



PREZNOTES



As I said last month - I've done enough flying this past summer for several Preznotes columns...

This flight will be fun - chock full of passengers (the sardine special), they've shown the safety video 1.75 times already, we just pushed back, and it's been announced that the catering service didn't load enough meals for us in the back of the plane! A minute bag of pretzels for a five-hour flight. Yum. I can't eat pretzels. The same movie that was shown on the flight down here. And I just know that the guy in front of me is going to have my knees in his back just after takeoff (Yep! Not even to 10,000 feet and my knees are being crushed).

On to more pleasant thoughts. Jim Schubert (bless him) has been reworking the rules of the pentathlon category that we ran for a few years at our spring show. For those that may not remember, the pentathlon consists of a single category with five entries per modeler consisting of one item from each of the five major modeling interests: aircraft, armor, vehicle, ship, and figure. Each item is judged against the other similar items, i.e. aircraft vs. aircraft, car vs. car, and so on. The best subject gets five points, second gets four points, third gets three points. The points for each of the modeler's five items are added up and the modeler with the most points wins. This category was originally created to expand modeling talents in areas in which a modeler does not normally build. In my case I was somewhat weak in building car models, so I asked of a number of serious car modelers their techniques for finishing and building cars, and you know what? Two of my car models have since won awards at IPMS national contests! I have learned to model zimmerit for German tanks, and have found that photoetch ship railings are not as formidable as I had believed. I have been able to apply some of these things I have

learned to the areas of modeling that interest me the most and I have a greater appreciation for those models that in the past I may have given just a cursory glance. Just look at Jon Fincher's P-38 project for the Museum of Flight (see page 4). He is not generally known as an aircraft modeler, but he asked a lot of questions, worked through problems, and his finished result was a spectacular model. Rumor has it that he has even bought another airplane model. You should try it sometime.

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Meeting Date Changes!

The meeting dates for September and October have been changed! Due to the September and October meeting dates conflicting with the McMinnville and Vancouver shows, the meetings have been changed to the third Saturday of each month, **September 20** and **October 18**. The September meeting will be in the Crafts Room at North Bellevue Senior Center. We don't know at this time which room we will be using in October, but it will be at the regular Bellevue location.

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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 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.

September 20 (Third Saturday)
November 8

October 18 (Third Saturday)
December 13

IPMS/USA NEW MEMBER APPLICATION

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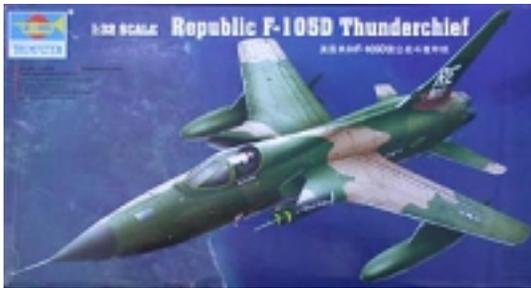
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Trumpeter 1/32nd Scale Republic F-105D

by Chris Banyai-Riepl

Few models have been as greatly anticipated as this one. Ever since Trumpeter announced it in their catalog, rumors have flown. Is it for real? Will it be any good? The answer to both of those questions is yes. When I received the review sample, late night became early morning as I looked this kit over. Here is what I found...



The box is sturdy and large, being the same length and width of the Trumpeter 1/24th scale kits, but twice as thick. This hints at the size of the model inside, and big it is. The boxtop gives the length at 613mm and the span at 333mm, which is roughly two feet by one. Parts count: 514. In addition to the basic airplane, Trumpeter has included a detailed engine and enough ordnance to load up your Thud in just about any configuration. Two decal sheets provide stenciling for the weaponry and the plane, as well as two aircraft options.

The cockpit: The seat is in five pieces and looks decent. Separate seat cushions, with molded in seatbelts. Instrument panel is molded in two pieces, with film instruments sandwiched between the two plastic parts. The front panel piece is molded in clear. The tub has separate pieces for the sidewall consoles. Overall, the interior is decent enough, and I'm sure that it won't be long before we see a resin replacement for the superdetail guys.

Options: The kit has several options. You can display the gun in the nose. The

refueling receptacle and probe are included. The entire bomb bay is included, along with the extra fuel tank to go inside. Trumpeter molded the bomb bay doors closed on the fuselage, though, so you'll have to cut those off to display it open. They provide separate doors, too, so you don't have to worry about preserving the ones you cut out. The engine is decent, but could benefit from additional plumbing. References there are a definite must. The control surfaces are all separate in this kit, from the leading edge flaps to the rudder.

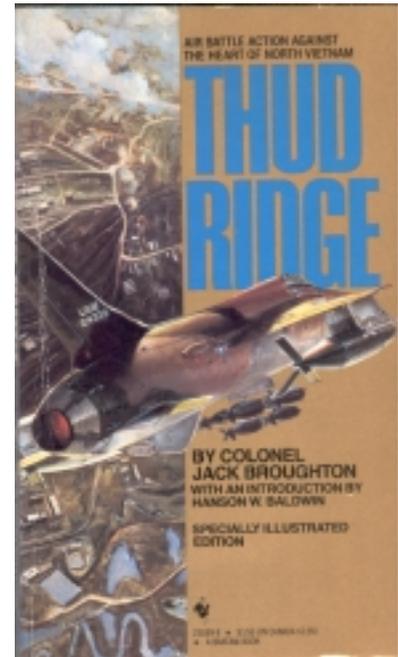
Weapons: All I can say here is **wow!** This kit comes with five identical weapons sprues, resulting in a total of 20 Mk. 117s, 20 Mk. 82s, and five AGM-45 Shrikes. On another pair of sprues you get a total of two napalm canisters, two AGM-78s, two ALG-71 ECM pods, and two AGM-12 Bullpups. No need for an aftermarket weapons set here! In addition to these, you get all three external fuel tanks. With all of this ordnance you should have no problem mixing and matching up a weapon load for your Thud.

Decals: You get two choices in the kit. The first is *The Polish Glider*, which is probably familiar to anyone who bought the Monogram 1/48th kit. The second is *Alice's Joy*, flown by Col. Jack Broughton of *Thud Ridge* fame. The decals were done by Twobobs and are nicely printed with excellent register.

OK, here's the part you are all waiting for. What are the flaws? Let's start with the easiest: the decals. The 'Yankee Air Polack' badge for the fuselage features a silver eagle on a red shield. There is no detail in the eagle, but an inspection of photos show some kind of detail. Other than that, I can't see anything else wrong with the stickers. The copious stenciling is a great sight to see, as it will all be seen in this scale. Well done, Twobobs!

The plastic. OK, I didn't have much time to compare this kit in depth with photos and

drawings, but a quick Mk. I Eyeball tells me it's a Thud, plain and simple. Which means that the problems with the plastic here are pretty much the same problems with the plastic in just about any accurate F-105 kit. And that is going to be the main landing gear. This kit does an excellent job of capturing that stalky look of the Thud, but that also means that the main gear attachment point is going to be weak. There is no way around this without sacrificing accuracy, but this kit is big enough that it will be fairly easy to make a substantial pin to add strength. Overall, though, this kit looks very good and when held up next to the Monogram 1/48th F-105D, they both look the part.



I think that there are going to be quite a few pleased modelers when this kit hits the shelves. With a retail price of \$124.95 it isn't cheap, but it's definitely **much** better than the Combat Models 'kit' and should build up into a very impressive model.

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

Building a Champlin Collection Model

by Jon Fincher

Back in October of 2001, Will Perry came to the monthly IPMS Meeting with a request from the Museum of Flight. They wanted models built to represent a collection of 20 or so airplanes they had just purchased from a museum in Champlin, Arizona. They wanted the models done by the following February, in time for the Northwest Scale Modelers' show. When the list came around to me, I noticed that there was a spot open to build a P-38L Lighting. Being a sucker for odd aircraft (twin tails, bent-wings, weird engines, odd lines, etc), I signed my name and committed myself to an almost two-year journey whose twists and turns I am pleased to (finally) recount here.

It all started with the kit – or more correctly, two kits. Both were 1/48th scale Hasegawa P-38s, and I bought two on the advice of Will and others (just in case one was damaged, or I screwed up something). I opened them both, and then picked one to be the main kit – I forget which one I picked, but I worked from one and only one box, grabbing spares from the second box as I needed them (which was necessary).

Next came the research. I had some pictures from the Museum's web site and some from the Champlin site as well, but getting reference photos from the Champlin people turned out to be difficult (funny, they didn't want to let go of their airplanes). Oh well, an Internet search turned out more than a few websites done by airplane enthusiasts who had visited the museum in Arizona and taken pictures. I had my references.

Last came the resin and photo-etch. In my naïveté, I concentrated on making sure I had the best photo-etch, the latest resin cockpit, and the right interior paints. I hadn't yet learned (but soon would) the

difference between “show quality” and “museum quality” (see below). In short, the money spent on the resin cockpit and photo-etch kit was wasted from a results perspective, but money well spent on the lesson.

The build started easy enough – follow the instruction sheet, use good clean building practices, treat every part like a model of that part (thank you, Ted), etc. Of course, following the instruction sheet was my first mistake.



The first steps to this plane were to build the landing gear and wheel wells, which I did fairly well. However, after doing this, I soon noticed that mounting them in the engine nacelles would pose a problem later. How would I mask the wheel wells with the landing gear sticking out of them to paint the body? The answer was, I wouldn't – I should have left the gear out of the wheel well and painted them after I painted the body. Out came the second kit for another set of wheel wells.

I spent a lot of time on the cockpit area, painting and detailing a resin interior to

look as realistic as possible. Installing it in the plane was a bit of a struggle – the fit of the cockpit halves over the cockpit interior required a bit of sanding. After it was together and sealed, I noticed I had left the instrument panel out of the equation. After installing it as best I could, I then had to mask over the cockpit to paint the aircraft. At the end, with the canopy in place and the model finished, you really can't see the cockpit very well and there's no way it will be visible in a museum case. Another lesson learned.

While I was putting the cockpit together, I needed to weight the nose. The directions called for 42 grams of weight in the nose, or use the provided tail support. I didn't have any lead sinkers or buckshot handy, and I couldn't find any good references on the real tail support used in WWII on these planes, so I used what I've used on other models for weight and support – plaster of Paris. I put as much plaster in the cockpit nose as I could, and even filled the propeller nosecones, then lit a candle and sacrificed a goat to ensure it was enough weight to keep the nose down.

Putting on the wings was a bit of a struggle as well. Lots of people asked me if I had alignment problems with the wings or tail booms – I had none. I did, however, have a fit problem. There was about a 1/16" step from the wing surface to the wing root on the engine nacelles. That required me to do some significant filing and sanding, losing detail as I did. That led to my next lesson...

My first real new modeling lesson came after the sanding was done, in the form of

Paint was next on the list. I prime everything I shoot paint on (well, almost everything – fiddly bits aren't worth the effort usually), so the cockpit was masked and the entire plane coated with Duplicolor automotive primer in a rattle can. I like this primer for its rusty red color (it stands out and highlights defects very well), and the facts that it dries quick, is sandable, fills in minor scratches, and gives the next layer of paint something good to bite into. It's lacquer based so it's not for everyone, but well worth the effort in my book. Priming

coverage took some time, but since the lacquers I use dry thin and crispy, I didn't lose any surface detail. The Alclad sat on this basecoat with no problems – it went on quick, smooth, and even. I let it cure for a while to make sure it was going to be bulletproof, with some minor sanding to get remove some dust bunny pioneers who were trying to homestead on the wing surfaces.

Here's where I learned another lesson – when you want differentiation in the final color coat, put the differentiation in the basecoat. Had I done some masking and painted the panels using custom shades of dark gray to black tones, the Alclad topcoat would have been much more visually appealing. Trying to get different shades of aluminum after applying the Alclad would have been much harder and lot more work. Oh well – the next bare metal P-38 I do (currently penciled in for two years after my unfortunate death from exhaustion at the age of 85 in the bed of a 19-year-old au pair) will be done this way.



rescribing panel lines. Rescribing isn't something car modelers are used to doing. With some help from Bill Osborn and others, I got to where I could rescribe panel lines acceptably. I actually like doing it when I do it right. Of course, when I do it wrong (about 50% of the time right now), it's the most horrendously sadistic modeling task anyone ever developed (even worse than seam filling). However, I followed the advice I was given, proceeded with caution, took my time, and came out with a reasonable job.

and sanding a few cycles took some time to get the results I wanted.

This plane has a natural metal finish, which scares some people. Having been impressed with Alclad Chrome on other projects, I decided to use Alclad Aluminum as the final color coat. Most of the Alclad metallic paints require a gloss black undercoat – woo hoo! Gloss color coats are the mainstay of most car modelers, so I was finally in my element. Out came the Tamiya lacquer rattle cans and down went a good black basecoat. Again, polishing and numerous coats to ensure good

Once the Alclad had cured, I began the work on masking the anti-glare panels on the cockpit and engine nacelles as well as wheel wells. Those went down in OD (Olive Drab for you car modelers, FS whatever for you color Nazis) and interior green without a hitch. There is also some blue and white striping on the tail booms and rudders that needed to be masked and painted. There's nothing more fun than trying to mask a straight vertical line on a conical tail boom, except for maybe not discovering the blue and white striping in my reference photos until after I had started the decaling. Luckily, no decals were harmed in the making of the stripes (although much Tamiya masking tape and old newsprint were sacrificed).

During this time, I also discovered why people pay so much for masking kits for canopies. After trying to mask the frames by hand, I went out and spent the money on two sets of cockpit masks (the second set was bought after I screwed up the first set). They're quick and easy to use (on the

canopy from the second kit), and it was another lesson learned.

Once all the paint had (almost) cured, it was time for decals. Most of the decals are stock, and I followed the kit instructions. However, my reference photos showed a host of custom decals – three different decals on both sides of the cockpit nacelle, one each on outboard side the engine nacelles, and one each on the outboard side of the rudders. The thought crossed my mind to ask Norm to print them for me on his ALPS printer, but the logistics made my head hurt – I didn't know the exact size of my reference photos, so I didn't know what size to tell Norm. The colors of some also had to match the colors of the blue stripes on the tail and rudders.

I had the artwork in the form of reference materials, and I had isolated the details I needed. For the number decals I turned to my friend Jon Carr Farrely, who provided me with artwork of number schemes used on US WWII planes. I used a program called GIMP, the GNU Image Manipulation Program, sort of a freeware version of PhotoShop, to rotate, resize, recolor, retouch, and cleanup the images I needed from my reference materials. I printed them using IrfanView in a host of sizes on plain white paper. These I used to find the sizes I needed to put on the model – I took a white paper printout of the artwork, held it in place on the model, then referenced my photos to find the right size. With that information, all I needed was a way to print them onto decal stock using my computer and inkjet printer. On a trip to Skyway Model, I found my answer.

Emil turned me on to a product called SuperCal, which allows you to print decals from any inkjet printer and any graphics software. Once the decal is printed and dried, it is coated it with a provided rattle can of clear coat. Once that dries, you cut and apply the decal like normal. I used this technique for all the custom decals on this model. The decals handle like factory decals, respond well to solvents, and lay down very nicely. The clear coat step is necessary – ink jet inks are water soluble,

and trying to soak a decal that hasn't been clear coated resulted in the printed surface running into my soaking water.

And just in case you were wondering, the Alclad didn't complain one bit about the decal solvents, water, nor any CA accelerant I laid on it – I love that stuff!

With the decals and paint done, it was time to see how well my nose weighting worked. The landing gear was finally installed and the plane set upright. It balanced perfectly on the gear – by perfectly, I mean any stray wind would move the plane forward or backward. Luckily, I had sanded the main gear wheels a little flat before painting. I set these so the plane wants to roll forward, and it sits just fine.

The other fiddly bits were added at this point – gear doors, miscellaneous antennae, and the nose guns. Yes, I know they're metal guns and should be painted gunmetal. Sue me.

The last bit of detail was the radio antennae. With the help of Stephen Tontoni, I managed to learn how to attach and string fine monofilament to represent aerials. I got some .003" monofilament fiber from him – it's so thin, you can't see it unless the light is right and you know what to look for. We colored the monofilament with a black Sharpie marker, then drilled holes and used CA and accelerant to attach the pieces. Two separate pieces were used – one loop from rudder to rudder and a second strand from the cockpit top to hook into it. The cockpit strand looped through the rudder loop, and when pulled taut gives a nice sharp connection point. I liked the process so much that I actually did it three times! The first time the cockpit strand was crooked, and I broke the second set during transport. The third job finished the plane and will be protected with the lives of my family and pets.

This was an interesting learning experience for me. I've learned:

Kit instructions are a rough map from base camp to the summit, not a precise recipe for duck l'Orange. Follow them when you can, modify them when needed, abandon them when necessary.

There's nothing so difficult or tricky that I can't do it. This includes rigging aerials, scribing, and printing decals. The necessity of doing these things has made me a better modeler.

When in doubt, ask someone. I don't know how many times I talked to people like Stephen Tontoni, Emil Minerich, Tracy White, Will Perry, Bill Osborn, Terry Moore, and other members of IPMS looking for hints, tips, tricks, help, and advice. This model would still be in primer if it weren't for these guys, and everyone else who kept building and bringing in models to show at meetings – your completed projects shamed me into finishing this.

The first time I brought the P-38 to a Northwest Scale Modeler's meeting, I asked for honest, no-holds-barred feedback. I wanted people to tell me it sucked and why, so I could fix it. Scott Kruize's honest opinion, shared by everyone else was, "It looks great – stop whining!" The confidence boost and admonition were enough to get me through this project – thanks Scott.

There's a big difference between "show quality" and "museum quality". This difference is usually six to ten feet, bright flashlights, and a glass case.

There's a big different between "judges" and "museum visitors". This difference is usually six to ten feet, bright flashlights, and a glass case.

If there's anything that can take the joy out of modeling, it's building a kit for someone else on their schedule. From now on, the builds are mine and schedule is mine.

Trumpeter 1/144th Scale Kawanishi Type 97 H6K5 *Mavis*

by Tracy White

1/144th is not a scale I often build in, and Japanese WWII flying boats never elicited more than a passing interest from me, but when I saw the new Trumpeter 1/144th H6K5 *Mavis* my interest was piqued enough to open the box and take a look. The initial impression was good, and I left the shop later with a model that looks good and is priced well, or at least a lot more affordable than some of the recent large-scale aircraft kits.

The box contains four sprues; two clear and two in light grey, as well as decals for several aircraft. Initial impressions were, as mentioned before, good; detail was crisp with no obvious flash, mold mismatches, or surface flaws. Panel lines are crisply engraved and match up with each other when the fuselage halves go together. It's obvious from the inner fuselage that another release will be done at some point as there are thinned out areas for windows that don't exist in the H6K5.

Fit has been excellent; the only areas that needed putty were the fuselage-to-wing struts (more on that in a minute). Extra work is required to cut holes out for the waist blisters, but the interior of the fuselage was thinned out in the area this needs to be done and the plastic carved out easily without any accidental gouges. Flying surfaces were glued straight and perpendicular with no fuss or extra work required.



The parts that have caused the most work are the "A" frames that connect the fuselage to the wings. There was a slight mold line on the outer edges that was easy enough to clean up, but a thicker one inside the A, which was harder to clean. In the end, it's not that visible once the wing is on, so you may want to leave well enough alone. I had to do some extra filing on the base of the A-frame to make it fit

flush with the rest of the fuselage, and even with that there were slight gaps here and there than needed filling and sanding.

Another problem that I ran into is the dihedral of the main wing. Another review I've read had their wing dihedral higher than it should have been and this raised the wing tips so that the support struts on the bottom didn't reach their slot in the bottom of the wings. This was found out after the wing had been glued together and was rectified by cutting a line in the bottom of the wing with a saw and bending the wing down until the gap was gone. In my case, it wasn't that bad; the tabs were halfway in their wing mounts. I elected to putty the gap with Milliput and it worked well.

There were some minor problems that I had to deal with; there were slight mold lines on the joints for the wing top and bottom; when test fitting they caused a slight gap between the number three and four engines. Short work with a file fixed this. There were also slight bulges in the fuselage in some places where the plastic was thinned out for the windows of different variants. This was fixed fairly easily with some sandpaper and really wasn't apparent until I carefully looked over the two pieces.

My research material on the *Mavis* at this point is limited to web pages so I can't comment on the accuracy other than to say it certainly looks like a *Mavis*. One potential gotcha is that the propellers are all molded with spinners and not all of the aircraft flew with them. Some of the aircraft Trumpeter provides markings for definitely did not - at one point, at least.

The new *Mavis* is a good kit. It's not without faults, but those that exist are hardly difficult to overcome. I've had mine for about three weeks now and all that's left is to finish the struts and perform a little backdating. This despite a busy schedule that doesn't allow much time to model. It's gone together well.



Hasegawa 1/72nd Scale North American B-25J

by Norm Filer

The first impression is this thing has a **lot** of parts. Second impression is that if any of you guys cheated and bought one of the Accurate Miniatures B-25 kits you kinda know what to expect. In many ways, this is an accurate miniature of the 1/48th scale Accurate Miniatures kit.

The entire interior is detailed from the five guns in the nose compartment to the two in the tail turret. There are ribs on the inside of the fuselage and doors, lots of stuff to hang on the interior walls and bulkheads. A complete cockpit down to the two different types of seats for the pilot and co-pilot, and even the cockpit rear bulkhead is accurate. It includes the open upper half as well as the open crawlway under the cockpit floor for access to the nose compartment.



There is a very complete bomb bay with accurate bomb racks and a detailed ceiling. (No, the bomb bay did not go clear to the top of the fuselage. There is a crawlway up there.) One nice feature is that the front and aft bulkheads for the bomb bay also incorporate two spars that support the wings. A pleasant surprise that is two pretty decent 1000 lb. bombs are included. Hasegawa has a reputation for not including that kind of stuff as apparently

they want us to buy their aftermarket weapons sets. Of course they never did any for WWII stuff. A minor (I hope) complaint is the separate bomb bay doors. Sure the bomb bay just cries to be shown with all that detail. But how many B-25s are you going to do with it open?

The top turret is completely clear down to the pedestal base. Speaking of turrets, the guns in this thing are about the best I have ever seen in a dinky scale kit. The cooling holes in the barrel jacket are represented, as is the smaller diameter actual barrel that sticks out the business end. The recoil buffer cover assembly on the back end is also clearly recognizable.

The horizontal tail is split with a single top part and left and right under sides. The two vertical tails are one piece. The scribed detail on this is just outstanding. The rivets and panel detail are going to require some super fine painting to be preserved. It is a pity the fabric representation on the control surfaces is not as good, with just

raised lines where the rib taping should be. Perhaps the best solution here is to remove it all and then just apply very thin strips of decal for the rib tape prior to painting.

The engines are separate twin rows with another piece for the crankcase. They are decent and probably adequate considering you will bury them in the cowlings. The props are retained with the little nylon (?) bushings trapped between the two engine rows. I like this as it allows me to leave the delicate props off until I finish the thing, and I can still remove and reinstall them if I need to. The little square bumps for the first row of exhausts are separate parts for

the engine nacelles, but the back row is molded into the nacelles. The only serious oops for me is the opening in the front of the engine cowlings. It measures out to be about .040 too small. I measured a couple of head-on photos of the bird, and it should be just about exactly .5 inch. I think a bit of work with sandpaper wrapped around a wooden dowel just might fix the problem.

Another interesting feature is that the main gear doors are molded closed. Of course this is correct as the doors closed after extension or retraction, leaving only a small opening for the strut. The nice thing about this is having no wheel well detail to worry about and best of all, no doors to have to try to make fit properly.

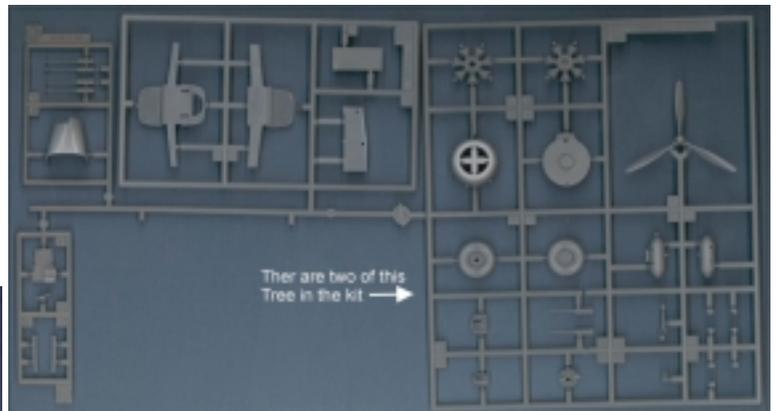
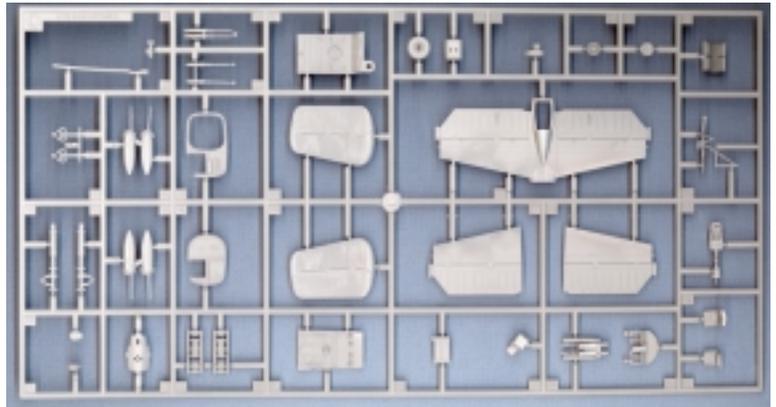
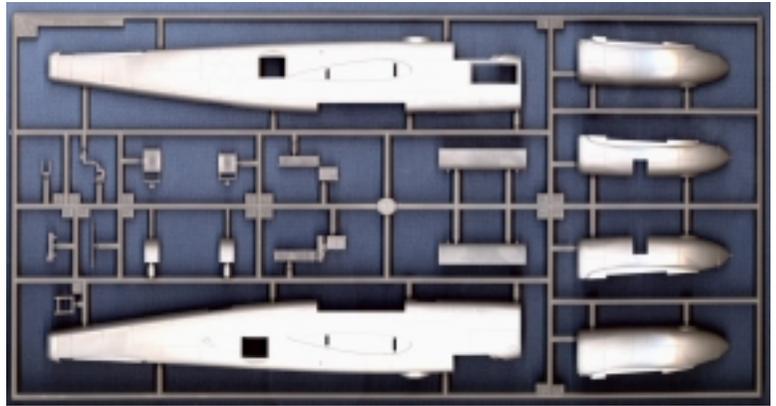
There are two different clear nose caps, one for a five-gun nose and another for just a three-gun nose. All of the markings options in this kit use the five-gun part. That unused part and an apparently needlessly separate armor panel under the co-pilot's side and an unused nose gear wheel cover are clear indications that Hasegawa intends more versions - in fact they have already announced at least one more. Other late model Mitchells are surely coming, but I would not hold my breath and expect the earlier models

There is neither any mention of how much weight would be required to make this a proper nose sitter, nor any help determining where to put it. With the extensive interior detailing, it will be hard to find a place to hide any lead. Hasegawa has solved the problem in a rather innovative way. They have open entry hatches for both the front and aft compartments and then give you a small work stool to place under the aft hatch.

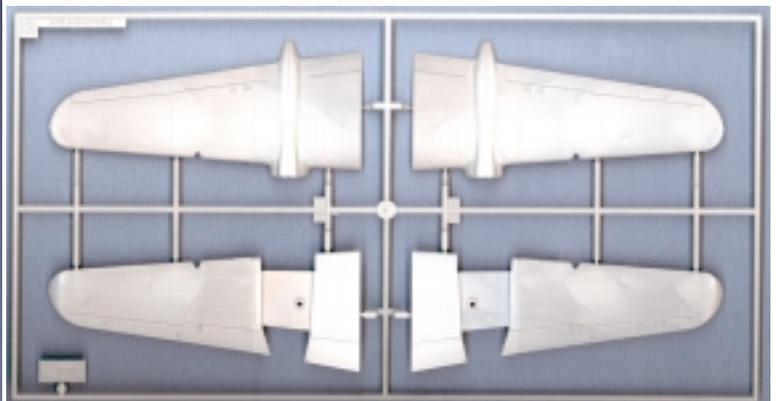
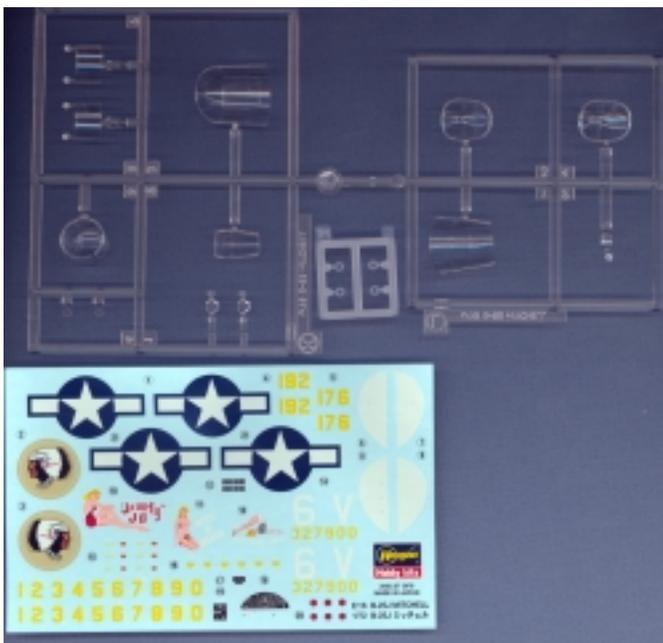
Three markings options are provided. The box art OD/Gray *Jaunty Jo*, and *Bottoms Up* are both in all natural metal with black verticals, and yellow primer on the engine nacelles and horizontal tail surfaces. The interesting thing about this one is the

yellow primer on the engine nacelles and horizontal tail. The Osprey book *B-25 Mitchell Units of the MTO* shows *Jaunty Jo* on the cover with the kit-recommended black verticals, but the illustration inside the book strongly suggests it might be OD. The third option, *Miss B Havin'* shares the same colors and squadron markings with *Jaunty Jo*. The quality of the decals is good. Perhaps it is just me, but other than a slight nudge regarding *Bottoms Up*, none of the three markings options is real inspirational. But I am sure the aftermarket folks will provide plenty of other options.

All in all, this is a very nice kit. The price (US retail \$38.98) has been much discussed, but having seen it I think the value is there for me. And the 1/48th size box is really full. This is by far the best 1/72nd Mitchell around. If you like building WW II U. S. twins, then start saving your money. You will want a couple of these.



The caption reads, "There are two of this tree in the kit."



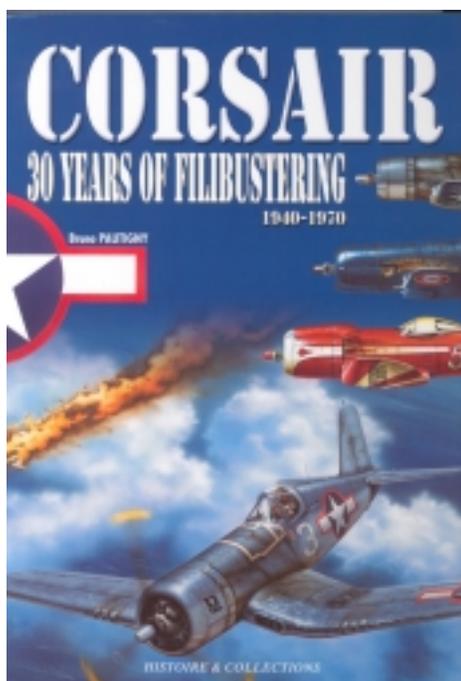
Corsair, 30 Years of Filibustering 1940-1970 by Bruno Pautigny

reviewed by Norm Filer

First, a quick trip to the dictionary to explain the odd word “filibustering” in the title. Mr. Webster has this to say:

“An irregular military adventurer; an American engaged in fomenting insurrections in Latin America in the mid -19th century”

Not much of a stretch to see where one might consider that appropriate for the Corsair.



Perhaps the best description of this book comes from the author himself in the introduction.

“....As I am more particularly an illustrator, I have given priority to the illustrations and iconography, followed by explanations which are deliber-

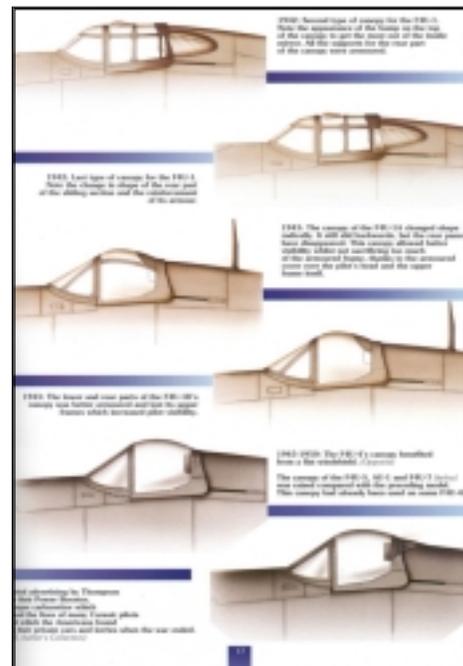
ately concise but as rigorous as possible. The aim was to tell the thirty year story of the Corsair’s extraordinary career from its baptism of fire in the Pacific to African skies, passing through the Far-East and a less martial but nonetheless virile interlude in the colourful and exhilarating world of the Pylon Races.....”



The size of this book is rather impressive, a full 12-½ inches high and 9-¼ inches wide and it is all in color. It is printed on really good quality, smooth paper that complements the illustrations. And illustrations there are! When he said in the introduction that he was an illustrator, he was accurate. This book is just crammed full of illustrations that show the differences between versions, and details of all kinds. Tail wheel, main gear strut, the wing fold area, all the different canopies, the early exhaust pipes and belly dump gate door, are all shown in rather appealing sepia tone paintings.

I like his method of illustrating details. He uses a sepia tone drawing that is complete where the detail is needed, then fades to just an outline in unimportant areas. It allows you to immediately focus on the

area of interest, but still maintain your overall perspective. A good example of this is the page showing canopy evolution.



Actual photos are scattered throughout, usually placed in the appropriate section. The photos are usually very well reproduced, in part due to the high quality, smooth paper, and are printed large enough to actually be able to pick out the details.

My first impressions were that it was lacking in text. But as I have reread sections and read captions as well as the brief paragraphs of text, I realize that the facts are there. The nice part is the text is where it needs to be, accompanying the illustrations, not in a long chapter of history and development. Another plus for me was small but concise paragraphs of history related to that period of Corsair use, often accompanied with maps and words to “place” the Corsair in the location.

But, again as Bruno said, he is an illustrator. Indeed he is. They are what this book is all about. There are at least 20+ beautiful side view illustrations of just the bird cage

model of the Corsair, then five more of the rather rare F4U-2 birdcage night fighter. There were only 34 of those built, (see, the facts are there).

More of the “standard” F4U-1A and 1D than the average modeler could ever build, and then into the supercharger efforts and then it is into the Super Corsairs and even the postwar use as racers. All of course are well illustrated with both side view profiles and detail sepia tone paintings.

After a brief section on the British and New Zealanders, it is time to take a long, detailed look at the post war Bent Wing Bird. This part is every bit as good as the WWII part.

Keeping in mind that this was originally a French language book, it should be no surprise that that country’s use of the Corsair in Indochina, Algeria, Egypt, and Tunisia is well documented. A pleasant bonus is the illustrations of all four of the French Squadron insignia during that time frame. Another interesting aside, there have been some discussions about the use of black or just the normal background Sea Blue in the “Suez Stripes”. There are four side views given here with both ways explained.

Are you getting the idea I like this book? I do - a lot. And I am not even a big Corsair fan. The balance of text, photos, detail illustrations, reproduction of old magazine ads, and the huge quantity of profiles just makes this a great reference book.

If there is a negative it probably is the rather odd English translation from the original French. Nothing unreadable or even grammatically incorrect, just rather unusual uses of words here and there and somewhat stilted phrases now and then.

Histoire & Collections
ISBN: 2-913903-28-2
Hardbound, 127 Pages

Hasegawa 1/48th Scale Vought AU-1 Corsair

by Hal Marshman Sr.

Next to Thunderbolts, U-birds sit pretty high on my favorites list. My favorite Corsairs are what we know as bird-cage types, or F4U-1’s. Hasegawa has produced kits of the late model Corsairs, being F4U-5, F4U-7, and AU-1. The F4U-5 produced under the Revell label is also the Hasegawa pressing. My purchase was the Hasegawa AU-1 in French Aeronavale markings. There were no kits of the U.S.M.C. version available in my area, so to produce the bird I want, gull gray and white, I will have go to aftermarket sources for the markings. Here’s what’s in the kit:



- Cast in light gray plastic with nicely scribed surface detailing. No flash was present, nor were there any release pin marks in visible areas.
- Clear parts consist of windscreen, sliding semi-bubble canopy, and gunsight. These parts are quite clear and thin enough to suit me. The semi-bubble does show some distortion, but in the slid back position, I don’t see where it should make any difference.
- Engine and four-bladed Hamilton Standard prop are nicely rendered.
- The rather complex main gear of the AU-1 is pretty well done, although I’d prefer to see the oleo scissors open a little more. Wheels are good, but need to be flattened if you like the tires to show weight. Tail gear and hook are

well done. Tail wheel was solid rubber so should not show weight.

- Cockpit is adequately reproduced, basically needing only arm rests, throttle handle, and seatbelts/buckles.
- For ordnance, the kit provides two large drop tanks, two 1000 lb bombs, and ten rockets, along with the rails/shackles/fairings to accommodate the various ordnance types.
- Separate flaps are provided, in order to allow the choice of up or down positioning. I love the look of Corsairs with their flaps lowered.
- As stated above, I bought the Aeronavale version, which provide markings for three different French Navy planes. The decal sheet is well done, with decals well in register, and nice full colors. There is a black and white striped decal for the tailhook.

Because this kit is out of the same molds as other versions, there are some compromises. As stated above, you need to provide armrests and seat armor, which armor really won’t show. The exhausts for the different marks change from mark to mark, and do not belong in the placing shown. To put them in place in front of the area where they are supposed to be requires some trimming of the exhausts, and thinning of the rear of the cowling. The ends themselves need to be drilled out. Hasegawa doesn’t provide separate navigation light lenses, so you have to either compromise by painting them to look like colored lenses, or remove and replace in whatever manner you find expedient.

The above mentioned problems aside, the model goes together pretty well, with little filling needed. The end result of your labors should be a pretty fair representation of the last American prop-driven fighter manufactured. Not bad for a design of the late thirties.

Diorama Construction, Part Two

by George Haase

The Details (Where the Devil Lives)

Yes, they say that the devil is in the details. By this I do not mean to limit the concept of details to the figures or the vehicles included in the diorama. Effective delivery of **the story** requires authentic costumes, dialogue, and set design.

Actually, I suggest that for most viewers the details in the set design component will overwhelm the details, or possible lack of details, on the costume or the characters (figures, tanks or whatever). Given that there is mud on the tank and mud on the guy's boots, shouldn't there be mud on the ground? **Right?** How often do you see a diorama featuring well-modeled war weary men and equipment set on a manicured lawn? The HO model railroading guys have Fine Scale Miniatures ... a kit manufacturer known for unique and interesting structure kits **and** the inclusion with the kit of a large collection of modeled junk that would normally be found around that structure. François and company (V or VLS, or whom-so-ever) are to be congratulated for filling a much needed niche. They are supplying the diorama/vignette community an interesting selection of accurate and varied boxes, crates, packing materials, ration boxes, and the other bits of junk that accumulates in the immediate wake of an army on the move. Advancing, retreating or just a re-supply in place, wherever a lot of people go, garbage and pigeons will not be far behind. And if the army stays in one place for any extended period the garbage collects. Some of it gets used for other things. We've probably all seen pictures of field positions or fortifications reinforced with ammunition tubes and the amenities that make an extended stay in the field less of a pain constructed from packing crates material. Maybe we've actually built a few ourselves. And these are just the big chunks.

If you look around - really look - there is usually a lot of garbage, junk and just plain stuff lying around. Fields, flowers, and that bucolic country lane are not a neat and pristine environment. There are hunks and chunks of rock and dirt, sticks and twigs, leaves and pine needles, weeds and willows, and bits and pieces of everything that man makes - all sorts of debris in them tar bushes.

For our set design component there are two types of debris. The stuff that nature makes that, one could argue, belongs there, and the stuff that is man-made. The natural stuff should always be included. The model railroad guys call this adding texture or layers of texture. The video game guys have been able to draw really nice pictures and color them very well. The eye, however is not fooled into thinking that these pictures are anything other than two dimensional renderings - how high and how wide but no depth. Even trying hard, almost no one can perceive depth in these video simulators. The original, fancy, really trying to simulate the real thing type flight simulators of the early 1960s projected movies of what the pilots were expected to see. When things went South, the visual clues were usually tough to present. The movie still shows a perfect landing. The real situation is that the pilot is plowing a hillside with a C-130. The movie of the perfect landing approach would stop and the pilot gets a black screen shortly after he/she was supposed to have been a small part of a big smoking hole in the ground. This was early 1960s technology and computer simulations, regardless of their authenticity, were generally unavailable. Remember, spacecraft were designed with slide rules...you have heard of the slide rule?

The helicopter guys were in desperate need of something that worked in real time. One of the things done was to build a large-scale terrain model, usually in HO scale and mounted vertically on a hangar wall to save space. A servo actuated (later, computer controlled) camera would "fly" around the wall mounted model based on inputs from the pilots in the simulator. The

primitive control systems of the day were easily able to handle the transition of forward and backwards to up and down the wall. Klutzy pilots, of course, necessitated a lot of scenery repairs and replacement trees were at a premium.

The breakthrough that allowed effective computer based virtual reality simulations was not the super-pentium, not the gigabytes of RAM, but the idea of texture. While the processors and RAM were needed to handle all the bits and bytes texture required, texture actually fools the eye into thinking that that green thing over there has depth, as well as height and width. The routine is to vary, by pixel, the color (including a small percentage of black and white) around a central average value. Take a look at still of modern video games. Everything (rocks, trees, walls, clothing, etc.) has texture these days.

In the diorama world, the eye is pleased to see texture or layers of texture. Those Woodland Scenic ground foam mesh net trees don't really look like real trees - there are no twiggy things with leaves on them. But they are so much better than the alternatives. They are the ultimate in texture. You can even see through them in some places. Faller (I think that's their name - checkout the model railroad shops) has some tree stuff out there that actually has leaves. You can also buy stuff to glue your own leaves on your own trees. The point, however, is to keep the eye happy with texture.

Lemar Fenstermaker taught us years ago that while nothing looks more like dirt than dirt, it looks even better if you dry brush it with a bit of a lighter tan color. This adds texture by breaking up the uniformity of color and pleases the eye. Keeping the eye happy is the key to success. When you apply the dirt, you shake it on to a dampened surface. It is dampened with a mix of Woodland Scenics Scenery Cement, water and a couple of drops of dishwashing soap to cut the surface tension. You shake the dirt on until the area remains damp. That means that you have to use more dirt than you might think.

A bit of the cement mix and a little bit of dirt make mud. Mud dries smooth, not textured. Unless you want mud, but we'll re-address that later.

This idea of sprinkling dirt on the base to represent dirt, or something like it maybe using Plaster of Paris or water putty, or your favorite earth simulating medium, adds texture and thus the appearance of some detail to the earth. Having started at the bottom and working our way up to the sky, there are natural things on the earth that also need to be addressed. Sticks, twigs, grass, pine needles and leaves.

Grass and leaves are easy these days. Hudson and Allen have a line of leaves (from oak to ivy) that are really nice. I have a couple of packets of their leaves. I'll have to experiment with applying a few in the near future. Faller, Woodland Scenics, and others have other materials that can be used to simulate the real thing. This includes static grass. Application is quick, easy and the results are real nice. Apply the glue or cement, sprinkle on the static grass and let dry. There is another step but I have not been able to get it to work. After you sprinkle on the grass you are supposed to go over it with a source of static electricity to get some of the grass blades to stand up. You can also do this by blowing on the surface. In most cases the cement soaked blade of grass weighs more than the repelling (or is that repugnant) force of the static electricity on the blades of grass will lift. I've tried a Plexiglas rod rubbed with a piece of wool. Static force, like gravity, is proportional to the square of the distance. As I moved the rod closer to the grass the force increased. Instead of lifting the grass it discharged the rod and like a scale lightning bolt blew a hole clear through the still wet dirt. Blowing on it - all I have succeeded in doing is covering the work bench with individual blades of static grass. What I really think is going on is that the lower layer of grass is glued to the scenery and the static forces keep the upper layers of grass blades attached to them. The whole pile may be three to five blades thick, but remember the varied

thickness achieved the textured effect we are looking for. I achieve color variation not by dry brushing the grass (all that would do is move it around on the pile and maybe weaken the static forces keeping it on the dirt) by mixing the colors of the grass. It comes in dried (tan), dead (brown - could also be pine needles), and several colors of green. The Woodland Scenics people also have some long grass products that will help with applications that require long grass (about 2/5 inches).

Twigs and sticks are tough. They require some searching. Actual sticks and twigs that you might find in the yard might work, depending on the scale in which you are modeling. Various bits and pieces of real plants will work. You can find some things at the Michael's type store among the materials for dried flower arrangements. The root structure from that house plant your wife has been trying to kill for years can be useful as well. Just keep your eyes open for what will work. Again these can be affixed to the base with a couple of drops of scenic cement.

Where do you put the stuff? Certainly not in the middle of the street! Where you usually find these kinds of items is in the lee of other things. Ever see how snow piles up when it is really cold and the wind is blowing? You will have to have lived somewhere other than the Pacific Northwest. It just does not get cold enough for that here. But anything that sticks up provides a little place where the snow can get out of the wind and accumulate. The same thing applies, although partially for different reasons, to our little friends the leaves and sticks. So, this debris would be found up against a section of curb, a wall, or a rock. Remember the street sweeper? While it is a Zamboni-like machine now, they don't sweep the middle of the road, just the edges where the debris collects. If something isn't there when the sweeper goes by, it will be there next week.

Regarding the man-made stuff, how many times have you heard the Sergeant ever so politely requests that the soldiers in his

charge police the area (did I just date myself? Do they still call it policing the area)? At any rate, you, or even your tank, may be able to instantly employ various camouflage techniques so that you blend into the surrounding terrain. The bad guy, standing three feet away, may have no idea of the death, doom, and destruction that lurks mere feet away from where his/her sad little tail is standing totally oblivious to your presence. But plastic wrap, Styrofoam, aluminum foil, paper, cardboard, tools, and chunks of metal are obvious signs of human presence. They do not belong there and stick out like a sore beacon on a hill.

The concentration of this type of debris appears to be directly proportional to the concentration of people. Meaning that in an urban area you will have a lot of it. In the countryside there will be little of it. What is it? That depends on your era. Only in the late 19th and 20th century would paper be worth less than money. Certainly metallic objects would not be among the usual rural or urban debris (an abandoned or broken farm implement or a military vehicle is another story, if fact it may be **the story**...see above) except by some sort of accident.

So how do we make some of this for inclusion in our diorama? First, what do we want? I would suggest that there would not be much paper debris in rural areas. In an urban area most of the paper type debris would probably be from newspaper. I think that magazines as urban debris would be a much more recent phenomenon. So again, your era is again important. Check photographs of the type of scene and era you intend to model. U.S. Civil War urban scenes had little other than the natural type (see above) type debris. Given the circumstances of the time, man-made debris would have been quickly rounded up and taken to some sort of reclamation facility for recycling (even before we had that word we did it - some of you might remember aluminum drives, save the cooking grease for explosives, scrap metal drives, etc.) A little could be

expected to escape and I would think most probably in the form of used newsprint paper.

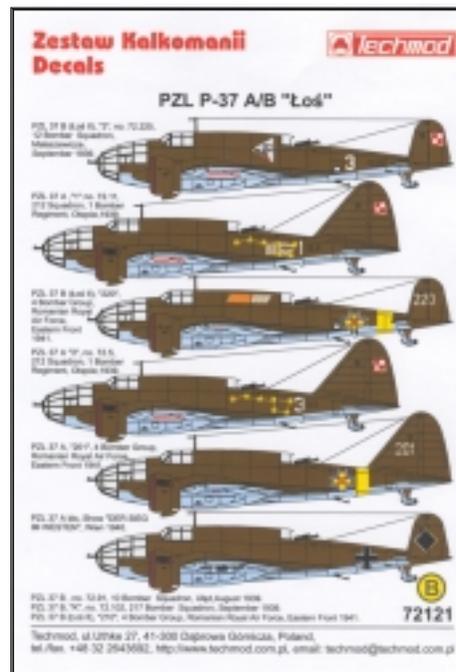
To make this I would find some plain toilet paper, one without pattern or print, and chop it up into newspaper sized pieces (actual size depends on your scale). I would stack it in usable sized sets of pieces - a couple of entire newspapers and a bunch of individual sheets. A new newspaper can be expected to have readable headlines, even in 1/72nd or 1/87th scale. This would be tough. Even the areas where the 10 or 12 point font articles were printed would be darker than the margins. New newspaper would be a bear. Old newspaper, however, could be expected to be seriously scruffy and faded. I'd suggest a drop of the Woodland Scenics Scenery Stain. It comes in various earth tones and is intended to be used to color scenery made from plaster. I have some Burnt Sienna and it will barely color dirt - meaning, of course, that when I put the Burnt Sienna product on the dried dirt scenery, I can barely tell a color difference when the stain has dried. If I was using plaster, which would dry in a very undirtlike white color, the use of the stain would make much more sense. At any rate, use a bit to stain the proposed old and faded newspaper and instantly old and faded color. Where would it be found? Other than the garbage can, the usual places would be the same as the rest of the debris. Up against the curb, under the bench, against walls, any place the wind would let them get stuck. Remember, on the bench would probably be a new newspaper and you'd need fine print indeed.

To be continued...

Techmod 1/72nd Scale PZL P.37A/B Los Decal

by Robert Allen

One point that Terry Moore has often made in his columns is that aftermarket manufacturers could better serve their buying public by making products for the older kits that really need them, rather than



the latest Tamigawa masterpieces that include superior detailing right out of the box. Terry will have to find a new example now that Airwaves has made a detail set for the Frog Whitley, but the point is still valid. Decal manufacturers seem to fall into the same category – does the world really need another Fw 190 decal, no matter how well researched and printed it may be?

One of the kits that has been on my “to do” list for years, but which I’ve never got around to building, is the ZTS 1/72nd scale PZL P.37B Los. This aircraft is one of my favorites, and for years this was the only readily available kit of the Los in this scale. (There has been a more recent kit released by Pantera, but I’ve never actually seen it.)

It’s also a fairly old kit, dating, I’m guessing, from the late 1970s. The kit can be built as a single-tailed P.37A, or a twin-tailed P.37B, although a bit of surgery is required to make the single-finned version. It’s not a horrible kit for its age, with a bit of interior detail, and boxed-in wheel wells – one thing that will have to be replaced are the badly done engines, but as the Los used license-built Bristol Pegasus, substitutes from Engines’n’Things are available. One other thing that’s always scared me off is the decals. There are four options, but they’re typical older Eastern European decals, not exactly crisply printed, and containing the distinct possibility that they’ll fall to bits once they hit water. I’ve always hoped that someone would put out a nicely done aftermarket decal sheet for this kit, and Techmod has come to the rescue.

Techmod did the excellent decal sheets for the Mirage 1/48th scale Los kit, so it’s not surprising that they would release a sheet in 1/72nd. The sheet is in perfect register and color, and contains markings for nine aircraft, and a set of stencils. Broken down by model, six are for the P.37B, and three for the P.37A. Five are Polish examples, three are Rumanian, and the other is a Luftwaffe bird – sort of. Sufficient national insignia are given for two Polish and one each Rumanian and German aircraft. The four pages of instructions are very nice, printed in color, with at least one profile view for each aircraft, two when necessary, and upper and lower surface views as needed. There is also a generic plan view showing stencil locations.

Two of the selections are aircraft included in the ZTS kit decals, but at least one of those has noticeably different (and presumably more accurate) markings. A nice touch is the inclusion of an extra three sets of numbers 0-9 in the style of the Polish serials, allowing any of the Polish aircraft to be modeled. The Swastikas for the German example are included, but are broken up, presumably to get around EU laws.

Oh, about that German example. If the notion that the Luftwaffe flew captured Los is news to you, it's news to me, too. The plane given is a film star, painted up in Luftwaffe markings for the Nazi wartime propaganda movie "*Der Sieg Im Westen*" ("*The Victory in the West*")! I have no idea why that was done, but the model would certainly make a conversation piece in a Luftwaffe collection.

Having not used any decals from this manufacturer, I don't know how well they work, but the Techmod decals included in the Mirage kit were excellent, according to one modeler who has used them. If the quality of the printing is any guide, I'm sure that they will go on with very few problems. I can't recommend this sheet highly enough. If you've ever wanted to build a Los, your last excuse for not doing so is gone.

PrezNotes

from page 1

The pentathlon rules are simple:
 Aircraft: any manned flying machine
 Armor: any military tracked vehicle
 Vehicle: any non-military car, truck, or motorcycle
 Ship: any manmade vessel
 Figure: any human figure

All entries must have a prototype in reality - no hypothetical or fictional subjects (the subject was raised at our last meeting about entries that consisted of models based on subjects that appear in movies, TV and science fiction. For example, The *Jupiter 2* from *Lost in Space*, or the *Nostramo* from *Alien*, or even the alien itself. Jim and I will talk about this before the next meeting and we will let you know what we come up with).

No previous pentathlon entry may be included. That's it. Very simple. And our spring show is only eight months away.

Don't forget that our September and October meetings have both been moved back one week to the third Saturday: September 20 and October 18. This is to avoid conflicts with the contests in McMinnville and Vancouver. This will also give everyone a chance to display their winning models at our meeting the following Saturday!

See you at the meeting,

Terry

Upcoming Model Shows, Contests, and Aviation Events

Saturday, September 13

Evergreen Aviation Museum Model Show & Contest. Sponsored by IPMS Portland & Evergreen Aviation Museum. Show theme: Record Breakers. All IPMS categories. Registration, 9 AM - 12 Noon, judging completed by 3:15 PM. Museum entrance fees: \$9.50 adults; \$8.50 seniors; \$5.50 children. Contest entry fees: Adults, \$5 for 1-4 models, each additional model \$1; Juniors ages 11-17, \$1 per model; Juniors 10 and under, free. For more information, contact Brian Yee at 503-309-6137, Web site: <http://www.geocities.com/oregonshow/>

Saturday, September 13

Blackbird Forum: A Centennial of Flight Event. Ten men associated with the SR-71 will hold two panel discussions. 11 AM and 2 PM. Museum of Flight, 9404 East Marginal Way S., Seattle. Phone: 206-764-5720.

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, 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.

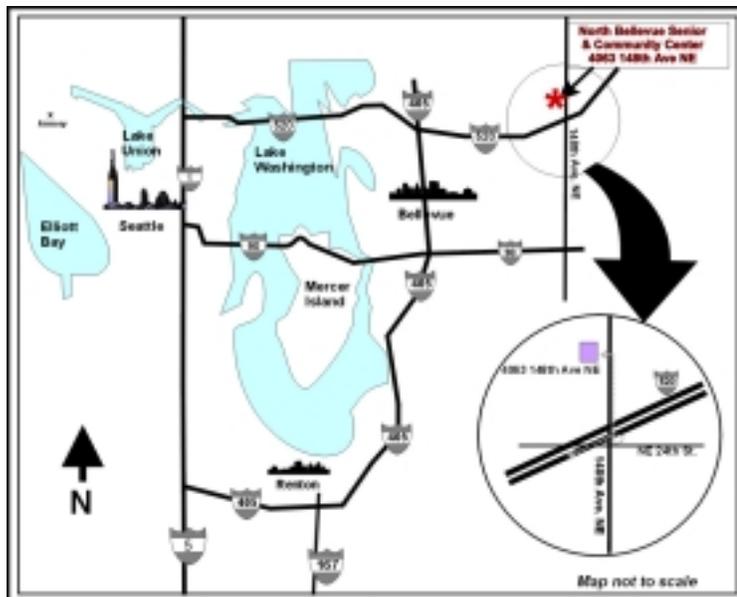
Jim Wright

The Northwest aviation community lost one of its own on August 4, when Jim Wright, builder and pilot of the magnificent Hughes H-1 replica, was killed in the crash of the H-1. White was returning to his home in Cottage Grove, Oregon, after the Oshkosh air show. I know that several members of IPMS Seattle knew Jim, and that he will be very much missed.



Meeting Reminder

September 20 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.