (yes) robot from *Lost in Space* (you remember: "Danger, danger, Will Robinson!") that should be completed by next year's contest. Among the award winners from our chapter were Mike Berdos, Steve Holmes, and yours truly. It was most enjoyable to see some different types of models without having to worry (too much) about the color police or wing alignment or accurate squadron markings. Look for photos elsewhere in this issue, courtesy of Galaxy Hobby.

Speaking of contests, our spring show next year will take place on Saturday, April 19 at the Renton Community Center. The venue for our show this year was not going to be available at any time for the day-long event so we had to go in search of a new location. Stephen Tontoni found it at the Renton Community Center, which is actually a larger space than we had for this year's show. And now you have an extra month to think about what you're going to build for the show! This contest will be elevated to a true IPMS regional contest and will carry the Recon 7 title. A little bit of local history here: A few decades ago IPMS Seattle was hosting a contest. Since we are in Region 7 of IPMS USA, someone took Regional Contest, abbreviated it to Recon and added the 7. Simple as that. Stephen and Will, Jon and Tracy are starting to get things pulled together for the show and any help you can provide would be greatly appreciated.

See you at the meeting,

Terry

In This Issue

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Public Disclaimers, Information, and Appeals for Help

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

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

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

Upcoming Meeting Dates

The IPMS Seattle 2002 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 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 accessable place.

November 9 **December 14**

IPMS Vancouver Show Report

article by Keith Laird

photos by Stephen Tontoni

Saturday, October 12 was the annual IPMS Vancouver, Canada show. IPMS Seattle was well represented with about twenty members, which is pretty good as we usually get up to thirty members to show up. Mike and Dennis were up from IPMS Bellingham, as was Larry Randal from IPMS OHMS (Portland). I did not see any of the other Oregon or Idaho members.

Attendance was down but there were 434 models entered. Lots of kits were available in the vendors' room and I am seeing a trend where some of the local hobby shops actually have tables at this show. All the local hobby shops normally have a sale and later hours on contest day. The weather was great and there were no hassles at the border.

At Martin Rheihl's Fine Scale Hobbies in North Vancouver, there is a great display of built ups by Geoff McDonnell of Vancouver. As many of you know, Geoff is an award-winning master modeler who builds all subjects. Many of the models on display had decals from Leading Edge out of Calgary. Four of them were the color bird Hornets, which were really impressive. A number of Geoff's brilliant auto models were also on display.

All of the models entered in the contest this year were built to high standards. The judges really had their work cut out for them. An outstanding example was a pair of scratch-built woolly mammoths. The builder was a member of a club called Monster Attack Canada, who are heavily into Sci-Fi and Monster movies. They do really wild non-traditional models. I am not into that but I always take a look as they are impressive and for you *X-Files* fans they are out there!

Also on display were kits by a new Canadian company, Airshow Models. These are 1/32nd scale aerobatic aircraft - Pitts Specials, Christian Eagles, and Extra 310. Check out **www.hyperscale.com** for more information.

One lesson every one can take to heart is that if you do moving motorized subjects, take out the batteries unless you want the following to happen: A 1/25th scale Tamiya Tiger started on its own and reversed in to some poor bloke's 1/35th scale Panther, which was pushed into a 1/76th scale Sherman diorama. Not much damage done but it could have been worse.

Our lads (and lasses) did well in the contest. The following IPMS Seattle members placed: Andrew Birkbeck's daughter Zoe received a 3rd and 4th for her *Gundams*, George Stray got a 1st, 2nd, and 3rd for his brilliant armour. Stephen Tontoni got 2nd for both of his Albatros fighters, and a 3rd for his Israeli Beaufighter, Scott Taylor took a 1st and 3rd for his Leopold Assault Howitzer and his HO harbor scene. Bill Osborn got a 1st (for his CAMS 37A, as seen below), 2nd, and 3rd for his always great 1/72nd scale aircraft. Bill Johnson got a 1st for his 1/72nd SBD-3, and a 2nd for his F4F-4. Steve Holmes received a 1st for his Cadillac "Floater", a 2nd for his Lincoln "Floater", and a 3rd for his Austin Mini. Jim Schubert scored a 1st for his Mitsubishi Shusui s/n 201, and a 2nd for his Bell X-1. Mike Medrano won Single Prop 1/48th scale (Axis). I apologize if I missed any one - the show got a bit off schedule and a number of models were picked up before I got a look at everything.

Big awards were picked up by John Frazier for Best Aircraft (Prop) for his Beaufighter TF.X; Best Competition Auto went to Jim Schubert for his 1/25th scale Honda Formula One debut with Ritchie Ginther at the wheel. Best Armour *[hey, it's a Canadian show – that's how they spell it - ED]* went to Mike Millette for his Marder. Mike also received a 3rd for another armour piece.

IPMS Seattle sponsored the best figure, which went to *Mongol of the Golden Horde* by Emanuel Valera. This piece also was People's Choice and received the Best of Show award that the IPMS Vancouver organizers dedicated as the Ted Holowchuk Memorial Award. IPMS Seattle thanks our Canadian friends for honoring our friend Ted.

I am going to give recognition in this article to Shannon DeMilo of IPMS Vancouver. Shannon is a very nice lady who enjoys modeling automobiles. Shannon was honored this year with Best Auto, and Best General Motors subject, for a 1/25th scale 1960 Chevy Impala. An auto dealer sponsored the best GM product and they had their dealership diorama set up with all the entries in that category. Shannon also won best 911 emergency vehicle for a 1/25th scale 1992 Chevrolet Caprice RCMP Cruiser. Shannon has taken Best of Show in Canada and at the Puget Sound Auto Modelers show. It is very nice to have women participating and I would encourage our members to use Shannon as an example to encourage wives and daughters who have expressed an interest in the hobby.

Clockwise from top left - Mongol of the Golden Horde *by Emanuel Valera. This won People's Choice and received the Ted Holowchuk Memorial Award as Best of Show; Warwick Wright's 1/72nd scale Harrier GR.5 took home the Best Jet Aircraft award; Andy Ludwig's very nice Revell 1/32nd scale Panavia Tornado in Bundesmarine markings; Jacob Russell's 1/72nd scale Heller MS.406; Scott Taylor's excellent waterfront diorama*

Clockwise from top left - Special thanks to Stephen Tontoni for the photos, so here are two of his aircraft, a 1/72nd scale Hasegawa Beaufighter, and a 1/72nd scale Hobbycraft CF-100; Thom Morton's F2H Banshee, extensively reworked from the 1/48th scale Hawk kit with a scratch-built wing-fold and cockpit; an exquisite 1/144th scale BAC Lightning F.6 from the Masters table; Surf's up!

Leading Edge Curtiss C-46 Commando 1/72nd Scale Conversion and Canadian Pacific Airlines Decals

by Keith Laird

Did you know that each member of IPMS has the power and ability to influence and even help get your wants on the market? The subject of this review happened just by me facilitating the introduction of Williams Brothers Models USA and Leading Edge Models of Canada.

The Curtiss C-46 Commando is probably best known for its use in the China/Burma/India Theater of Operations during World War II, flying the "Hump", the Himalayan Mountains from India into China. They carried the lifeline for the 14th Air Force and Chiang Kai-shek's army fighting the Japanese. The majority of Commandos did not serve very long in the post-war US Air Force. Many went to foreign air arms, but they also became the backbone of the post-war civilian air cargo industry. They could carry more than DC-3 that was being used to build up the passenger airlines. The civilian C-46s could only be certified to operate with the three-blade Hamilton Standard propellers. The four-blade Curtiss electric prop had history of gremlins and required a large amount of maintenance. The C-46 was used for years in the nonsked era. These were usually one-airplane operations operating as aerial tramp steamers picking up cargo wherever they could, flown by WWII veterans. In Seattle, Sky Van Airlines and Vance International were two operators. More well known carriers that operated the C-46 were Alaska Airlines, Wien Air Alaska, Delta Airlines, Braniff Airlines, and Lufthansa just to name a few.

The C-46 found a new home in the far north of Alaska and Canada, where many can be still found earning a living today. The C-46 that is the subject of this review was used by Canadian Pacific Airlines, in support of the Distant Early Warning Radar Stations known as the "DEW LINE." This chain of radar sites was built to give early warning of any Russian bombers trying to attack North America by flying across the top of the Arctic.

Some civilian C-46s were modified with shortened wing tips and a broader chord horizontal stabilizer. Williams Brothers tells you how make these modifications in their instruction sheet. Leading Edge went one better and manufactured the new tips and stabilizers in resin. Their resin parts are just as fine as their brilliant decals. CP Air CF-CZG only had two windows in each side of the cabin. Leading Edge states that the windows in the kit are oversized and should be filled in. They provide four window decals that will mate properly with the window stripe. Leading Edge also provides decals for the prominent wing walks, See Leading Edge's web site at **www.lemdecal.com**

Locally, The Supply Depot and Skyway Model Shop carry Leading Edge. So if you want to see kits and decals out be proactive and help the manufacturer but most of all when it is released **buy it**!

Modeling Can Be Hazardous To Your Health!

by Frank Mitchell, D.O., M.P.H. (IPMS #789)

introduction by Bob LaBouy

Many of us take our modeling in stride as an environmentally safe and harmless hobby. My suspicion is that most of us don't stop and think about the toxic and potentially harmful side effects of the many chemically engineered products we use freely in our hobby. This summer at the IPMS-USA Convention in Virginia Beach, a very scholarly presentation was made by Dr. Frank Mitchell in which he outlined the "Toxicology of Modeling." For most of you, Frank's name will not be a familiar one.

By way of abbreviated introduction, let me introduce Frank to you. He is and has for many years been one of the most accomplished and acclaimed builders of scale models in IPMS-USA and known for his fantastic scratch-built aircraft models. One of his more noteworthy efforts, a Vietnam-era F-105, is the central model in a large display on plastic modeling at the Smithsonian National Air & Space Museum in Washington, D.C. On a professional level, Frank is a highly respected doctor who for many years worked with the U.S. Government's Center for Disease Control in Atlanta, where he specialized in occupational diseases and medicine. I mention these two aspects of Frank's background to impress you with both his modeling credentials and his professional background, both of which he brings to his discussion of modeling toxicology. When I first heard Frank talk about the harm we were doing when spraying enamels (over 28 years ago now), I bought a respirator mask and it has been part of my modeling tools ever since. Frank knows "his stuff" and you should consider this a wake up call, one which may add years to your life and save you from long-term injury or health problems.

Once again, I'd also like to point out that this article is but one of many contained on the IPMS-USA website (URL: **http://www.ipmsusa.org/Links/ipms_Tox.html**). Such material is readily available to members of IPMS-USA through the web site, our Society publications and "in person" at each year's IPMS-USA National Convention. Added information for the 2003 Convention can already be obtained from the Society's newly redesigned web page at: **http://www.ipmsusa.org/index.htm**

- Bob

The Toxicology of Modeling

Introduction

Toxicology: The study of the adverse effects of chemical agents on biologic systems…

In modeling, we use a lot of what are often termed hazardous materials. While the potential for harmful effects from these substances is real, there is also a lot of information floating around out there that is not accurate or is very out of date. In this presentation, I will try to correct some of that, while providing information you can use to protect yourself and your family.

First things first:

Respirators

Dust Mask

* The simple paper mask found in any hardware store.

* Very effective against particles (dust) of the sort generated by sanding wood, "resin dust", etc.

* Totally ineffective against chemical fumes, such as superglue reactions, solvents in paints, etc.

* Becomes ineffective after several hours continuous use due to moisture from the breath, and should therefore be replaced on a frequent basis.

Air-Purifying Respirator

* Uses replaceable canisters that are typically mounted on a half-face mask generally made of rubber.

* Does not cover the eyes.

* May have one large canister, or two smaller ones; both equally effective.

* Canisters should be changed periodically; for modeling purposes, probably every couple of months is sufficient.

* Use canisters labeled for organic vapor.

Perhaps the most important thing about respirators in modeling is remembering to wear them. It is very easy to think that a job will take only a minute, so why bother to get the thing out? Wrong thinking.

Safety Glasses

If you wear glasses, make sure that the lenses are impact-resistant plastic. If you do not, then buy a pair of safety glasses from your hardware store and use them whenever you are doing something involving power tools or some material that could splash. The glasses are very inexpensive and could save your sight.

Now then, on to the substances that we use:

Plastics

Styrene

* Generally polystyrene, a polymer of liquid styrene.

* Innocuous; some "nuisance" dust is produced by sanding, but particles are generally too large to be taken into the lower respiratory tract (the trachea and lungs); machine-sanding can produce smaller sizes.

* In general, about only possibility for toxicological harm is burning; fumes can be irritating.

Vinyl

* Often used for aftermarket and home molding of canopies and other clear parts.

* Essentially non-toxic.

Adhesives

White Glues

* Originally produced from animal parts (you don't want to know).

* Today, are primarily water-soluble emulsions of polyvinyl acetate; may also contain small amounts of other components to speed drying, produce different colors, etc.

* Essentially non-toxic.

Solvent Adhesives

* Most are methylene dichloride, ethylene dichloride, methyl ethyl ketone, toluene, or similar compounds; they work by dissolving styrene plastic and therefore weld the parts together.

* Widely used in industry for many purposes.

* Acute toxicologic effects generally due to inhalation; first symptoms arise from involvement of the central nervous system and are similar to alcohol ingestion.

* May be absorbed through the skin and cause de-fatting (drying); cracks and rash can occur; with quantities typically used in modeling, these effects are generally not seen.

* In the eye, liberal washing (several minutes at least), should suffice.

* If more than a small drop, see a physician, but eye toxicity not high.

* Commercial tube and liquid cements may also contain some solvents; also often have thickeners, retarders and other substances added to slow drying and to discourage glue "sniffing".

* Always better to use the solvents in small amounts; limits the possible health effects, and also serves to decrease the number of parts that can be melted. I keep an old decal solution bottle on the bench and fill it from the larger container.

These solvents are rapidly metabolized and eliminated by the body, and they do not accumulate over time; thus no long-term effects would be expected to occur. Although the potential carcinogenic effects of these solvents have been widely studied, there is no reason to be concerned if used as most modelers would employ them. There is **no** evidence whatever that MEK or toluene, for example, causes cancer in humans.

Cyanoacrylate Adhesives ("superglues", CA)

* Originally developed during World War II; widely marketed in the late 1950s.

* Used extensively in industry and in medicine for repairing small holes in the eye and in binding metal replacements (such as hip joints) to the surrounding bone.

* Cyanoacrylates have many uses in modeling, and in many formulations (very thin liquid, gap-filling, gel).

* Cyanoacrylates can cause mechanical or chemical effects.

Mechanical:

* Do not "dry"; they polymerize (or cure) instantly, but this slows as the glue ages.

* Accelerators supply base (opposite of acid); therefore, due to the slightly basic nature of the skin, they work very well for gluing fingers or other body parts together.

Chemical:

* Primary chemical effect of cyanoacrylates in modeling is airway and eye irritation, which can be intense due to fumes released during the curing process.

* Can also cause more severe effects including permanent eye damage and chemical asthma.

Handling Cyanoacrylates:

* Keep a supply of waxed paper handy; put a drop on a small piece of the waxed paper and then apply the glue with the eye of a needle or even a piece of wire that is stuck into the eraser of an ordinary pencil. This system allows only a small amount of the glue to be exposed. The CA on the waxed paper will polymerize only very slowly so that it will remain useable for rather long period of time. This technique works well with either the thin or the thicker gapfilling forms of the adhesive. A side benefit of this method is that it makes for neater models because it allows for very precise placement of the glue and there is less chance of glue going where you do not want it.

* Keep a can of acetone nearby; it is the best agent for removing CA from skin (or anywhere else).

* **Do not** just pull stuck fingers apart. You will almost certainly pull off at least one layer of skin and severe injuries can result. Instead, apply the acetone liberally and work the fingers apart.

* When used on wood, cyanoacrylates can fume very vigorously, so be especially careful when using it for this purpose. The eye and nasal irritation can be severe.

* The possibility for extreme irritation does not end after the cyanoacrylates are cured. Cured cyanoacrylates can produce significant fumes when sanded especially when worked with a power tool.

If you should get cyanoacrylate adhesives into the eyes, do not waste time attempting

to open them; immediately get to medical care. Cyanoacrylate in the eye is a true medical emergency and urgent care is mandatory.

In summary, the cyanoacrylate adhesives are, in my view, among the most useful materials in our toolboxes, but they are also, by far, the most dangerous. Care must be exercised, or what is supposed to be a hobby can produce unwanted and very serious adverse health effects.

Epoxy Compounds

* Composed of a number of different resins, hardeners, diluents, etc., depending on the needs or products.

* As adhesives, formulations may cure very quickly to very slowly.

* Often used today for casting individual parts or entire kits. In this use, generally known by the generic term "resin".

* Generally composed of two parts which are mixed together in specific amounts; once combined, exothermic (heat-releasing) chemical reactions cause the mixture to harden.

* It is the component parts, rather than the cured material, that causes most of the problems related to epoxy compounds.

* The components are known to be sensitizers, that is, they can sensitize the skin, lungs, and other organs so that subsequent exposures can cause an increased reaction; the response can occur after the first use, or after the hundredth.

* Therefore, care should be used while mixing the parts together and until the substances have cured.

* While many epoxies will say that they are cured in 15 minutes, etc., care should still be taken for a considerably longer period, even though they feel hardened.

* When completely cured, essentially non-toxic in a chemical sense.

* On the skin, epoxies can also cause dermatitis, but that condition may or may not be related to sensitization.

* Can also cause eye damage; any incidents should be seen by a physician as soon as possible. Most common way into the eye: rubbing with an uncured epoxy-coated finger.

Sanding cured resin produces particles that, for the most part, are too large to move into the lower parts of the respiratory tract (trachea or lungs). These are termed "nuisance dust". However, a mask should always be used when sanding these materials, particularly when using power tools that can produce much smaller particles. They are usually cleared within a short period of time, but it is obviously better not to have them there in the first place. A simple and inexpensive paper mask is sufficient, but should be replaced frequently (maybe every two or three hours of use) as the moisture from your breath eventually gets it wet. Always wet sand if possible.

As with most other modeling materials, the bottom line with epoxies is to use them in as small quantities as necessary for the project. If large amounts are required, then a better respirator and hand protection (gloves) are in order.

Paint

The Basics:

* All paints are mixtures of a number of components.

* They may include pigments, solvents (toluene, xylene, lacquer thinners, etc.) carriers, dryers, stabilizers, and whatever other components the manufacturer may choose to include.

* Whether the paint is labeled a lacquer or enamel does not really matter; they differ chemically only in the proportions of the various components.

* Acrylic paints are often considered to be non-toxic, but the typical acrylic paint contains 2-6% solvents (generally glycols and glycol ethers), plasticizers, preservatives, and fungicides.

* Some acrylic paints use water as a base while others use alcohol.

* Alcohol is not as volatile as the other solvents, but can still produce some effects if the dose is high enough.

It must be apparent by now that paint formulation is a very variable thing; the small bottles of paint we use and take for granted contain a very sophisticated product, a product that, regardless of what it may be called, is capable of producing adverse health effects unless some common sense precautions are employed.

* When sprayed, the droplet/particles size of the paint becomes small enough to be respirable; protection can include an air-purifying respirator (NOT a dust mask), a paint booth, or some other way of assuring that the amount of inspired paint and paint components is minimized.

There are several designs of small paint booths available. If the booth is not operating correctly, the paint exposure to the modeler can actually be much worse than it would be if no booth were used because the paint is hitting the sides and back of the booth and returning directly into the painter's breathing zone.

When using a paint booth:

* Filters must be cleaned on a regular basis and any fans connected to the booth need to be checked for correct operation.

* Make sure that the exhaust is located so that the emissions are not being re-introduced through a nearby window or door.

Even without a booth, there are techniques you can use to lessen the amount of paint emissions; some are both simple and inexpensive.

* First and foremost, wear a proper canister respirator.

* If possible, spray in front of a window that can be opened.

* Place an ordinary oscillating fan behind you. This will push the emissions away from your breathing zone and through the window.

* Try to spray in a room that does not contain a cold air intake for the furnace/ central air; if one is present, just cut a piece of cardboard that can be taped over the inlet when spraying.

* Closing outlet vents can seem counterintuitive to keeping emissions from the rest of the home, but when the fan is not on, the emissions can move through them.

* Close the door of the room while painting.

* Keep the fan on, the window open, and the door closed for a period of time, say 30 minutes, after spraying is complete.

Miscellaneous Topics:

Future Floor Polish

* One of the more useful products for modeling to appear in years.

* A totally man-made mixture of several chemicals.

* Essentially innocuous, but still should be used with some precaution since it was not designed for use in airbrushes and has never been tested for extreme exposures.

Sharp Edges

* Knifes, saws, razor blades, etc. are designed to cut, and they don't care what they cut. A little care can prevent accidents. As one example, put some clay on the handle of the knife so that it can't roll around.

Power Tools

* Extremely useful; I have three on my workbench and use them every day.

* Always consider the use of a paper mask and eye protection.

* Remember that the speed of the rotating bit will generate particles that are smaller and will travel further.

* Most of the tools I have seen rotate so that they throw the particles directly at the user's breathing zone; thus, a dust mask can be very useful.

* Be particularly careful when dealing with brass or other metals since they can generate small pieces that can produce eye damage.

* Use caution when using thin cut-off discs to do work on thick or hard materials because the discs themselves can shatter and throw pieces some distance.

Glasses

* If you wear glasses, make sure they contain safety lenses. Wearing inexpensive safety glasses when using power equipment can also help prevent eye injuries.

Wood

* A paper mask provides protection, and can also give comfort if you are annoyed by wood dust. Remember when using cyanoacrylates on wood that it can bubble and send small droplets a considerable distance, and the fumes even further.

Soldering

* Solder may contain lead (although this has been phased out of most solders today) and other heavy metals such as cadmium, zinc, etc.

* Fluxes contain resins, binders, and other chemicals that allow the metal to bond.

* All these things can produce fumes that are capable of causing short-term symptoms that are somewhat flu-like.

* At the very least, all soldering should be done in a well-ventilated area.

Decal Setting Solutions

* Decal setting solutions generally contain acetic acid or alcohol. They should not be of concern.

Summary

As hobbies go, modeling is not one that most people would consider dangerous. However, there are potential problems that can arise if the materials that we use are not treated with some respect. For the most part, what is needed is some common sense and caution in the way we do things. Where chemicals are concerned, whether in the workplace, at home, or in our hobbies, familiarity definitely breeds some contempt. Therefore, it really takes a little mental effort to remember that these materials can cause problems; don't let those problems happen to you.

Name Change Proposal Defeated

The recent proposal to rename the club to honor the memory of Ted Holowchuk was rejected by a large majority of IPMS Seattle members. Over 77% of the electorate cast votes, a very commendable percentage.

Although the motion failed, we are looking to find an appropriate way to recognize Ted's massive contributions to the club. A committee is being formed to come up with ideas; if you have any suggestions or comments, please contact any of the club officers listed on page two.

Pacific Kittyhawks: Part Three

by Terry Clements

Fig. 8: P-40E-1/Kittyhawk Mk. IA "N," A29-136 (41-35945/ET591), of No. 75 Sq. RAAF. This plane was photographed in late August 1942, at Townsville, Australia just before the now-rebuilt squadron was dispatched to join No. 76 Sq. at Milne Bay, Papua New Guinea. The assigned pilot was Flight Officer Bruce Watson. This plane was also originally painted in a "sand and spinach" pattern, probably in light earth brown, dark green, and light gray, with the "U.S. Army" designator necessitating a complete repainting of the bottom in RAAF Sky Blue. Large areas of the upper surface camouflage, including the spinner, tail, and rear fuselage, were resprayed with RAAF Earth Brown and/or Foliage Green, and the entire plane was ultimately polished per RAAF practice at the time, giving it a nice satin finish and a bit more top speed. The serial was in a medium gray, and the aircraft code was either RAAF Sky Blue or white. The red of the fuselage insignia was soon painted over during Milne Bay operations, and light colored tape was hastily applied to keep the baggage door closed, creating an impression of a sloppy "Nu" code in the process! The "Stardust" nose art was in white. Note the small fin flash. The upper wing insignia were likely as "ID" below. Watson was credited with one aircraft probably destroyed and one damaged during the battle at Milne Bay, and "Stardust" was lost in a flying accident on June 2, 1943. (Sources: Christy & Ethell, pp. 91-92; *Decisive Factor*, p. 166; *Colouring Book* #16, #34; IKB data; "Antipodean Hawks" web site; Buz data card #492.)

Fig. 9: P-40E-1/Kittyhawk Mk. IA "ID," A29-142 (41-36236/ET882), **RAAF,** was one of the last P-40Es received by the Australians, being delivered some time after May 18, 1942. It was the assigned equipment of No. 76 Sq. Leader Keith W. "Bluey" Truscott during operations at Milne Bay in August-September 1942. Camouflage as above, with similar RAAF additions. Photos show that the shell ejector ports were quickly masked over during repainting. The fuselage codes, insignia and fin flash are only partly visible in reference photos, so their exact shape has been extrapolated from photos of other 76 Sq. planes at Milne Bay. Note the vestigial red in the fin flash - this may have been eliminated by this time too. The serial was now in *light* gray. The scrap view shows the outboard placement of a smaller blue/white national insignia seen on these later RAAF Kittyhawks.

Truscott, a popular prewar Australian football star, was the RAAF's sixth-highest scoring ace of the war with 15 victories (one source says 16 or 17). He joined the RAAF in 1940 and after a rather inauspicious early career scored 14 (or 15) victories and a DFC flying Spitfires in Europe with No. 452 Sq. He assumed command of No. 76 Sq. at Milne Bay, where on at least one day the attacking Japanese troops were so close that RAAF Kittyhawks supplied ground support while taking off! Milne Bay was, by the way, the first clear ground defeat of Japanese forces in the Pacific War. Of over 40 Kittyhawks assigned to Nos. 75 and 76 Squadrons during the battle at Milne Bay, only 17 were serviceable when the battle ended. Nine were lost in action, and seven pilots were killed. Truscott was killed in a flying accident on March 28,1943, and this particular Kittyhawk was lost on March 4, 1944 during service with No. 82 Sq. (Sources: *Curtiss Hawks*, p. 175; AWM web site photos; net postings; *Colouring Book* #16, #34; IKB data; "Antipodean Hawks" web site; Buz data card #783.)

Fig. 10: P-40E/Kittyhawk Mk. I "P-JZ," NZ3037, No. 15 Sq. RNZAF, was photographed at Whenupai, New Zealand, in about July 1942. This plane presents some real challenges for Kittyhawk camo/markings enthusiasts. At first glance it looks like a stock Curtiss Mk. I "sand and spinach" scheme of light earth brown, dark green, and (probably) light blue, but close examination of the source photos raises a kernel of doubt, at least about the bottom color, because the wheel covers - which are the same color as the underside of the plane - have apparently been painted while on the tires! That had to have been done after delivery, and this raises the possibility that the plane's bottom, spinner and wheel discs were repainted with something like RAAF Sky Blue, perhaps due to the presence of those pesky "US Army" designators. But there is some doubt about the upper surface pattern as well, due to the somewhat soft color demarcations.

As reported by Ian K. Baker in his *Colouring Book* series, the RNZAF decided fairly early that brown and green did not make a good camouflage for SWPA jungle and over-water operations, so replaced the brown with a gray-blue, in addition to refinishing the lower surfaces as necessary. Although official colors were later produced, including one known as Ocean Blue or Pacific Blue, the first blue paints used were hand-mixed from available stocks. Unfortunately, virtually all RNZAF camouflage records for the Pacific War are lost, so it is impossible to actually define these colors! Black and white photos reveal a fairly light tone, however, similar to that expected with Curtiss' light earth brown. The insignia on this particular plane were Curtiss-supplied RAF decals, which included incorrect proportions on the upper wing. RNZAF planes retained the red portion of the upper wing insignia long after they were removed from US and Australian aircraft. The repainted area of the upper wing, seen in the scrap view, was likely in something like Foliage Green. The serial was black, and, at this time, squadron codes were likely yellow. Really. (Sources: Christy/Ethell, pp. 106-07; *Colouring Book* #46.)

During the war the Royal New Zealand Air Force operated a total of 297 P-40s of various types. They were assigned to Nos. 14, 15, 16, 17, 18, 19, and 20 Fighter Squadrons, and to Nos. 2 and 4 OTUs.

Ninety-nine Japanese aircraft were claimed destroyed by these planes, and 14 probables, for a loss of 20 P-40s in combat and 152 in accidents.

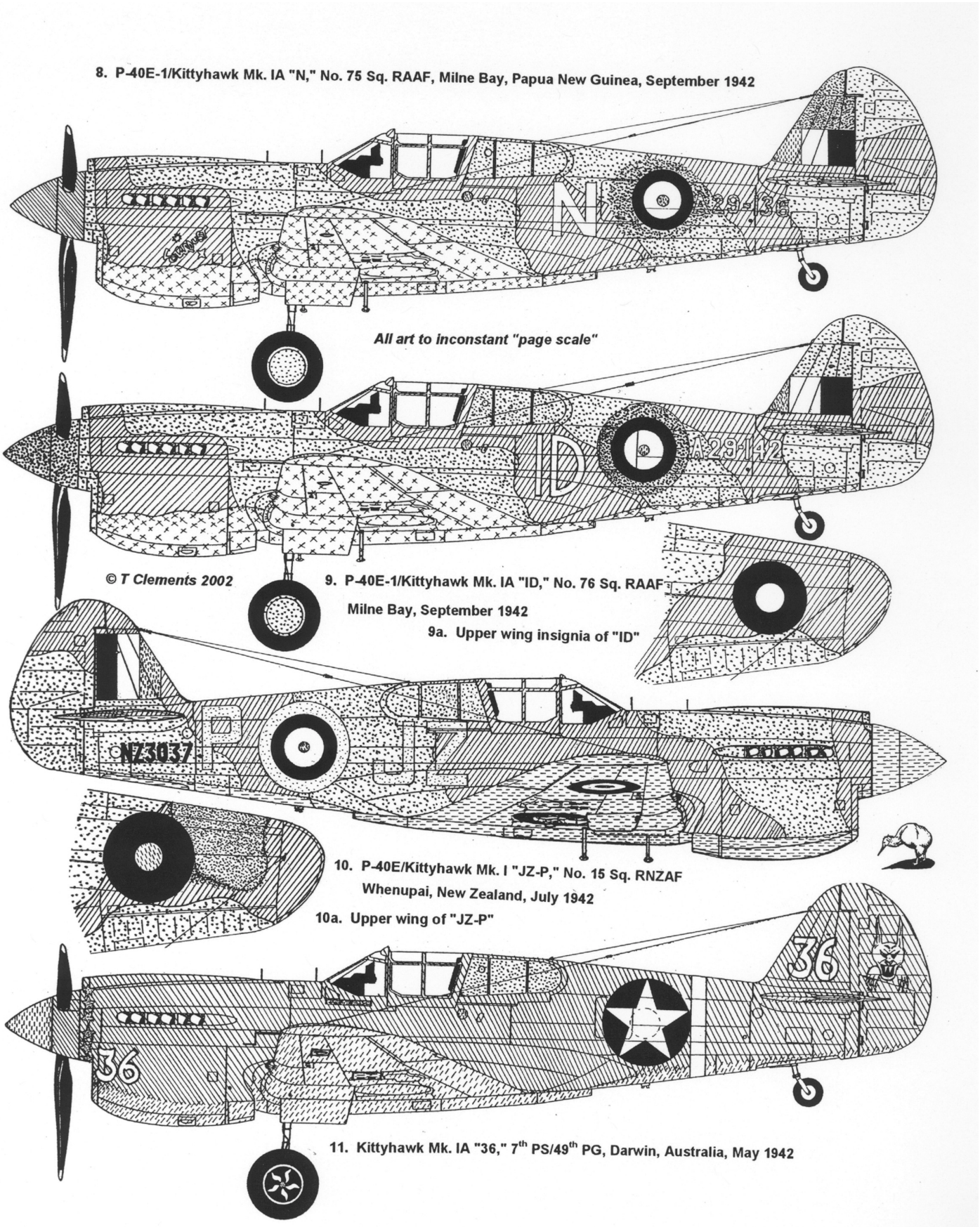
Fig. 11: P-40E/Kittyhawk Mk. IA "36" (s/n unknown) of the 7th PS/49th PG, was photographed near Darwin, Australia, in early May 1942. The assigned pilot was Captain William J. Hennon, a five-victory ace previously with the 17th PS (Prov.) who added two Zeros to his victory tally in the battles over Darwin in April. Most illustrators have depicted this plane in standard USAAF Dark Olive Drab 41 and Neutral Gray 43. But while the 49th FG's original equipment was comprised of OD/NG P-40 Es, this was not one of them! Close examination of the photos reveals that this could not have been a factory-applied Army finish. For one thing, the crank style pitot tube indicates that this was likely a reclaimed Kittyhawk Mk. I, not an Army-issue P-40E or E-1. Note also the lighter color under the rear view glass, undoubtedly the original light earth brown, which would never be found on factory-painted OD/NG USAAF machines. The paint job also has a distinctly non-Curtiss satin finish, and was also obviously applied *after* assembly. (Note the taped over shell ejector ports, "smoothed over" component joints, non-Curtiss demarcations, lower surface camouflage on the bottom of the rudder, no "US Army" designator, etc.). This plane was thus a Kittyhawk Mk. I or Mk. IA originally finished in "sand and spinach" then refurbished to look pretty for the camera. I surmise that it was repainted with RAAF-sourced Foliage Green and Sea Grey, the closest matches to OD/NG. The red ball of the insignia was hastily painted out in white. The numbers and fuselage band were white and the stars around the nose were yellow. The "bunyap" marking on the rudder - the first on a 49th FG machine - was also yellow, or a mixed tan, with details likely in red, white and black or blue. The spinner cap was painted with locally obtained glossy red, while the wheel covers were either the topside color or dark blue, with the design in yellow and white. The pilot's name was inscribed in white under the cockpit. Also note absence of a belly rack, further evidence that this was a Kittyhawk Mk. I/IA, not a P-40E-1. (Sources: McDowell, *49th Fighter Group*, pp. 9, 11; Ferguson, pp. 6-7, 45-46, 72; *Colouring Book* #34.)

Fig. 12: P-40E-1 "71," ET735/41-36089 of the 9th FS/49th FG, was photographed near Darwin, Australia in September 1942. The pilot was Lt. Robert M. McComsey. He had been shot down on March 31, but scored one victory near Darwin on June 15, 1942. He eventually rose to command of the 9th FS as a Major, and served with the unit until October 31, 1944, when he was wounded on the ground during an air raid on the US base at Tacloban, Philippines.

The 49th FG began to receive "sand and spinach" Kittyhawks like this one as replacements in March-April 1942. But by the time period illustrated here the standard Curtiss factory paint job of light earth brown and dark green on many 49th FG planes received some significant additions. Much of this was due to cannibalization of components, and nose art considerations, but photos also reveal a conscious program of "lowering" the bottom color demarcation to improve ground concealment just before the unit staged to Port Moresby in September 1942. In this case squadron painters added a broad stripe of paint around the entire perimeter of the lower surface color, including the undercarriage fairings, the lip of the radiator intake, and under the tail area, probably with RAAF Sea Grey or Foliage Green. The fin number was white, the serial was black, and the pilot's name was inscribed in white under the cockpit. The artwork, a cameo of the pilot's wife, was very nicely done in lifelike colors on a white disk, edged probably in red. The spinner was in the 9th Squadron's red identification color. Note that this plane suffered from tail wheel door retractile dysfunction like so many Kittyhawks, and lacked sway braces. It was shipped to the SWPA on April 22, 1942 and written off on November 22, 1942. The Curtiss airframe data cards reveal that another Kittyhawk, ET886, also carried the tactical number "71" at one time. (Sources: McDowell, *49th Fighter Group*, pp. 7-8, 17; Ferguson, pp. 75, 99; Christy/Ethell, p. 112; Three Guys article; *Colouring Book* #34; Buz data card #636.)

According to 49th FG historian Steve Ferguson, the 49th FG used a variety of paints during the war for its squadron and personal markings, including, during the early months most relevant to use of the Kittyhawk, paint obtained from RAAF and Royal Navy sources. Thus, the red paint seen on "white 71" was a glossy, deep crimson Royal Navy lacquer primer or rust-proofing glaze. It faded very quickly under tropical conditions to a lighter russet color that is often indistinguishable from upper surface camouflage colors in period photos. (The 7th Sq. used several blues during this period, including a very light blue paint, perhaps RAAF Sky Blue or prewar bright insignia blue, while the 8th Sq. used a yellow paint that also had weathering problems making it look much darker, and often indistinguishable from upper surface camouflage.) As US maintenance operations got better established in 1943 paint was increasingly obtained from regular USAAF channels.

Fig. 13: P-40E-1 Kittyhawk "30," *possibly* s/n 136486, 16th FS/23rd FG, was photographed at Guilin, China, in November 1942. (Note: the serial given here is conjectural, based on a partial view in the photos, and known serial blocks for 23d FG Kittyhawks.) The assigned pilot was 1st Lt. Robert E. Smith. After the American Volunteer Group was dissolved on July 4, 1942 its assets (including 18 P-40Es) were taken over by the 23rd FG. Additional Kittyhawks continued to arrive throughout 1942, and these were in "sand and spinach" finishes (possibly including the later Olive Drab, light earth, and ANA 602-like light gray combination). The serial numbers were usually painted out on 23rd FG planes, but some were either just "toned down" with the dark green, or had originally been painted in black and were not disturbed. Most planes operated in China were subjected to extreme weathering and very limited maintenance re-


8. P-40E-1/Kittyhawk Mk. IA "N," No. 75 Sq. RAAF, Milne Bay, Papua New Guinea, September 1942
All art to inconstant "page scale"
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9. P-40E-1/Kittyhawk Mk. IA "ID," No. 76 Sq. RAAF
Milne Bay, September 1942
9a. Upper wing insignia of "ID"
10. P-40E/Kittyhawk Mk. I "JZ-P," No. 15 Sq. RNZAF
Whenupai, New Zealand, July 1942
10a. Upper wing of "JZ-P"
11. Kittyhawk Mk. IA "36," 7th PS/49th PG, Darwin, Australia, May 1942

sources, and this machine was no exception. Much of the camouflage pattern on the rear fuselage of this plane was also repainted by brush with light earth brown, while the tail was heavily repainted in both light earth brown and a very dark green. The spinner was painted in a color, perhaps Dark Olive Drab, that better matched the dark pattern of the factory camouflage. The fuselage number and pilot name were in white, the shark head was in red, white, and black, and "Katydid" was in yellow under the exhaust stacks. One small victory flag can be seen under the canopy, and the pilot's name was in white on both sides. By Spring 1943 three "meatballs" were in place, as well as a replacement lower port cowl panel with a slightly mismatched shark mouth.

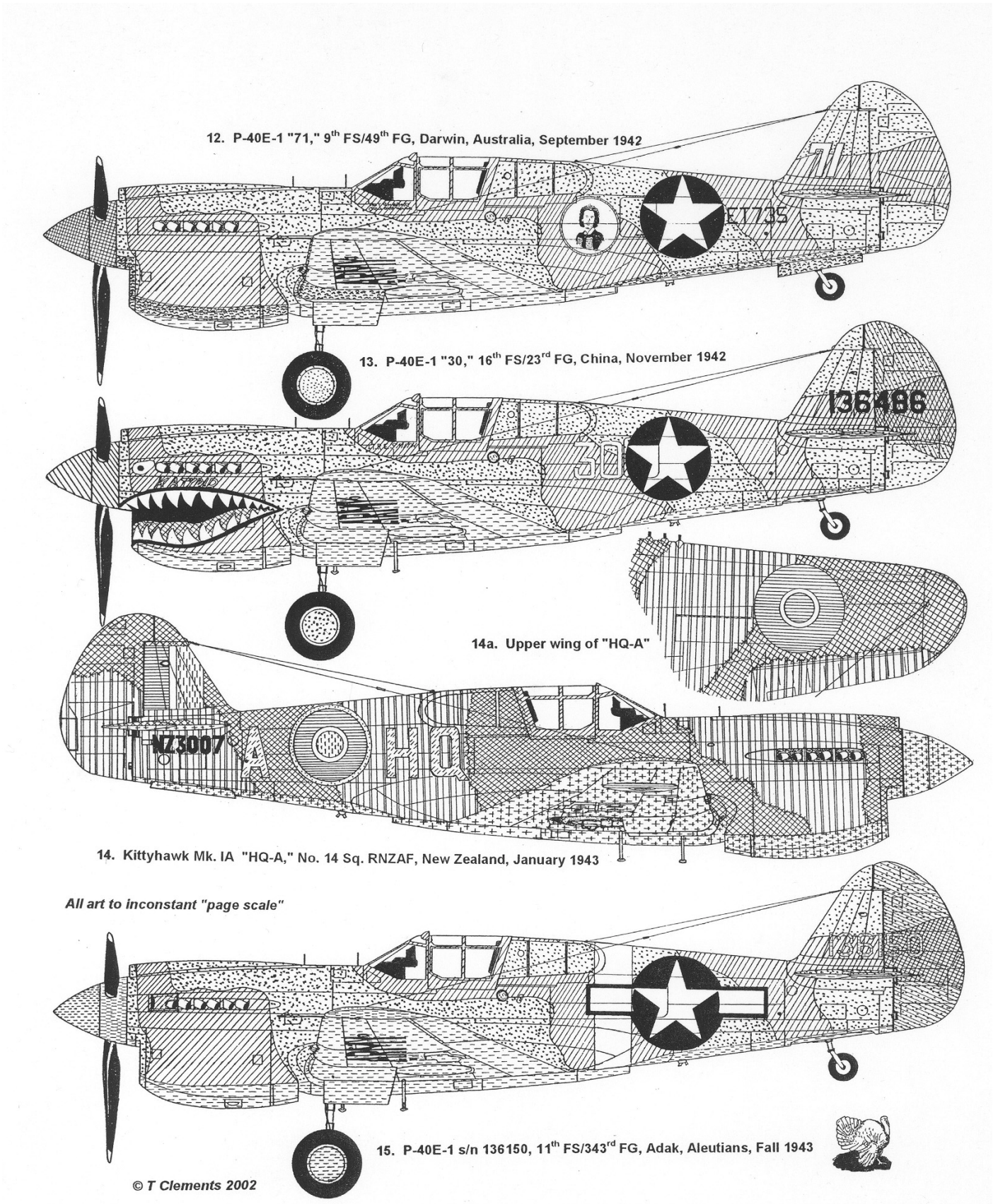
Robert E. Smith was one of the original cadre of 16th FS pilots that arrived in China in June 1942. During his year with the 16th FS he was credited with four aircraft destroyed, two probables, and two damaged. After he returned from this tour he was posted in 1944 to Britain as part of the Lightning-equipped 367th FG. He was credited with one German aircraft damaged before being killed in action on a strafing mission over France on June 22, 1944. (Sources: CM photos & data; *CBI Warhawk Aces*, p. 21; McDowell, p. 47; Shamburger, p. 160; Fei Hu video.)

Fig. 14: P-40E-1 Kittyhawk Mk. IA "HQ-A," NZ3007, of No. 14 Sq. RNZAF, was photographed over New Zealand in January 1943. This RNZAF plane was entirely repainted in the distinctive RNZAF blue and green pattern scheme noted in connection with figure 10. While the painters did an admirable job of closely following the original Curtiss pattern, the result was of course still slightly "off" everywhere, not just in a few places as one might expect as simple mass production variances. The demarcations are obviously sprayed too, not masked, the treatment of the area under the rear vision glass is unusual for a Kittyhawk, and, most tellingly, there is a "halo" where the canopy was quickly masked off before repainting. The nose, back to the middle of the cockpit, was highly polished too. As remarked previously, field mixed blue-grays were initially used to replace the brown of Curtiss camouflage schemes, but by 1943 a standard Ocean Blue/Pacific Blue color was available. The blue on this example was quite light in tone, but whether it was a field-mixed or "standard" paint cannot be determined. The Kiwi painters also replaced the Curtiss dark green with an even darker green (at least in relation to the faded original finish), possibly RAAF Foliage Green. Curtiss' original color may have been retained for the undersurfaces and the spinner, but, considering the date and comprehensiveness of the upper surface refinishing work, it is just as likely that another RNZAF color, Sky Green, had replaced it. This was a darker, more intense version of RAF Sky, and the final component of the new RNZAF pattern scheme. By this time the insignia were updated with local paints based on the RAF "C-type" with reduced white areas and, on the fuselage, yellow outlines. RNZAF painters often continued to use the brighter prewar types of insignia colors rather than the dull wartime versions. This, with the usual fading, produced the very light roundel tones seen on this plane and others. The red areas were still present on fuselage roundels and fin flashes, but had been replaced by blue on wing roundels. (Further changes in RNZAF insignia and markings would take place of course.) Serials were black, and by this time a light gray was likely used for codes. (Sources: Christy & Ethell, pp. 105-106; McDowell, p. 39; *Colouring Book* #46)

Fig. 15: P-40E-1 Kittyhawk s/n 136150, of the 11th FS/343rd FG, was photographed at Adak, Aleutians in Fall 1943. The last theater to see P-40Es in first-line service was probably the Aleutians. This plane still wore the original, faded, Curtiss "sand and spinach" camouflage paint of light earth brown, dark green, and light gray, with a few touch-ups. Note the darker colors on the rudder that suggest it was a replacement from a less weathered plane, or one originally finished in different green and brown colors. The serial was in yellow, and the fuselage stripe in white. A close examination of the reference photo indicates that only the spinner cap was in the characteristic 11th FS yellow, while the rear of the spinner was still in Curtiss' light gray camouflage. Wheel discs were probably yellow. The fuselage insignia was faded, with a darker blue edge, probably the result in repainting a mid-1943 red surround. By this time few of the 11th FS's P-40s carried its famous "Aleutian Tiger" on the nose. The squadron also did not assign aircraft to pilots, so there was no personal artwork on this one. Note the cold weather shroud for the exhaust stack. The 343rd FG flew various P-40 models from early 1942 until May-June 1945, when it was finally re-equipped with P-38s. (Source: CM photo & data.)

Acknowledgements: I would like to thank Ian K. Baker, Carl Molesworth, and Craig Busby for their invaluable assistance in the preparation of this material.

11th FS, 343rd FG flight line, Adak Island, mid-late 1943. (Carl Molesworth)


12. P-40E-1 "71," 9th FS/49th FG, Darwin, Australia, September 1942
13. P-40E-1 "30," 16th FS/23rd FG, China, November 1942
14a. Upper wing of "HQ-A"
14. Kittyhawk Mk. IA "HQ-A," No. 14 Sq. RNZAF, New Zealand, January 1943
All art to inconstant "page scale"
15. P-40E-1 s/n 136150, 11th FS/343rd FG, Adak, Aleutians, Fall 1943
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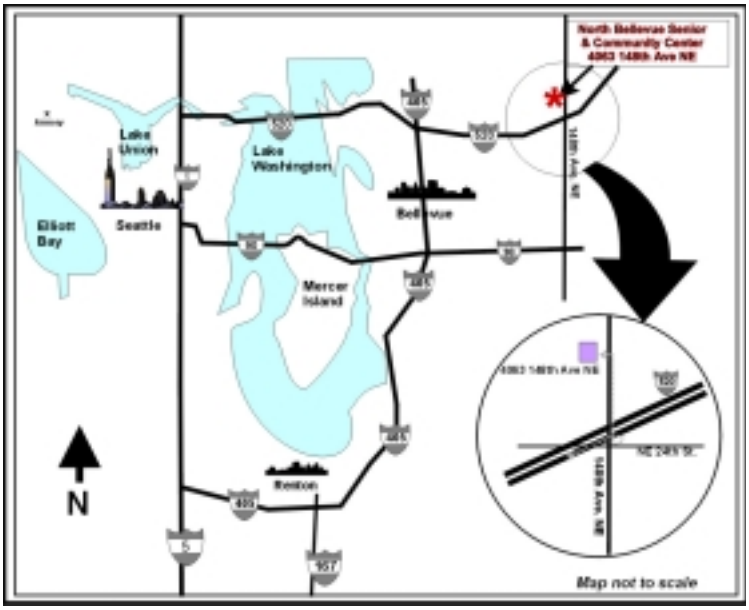
Sci-Fan 2002 Photos

Here are some photos from Sci-Fan 2002, held at Galaxy Hobby in Lynnwood on October 12. The one at lower right is a phaser and communicator from Star Trek*; since none of the others are from either* Doctor Who *or* Thunderbirds*, I'm not sure what they are...*

Thanks to Galaxy Hobby for permission to use the photos.

Meeting Reminder



November 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.