

# Seattle Chapter News



Seattle Chapter IPMS/USA  
August 2006

## PREZNOTES



I am saddened to report that the local modeling community lost two of its own a few weeks ago. Cliff and Betty Shaw of Galaxy Hobby were killed when their homebuilt Shaw Europa crashed on final

at the United Methodist Church in Edmonds. As this is written the time has not as yet been determined. There will be updated information on the Galaxy Hobby website: [www.galaxyhobby.com](http://www.galaxyhobby.com).



approach to the Oshkosh AirVenture airshow on July 23. For those of us modelers that frequented Galaxy, you probably dealt with Cliff at one time or another. He always had a smile on his face and was able to answer any question

And we move on...

This is a relatively short column this month. Talk about an extreme case of summer doldrums. The five or thirteen half-builts on or around my bench have been gathering dust for what seems like months now. So, to try to remedy the problem, I'm going to start (what else?)...another model! I figure I need to jump back into this with both feet so I am starting something I know really well - the Revell B-17. I've built five Monogram kits and the Revell is really a pantographed copy of the Monogram kit. Parts can be easily exchanged between the two, they are that close. I'm going to be doing either the MoF B-17F, N17W, as she appeared after her appearance in *Tora Tora Tora*, as a firebomber when she had a combination of movie markings and firebomber markings. Or I'm going to do one of the B-17Es that participated in the Battle of Midway. I'm gonna go glue some plastic now...



See you at the meeting,

*Terry*

thrown at him, regarding any aspect of any of the hobbies that piqued our interest that are available at the store. Betty, on the other hand, was a behind the scenes person and took care of mail orders, special orders, and everything else to keep the operation of Galaxy Hobby a well run thing. Services will be held on August 16th

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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 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 Spencer Tom, 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 2006 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.

**August 12**  
**October 14**

**September 9**  
**November 11**

**IPMS/USA NEW MEMBER APPLICATION**

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

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

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Signature (required by PO): \_\_\_\_\_

Adult: \$25       Junior (17 years old or younger): \$12

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](http://www.ipmsusa.org)

## Jasta Schweinhimmel

by Mike Millette

Following the success of the 1949 Schneider Trophy Race, here is another project to test your creativity, for the 2007 IPMS Seattle Spring Show.

**Premise** – You are a World War One pilot, aircraft designer, squadron painter, mechanic, soldier, or just a pig farmer with a grand idea. You can construct and paint your aeroplane(s) any way you choose, and put the result into service with real units/countries, or create your own independent air force. Creating a back story is encouraged.

**Time Frame** – 1914-1920

**Scale** – 1/48<sup>th</sup> or thereabouts.

- 1) The emphasis is entirely on creativity.
- 2) Models can be built straight from the box, or you can mix, match, and modify as you see fit. Make sure it looks like it would have been technologically feasible during WW1.
- 3) Rigging is not required, nor is it discouraged...so bring on the Farmans and Airco DH2s.

### Potential Judging Categories:

Pour le Merit (best overall) – Not sure how to define this yet  
 Hun in the Sun Award – Most effective camouflage scheme  
 Red Baron Award – Brightest paint scheme  
 Ernest Hemingway Award – Best story

### References/Inspiration:

For the most part, we encourage you to toss your references (at least as far as “accuracy” goes), but we recognize that references can provide some inspiration, so we list a few with that goal in mind.

The Aerodrome. This is one of my favorite WW1 aviation sites [*Mine, too – ED*]:  
<http://www.theaerodrome.com>

World War I Modeling Page. Another very popular WW1 aviation website:  
<http://www.wwi-models.org>

Fokker Factory. They don’t just do Fokkers:  
<http://www.fokkerfactory.com>

Albatros Publications:  
<http://www.windsockdatafilespecials.com/>

Osprey Publications:  
[www.ospreypublishing.com](http://www.ospreypublishing.com)

### Model Sources:

The following are some of the companies that have made 1/48<sup>th</sup> (or thereabouts) WW1 aircraft models. Some of them are out of production, but can be found from time to time.

Aurora. Aurora had an extensive range of WW1 aircraft in ~1/48<sup>th</sup> scale, now long out of production.

Aeroclub. A few 1/48<sup>th</sup> scale vacuform kits, but lots of nice accessories. <http://www.Aeroclub-models.com>

Blue Max. Expensive, and a bit of a challenge to build, they make kits of some unique WW1 aircraft, plus decals.

Copper State Models – A few vacuform kits, PE details, props, and decals.

Dragon/DML. Dragon used to make a Fokker Dr.I and D.VIII, as well as the D.VII now available.

Eduard. Probably the premier WW1 kit manufacturer in 1/48<sup>th</sup> at this time. Lots of different WW1 kits available in a variety of price ranges. <http://www.eduard.com>

Gavia. One of Eduard’s sister companies, they make a Bristol Scout and Polikarpov.

Koster Aero Enterprises. A few esoteric WW1 vacuforms.

Lindberg. A few inexpensive WW1 models, including an SE.5a and Curtiss Jenny. Out of production, but can still be found.

Lone Star Models. Several cool vacs including a 1/48<sup>th</sup> Felixstowe! <http://www.lonestarmodels.com>

Revell/Revell of Germany. Low cost Sopwith Camel, SE.5a, and Fokker D.VII.

Roden. Reasonably priced and nicely detailed, Roden have a variety of WW1 kits in 1/48<sup>th</sup>. Working hard to catch up to Eduard. <http://www.rodenplant.com/>

Smer. Very low-cost WW1 kits in 1/48<sup>th</sup>-1/50<sup>th</sup> range.

Tom Modelworks. Used to make vac kits, now he just sells resin engines and PE sets. <http://www.tomsmodelworks.com>

## Badger Airbrush for Sale

John Greer has a Badger 150 M Airbrush, including numerous spare parts and accessories, plus Binks compressor for sale. All necessary hoses, cords, etc. are included, plus other weird and wonderful modeling goodies that were lying around. The whole mess is \$100 - but you have to come and pick it up. Call John Greer at 253-964-7762.

## Web Site of the Month

by Keith Laird

I just stumbled onto this site, which covers the Nationalist Chinese Air Force. It is incredible. Having gone to school with Nationalist Chinese Air Force Officers and knowing what the security was at that time, boy, have things changed! There are some very colorful fighters and other airframes on this site.

<http://www.taiwanairpower.org/index.html>

## Trumpeter 1/35th Scale MiL-8 Hip-H

by Jon Fincher

Growing up in the shadow of the Sikorsky plant in southern Connecticut, I've been a fan of rotary wing and VTOL aircraft since I was a youngster. It's no surprise that my most recent foray into the world of scale model military aircraft took the form of Trumpeter's MiL Mi-8MT/Mi-17 Hip-H helicopter. I had the benefit of an excellent reference book specific to the model, titled *MiL Mi-8/Mi-17: Rotary-Wing Workhorse and Warhorse* by Yefim Gordon and Dmitry Komissarov, Red Star Volume 14 from Midland Publishing.

The Mi-8, designed in 1959 by Mikhail Leontyevich Mil's design bureau, is the only helicopter that has been used in every type of mission for which helicopters are designed, including passenger service, VIP transport, cargo hauling, flying crane, military transport and assault, close air support of ground troops, search and rescue, firefighting, and more. The twin engine, single five-bladed rotor design has been in constant production for almost forty years since the first rolled off the assembly line in 1966. Almost 11,000 of these workhorses have been built to date compared to similar Western helicopters of which there have only been 1,500 Sikorsky S-61 Sea Kings, 740 Boeing V-107 Sea Knights, and 105 Aerospaziale SA 321 Super Frelons. Mi-8s have been used by at least fifty different nations, and not all of them Eastern bloc - Belgium, France, West Germany, Israel, Japan, New Zealand, Britain, and even the U.S. count among the countries using them for both military and civilian roles, along with the Palestinian Authority.

My first impression on seeing the kit was that the large scale (1/35th) meant there would be impressive amounts of detail, and there are over 200 pieces on six reasonably flash-free gray plastic sprues, two clear sprues, a tree of photo-etch, and a small acetate sheet with instrument panel



details. A single decal sheet was also provided, along with a sheet of painting suggestions.

A friend of mine refers to this next step as "the fondle" - picking up and looking at (and of course, feeling) the sprues. There are an impressive number of "fiddly bits" (another term stolen from a fellow modeler) - small parts meant to add detail. The largest pieces are the fuselage halves, around two feet long and 4-5 inches wide, but the smallest are some door handles, around 1/8th by 1/16th of an inch square. If you have an active carpet monster living under your workspace, take steps to neutralize it - some of those fiddly bits are very aerodynamic and rather tasty appetizers for shag and pile carpeting (more on that later).

I was also intrigued by the openness of the sprues - in models from other manufacturers, sprues are jammed with parts, leaving a bare minimum of space between parts to conserve space. Trumpeter took a different tack, adding sprues to keep the parts count per sprue down. It gives you plenty of room to get a knife or snippers in to cut the pieces free - I think I like it.

The kit instructions start with building the two turbine engines that power the MiL-8. These took with more effort than I expected to get together. The canisters for the turbines have plenty of detail on them in the form of rivets and cooling fins but are molded in two halves. After putting them together I spent a good deal of time with files and sandpaper trying to clean up the edges. This was largely a wasted effort

as my final model is posed with the engine hatches closed. If you want the engine hatches closed too, concentrate on the detail for the intake and exhaust as they're the only parts visible from the outside of the model.

Once the engines were done they were placed into a rather sparse-looking engine compartment. There's a lot of room here to add detail if you want since the engine hatches can be posed open. Be careful when gluing the engines down on their supports because later on you'll be threading the final exhaust port through a hole in the fuselage and if the engines are misplaced, even a little, the fit of the exhaust ports won't be correct. You can wait until the fuselage comes together to do the final fit.

The entire engine compartment sits on the roof of the interior cabin, which has ejector pin marks all over the visible side. Since the roof has crossmembers molded into it the ejector marks land right in the middle of each molded square, making them almost impossible to sand. If I were detailing the interior I'd scratch build a new roof with sheet and strip styrene.

The cockpit was next. Seats are black leather and Trumpeter provides photoetched seat belts. The instructions aren't very clear about where the lap belts attach to the seat so I took a guess based on my reference book. There are also two small fans that mount on a ceiling control panel, made from some very small plastic parts with photoetch for the blades. My built version will not have any fans as one

was eaten by the floor monster under my bench. **Hint:** When building the fans, twist the photoetch blades before gluing them to the styrene body. It's much easier than trying to hold the fan body and twist the blades, which is how one of the fans got away from me.

There's a lot of detail in the cockpit; four separate pieces make up the ceiling control panels assembly, there are two standing panels with acetate dials, and a small center panel display. The cockpit is molded together with the cargo bay, with a double-bulkhead hatch between them. The cockpit and cargo bay floors and hatch all feature good recessed details. Standard flight controls complete the cockpit and show good detail for the scale. My one complaint is the roominess of the kit's cockpit. There's enough space for a hoedown in there, which doesn't fit with my references.



The instructions start to get a little wonky around page eight. The headstock for the main rotor is next to be built but with no color choices provided I had to wing it (no pun intended). However, once it was complete I was ready to contemplate assembling the fuselage. After shooting interior gray on the detailed interior and installing the port lights I added three exhaust ports and two photoetched intake covers. They have to be installed before fuselage assembly but since they are visible from the exterior they'll have to be carefully masked when you reach the painting stage.



The cockpit bulkhead assembly has slots that fit positively over some beefy tabs in the fuselage halves. The fit was a little snug, which provided a lot of strength to the whole assembly and required no glue. The engine and rotor headstock assemblies have tabs that slide loosely into slots in the fuselage halves but the interior roof assembly needs to slide over the cockpit bulkhead and some ridges on the fuselage walls; this was a little tricky. Gluing the two halves also took a little doing. I did mention that this model is over two feet long, right? I started at the front and worked my way along the dorsal, down the tail, and along the belly, clamping as I went. The fit of the fuselage halves was less than perfect. There is a small step down from port to starboard and the open porthole over the cockpit had some rounded corners that need to be replaced. If I had it to do over I'd sand off the locator pins so I could get the alignment right without major work.

The rest of the fuselage is in more manageable bits; clamshell doors for the rear cargo loading area, de-icing unit and engine bay covers on top, port and starboard fuel tanks on the sides, and the single clear canopy piece and side windows to close up the front. Gluing the clamshell doors is

a little tricky but manageable. The canopy is very thin and flexible. It reminds me of a good vacformed replacement canopy but with much better detail. Some good engineering went into placing some of these parts on the sprues. The attachment points for the fuel tank are on the glue surface, not on the exterior, which I found very refreshing (too bad they couldn't do that for the fuselage halves). The rear cargo doors and engine bay covers can be posed open but require more work to both add interior detail and clean up some rough edges where the interior floor meet the rear cargo opening before doing so. While these pieces are being added, the instructions have you adding tons of fiddly bits - exterior door handles, rearview mirrors, grab holds, etc. I left them off until the whole bird was painted lest I break them off during normal handling.

I found a set of Black Magic masks for this model, which made masking the Future-coated canopy and side windows easier. There are tons of color schemes to choose from, but since my skills at painting camouflage are pretty poor I decided to hone them a bit with a simple Russian camo scheme. Detail was picked out with a brush.

The Black Magic masks fit well on the cockpit windows but have some problems burnishing down on the compound curves. I shot the canopy with clear before applying paint to help control bleed under on the canopy but it didn't work as well as I had hoped. Some polishing compound on a cotton swab and some brushed on Future cleared that problem up (again, no pun intended). The Black Magic set provides a set of wheel hub masks which are almost completely useless - the wheels and hubs are molded separately, so you don't need to mask anything to paint them. There is also a set of masks for the porthole windows, but I found that they tend to pop out while applying the masks - clear parts cement isn't strong enough to handle the stress of burnishing. Taking a tip from a club member I popped all the windows out, filed down part of the lip that holds them in, and slid them in from the outside after painting the rest of the fuselage.

Masking this beast for painting is a bear. As mentioned above, there are five different exhaust and intake ports that were added from the inside. I found these almost impossible to mask around so out they came to be replaced after painting. This left numerous voids to fill around the engine compartment, main rotor headstock, and port cargo bay door, which I packed with paper towels. Luckily no further touchup was necessary there.

Masking the now empty porthole openings was relatively easy, given the right tools. From previous auto servicing, I had some cardboard and plastic sleeves that covered the electrodes of spark plug sets I had bought. These protective barrels are about an inch and half long and half an inch across - cutting them lengthwise and rolling them a little tighter let them fit into the portholes, then spring out to expand to fill the opening. A little tape on the end, and I had some custom masks for otherwise impossible to mask openings. Masking these openings can be done from the inside if the rear cargo bay doors are left open.

Holding this beast for painting was also a chore. Painting the bottom was the tough part. I managed to make a jig to hold the fuselage from the top so I could paint the underside blue on the bottom. Once the bottom was painted it was masked around the edges and I could rest the body on the lazy susan in the floor of my spray booth to paint the sides. A base of stone covered the body, and a gray-green was used to complete the camo pattern. I freehanded the camo pattern using light air pressure and a delicate touch on the paint flow. For my first camo paint job, I was happy.

After removing the fuselage masks I applied the decals for my chosen scheme. The decals with the kit are superb. Thin and colorful, they release from the backing paper quickly, have little to no excess clear carrier film, respond very well to decal setting solutions, and settled in nicely under a flat coat. Complete decals for three different paint schemes are provided.

The main rotor is a 24-piece assembly (not counting the cap) that seemed overly complicated for the final result. Five small inner blades float freely in a rotor hub assembly. Between the hub and inner blades are two pieces per blade representing the blade pitch and angle control arms. Collective control arms on the hub are also separate pieces, as are the main blades. This seeming overcomplication wasn't difficult to either assemble or paint although it does force the blades into a static configuration. The tail rotor, by comparison, is a single molded piece with body pieces representing the tail shaft and gear drive and went together smoothly. After some minor cleanup and inspection of the sprues for missing parts (found one, no problem), I called it done.

There is one **big** problem with the main rotor; the blades are very heavy. Too heavy, in fact, to be supported positively by the flimsy plastic angle control and blade pitch pieces. It doesn't matter what kind of glue you use on these pieces, they're simply not strong enough to support the blades. I found when I put the

main rotor on that its weight was too much and pieces broke, causing the blades to droop down from their rotor attachment points. There are a number of solutions that were suggested by fellow modelers, but I went for simple, if not accurate. With the main rotor upside down and the blades held at the correct angles to the rotor, I flooded the joint with five minute epoxy. Leaving it to cure for 2-3 hours, I flipped the rotor upright to find the blades sat perfectly, with a realistic droop in them this time. Modelers wanting something more realistic will have to find other solutions.

With a completed fuselage and rotor assembly I moved on to the landing gear next. The rear landing gears were a little tricky to attach. There are three points on the body to attach the struts to, and one connection between the underside struts and the side strut. Getting everything into place and solid with CA took some fiddling, and getting the second side done was trickier still. I wound up laying the model on its side, supporting the upper hull with a small parts cup, and hanging the already-attached gear on one side off the edge of my bench while I worked to attach the gear on other side. The nose gear, with a single post into a single hole, went in quickly and cleanly after that, and I had something that looked like an aircraft.

Fiddly bits were last. There are a lot of antennae, running lights, door handles, bump-outs, and other such styrene and photoetched pieces that would have been broken during masking and painting that needed to go in now. All but the lights were attached with CA and brush painted in place. The lights were brush painted with clear acrylic color, back painted with metalizer, and then glued into place with clear parts glue. There are also two extra armored fuselage plates that attach outboard and below the main canopy. These were airbrushed and attached with CA, along with some photoetched rearview mirror assemblies.

Trumpeter has done some things right with this model; big open sprues, lots of built in

detail with plenty of room to add more, good multimedia accessories, some good engineering of parts placement - and some things wrong; some wonky engineering of parts placement, ejector pin marks in impossible to remove places, and inconsistent assembly and painting instructions.

When weighing the pros and cons, there are also some other things to consider. This is a big model when it's complete. Unless you've got the shelf space for it, I'd leave it at the store in favor of a 1/48th or 1/72nd scale version. The parts range from huge (fuselage) to tiny (exterior door handles). If you're getting a big scale model because your eyes can no longer handle God's scale (1/48th) nor eyestrain scale (1/72nd), you're in for a struggle working with all the fiddly bits.

If you're looking for something big with lots of detail, be ready for a small surprise. The amount of detail on this bird is relatively low for the scale. The cargo bay and engine compartment are very sparse on detail, and while the cockpit has some good detail in it, it appears to be nowhere near as cramped as it should be. Be ready to add some more detail as you go along.

However, if the size and parts range don't scare you, and you're confident enough to scratch-built more detail and interest into it, don't let the other cons of this model put you off either. With the exception of the ejector pin marks on the interior roof, none of them are insurmountable, and you may have some fun figuring out how to get it from big box o'styrene to award-winning model. This is a great platform for some superdetailing work. The scale means it will fit into an armor diorama fairly well, and the kit can be converted into one of two dozen different variants serving Iron Curtain and other countries for the past forty years.

[Thanks to Chris Banyai-Riepl and [www.internetmodeler.com](http://www.internetmodeler.com) for permission to use this article. - ED]

## Dresden

by Paul Ludwig

In 2001 I was in Hamburg, Germany visiting with a former Luftwaffe pilot. When he told me he contributed money to the restoration of the Frauenkirche in Dresden, I gave him a donation to be given in my name and I vowed to see Dresden and the church. I went there last year. The city and the church are beautiful. I also learned that the correct pronunciation is "drays-den."

I revere church architecture and Europe and am part German. From photos in books I saw that the Frauenkirche destroyed in 1945 was once beautiful. It is a very tall church and its magnificence had dominated the city. It does, again. I wanted to know why Dresden had been bombed and at about the time I was planning a trip to Europe I found the book, *Dresden - Tuesday February 13, 1945*, written by Frederick Taylor, and published in 2004. I read it just before my trip abroad. After arriving in Dresden I went directly to see the church which had been rebuilt and was weeks away from reconsecration.

After my trip I told Jim Schubert about Dresden and when he said he wanted to have a book which would give a balanced view of why the city was bombed I gave my book to him because it does give the most balanced view of the destruction of Dresden, a city once called the Florence on the Elbe.

By February, 1945 Germans knew generally that the war was lost and except for a few raids and alarms in Dresden, the city was largely untouched by war until that fateful time less than three months before the end of World War Two. Some people still wonder why a city as beautiful as that was subjected to a firestorm so late in the war while others believe the bombing was a necessity.

Taylor points out that night bombing by RAF Bomber Command which began in World War Two in May 1940 was inaccurate at that stage of the war. Taylor reminds readers that in the second half of 1941 the RAF had already been made aware that night bombing was doing little to affect Germany's ability to wage war. D.M. Butt reported that "of aircraft recorded as hitting the target, only one in three had actually gotten within three miles."

A year later the mental attitude of those on both sides fighting the air war changed to that of seeking more ferocious ways to kill people. Blind bombing and area bombing became the norm within the RAF at about the time Air Marshal Arthur Harris took over Bomber Command. Shortly after that, pinpoint bombing was no longer believed in, and day and night bombing was carried out in a manner to degrade the morale of the civilian population. It did affect civilians: they became enraged.

In April to June, 1942, the Germans bombed Exeter, Canterbury, Norwich, and York, among other cities in England and the raids gave rise to the term "Baedeker Raids" because tourists before the war had traveled to those cities using guide books named Baedeker. Harris wasted no time after taking command, initiating raids to Lubeck on March 28-29, Rostock in April, and Cologne in May. Taylor says Harris' "chief mission in life (was) destroying German cities."

In July, 1943 Hamburg was bombed so intensely over several nights and days by the RAF and USAAF that a phenomena known as a firestorm was ignited. Several separately lit fires joined in a mass of flame which was so hot that flames needing oxygen to burn produced a sucking wind feeding oxygen into the flames; winds so strong they propelled people into the fire. Some Allied officers may have regarded creating a firestorm as an added benefit in a destructive raid and they may have

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## Mach 2 1/72<sup>nd</sup> Scale Vickers Valiant

by Bill Osborn

When I received my new issue of *S.A.M.* I was very pleased to see that Hannants was listing the Valiant in 1/72<sup>nd</sup> scale. I have the old Contrail vacuform, but wasn't too inclined to tackle that large a vacuform. So, I made a hurried call to the local purveyor of all things plastic to ascertain when he might expect a shipment of these fine models. Much to my surprise I was informed that a shipment had come in that very morning. Oh joy. I ask if by chance I would be able to acquire one at the I.P.M.S. meeting the next day. I was informed that my hero was having a large sale over the weekend and not be putting in an appearance at said meeting (tears of sorrow). What's a person to do? Since I was riding with Scott Taylor to and from the meeting we had already stopped at one hobby shop so I didn't want to delay him any longer, and besides I always stop across the road from "the shop" for mocha. As soon as Scott let me out at home, I ran into the house to inform my lovely wife I needed to make an emergency run to Skyway. She of course thought I was just losing what little of my mind I have left. Sometimes they just don't understand.

In a flash I was out the door and burning up 167 towards the source of much happiness. Upon arriving at my goal I found the outside of the shop stacked with many goodies to tempt the unwary modeler. Stopping only to say hello to Gordon, I ran inside to find my treasure. There it was, sitting on the shelf in a large orange and red box. It's from France, what else did you expect? I whipped out the plastic (nobody carries that much cash now days), signed the slip, ran out the door, jumped into my trusty truck and drove like the Devil was after me across the street for my iced mocha. I do have other needs.

When I got home I headed to my cave to fondle the newest addition to my treasure

trove of plastic. Now I know some of you look upon the Mach kits as something you might scrape off the bottom of your shoe. Well, you would almost be right. Let me tell the story of the first look at this kit.

When I opened the box the first thing I saw was a picture list of all the Mach kits. I was surprised that they have marketed so

with the upper wing and left hand side of the body is fairly well molded. But the other sprue has some major problems. The left-hand lower wing panel and the right-hand vertical side look like I do when I've spent too much time in the shower (don't linger too long on that). I don't know if the fault is with the mold or the plastic being too cold; both parts are in the same area.



many models. I have only built five of the 32 issued kits. There is a good reason for this, most of them don't hold my interest, and the rest are more than I want to spend for the quality of the kits. However this is not the case with the Valiant.

When I was finished being amazed by the number of kits on the lid I finally got around to looking at the plastic. You get two sprues of white semi-hard plastic and one of semi-clear for the windscreens, and a small sheet of decals that shall be complained about later. The instruction sheet (1) is an 8.5" x 11" but it's printed on both sides! The hand drawn pictures do have two languages, one of which is English; this is very handy since French is one of the few tongues that elude me.

As I gazed at my latest pride and joy, my expectations started to decline somewhat. The panel lines are recessed and not too bad. However some of them may go away as I sand the surfaces smooth. The sprue

There are quite a few ejector stubs on the inside of the parts but no marks on the outside. The sprue gates are somewhat large but shouldn't be a problem. Not much will be seen of the interior due to the rather small windscreen and windows, but you get two rather good looking ejection seats and a well molded instrument panel. Wheel-well inserts mount to the lower wing halves, but dry fit them to make sure they will fit between the two parts. So far, the only weak spot I've found is the engine inlets. They look to be thin as they are the thickness of the wing plastic. I just found out that some of the parts are marked R and L so you can get them on the proper side, none of the parts are numbered.

The molding is just a little less than crisp, when it comes to the smaller parts, like gear struts and such. One of my problems with other Mach kits is trailing edge thickness. I think they have done an



excellent job this time and it should only take me two or three days to get them in shape. The clear parts will need some work with sandpaper, 80 grit should do to start. Only kidding - 120 will do.

The back of the instruction sheet shows three color schemes and one variation. First is a natural metal bird, next are two all white ones and last is a gray and green low-level plane. Now we get to the decals, there are two sets of codes and the color guide tells you can change aircraft by cutting the letters and numbers and moving them around, what a novel concept. Now the main gripe, the roundels are the standard dark blue white and bright red. Nowhere is there any mention of the anti-radiation light blue and pink markings. Oh well, I think I have a few Modeldecals around for a Vulcan that should fit the bill.

With every thing else, I forgot to mention you get an Atomic bomb and trolley. No, there is no danger of radiation - they took all the innards out. However if you don't want to be too warlike, it could be painted to look just like a space ship from the old Flash Gordon serials I watched when I was a young lad. Yes, I was too young once!

With all this crudeness I've talked about, would I recommend the kit? Probably not, unless you have a sadistic streak, or like me you've just gotta have the kit. Will I build it next? You bet your bippy.

## Movie Reviews: *The Enemy Below*, and *Stalag 17*

by Jon Fincher

Well, it seems I can't find any time to actually write these reviews on a regular basis. Therefore, this month, you get a full two-for-one special on 1950s movies about WWII.

We'll start with *The Enemy Below*, a 1957 film starring Robert Mitchum as Captain Murrell of the *U.S.S. Haynes*, and Curt Jurgens as Captain von Stolberg of a German U-boat. A game of cat and mouse takes place as Murrell, a former Merchant Marine dealing with personal demons, and Von Stolberg, who is tired of dealing with the German imposed Nazi demons, jockey for position in the north Atlantic. Since this is an American movie, in the end, the Americans are victorious but honorable.

I was a little dismayed by two facets of this movie. First, very early in the movie we are introduced to the idea that Murrell has some psychological or medical problem with which he is coping - it isn't until later that we learn he was married while a Merchant Marine, and was bringing his British wife back to the U.S. when the cargo ship they were on was torpedoed by a German U-boat. He saw his wife die in that attack, which would be enough to rattle the strongest man, but in typical 1950s hero-worship style, Murrell never directly exhibits any effects of this trauma - we hear about the coping from the ship's doctor, and while Murrell tells the story of his wife's death, he does so as though he were ordering dinner at a restaurant.

That wouldn't be too bad, if the superhuman emotional strength were consistently applied throughout the picture. However, for as much as Murrell won't directly show any emotion other than grim determination, von Stolberg is depicted as constantly questioning Germany's motives and goals in the war, and often he mutters under his breath at his Nazi-imposed loyalty officer.

His strength as a captain is evident, but his determination to do his job and destroy the American ship seems to be an unpleasant part of his existence. Showing just those parts of both personas in the film is a trait I've seen in other early war movies - this movie is far less propagandizing than others, but the sappy populist "we were right, they were wrong" feeling still pervades in parts of the movie.

The other thing I had to fight was disbelieving the almost supernatural abilities of both captains. If they hadn't been identified as naval captains in the 1940s, I would have sworn they were both psychic mutants from the far future. Both are portrayed as master players of the great chess game of naval combat - Murrell is especially blessed with this gift. At one point in the movie, he predicts the U-boat's course, speed, and timing to arrive at the same place at the time by a completely different route - I was sure he had planted a homing device in von Stolberg's shoe. Again, it plays to the populist notions of the day, but it also keeps the movie moving at a brisk place.

That said, this was an entertaining movie overall. The battle scenes were well done, and augmented by some real footage of depth charges. Special underwater effects were very good given the day and age this movie was made. Shots from inside the U-boat were a little too roomy to be 100% accurate, but the layout and movement were right on. The dialogue was well done, not hokey at all, and kept you involved in the movie from start to finish.

Historical Accuracy: Three and Half Stars. I can't find a *U.S.S. Haynes* listed, and the U-boat was never identified, but the shots are accurate, even if the U-boat was bigger inside than out.

Storyline: Three and Half Stars. An engrossing movie that suffered only from using characters based on post-war U.S. stereotypes and a willingness to believe American destroyer commanders were psychic.

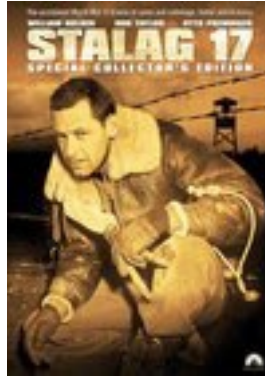
The “Guy” Factor: Four and Half Stars. There’s not a woman in the cast, and only one mentioned. Real battle footage and convincing battle scenes should be taken with 18-year old scotch, Cuban cigars, and medium rare ribeyes only, and should work on estrogen like oat bran on cholesterol.

Overall: Four Stars. Well-done acting and well-structured storyline. If you can suspend disbelief long enough, and you don’t mind some pro-U.S. posturing, you’ll like this movie.

My second film reminds me that not all war movies have to be grim and stoic. *Stalag 17* stars Robert Holden, Richard Erdman, and Peter Graves as some of several hundred prisoners in a German POW camp called, oddly enough, Stalag 17. This movie mixed dramatic elements with comedy to produce a picture that sticks with you over time - I had seen parts of this movie in the past, only to remember them when viewing this film recently.

The best way I can describe this film is *The Great Escape* meets *Hogan’s Heroes* (this movie even has a Sergeant Schultz, although there is no connection between the two). Directed by Billy Wilder, Holden plays Sefton, an American noncom airman held at Stalag 17 by Colonel von Scherbach, played superbly by Otto Preminger. Sefton is one of more than 600 POWs held at the camp. Numerous escape attempts have always ended in failure, and Sefton, known for being a shrewd operator in the camp, is targeted early as a leak of information to the Germans. As the movie goes on, we learn he is not, learn how the information transfer is made, who the mole is, and get to celebrate at the open ending with a final, presumably successful escape. Comic interludes provided by Shaprio and Kasava, played by Harvey Lembeck and Robert Strauss, break up the otherwise well-flowing plotline. The two play off each other perfectly, however, and the 1950s style comedy is still amusing today. Otto Preminger plays the camp commander, Colonel von Scherbach, with style and comic genius. At one point in the movie, he makes a call to Berlin - his valet brings him his boots, and proceeds to put them

on von Scherbach. As the call goes through to his superior, von Scherbach stands at attention and clicks his heels vigorously with every “Ja wohl, mein General!”. Once the call is complete, he hangs up, and his valet helps him remove his boots.



Some of the horrors and dark humor of the prison camps were also evident and well shown. As the “Geneva man” comes to inspect the camp, the prisoners are all given new blankets for the visit, with the understanding they will be taken away once the inspection is done - the “Geneva man” even mentions that they smell like mothballs and wonders out loud when they were given to the prisoners. In the opening sequence, two potential escapees make it outside the wire, only to run into a well positioned machine gun nest. Before they can surrender, they are shot down - their bodies are displayed to the camp the following morning. The camp is perpetually muddy, and only von Scherbach is given the luxury of walking on boards bridging the mud - all the prisoners live in constant filth and dirt.

Overall, the feeling of this movie reminded me a well done and well balanced episode of *M\*A\*S\*H*, with a mix of comedy, farce, and real human drama. If you like the TV series *M\*A\*S\*H* and *Hogan’s Heroes*, you’ll like this movie.

Some trivia from **IMDB.com** and other sources: Holden won an Oscar for his performance (although he reportedly threw it away, feeling he should have won the

previous year for *Sunset Boulevard*), and gave the shortest acceptance speech in Academy history: “Thank you.” Preminger was forever type-cast as the evil, menacing Nazi officer (although he did play some non-Nazi villains on the 1960s *Batman* series) and did not act in films much after *Stalag 17*, although he did direct into the 1970s. Billy Wilder shot the movie in sequence - all the scenes were shot in the order they appeared in the movie - and none of the actors knew the twist ending of the movie until it was shot. Wilder went on to direct other Academy Award winning and popular films, including *Sabrina*, *Some Like It Hot*, and *The Seven Year Itch*, and is an uncredited writer of the original *Ocean’s Eleven*. He ended his relationship with Paramount when an exec there suggested they make the prison guards Polish rather than German to improve the box office in West Germany. Wilder’s parents had died in concentration camps in Germany, and when a demanded apology was not forthcoming, Wilder split from Paramount.

Historical Accuracy: Four Stars. There was no Stalag 17 (the best was Stalag XIIB), but everything else is spot on according to my eyes, meager knowledge, and quick research.

Storyline: Four Stars. This is a long movie, as we keep breaking the main storyline for comic side-steps and character development. It’s a cohesive story, however, that takes a while to tell.

The “Guy” Factor: Four Stars. There’s dames in this picture - the Russian women are encamped across the street for the men to hoot and holler at (and sometimes ogle), and Kasava lusts after his Betty Grable poster. There’s also a lot of guys posturing and posing and talking fast at one another.

Overall: Four Stars. A well done picture by one of the premier directors of the 1950s and 1960s. Superb acting and a good cast who work well together make this an enjoyable picture. And no, I won’t give away the ending...

## Dresden

from page 7

applied effort to making firestorms happen in the future. It happened in Dresden.

Though the RAF in the early and middle years of the war fought what has been called the Battle of Berlin and other battles in the air war, by the end of 1943 the tide of the ground war in the east had changed in favor of the Russians and planners wanted to accede to a Russian demand that Allied bombers help take the pressure off the Russian front. Leipzig, sixty miles from Dresden, was bombed on December 4, 1943 and in January, 1944 Breslau, a hundred miles east of Dresden, was evacuated. Russian forces captured Breslau soon after. German forces would move rearward through Dresden.

Taylor points out that the decoding of Enigma intercepts revealed great movements of refugees and German armies heading westward from the Russian front, toward the protection and liveability of urban centers such as Dresden. Taylor says the bombing campaign shifted from the strategic to the tactical. Though some wanted to bomb Berlin and kill Hitler and others to end the war that way, planners decided to attack oil, tank and aircraft centers, and targets in the east and southeast. Others wanted attacks made upon German reinforcements heading to, or away from, Breslau. Planners put Chemnitz, Leipzig and Dresden on the target list. Chemnitz and Leipzig were known to be centers of manufacture of tanks and aircraft but Dresden with its "light industries and smaller, more high-tech factories" was thought to be worth a major raid.

Taylor says the "attack was about creating overwhelming disruption, as near to a perfect state of chaos as could be inflicted" upon Dresden.

Dresdeners heard an air raid siren the first time in August 28-29, 1940 and the city was bombed in October of that year. It was bombed very lightly in October, 1943 and a

much bigger attack came on January 16, 1944. On October 7, 1944 came "the 111th alarm" when USAAF bombers attacked near noontime. Dresden produced cameras and lenses, radios, fuses, communications equipment, electrical products, sewing machines, typewriters, cigarettes, torpedo parts, shells, machine guns, search lights, aircraft parts, directional guidance equipment, torpedo tails, bullets, cartridges, wooden tail assemblies for airplanes, field telephones and artillery observation devices. A hydrogenation works produced special oil for tanks.

On the night of February 13-14, 1945, Dresden suffered a firestorm. Little of the aftermath of war was noticeable to me in

the three days I spent in the inner city, with the exception of the Hauptbahnhof (train station) which once had been a focal point for world travelers arriving and departing the Florence on the Elbe. I did see squares of bare earth covered with grass indicating where rubble had been cleared. There is much yet to do. It will be recalled that Dresden and East Germany were under the domination of Moscow and the Stasi until 1989 and though it has been almost seventeen years since East and West were reunited, the Germans had rebuilt much of what had been laid to rubble. Most of the Old Town - central Dresden - has been rebuilt and the city looks very elegant and old world once more. I'd love to see it again.



*In 1945, two vertical short sections remained standing, blackened by heat and flame. In 2005, the church was new again, using blackened stone where possible and new white stone replacing severely damaged stone, giving the great church its mottled appearance*

## Spitfire War Colors

by Scott Kruize

If you can remember back to my first installment, perhaps you'll recall "...time to see if the decals look as good on the model as they do on the sheet...", before I had to rush what I'd written off to the Editor for posting.

Well, this last installment sees color put on the plastic. One little detail first, for you eagle-eyes out there: remember that those exhaust manifolds in the pictures aren't right. My slightly-mismolded one hid itself before I could work on it, so you're seeing spares from my scrap box, tacked in temporarily so I could finish the build for this review. Testors has an offer inside the kit for replacing missing/damaged/defective parts. I'll be putting their Customer Service policy to the test...

Just for the record: I tried to show off my knowledge of Spitfires by writing, in the first installment, that more Mark IXs were made than any other mark. I should stick to trying to be an authority on Hurricanes (you've heard of those?) because our Editor, Robert, fixed the text before printing it. It seems my source - William Green - was a little off-base. Volume 2, page 104, of *Warplanes of the Second World War* does, indeed, say "Despite the fact that the Spitfire IX was considered solely as an interim type, it was to be produced in larger quantities than any other Spitfire variant...5,665 aircraft of this type..." (There's a roughly similar quote in his *Famous Fighters of the Second World War*.) Yet let's backtrack to page 98: "A total of 6,479 Spitfire Vs was built..." OK? The Mark IX was second in numbers to the V: an impressive number for a "stop-gap" kludge - dwarfing the quantities of many other warplanes - but not the most. Cheerio, chaps, and let's move on back to this kit build...

With the basic airframe completed, I selected a paint and decal scheme from the six choices available in the instructions, specifically "I.F. Mark IX - RCAF Com-

manding Officer, Tangmere Wing, 1944". I painted the base color scheme - standard late 1943 Day Fighter camouflage - then the yellow leading edge identification marks and fuselage band. These details are available on the decal sheet, but experience has given me something of a horror of trying to put large decals over awkward compound curves, so I held off on the decals for awhile, and instead whipped out my Tamiya masking tape and spray-painted them. (My research says the



fuselage bands and spinners were commonly painted in white or Sky, but there were variations, especially with spinner colors. My Spitfire books - yes, I admitted last time that there **are** Spitfire books on the 'Hurricane Bookshelf' - show some of these variations.)

Finally, I started in on the decals. Recall how impressed I was with how they looked on the sheet: thin, perfectly registered, razor-sharp. In use, they're worth a '9', easy...better than any kit decals I've ever worked with, and right up there with the very best aftermarket. Their colors are opaque, and they went down perfectly over details like panel lines, without a touch of setting solution. (To avoid any silvering, however, they must be put down

over gloss coat or 'Future' floor polish...as I now know...)

My selected scheme has two variations. First, I changed the individual aircraft I.D., so this is now one of the C.O.'s men...and I didn't put on the Invasion stripes, so this plane is shown as it was before D-Day. My reasoning: in my Calvinistic modeling days way back when, I always put on the exact kit decal scheme, since it never occurred to me to do otherwise. Now, I'd

rather do just a slight variation, if for no other reason than if another modeler shows up with his version where I'm displaying mine, I can't be accused of doing an inferior job - just different! And as far as invasion striping goes, I've avoided it since learning how appalled the ground crews all over the UK were when they got orders to stripe every single one of their charges in broad black-and-white...in a single day! I've heard many on-the-spot "artists" resorted to painting with brooms, and I believe it...so these decals, as perfectly straight and true, clean and sharp, as all the rest, can't possibly be bad enough for historical accuracy...I think maybe on a 1/48<sup>th</sup> scale model, they ought to be done freehand with White-Out and a big black marking pen!

Besides the main insignia and identification codes, there were lots of itsy-bitsy teeny-weeny decals of stenciling all over the airplane. Much time was spent with tweezers and blotter. But dang if they didn't all come out legible... "Lift Here" ... "Walkway Forward" ... "Location of Wingtip Steadying Trestle" ... astonishing!

I made one - exactly one - attempt to be a Total Clever Dick. This Mark IX was armed with the most common battery: a pair of 20mm Hispano cannon and four .303 Browning machine guns. The latter are spread along the wing, and were to be represented by small red squares from the decal sheet. These simulated the cloth or paper patches armorers would red-dope over the gun ports on the wing leading edges, to keep the guns clean and dry till they were fired. I drilled the ports out with my pin vise before pressing on the decal scraps, and was gratified to see the material sag into the holes, and dry that way; very prototypical!

These pictures show no weathering. I wanted you to see the 'factory-fresh' version, since this is a review of the kit, not a showcase for my weathering skills. Before I put it on display, next to well-worn friends-and-relations, I'll weather it with oil-, exhaust- and gunsmoke-stains...put on a few more fiddly-bits, like antenna wire...and it'll look like yet another warhorse...much like...ah, say: did you know that not all British WWII fighters were Spitfires? Some were Hurricanes!

Nevertheless, I'm glad to add this to my stable. The kit is very good, better than my abilities to do it full justice. And while our English cousin Kevin, knowing way more about Spits in their various kit incarnations than I do, criticizes the nose contours, I think it looks pretty good. I'll bet skilled hands could win awards with it. We all know that the quickest way to transform our hobby into drudgery is to make it an obligation - self imposed or otherwise - but I'm glad I volunteered to *Internet Modeler* to accept this kit, and build and review it.

Hurricane Bookshelf will resume next month!



## Hasegawa 1/48<sup>th</sup> Scale Nakajima B5N2

by Hal Marshman, Sr.

I found this kit lurking in my cellar stash a couple of weeks ago, partially built, just about ready for paint. I remember buying it back around when the kit had just come out, say late 2000. As to why it had been put away, I can only hazard guesses. In any case, in the box was the initial draft of a kit review. I had never submitted the review, so here it is, suitably amended to account for the years between then and now. Yeah, I know, it ain't new! Now and again, it's good to revisit earlier releases, particularly as the kit companies are in the habit of reissuing the same basic kit with new decals and box art.

This is a kit which was long awaited. In this scale, the only previous entry was an ill fitting, poorly detailed kit by Nichimo. That kit can still be found, and the companies are not at all bashful about charging far above the actual worth to purchase same. Why bother? The Hasegawa offering is everything the Nichimo kit is not. Let's take a closer look...

The kit is cast in moderately easy-to-work light gray plastic. Hasegawa provides terrific moldings, with raised or engraved surface detail wherever necessary. I did find a couple of molding flaws, with small sink holes on the separate cowling part just forward of the windscreen, and the top and bottom of the fuselage sides in the Hinomaru area. In addition there are mold release depressions on the landing gear oleos - a real pain of an area to fix.

The interior is absolutely superb, with quite a few small detail parts, and pretty much makes up into a separate model all its own. Once assembled, some of the detail is difficult to see, but most of it is right there to be admired, providing you take your time and don't try to rush things.

The clear parts are well done, thin, and very clear. You get both a one-piece canopy for those who would prefer closed glass, and stackable separate sections allowing you to display the open cockpit, showing off a good deal of the interior you so lovingly spent much time on. There are small wedge shaped items allowing you the option of cutting out the marked wing tip lights and replacing them with these tiny clear ones, or you can just go ahead and paint the marked lights using your favorite technique. You also get side and bottom windows, and a tiny tail cone light.

The engine is decent, providing a full front cylinder back against a half bank for the rear. The wiring harness ring and gear box are separately cast. Be careful of the ignition ring; I broke mine and had to manufacture a replacement. The cowling is pretty fair, with a nicely done bottom scoop as a separate part. Note the tiny dimples cast into the top front. These are to accommodate the torpedo sighting device provided. I didn't use this kit-provided item, as it just seemed too clumsy. It just isn't possible to injection cast some items. A good place for a photo etched substitute. I built mine from fine florist's wire with stretched sprue between,

and three small blobs of thick black paint. Suits me, anyway. Exhausts are separate, with indentations at the external end, but will profit from further drilling out.

The landing gear is simple with slightly flattened tires See above for the release mark problem on the gear legs. The inner side of the gear covers also reveal release marks, but they'll be covered by the gear legs. The tail wheel is a tiny gem. What can you say about the tailhook? It's there and looks right.

The only weaponry is the Lewis gun clone provided for the rear cockpit. It's pretty nicely done, but the ring sight you're given is grossly out of scale. Another place where a photo etched replacement is nearly necessary. There are several ammo drums provided for the interior. Be certain to save one of the little gems for the top of the gun itself. I got the Pearl Harbor version of the Kate, so it is equipped with a very good representation of the artillery shell bomb used at Pearl. It seems the Japanese wanted to use level bombers as well as torpedo and dive bombers. They decided to use Kates for this purpose, but had no suitable bomb. They therefore converted naval artillery projectiles to



heavy bombs, and they were pretty devastating. It was almost certainly one of these make shift devices that accounted for the *U.S.S. Arizona*. I digress, the only problem with the bomb is release mark depressions on the bomb fins. Please note that once mounted, the bomb is offset from the center of the airplane. Other releases of this kit feature torpedoes - the Long Lance type developed for Pearl Harbor's shallow waters.

I did have some fit problems at the front and rear of the wing to fuselage joints, and at the wing roots. Might have been my fault, but I did trim and smooth everything before I tried to cement together. Just be careful here, or you can end up with a goodly amount of sanding in this area. Bear in mind that a good many schemes feature a bare metal bottom.

The decal sheet is very comprehensive, and includes markings for two Dec. 7 birds, plus enough number and letter combos to duplicate many of the Kates that were Pearl Harbor raiders. It has been said the the Hinomarus (Japanese national markings, the red discs) are not opaque enough. Easy fix. Take some plain white decal sheet, and use the old double decal trick, or prepaint white circles in the proper areas, prior to decaling.

This kit does have a few small glitches, but take your time and persevere, and you can end up with a pretty nice model of an historically important aircraft.

Attached are photos of my completed Kate, with home made seatbelts, photo etched gunsight, scratch built torpedo sight, wired engine, and scratched brake lines. The model represents a Pearl Harbor raider from the *IJN Hiryu*. The decals are from Eagle Strike Productions. Eagle Strike provides markings for two A6M2 Zeros, two D3A1 Vals, and two B5N2 Kates, all December 7 birds from the *Hiryu*. It's a very nice decal sheet, with lots of helpful painting information.



## Upcoming Model Shows

### Saturday, September 16

**IPMS Region 7 Convention at Evergreen Aviation Museum 2006**, sponsored by Oregon Historical Modelers Society and Evergreen Aviation Museum. 500 NE Michael King Smith Way, McMinnville, Oregon. Full details in next month's issue. For more information, visit the web site at [www.geocities.com/oregonshow](http://www.geocities.com/oregonshow), or contact Brian Yee at 503-309-6137.

### Saturday, October 7

**IPMS Vancouver 36th Annual Fall Model Show and Swap Meet**. Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC, Canada. For more info, contact: Warwick Wright, phone : 604-274-5513, e-mail, [jawright@telus.net](mailto:jawright@telus.net), or visit the show web site at [www: http://members.tripod.com/~ipms](http://www.members.tripod.com/~ipms)

### Friday - Saturday, October 13-14

**Sci-Fan 2006**. This two-day event features hundreds of the best fantasy figures, spacecraft and robots in the northwest. Schedule: Friday, 12 noon - 7 PM, Contest Entry and Display; Saturday, 10 AM - 12noon, Contest Entry and Display. 1:30 - 2:30 PM, Closed for Judging; 4 PM, Awards and Door Prizes.

Categories: Movie/T.V. Spacecraft; Real Spacecraft; Other Spacecraft; Ground Vehicles; Other Sci-Fi; Display Only (Free Entry); Diorama; 1:1 Scale; Movie/T.V. Robot; Japan Anime Robot; Other Robot; Japan Anime Figure; Human Figure; Animal/Monster Figure; Movie/T.V. Figure. Entry Fee: \$5 for up to five models; \$1 for each additional model.

#### Rules:

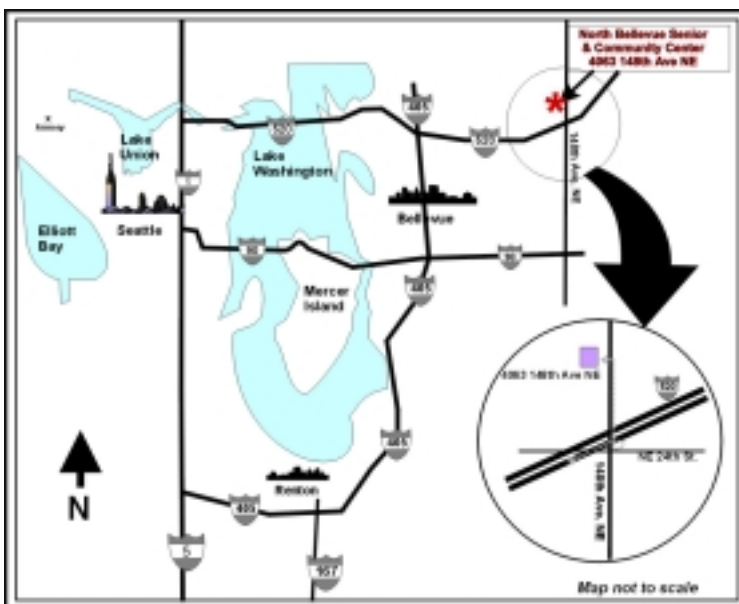
1. You may enter as many models in a class as you want but can win only **one** award in that class.
2. It takes four models to make up a class. If fewer models are present classes will be combined.
3. Classes may be added as required.
4. Kids under 18 may enter but will be judged along with adults with the same fee.

Galaxy Hobby, 196th & Highway 99, Lynnwood.

Phone: 425-670-0454; E-mail: [info@galaxyhobby.com](mailto:info@galaxyhobby.com) ; Web site: [www.galaxyhobby.com](http://www.galaxyhobby.com)

## Meeting Reminder

## August 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.