



## PREZNOTES



This column was created basically on the same flight as last month's column. Only about 3.5 hours left 'til landing at SeaTac. I couldn't eat the pretzels and the flight attendant dropped a soft drink in my lap. Maybe the ice will numb my thighs like my knees already are from being stuck in the back of the guy ahead of me who has had his seat reclined since just after takeoff...

I've been scanning some of the 'net modeling forums and I am intrigued by those modelers that bemoan the fact that there are some models out there that have **raised panel lines!** The world is going to end! Hobby shops will cease to exist! We'll all have to take up underwater basket weaving because Tamiya is not going to release a 1/48th scale B-17 with engraved panel lines! What the bloody hell is wrong with a good model that has raised panel lines? Take for example the Monogram B-17. It is an excellent kit - I should know, I've built four of them. Just because it has raised panel lines does not mean that it needs to be replaced by a model five or more times as expensive. There are ways around this. The primary way is to rescribe all the panel lines. Yes, it is a lot of work. Too much for my enjoyment of the hobby, but there are those that rather enjoy the process. I take somewhat of a different tack. For an airplane with a dark finish, I'll prime my model with Floquil Old Silver or some similar color. For an aircraft with a light or natural metal finish, I'll use a very dark grey primer.

After you have sprayed your color coat and before you apply the gloss prior to decaling, take a fresh piece of 600 grit and carefully touch the sandpaper to the raised panel lines - just enough to remove the color coat and expose the primer color underneath. You can then proceed with the finishing of the model. You can do oil washes on models with raised panel lines as well. It's not as time consuming as using the sandpaper method, but it's more of a challenge to get the oil wash to "look" right.

Another 'net forum topic of discussion I've seen appears to be about the true color of RLM 02. I really get a laugh out of this because the (expletive deleted) color police crawl out of the woodwork and complain that certain paint manufacturers are **too** green and others are **too** gray! Jeez. Give me a break. If you don't like Tamiya or Modelmaster RLM 02 then add what you need to make it how you **think** it should look. Don't have a cow because you perceive a certain color to be wrong. What makes you an expert anyway? Color matching to 60+ year-old paint is not

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### Third Saturday

Don't forget - the October IPMS Seattle meeting is on **October 18**, the third Saturday of the month, so not to conflict with the IPMS Vancouver and Galaxy Hobby shows. We don't know at this time which room we will be using, but it will be at the regular Bellevue location.

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**SEATTLE CHAPTER CONTACTS**

<b>President:</b> Terry Moore 3612 - 201st Pl. S.W. Lynnwood, WA 98036 Ph: 425-774-6343 moorethan4@worldnet.att.net	<b>Vice President:</b> Keith Laird 528 South 2nd Ave. Kent, WA 98032 Ph: 253-735-9060	<b>Treasurer:</b> Norm Filer 16510 N.E. 99th Redmond, WA 98052 Ph: 425-885-7213 n.sfiler@GTE.net	<b>Editor:</b> Robert Allen 12534 NE 128th Way #E3 Kirkland, WA 98034 Ph: 425-823-4658 baclightning@yahoo.com
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IPMS Seattle Web Site (Webmasters, Jon Fincher & Tracy White): <http://www.ipms-seattle.org>

**Public Disclaimers, Information, and Appeals for Help**

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

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

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

**Upcoming Meeting Dates**

The IPMS Seattle 2003 meeting schedule is as follows. All meetings are from **10 AM to 1 PM**, except as indicated. To avoid conflicts with other groups using our meeting facility, we must **NOT** be in the building before our scheduled start times, and **MUST** be finished and have the room restored to its proper layout by our scheduled finish time. We suggest that you keep this information in a readily accessible place.

**October 18 (Third Saturday)**  
**November 8**

**December 13**

**IPMS/USA NEW MEMBER APPLICATION**

IPMS No.: \_\_\_\_\_ Name: \_\_\_\_\_ M. \_\_\_\_\_ LAST \_\_\_\_\_  
(leave blank)

Address: \_\_\_\_\_

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Adult: \$21     Junior (17 years old or younger): \$9  
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 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#)

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## Pentathlon - And Now, For Something Completely Different...

by Jim Schubert

My proposal, printed in the August issue, to reintroduce the Pentathlon at our Spring Show has caused more discussion than I ever imagined. We had a lot of feedback and extremely spirited discussion/debate at the August meeting and later. The main sticking point has been the total exclusion of Sci-Fi, What-Ifs, Fantasy, etc. from the competition and the implication of exclusiveness and elitism. Recently, Scott Kruize - brilliant fellow that he is - cut the Gordian Knot of what to do about a "new" Pentathlon with a sweeping and simple suggestion that gets rid of all of the objections raised to date whilst retaining the objective of getting modelers out of their usual subject ruts and having no flavor (stench) of exclusion or elitism.

Here then is a complete, major, restructuring of the proposed rules to address the majority's concern:

**PENTATHLON 2004  
IPMS-SEATTLE SPRING SHOW  
APRIL 17, 2004  
THE ULTIMATE TEST OF YOUR  
MODELING SKILLS**

Upon registering for the annual Spring Show one declares themselves to be a Pentathlon entrant and is given, free of additional charge, a Pentathlon entry blank. On this blank the entrant identifies the five models being declared for the Pentathlon along with their individual category numbers and entry numbers. The five models may be, one each, in any of the eight major subject headings for the categories, Aircraft, Armor, Automotive, Ship, Figure, Space/Sci-Fi, Diorama, Miscellaneous; one entry for each major category only - i.e. you can't enter two aircraft. *Nor can you fudge the system by*

*entering an Aircraft, an Aircraft Diorama, an X-15 (technically a "Spacecraft") and an Aircraft (A Batplane - for example) in the Flights Of Fancy category as a means of avoiding kicking your Aircraft habit.* The entries in those five categories must, of course, in all respects, be legal entries in each of the chosen categories. *A single illegal model in any entry of five models invalidates that entire entry for the Pentathlon.* The Judges of the individual categories will not know which entries are Pentathlon entrants. The head judges will select the Pentathlon entrants, by their entry numbers on the Judges' score sheets and simply add up the scores; five points for first, four for second, and so on down through one. Every Pentathlon entrant gets one bonus point per entry of five models for entering the Pentathlon, provided the entrant has, in fact, entered a model in each of the categories that he/she has noted on their Pentathlon entry form. *An entrant may make as many entries of five models as they wish.*

That's it. Simple. No special rules, no exclusions - Sci-Fi, Fantasy, etc. All are equally acceptable without prejudice.

Please let Terry or me know what you think of these re-re-revised proposed rules. Terry is at: moorethan4@worldnet.att.net or 425-774-6343 and I am at: razonjim@centurytel.net or 360-297-1640.

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### **Information Wanted: Montana National Guard M41s**

Tracy Saulino is looking for information on M41 Walker Bulldogs, especially as used by the Montana National Guard in the mid-1950s. Tracy is building the 1/35<sup>th</sup> scale AFV Club M41 kit in memory of her grandfather, who passed away earlier this year. Her grandfather served as Commanding Officer for HQ and HQ Co, 3rd Battalion, 163rd Armored Cavalry Regiment, in 1955, and Tracy is looking for information

on any modifications used on National Guard Walker Bulldogs, and markings specific to that unit. She has a few photos of variable quality from a contemporary booklet published by the unit, but would like more specific information.

Tracy asks, "if anyone might have information on the markings used in the mid-50s on National Guard (Montana NG if possible) Walker Bulldogs or other armor in the same period. Was there the white star? Would it be on both sides? The front? What info would be on the tank? Did they ever personalize their vehicles with "noseart"? Is regular old Olive Drab fine and dandy or did the NG use some oddball specific paint ("1955 National Guard Montana Dawn Olive 098" or something...) in that period? I wasn't going to weather this one up much, and probably little to no rust since my Grandpa was exceptionally known for keeping any mechanical devices in pristine condition. Maybe just a bit of dirt and dust here and there, and of course some turf and such on the tracks and in the road wheels. Information about the Bulldog and its condition typically when in NG units would be terribly valuable.

I have scanned the grainy photos and would be happy to share them with anyone who might want to see, or perhaps even be able to glance at them and tell me what modification I need to make to the kit or what markings they might be wearing. They are actually up on a server right now so I can even just send a link to them."

If anyone can help out, Tracy can be reached by e-mail at [clumber@olywa.us](mailto:clumber@olywa.us)

## Eduard 1/48th Scale Sopwith F.1 Camel

by Jim Schubert

Today the Sopwith Camel is the best known of WWI fighters, thanks more to Snoopy than to the heroic exploits of aces Captain Roy Brown, Major W.G. Barker, Colonel Raymond Collishaw, et al. Thanks also to Snoopy, the Fokker Dr.I Triplane of the "cursed Red Baron" is the second best known fighter from the Great War. We cognoscenti have other - more serious (?) - reasons for knowing about these planes but we should be grateful for this gratuitous notoriety. Chronologically, the Camel was T. O. M. Sopwith's fifth fighter in his WWI series of Baby, 1-1/2 Strutter, Pup, Triplane, Camel, Dolphin, Snipe, and Salamander. His Hippo, Bulldog, Rhino, Snail, Snark, Snapper, and Swallow of the same period were experiments that saw neither production nor wartime service. Incredibly, especially in light of today's extremely long periods of development, most of Sopwith's WWI airplanes proceeded from sketch to release for squadron service, or cancellation, in six or seven months!

Although the Camel followed the Triplane in Sopwith's line of succession it was really a follow-on development of the Pup. To make the Camel as nimble as possible Sopwith's designers grouped all of the plane's main masses - engine, fuel, oil, pilot, weapons, ammunition and undercarriage - close to the center of gravity giving it a very low polar moment of inertia; rather like a current mid-engined race car. This resulted in vicious responsiveness, which in capable hands made it a formidable dogfighter. Horsepower for production Camels ranged from 110 to 170, provided by nine cylinder rotaries from engine makers Clerget, LeRhone, Gnome, and Bentley. These powerful rotaries, placed so close to the center of gravity, made the Camel's handling unlike anything flown before. The plane could turn more sharply and quickly than any other.

Due, however, to the combination of torque reaction and gyroscopic effects the nose would drop in a right turn and rise in a left turn requiring application of left rudder in both cases. If you've ever flown, you'll know this quirk would take some getting used to!

Some 5,600 F.1 and 285 2F.1 Camels were built by Sopwith and 14 other manufacturers during WWI. Many continued in service with Commonwealth and foreign air forces into the mid 1920s, and a few even saw service flying from platforms built over the forward gun turrets of US Navy battleships.



Finally, a really good 1/48th scale Camel kit at a "reasonable" price! This new kit by Eduard is far superior to the Blue Max F.1/2F.1 kit of 1998. The stout enough, lidded box encloses four sprue trees of light brown polystyrene containing 72 crisply detailed injection molded parts, along with five clear inspection windows for the wings, plus a photo-etched fret of six pre-painted parts, a set of painting masks, a decal sheet and a folder of instructions. What more can the Profipack version possibly have?

Engineering of the kit is conventional with the fuselage in the customary halves and the wings and tail components molded as one piece units. A great leap forward in kit engineering is scored by Eduard in this kit

by the provision of all of the control surfaces as separate parts - they even provide separate control horns! Great! I hope that all other kit manufacturers adopt this highly desirable feature. Optional parts for the three color/markings schemes are included and it is obvious that Eduard is planning to release a 2F.1 as a follow-on to this initial issue of the F.1. An interesting and unusual feature of Eduard's packaging of this kit is the provision of three pegs that plug together to hold the A and B sprue trees at a small distance from one another to minimize damage to the boxed parts. Sprue trees C and D, puzzlingly, don't have this commendable

feature. If they carry this idea a skosh further the generally less than adequate boxing could be compensated for - probably at no increase in manufacturing costs.

The fuselage interior is pretty well

detailed but not so much that it can't be improved upon. The engine is also well detailed; Eduard even provide separate moldings for the intake and exhaust valve pushrods, which locates them correctly in two separate planes rather than in one plane as is usually the case. The plastic pushrods are, though, a bit oversize and fragile (a couple of mine were pre-broken) and should be replaced with straight wire of the correct diameter. The kit's engine installation is engineered so that it rotates as a unit with the propeller as a rotary should.

The decal sheet is well printed in perfect register and the roundel blue is the correct light shade for the period. Small stenciling, individual instrument faces and Sopwith

logos are included. The kit's three color/markings schemes are for Camel F.1s:

- \* B7270 of Captain Roy Brown, 209 Squadron, Bertangles, France, April 1918. [This aircraft actually used the Bentley AR engine and had a different cowl than that included in the kit.]
- \* B2455 of Lieutenant E.G. Forder, 28 Squadron, Italy, May 1918, and
- \* F2137 of Captain D. R. MacLaren, 46 Squadron, Athies, France, October 1918.

Something new in the use of decals is an "open" black patterned set of decals to be applied over the light amber-brown painted seat to provide the appearance of the voids and shadows of wickerwork - interesting.

The instruction folder is made up of three-and-a-half sheets of A-4 size paper presenting general instructions, a parts map, a 10-step assembly sequence and four pages of color and markings guidance. The color schemes are printed in color. I believe this is a first, and a nice one, for Eduard. These instructions also present two good, easily read, rigging diagrams.

A truly fine kit. I had ordered the Profipack version but my connection - Emil Minerich's Skyway Model Shop in south Seattle - received only these regular issue kits priced at \$32.95. Without seeing it, I can't imagine the Profipack having enough needed extras to make it worth its, undoubtedly, greater price. This kit is complete and it is generally well engineered save for upper wing and undercarriage installation and alignment. This is the next area of engineering improvement for all kit manufacturers. Please guys, look at the old Monogram, Matchbox, and Hasegawa bipes as well as the newer Accurate Miniatures and Tamiya Grummans and Swordfish, and go and do similarly with biplane wings and undercarriages. You'll increase your sales by making biplanes easier for the average, casual, modeler to build. I especially appreciate Eduard's making all of the

control surfaces separate. I believe this is the first mass produced modern kit in general distribution to have this highly desirable feature.

Thank you Eduard for a great kit. Please give us more and extend this kit's virtues to your 1/72nd scale offerings. Tamiya - watch out; they're gaining on you!

### References

*Windsock DataFile 26*: J.M. Bruce, Albatros Productions, UK.

*War Planes Of The First World War - Fighters, Vol. 2*: J. M. Bruce, MacDonald, London, 1968, ISBN: 356-01473-8.

*Sopwith Aircraft*: Mick Davis, Crawford Press, UK, 1999, ISBN: 1-86126-2175.

*Sopwith Fighters - In Action No. 110*: Peter Cooksley, Squadron Signal, USA, 1999, ISBN: 0-89747-256-X.

*The Sopwith Fighters*: J.M. Bruce, Arms & Armour Press, London, 1986, ISBN: 0-85368-790-0.

*Profile No.31*: J. M. Bruce.

There are, of course, many more Camel references but these will suffice.

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## Skymodels 1/72<sup>nd</sup> Scale Hawker Hurricane Decal

by Robert Allen

Scott Kruize's faith in the Hawker Hurricane is not misplaced. The Hurricane is the perfect example of an aircraft that should be judged on its combat record, not its "paper" performance. The Hurri served everywhere, from the deserts of North Africa to snows of the Eastern Front, from the jungles of Burma to the storms of mid-Atlantic. What other single-seat fighter was catapulted off merchant ships, or

fitted with a pair of 40mm cannon to bust enemy tanks?

Skymodels has released an extraordinary 1/72<sup>nd</sup> scale decal sheet commemorating the Hurricane's extraordinary career. On one sheet measuring about 8-1/2" by 6-1/4" are markings for 37 different Hurricanes (and on their F4U Corsair sheet, released concurrently, there are 54 choices)! This has been done by cutting back on the national markings provided - there is only



one set of Type "B" roundels, for example - apparently working on the theory that RAF roundels are easy to find, and that kit decals, or AeroMaster or ModelDecal sheets specifically catering to the subject, can be used. The sheet is beautifully printed, in register, and doesn't require you to combine three decals to make one roundel. The individual decals are crammed together like riders on a Tokyo subway train, so care will be needed when cutting them out.

The sheet has a variety of both well-known and obscure markings. The aircraft

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## Hurricane Bookshelf

by Scott Kruize



Every modeler has a favorite subject. Jacob likes the Messerschmitt 109; Andy the F-15 Eagle. Our late, great mentor Ted, built Pitts 'Specials'. And our Prez-For-Life has not just been assembling B-17s since the founding of our Chapter, but kit-bashing them into uncommon versions for almost as long.

But why? I haven't yet met a modeler who wouldn't answer right up when asked for his favorite, but many go tongue-tied when asked why, frequently saying "I don't know... I just like 'em, I guess..."

Well, what I don't know is if you fellow members lie awake nights, after intense discussions among yourselves, pondering why I like the Hawker Hurricane. So I've decided to tell you. My attraction to that particular airplane, inspiration for this essay, and an idea to write regularly for this newsletter until Robert gets sick of them, or gets stopped by popular request, all stem, without the slightest doubt or ambiguity, from contact with a book.

It happened once upon a time, a long, long time ago. I was in sixth grade, where we were introduced to the Tab Book Club.

Perhaps some of you who were in school at the time remember the same two-page brochure. It was full of paperback books **way** more interesting and entertaining than

anything that could be found in the school library. Ms. Durkee announced we could order whatever we wanted, at prices even my allowance could provide: twenty-five

or thirty-five cents. One of the higher-priced ones in that very first flyer had spectacular cover art: a three-quarter head-on view of a slender plane in a fiery sky over a burning city, prop spinning, wings spitting streams of gunfire. The sensational description concluded with "...the story of the planes and pilots who fought the enemy armada, trying for **one more kill** before the crash!"

I swear I thought I'd died and gone to heaven. The book was *The Hurricane Story*, by Paul Gallico.

Starting the day that Tab shipment arrived at school, I read it over and over again till the cheap binding fell to pieces. Even after that, I didn't lose any pages, and would still have the book today if I hadn't made another momentous discovery when I ventured off to the UW: **used book stores!** One had a **hardbound** edition!

Actually the book turned out to be slightly less sensational than its description in the brochure. The incident closest to "trying for one more kill before the crash" was a paragraph about a Sergeant Holmes ramming an attacking bomber after running out of ammunition: "He was filled with battle lust and probably, too, the sensation of immortality that comes to brave men in a fight. Unable to fire, with not a round left in his belt, he simply flew headlong into

the Dornier and rammed it to death. Then he sailed out of his aircraft, landing on the roof of Chelsea Barracks, not far from his victim, who crashed on Victoria Station."

Nevertheless, it was sensational enough, and the book's unwavering praise of the Hurricane, starting with line one ("She was loved and trusted by every man who ever knew her") had me convinced that the Hurricane alone broke the Nazi onslaught on civilization and made possible their ultimate defeat. It was the greatest fighter plane that ever was.

Of course, I was twelve, and it was rather a long time before I found other books about the Hurricane. Spitfire fame is so universally overwhelming that even now, whole WWII volumes exist - and even books specifically about the Battle of Britain - that don't have a single reference to any other fighter. I'd heard of the Spitfire years before coming across the Hurricane. My neighbor buddies, Bobby who was my age, and his older brother Mike, showed off a picture and explained all about how the Spitfire was the greatest fighter ever and had won the War. This from (forgive me, Jon!) - **car** modelers!

Eventually I did learn quite a bit about the Hurricane's role, from detailed histories such as Francis K. Mason's. After Gallico's paean of praise, it was traumatic to have to endure from other writers criticism of the Hurricane's shortcomings as a fighter, but I'm proud to say I've borne up with a "stiff upper lip", as the British would say. The truth is, in late 1940 the Hurricane was just barely adequate against Messerschmitt 109s, and that was only because it didn't have to chase them. They were tied too closely to the German bombers, unable to bounce the Hurris with their superior speed, which they'd done before in France, and would again after the Battle of Britain. From the end of that battle to the end of the war, in unrestrained open combat, the Hurricane could not cope with it or with any other modern Axis fighter. Instead, except for short but significant stints as naval interceptor and night intruder, it increasingly turned from

air-to-air combat to the role of ground assault as a fighter-bomber, finally becoming what we would now call a “tactical fighter”.

As the war progressed, the Spitfire was refined and given more and more power. It responded by going faster and faster. From the beginning of the war to its end, the Spitfire was “equal to the very best”, always able to confront its aerial opposition on equal, or usually superior, terms. The Hurricane, on the other hand, wasn’t so much refined as strengthened. It never went any faster. The extra power it got only went to enabling it to hoist larger and larger military loads into the air to dump on the enemy: bombs, rockets, even antitank artillery. All quite necessary, useful, and essential to the cause of advancing the Allied victory, but not glamorous. No wonder the Spit gets the limelight!

Still, it was in the war from beginning to end, something Gallico’s book correctly observes, if only in short fragments and sketches, starting rather late in its 150 pages. For a 12-year-old, eager to get to the fightin’ and shootin’, there were a lot of dissembling and peripheral matters to get through first:

Mankind in general: “It is one of man’s unique abilities to create...in his own image. ...like legendary Furies...the forces of evil and the forces of good struggled in the sky.”

The English: “The solidity, reliability, the stamina and, over all, stanchness and ability to take it of the British people have found their way into everything they have made...this putting of himself into his craftsmanship is peculiarly strong in the Anglo-Saxon race.”

Official vacillation: “They spent a year trying to shoot down the Hawker Hurricane before it even took off from the drawing board. ...I can’t see the Air Council facing up to the cost. After all, it is a bit revolutionary, you know...”

Designer Sydney Camm: “An imaginative dreamer, from boyhood on he had filled the sky with imaginary airplanes of his own design...He had no time for lack of ability or for fools. His own brain and hand were controlled; he expected the same from his associates.”

Test pilot George Bulman: “He was that human, sensitive precision instrument, the pilot’s pilot. He was neither a fool nor a daredevil; his aim in life was not only to fly aircraft but to walk away from them thereafter.”

The public unveiling at the 1939 air show in Brussels: “As though to celebrate the life that now throbbed through her, old K5083 chinned herself ...aloft...then threw herself about the Belgian sky with all the abandon of a joyous bird.”

First issue, to the pilots of 111 Squadron: “The new Hurricane was not easy on her masters. She demanded skill, patience, and above all, men who were pilots and pilots who were men. ...This was the dream ship...it was something like taking a slightly stodgy middle-aged burgher away from his comfortable middle-aged wife and turning him loose with an eighteen-year-old redhead eager for life and love.”

(Has this review somehow slipped off an aviation book onto one of those colorful bodice-busting romance novels?!)

Anyway, eventually Gallico gets to the Hurricane’s fights, and while the accounts are just short fragments, they certainly fed a 12-year-old’s lust for blood and thunder. Later it turned out there were many, many more exciting Hurricane stories Paul never even gets around to mentioning. I wonder if his research was actually as extensive as the dust jacket claims it was...anyway, his book at least served the purpose of inspiring me to go looking further.

OK, by now you must have gathered that heavy literature it isn’t. Any of you, today, could pick up the book in one hand and a Snickers bar in the other, finish them at about the same time, and get approximately

equal amounts of nutrition and education. Actually the book is a bit flakey. Instead of history, it’s got anecdotes; instead of technical information, it’s strewn with philosophical meanderings about the Warrior and his Weapon. Relentlessly, the machine’s transcendent value is propounded: all its dependents worship it; all its enemies are overwhelmed, not just defeated, by its righteous power. Never is there even a hint of Hurricane performance inadequacies, or of Hurricane defeats at the hands of the enemy.

I concede that if one of you actually **did** read it, and claimed afterwards it was a silly book, I wouldn’t argue the point. But I’d still give it to a young reader today, confident it would produce much the same reaction I had. I’m glad to have read it at that particular time and place. I make no apologies to anyone for this book starting me on the way to admiring the Hurricane, its creators and pilots, and its operational history.

And although it’s impossible to go so far as Paul Gallico does, nevertheless it’s easy to recognize the Hurricane’s pivotal role. You know the verses that start with “for want of a nail, the shoe was lost...” In the late summer of 1940, the war came to a sharp focus, right on the Hurricane, where it was **not found wanting**. It was the premier bomber interceptor at a place and time where that was crucial.

I’ll expound on that assertion in future, drawing support from books with more substance. Perhaps readers will meet me part way and agree that this plane and its exploits are worthy of admiration, and even some of the glory of its stablemate. No one - at least, no one past the age of twelve - need quite accept Gallico’s judgment that the Hawker Hurricane was “the greatest airplane that has ever flown!”

## MPM 1/72<sup>nd</sup> Scale Lockheed Vega 5C/UC-101

by Jim Schubert

The Loughead brothers, Malcolm, Allan, and Victor, were an ambitious and talented lot. About 1910 Malcolm became interested in aviation and, willy-nilly, his brother Allan and half-brother Victor also caught the bug. They formed their first company, Alco Hydro-Aeroplane Company, to build airplanes in 1912. This company began a long chain of Loughead start-ups and failures that ultimately became today's giant Lockheed-Martin, one of only four (Boeing, Bombardier, Lockheed-Martin and Northrop-Grumman) significant airplane building companies remaining in North America. The story of the Vega starts with the third venture, the Loughead Aircraft Manufacturing Company of 1916-1921, which built a total of four airplanes: their own design F-1 ten-place, twin-engined, biplane flying boat; two Curtiss HS-2L, single-engined, flying boats; and the revolutionary S-1 single-seat, single-engined, sport biplane designed by Jack Northrop. This plane incorporated many innovative features, the most important of which was the two-piece - just like a plastic airplane model kit - molded plywood fuselage. It never sold and the company failed.

Although the Loughead Aircraft Manufacturing Company closed its doors in 1921 and the redoubtable team of Allan Loughead and Jack Northrop were forced to separate professionally, they remained close friends and met often to discuss the future of aviation and to dream. Jack went to work for Donald Douglas and Allan went to work for brother Malcolm selling his new Lockheed Hydraulic Brake

Systems for cars and also moonlighted as a realtor to make ends meet. Discussions between Allan and Jack convinced them there was a market for a high speed, five-place monoplane built using their plywood molding process. Allan borrowed start-up money and incorporated, adopting his brother Malcolm's phonetic spelling of their Scots name, as the Lockheed Aircraft Company in 1926 and hired Jack Northrop back from Douglas. Northrop named their new plane "Vega" starting Lockheed's tradition of celestial names for their planes, broken when the F-22 was named "Raptor".



The Vega went through several model numbers and changes from the Vega 1 through 2, 2A, 2D, 5, 5A, 5B, 5C, DL-1, DL-1B, DL-1 SPECIAL, Y1C-12, Y1C-17 AND UC-101 and begat the Explorer, Air Express, Speed Vega, Sirius, Altair, and Orion. A total of only 128 Vegas were built by Lockheed, Detroit Aircraft Corporation, and others. Its reputation began inauspiciously when c/n 1 (Constructor's Number - it's now called "msn" for Manufacturer's Serial Number), was sold to George Hearst, Jr., of the newspaper family, who entered the bright orange airplane in the August 1927 Dole Race from Oakland to Hawaii. Pilot, Jack Frost, and navigator, Gordon Scott, were the odds-on favorites to win in this impressive, brand new airplane. Lamentably, they disappeared without a trace. Despite this loss, the airplane had already acquired an excellent reputation for

good design, and high speed. Because of this many of the "names" of aviation's Golden Age were, at one time or another, associated with the Vega: Sir Hubert Wilkins, Carl Ben Eielson, Art Goebel, Harry Tucker, Bobby Trout, Amelia Earhart, Lee Schoenhair, Ruth Nichols, Wiley Post, Harold Gatty, Jimmy Doolittle, Jimmy Mattern, Bernarr McFadden, Ira Eaker, Harold Bromley, and Joe Crosson to mention a few. In addition to the "names" who liked the Vega for record setting, the four to six seat planes were popular with the airlines of the day, including: Braniff, Maddux, Alaska-Washington, Pacific Alaska, Air Express, Transcontinental & Western Air, Universal, Santa Maria, Continental, Nevada, Rapid, U.S. Air, Wedell-Williams, Bowen, Varney, Canadian-American, Alaska Coastal, and Alaska Air Transport.

Three sprue trees of medium gray injection molded polystyrene carry the 53 parts for this little beauty. One tree of clear parts provides the windscreen/hood unit and ten passenger cabin

windows. There is no resin and no photo-etch in this kit. The kit engineering is conventional and straightforward; the fuselage and wings are in the usual halves and the tail group components are molded as one-piece units. As usual, there are no locating pins and no tabs or plug-ins for assembly. You should reinforce all of these butt joints with metal pins for strength. My example has no shrink holes and no flash. The molding looks good with the flying and control surfaces all having acceptably thin trailing edges. The wooden Vegas had no panel lines making for a very clean, aerodynamically slippery airplane. A very few Vegas had aluminum fuselages so be careful in researching the particular airplane that you chose to model. Simple, but adequate seats - as you can't really see them - are provided for the interior. MPM also give us separate left and right

doors to cater for different specific airplanes not provided for in the kit. By their treatment of the nose of the fuselage MPM have given themselves the flexibility to offer some of the very early Vegas with no cowling enclosing the engine. I certainly hope they do this as there were some historically very significant Vegas in this configuration.

The eight pages of instructions are printed on two folded A-4 size sheets and include a brief history of the type in Czech, English, German, and French, a parts map, a well illustrated seven-step assembly sequence and a page each of colors and markings guides for the two sets of markings included in the kit along with a page of advertising. The well printed decals provide markings for only two planes; Vega 5C, c/n 203, NC-13705 sold to Shell Oil for Jimmy Doolittle in yellow and red and Vega 5C, c/n 210, NC-14236 sold to W. P. Fuller and later impressed by the U.S. Army and redesigned UC-101 in OD over Grey; this was the last Vega built. At least MPM gave us one set of civil markings. Beware, however; the wheel pants provided for the Doolittle/Shell plane are only applicable to Vegas fitted with low-pressure tires. Most Vegas had narrow, large diameter high pressure tires, which required the much larger - better looking - wheel pants that are characteristic of the Vega. Check your references. If you still have your copy of the old Rareplanes vac kit of the Vega, you can use the wheel pants from it for the common high-pressure tires.

The propeller provided is, unfortunately, neither fish nor fowl. Most Vegas had a Hamilton-Standard ground adjustable metal propeller. Some early birds had a Hamilton or Reed, non-adjustable prop and later many were fitted with Ham-Standard or Smith variable pitch props. Aeroclub has nice H-S ground adjustable and variable pitch props to correct this; you'll have to modify a prop to get a Smith if your chosen airplane was so equipped. Again - check your references to avoid a gaffe.

The UC-101 chosen for the box art is possibly the only dull, uninteresting, looking Vega that ever existed. Bad choice! A fellow IPMS-Seattle member did not buy the kit because he was put off by the box art; after examining mine he ordered five!

With this new MPM kit we now have good 1/72nd scale kits of the Orion and the Vega. All of the Lockheed single-engined civil planes, Air Express, Explorer, Speed Vega, Sirius, Altair and Orion, were derivatives of the Vega so it should be easy for the Czech kit manufacturers to give us the whole series. I do hope the aftermarket decal makers will jump in and give us markings for some of the more interesting airplanes in this galaxy of 1/72 scale Lockheed single-engines. Jimmy Mattern's Vega 5, c/n 69, NR-869E in its spectacular red, white and blue eagle scheme would be an outstanding choice.

This is a fine kit of a great and historically significant airplane; buy several for your collection. Kudos to MPM for their subject choice and brickbats for their choice of only one civil livery. Please let us have the Air Express with markings for Roscoe Turner's *Gilmore Lion Special* and Frank Hawk's *Texaco Special*.

I bought the review kit from Emil Minerich's Skyway Model Shop in south Seattle for \$23.95.

### References

*Revolution in the Sky*: Richard Sanders, Orion Books, New York, 1988, ISBN: 0-517-56678-8.

*Wiley Post, His Winnie Mae and the World's First Pressure Suit*; Smithsonian Annals of Flight No. 8: US Govt. Printing Office, Washington, D.C., 1971, Stock Number: 047-005-00008-6.

*IPMS/USA Quarterly*, Vol.3, No.3, 1968. The entire 38-page issue is devoted to the Lockheed single-engined family and how to convert the old Lindberg 1/48th scale kit into any airplane in the series. These

conversions are applicable to all kits in all scales of Lockheed's singles; a terrific single source reference.

*IPMS/USA Quarterly*, Vol.15, No. 1, 1979. Five page article with three pages of drawings setting out in detail the 1930, 31 and 33 configurations of *Winnie Mae*.

*IPMS/USA Quarterly*, Vol. 15, No. 2, 1979. Eleven page article with eight photos and four pages of drawings covering Amelia Earhart's *Little Red Bus Vegas*.

*IPMS/USA Quarterly*, Vol. 15, No. 3, 1979. Two letters following up details on *Winnie Mae* and the *Little Red Buses*.

William A. Wylam's Vega Drawings for *Model Airplane News*. Wylam drawings have to be approached with caution - these look pretty good.

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## IPMS-USA National Elections

The results of the IPMS-USA National Elections are as follows:

President –  
Dave Morrisette - 519  
Rusty White - 178

Vice President –  
John Noack - 535  
Wayne Walrond - 161

2nd Vice President –  
Ron Bell - 500  
John Vanek - 191

Secretary –  
James Bates - 493  
James Woody - 200

DLC –  
Jack Kennedy - 510  
Frank Ciccarelli - 188

Historian/Publications Director -  
Mark Gustavson - 689

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## Tamiya 1/20th Scale Williams BMW FW24

by Tim Leicht, IPMS/GTR Auto Modelers

Over the past several years Tamiya has released one new kit in their line of 1/20<sup>th</sup> scale Grand Prix racers each year. With the emergence of the Williams BMW team, with drivers Juan Pablo Montoya and Ralf Schumacher developing into a serious threat to Ferrari and Michael Schumacher in this year's Formula 1 World Championship, it appears that Tamiya picked a winner for their latest subject.



By now we know the drill at Tamiya: add another kit to the series, worthy of its inclusion in to the mix, make it better than the last one, target your biggest market, Europe! It's a perfect match. And Tamiya has answered the call in their usual fashion. This kit a quantum leap in F1 model kit design for two reasons. The front brakes actually rotate within the calipers, and the car can be shown with the bodywork on or off, on garage stands, just like the real car! The stands are part of the kit, hopefully soon cast in resin by some aftermarket company to show off other F1 models the same way.

I don't know how they do it, but the body parts are perfect, with the subtle curves and wing shapes molded in, with the usual Tamiya tooling mastery. The modeling

world hears a lot of whining about how domestic kit makers are always talking about how new tooling is so expensive. Yet Tamiya does a new tool for every new kit! The cost is reflected in the kit price (retail \$43), so while this a nice model, I don't think it will sell in the numbers in the US market that domestic kit makers say they need to sell to justify tooling costs. Tamiya must recognize there are enough modelers in the international marketplace that will pay for a top quality model kit.

My biggest disappointments with this kit are the paint instructions and the decal sheet. First, the recommended color for the blue is wrong. I have seen this car in person, and I own a BMW 325i painted in

Montreal blue. **That** is the blue color on the racecar. It's almost like a metallic "Purple".

Tamiya Mica Blue is a better match than the Telefonica Blue the instructions call for. Hold the decal sheet up to the paint can and you will see what I mean. They don't match. Also, the small blue bits on the decal sheet aren't metallic blue, like the real

car. So you have your work cut out for you paint wise if you wish to match the real thing, unless Tamiya releases a new color in their paint line, which has been known to happen if needed for one of their new kits.

Have you noticed how the front tires in F1 are closer to the rear tires in size lately? This kit has faithfully reproduced them in soft rubber, with the proper Michelin markings. While the wheels are molded in black, they will paint up nicely in the proper silver. The hub mounts for the wheels are removable, enabling the builder to show the car on the pit stands with the tires on or off.

The carbon fiber suspension is beautifully done, but I wish Tamiya would throw in the carbon decals to cover them, so we don't have to use aftermarket decals. They did, however, give you the plated heat shield foil and some photo-etch bits as well.

So another must-have F1 kit comes down the pipe from Tamiya. As great as the Ferraris have been, some variety was needed. Can the Jaguar or the Toyota be far behind?



*Jeff Gordon and Juan Pablo Montoya discuss the Williams*

## Valom 1/72<sup>nd</sup> Scale Yokosuka D3Y1-K

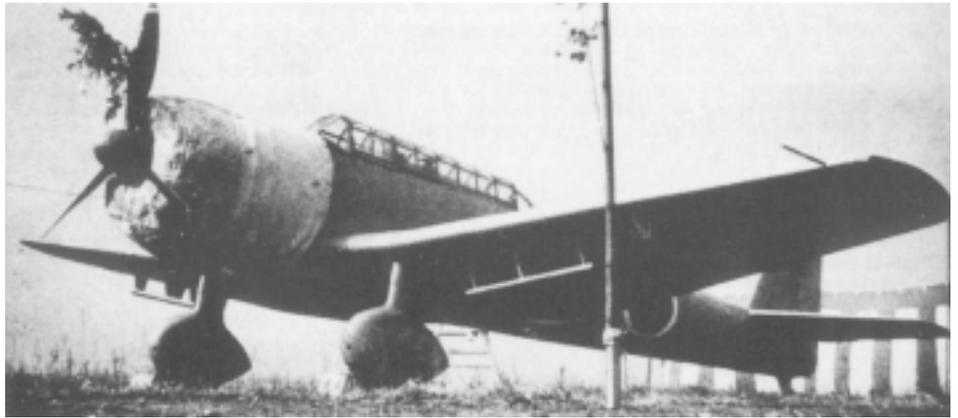
by Chris Banyai-Riepl

The Yokosuka D3Y1 was a training aircraft based roughly on the Aichi D3A *Val*. In war-torn Japan, limited resources forced factories to try new ideas, and Yokosuka took on the challenge of simplifying and converting the D3A into a mainly wood-based aircraft. The first two aircraft were delivered in July and August of 1944 and featured a rectangular wing instead of the elliptical one found on the D3A. A lengthened fuselage helped balance the airframe, but these initial prototypes revealed a very heavy total weight and the design underwent massive change to try and reduce overall weight. By the time this was completed, the war was nearly over, and only three production D3Y1-Ks were produced.



Well, finally we can say that we have an injection-molded kit of the D3Y1-K, and it's about time, right? Okay, I know that this is probably a plane that never entered your mind in terms of building, but considering its heritage it could make for an interesting end to a collection of *Vals*. The kit is a combination of plastic, resin and brass, with a small decal sheet rounding out the contents. The plastic parts feature recessed panel lines throughout that are nicely done. The resin is well cast, and the brass adds that little bit of detail that results in a decent model.

The engine is one of those multi-piece jobs, with separate cylinders fitting onto a



one-piece shaft. I suppose this will make for easier painting, and photoetch provides all the rocker arms, a detail that really helps this engine look right. The cowling is also resin and is beautifully done. The interior is made up of a floor, a couple bulkheads, separate seats and control sticks, and photoetch seatbelts and rudder pedals. The instrument panel is also photoetch, complete with film instruments.

Once that construction is out of the way, the rest is pretty basic. The wings feature a one-piece lower wing with the proper dihedral molded in. The landing gear is spatted and comes in three pieces. Other underwing details include dive brakes and an oil cooler fairing. The stabilizers are solid right and left halves, and the other small details include the pitot tube and a nice resin spinner. A vacuformed canopy covers the cockpit.

The decals are pretty simple, as there wasn't much in the way of markings on the D3Y1. You get six roundels and white codes for the tail. Camouflage is dark green over gray, with yellow leading edges to the wings. The decals are nicely printed with excellent register.

While this may not be the next "gotta-have" model, it does offer an interesting look at the end of a line of Japanese aviation. The *Val* had lots of success for the Japanese during the Second World War, and this progression to a wooden replacement is an interesting end to that story.

*[Thanks again to Chris and  
www.internetmodeler.com for permission  
to use his and Jim Schubert's articles -  
ED]*



## Diorama Construction, Part Three

by George E. Haase

*Author's Note: Last time I blithered away at you for close to four pages, mainly on diorama philosophy and the like (at least as I see diorama philosophy). I trust that at least a few of you got a chuckle or two out of it. I would love for someone to submit conflicting viewpoints. While even generally supporting opinions will work up into good pages, there's nothing like a good roaring controversy to spice up the newsletter. As I write this, it is eight pages long. If I get some material to include in the newsletter, I can edit this down to fill the remaining newsletter pages and put the remaining materials into the next issue, unless, of course, you can fill the newsletter with alternate goodies. Don't worry! I already have 30 additional pages of text on this diorama. However that will work out, we will see. So, here we go with Part Three...*

One of the big problems with dioramas is their ability to consume all the available/allowable shelf space. It starts insidiously simple with something like "OK, that really nice tank I just built looks kind of weird just sitting on the shelf next to that other really nice tank I built...lets put it on some sort of base to separate the desert camo scheme from the other one that is obviously deep into a Russian winter". This soon becomes unsatisfactory, as the models on a straight wood base look even more like gate guards than the real thing. Something is missing. A sense of realism is needed. Tanks do not live on chunks of 1"x12" pine! Nor do airplanes, people or cars! You soon find that you need some dirt, sand, or snow to add some realism to the base. Suddenly, we are pressing the edges of the cheat neat world of model competition.

Everyone has seen this. I recall one show where a really nice 1/72nd scale P-51 was presented on an 8x8 inch display base that

was covered with grass (nice grass, too), and a little corner of tarmac, with boundary lines painted on it and a fire extinguisher cart, and a bunch of other tools and such lying near-by, and a pilot half-out (or in) the aircraft cockpit. The rules at the time considered this whole thing just a cute (elaborate) base for the model. As far as the figure was concerned, the rules said that figures were OK as long as they were in or on the vehicle in a manner associated with their crew station. This would mean that tank commanders could be shown sticking their heads out of turrets, pilots could be depicted in their cockpits (or in this case almost in their chair), and racecar drivers could be modeled in their seats. Any other figures (in this case, something like a mechanic standing next to the fire extinguisher and tools) on or about the scene and it became a diorama or vignette, depending on the rules for those categories.

What started as a little attempt to make the base a little more realistic has the tendency to spiral out of control along the following line:

First we add some dirt, because most everything spends a large part of its life in or on dirt (yes, even airplanes...concrete is just another form of dirt);

Second, we add some grass, because the one thing you find with dirt is some sort of grass;

Third, you have to do something with the grass because wherever there is grass there are weeds and bushes and tall grass and;

Fourth, there are "variations on a field" like a dirt road, an asphalt road, a concrete road, a cobblestone road, a brick road and;

Fifth, further "variations on a field" like a road with streetcar tracks in it, a railroad crossing, a street with curb, a street with curb and adjacent wall or fence, or a road with a fence nearby and;

Sixth, and here the slippery slope becomes even slipperier (greased goose-like), you add a figure, just for scale, don't you know;

Seventh, (didn't even notice that you'd jumped off the cliff did you) you add another figure, just to show what's supposed to be going on;

Oh no! We've added **story!** It's turned into a diorama!

Buildings, sub scenes, additional figures, vehicles, and associated stuff and junk soon follow (remember from last time, story, subplots, set design and details) and before you know it, you're looking for places in museums to put finished projects (dioramas).

### Orientation (Which Slice of Life?)

One of the problems, referenced above, is how to orient the material on the base. Another reason the tank on the wood base soon becomes unpalatable is that generally the subject (tank) closely fits and parallels the base it sits on. There is little else available for the imagination to work with. There is little to suggest things other than what one sees...there is no reference to things just off the edge of the scene. Last session we discussed the importance of the concept of suggesting things off the edge of the modeled world (the scene) in presenting or suggesting more of the **story** that you actually model. A lot of one's ability to present these **story**-enhancing aspects has to do with presentation, or specifically orientation.

Remember the diorama I described with the German Paratroopers? This ten-inch long by four-inch wide scene was presented on a ten-and-a-half inch by four-and-a-half inch wide piece of plywood. The walls of the damaged building were perfectly parallel and about one inch from the leading edge of the base. The damaged interior wall was perfectly perpendicular and almost perfectly centered on the base. Everything was orderly and almost like some sort of geometry lesson. I was living in Buffalo, New York at the time and at the competition in which I had entered it, Shep Payne was visiting from Chicago. His Imperial Majesty himself (what else would

you call one of maybe a dozen or so people on the planet that can make a living at this hobby outside of an architectural firm or Hollywood) gave it a look. He concluded that it was nice work but that everything (exterior walls, interior walls, lathe, floor joists, windows, doors, everything but the people) was some multiple of 90 degrees from the edges of the base. While the presentation was acceptable, it looked more like it was designed to fit the base rather than designed for people to live in and had suddenly found itself in a destructive environment (war). I agree. There is something about it that makes you want to hold your breath when you look at it and not in a tension filled, story-enhancing way. It's all these right angles that causes the undesired tension, not something modeled or suggested.

So what do we do about this situation? I suggest that you consider orienting the scene at some angle to the edges of the base and the action parallel to the edges of the base. This orients the focus of attention at some angle to the edge of the base but puts the figures and other items along the long axes of the base...more room available between items but not too much to model.

So (OK, you knew I couldn't leave it at that, didn't you), what does that mean? A recent example is the anti-tank gun diorama seen at a recent meeting titled "A Walk in the Park". The scene, as demonstrated by the path and the park bench in one corner, was oriented at about 30-45 degrees (the path was curved) to the edges of the base. The gun was located in the opposite diagonal corner from the bench (which brings up the sub-topic of balance) and oriented across the axis of the scene.

When viewing the diorama you do not notice that the gun and figures are parallel to the base because the axis of the scene, as driven by the path, is at an angle to the base. You do not get the feeling that the diorama was constructed to fit the base or vice-versa.

Last year I constructed two anti-tank gun dioramas. Same gun and scale as the above (1/35th Pak 40), but I am not terribly happy with them and I am not sure why. Both are about 6 x 10 inches and feature a lot of "dirt". One has the gun and crew somewhat hidden behind a pile of logs. Not bad. The logs are haphazardly piled at a slight angle to the edges of the base. The other features a log embankment or emplacement over which the gun will fire. Again, it is oriented at a slight angle to the edges of the base. In both cases, the gun is firing off axis to the mount (cute, but really because you need to make room for the gunner to fit up near the sight and down in between the breach and the trail) and everything is fairly well done. I think part of the problem is in the details (see last session). There is just a whole lot of dirt hanging out all over the place that needs something. Or is it?

I also have another diorama (1/72nd scale) that features a dilapidated barn with a Pak 40 in the side yard. The barn and side yard are oriented at about 40 degrees to the edge of the base and the gun is set up in the side yard aiming off a bit from perpendicular to either the walls of the barn or the edges of the base. The center of mass of the barn and the gun are in almost a straight line down the middle of the base. I find this one pleasing to the eye.

So what's the difference? Why is one viewed as pleasing and the other two somehow less so? I think that the big difference (not scale, of course) is the orientation of the scenes. For the two 1/35th scale Pak 40s, the scene is maybe 10 degrees off parallel to the edge of the base. The 1/72nd scale is more like 40 degrees. I think I see a pattern here.

So, how can I fix these without starting over? How do I move the orientation of the scene to 35 or 40 degrees (remember that 45 degrees is a perfect diagonal and may defeat the purpose)? I will try and introduce a scenic element to the one where the gun is behind the pile of logs. For example, a ridge of earth could be added which runs

through the scene at a more severe angle (meaning more than the existing 10-15 degrees). This would serve to orient the scene at a more pleasing angle. For the gun behind the log wall, I think I may have to start over, because the logs are just too heavy a scenic element to be overcome by anything else I might do to the scene.

The whole idea here is to make it appear that the diorama scene has been somewhat randomly lifted from the midst of a multi-acre view of the terrain. The implied randomness is enhanced if the scenic elements are not parallel, perpendicular, or some multiple thereof to the edges of the base.

One of the corollaries of orientation is the infamous concept of Balance. As mentioned above relative to "A Walk in the Park", the figures and the gun are located on one corner of the base and the brick path and park bench are located on the diagonally opposite corner. Balance is achieved. Balance does not mean that if there are six guys in front of the truck then there needs to be six guys in back of the truck. Another truck, or a different type of vehicle (jeep, water tanker, trailer for the truck, etc.), could be used to balance the six guys.

Balance is also a balance. You should resist the temptation to add something over there or in that corner because there is something over here or in this corner that needs something to balance it. Remember back to **the story**. Every thing in the diorama needs to contribute to the story line. Adding something someplace because of the perceived need for balance may be a mistake. Juxtaposition, counterpoint, whatever, might make a good reason for adding something in a particular location. If the item is proposed solely for balance, maybe the central location of the scene should be moved so that it is more central.

It is easy to do this balance exercise when you are storyboarding the diorama. It is very easy to move the central theme to

that more prominent central location on the diorama when you haven't actually cut board or poured concrete. (See how we get to tie in all those concepts from the last session!) Also remember not to include things just because you happen to have it. The corollary to this is that you should include the things your storyboard indicates should be included, even if you don't have it. This last thing (not having it) can be a problem. The 1/72nd scale diorama with the Pak 40 mentioned above stayed unfinished for more than 15 years because I could not find an acceptable substitute for old dilapidated straw to go with my old dilapidated barn. Finally, Woodland Scenics came out with their long grasses and it was just what I was looking for. It did take another couple of years for me to get the project to bubble back up to the top so I could finish it.

I am still stuck, although I am considering the Woodland Scenics "Snow", on how to make a diorama base look like the South Pole for the Italeri R4D *Que Sera Sera*. It just seems to me that this thing, complete with skis, needs to be on snow. What I'm looking for here is a diorama base that makes you want to put on a sweater each time you look at it. That one has been sitting for about 10-12 years waiting for crystalline (meaning real, real, cold looking) snow. That Japanese gate diorama base I built a couple of months ago still awaits a lantern. My research does not indicate that the modern Japanese lantern (the paper wrapped set of bamboo ringed things) is historically accurate for 1350 AD. The storyboard part was easy. The composition requires it. Finding the required materials may be a problem. The stories I could tell about looking for things...but then you know all about that!

There is another form of diorama base the use of which avoids much of the challenges (read that as problems) of the basic rectangular base and the set design aspects of pleasing the eye by not having things be to "regular".

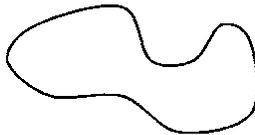
That form is the formless base. The amoebae,



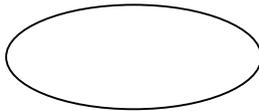
the wishbone,



the dog-bone.



The oval still has identifiable sides and a central axis so the composition rules still apply. The oval is really a rectangle with really curved corners.



The formless base looks like a weird (sort of like your author) cookie was cut from the terrain so as to include the desired action/story items. Very interesting. And since there are generally no edges or right angles, the orientation of the set design elements is freer flowing. Those "fancy" bases I do for figures (peanut butter jar lids) are round. There are no edges. The scene is as if one took a giant cookie cutter and chomped a chunk of terrain out of the countryside, which just happens to include the item of interest (figure, tank, truck, car, etc.). The main composition problem with the round base has to do with what is the desired viewing angle. There is no obvious front, back or side. The placement of the cast in the set then becomes everything.

One other thing that needs to be mentioned regarding bases is that they need to be prepared for the scenery that will be applied. The scenery application method I am using these days involves a lot of water. Everything is held down with a mix of Woodland Scenics Scenery Cement, water, and a drop or two of dish soap to cut the surface tension. This means that the base needs to be pretty much waterproof or bad things (curl, warpage, flex, etc.) will happen. One of the advantages of the peanut butter jar lids is that they are plastic and thus waterproof. Foam core board does have a paper surface on it. I had used 1/2" thick foam core and had no problems. When I used 1/4" foam core, the paper surface shrunk and the edges lifted almost an inch. Interestingly enough, when I thoroughly wet the back of the piece of 1/4" foam core, the shrinkage of the paper surfacing material pulled the piece back into shape and I only know about the warpage because I lived through it. The point is that the 1/2" core is strong enough to resist the warping effect of the drying of the wet paper. The 1/4" core is not.

Pieces of wood also need additional preparation (particleboard or other wood products are fairly resistant, but not furniture grade). With plywood, I add some iron on veneer to hide the plys. After trimming and sanding, a little stain to color it and some Verathane, it's ready to go. If you round the edges (top and bottom) of 1/4" plywood, you may not need the veneer. If done such that the rounding consumes the top and bottom ply (usually a lighter colored wood), the flat edge of the base in the center of the edge is occupied by only the coarser middle ply of the product. The middle ply is often a darker flavor of wood and is usually very noticeable among the plys (thus the desire to hide it with veneer). If you use a dark stain on the base (cherry, dark oak, provincial pine, etc.) the presence of the plys in the plywood may be sufficiently disguised to be acceptable.

*to be continued...*

## Skymodels Hurricane Decal

from page 5

of aces such as Bader and Tuck are catered for, with a warning, "Important: This color scheme is only suggested, some sources suggest other scheme. Modeller can use his own sources." Such honesty is refreshing. For some reason, the aircraft given in various well-known kits seem to pop up – at least four of these choices have been offered by Airfix, and others by Hasegawa, Matchbox, and Frog. Oh well, these are obviously of much better quality.

More interesting are a Greek example, with **dark** blue roundels, all three of 94 Squadron's "MacRobert" Hurris, PZ865 *The Last of the Many*, and the aircraft I bought the sheet for, a Sea Hurricane Mk.XII with Operation Torch markings. I've wanted to build this aircraft for years, and by using the wing from the Revell Hurricane IIb with the rest of the Revell Sea Hurricane IIc, an easy cross kit is possible. The problem has been finding the right-sized Operation Torch stars, and the 4" Royal Navy serials. This sheet gives both.

I recently used Skymodels decals on a Macchi C.202, and they went down beautifully, with no problems. I expect these decals will do the same. If you can't find a Hurricane to build on this sheet, then you'll probably never build a Hurricane.

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## PrezNotes

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exactly an exact science and even less so are those that try to interpret colors from black and white photos. Some of these people are probably a sprue short of a complete kit anyway. We can be reasonably certain that model paints matching an actual color are going to be reasonably close, so go ahead and use the one **you** like best. It's your model. Use any shade of RLM 02 you want and don't worry about it. The color police can (deleted). Oh yes, don't get me started about Olive Drab!

On to other things. I made it all the way through 'til the middle of September before starting anything new (I had made a New

Year's resolution to finish everything on my bench before starting a new project) Didn't work. I just couldn't take it anymore - everything on the bench was at a "stage" that was not too much fun. Of course, I had to start with something not particularly easy - the wing of the Monogram PBY. So I started a second new project, the Polar Lights *Enterprise*. Just a little bit easier. Of course, the fine weather we had this summer has slowed my time at the bench. I expect that I'll really be able to tear into things once the good weather finally goes south for the winter.

Don't forget, the meeting date for October is the third Saturday, October 18. Bring all your prize winners from the Vancouver show or the Galaxy Sci-Fi show.

See you at the meeting,

*Terry*

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## Upcoming Model Shows, Contests, and Aviation Events

### Friday, October 10-Saturday, October 11

**Sci-Fan 2003.** Science-Fiction/Space model contest. Schedule: October 10th: 12 noon - 7 pm, Contest entry & display; October 11th: 9 am - 12 noon, Contest entry & display; 1:30-2:30pm, closed for judging; 4 pm, awards & door prizes. Entry Fee: \$5 for up to five models; \$1 for each additional model. Galaxy Hobby, 196th & Highway 99, Lynnwood, WA 98036. Phone: 425-670-0454  
E-mail: [info@galaxyhobby.com](mailto:info@galaxyhobby.com). Web site: <http://www.galaxyhobby.com/scifan.htm>

### Saturday, October 11

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

### Saturday, October 18

The inaugural **Northwest Friends of the Aces Seminar**. Four World War Two USN/USMC fighter Aces will give a panel discussion focusing on the air war in the Pacific, and will sign autographs. 2 PM. Museum of Flight, 9404 East Marginal Way S., Seattle. Phone: 206-764-5720.

### Sunday, October 19

**Under Enemy Fire.** Steve Vermillion, a highly decorated Vietnam medevac helicopter pilot, will speak and sign his new book. 2 PM. Museum of Flight, 9404 East Marginal Way S., Seattle. Phone: 206-764-5720.

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## ***Sherlock Holmes and the Secret Weapon***

by **Scott Kruize**

Even I don't insist that the Hurricane was the **only** source of victory during World War II; let's not forget Hollywood. The instant the war broke out, Tinseltown mobilized and swung into action, transporting their formidable array of mega-stars and super-heroes through time and space to fight the Axis!

Basil Rathbone and Nigel Bruce left crime fighting in Victorian England to join the cause. My wife and I saw them in a fit of nostalgia recently. In *Sherlock Holmes and the Secret Weapon* (1942), Holmes and Watson hustle a brilliant Swiss optical inventor past the Nazis to wartime London.

There the inventor makes secret arrangements on behalf of the good guys, before his rescuers drive him to the nearby airfield so he can demonstrate his astonishing new bombsight to a skeptical but desperate Air Ministry. They know that, up till then, their bombs haven't hit anything.

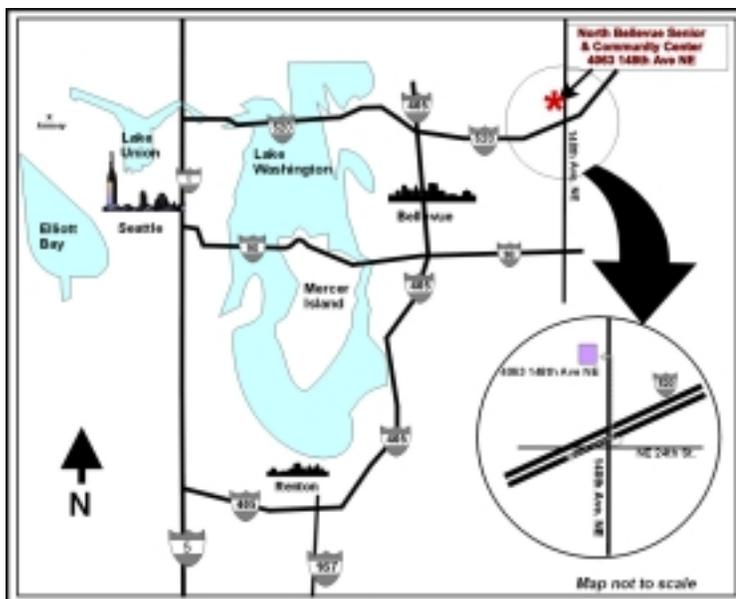
So a Bristol Blenheim is shown being readied for flight. The secret bombsight is installed and rigged on board. Then the Douglas Boston takes off and climbs away. Over the target range, three separate times - to prove that it wasn't just a fluke - long strings of large bombs fall with unerring and devastating accuracy from a Vickers-Armstrong Wellington. Clever chaps, the British: they just needed a little help to

make a formidable weapon out of their changeling airplane!

No wonder, then, that even with Dr. Moriarty's perverted and traitorous help, the Nazis are foiled! The world will be made safe for democracy. And Basil Rathbone quotes Churchill at the end, just to make sure we all realize it!



## **Meeting Reminder**



**October 18**  
**Third Saturday!**  
**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.