Seattle Chapter News

Seattle Chapter IPMS/USA
June 2004

PREZNOTES

This Saturday, June 12, is our regularly scheduled meeting. It is also the date of the IPMS Regional Convention in Vancouver, WA. I had contemplated rescheduling our meeting to avoid the conflict but due to tight scheduling with the folks at the Bellevue Community Center I took it upon myself to **NOT** change our meeting to another day. I'd rather not try to wreak havoc with our second Saturday meeting schedule to which BCC has become accustomed. That being said, you now have two choices with which to indulge your plastic model addiction: our meeting, or the contest down in Vancouver. The Pearson Museum is a great venue for the show, with the models competing in and around some interesting 1:1 scale aircraft. If you can attend, please do. They will have a great contest and I encourage all of you to take the short 2.5 hour drive to their show.

With that being said, I won't be able to attend either, as I'll be at the office all day. Blast! Keith and/or Norm will be running the meeting on Saturday, so be nice.

See you at the (July) meeting,

Terry

By the time you read this, the new Personal Courage Wing at the Museum of Flight in Seattle will be open. Many of our members, for better or worse, will no doubt feel a personal connection because of the Champlin project in 1/48th scale from a couple of years ago, but the display will be one that all aviation enthusiasts should embrace. Although I thought I saw Scott Kruize picketing the museum because of the lack of a Hurricane...

The photos on the right, taken by Jim Goodall, should give an idea of how the aircraft are displayed. I can't wait!

Robert

In This Issue

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Public Disclaimers, Information, and Appeals for Help

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

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

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

Upcoming Meeting Dates

The IPMS Seattle 2004 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 accessable place.

June 12
July 10
August 14
September 12

Revell Germany 1/72nd Scale German Submarine/ Deutsches U-Boot VII C

by Bob LaBouy

In addition to the comments I set out with my completed model at the May IPMS/ Seattle meeting, I want to expand on several notes and observations about this model kit. In its own right, this is a very significant and important kit regardless of the subject matter.

Kit & Decals:
Why a ship model? Admittedly, I'm a plane nut, but have always just plain enjoyed the look of the German U-boats—they are just "cool looking." This long awaited Revell of Germany kit was worth the wait in my opinion. While it costs approximately $50, this isn't an unreasonable price for a model of this complexity, size and rarity. I was told this retail price is about to go up about $10 soon. Should this kit have been done by one of the better-known Japanese manufacturers, I suspect we would have seen a MSRP of more than $100. On the "con" side of the ledger, some of finish, details and molding are far from perfect and no match for the many fine kits we see today. When one considers the Andrea kit, which I believe, was marketed for almost $1,000, this kit is a "steal" and affordable for most of us "average builders." I've enclosed a couple of small photos which I hope will illustrate the point.

Pros: Revell of Germany has done their homework and the kit and its 28-page instruction booklet provides a lot of opportunity for the scale modeler. The amount of detail and options available for the modeler is extensive; the engineering and molding detail very good. There are decals for five different U-boats in at least six different paint schemes, covering these five boats at different times in their service lives. There are also a small sheet of paper tonnage pennants and a small *Kriegsmarine* flag (though because of legal restrictions, the center swastika marking is totally missing and I couldn't locate it anywhere on either sheet, even in the multiple pieces that are sometimes found on decals printed in Germany). There are even two small spools of cotton thread to use for the ship's radio antenna.

Options: One of the more intriguing aspects of this kit allows the modeler to build different models of a Type VII C U-boat. The kit provides at least three different conning tower styles, with optional display of a couple of splash shields. In short, the modeler has a number of options. Not perfect, but for many of us, very adequate and satisfying. How often does the modeler get this many options in a single kit, without shelling out many dollars for aftermarket details, brass or decals? Not often in my experience. In my humble opinion, this kit provides all one needs to build a very large, beautiful, artful, and artistically pleasing model. If the reactions I saw when my fellow modelers were looking at my completed model at our May meeting are indications, most say "Wow!" The size alone catches most of us. At the less demanding end of the scale, one can construct and paint a large, impressive model in a couple of hours. Its color scheme (as depicted on the instructions) calls for only two or three shades of gray color and as few as one small decal (or none I suppose).

On the other hand the more demanding or serious modeler has their work cut out for them. There are multiple options, lots of highly visible surface detail and plenty to do to allow for a highly detailed model. I probably got a bit carried away by opening the outer hull drain holes and some of the deck surface holes. They just seemed to cry out "cut me out." Regardless of your threshold of modeling pain, one will have an impressive kit (over 35 inches in length).

Cons: The most serious hurdle in my judgment is lack of serious quality production in the kit. There are numerous examples of sink marks and obvious seam and mould lines or marks which need to be reworked or otherwise corrected because they are on the very visible surface areas of the model - and there is a lot of visible surface on this very large kit. There is also a lack of the very fine or highly defined detail we are coming to expect of modern kits. An example is the main deck gun. It contains at least 16 separate pieces and does a good job of replicating this primary offensive weapon. More detail would be helpful and I can imagine such areas being exploited by aftermarket detail kits. Again this may be a limited issue, however, my kit contained a very number of parts which were broken or missing from the sprue trees. Probably due to the size and weight of the kit, there was considerable damage to my kit's small detail parts. I don't remember a single stanchion or railing section which was not broken in at least one section (several were broken in multiple places). I never did find the anti-aircraft gun barrel pieces, flag pole, nor the

gun platform railing pieces and was forced to replace them with pieces of brass rod and cooper wire.

One of the more serious limitations I found frustrating was the total lack of instruction titles telling you what the part you are working with is called. Lacking a solid familiarity of German submarines (or ships in general for that matter), I would like to have more information about what I am working with. I am also disappointed in the lack of more definitive color references. The paint callouts are for the Revell Germany paint line (which is unavailable in the US), without regard for either Federal Standard or more commonly used model paints (e.g. Model Master, POLLY Scale, etc.). Instructions call for "grey, light grey, silky-matt black, granite grey, dust grey, or fiery red", which doesn't adequately describe these colors for me.

Size may also be a serious issue for you and pose a display hurdle for many modelers. I often found myself knocking something off my desk, book case, light fixtures, and my head (not surprisingly), when working with the assembled hull. I gave me a whole new respect for working with batons. One may seriously endanger one's marriage by attempting to "zoom" this kit in bed at night. It is impressive to look at and compare with our many other kits in the "Godly scale" (1/72nd to the uneducated) but where will it go in your limited area? It's like the B-52 and B-36 kits - the kit's size will probably limit many of us from building more than one. Unlike those kits, at least the single dimension aspect of the model is a bit more workable. I can conceive a shadow box display approach, allowing for the model to be wall displayed and one might easily build and display two such U-boats by finishing and displaying only one side, allowing for both sides of the kit to be displayed on a wall display.

Research:
The Type VII C U-boat is often called the "workhorse" of the German Navy and in the minds of many, the most representative of WW II U-boats. Of the approximate

1,153 U-boats constructed, about 568 were of the VII C type with another 500 or so envisioned but never completed.

The *U-82* is marked according to the best information I could read, research, and guesstimate. I have not found any contemporary color photos of any U-boats. The artist's renderings I found all appear to be based on the artist's impressions. I found no definitive color notes in any sources I found. I would suggest this paint/marking scheme as being representative of any early Type VII C, built prior to the more intense WW II service and as it might have appeared as she was painted soon after entry into her naval service (hence the anti-fouling hull color and black "boot topping"). Wear, tear, and rust were clearly seen on all submarines during the war and often far more extensively than portrayed on this model. I tried to allow for some "wear and tear" but not get carried away with such weathering. In reality, though I have no real photographic evidence to base this thought on, I suspect one can display much more rust and corrosion on the U-boat without any fear of "going too far." The decal for the *U-82* came from Revell kit decal and as it is only one crest, is the simplest aspect of this modeling project. While I am uncomfortable with building and displaying a scale model without photographic evidence or at least an artist's rendering, I was "stuck" in my search for finish details. In the end, I settled for a feeling about how these boats were painted and tried to represent it as best I could.

Though this will not shock my fellow modelers, I should also mention that I found considerable incorrect and contradictory "information" about German U-boats during my basic research, including very basic information about the U-boats shown in photographs. Another example is that the four authors I read don't agree as to how many U-boats were constructed, how many Type VII C hulls were built and even how many German seamen were killed/lost during WW II!

There are a huge number of web sites providing information for the modeler, including several very helpful "kit build" reviews, with a number of color schemes and references. I strongly recommend one take a look at a very informative and thorough site, **http://uboat.net/**. This single site may lead you into several hours of very interesting study. There is also a four-part review article on the IPMS-USA web site: **http://www.ipmsusa.org/**.

My research recommendation: while there is much "information" available about Germany's World War Two U-boats, the

quality of such information is sometimes suspect at best (notably the two Squadron booklets I've reviewed include many conspicuous errors). Look and read carefully and attempt to use photographs where you can.

***U-82* History:**
This U-boat, the *U-82*, served operationally for only about eight months and made only months patrols and sank nine Allied vessels, before being sunk, taking her entire 45-man crew to the bottom. She was unremarkable in almost all aspects, except that she was like most other *Kriegsmarine* submarines in her use, impact, and loss. As an instrument of warfare, the German U-boats certainly represented one of the worst, most dreaded, and hated aspects of 20th century warfare - in the minds of many, the ultimate "uncivilized" aspect of mankind's brutal planning and conduct of war against other men and nations.

Keel laid: 15 May, 1940, Bremer Vulkan, Bremen-Vegesack
Commissioned: 14 May, 1941, Oblt. Siegfried Rollmann
Commander: 14 May, 1941 - 6 Feb, 1942, Kptlt. Siegfried Rollmann
Career: Three patrols
14 May, 1941 - 31 Aug, 1941 - 3. Flottille (training)
1 Sep, 1941 - 6 Feb, 1942 3. Flottille (front line/operational boat)
Successes: Nine ships sunk for a total of 53,049 tons. One ship damaged.
Fate: Sunk 6 Feb, 1942 north of the Azores, in position 44.10N, 23.52W, by depth charges from the British sloop *HMS Rochester* and the corvette *HMS Tamarisk*. 45 dead (all hands lost). The boat was lost during an attack on convoy OS-18 while returning from operations off the US East Coast (*Operation Drumbeat*).

Details or After Market Additions:
None. I did, however, reveal many of the hull drain ports along the outer hull, created a "dummy" pressure hull (in order to provide some inner detail when one looks into the drain holes) and cut out or revealed about 30% of the deck surface grating. I have heard and read of many aftermarket "rumors", but so far only decals and crew figures are known to exist. There are at least three decal sheets out containing many individual boat markings and providing for a wide variety of marking and camouflage schemes.

Paints and Finish:
Model Master enamels, with a small amount of hand brushed POLLY Scale acrylics and a small amount of Humbrol. I used the older (and I believe now unavailable) Floquil Marine Colors anti-fouling oxide red for the lower hull color. I sprayed my hull with black paint (actually MM Interior black #2040) and subsequently oversprayed it with the oxide red, allowing the "preshading" effect of the darker hull seam lines to prominently show through the oxide red color. I am suspicious of its real appearance and not at all sure what it is really representing. But this is an artistic effect which I feel looks good and allows for a well-worn finished appearance.

I used very diluted artist oils and odorless mineral spirits (for weathering) and Ditzler automotive acrylic lacquer products, namely Duracryl lacquer thinner (DTL 876), Clear finish (D 468) and Ultra-Fill primer (PZA 43), and Testors Dullcote Lacquer finish (thinned approximately 150% with DTL 876 thinner). Again, I know this sounds like a broken record, but any finish success I may have achieved are the result of my attempts to put the Painting and Finishing Models techniques (Part 5) outline in Ted Holowchuk's fine articles into practice. This entire "system" approach was printed in the Seattle Chapter's Newsletter in 1998, and on our web site at: **http://www.ipms-seattle.org/tips/hints.htm** or my own meager web site (**http://home.comcast.net/~ok3wirebob/**). Thanks again Ted.

Conclusion/Recommendation:
Rush out and buy this kit! Build it. Marvel at the completed effort. It's worth the price and time required to build. I enjoyed it very much and am thinking about building another. In fact, one of those huge, almost indestructible concrete submarine pens would really make a neat diorama and put most model railroad layouts to shame!

1949 SCHNEIDER DESIGN TIPS

by James J. Schubert, Aviation Consultant and Hack Model Builder

In the May issue, Tim Nelson announced the 1949 Schneider Trophy Race. Here are some tips to help you design your winning racer:

• Eyeball the placement of masses so that the center of gravity (CG) is about 1/3 back from the leading edge of the wing. If your wing is swept, the CG should be at 1/3 of the average chord of the wing. (Chord is the width of the wing) The average chord is called the "Mean Aerodynamic Chord or MAC". If your CG is anyplace else, your airplane will be uncontrollable. A thing like that could ruin your whole day.

• The float, or floats, must displace a volume of water, the weight of which is greater than the weight of your airplane or your airplane will sink - an inauspicious way to start a race. To judge this without calculating volumes look at pictures of seaplanes to get an idea of proportions. Remember this is supposed to be fun - not a stressful engineering project.

• The center of buoyancy of the float(s), which is also the center of volume, which you can eyeball, should be under the CG. That's why floats usually stick out ahead of the airplane's nose.

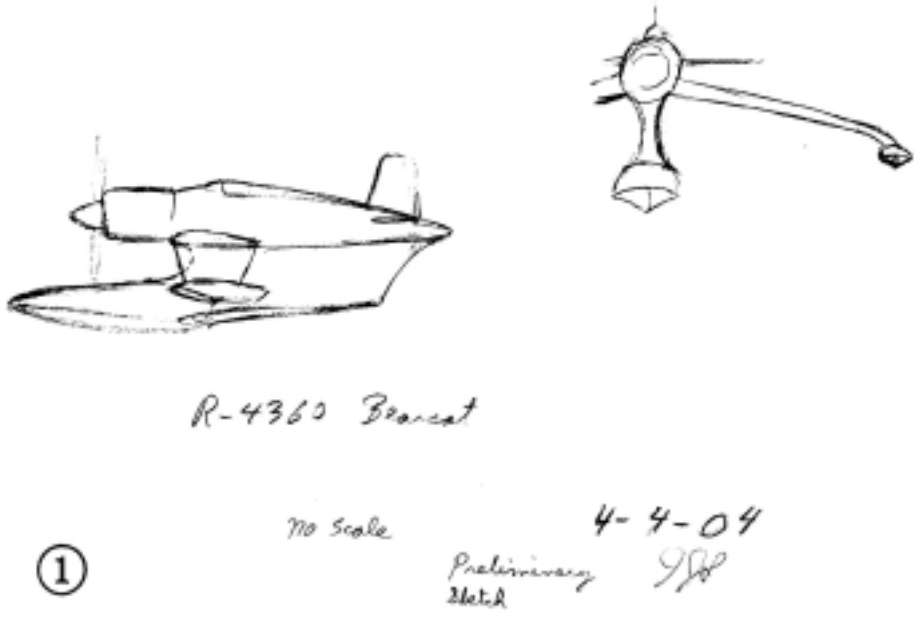
• The step in the float(s) should be at about 50-60 % of MAC (see above) so that the airplane can unstick and rotate for take-off.

• Remember floats in motion make waves. Keep your intakes away from the bow-wave(s) of your float(s).

• For directional stability, the lateral area of the airplane aft of the CG must be greater than the lateral area forward of the CG or your airplane will want to swap ends. This is why floatplane conversions - Beavers, Cessnas, etc. - have added fins aft.

• Provide enough fuel for the race. You can figure you'll burn about one pound of fuel per horsepower per hour at full throttle; that's a Specific Fuel Consumption (SFC) of 1.0. Your full-race 2,000 hp Merlin running flat-out for an hour will, therefore, burn about 2,000 pounds of 100 octane AvGas, which is 286 US gallons. As our race is over 425 miles long you'll be flying at full throttle for about an hour so you should have about 300 gallons of fuel on board, which gives you a reserve for taxiing-out, taking off, landing and taxiing-in. It would be unwise to try to save weight by carrying a small fuel load and making a pit-stop.

• Less drag equals more speed. Frontal area, wetted surface, shape and fineness-ratio determine drag. Wetted surface is the total area of skin exposed to the air stream. Fineness-ratio is the ratio of length to cross section; long and skinny is better than short and fat - no matter what the Granville brothers think. A simple blended shape is less draggy than a complex shape. There are other drag producers but these are the main elements that you can control in designing your Schneider racer.

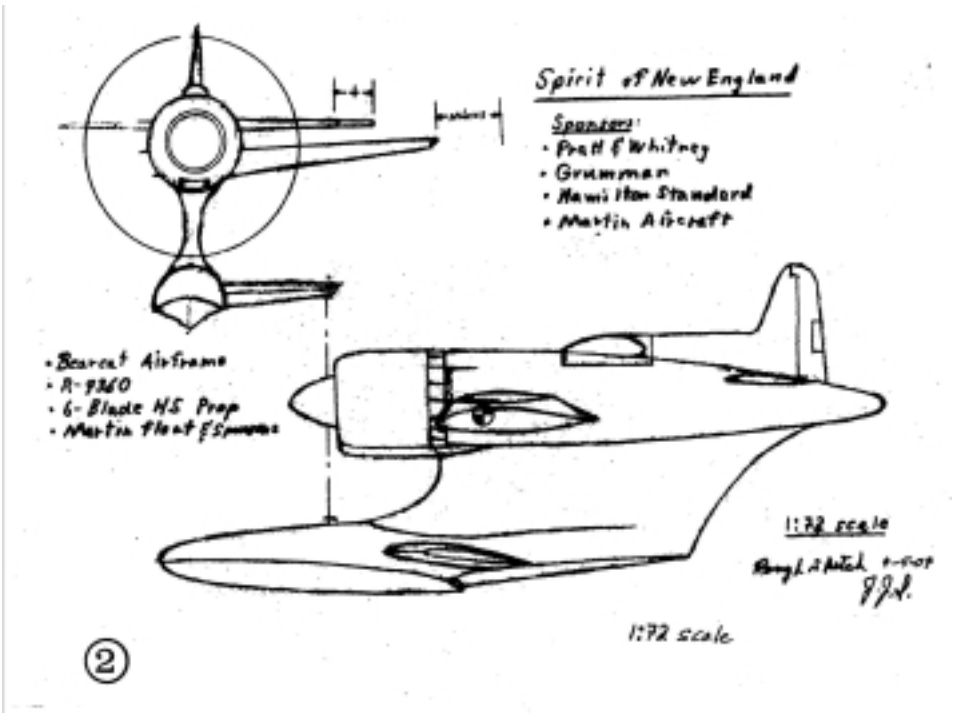


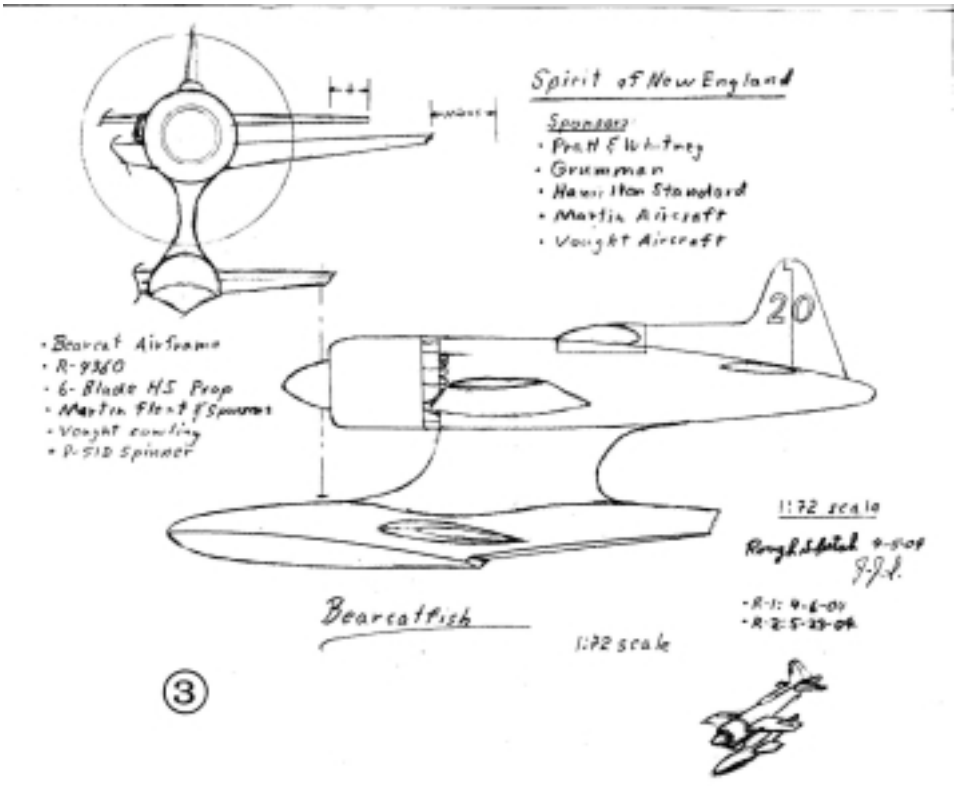
• Less weight requires less wing. Less wing produces less drag. So keep your plane light.

• The propeller has to be big enough to absorb the power of the engine. An 11' four blade prop is good for the 2,000 hp of your racing Merlin. An R-4360 Wasp Major's 4,300 hp needs at least a 13.5' four blade prop. You must keep the prop tips out of heavy spray and the bow-wave(s) or they will be damaged. Typically sea-planes have smaller diameter props than their landplane brethren to provide more clearance between the tips and the water. You can go to a smaller diameter if you use broader blades, add blades or turn the prop faster. But you must not turn the prop so fast that the tips go supersonic. I'm putting a prop with six broad blades, of a diameter to-be-determined, on my Bearcatfish to absorb the power of the R-4360.

This 1949 Schneider is supposed to be fun but the airplanes can't be unworkable Sci-Fi, weirdo, thingies; they've got to, at least, look like they could float, take-off, fly, land, and be controllable. Oh, and they should also look like they would be fast. Have fun.

I've included three sketches of my Bearcatfish showing its evolution, to date, as an example of some of the above considerations.





Plausible Deniability: Some Musings on the Schneider '49 Race

by Doug Girling

The announcement of the Schneider '49 race at the May meeting seems to have touched off at least as much interest as the real race would have. Emil's shop was a-buzz with chatter that afternoon with what people would/could/might put on floats as a possible entry. Such evidence of truly fevered (not to mention twisted) imagination should not go unrewarded.

Building the model is half the fun. The real fun comes with trying to spin a plausible history for your particular entry. By the end of WWII, the Axis powers (Germany, Italy and Japan) were heavily devastated and were under military guardianship by the Allied forces. With people working hard to feed and shelter themselves, none would be in a good position to enter the race. In addition, the occupying forces would likely look askance at any attempt to produce an indigenous aircraft that could potentially be converted into a weapons platform. Italy, of the three Axis powers, would be the most able to field an entry as it wasn't as heavily damaged as either Germany or Japan.

This is a great pity, given all of the exotic Luftwaffe '46 kits on the market, and Japan's history with waterborne aircraft. Not all is lost, however, as the technological fruits (not to mention the scientists and engineers) were quickly plucked up by the Allies and taken back to the USA, Great Britain, and the USSR. Outside of the USSR, much of it ended in corporate hands fairly quickly, and some of that may have passed on to private hands. There were also a number of advanced aircraft flown to neighboring countries where they were impounded. Thus, a Bell Messerschmitt wouldn't be out of place, nor would a French Pfeil.

What of the Allies? Great Britain was effectively bankrupt; rationing continued into the '50s. *[The editor would like to point out in a friendly manner that bankrupt or not, Britain still had one of the most capable aviation industries in the world, especially regarding powerplants, and the fact that Britain was defending the Cup at home would have been a considerable spur to national pride, similar to the 1966 Soccer World Cup, which England of course won. - ED]*

France was in something of a shambles and bought British and American aircraft for several years after the war until they got back on their feet. The Occupied Countries, like France, were recovering. The USSR had suffered grievous losses in the Great Patriotic War, many of them self-inflicted through various purges which hit the engineering and scientific areas particularly hard. Still, they recovered quickly by maintaining their war economy and were the first into space as a result. Don't forget too that they were our allies in the war and were quite capable of reverse engineering much of what they were given or sacked from Germany. Schneider entries from the various Soviet design bureaus wouldn't be amiss.

The USA was at the top of the heap, with an intact economy, a strong aeronautical industry, and well-funded and staffed R&D. The aircraft manufacturers were starting to feel the pinch of reduced contracts, and so might look favorably upon corporate entries into the Schneider race as a means of garnering prestige and contracts. There was also a glut of surplus warbirds being sold for scrap, so the Schneider could resemble the Reno races with modified warbirds being flown by private individuals. One dark horse we tend to overlook is Canada. It too had an intact economy and by the end of the war had one of the largest navies and air forces in the world. There was a lot of technological innovation going on there – consider the Avro Arrow and Avro Jetliner which would soon be on the scene. Also, like the USA, private entrants had a large pool of surplus warbirds from which to draw.

The nice thing about picking 1949 is that it is long enough after the war for the victors, the occupied countries and to a lesser extent, the vanquished to have recovered somewhat, allowing many countries to potentially be able to field an entry. 1949 is also early enough that seaplane races would still be relevant. When the Schneider Cup was started, waterborne aircraft made a lot of sense – engines were unreliable, ranges were limited, suitable landing sites were few and far between. Lakes and seas were abundant, generally flat, and unavoidable in many cases. The war left the world with an abundance of large landing fields, reliable engines and long range land-based aircraft. Much later than 1949, and a seaplane race would probably be regarded as "quaint." Still, the Seamaster, Mars, Shin Meiwa and others had yet to be developed by 1949, so it is still relevant. (I recently checked my archives and found a lot of seaplane-related research well into the 1950s.)

Likely Aircraft

As mentioned before, I would expect private entrants to be using modified surplus warbirds. The 1,000' ceiling would favor naval and ground attack over high-altitude aircraft, though one might find clipped-wing variants. Jets were still exotic and expensive – it would seem unlikely to find jet entries from individuals. More likely, one would find jets being entered by the manufacturers or by the branches of the various services (e.g., an Air Force Academy or a Fleet Air Arm entry). The service branches would be able to adapt what they had in their inventory: first generation straight-winged jets like the F-80, Vampire, and Yak-15. The manufacturers and design bureaus would have access to the latest technology and might field that as a demonstration of their prowess, which could yield early versions of the F-86 and MiG-15. The manufacturers of the pre-war Schneider races might manage to

muster special design teams for the sake of tradition and field something purpose-built for the race.

While jets are appealing from the "go fast" perspective, the early turbojets were inefficient in general and particularly so at low altitudes. (Remember that 1,000' ceiling?) A jet, while sexy, might not be the best choice. Also consider that this was still the transitional era, where one found compound aircraft having both a propeller and a jet. Finally, don't forget the turbo-prop, though US entries would have had poor luck with them at that time.

One Float, Two, or Three?

Seaplanes seem to come in two flavors: a landplane atop a pair of floats, and everything else. Most flying boats and "single float" landplanes in fact have three floats: a main one to provide the buoyancy and two outrigger pontoons to keep the wingtips out of the water. Boeing and Dornier used sponsons (stub wings) on the main hull to provide the stability without needing tip floats. One interesting variation on a theme is the Coot homebuilt, based on a WWII amphibious glider, which is a low-wing design using the wing center section as the sponson.

I'm sure the aeronautical engineers in our midst could tell you definitively which is the better approach, but here's a quick analysis: floats provide the buoyancy to keep the prop and the occupants dry, and buoyancy depends on the amount of water displaced. Displacement increases as the cube of the float size, while the aerodynamic drag depends mostly on the frontal area, which goes up as the square of the float size. If we start with a unit float that can support half the weight of the aircraft, a floatplane would require two of them, for 2X the area/drag of one float. A single float of twice the buoyancy is only 1.26X bigger in any dimension, and the drag is just 1.59X that of the single unit float. As mentioned above, the sponsons or tip floats needed for stability eat into that advantage, but the single float still seems to offer the advantage.

Rules of Thumb for Floats

Floats and seaplane hulls consist of a forward planing hull and an aft displacement hull. The discontinuity between them is the "step" which forms the transom stern to the planing hull. The step should be located on your model where the main wheels of a tricycle gear landplane would be located. When the plane is skimming "on the step" it is supported by the patch of hull immediately before the step, so locating this where the main gear would be makes sense.

Floats tend to destabilize aircraft because their teardrop shape adds more side area ahead of the center of gravity (CG) than behind it. (The same goes for extending the nose for a bigger engine.) The airplane's tail acts much like a weathervane, so the more "fin" ahead of the CG, the less effective the tail becomes and the aircraft becomes less directionally stable. Most landplane conversions need bigger tails to counteract the floats, and this usually takes the form of a dorsal strake, a ventral fin, or tip plates on the horizontal stabilizer. (WWII fighters which switched from razorback to bubble canopy often sport an additional dorsal strake to offset the reduced side area of the aft fuselage.) One would expect warbird conversions for the Schneider '49 cup to eschew bubble canopies and sport turtledecks and/or dorsal strakes. Again, one can look to the Reno racers for inspiration.

From a modeling perspective, we're lucky that floats look much the same, just bigger or smaller, which allows us to scrounge floats from other kits instead of having to whittle a set ourselves. Don't just limit yourselves to 1/72nd scale aircraft, as 1/48th scale floats look like large 1/72nd floats and represent 3X the buoyancy of their smaller scale equivalents. Floats are sized and sold by displacement, so one can find suitable float(s) by finding a donor aircraft of similar weight. Most available floatplane kits tend to be either bushplanes or WWII Japanese aircraft. The round-top floats tend to be better aerodynamically and slightly lighter, but are easier to slip off of.

Some sample donor kits are listed below in Table 1. Table 2 gives some weights for representative entrant aircraft, broken down by prop warbirds, jet warbirds and early post-war jets.

Table 1. Comparative Donor Seaplanes

Donor kit	Gross Wt (lbs)	Equiv. Gross Wt. (lbs) with 1/48 floats
de Havilland Beaver	5,100	15,300
Nakajima A6M2-N Rufe	6,350 (1 float)	19,050
Arado Ar 196A-5	6,593	—
Noorduyn Norseman	7,400	—
de Havilland Otter	8,000	24,000
Aichi M6A Seiran	8,907	—
Aichi E13A Jake	12,192	
de Havilland Twin Otter	12,500	—

Table 2 Typical Gross Takeoff Weights

Aircraft	Gross Takeoff Wt (lbs)
Fw 190D	9,750
Spitfire Mk.24	9,900
P-63 Kingcobra	10,500
P-51D Mustang	11,100
Hawker Sea Fury	12,500
F8F Bearcat	12,950
F4U Corsair	14,000
P-47 Thunderbolt	14,000
P-38 Lightning	17,500
Heinkel He162 Salamander	5,490

Hurricane Bookshelf

by Scott Kruize

Well, here it is mid-May; time to tell you about my after-Christmas finds!

I love after-Christmas book store sales because that's when all those pretty books with outrageously high list prices, that I couldn't possibly afford without skipping my monthly car and mortgage payments, are reduced to clear at $6.99 each. These two are like that, both picked up from Border's Books. They're from Hermes House of London and are about 250 pages each, most with lots of pretty color pictures.

The first is *A Handbook of Fighter Aircraft*, subtitled *Featuring photographs from the Imperial War Museum*. The book was assembled by Francis Crosby of the Imperial War Museum at Duxford. The front cover has the Eurofighter Typhoon on the cover, which is OK…but look inside at that great two-page title spread! There's an Englishman who knows what was the greatest fighter ever!

There's a brief introduction, then a short history of fighter aircraft, in sections like "Birth of the fighter", "Fighter aircraft technology up to 1945", "Blitzkrieg Fighters", "The Battle of Britain" (inevitably!), etc. Some sections are in two parts, with one covering 1914 to 1945, the other 1945 to the present.

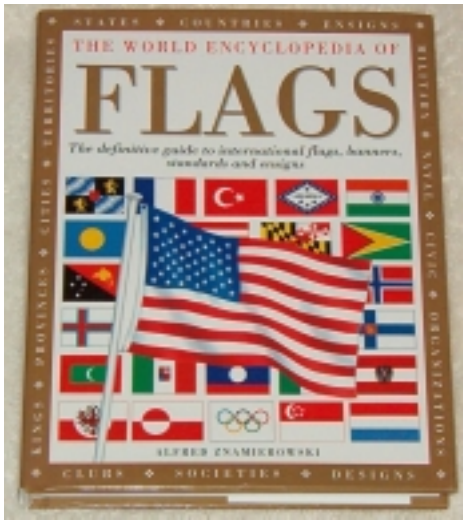
Similarly, the bulk of the book is under titles "A through Z of World War fighter aircraft 1914-1945" and "A through Z of Modern Fighter Aircraft". Each machine is dealt with only briefly, but the significant points of its service history are covered, along with at least one gorgeous color photograph, and with a performance-and-specifications chart. As a reference book, and spur to haul yet another kit box out of the closet and start building, this is an excellent, colorful and inspiring addition to anyone's "Hurricane Bookshelf"!

Recall my assertion that to be a sophisticated member in good standing of our club means to delve deeply into matters of engineering, aerodynamics, culture and history...that includes vexillology.

"Vexillology"?!

Yes, of course vexillology. It's the study of the history, development, and current status of flags and similar symbols, and is closely allied with heraldry, the study of Medieval history and the evolution of coats-of-arms and other armorial ensigns. All this forms the source of the flags and national insignia of the models we make.

This second after-Christmas acquisition is *The World Encyclopedia of Flags*, by Alfred Znamierowski, who established the Flag Design Center of San Diego and now directs its descendent, the Institute of Heraldry and Vexillology in Poland. He's also a world-renowned flag artist, and his book is filled with his full-color illustrations, along with photographs of flags in use, and excellent explanations of how they all came to be.



I knew a little of this, such as that the early attempt to identify aircraft during WW1 by painting on national flags failed. From a distance, they blur into busy rectangles impossible to tell one from another. But I didn't know why, for instance, the British flag is called the "Union Jack", why ships at sea fly different flags from government posts on land, or why Finland uses white and blue as the national colors.

Actual vehicle insignia and how they derived from national flags and other symbols aren't directly explained in this book, but a brief page-though nevertheless makes many such connections obvious to modelers. I'm glad to add this

to my bookshelf, and pull it down now whenever I contemplate starting a model of some country whose colors I haven't used before. And it gives me new insights into planes I've painted and decaled already. Put my newly-won education to the test: ask me about all those non-German crosses Ken Murphy and I put on our Messerschmitt 109 collection!

Postscript: My colleagues at work can't help but know I build model airplanes. If pressed, they might even guess I like World War Two fighters best.

Still, these mostly look alike to most people. Well, the futuristic/retro P-38 might be distinctive, but for the rest, you know what I mean: without insignia, Thunderbolts are more-or-less like Zeros and Focke-Wulfs, Spitfires pretty much like Macchis, Messerschmitts, and Mustangs...

And I've never tried to lecture my colleagues on the differences, nor made any effort to tell them of my personal favorites. But note the card they found for me: Is this intervention by the Fates, or what?!

Color: Reverse Modeling

by Doug Girling

While we normally model subjects using plastic, brass, and paint, the term more generally means building a simulation or analog of a physical entity or process. This article is about using an abstract model to help build a plastic one.

My wife and her previous husband had a half share in a Stinson L5 *Sentinel* (N1264N) in the 1960s, which brought them much happiness. Some years ago, I came across a set of five blurred, overexposed Ektachrome slides of their aircraft and had them scanned in for the day that a kit became available. When Sword released their kit, I had no further excuses. As I researched the subject from the slides and my wife's recollections, I encountered more and more contradictions.

The slides nicely illustrated both sides and the upper surfaces, and seemed to show standard Commonwealth camouflage of dark green, dark earth, and sky, with yellow leading edge identification marks, with "New Guinea Mini" on the cowl sides. Closer examination revealed some other light color on the upper fuselage – say, light grey, which would have made the plane stand out against the jungle. To add to the confusion, my wife distinctly recalled it being "in Marine markings" and was "camouflaged" (colored splotches) and definitely not olive drab and grey. That eliminated USMC WWII markings. ANZAC or Free French schemes didn't pan out either.

After worrying this problem on and off for a couple of years (it's best not to rush into these things), I finally set aside my assumptions. Looking at the provenance of the material and occasionally resorting to vigorous hand waving, I came up with a plausible explanation. Her ex had been in the USAF and had recently returned from Vietnam. He probably saw some of the L-19s in unofficial four-color TAC camouflage when he was over there and used that as the basis for the L-5. The Commonwealth roundels probably came with it, or might have been a temporary re-do for some long-forgotten event. But how to confirm my guess?

As mentioned above, the slides were far from ideal. The first order of business was to bring them into an image manipulation package such as PhotoShop. Most will allow you to color correct by picking a white or grey area as a reference. A problem with overexposure is that all of the colors drift towards white, which gives the color correction software fits. Still, with a bit of perseverance, one can remove most of Ektachrome's greenish cast, then pump up the saturation, and sharpen the image a bit. The colors were still washed out: tan and green were apparent, but the pale patches and underside remained a mystery. Since I couldn't recover the original scene from the picture, I tried going the other direction by modeling the overexposure process itself. I took a picture of an aircraft in that camouflage (an F-105 from off the web) and progressively lightened it. If doing so gave me an image with colors similar to the slides, it would confirm my guess. After bleaching it about 70%, I ended up with colors that came close to matching the slides (sans that lovely greenish hue so endearing to Ektachrome). What was more interesting was how the color shifted when lightened:

Original	Overexposes to
FS34079 Dark Green	Tan
FS34102 Medium Green	Medium Green
FS30219 Tan	Grey/White
FS36622 Grey	Grey/White

As with any signal recovery process, you can't get back information which was lost. However, you can use reverse modeling to (help) confirm your guesses when working from inadequate references. You can easily model the effects of over- or under-exposure by lightening or darkening a reference picture. Those modeling subjects from WWI or earlier you can model the effects of orthochromatic film (which is red-blind) by color shifting a contemporary color photo towards cyan before converting to monochrome. Matching to monochrome pictures gets dodgy pretty quickly, but why not use all the tools at your disposal?

[A bit out-of-place, but this is the only place I could fit it: Thanks to Chris Banyai-Riepl and **www.internetmodeler.com** *for permission to use Norm's F-8 article on page 14. - ED]*

Special Hobby 1/72nd Scale FMA IA.58A Pucara

by Bill Osborn

I've always thought the Pucara was a great looking plane, but I didn't know just how big it was until I saw one at the Fleet Air Arm Museum. The span is 47/6; length is 46/9, with a 17/1 height! I have an old Rareplanes vacuform but that's another story.

The model comes in medium gray plastic, and is well done with sharp panel lines and details. You also get a bag of resin parts and a stainless steel fret of well-done fiddly bits. The decal sheet is small, but nicely done. You get markings for four different aircraft: two in "Aluminum", with the other two in camouflage. The first is light brown/light green over light blue, with yellow panels on the outer wings and lower vertical tail. The other one is in the same colors without the yellow. You do get F.S. numbers along with a color name.

That's the good stuff. You would think that with all the Amodels I've fought with it wouldn't bother me when things don't fit. Mostly it doesn't, but this kit looked so good coming out of the box, I think I expected better. First come the resin seats, they are well molded with a massive headrest (must get a lot of "G"s). No colors are given. The etched seat belts are very nice, but location and position are lacking. There are etched instrument panels with photo backing, a nice touch but the dials are so small you can only see them on the workbench. There are nice etched tops for the side panels. I gave up on these after trying to fit them to the lumps and bumps on the panels. Then there are the etched instruments for the comings. I got one on, the other wouldn't stick. The fret also comes with all the lever handles, rudder pedals, scissor links, something that gets folded into a square tube to slip over the landing gear retractor strut, a windscreen wiper, and various other parts that will never appear on this model.

With the cockpit tub painted and detailed (?) it was time to stick it in the body halves that I'd already glued together. Wonders of wonders, it fit. Next came the lower body/nose section. Wonder of wonders, it didn't fit. The forward area was wider than the main upper nose area. Well, there goes some of that nice detail. With that problem cleared up it was time to mount the wings to the body. The previously mentioned lower nose part has the lower wing stubs out to the nacelles molded on it, so there is no problem with location. Location is great, fit is not. With the preassembled wing/nacelles ready to go on a dry fit showed a gap of .035 on one side and .025 tapered gap on the other side. Out with the Strip Styrene, (I use a lot of this product).

OK, the major parts are together. The horizontals can be affixed, gee that's a great word. They're a-butt jointed of course. I'll be darned - they fit. Hey, this thing is beginning to look like an airplane. Now to affix (there's that word again) the canopy. Guess what? It doesn't fit. The very nicely molded and clear canopy is too narrow to fit the body. I might try to vacuform a new one over the molded one and beef it up so it will have some bite to glue to the body. This is as far as I've gotten with the model, but if I can square away the canopy, the rest should be a snap. Do I sound like an optimist? I've got to be to build these kits!

Schneider Race Fans Given Uplifting Research Question

by Scott Kruize

Our new event, the fantasy "Schneider Trophy Race of 1949", started with a brainstorm of Tim Nelson's. At the May meeting of the NorthWest Scale Modelers, he gave a detailed presentation, and I've recruited him to host "Six Questions" on the topic in June. To prime the members into researching the history of the real Schneider Trophy Races, I gave them a question I believe all will agree is intellectually stimulating, culturally uplifting, and morally edifying. Here it is:

Why was the "Flying Flirt's" …ah… posterior… brighter than the rest of her body?

After all, we're not just overgrown kids playing around with little bits of plastic. To be a sophisticated member in good standing of our club means to delve deeply into matters of engineering, aerodynamics, culture and history. Inquiring minds wish to know about important matters like this. I'm confident our members' wives or Significant Others understand.

It took awhile to come by this question, and it will take awhile before I get to the answer. Patience! You're modelers, aren't you? Patience is one of your virtues!

Art books have held special interest for me at least since junior high school, when the hormones started flowing. I noticed they contain lots of paintings and sculptures of bare naked ladies. As my education continued, it became clear that portraying such subject matter in its most basic form would reward artists with, at best, mere commodity prices. Besides, artistic and intellectual communities ignore, or even condemn, such 'work'. However, if artists instead illustrate obscure scenes from ancient Greek mythology, everyone is attentive and respectful of its deep cultural significance and moral propriety.

Jacques Schneider, being both French and wealthy, understood all this. So when he commissioned his trophy, he wasn't just going to have his artist do a bare babe on a pedestal. No, for 25,000 francs (quite a sum for before World War I and probably equivalent, by the guess of a current Web site, to at least 65,000 Euros today), he got a nearly-two-feet-across Allegory in silver. Poseidon and sons, embroiled within the waves, are kissed by the embodiment of the 'Spirit of Flight' hovering airily overhead. How metaphorically significant! How highbrow!

The Trophy fulfilled its purpose, encouraging the development of waterborne aircraft. The first two races drew several entrants, big crowds, and a lot of international attention. It was won in 1913 by a Frenchman, and in 1914 by an Englishman.

Unfortunately, then war broke out in August, and that was the end of the race. For more than four years, all resources – particularly those relating to aviation— had to be employed in fighting and killing.

"For four years the Schneider competition was suspended and the trophy remained in the possession of Great Britain's Royal Aero Club. During this period the winged Spirit's bottom grew shinier than the rest of the statuary, members of the club having fallen into the habit of patting it before hanging their hats on her feet."

- Excerpted from *Barnstormers and Speed Kings*, by Paul O'Neil. Part of the *Epic of Flight* series, by Time-Life Books, Inc. of Chicago, Ill. Copyright 1981. Illustrated by various photographers and artists, including John Amendola.

That's when the trophy acquired its other nicknames, "The Flying Flirt" and "The Hatrack".

Amazingly, considering the amount of effort expended and the floods of blood and treasure let loose, WWI failed to consume civilization in its entirety. The races resumed in 1920. The trophy changed hands several times until, in 1931, Great Britain took permanent possession of it. It now resides in the Science Museum in London.

I may get a chance to see it. In August, I'm going to my stepdaughter's wedding in Ireland and of course I'm planning to do a lot of touristy things in London before flying home again. This will include visiting several museums in order to see, first-hand, as many paintings and sculptures as possible. I know what their basic subject will be and I plan to concentrate my full attention on all those obscure Greek mythological references. So I'll make a special effort to see the Flirt…ah, I mean, "Le Coupe d'Aviation Maritime Jacques Schneider".

Being behind glass now for many years, the Flirt no longer feels a friendly pat on her bottom, which has undoubtedly faded back to the plain silver patina of the rest of the sculpture. Lonely, I suppose…but at least lots of people come to see her – and it's certainly better than being treated like a hatrack!

Academy 1/72nd Scale Vought F-8E Crusader

by Norm Filer

It has been a very long time coming, but we finally have a really good 1/72nd F-8 kit. I played with the Heller kit, tried the Hasegawa kit, and bought a couple of the Ace and Revell kits and even a couple of the RVHP resin RF-8 resin fuselages. But none of them seemed to really capture the lines of the real airplane quite right. Finally, after about three years of promises and teasing the new Academy kit arrived.

So, what is the kit really like? Well, I would expect a bunch of older kits to start showing up on e-bay when this one hits the local hobby shops. It is (finally) the Crusader kit we have been waiting for. Sure there are a few minor glitches here and there, but I will cover them as I go through my build. There is really nothing that fits poorly or detracts from the build at all.

My first impressions as I started the build were "Wow! This thing is complex". And to some degree it is. Before you assemble the left and right fuselage halves, you have to build and install six separate parts to trap between the halves: the cockpit tub, the intake trunk, the dive brake area, the under wing area, the main gear well, and the tail hook well. Most of them have at least one or two parts to assemble. All this stuff to fit inside the fuselage left me wondering how it was all going to actually fit. Well, the first attempt went near perfect. All that stuff just slips into its proper location and the two halves fit almost flawlessly.

Some tips on the fuselage assembly now that I have done my first one may help you with yours: Be sure to drill out all the various holes in the two fuselage halves prior to gluing them together. There are several. I forgot to do this and ended up with a flashlight behind the fuselage, and plotting from the inside of another kit to find the darn holes later so I could glue on the Sidewinder rails, ventral fins, afterburner cooling scoops and maybe some other stuff I have forgotten about.

The seat is probably the weakest item in the kit. A bit of sanding to round off the corners of the parachute pack helps some, as does thinning down of the pull rings on the top of the headrest. No seatbelt detail is provided so that needs to be added as well. I chose to replace the seat with an aftermarket resin seat, but ran into some minor fit problems there. The thickness of the cockpit tub floor, plus the top of the intake duct, leaves the cockpit tub a bit too shallow. Thus an accurate aftermarket seat sits too high in the tub and you would be unable to close the canopy over it. I removed about half the bottom of the seat pan on the resin seat and it works just fine.

There are two "locking arms" devices (parts C10 and C11) that the directions tell you to install when you assemble the main gear wells. I would recommend you leave them off until much later in the building process, maybe just before main gear installation. If you put them in before that, they are sure to get broken or lost. Neither of mine survived the whole build intact.

The wings are really about as simple as it gets, just top and bottom and the four leading edge flaps. One significant item concerning the real Crusader's wing seems relevant here. First, the provision is there to make the kit with the unique Crusader wing jacked up in the front. The temptation is mighty, but you should know that when the wing is in the up position on the real airplane, the leading and trailing edge flaps are down. It all happens automatically. Since the kit does allow you to put the wing up, it is really too bad they didn't give you the ability to do it right and drop the flaps as well. I used an aftermarket wing with the flaps down for my build.

The other wing item is the small "H" shaped post (C39) they give you for the aft end of the wing if you choose to install it in the up position. If you use that part it jacks the rear of the wing way up above the aft fuselage. The actual airplane just hinges at that point, it does not stick up beyond the fuselage. The way to fix that is just to not use part C39 and glue the wing to the aft fuselage.

All in all, the kit is a pleasure to build. I used no filler anywhere and only light sanding on the various joints. One really innovative thing Academy did was to give you a decal for the whole windscreen frame and black anti-glare shield area. This includes the very thin yellow sealing area around the edge of the three glass parts. And, if the bird you choose to do does not have a black anti-glare shield, not to worry. They give you the yellow parts as another option. As mentioned above, I did use a wing with the flaps down, an aftermarket seat and ended up with what I thought was a bit more colorful set of markings from an old (very) Micro Scale decal sheet.

At last! A very well done Crusader! And it looks like more versions still to come. If you like post war Navy/Marine Jets, this one is a home run.

Upcoming Model Shows and Aviation Events

Saturday, June 12
Region 7 IPMS RECON, presented by Lt Alexander Pearson Modeleers. Show theme: Pride of the Red Star Republic...or Anything Red. 9 am - 4 pm. Museum admission: Adults, $5; Seniors, $4; Age 13-18; $3; Ages 6-12, $2. Contest entry: Adults - 1-3 models, $5, $1 for each additional model; Juniors 11-17, $1 each model; Juniors 10 and under, free. Pearson Air Museum, 1115 E 5th, Vancouver, WA. For more information, phone 503-806-5477; e-mail Light.Man@verizon.net; web site, www.angelfire.com/wa3/ipmspearsonmodeleers/

Saturday - Sunday, June 19 - 20
A Gathering of Warbirds 6. Olympia Regional Airport. Admission $5. The Museum of Flight is sponsoring a coach trip for $29 for MOF members ($34 non-members). Air show web site, http://www.olympicflightmuseum.com/coming_events/gatheringofwarbirds_6.htm

Wednesday - Sunday, July 7-11
Northwest EAA Fly-In and Sport Aviation Convention. Arlington Airport. Daily admission $12 EAA member, $15 non-members. Web site: http://www.nweaa.org/

Wednesday-Saturday, August 4-7
IPMS/USA National Convention. Phoenix, Arizona. Special Theme Awards: Grand Canyon State Award - Best Arizona Related Subject - Some examples include a plane flown by Barry Goldwater, a Kingfisher from the USS Arizona, Mark Martin's 1993 winner at the Checker 500 race at the Phoenix International Raceway, an A-10 from Davis-Monthan AFB, or a figure of a Western cowboy. The link to Arizona should be explained if it is not obvious; Dry Heat Award - Best Weathered, Rusted or Oxidized Finish - We are looking for subject like a sun-baked aircraft that's been out on the tarmac for way too long, or a rusted out Chevy that's seen too many winters (obviously not many in Arizona), or a heavily weathered tank; Checkered Flag Award - Best Real Race Vehicle - This special award is intended for a real race vehicle, not just a NASCAR or Indy-type car in bogus markings. It should represent a model of a real prototype from a specific date or era. And it does not have to be a car, as a speedboat or racing aircraft are also eligible. A photo of the prototype displayed with the model is strongly recommended; Pat Fowler Award - Best Cold War Era Subject (1945 - 1989) - any subject, military or civilian, related to the Cold War (military vehicle, aircraft, political figure, or even something from the Space Race) from the years 1945 through 1989. Web site: http://ipms-phx.org/2004/

Saturday, September 18
Evergreen Museum Model Show & Contest, presented by Portland Oregon IPMS and the Evergreen Aviation Museum. Show theme: Remembering Those Who Serve... 9 am - 4 pm. Museum admission: Adults $11; Seniors $10; Children $7. Contest Entry: Adults, $5 for 1-4 models, $1 for each additional model; Juniors 11-17, $1 per model; Juniors 10 and under, free. Evergreen Aviation Museum, 500 Michael King Smith Way, McMinnville, Oregon. For more info, Brian Yee, 503-309-6137, web site, www.geocities.com/oregonshow

Friday - Saturday, October 1 - 2
Sci-Fan. The Northwest's premier science fiction and fantasy modeling show. Entry fee: $5 for up to five models; $1 for each additional model. Galaxy Hobby, 196th and Highway 99, Lynnwood, WA. Phone 425-670-0454; e-mail info@galaxyhobby.com; web site, www.galaxyhobby.com

Saturday, October 2
Show Off the Good Stuff Model Show 2004, presented by Palouse Area Modelers, and Hodgins Drug & Hobby. Registration 8 am - 11 am; show opens at 10 am. Entry fees: Adults, $5 for unlimited models; Juniors, free; spectators, $1. Moscow Moose Lodge, 210 N. Main, Moscow, Idaho. For more info: Wally Bigelow, 605 NW Fisk #27, Pullman, WA, 99163. Phone: 509-334-4344.

Saturday, October 9
IPMS Vancouver 34th Annual Fall Model Show & Shop Meet. 9 am - 4:30 pm. Admission: Adults, $2CDN; 16 and under, free. Model registration: Adults, $5 CDN; 16 and under $2 CDN. Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada. For more info, contact Warwick Wright, 604-274-5513; e-mail jawright@telus.net; web site, www.members.tripod.com/~ipms

Saturday-Sunday, October 16-17 or 23-24
7th Annual Model Show and Contest, presented by Aleutian Tigers/ IPMS Fairbanks, Alaska. Date TBA. Entry fees: $1 per model up to five models, additional models free. Pioneer Aviation Museum, Pioneer Park, Fairbanks, Alaska. Web site, www.alaska.net/~gidg/index.html

Golden Age Stars of IPMS #25

Unlike many of the stars featured in this series, **Ruth Chatterton** was known more for her work on stage than her movie roles. And unlike many of the other stars, Chatterton's connection with aviation was more than just peripheral.

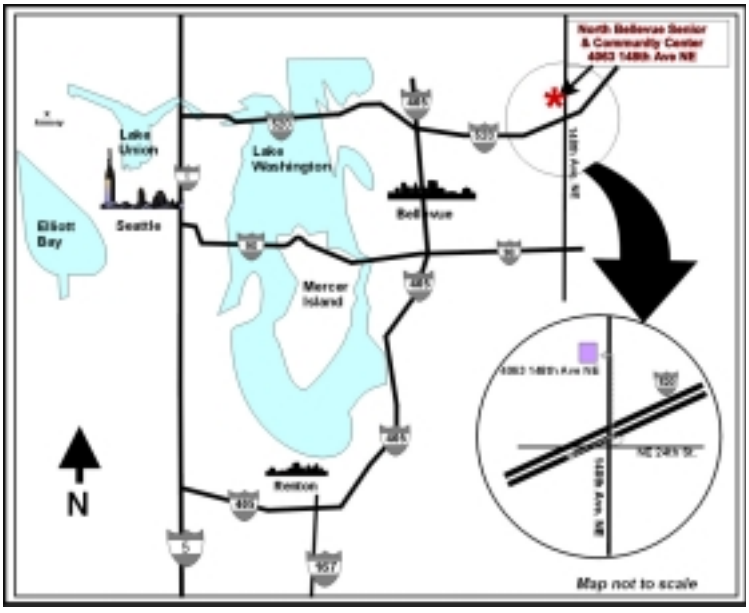
Ruth Chatterton was an accomplished Broadway star who didn't make her movie debut until age 35, in 1928's *Sins of Our Fathers*. During her fairly short movie career, she garnered two Academy Award nominations, for *Madame X* and *Mother and Son*. Her best-known performance, by far, was as the unsympathetic Fran Dodsworth in the classic *Dodsworth* – a role that was to be her last in an American film. After moving to England in the late 1930s she appeared in a couple of British movies before retiring from the silver screen for good in 1938 (although she did make a TV appearance or two in the 1950s). She became a successful writer, with several novels and plays to her credit.

Chatterton was an avid aviation enthusiast, and a licensed pilot who made at least one cross-country flight. In 1935, she agreed to sponsor the Ruth Chatterton Air Sportsman Pilot Trophy Race at the National Air Races. This event for women pilots was not a speed race, but a test of precision flying and navigation, starting in Los Angeles and ending in Cleveland. Unfortunately, I haven't been able to find any more details on the event, other than the fact it did take place (it would be nice to have the winner's name).

Left: Ruth Chatterton with Roscoe Turner and Harold Neumann at the 1935 National Air Races

Meeting Reminder

June 12
10 AM - 1 PM



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

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