

Seattle Chapter News



Seattle Chapter IPMS/USA
February 2005

PREZNOTES



I'm writing this column with feelings similar to one of my "airline" Preznotes column, but it's not my knees that are aching, but my nether regions. As I write this I am about five days removed from my seed implant surgery. I'm now the proud owner of 92 bits of titanium impregnated with palladium 103. My prostate will be glowing in the dark for quite some time. I also have a card to flash on the TSA people at the airport when I set off all their alarms. I'm off work for about a week or so. I've caught up on a bit of reading including Elleston Trevors' *Flight of the Phoenix*, which I haven't read in over 35 years, and the new book on the XB-70, which is about the heaviest thing around I'm allowed to pick up! Sitting at the work-bench is a bit of a pain in the you-know-where, even with a fluffy pillow. Most of my modeling has been restricted to working on simple things out of the garage o' kits, including an Airfix Hurricane and a Hobbycraft F8F, models without a lot of parts that I can work on whilst reclining on the sofa. And since Jill can get away with painting her nails on the sofa, I may even get away with brush painting the cockpit interiors on the same sofa. Right. Unfortunately, the handful of started models on the bench is going to have to wait until I can sit there and work on them.

The Hurricane kit is being converted into the F.H. 40, better known as the "Slip Wing" Hurricane, a one off project that

was built and flown after the requirement for it no longer was necessary. I had the upper wing already done, obtained from a kit swap with John Greer whose tastes in unusual and interesting aircraft seem to mirror my own. It took only an evening to get the majority of part assembled.

Sometimes, these "basic" kits are a whole lot of fun. I'm not going to worry too much about the interior as the canopy will be closed and the upper wing will hide it even more! Hopefully in a day or two I'll be able to sit down at the bench and spray the exterior.

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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 2005 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.

February 12
April 9

March 12
April 16 (Spring Show)

IPMS/USA NEW MEMBER APPLICATION

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

Address: _____

City: _____ State: _____ Zip: _____

Signature (required by PO): _____

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

Trade Member: \$21 Canada & Mexico: \$25 Other Foreign: \$28

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

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

IPMS/USA

P.O. Box: 2475
North Canton, OH 44720

Check out our web page: www.ipmsusa.org

Charlie Schaaf

by Jim Schubert

Charlie Schaaf died January 10, 2004 at age 68, after a long, valiant, painful, fight with a very rare form of prostate cancer. He was educated at Seattle Prep, St. Edward's Seminary, and earned degrees in Physics and Engineering from the University of Washington and Seattle University. He studied at the US Army Language School and earned a Law degree from Georgetown University.

He was a Federal Court Clerk and Federal Magistrate in Seattle before becoming the only lawyer in Forks, where he later became that small lumbering town's first City Attorney. In 1991 he switched careers again to teach high school science and math, first at Hoquiam's Harbor High and later at Forks High and Peninsula College. He also taught aeronautics at Johns-Hopkins University's Center for Talented Youth.

He was a very early member of this chapter and was already an old-timer when I joined in 1966. By the early seventies his interests were shifting from static scale models to rubber powered indoor and outdoor flying models. In the last few years he returned to static scale modeling and was an enthusiastic contributor to the WWI List and Wings of Peace Internet discussion groups.

He is survived by his wife, Sherry, son, John - a student at Western Washington University, three sisters, and brother John, an active member of this chapter.

Six of us went out to Forks for Charlie's funeral and memorial on January 17.

The only picture of him, printed here, that I could find was taken at a gathering of modelers last April; Charlie is the bright looking fellow in the lower left corner of the photo.

Northwest Scale Modelers Show - You're Invited

by Tim Nelson

I'm sure February 19-20 has now been marked on your calendar for some time. Those are the dates for the Northwest Scale Modelers (NWSM) show at the Museum of Flight (MOF), which is our best chance each year to show off our beloved hobby to the general public.

We are hoping you will consider displaying some - better yet, all - of your models at this show. All kinds of models and modelers are welcome, and exhibitors will be admitted to MOF free. The aviation part of the show is themed, and the associated models will be organized by "eras" currently being defined. Ample space will be allocated for armor, autos, ships, figures, sci-fi, etc. Remember, this is a display, not a contest. Bring a project to work on if you like - we'll have several working tables.

Special note to 1949 Schneider participants: bring your entries, completed or in work, to show off at a special table where we'll feature the project.

You should plan to bring your models to set up on February 19 between 8 - 9 AM to ensure our display is in place prior to MOF opening to the public at 10. Take down will

begin around 4:30 PM on 20 Feb. By all means, stick around as long as you can in between. More logistical details will be provided at the February NWSM and IPMS meetings. In the meantime, contact me at timndebn@comcast.net or 425-823-5227 if you have any questions.

PrezNotes

from page 1

Anyway, I'm on the road to recovery and I'm going to give a subtle reminder that if you are a middle age male, go have the exam. Ask for a PSA (prostate specific antigen) test. It's worth the few seconds of discomfort to find out if you've got prostate cancer. All males are predisposed to the disease and the older you are the more likely you will get it. Yesterday, I received an e-mail from one of our members (who wishes to remain anonymous) that he now has it, so go get the exam. You don't **really** want to go through what I've been going through for the last eight months and will have to deal with forever. Just do it - it's only your life. OK, I'm off the soapbox. For now.

We'll see you at the meeting,

Terry



Adventures in Oil Painting

by Jon Fincher

When I first started in the modeling hobby, I had a single digit age, and my father introduced me to the wonders of plastic, Testor's square-bottle enamels, and orange tube glue. To help me in my efforts to be just like my dad, he set up a small table in a corner of his garage workshop for me, where I worked on models and wood just like he did.

When I was a bit older, my parents got divorced and I moved away with my mom. I had no workshop, and modeling fell aside, to be replaced with war-gaming and role-playing gaming, which could be done at a kitchen table. One of the characteristics of war and RPG gaming was, and still is, the use of small (54mm or smaller) figures to represent your character and your opponents. After buying a book on how to paint these figures, I was spending my spare money on figures and paints, learning how to paint faces, apply washes, dry-brushing, and other techniques for painting in acrylics. I got better, but was still a beginner - then college and the real world took over, and my hobbies took a back seat for a while.

A few years back, I got back into modeling and joined IPMS. I was learning new techniques for painting car bodies and airplanes, but still loved the detail painting of interiors and cockpits that characterized my earlier fantasy figure models. I also reasoned that, while my model shop is in my garage, detail brush painting is something I can do at my dining room table without having to abandon my family for hours at a time. So when the chance came to purchase some figures, I jumped at it - an older Monogram white metal 1914 Prussian Infantryman, and a couple of AMT 1/6th scale sci-fi figures were my test beds for resurrecting my old skills and merging them with the new ones. Acrylics were the medium of choice - they were safe, easy, and known.

I entered two of my acrylic-painted figures in our 2004 Spring Show, and while I received my first IPMS Seattle award with one of them, I was completely blown away by the level of painting skill I witnessed on the table. As a seeker of new knowledge, I started talking to the painters to get some insight into how they rendered such brilliant figures. The secret most of them passed on to me that I was able to comprehend was simple: artist's oil paints. I was bent on learning how to use this new arcane medium to produce these wonderful works of art.

With this key, I went on a search. I found Shep Paine's book on painting figures at the library, which details his method for using oils. I invested a substantial amount of money in artist oils (Daniel Smith brand) and brushes (nothing special, just a set used for oils specifically - I had brushes specifically for acrylics, lacquers, and enamels as well, and never mix them). Armed with Shep's advice, I set out to tackle my most recent figure, an AMT 1/6th scale vinyl Mr. Spock from *Star Trek*.

The results were, in hindsight, predictable. I had primed Spock with my reliable Duplicolor Auto Primer, which dries to a deep maroon color. Applying oils over this primer was disastrous - oils are translucent, so I gobbled the paint on to cover the maroon primer. I had started with the hands, which, by the time I was done, looked awful. Between my poor color mixing, my poor attempts at shading, and the gobbing of the paint, they looked like I had painted them with poorly mixed latex paint. With a texturing sponge. Held between my feet.

I liberally applied mineral spirits and sandpaper to hide my shame.

I brought the story of this attempt up at an IPMS meeting, talked with our own Cozad brothers and Terry Moore to get some advice, and decided to try again. This time, using advice from Terry, Stan, and Steve, I applied an acrylic undercoat, which is basically a color coat to cover the primer. By choosing undercoat colors that match

the basic colors of the figure (in this case, basic flesh tone for hands and face, blue for Spock's shirt, black for his pants and boots), you gain some protection from the translucency of the oil, and the undercoat gives the oil a safe place to sit and cure. However, despite having the next piece in the artist's oils puzzle in my arsenal, my attempts were still thwarted - with the undercoat in place, I started to follow Shep Paine's steps of laying in the various shading and highlighting colors and blending the edges. I found I had very little luck mixing specific shading and highlight colors on my palette - I was mixing with my brush as I had seen real artists do, and wound up with a gobbled up brush and a muddy mess on my palette. When I did manage to get a decent set of highlight and shadow colors, my application and blending of them made Spock's body look like a bad technicolor animal print.

I once again washed the paint off my model in despair.

And I once again brought up my failure at an IPMS meeting (feeling that someone else could learn from my failures, even if I couldn't), and was offered a free oil painting lesson from our own Norm Filer. One evening, I took him up on his offer. We sat down in his workshop with a small figure of Napoleon which Norm had already primed with a grey primer, which would act as the undercoat. Using grey as the oil base-coat for Nappy's coat, he showed me how to mix the paint, what to use for a palette, and how to apply it. Norm used a folded over sheet of aluminum foil as palette, and mixed his paint with a toothpick. Using a wide brush, he showed me how to apply the base-coat to the figure, spreading the paint over the surface, pulling it as thinly as possible, using the primer undercoat as a guide and protection from the translucence of the oil. By using long soft brush strokes, he also showed me how to remove the brush marks from the paint as well. His instruction method is effective - show the technique, then turn the model and brush over to me to try it as well. As an experi-

ence in learning, I found it very enlightening and more helpful than simply reading Shep's explanations.

He then went on to demonstrate shading and highlighting. Norm applied a small amount of a shadow color (a darker grey in this case) deep in the folds of Nappy's coat with a small thin brush, then used a clean wider flat brush to blend it into the surrounding area. Because the base-coat of grey oil was already on the model, the blending of the edges happened almost magically. He wiped the excess paint off brush on a soft cloth and continued to blend until he had the effect he wanted. When he wanted more shadow, he applied it and kept blending, and when he wanted less shadow, he did more blending and added some more base color as he needed. He showed the same technique on the highlights, using and blending white into the grey base-coat to give depth to the model. Again, he handed the model and brushes to me, and I was able to do the same thing.

Two hours later, I left Norm's with some paint on my fingers, a renewed sense of determination and hope, and a loaned collection of books and magazines on painting figures to use for inspiration and reference. The next day, I actually took off a sick day from work so I could work more on Mr. Spock and improve my newly learned skills. Norm's tutelage paid off in spades - my third attempt at painting came out, to my eye, acceptable. In comparison to my previous attempts, it was positively glorious. The face came out better than any other I have ever painted, and the hands are more detailed than I thought they could be. Showing them off at recent meetings of both IPMS and NWSM, I received constructive criticism and something else I wasn't prepared for - praise for a well done paint job. I now feel I have the foundation in technique and confidence I need to become a better figure painter in oils, as well as a list of about thirty different figures gleaned from ads in Norm's loaned magazine collection that I want desperately to purchase and paint.

The lessons I learned were numerous:

1. Use good artist's oils and good brushes. They're expensive, but a set of six to eight basic colors in tubes will last you for years, and if you keep your brushes clean, they'll last a while as well. As an amateur musician, I know that you're only as good as your instrument - the better the materials, the better the outcome.

2. Mix your paint on a non-porous palette. Norm was using a piece of tin foil, which makes good sense - it's cheaper and more abundant than palette paper, doesn't need to be cleaned like a plastic or glass palette, and can be safely discarded when you're done using it. A roll of cheap tin foil from Big Lots runs about US\$0.50 - a bargain at twice the price.

3. Mix your paint with a toothpick or something else hard and non-porous, not your brush. This is just common sense - I don't mix my acrylics or enamels with a brush, why should I do the same with oils? I mix paint when it comes out of the tube, even if I'm not trying to find a new color, just to make sure the pigment is well dispersed in the oil medium and will flow onto the brush properly.

4. Shep's book says "spread it out, don't thin it out", and he's right - Norm's lesson and my own painting show it to be true. This is the one major difference I see between oils and other model paints - acrylics and enamels don't spread with a brush nearly as well as oils do. Don't add mineral spirits to the paint or the brush and try to get it to work on the model - all you'll do is turn your paint job into a muddy mess.

5. However, to spread it out, you need a good undercoat. This should be airbrushed on to provide a nice, smooth, even, undercoat, and in acrylic, which won't react to mineral spirits or linseed oil when dry. My undercoats were brushed on, and the brush marks from the quick drying acrylic were tough to get rid of before applying the very thin oil base-coat

- the next model will have an airbrushed undercoat.

6. Bob Ross, the late PBS painting guy famous for his "happy little trees" and a massive white guy afro, used a technique in his paintings which he called the "wet on wet" technique - coat the canvass with a thin layer of gesso, and blend the oils using it. This is essentially the same technique Norm showed me - a base-coat in oil, followed by blending highlights and lowlights into the base-coat.

7. If all else fails, wipe the paint off and start over - oils will wipe right off, and mineral spirits won't hurt the underlying acrylic undercoat if you need to get more aggressive. Just make sure the mineral spirits are completely dry before applying more oil paint, or you're back to mud.

8. Model magazines, when not used for reference or technique lessons, are great ways to shop for your next set of models - I now have a want list of about \$600 worth of resin and white metal figures, \$1,000 if you count the figures my wife won't let me buy (I should let her talk to Jill Moore about some of those kits).

9. Thank the people who help you: my heartfelt thanks go to Norm Filer for taking the time to teach; Steve and Stan Cozad for their invaluable help and inspiration; and President for Life Terry Moore for his help, tutelage, advice, and encouragement.

Hurricane Bookshelf: Strict Neutrality?

by Scott Kruize

I visited Ireland last summer to attend the wedding of my No. 3 stepdaughter, and as I've mentioned several times, the largest single consistent threat to the Kruize household budget is when I get into a bookstore. There was one in Dingle, our first stop, where I went looking for a book specifically about Irish aviation history; something not available in all the book clubs, stores, and mail-order catalogs back home. I found it right away!

It's entitled *Landfall Ireland* and was written by Donal MacCarron, a mere youth in the Local Defense Force during the War. He's written or contributed to several books and magazine articles about aviation history, particularly Ireland's, and this is "the story of Allied and German aircraft which came down in Eire during World War Two".

Hurricanes feature prominently. The Air Corps' fighting strength was four Gloster Gladiator biplanes when the war broke out, and Britain's needs were so desperate that re-equipment plans were impossible. But in September 1940 a fragment of the Battle of Britain spilled into Ireland, when a Hurricane ran out of fuel after chasing and shooting up several German bombers. It landed in County Waterford, where the pilot was interned and the aircraft repaired and put into service.

Early 1941 saw three similar events, followed by 'horse-trading': the Irish released two cannon-armed Mark IICs in exchange for earlier models equipped with machine guns; perfectly adequate for neutrality patrol. Despite some political animosity, the Royal Air Force assisted Eire's modest buildup, and by the end of the war, 18 Hurricanes formed Ireland's front line defense. None ever shot down any German bombers themselves, but their

presence helped deter "navigational errors", such as the two occasions when German bombs fell on Dublin.

About two hundred belligerent aircraft alighted in Ireland over the course of the war, involving some 800 airmen, of which 223 were killed in crashes. Many were German, coming down with battle damage after maritime patrols or raids on the Isles. The survivors were interned and well treated, with some Allied crewmen "escaping" to the U.K., usually over the border to Ulster (Northern Ireland). Some aircraft were also interned, with the Allied ones released after the war. Damaged planes were salvaged to whatever degree was practical. A few still molder in bogs or other inaccessible places.

All the incidents are at least named here, with many described in some detail based on official records, photographs, and interviews with aircrew survivors and witnesses on the ground.

What other book would show a Royal Navy Grumman Hellcat "parked" next to a modest Irish cottage, or the ingenious arrangement the United States Army Air Force made with Irish authorities when America entered the war and began to pour huge numbers of combat planes into the U.K.? Prominent hills and rocks on the western shores were painted in big white letters – EIRE - for the benefit of green



navigators finishing their first trans-Atlantic flights!

To Churchill's irritation, Ireland was technically neutral, but Mr. MacCarron's book shows that it was a positive stance. Allied aircraft straying into Irish air space were allowed to go their way without being set upon by the Hurricanes or engaged by anti-aircraft artillery. 180,000 Irishmen joined the British armed forces during the war, while a similar number of civilians crossed into Northern Ireland or Britain itself to work the war industries. No one needed to tell them that Nazi German victory wasn't going to do Ireland any good, and given their small country's slender resources, their qualified "neutral" stance would seem to have been the best they could do.

Feelings of Nostalgia, With a Modern Twist

by Andrew Birkbeck

Of late there have been quite a few articles in the pages of this illustrious journal covering models of yesteryear, with the author nostalgically describing how he built Aurora and Airfix aircraft kits, all in “authentic” psychedelic colors such as yellows and purples. Bringing the experiences forward in time, the author created a special award at the past few IPMS Seattle Spring Shows, allowing him and others to relive the feelings of their youth by NABBROKE-ing these older kits once again. Out of the box, including I believe using only the kit decals.

My dear wife has a saying about nostalgia. Nostalgia, she says, is remembering the feelings of the past, not the facts. When I reminisce about my early modeling years, I always think critically about what my wife says, and she is absolutely correct. Despite having fuzzily warm feelings for those early days, a critical examination brings me back to one major reality: the kits I built as a lad back in the mid to late 1960's were crap. Fetus shaped “pilots” sitting on park bench seats, controlling the aircraft by mental telepathy (for there weren't even joy sticks, let alone any other form of cockpit controls). Many of the smaller parts only vaguely resembled the parts of the aircraft they were supposed to represent, and none of the parts fit well. All were painted with various hues of gloss paint using a brush, and if the decals stuck to the surface of the model once assembled and painted, this was an added bonus. Invariably there were finger prints in the paint, and blobs of glue in places where there shouldn't have been blobs.

At the time, none of the “problems” with my models mattered to me, as the goal was to take what was in the box, assemble it as carefully as I could, and then when finished, zoom it about the room making appropriate “aircraft sounds”. Inevitably

the kit would be damaged within a week, and once it had sustained such severe damage as to render it “unflyable”, it was placed in a corner with similar “war wrecks”. Then each Halloween, my friends and I would finish the task of destruction by blowing the models into itty bitty bits with firecrackers, the first product I ever bought with “Made in China” stamped on the package!

When I want to wallow in a bit of modeling nostalgia, I try to focus on the “fuzzy feelings”, steering well clear of “the facts”. I want to relive the fun of carefully assembling and painting my models in a fairly quick time frame, with “no pressure” from anyone else as to how it should look, while at the same time utilizing the improvements made over the past 40 years in model kit design, and other related fields. To do this, I simply take the latest Tamigawa kit, and build it out of the box. My goal has always been to get the best possible finish to my model based on what was available at the time. It wasn't my fault that back in 1968 the current batch of Airfix kits' parts didn't fit well. It wasn't my fault the only paint available to me was glossy, nor that none of them were “authentic colors”. Nor that I had to apply the paint with a 10-cent watercolor brush my Mother bought me for mowing the lawn.

A perfect example of “nostalgia with a modern twist” is the recently announced series of 1/48th scale armor kits from Tamiya. Way back in the mists of time when I attended school in New Zealand, the greatest modeler of the time (the School's Model Club President, aged 15) introduced me to the glory of Bandai's 1/48th armor model kits. At the time, these were fairly decent kits, with “interior detail”. That said, the tracks in particular were way over scale in terms of thickness, couldn't be glued by any known solvent, and due to the material used, took quite a bit of effort to wrap around a tank's road wheels and sprocket. If you were lucky, you could use a heated screw driver (slotted, not Philips) to “weld” them together. Nine times out of ten, I overdid it,

making a pig's ear out of the project. My hero, however, never had this problem, nor did he suffer from “brush marks” because he used, wonder of wonder, an amazing device he call an “airbrush”. Not only did this allow him paint applications as smooth as a baby's butt, but also allowed him to apply such fancy things as “mottled” camouflage schemes on his German armored vehicle models. Praise the Lord, his models were fantastically “authentic”.

Fast forward to 2005, and it is time to relive the past, fuzzy feelings and all, yet without all the hassles. Firstly, I no longer paint with a brush nor with glossy base colors (although if you like painting with glossy paints, there is always the Xtracolour range of paints!). I have risen to the heights of brilliance once reserved only for School Model Club Presidents, by utilizing a series of airbrushes, and also by utilizing “authentic” colored paints from the likes of Tamiya, Pollyscale, Model Master etc. Most importantly of all, and the most important ingredient for supplying me with the all-important nostalgic “warm fuzzy feelings”, is utilizing the new Tamiya model kits.

The new Tamiya armor range currently numbers just over a half-dozen kits in 1/48th scale, just like the Bandai kits. However, utilizing 21st Century tool making capabilities and Tamiya's world famous instructions, these kits are a breeze and a joy to build. Parts are crisply detailed in Tamiya's easy to use plastic, and each part fits onto the other like a glove. I have built three out of the six kits so far released, and even the largest one of the bunch, the Tiger 1, took less than six hours to build, plus slightly more time to carefully paint and “weather”. Totally stress free modeling, producing an excellent model right out of the box. The key to my nostalgic feelings are the stress free hours of joy received by carefully building a kit out of the box, and not worrying about what anyone else but I think about the results.

Experience "The Epic of Flight in Miniature" at the
Northwest Scale Modelers Show
February 19 and 20 • 10:00 a.m. to 5 p.m.

Free with paid admission to The Museum of Flight

The Northwest Scale Modelers show returns to The Museum of Flight, February 19 and 20, 2005!

- Experience two days of fascinating scale model displays highlighting the grand eras and epochs of aviation history and other interesting subjects!
- Northwest Scale Modelers club members will be on hand to answer your questions about this exciting hobby!

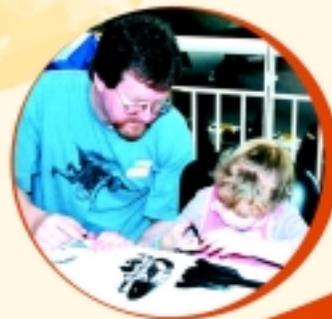


Kids' Make and Take model building workshop, Saturday, February 19, 12 p.m. to 3 p.m. presented by Galaxy Hobby of Lynnwood

- Kids can build their own free snap-together model kits, while learning tips and techniques from the experts!

Recommended for children six years and older, the workshop is first-come, first-serve, and each participating child should bring an adult helper.

GALAXY HOBBY
Be There For Dreams



Exit 158 off I-5 • Free parking
9404 East Marginal Way S., Seattle • 206-764-5720
Open daily 10 a.m.–5 p.m. • www.museumofflight.org

THE MUSEUM OF *Flight*

IPMS Seattle Presents

Spring Show 2005

Saturday, April 16, 2005

Doors open 9:00am

Awards at 4:00pm

Same great place—same great space!

Model entries for prizes!

Special awards sponsored by local merchants, individuals, and local organizations!

Door prizes awarded hourly!

Raffle tickets for all model entries, also available for purchase separately!

Every Junior entry gets an award!

Entry costs		Highlights
Judging entries	\$10	♦Vendor tables
Juniors	\$5	♦Food vendor
Spectators	\$5	♦Awards presented at 4:00
Renton Community Center 1715 Maple Valley Highway Renton, WA	(425) 430-6700	

From Interstate 405, take exit #4, Renton-Enumclaw exit.
Turn east towards Maple Valley/Enumclaw.
At the first light past 405, turn right into the Renton Community Center Parking lot.

Contact Terry Moore: (425) 774-6343
Or visit <http://www.ipms-seattle.org>



Miss Chiquita

by Tim Nelson

History

The North American P-51 Mustang was arguably the finest fighter airplane of World War Two. The Rolls-Royce Merlin powered P-51D version had the ability to fly the long ranges necessary to escort bombers deep into Germany, and played a major role in the defeat of the Luftwaffe. The P-51's performance made it naturally tempting as an air racing platform in the post-war years, and it remains successful in competition into the 21st Century.

The lightweight P-51H was introduced near the end of hostilities in the Pacific in 1945. Relative to its legendary predecessors, the H model incorporated an uprated Merlin engine and extended vertical fin, among other changes. The airframe that would become *Miss Chiquita* began life as a P(F)-51H operated by the 56th Fighter Group in Alaska. It, like all P/F-51H airplanes, led a mundane existence until a ground collision with a moose at Ladd Field in the summer of 1947 caused it to be stricken from the registry.

A loose band of aviation enthusiasts in Kalamazoo, MI became fixated on the 1949 Schneider Trophy race after the renewed competition was announced in the spring of 1946. With the patronage of some well-heeled General Motors executives, the team, operating under the working name of "Project Pipperoo", set about finding a suitable platform for a Schneider entry. They acquired the Alaska P-51H at a scrap price.

Sponsorship

The team approached many corporations regarding potential sponsorship. Many U.S. companies doubted the interest of the casual American in an overseas air race. After a lengthy search, the team found a natural patron in the Chiquita Banana company. Chiquita, which had only assumed that name and introduced the



"Miss Chiquita" logo in 1944 after almost 50 years as the United Fruit Company, saw a tremendous opportunity for worldwide exposure in the 1949 Schneider race.

Racer Development

The P-51H lent itself to several modifications that were advantageous for a fast floatplane: 1) It could accommodate, with minor structural modifications, an even more powerful engine. 2) It already had an extended vertical fin, which helped offset the deleterious effects of a float installation on directional stability. 3) Since the wing was totally destroyed on one side in the moose event, the team took the opportunity to design a new, advanced wing customized for the racer.

The Rolls-Royce Griffon engine was chosen as the

powerplant for the new incarnation of the airplane. Its tremendous power, coupled with contra-rotating props, maximized the airframe's performance potential while avoiding the horrendous torque effects that plagued the high-powered Schneider racers of the late 1920s and early 30s.

A team consultant, entrepreneur and inventor William P. Lear, was charged with development of the custom wing and horizontal tail. Lear's wing design for *Miss Chiquita* was novel for 1949, and incorpo-



rated lessons learned from captured German data on swept wing aerodynamics. (Lear's wing work on *Miss Chiquita* would later bear fruit on the first airplane to emerge under his own name, the famous Lear Jet Model 23, in 1963.)

In an all-out effort to minimize drag, the team elected to apply the NACA duct technology that had just emerged in the late 1940s. NACA ducts were used as air inlets for both the engine air intake system and the radiator cooling system.

Race Preparations



To bend *Miss Chiquita* around the 1949 Schneider course over the Firth, the team called upon a veteran racing pilot - Johnny Doolots. Doolots, a character who

remained on the fringes of the 1930s American air racing scene, never achieved the fame or fortune of some of his contemporaries. Nevertheless, his stick and rudder skills were unquestioned, and later honed in combat over Europe. The *Miss Chiquita* team tracked Doolots down in the summer of 1948 at Pancho Barnes' famous Fly Inn in the high desert of Southern California. Following his discharge from the newly formed USAF that autumn, he joined the team full time for flight test, development, and final race preparations.

Miss Chiquita was painted to suggest three bananas flying in close formation. Logos of the "real" *Miss Chiquita* adorned the wings and fuselage. Even the race number 22 style was selected to evoke thoughts of bananas. The 1949 Schneider spectators went ape over the natural appeal of *Miss Chiquita's* slippery shape.

Model Information

Miss Chiquita is based on the High Planes *Miss Ashley II** kit. The kit offers the basic

shape of the fuselage and wings, with reasonable recessed panel line detail. However, there are fit problems galore which require significant effort to resolve. The floats and pylons are from the WTH Products (the beloved, late Ted Holowchuk) Spitfire floatplane conversion kit. Decals were custom made using the SuperCal system for inkjet printers - apologies to *Chiquita* for borrowing vintage logos from their great website, www.chiquita.com.

* (*Miss Ashley II* was a real unlimited air racer that competed in the late 1990s. The airplane had a replica P-51 fuselage with a Lear 23 wing and horizontal tail. It was destroyed in a tragic accident at Reno in 1999.)



Czech Master Resin 1/144th Scale Douglas DC-2

by Jim Schubert

The story of how Douglas came to dominate the commercial airliner market is pretty well known. In 1933 Boeing introduced the first truly modern airliner, the 247, which cruised at 190 MPH compared with the Ford Trimotor's 95 MPH, but then blundered seriously in marketing it only to their own United Aircraft consortium member, United Air Lines. Other potential buyers were told to wait until UAL's 60 deliveries were completed. Tommy Tomlinson, President, and Jack Frye, Vice President of Operations, of TWA were not going to wait and, in 1932, put out their own specification for bids from other makers. Douglas' proposal was judged the best and the Douglas Commercial Model One, or DC-1, was begun. Only one DC-1 was built, extensively tested and repeatedly damaged but it led to the DC-2 a real 247-beater. The DC-2, cruising at 170 MPH, was not quite as fast as the 247 but it had more seats, more room and more comfort, and could haul more freight or mail as well making it, on balance, a more efficient and profitable airliner. The 247 was immediately doomed to commercial failure as no other airline would now buy it and only 75 were built. By comparison, 199 DC-2s were ultimately built, including the DC-1 and several military derivatives before it was superseded by the DC-3 in 1936.

The presentation appears in CMR's familiar resealable plastic bag with a very nice computer rendering of two of the kit's decal options, American Airlines and Transcontinental and Western Airlines, facing out on one side of the bag and the extensive, colorful, decal sheet facing out on the other side - very attractive. Inside the bag, the parts are sealed in several compartments of additional plastic bagging and are accompanied by seven pages of printed material. One page of four isometric exploded, and one orthographic

detail, drawings constitute the assembly instructions. One page, each, relates to placement of the decals for the four livery options - TWA, AAL, EAL, and PAA. The last two pages list the registrations for three of the four fleets but not for TWA - a puzzlement.

There are 12 parts cast in a pale cream colored resin, 15 parts cast in clear resin, and five parts cast in white metal. Follow-on kits will have the undercarriage parts cast in a tough black resin rather than the brittle white metal of the early kits. All of



the parts are well cast and are completely free of bubbles, voids, and warps. Trailing edges are delightfully thin. At first glance it appears the cast clear resin windows for the passenger cabin are much too large to fit in the window openings. Petr Buchar, owner of CMR, explained to me that the windows go in edgewise, not as upright flat panels as shown in the exploded drawing. Approached this way, the windows are a good snug fit. Follow-on kits will have the instruction drawing revised to show this. The windscreen and cockpit roof are cast as one clear piece to simplify construction and painting. Such scribing as there is of panel lines, etc. is quite light and should be chased with a scribe to enhance it a bit. The fit of the parts is quite good with the wing/body joint being especially outstanding; no filler needed here. The locating tabs for the tailplane halves are a bit deeper than their slots in the fuselage but it is a simple matter to trim the tabs a bit for a good tight, fillerless joint.

To their credit CMR point out in the instructions that the AA plane has the main entry door on the right side. You'll have to fill the outline on the left and scribe a new one on the right if you elect to do the AA version. The decals are beautifully printed and are in perfect register.

The "Light Red" areas noted for the AA livery should actually be the same orange as on the decal sheet.

The propellers have the later Hamilton-Standard "Bullet" domes over their hubs. These early airplanes all had the cylindrical hubs with visible counter weights. This is an easy correction to make.

The main entry door should have a porthole window as shown on CMR's drawings. Use a #56 (.047" - 3/64") drill to make a hole for this and fill it with white glue, which dries clear.

The small lavatory and galley portholes are also missing. Use the same drill for these as for the door. The CMR drawings show these windows but have misplaced the galley window. It should be directly opposite the main entry door, rather than aft as drawn.

There is an intake and a third light in the nose of the airplane; these are not addressed in the kit. The American Airlines planes had no nose lights.

I suggest that you buy two clear MV Lenses, part number 600-4, for the landing lights and drill a shallow cone with just the tip of a #50 (.070") drill in the flat faces provided on the nose of the model to receive them. Drill another cone with the tip of a #60 (.040") drill on the center line between, and above, the landing lights and fill it with a drop of white glue to create a lens for the third light. The fresh air intake should be made with a #56 (.046") drill and painted dull silver inside. Refer to the drawings and photographs in the reference cited below for these details.

This is a great little kit of a generally neglected but historically very significant subject. Kudos to CMR for bringing it to us in such good fashion. The existence of this kit begs that it be compared with the DC-3 from Minicraft and I must say that I think it compares very well. CMR, with far fewer resources, have produced a kit to the same level of quality and completeness as Minicraft. This one requires a bit more work than the Minicraft but the end results will be the same. I especially like that CMR do provide passenger cabin window openings rather than the 1/144 standard of opaque decals.

A big thank you to Czech Master Resin for the review sample.

The second edition of this kit will come with markings for five different European DC-2 operators and will have the optional larger fin/rudder and tailplane. The third edition will provide parts and markings for exotic users of DC-2s and the fourth edition will cover the military versions of the DC-2/C-32/C-33/C-39. Somewhere between this kit and Minicraft's DC-3 kit, I see the CNAC DC-2 1/2 coming into view.

References

There are many but you need only one - *Douglas DC-2*: Stan Dudek, Michal Ovcacik & Karel Susa, 4+ Publications, Prague, 2004, ISBN 80-902559-8-1.

[Thanks to Chris Banyai-Riepl and www.internetmodeler.com for permission to use Jim's article. - ED]

George Romero Is Lurking In My Basement

by Andrew Birkbeck

Over the years, I have often thought about putting figures with my completed models. They would either be posed on or next to

the given vehicle in an attempt to give the viewer something known with which to compare the size of the vehicle. The viewer would see the figure, and knowing that most soldiers are around 6 feet tall, plus or minus a couple of inches, would therefore be able to compare the size of the soldiers in 1/35th scale, to the size of the vehicle in the identical scale. A massive vehicle, such as the German WW2 King Tiger would look suitably massive next to the figure, or the diminutive Panzer 1A would look decidedly small.

Over the past decade I have approached various modelers known to be "figure orientated", asking them to devote time to showing me how to go about painting figures. Cozad, Moore, and Holowchuk come to mind as names of fellow modelers who have spent time with me, to little avail. Time and time again, despite their best efforts at tutelage, I failed the most basic test: picking up a figure, and painting it. Fear of failure being the key here each and every time.

However, as one of a number of New Year's Resolutions for 2005, the painting of figures has come up once again. And this time I was determined to get to it: pull the figure kits from the shelves, glue on the tiny appendages such as arms, legs, boots etc., prime the suckers, and have at it with brush and paint.

Deciding that the "KISS" ("keep it simple sweetheart", at least according to my wife...) method was the most likely to lead to some success, I borrowed a book from fellow modeler Ira Shelton titled *How to Build Dioramas*, by Shep Paine, and turned to page 33, the chapter on "Posing and Painting Figures". Here was a fairly concise article on how to paint figures, showing many of the dos and don'ts of the art, and noting that the key to a good figure was getting the face right. And the key to the face was getting the eyes to look realistic.

And here is where the frustration comes in, for getting those damned eyes right isn't

easy. So far I am ten figures into the process, and my workbench looks like the set of the film *Zombies Dawn of the Dead: The 1/35th Scale Movie*. I swear, how hard can it be to get two eyes done correctly? Yet there I sit, cursing away as each and every figure looks like a Zombie.

In fairness to myself, I am not the only person who obviously has trouble with eyes. Looking over the painting photos in the first figure kit I worked on, Tamiya's WW2 British Tommie set, the painters at Tamiya didn't even bother to paint in the eye balls. Consequently, their pictured figures don't look that good, which I suppose is some solace to me. If Mr. Tamiya's crew doesn't want to risk the Zombie Look, it shows that indeed this is a hard nut to crack. I also have an ancient yellowing instruction sheet from an old Italeri tank kit from the late 1970's. Sure enough, the figure poking out of the built up kit on the front of the instructions has, you guessed it, Zombie facial features! In fact, the Italeri instructions show the twin brother of one of my better efforts to this point!

Ira Shelton has looked over some of my early figures, and says they look pretty good. However, I feel that Ira is suffering from what I call the *American Idol* syndrome. This is where people you trust swear you are good at something (oh, say singing perhaps), and believing them, you perform publicly, only to be booed off the stage, so to speak. Like the judges on the television show *American Idol* so beloved by our President for Life, I feel if I showed my figures publicly, they would be ridiculed, and I as their producer, humiliated!

I will continue at this exercise for perhaps another 20 figures, and I am hoping that somewhere around Figure 25, my *Zombies* give way to realistic looking little men. Then finally, after 20 or more years of thinking about it, my model kits will finally get the crew figures I have always wished they had, and I can ask Mr. Romero and his pals to vacate the premises...

Luck O' the Irish

by Scott Kruize

The facts are few and simple:

- Ireland's aeronautical prowess goes back to the 30s as host of PanAm's early trans-Atlantic Clipper flying boats.
- Ireland acquired 18 Hawker Hurricanes during WWII, the only "modern" fighters the Air Corps had. They patrolled the skies in defense of Irish neutrality throughout the war, and stayed in active service until 1947.
- The fighting in Norway had led to a hasty wartime study of converting the Hurricane into a seaplane fighter. Engineering and shop work were done to adapt the wing structure to take a pair of Blackburn Roc floats, identical to Blackburn Shark floats, but the conversion was never finished or flown.
- Nearly 300 Blackburn Shark torpedo bombers were manufactured (95 by Boeing of Canada). All the latter were equipped for interchangeable ski, wheel, or float operation, so at any given time, quantities of float sets would be at various naval establishments and repair facilities. Sharks were obsolete long before the end of the war, serving as trainers and in other second-line duties till finally being scrapped.
- Ireland proclaimed itself a republic in 1949, entirely independent of even the limited influence of the British Crown's Commonwealth of Nations, just in time for the resurrected Schneider Trophy Race!

But how does one go from these few simple facts to Ireland's entry? That was what I was pondering as I visited Eire myself this last summer. The timing was fortuitous: No. 3 stepdaughter married an Irishman.

After the ceremony, our first overnight stay was in Dingle. Just down the street from our B&B was a bookstore where I immediately snapped up a fine book on



aviation history, unique to Ireland. (See a review elsewhere in this newsletter.) A trip to the Dingle library turned up several more books about Irish history and aviation, but of course nothing about the Schneider Cup. Even Dublin, if I could get there, was unlikely to have any useful information. No good leads...

But Eire is a country where everyone heads for the local pub in the evening, troubles or no, and while I'm not much for going to bars here at home, "when in Rome..." So my wife and I went, and just as the guidebooks promised, the people were very friendly and hospitable.

I ordered a Guinness, careful to follow the guidebooks' instruction not to rush the bartender as she drew it from the tap. Oh, my, was it good! Exactly as described, genuine Irish ale drawn properly in a genuine Irish pub is infinitely better than any feeble imitation, served from a bottle back in the States. It warmed me up and I found myself telling the other patrons about my research efforts.

What a joy and surprise to get not only sympathy, but help. It seems everybody in the pub, with whom we were soon on a "first name" basis, all had relatives who were involved in the project:

Sean's uncle Seamus was Minister of Finance when the Schneider '49 Trophy

Race was announced, and quietly persuaded other members of the government what a good thing it would be for Eire to enter. With a little "creative bookkeeping", he found modest funds to get the project off the ground.

Keirstin's aunt Siobh  nd was a reporter/editor for the newspaper in Cork. Her writing sparked enough public enthusiasm to bring in a few more Irish pounds.

Roy's uncles Barnard and Alan had slipped across the border in October 1939 to fly Hurricanes for the RAF over England, France, the Western Desert, the Balkans, and finally the Far East. Their enthusiasm for the plane was a great boost to the idea of entering one in the Race, and they were its eager pilots.

Emmaline's uncle Jamesie was another of the 180,000 Irishmen who served with the U.K. military during the war. As a mechanic (or 'fitter', as the Brits and Irish call them), he was intimately familiar with a small seaside airbase, which Emmaline didn't want to identify further. But, she said, it housed several sets of Blackburn Shark floats "...under very casual security until my uncle's sudden 'resignation' from the Service!"

Conor's and Monika's parents actually met as engineering students at the University in Cork. They helped calculate aerody-

namic and structural requirements for a ventral fin that would enable a Hurricane to turn tightly at sea level, even while fitted with floats.

Ryan's uncle Fergus was a welder and bicycle frame builder, and wound up being the de facto float-installation "engineer". He had data his wife Molly brought home from Folland Aircraft, where she worked as a clerk/typist during the war with access to all the files (not highly classified) about the Hawker Hurricane and Supermarine Spitfire float conversions. She actually saw the latter in the workshops.

Lynsey's and Bernadette's uncles Rory and Michael owned the largest garage and repair shop in Dublin and hosted much of the conversion work, finally painting the racer in a scheme their sister Kelly devised. She used Ireland's official colors of green (for Catholics and the Irish landscape), orange (for the Protestants, originally of the House of Orange, and symbol of "foreign" rule over much of Ireland's history), dividing the airframe and floats into equal parts bound together with bands of white, symbol of the hope of peace among all of Eire's children.

Aoife's uncle Eamonn worked before the war at PanAm's seaplane base, near what is now the airport in Shannon, and accumulated considerable time in the air. His experience was key to the layout of a practice course and the pilots' training regimen before the actual Race in the Firth of Forth.

All this came together so Ireland could show itself on the world stage as no longer dependent on Great Britain for anything, even military aviation. Getting the right number for their entry took a bit of finagling, but Kevin's uncle Graham and his aunt Maeve took care of that. They got their cousin Brian, who was on the "Schneider 49" Board of Directors, to get them all together for an evening at their pub in Killarny, just as charming as the one I was sitting in Dingle, to drink Irish cider until they agreed to release '32'. This is the most important number to the Irish, for

it counts all the counties: 26 in Eire and the six "northern" counties as well.

I wish I could weave all this into a more coherent history for you readers, but find I can't decipher the extensive notes I took that evening. Oh, get your minds out of the gutter: I wasn't drunk; I wasn't even drinking after that first Guinness. I explained that I have very low tolerance for alcohol, and drinking even a second beer too quickly makes me dizzy. The Irish were all very sympathetic and immediately proposed that I drink only apple cider. I've had that summertimes and holidays since I was a child, so why not? The Irish explained that I would find their cider nowhere near as sweet, but dark and flavorful and very satisfying. So I drank a pint each round, and they were right. Next day, the bar tab looked more than a bit high, but it was all worth it for the priceless information they so generously shared with me. As for the notes, I guess it must've been jet lag. See: there really is something to the saying, "The luck of the Irish!"

Notes on the model: this kit was from our monthly meeting's \$1 apiece "feeding frenzy" awhile back. My first inspiration, on hearing of the Schneider '49 Flight of Fancy event, was to make a Finnish

"Water Buffalo", but I knew you'd all be bitterly disappointed if I didn't find an excuse to do a Hurricane. My trip to Ireland must have been ordained by the Fates!

I believe the kit is Heller's—it had no box or instructions—and is way better in every way than the Revell kit I built way back in my Calvin-esque days, and redid recently as a NABBROKE. The floats are from the Frog/Novo kit of the Blackburn Shark, bought from Emil's Skyway Hobbies for \$5. The float struts are floral-arrangement wire, which I first encountered at my job at Pacific Rim Imports. One of my books has a picture of the Hurricane's wing structure fitted with Roc/Shark floats, in the shop at Hawkers' Kingston-on-Thames factory. I decided it was too much trouble to try to duplicate that engineering exactly, but float attachment to the Shark itself was all light struts with a few bracing wires. It's easy to imagine a low-budget operation making maximum use of these, supplemented perhaps with high-tensile aircraft or bicycle tubing.

The gear doors were replaced with sheet styrene and filled with Squadron "Green Putty". Very little fill was needed elsewhere on the airframe or floats. I removed all evidence of armament but left the lights on the wing leading edges, reasoning that



these might've come in handy in the dim and often misty weather over the lakes and bays of Ireland - which I've seen first hand!

The ventral fin was added to the Hurricane's existing one, using the highly scientific principle known as 'TLAR': "That looks about right!"

The paint scheme is all water-based acrylics, and really is based on formal Irish national colors, but was partly inspired by the early WW2 underwing scheme of the Royal Air Force. Fighter Command's Hurricanes and other fighters were painted half white and half black, to aid the Observer Corps in tracking them inland.

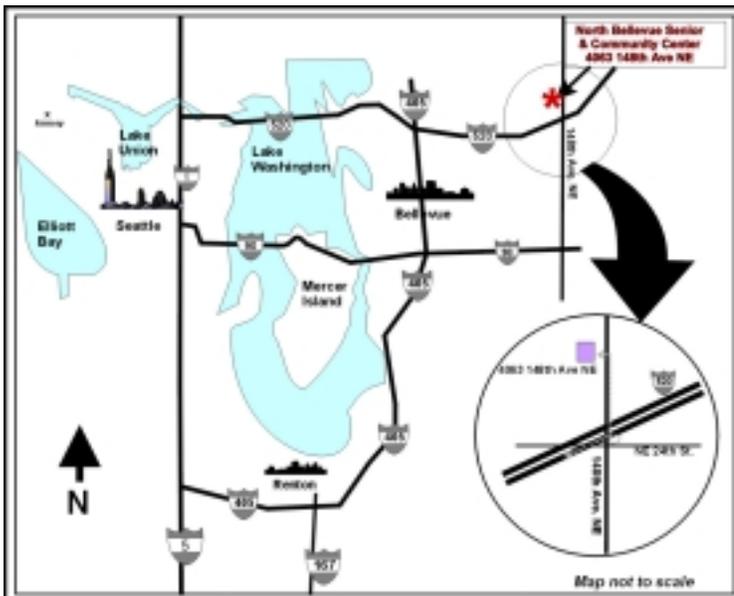
If the markings in these pictures look odd, it's because they're only paper mock-ups, pending arrival of good ones from the famous Norm Filer Decal Service.

I drank no Guinness or hard Irish cider during my model work, especially during the three hours of masking the color scheme, for obvious reasons. I'll save that to celebrate my Hurricane's victory!



Meeting Reminder

February 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.